

PHILIPPINE CONTEMPORARY REGIONAL CINEMA:
A NARRATIVE ANALYSIS OF REGIONAL FILMMAKERS' ACCOUNTS
ON THE RE-EMERGENCE OF REGIONAL FILMS IN THE 21ST CENTURY

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UNIVERSITY OF THE PHILIPPINES

Masters of Arts in Media Studies (Film)

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Philippine Contemporary Regional Cinema:
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on the Re-Emergence of Regional Films in the 21st Century

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DEDICATION

To my parents

Winston and Donna Gancio

Who never stopped believing in me;

To my brother

Montovanni Kasparov Gancio

Who sculpted me into the best version of myself.

ABSTRACT

Gancio, M.K. (2015). "*Philippine Contemporary Regional Cinema: A Narrative Analysis of Regional Filmmakers' Accounts on the Re-emergence of Regional Films in the 21st Century*" Unpublished Master's Thesis, University of the Philippines College of Mass Communication.

Regional films' potential to redefine Philippine cinema demands a discursive space that generates understanding of its re-emergence in the onset of the 21st century. Approached from the perspective established in Gabriel's Critical Theory of Third World Films and Salazar's *Pantayong Pananaw*, this study explored the insights of seven (7) regional filmmakers, one (1) film scholar, one (1) film curator, and one (1) film producer about this phenomenon using Narrative Analysis. In this study, the respondents generally agree that regional cinema has altered the landscape of Philippine cinema despite its marginalized position outside the mainstream film industry. This study revealed that the filmmakers' need to express their thoughts coupled with technological innovations and initiatives from social institutions prompted the production of contemporary regional films. This study also revealed that financial limitations, unresolved personal issues, and politics were observed in all three areas of filmmaking: production, promotion, and distribution. The question of authenticity and regionalism were also mentioned as current issues in regional cinema. Finally, although this study revealed four (4) criteria to consider in determining a regional film, it concludes that these criteria will continue to evolve; and therefore assigning a fixed definition for regional films or regional cinema at the moment should be avoided.

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I. INTRODUCTION

A. Background of the Study

The Philippine cinema is Manila-centric by nature. Manila's strategic location, economically and geographically, has made it easy for the film industry to establish itself in this part of the country. Up to this day, it remains to be the major source of Filipino movies.

One of the consequences of Manila's strong hold over film production in the Philippines is the use of the Tagalog language, the primary language used in this part of the country, in majority of the films produced. As a result, Filipino films have become almost always synonymous with Tagalog movies. This fact becomes disturbing once one realizes that there are a number of ethnolinguistic groups in the country, whose reality are often subverted or distorted in films because of the Manila-based filmmakers' failure to translate these groups' experiences into film.

The independent film festivals organized in the country in the early years of the 21st century have significantly contributed to the evolution of Philippine cinema. Film Festivals such as Cinema One Originals, Cinemalaya, Cinema Rehiyon, Cinemania, and Sineng Pambansa featured films written in various Filipino languages. This initiative did not only provide an alternative to the Manila-centric film industry; most importantly, it promoted the awareness of the multi-cultural society in the Philippines.

These films, which later came to be collectively known as "regional cinema", allowed the showcase of the filmmakers' indigenous perspective. But what prompted the production of regional films in the early years of the 21st century in the country? Guided

by this question, the researcher examined and discussed the different factors that led to the re-emergence of regional cinema as identified by the regional filmmakers in this study.

The coverage of the study of Philippine cinema has to be constantly revisited. As the researcher observes, Metro Manila undeniably remains to be the center of filmic activities in the country. However, it is important to note that filmmaking communities from other parts of the Philippines are beginning to emerge with their own treatment of reality. The recognition of their films is a significant step in the construction of a multi-perspective national cinema of the Philippines. With the discussion of regional cinema comes the revelation of the unexplored Filipino reality and creativity.

B. Statement of the Problem and Objectives

What are the insights of regional filmmakers about the re-emergence of regional films in the 21st century? Specifically, the researcher inquired:

- 1) What do these filmmakers identify as the factors that prompted the production of contemporary regional films in the country?
- 2) What are their observations about the current condition of regional cinema?
- 3) How do these filmmakers envision regional cinema in the future?

This study also explored the redefinition of "regional films" based from these filmmakers' assertions supported by a local film scholar, a film festival producer, and a film curator and selection committee member.

The production of regional films in the 21st century brings to front an unexplored area of Philippine cinema. The generation of knowledge about regional cinema will

contribute to a deeper understanding of the country's film industry. One of the most important stages of the process is to raise an academic discussion about this subject.

C. Significance of the Study

The study serves as an enriching academic literature on regional cinema. It is a reference for future film studies in the Philippine film industry. Through the identification and discussion of the contemporary regional filmmakers' insights about the re-emerging regional cinema in the country, this study reveals (1) the elements responsible for this movement in the Philippine cinema; (2) the filmmakers' personal experience of the phenomenon from which certain learning and realization were derived.

This study also reveals (1) the current state of regional cinema; (2) the potential of regional cinema as an instrument for nation-building; (3) the exceptional role of film as a medium for cultural transmission and preservation; (4) the role of film as a medium for exploration and appreciation of one's own cultural identity; (5) the ways regional films could be further propagated; and (6) the characteristics that regional filmmakers from different parts of the country share (or exclusively possess).

A consolidated definition of the term "regional" film emerged as described by the respondents in this study. The re-inspection of the description of this term paves way for the challenges in re-thinking the concept.

Through the study's analysis of contemporary regional filmmakers' narratives, a body of knowledge about discourses in Philippine cinema was generated as reference for future film scholarship.

D. Scope and Limitations of the Study

This study focuses on the discussion of the factors that prompted the re-emergence of regional cinema in the 21st century as identified by the respondents. It also presents the issues in regional cinema as observed by these filmmakers as well as their insights on how to address these issues; explored and discussed were aspects of regional cinema as experienced by these filmmakers.

Teshome Gabriel's Critical approach to Third World Films, Dr. Zeus Salazar's theory of *Pantayong Pananaw*, and David Bordwell's notion of the proximate and distal factors that enable the practice of filmmaking, served as frameworks of this study.

Language is very important as a component in Salazar's *Pantayong Pananaw*, which is also very important in the qualification of regional films. However, in this study other criteria are considered when determining the degree of a film's regionality aside from language alone.

With the use of Narrative Analysis, the data analyzed in this study were limited to the oral material derived from the interview with seven (7) filmmakers from different parts of the country. These are Arnel Mardoquio (Davao City), Christopher Gozum (Bayambang, Pangasinan), Kidlat Tahimik (Baguio City), Martin Masadao (Baguio City), Ray Defante Gibraltar (Guimbal, Iloilo), Remton Zuasola (Cebu City), and Sherad Sanchez (Davao City). Aside from these seven (7) filmmakers, the respondents of this study also included Nick Deocampo, a film historian/film curator/film scholar/filmmaker; Teddy Co, a film curator/film selection committee member; and Ronald Argueles, a film producer/film festival organizer. More information about the respondents are presented in Chapter IV. Methodology of this study.

Although regional cinema include different film formats such as animation and documentary films, films discussed in this study were limited to live fiction films only.

The data for this study was gathered within the period of April 2014 to December 2014.

II. REVIEW OF RELATED LITERATURE

A. Regional Films in the History of Cinema in the Philippines

One of the rarest literature on the regional cinema of the Philippines is Teddy Co's article in "Movement", a Mowelfund Film Institute's newsletter. The 1986 article identified films and filmmakers from Baguio, Ilocos, and Western Visayas; and described the significance of a decentralized perspective on national culture. It emphasized the multi-cultural society in the country in the attempt to create appreciation of films coming from the different regions in the Philippines.

In Patrick Flores' 1998 essay, "Philippine Cinema and Society", he reported that a vernacular film industry in Cebu flourished in the '50s and the '70s. This Visayan film industry, he notes, "...asserted itself in films which were highly accomplished and commercially feasible." Unfortunately, this industry did not manage to survive after the '80s. Rabagao-Visaya (2014) explains that this was a consequence of at least two reasons: (1) filmmakers shifted to television due to financial difficulties; and (2) Cebuano actors began migrating to Manila where the movie industry provided more attractive compensation and a promise of national exposure.

Recently, researchers started to become aware of the presence of contemporary regional cinema in the country's film scene. This may be due to the fact that a number of regional films that were produced in the past ten years started to be recognized in film festivals within and outside the country. In his dissertation, "Cinema Archipelago: A Geography of Philippine Film and the Postnational Imaginary", Joseph Palis (2008) allotted a whole subsection in the Chapter Four of this text on a discussion about regional

cinema. His correspondence with Nick Deocampo, the country's leading film scholar/Philippine cinema historian, revealed that Tagalog films have always been dominating the Philippine cinema. This is because majority of the films produced in the country were produced in Manila. Deocampo expounds the reasons behind this consequence in his book, "Cine: Spanish Influences on Early Cinema in the Philippines" (2003). As a medium imported into the country through its capital city, film has easily found its home in Manila; And due to the limited availability of most filmmaking resources in areas other than the country's capital, the survival of the industry was apparently impossible elsewhere.

Deocampo is perhaps the only scholar who has written full texts about the history of Philippine cinemas outside Metro Manila. Part of his works in progress are his essays on the history of cinema in Iloilo, Baguio and Cebu (personal correspondence 17 December 2014). He has also lined up a more detailed discussion on regional cinema and digital films in the last installment of his five books on the history of Philippine Cinema (being *Cine* (2003) and *Film* (2011) as the first two installments). While Deocampo focuses on the history of regional cinema in the country, he underlines that more film scholars should participate in the documentation of the emergence of the contemporary regional cinema (personal correspondence 17 December 2014).

While regional films have rarely been mentioned in manuscripts about the history of cinema in the Philippines -- much less are the regional filmmakers' personal views about this movement in the Philippine cinema. If ever there are any mention of the personal accounts of these filmmakers, most of the time these are merely survey

information such as the title of their films, the year of production and release, and the awards they received.

With this in mind, the researcher decided to place the cross hair of this study on the regional filmmakers and their experiences as the major participants in the proliferation of the regional cinema in the 21st century in her attempt to explore this phenomenon. Aside from merely listing down superficial information such as their filmography and bio-data, the researcher finds it pressing that these filmmakers' insights be drawn out and analyzed.

B. Emergence of Indigenous Cinema

The emergence of indigenous cinema has been observable in several parts of the world. One of the most frequently noted factor that enabled this phenomenon is the access to technological innovations of this century. The access to affordable means of film production have enabled certain groups to participate in the process of cultural production. For instance, in Emiel Martens' (2012) research on the Maori initiatives to secure their own access to media production, he points out that

“By taking up audio-visual media on their (Maori) own terms, they opened ‘possibilities for “talking back” to and through the categories that have been created to contain indigenous people’ (Ginsburg 2002, 51).”

In the case of the Maori filmmakers, technology did not simply trickle down upon their community. Rather, they sought access to media (film) production. It was a struggle on their part, which eventually bore positive results as Maori cinema is nowadays celebrated as one of the, if not the, most thriving Indigenous cinemas in the world (Martens, 2012).

Faye Ginsburg has provided a comprehensive description of this phenomenon in her essay, "Shooting Back: From Ethnographic Film to Indigenous Production/Ethnography of Media" (1999),

"The development of low-format inexpensive video equipment, as well as cable and satellite technologies, has placed the capacities for image-making, once monopolized by media industries, in the hands of people almost everywhere on the planet."

In "Cinema Archipelago: Geography of Philippine Film and the Post-national Imaginary" (2008), Joseph Palis noted the same observation and mentioned other factors,

"The democratization of digital technology has allowed young and daring filmmakers to make their own films with bold and intriguing themes. The paths of circulation such as local and international film festivals have encouraged various cinematic voices to tackle issues that interface the personal with the collective, the national with the transnational, and the enactments and re-enactments of national narratives with their contestations."

David Bordwell's explanation in his essay, "Film and Historical Return" (2005) provided a wider perspective on the factors identified by Palis,

"For human activities like filmmaking or scientific inquiry, cultural forces are often preconditions, while more proximate factors—the state of technology, the mandates of tradition or custom, the structural opportunities furnished by institutions, the intentions of individuals—may well provide the most relevant and precise explanations."

Generally, the indigenous filmmaking observable in various parts of the world is made possible by the filmmakers' intention to produce films with local theme and perspective and the opportunities provided by social institutions, aside from the availability of affordable filmmaking equipment.

III. FRAMEWORK OF THE STUDY

A. Theoretical and Conceptual Framework

The researcher takes a Critical perspective in the conduct of this study recognizing the existing media system as (1) a consequence of the unequal distribution of power in the past, (2) a perpetuator of the dominant ideology in the present, and (3) a potential site for reformation in the future. This approach to media studies seeks to describe how instances of unequal distribution of power in the society is perpetuated in the media. It aims to identify the entities that control power in the society, and the groups that are deprived of it. By providing information that will lead to awareness of the different social realities that perpetuate marginalization, research endeavors employing this approach take part in the emancipation of the disadvantaged members of the society (Littlejohn & Foss, 2005, p. 46-47). Two stages in the emancipation project of the Critical tradition maybe identified as: first, the determination of the ways dominant ideologies are proliferated in the society whether willfully (i.e. in dictatorship), subtly (i.e. in propaganda), or spontaneously, that is upon naturalization of conventions (i.e. in hegemony); and second, the exploration and discussion of ways through which these dominant ideologies could be, or are being, challenged; it is the latter that this study has undertaken.

Specifically, this study was anchored on Teshome Gabriel's Critical approach to Third World Films (Gabriel, 2000, pp. 298-316). Gabriel introduced in his essay, "Towards a Critical Theory of Third World Films", three phases that Third World cinemas go through: (1) the unqualified assimilation phase, (2) the remembrance phase,

and (3) the combative phase. In each phase, Gabriel explores three aspects of cinema: the industry, the theme, and the style.

In the unqualified assimilation phase, the Third World film industry is characterized by its identification with its Western Hollywood counterpart. For instance, film companies in India, Egypt, and Hongkong are often referred to as the “Third World Hollywood”, “Hollywood-on-the-Nile”, and “Hollywood of the Orient” respectively. As for the theme, Hollywood’s concern on entertainment persists in this phase with film producers recognizing that films that entertain has the most potential to generate larger profits; while *emphasis on formal properties of cinema, technical brilliance, and visual wizardry, overrides the subject matter* (Gabriel, 2000) are characteristics of film style in this phase.

Gabriel explains that the shift from the mainstream, Hollywood-influenced film industry begins in the remembrance phase. Here, the industry is characterized by the indigenization and local control of talents, production, exhibition, and distribution. The filmic themes that *predominate this phase include the clash between rural and urban life; traditional versus modern value systems; and folklore and mythology* (Gabriel, 2000). Films in this phase are based on concepts that are founded upon indigenous culture and history. The problem in this phase however, is the tendency of uncritical acceptance and undue romanticization of ways of the past. The film style in this phase demonstrates the indigenization of conventional styles appropriate to the change in thematic concerns. The emphasis on the vastness of nature is also notable in films produced in this phase.

In the combative phase, Gabriel describes the filmmaking industry as a public service institution not only owned by the nation and/or the government; but notably

managed, operated and run for and by the people. The theme is generally characterized by the lives and struggles of the people with the insistence of presenting film in its ideological implication. Filmic style in this phase is influenced by the filmmakers' intention to use film as an ideological tool. The stories are presented from an ideological perspective instead of the conventional character-based method dominant in Western filmmaking style.

Gabriel notes that the three phases are enclosed in a dynamic which is dialectic in nature. It is common for a Third World filmmaker to produce a film that demonstrates characteristics described in phase one, and produce another film that embodies the ideologies dominant in phase three. The key word is 'dynamic'.

Gabriel further presented an analytical construct consisting of three components to approach and interpret the Three Phases discussed earlier. These components are: 'text', which involves the intersection of codes and sub-codes, the thematic and formal characteristics of contemporary films and the general filmic grammar, and the evolution of text from what has previously existed; 'reception', the component that presents the role of the audience as either an active or a passive participant in the reception of the text; and 'production', the component which raises the concern, "precisely what kind of institution is cinema in the Third World?" The following paragraph presents the application of these components in the further description of the Three Phases.

The text in the unqualified assimilation phase demonstrates rules of the grammar that are identical to conventional practices, specifically the classic Hollywood standards. The 'mimicking' tendency results to an alienated identity among its audience due to the spectator's inability to find or recognize himself/herself in the images; and the film

production is primarily controlled by studio systems in this phase. In remembrance phase, the text could be describe to have a slight shift from the conventional filmic grammar; despite indigenized theme, classical formal elements are persistent. The audience in this phase are able to locate a diluted traditional identity with the help of one's own memories and the information acquired from mythology and folklore; while the film intitutions are indigenized in its search for self-determination. Finally, it is in the comabative phase that all three components find their dynamic wholeness. In this phase, a radical shift and transformation from the conventional filmic text and sub-text is observable. In this phase, the audience begin to recognize themselves with the text; recognition is based upon genuine cultural grounds and ideological understanding as they acknowledge decolonization of culture and total liberation.

While the three phases of Third World cinemas introduced by Gabriel aided this study in understanding the current condition of Philippine cinema; Dr. Zeus Salazar's theory of *Pantayong Pananaw* provides a framework for understanding the culture of Philippine society.

Originally introduced as a methodology for Philippine historiography, the *pantayo* perspective refers to a mentality that the best means to understand and interpret Filipino culture and its complexities is by investigating it from within its society with the use of local perspective. The term *pantayo* is derived from the Filipino word *tayo* (inclusive first person plural), which denotes the speaker and everyone she/he is speaking to. This also includes everyone who are part of the group of which the speaker belongs to and with whom the speaker shares a common frame of reference (even those who are not

PHASE / COMPONENT	Text	Reception	Production
unqualified assimilation phase	the rules of the grammar are identical to conventional practices	results to an alienated identity among its audience due to the spectator's inability to find or recognize himself/herself in the images.	production is primarily controlled by studio systems.
remembrance phase	slight shift from the conventional filmic grammar; despite indigenized theme, classical formal elements are persistent	audience are able to locate a diluted traditional identity with the help of one's own memories and information acquired from mythology and folklore	indigenization of film institutions that seek self-determination
combative phase	radical shift and transformation from the conventional filmic text and sub-text	audience begin to recognition themselves with the text; recognition is based upon genuine cultural grounds and ideological understanding as they acknowledge decolonization of culture and total liberation	

Table I. A Summary of Gabriel's Critical Theory of Third World Films Phase-Component Matrix. This table shows the condition of each film components each phase of Third World cinemas (Gabriel, 2000).

physically present). A society and culture could only achieve a *pantayo* perspective if its members share the same understanding of concepts and behaviors through a single code or "equivalence of meanings". From this point, Salazar underlines the importance of a single language that will serve as the basis and transmitter of understanding and communication.

“The core of the *pantayo* perspective resides in the internal interrelationships and the inter-relating of the characteristics, values, knowledges, aims, customs, behaviours and experiences of a cultural whole – a totality that is enveloped and expressed by means of a language; that is to say, within a sovereign discourse of the *kalinangan* or *kabihasanan*. This is a reality within any ethnolinguistic group that possess wholeness and selfhood, here among us and elsewhere in the world (Salazar, 2000, Translated by Ramon Guillermo).”

Salazar also notes that like fish in the water, individuals are often oblivious of his/her own culture. Unless consciously integrated in the formal education system, one's cultural practices are often left unexamined. One of the instances that would enable one to learn and appreciate his/her society and culture is once he/she leaves his/her own community. An encounter with a different cultural orientation will most likely lead one to be conscious of his/her own cultural orientation.

This concept also recognizes, and presents an explanation to, the sense of cultural identity crisis among the Filipinos. In "The Pantayo Perspective as a Discourse Towards Kabihasnán" (2000), Salazar acknowledges the presence of the Great Cultural Divide, a term that generally describes the difference between two cultural orientations in the country: (a) the national culture and (b) the *kalinangang bayan*. The national culture, the culture and society of the acculturated elite appropriated from the colonizers' culture, is characterized as superficial and inconsistent – *likened to a drum, empty inside with an outer skin that is purely foreign or from the foreigner that gives sound to its unmitigated emptiness* (Salazar, 2000, trans. Guillermo). On the other hand, the *kalinangang bayan* is the lived reality of every Filipino interpreted by the Filipinos themselves. Whereas the national culture is being propagated primarily through the formal education system, the *kalinangang bayan* is often learned by the individual from his/her own encounter with reality as influenced by the very intersection of space and time that she/he finds him/herself in. While national culture is outward looking in the search for standards of what is admirable and desirable, *kalinangang bayan* seeks from within one's own culture and society for such criteria of evaluation.

Going back to Bordwell's explanation mentioned in the Chapter II. Review of Related Literature of this study on the factors involved in the proliferation of filmmaking, the concepts established by Gabriel and Salazar could serve as the distal forces that determined the re-emergence of regional cinema in the Philippines in the 21st century. Distal or ultimate forces are factors that Bordwell calls as preconditions to phenomenon such as the one under investigation in this study. Located between phases II and III of Gabriel's Critical Theory of Third World Films, the emergence of the 21st century regional cinema involves three conditions that served as its proximate causes: the current state of technology, the filmmaker's personal intentions influenced by the cultural preconditions explained in Salazar's *Pantayong Pananaw*, and the opportunities provided by social institutions (see Figure I.). Whereas distal forces provide a wider perspective of the factors that enable a phenomenon's emergence, proximate causes provide a more direct explanation to such emergence.

1. Individual Intentions

Cultural schizophrenia is the term used by Dr. Zeus Salazar, a Filipino historian and author of the *Pantayong Pananaw* perspective, to describe the confused state of mind of the acculturated Filipino elite (Salazar, 1991). This condition is manifested in the elite's effort to live up to the standards imposed by their foreign counterpart, and in their failure to identify themselves with the cultures they were born into. Such manifestations are also observable among regional filmmakers. They are, therefore, not spared from this condition.

The filmmaker is surrounded by various social units or institutions that influence his/her perspective of him/herself and of reality. These institutions are not always consistent with each other in the kind of perspective that they offer the filmmaker. The filmmaker's "cultural schizophrenia" may be seen to have been caused by these inconsistencies.

The family, the church, the academe, the state, and the media are five institutions with the strongest influence on the perspective of an individual, such as the filmmaker. The academe, the state, and the media have managed to impose their standards that encompass the whole archipelago. While the family and the church, in particular, remain as local influences to the individual. Often, these institutions' influences are set aside by the individual in order for him to conform to the requirements of the greater three institutions.

The family and the church normally provide the individual with values that will serve as foundation of his personality and identity. It is also the seat of one's ethnolinguistic influence -- the language that he speaks and the culture that he embodies. These values are either reinforced or challenged by other social institutions such as the academe.

In an early age, the individual begins to struggle against the inconsistencies he observes between the school and home. In the Philippines, there are a number of schools that deliberately impose among the students the policy of speaking in English and/or Filipino/Tagalog. Non-English/Tagalog speaking children become accustomed to expressing themselves in these languages. As they become more exposed to the system of

education that promotes these languages, the more they become separated from their local culture which is transmitted through their local language.

But the school is not the only institution that promotes the use of English or Filipino/Tagalog languages. The media also prescribe standards of what is socially acceptable among its audience. The mainstream film industry is one of the most persistent media institutions that does this. Film audience and filmmakers alike become accustomed to the standards of this industry. As a result, their own narratives and worldview is often drowned underneath these standards.

Aside from the academe and the media, the national government also plays a significant role in the proliferation of ideas that are intended to encompass various cultural orientations in the country. Apart from national policies that are not always sensitive to the different cultural communities in the country, the promotion of a national language too has contributed to the cultural indentity crisis that most Filipinos experience.

However, the delusion that these inconsistencies bring did not deter regional filmmakers from addressing this condition. Whether they are in search of fresh filmic concepts, or they seek their cultural identity, it is easy to see that they have taken initiatives towards the exploration and the (re)learning of their local culture. With the accessibility of filmmaking technology plus the support of various institutions that share the same appreciation for the country's cultural diversity, the birth and the proliferation of the 21st century regional cinema was expected to follow.

2. State of Technology

Technology provides not only convenience to the user, but also power and control. In the case of filmmaking, the availability of relatively affordable movie-making equipment has given way to the production of films with fresh concepts. The more accessible filmmaking technology has allowed unconventional ideas to surface. The ideas that were once denied of filmic space due to the limitations caused by the practice's capital-intensive nature, now enjoy the opportunity to be recognized by a wider audience. This is particularly true among filmmakers who are based in areas that are distant from the center of a country's film industry.

The period between the late 20th century and the early 21st century has been characterized by a number of technological innovations and social transformations. These changes may be seen to have dictated the kind of life that individuals experience nowadays. The simplest, most apparent example of technological innovations that subsequently led to social transformations – no matter how negligible – is the availability of camera phones. This innovation has allowed users to experience the sense of power or control over documenting events that used to have been exclusively enjoyed by people from the media industry. Coupled with internet innovations that allow ordinary individuals to share files and broadcast their self-produced material online, possession of these gadgets have slowly transformed consumers into what is now known as "prosumers" – producer-consumers.

There are definitely various factors that contribute to the democratization of filmmaking in various parts of the world. It must be understood that while access to

technology is not the only player in the process of this democratization, its presence in the web of the process is irrefutable.

3. Structural Opportunities Provided By Institutions

While Emanuel Levy in his book "Cinema of Outsiders: The Rise of American Independent Film" (1999) tells us that the success of independent films in the US started to become recognizable in the 1990s, it was not until the early years of the 21st century that the discourse of Independent Cinema came to be recognized in the Philippines. In this period, private and government-backed institutions began organizing independent film festivals. Individuals including artists, scholars, and critics have also participated in this discursive formation until "Indie" films became a household word in the country. The constant screening of Indie films in various parts of the country have also helped establish audience for independent cinema nationwide.

Social institutions have undeniably remained influential in movements within a society. This is regardless whether they played a major role in the initiation of the movement or they were, to a certain degree, merely forced to allow the propagation of a new ideology due to the pressure that it gets from the proponents of the movement. In the case of the Philippines, film festivals organized by government agencies and private institutions have recently re-opened opportunities for regional films to flourish in the country.

The National Commission for Culture and the Arts (NCCA), Cultural Center of the Philippines (CCP), and the Film Development Council of the Philippines (FDCP) are three government agencies who had indispensable influence on this movement. For

instance, Cinema Rehiyon, a flagship project of the NCCA's Cinema Committee have aggressively taken initiatives in promoting regional films all over the country. It is an annual non-competition film festival that showcases works of filmmakers from various regions in the Philippines (Cinema Rehiyon 5, 2013).

Involvement from the media industry is also observable. ABS-CBN's Cinema One Originals, has been featuring films in vernacular since 2005. It is apparent that these media networks have significantly contributed to the proliferation of regional cinema in the 21st century, regardless of their objectives behind hosting independent film festivals, by providing it a space in its platform as a popular media.

Various academic institutions have also played their part in this movement. NCCA, FDCP, and CCP have been tapping universities in the country either as co-organizers or simply as venues for their film festivals. Most of the entries in those film festivals were also submissions by students from these institutions.

Given the opportunities and platform to articulate their own narratives, filmmakers from the different regions began surfacing and started participating in the production and revival of the Philippine culture through filmic expression.

Lastly, film festivals and other projects that propagate Filipino culture through film, are events that are organized not in isolation. The social institutions mentioned above are most of the time in cooperation with each other in these projects.

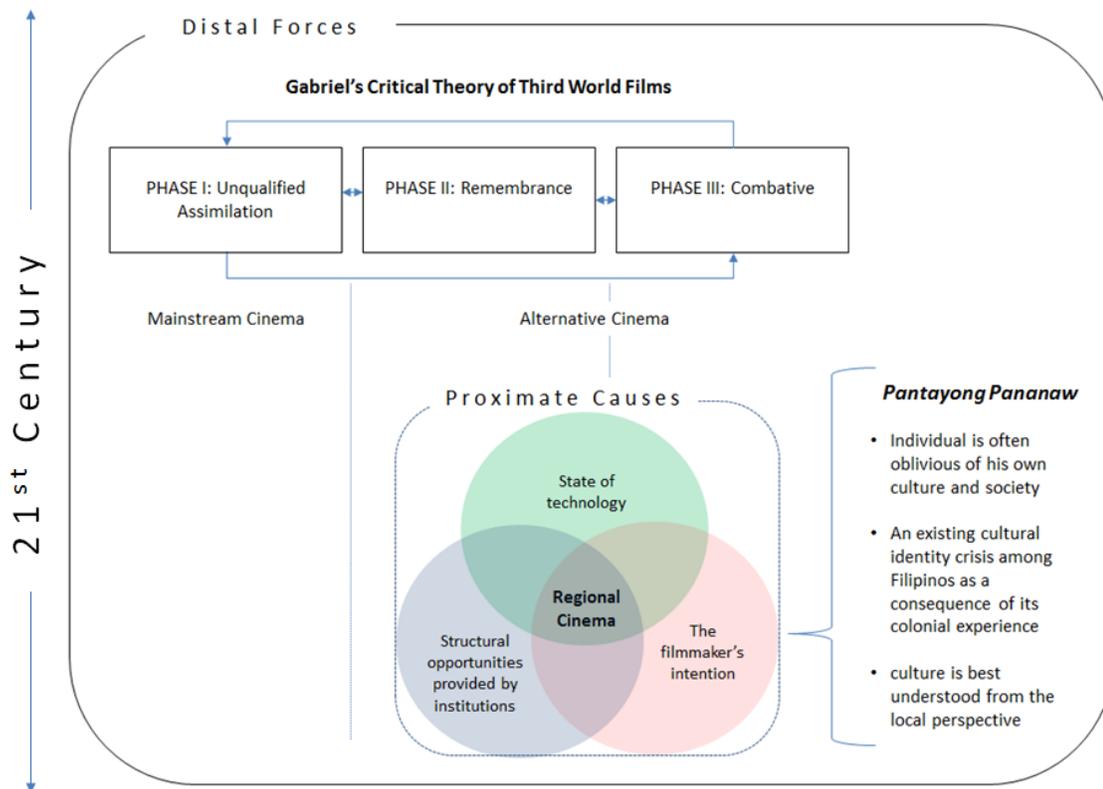


Figure 1. An Integrated Model of the 21st Century Regional Cinema's Emergence (Gancio, 2015).

B. Operational Definition of Concepts

Below are the different concepts that are key in the discussion in this study.

Alternative Cinema. In this study, this term refers to a group of films that possess characteristics that are non-mainstream.

Contemporary. In this study, the term "contemporary" refers to the period between the year 2000 to present or the first fifteen years of the 21st century.

Film Selection Committee. In this study, this term refers to a group of professionals with film background, gathered to decide which film entry gets to qualify into the film festival.

Independent Films. This study defines this term as the films that are produced outside the commercial film industry's studio system. These films are often characterized by the unconventional means of its content (theme), production (narrative, editing, and casts), and distribution (often non-commercial).

Independent Cinema. This is a collection of films produced outside the commercial film industry's studio system, and demonstrate unconventional characteristics in terms of its content, production, and distribution.

Indigenous culture. This term refers to the culture of the native / local communities from the different regions of the Philippines.

Issues. This term is referred to in this study as the instances or the situations that require the attention of individuals and groups involved in the dynamics of regional cinema.

Live Fiction Films. In this study, this term refers to films that are portrayed by live actors – not animated characters; and the story is purely fictional regardless whether they are based on real life stories or not.

Mainstream Cinema. In this study, this term refers to Tagalog films produced by film studios for commercial purposes.

National Cinema. In this study, the term “national cinema” refers to a group of films produced by Filipinos regardless of the format (short film, full length, animation, documentary etc), language used, or orientation (commercial, educational, advocacy, etc.)

Perspective. This concept will be used in this study to describe the regional filmmakers' narratives, motivations, insights, and commentaries about the proliferation of regional cinema in the country in the 21st century.

Proliferation. Proliferation is used in this study to refer to the propagation of the already existing regional cinema.

Re-emergence. In this study, the term "re-emergence" is used to imply that regional cinema has already existed in the Philippines even before the 21st century, in the form of the films from Cebu, Ilocos, and Baguio.

Region. The term "region" is referred to in this study as the segmentation of the Philippines with a particular focus on its ethnolinguistic and cultural orientation.

Regional Cinema. This study describes regional cinema as a collective body of regional films that started to emerge in the early 21st century.

Regional Filmmaker. In this study the term "regional filmmaker" will be used to describe the individual who is primarily responsible for the production of contemporary regional films and has a major participation in the proliferation of regional cinema in the 21st century.

Regional Films. In this study, regional films include, but are not limited to, films featured in local or regional film festivals such as Cinema Rehiyon, CineKasimanwa (Western Visayas), Mindanao Film Festival, and Binisaya Film Festival (Cebu). Specifically, this study suggests that even mainstream Tagalog movies are, to some degree, regional films. Therefore, this study recommends that Filipino films should be classified according to the degree of its regionality rather than dismiss it is a regional film or not. From this perspective, this study proposes four (4) criteria in determining the degree of a film's regionality: geography, language, filmmaker's cultural origin, filmmaker's point of view. These criteria are further discussed in Chapter V. Results and Discussion of this study.

IV. METHODS AND PROCEDURES

1. Research Design

In order to preserve the context and particularity in the respondents' responses, the researcher employed the Narrative Analysis methodology in this study (Smith, 2000: 327). This method enabled the researcher to extract essential information from the accounts of the people who were directly involved in the production of regional films in the 21st century.

Narrative as a research method begins with the experiences as expressed in lived and told stories of individuals (Creswell, 2006). Creswell defines this as a qualitative research design in which "narrative is understood as a spoken or written text giving an account of an event/action or series of events/actions, chronologically connected" (Czarniawska, 2004, p. 17).

Narrative Analysis deals only with the verbal material usually stories or accounts of personal experience, in contrary to Content Analysis which deals with verbal material but may be used with nonverbal material as well (Smith, 2000: 313).

2. Choosing the Topic

In 2013, the researcher came across an article from the internet announcing the film, "Ang Paglalakbay ng mga Bituin sa Gabing Madilim" as the Best Film in the 36th Gawad Urian (Magsanoc, 2013). The film was directed by Arnel Marduquio, a native of Davao City. Aware of the rarity of instances where films in vernacular are recognized by national film festivals such as the Gawad Urian, the researcher decided to investigate

further for other films in vernacular that received the same degree of recognition. Her investigation led her to find out that three other films in vernacular prevailed in national film festivals. These include: "Anacbanua" of Pangasinan, recipient of the Lino Brocka Grand Prize for Film in the 2009 Cinemanila International Film Festival; "Wanted: Border" of Iloilo, declared as the Best Film in the Fifth Cinema One Originals Film Festival in 2009; and "Ang Damgo ni Eleuteria" of Cebu, the 34th Gawad Urian Best Picture in 2010. The researcher investigated further and found that films in vernacular, later categorized as regional films, were not as prevalent in the country in the years prior to the 21st century. It was not until the year 2009 that Cinema Rehiyon, NCCA's film festival that aggressively promotes films in vernacular and local narratives, was organized. This triggered her interest to look into the emergence of regional cinema in the 21st century.

Considering that the filmmakers are primarily responsible for the materialization of concepts into motion picture, the researcher decided to make them the central point of this study. Instead of collecting survey information about these filmmakers, however, she intended this study to be a documentation and explication of their points of view and commentaries about the phenomenon under investigation.

3. Sampling

Purposive or selective sampling was used in this study. This sampling method allows the researcher to select research participants from the general population based on certain characteristics as demanded by the phenomenon being studied (Lund Research Ltd., 2012). The directors of the four films mentioned above served as the starting point

of investigation: Arnel Mardoquio, Christopher Gozum, Ray Gibraltar, and Remton Zuasola.

In the initial correspondence of the researcher with these directors, she requested them to refer her to other regional filmmakers for interview. This is another means of sampling known as Snowballing. This method was used to increase the number of the research participants by asking the initial participants to recommend other individuals to participate in the study as respondents. See Figure 2 for the illustration of the Snowball sampling used in this study.

Three factors were considered in deciding the sample size in this study: (1) the period of time allotted for data gathering; (2) the physical availability of the interviewees; and (3) the regional origin of the filmmakers. The researcher aimed to have at least two (2) filmmakers represent each main island of the Philippines: Luzon, Visayas, and Mindanao. Expert sampling (Bhattacharjee, 2012 p. 69) was also used to identify the film scholar, film curators, and the film producer interviewed for this study.

4. The Respondents

The first respondent who was interviewed was Ray Defante Gibraltar, the filmmaker from Guimbal, Iloilo. Based in Metro Manila, he works as a TV Program Director at the time of the interview. His work experience include theater production and acting, as well as bit roles in TV series. He is also a product of the Mowelfund Film Institute where he wrote the script for his film, “Wanted: Border” (2009). This film is the recipient of the Best Actress, Best Film, Best Screenplay and Best Director awards in the Fifth Cinema One Originals Film Festival in 2009 among others (Sandiego, 2009).

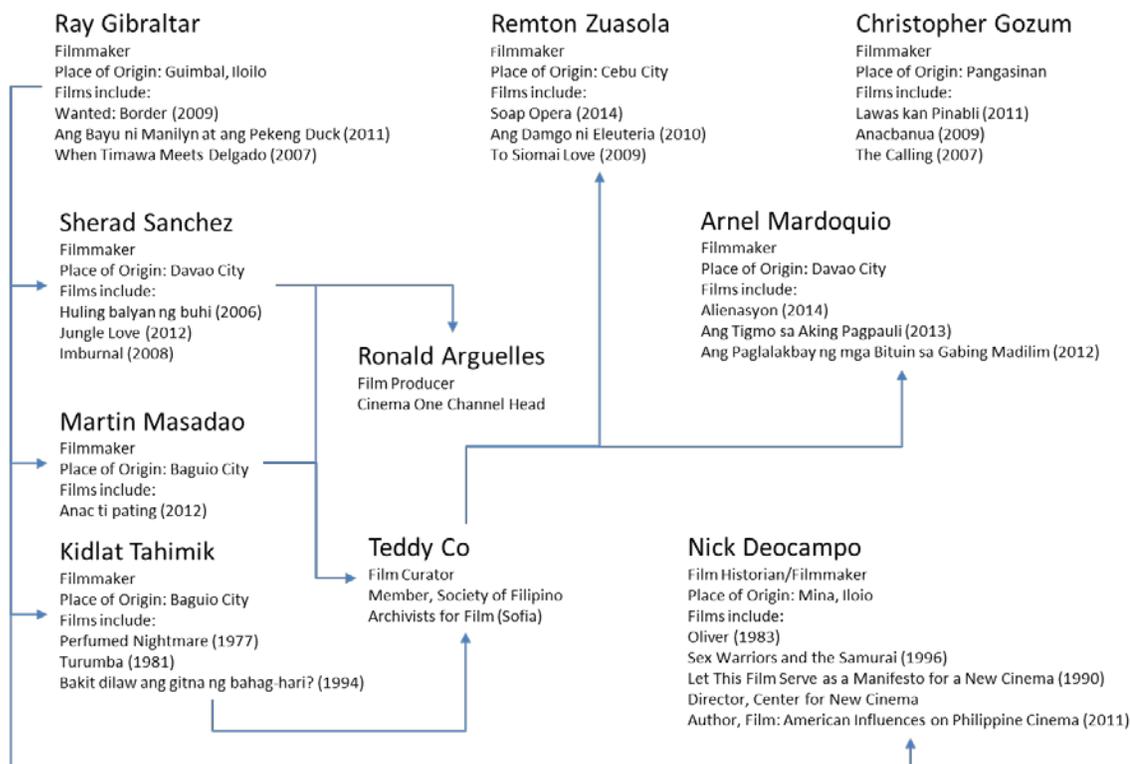


Figure 2. Snowball Sampling. The figure above illustrates the snowball sampling demonstrated in this study.

The next filmmaker who was interviewed was Kidlat Tahimik from Baguio City. Very well known for his film, “Mababangong Bangongot” (Perfumed Nightmare, 1977), his other films include “Turumba” (1981) and “Bakit dilaw ang gitna ng bahag-hari?” (1994). Aside from being commonly dubbed as the “Father of Philippine Independent Films” (Cinemalaya Foundation Inc., 2015), he is also notable for his concepts like the “inner dwende”, which is his way of encouraging filmmakers to seek within themselves the real essence of their craft. He is also the recipient of the 2009 UP Gawad Plaridel.

Another filmmaker from Baguio who was interviewed for this study is Martin Masadao. Director and writer of the film, “Anac ti Pating” (Son of Shark, 2012),

Masadao is more known for his works as Production Designer for film, TV, and stage. “Anac Ti Pating” is recipient of the Grand Jury Prize of the 2nd National Film Festival of the Film Development Council of the Philippines. It was also a finalist to the 1st Silk Road International Film Festival in 2014.

To complete the required number of Luzon filmmakers in this study, the researcher interviewed Christopher Gozum, the filmmaker from Bayambang, Pangasinan. He received the Best Director award and the Lino Brocka Award from Cinemanila International Film Festival in 2009 for his film, "Anacbanua" (The Child of the Sun). In 2007, he established the Sine Caboloan Co.Ltd., a film production company that is deeply committed to producing Pangasinan films. The company was founded as Gozum's effort to revitalize Pangasinan language and culture through cinema.

One of the filmmakers referred by Ray Gibraltar to the researcher is Sherad Sanchez, a filmmaker from Davao City. His film, "Huling Balyan ng Buhi" (The Woven Stories of the Other, 2006) is recipient of several awards including 2007 Munich Film Festival One Future Prize, 2007 Marseille Festival of Documentary Film Best First Work, and Cinema One Originals 2006 Best Picture. His other films include “Imburnal” (2008) and “Jungle Love” (2012).

Of all the respondents' name in this study, Teddy Co's name is the most mentioned. He is greatly credited for his contribution in the initiation of Cinema Rehiyon Film Festival, a non-competition festival for films from different parts of the country. He has been affiliated with the National Commission for Culture and the Arts as Vice Chairperson for the Cinema Committee and as film curator for Cinema Rehiyon. He has also been part of non-profit organizations such as the Mowelfund and the Society of

Filipino Archivists (SoFiA) for Film; and private institutions such as the Cinema One Originals as member of the selection committee. His film-related work experience goes all the way back to the Experimental Cinema of the Philippines (ECP) in the 1970s.

Teddy Co was also instrumental in securing the researcher's interview appointments with two other regional filmmakers, Remton Zuasola from Cebu City and Arnel Mardoquio from Davao City.

Cebuano filmmaker, Remton Zuasola is very well known for his film "Ang Damgo ni Eleuteria" (The Dream of Eleuteria, 2010). The film is recipient of the 34th Gawad Urian Best Picture, Best Director, Best Cinematography, and Best Music Awards; these are aside from Cinemania International Film Festival Best Southeast Asian Film, Cinema One Originals Special Jury Prize, and Moscow International Film Festival NETPAC Award - Special Mention recognitions. The film is considered by most film critics as a one hundred percent regional film considering the actual setting of the story, the language used, the actors, as well as the perspective of the film itself. The film is also notable for being shot entirely in one cut. Zuasola's other films include Soap Opera (2014) and To Siomai Love (2009).

Another filmmaker from Davao City, Arnel Mardoquio made a name in the national film scene with his film, "Ang Paglalakbay ng mga Bituin sa Gabing Madilim" (The Journey of Stars Into the Dark Night, 2012) as the 36th Gawad Urian Best Film. Mardoquio is also known for his films, "Sheika" (2010) and "Ang mga Tigmo sa Akong Pagbalik" (The Riddles of my Homecoming, 2013) recipients of the 2010 Cinemalaya Independent Film Festival NETPAC Award and the 2013 Cinema One Originals Jury Award respectively.

Sherad Sanchez referred the researcher to Ronald Arguelles, the Cinema One Channel Head and Executive Producer of Cinema One Originals movies. His role in the initiation and materialization of one of the country's most popular independent film festivals, the Cinema One Originals Film Festival is also very crucial. Cinema One originals has served as gateway of regional films like "Ang Damgo ni Eleuteria" and "Ang Paglalakbay ng mga Bituin sa Gabing Madilim".

Finally, the researcher was also able to interview scholar/historian of the cinema in the Philippines, and a filmmaker, Nick Deocampo. A local of Mina, Iloilo, Deocampo is well known for his films, "Oliver" (1983), "Sex Warriors and the Samurai" (1996), and "Let This Film Serve as a Manifesto for a New Cinema" (1990). He is also the director of the Center for New Cinema, a film company that specializes in the production of documentary films, publication of books, and the conduct of film workshops and film literacy programs (Center for New Cinema, 2013). Deocampo has also been authoring books on the history of cinema in the Philippines such as "Film: American Influences on Philippine Cinema" (2011) and Cine: Spanish Influences on Early Cinema in the Philippines (2003). On top of these, he also teaches in UP Film Institute with specialization on topics of Documentary Film Production, Directing, Narrative, and Film Education.

5. The Correspondence

A formal letter was sent by the researcher to the prospect respondents requesting them to participate in the study (see Appendixes C, D, E). The researcher observed ethical behavior in the course of the study. Specifically during the interview, the

researcher excluded from the record any statement that the respondents specifically requested to be left off the record.

6. The Data Gathering

The researcher conducted a semi-structured interview with the regional filmmakers as well as with a local film scholar, a film curator, and a film festival producer. The interviews conducted were face-to-face and were audio recorded. Two sets of questionnaires were used: (1) questionnaire for the filmmakers, and (2) questionnaire for the film festival producer, film curator, and the film scholar. The questionnaire for the filmmakers is a two-part research instrument designed to be used during the interview (see Appendix A). For the purpose of providing a brief information about the filmmakers, the first part of the research instrument was designed to derive each filmmaker's profile and production history, which asks for the films that he has directed/produced.

The second part, also the main part of the instrument, consists of questions that sought to extract the filmmakers' experience of the emergence and proliferation of the regional cinema in the 21st century. Specifically, these questions explored the factors that led the filmmakers to produce regional films, the current condition of regional cinema as experienced by the filmmakers and the filmmakers' vision of regional cinema in the future. This part of the instrument also asked for the respondents' own definition of regional cinema.

The questionnaire designed for the film festival producer, film curator and film scholars is comprised of two parts (see Appendix B). Part one asked for their personal

profile, basically their name and their institutional affiliations, while part two asked the same set of questions that were asked to the filmmakers.

7. The Data Analysis

The data gathered were analyzed using the two-stage coding process: the open coding and the axial coding. In the open coding phase, categories were assigned to represent ideas derived from selected texts from the transcribed interview. Upon the identification of the initial set of categories, the researcher reviewed the raw data to ensure that all relevant texts have been categorized. This process, known as the constant comparative method, went on until the raw data have been saturated. The categories were narrowed down by locating possible relationships among them in the axial coding phase. In this phase, the hierarchy of each categories in relation to other categories was determined. This relationship was then presented using a logic diagram (See Figure 3).

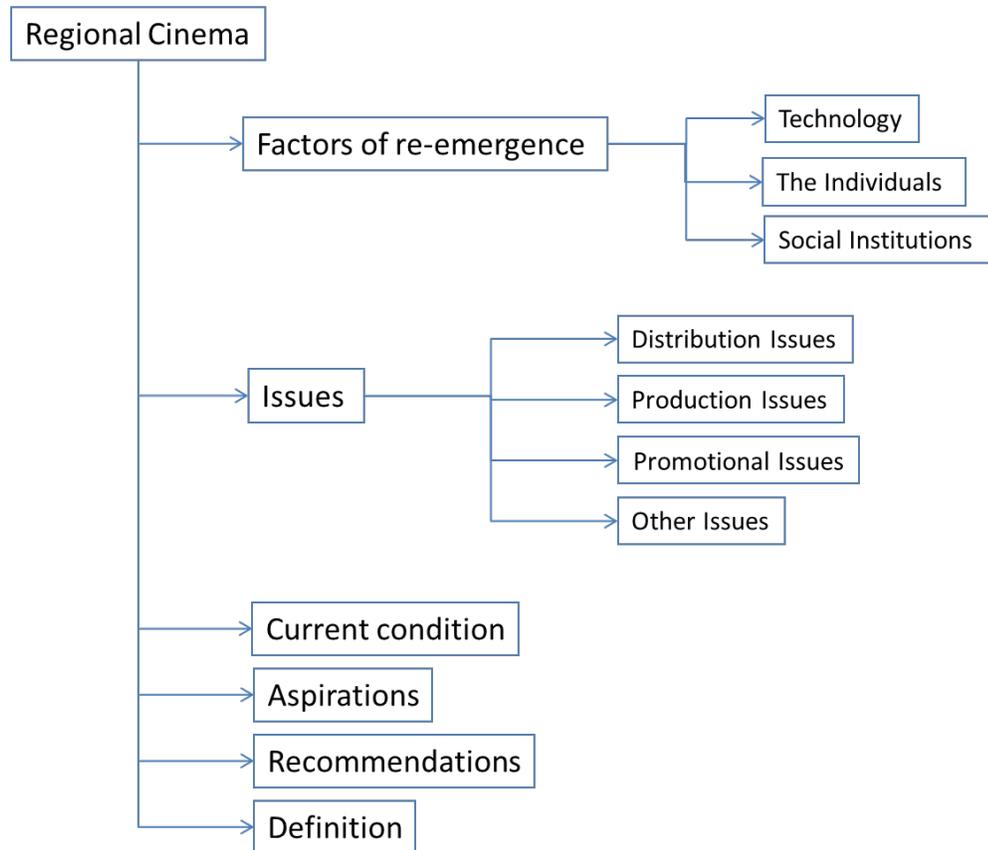


Figure 3. The Logic Diagram. The figure above was used to present the relationship of the categories identified by the researcher from the response of the respondents.

Specifically, this study followed a modified version of the coding process that David Thomas (2003) adopted from Creswell (2002) as shown in Figure 4. The five steps of the process are described below:

1. Transcription of audio recorded interview - In this stage, the audio-recorded interviews were transcribed into a uniform format for convenient reading.

2. Close reading of text to identify specific segments of information - The transcriptions were read and re-read until the researcher gained a high degree of familiarity with its content. This is the stage of the process where the specific lines or quotes from the interview were identified to serve as bases of the categories that will be created in the next stage.
3. Labeling of segments of information into categories - In this stage, a category is assigned to each segment of information to represent the idea that it conveys.
4. Elimination of overlapping and redundant categories - Categories sharing similar concept are clustered together under an over-arching category. Related categories will be consolidated until the number of categories is reduced retaining only the most unique categories.
5. Creation of the conceptual model - A model will be created to represent the concept that will be derived from the examination of the relationship of the most important categories with each other.

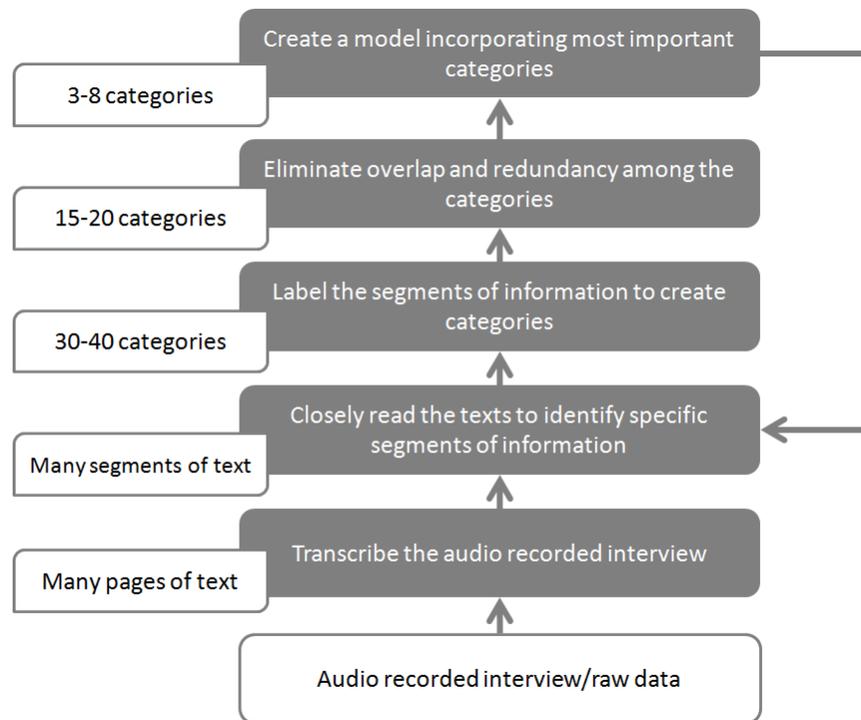


Figure 4. The Coding Process. The figure above shows the modified version of the coding process adopted by Thomas (2003, Table 1, p. 7)

V. RESULTS AND DISCUSSION

The interviewees' responses were classified into six(6) main categories:(a) the factors that prompted production; (b) the issues in contemporary regional cinema; (c) the regional cinema's current condition; (d) the respondents' aspirations; (e) the respondents' recommendations; and (f) the definition of regional cinema. Each of these categories were further classified into subcategories to enable the discussion of the specific ideas revealed during the interview.

A. The Factors That Prompted Production

The factors identified by the respondents were categorized into three (3): the technology, the individual, and the social institutions. Each of these factors will be discussed in detail in the following paragraphs.

1. The Technology

The 21st century technological innovations in filmmaking were described by the respondents as a very significant factor that prompted the production of contemporary regional films in the country. The filmmakers in this study have identified the characteristics of digital technology that enabled them to produce regional films. Christopher Gozum and Remton Zuasola, filmmakers from Pangasinan and Cebu respectively, mentioned that digital films require minimal cost to produce. Cinema One Originals producer, Ronald Argueles supports this claim when he said that without digital technology, it would be impossible to produce a full length film with only an amount of

Php500,000. Although production expense remains to be a challenge in filmmaking regardless of its orientation (profit-oriented or otherwise), films produced digitally are still more cost-efficient compared to films produced without this technology.

Aside from the expensive production cost, digital filmmakers are also spared from the complicated process of traditional filmmaking. While a large crew is required to produce a mainstream full length film, digital technology allows the filmmaker to produce films of the same length with minimal man power. With light weight equipment such as hand-held digital camera and an editing equipment that fits on the filmmaker's lap, filmmaking has never been easier than before.

Kidlat Tahimik, a Baguio-based filmmaker who is very well known for his film, "Perfumed Nightmare" pointed out that with digital technology, filmmakers now enjoy more freedom to stay faithful to their story than their counterparts in the mainstream film industry. He adds that the democratization of filmmaking in the country encourages more people to stay in their locality and make more local productions. Another Baguio-based filmmaker and also a member of NCCA Cinema Committee, Martin Masadao observes that because of these technological innovations more and more filmmakers from the regions continue to emerge.

Aside from digital filmmaking, the internet is also a notable factor in the process of contemporary regional cinema's proliferation. With websites like Youtube and Culture Unplugged for instance, the internet has paved way for an easier means of film distribution. It also serves as a means for the filmmakers to communicate with other artists from around the world. The internet's capability to transfer data to farther distances

easier and faster has made submission of entries to international film festivals more achievable.

Christopher Gozum cites social media as one of the most instrumental tools in the promotion of his films. Social media's accessibility has enabled a wider audience reach at a significantly low cost compared to their marketing counterparts in the industry. The internet has also helped, not only the individual filmmakers, but also film festival organizers such as the Cinema One Originals to promote their events.

However, the respondents have varying perspectives on the degree of the importance of technology in this phenomenon. The first perspective views the phenomenon as technologically determined. Without technology, this movement in Philippine cinema would have not taken place.

Film historian and filmmaker, Nick Deocampo stresses that one should not primarily credit the emergence of this phenomenon on the filmmaker. He reminds that cinema is a technological art; the revolutions and changes that took place in cinema affecting film history are all due to technology. He specifically mentioned "*the arrival of sound, the coming of color, THX and Dolby (Digital)*" as actual examples of technological innovations that dictated the revolutions in film history. As himself an aspiring filmmaker in the 70s when filmmaking was not as accessible to the public as today, he recalls that his aspirations did not materialize until he got a hold of a Super 8 camera. He describes the Super 8 camera as the "grand daddy" of today's digital cameras. His films then were characterized by the limitations of the filmmaking resources available to him. For instance, he did not have celebrated film artists, such as Nora Aunor

as casts in his films, and would not have grand productions similar to the films produced by large movie studios at that time.

Teddy Co, Cinema Rehiyon film curator and member of Cinema One Originals selection committee, shares with Deocampo's observation. Within the years of 2000 to 2002, he and his colleagues noticed that the arrival of digital filmmaking has led filmmakers from Metro Manila to start producing independent digital films.

On the other hand, Arnel Mardoquio, a Davao-based filmmaker offers a different perspective on the degree of technology's importance in this phenomenon. Mardoquio finds technology as an external factor to the emergence of contemporary regional cinema -- the filmmaker's personal and cultural motivations and agenda being the internal factors. He opines that filmmakers will produce regional or independent films with or without digital technology. Sherad Sanchez, a local of Davao City, recalls that when he started making independent films he was not particular with the technological aspect of film production. Once he had a story he wanted to make into a film, he grabbed a camera for rent and began shooting without worrying about the equipment's specifications. Zuasola expresses the same mindset as he tells the researcher that he would make a film with any camera. Mardoquio continues that filmmakers perceive the mainstream movie industry as restrictive of their individual creativity; and as a result, they have opted to produce films independently. However, despite the higher degree of significance that he gives to the filmmaker, he is quick to clarify that technology hastened the process of the proliferation, which makes it an indispensable element in this phenomenon.

Finally, with the continuing innovations in filmmaking, Deocampo foresees regional cinema as the future of Philippine cinema. The rest of the respondents agree that

as long as filmmaking technology is affordable and accessible to ordinary individuals, production of regional films will likely to continue, and so will the proliferation of regional cinema.

2. The Individual

Generally, the interviewees identified two groups of individuals as the primary players in the proliferation: (a) the filmmakers and (b) the film selection committee members. How these groups of individuals become significant components of this phenomenon will be discussed in the following paragraphs.

a. The Filmmakers

The interview with the filmmakers revealed five (5) elements that led them to produce regional films. These are their (a) agenda, (b) concept of cinema, (c) cultural orientation, (d) personal experience, and (e) contemporaries.

Filmmaker's agenda. What was the driving force that pushed the filmmakers to produce regional films? What did they want to achieve in producing these films? This study classified the filmmakers' agenda into three levels: (a) individual, (b) cultural, (c) social.

On the individual level, the filmmakers' need to express himself prevailed as the most cited agendum for producing regional films. Generally, the filmmakers in this study stated that the primary reason why they produced regional films is that they have something to say. What these individuals have to say vary from one filmmaker to another. For instance, Gibraltar who considers his film "Wanted: Border" as his personal

project recalls that the film was an embodiment of his state of mind at the moment of its writing. Through this film, he translated his doubts about his future and his dissatisfactions about his past and present into something that is materially visible for others to relate with. Zuasola, on the other hand, realized that with feature films, he could creatively manipulate narratives such that they could offer his different views of reality; while filmmakers like Masadao and Sanchez still claim that their production of films with regional theme is inspired by their desire to tell local stories without the conscious attempt to promote local culture. They consider their intentions as non-political.

Before they became filmmakers, these individuals have already recognized their need to express themselves. Their encounter with film helped them realize that this is one of the best, if not the only, art forms that could fulfill this need. Such are the cases of Mardoquio and Tahimik. Both of them turned to filmmaking after having been immersed in the corporate world where they sensed a loss of creativity and freedom of self-expression. Sharing a similar experience, Sanchez has found filmmaking as a means of emancipation. Film enabled him to express himself in ways that other media or art forms could not. In his words,

*walang language na maka grasp sa anong ibig naming [filmmakers]
sabihin... If I cannot find any medium that could express me more, I would
not stop making films... gagawa at gagawa ako ng pelikula kasi kung
hindi... nakakulong ako sa sarili kong mundo and I don't think I have
lived.*

[There is no language that could grasp what we [filmmakers] intend to say. If I cannot find any medium that could help me express myself more, I would not stop making films. I'll continue making films because if I don't, I will remain imprisoned in my own world, and I don't think I have lived my life.]

As an artist, one of the things that he wanted to communicate is the complexity of human experience, which he is able to do with film's unique qualities. He described film language as a language that crosses boundaries - spatial as well as temporal; material and psychological. Film offers him the freedom to tell his stories without being limited by languages or culture.

Sanchez further explains that he continues producing films in order to “exorcise his personal demons” or resolve his personal issues. With every film he makes, he reveals an aspect of reality that reflects his or other people's most dreaded truths. He believes that by revealing these truths, the viewers of his films -- himself included -- take the first step in addressing these issues which could later lead to the resolution of their own issues.

While film festivals serve as a major motivation for most independent filmmakers today, the filmmakers in this study claim that sending their films to these festivals was never a part of their original agenda. Although Zuasola mentioned that as he continued to produce regional films, he realized that he needed to send his films to festivals for the possibility of winning cash prizes that will enable him and his crew to produce their next film.

Finally, Masadao and Zuasola mentioned that one of the push factors that prompted them to produce regional films is the awareness that they are capable of doing so; and that all they needed to do is to actually engage in the activity. Masadao's appreciation of foreign films, despite his failure to understand the language spoken by the characters, made him realize that there is also a chance for non-Tagalog films from different parts of the country to be appreciated by audiences within and outside the Philippines. Zuasola experienced a similar sense of empowerment when he noticed that more Cebuano filmmakers were emerging. He envisioned that with a constant output of Cebuano films, local filmmakers will be able to restore Cebuano cinema on their own without waiting for an initiative coming from the country's central government or from the mainstream film industry in Manila.

On a cultural level, filmmakers' intent to diversify perspective; their need to find cultural origin; as well as their sense of cultural responsibility are considered as push factors that led to their production of regional films. Mardoquio, Gibraltar, Zuasola, and Sanchez specifically mentioned that they want to present a diversified perspective of the Philippine society. Mardoquio, in particular, intends to portray in his films a different view of the conflict in Mindanao. He expressed his dissatisfaction with the way Tagalog films depict the issues in Mindanao in a simplistic and conclusive manner. At the same time, he also want to promote the consciousness that the Philippine society has more potentials than what is already known today. He believes that these potentials, once tapped, could become instrumental to social transformations in the country. He also intends to remind the Filipino audiences that there are more to Philippine cinema than Tagalog movies. Aside from presenting perspectives of the Philippine society, regional

filmmakers like Zuasola, Gibraltar and Sanchez also intend to explore different ways of telling stories through film. This includes indigenous means to storytelling.

Gozum and Tahimik are consistent with the idea that filmmaker's familiarity to his own culture can greatly separate his works from the others, thus contributing to the diversity of concept in our cinema. Tahimik further adds that the filmmaker's regional taste or local perspective is what he can offer to mainstream audience, and not a copy from conventional concepts.

The production of regional films can also be seen as a consequence of the filmmaker's search for his cultural origin. Earlier in this study, the concept of *cultural schizophrenia* was discussed. This concept best describes the confused state of mind of the acculturated filmmakers in this study particularly that of Gozum and Gibraltar.

Gozum's unfamiliarity to his local culture left him wanting to research more about it until it became his passion and advocacy. Gibraltar experienced the same sense of confusion and as a consequence he began re-familiarizing himself with his own culture; reflecting how people from where he grew up did things, and dealt with situations. He explains that based on his experience, artists have the tendency to seek their cultural origin in order to address this confusion.

Mardoquio intends to promote, not only language but most importantly, the unique Mindanao identity that people from Visayas or Luzon often fail to understand. This is a manifestation of his sense of cultural responsibility that he assumed as a local of that region. Gozum also assumed this responsibility when he began producing regional films not only for mere self-expression. He suggests,

It's really serving the community selflessly... They [films] should not [be] just [for] self-expression... or creating works with local content. They should go all the way to serve the community in whatever ways they can... to help out with culture; to preserve the culture; make the people appreciate more their cultural... love their culture. Wag iwanan. Payabungin. Preserve.

[It's really serving the community selflessly... Films should not be just for self-expression... or creating works with local content. They should go all the way to serve the community in whatever ways they can... to help out with culture; to preserve the culture; make the people appreciate more of their cultural... love their culture; something that they should never abandon, rather promote and preserve.]

Another instance that demonstrates the filmmakers' sense of cultural responsibility is Tahimik's promotion of the Schools of Living Tradition. This is an organized community activity where the elders of certain tribes serve as teachers of younger members of their community instead of DepEd-deployed teachers. Gibraltar and Zuasola both envision themselves to remain as regional filmmakers in the future. Gibraltar intends to produce documentary films about Panay culture, while Zuasola plans to keep producing films in Cebu as part of his advocacy to cultivate Cebuano cinema. Finally, Mardoquio and Zuasola mentioned that for the sake of the proliferation of their local cinema, they are willing to screen their films for free or for a very low price.

Of the seven (7) filmmakers, Mardoquio has the most agenda that are categorized under the social level. The push factors that he identified were all geared towards social transformation. With the grassroots communities and middle class members of the society as his primary target audiences, he intends to propagate the call for social change from among the majority of the population in the country. He believes that films could serve as instrument in achieving social transformation. For him, films must serve political cause and empower people. Gozum shares this perspective with Mardoquio on a relatively similar level. He pointed out that the locals should take initiative in promoting their own culture. He believes that society's transformation depends on its citizens, therefore everyone is responsible for the fate of his country.

Filmmaker's concept of cinema. How do filmmakers see cinema? The filmmakers' perception of cinema determines their agenda for filmmaking. For instance, if they see film as an instrument for education, they will most likely produce film to educate the audience as in the case of Mardoquio, Gozum, and Tahimik. They see film as a tool for social transformation and vehicle for cultural transmission. With this perspective of the cinema, they have also taken the responsibility to fulfill its potentials. Tahimik believes that achieving non-violent social transformation will take a long time. Relating to the kind of films he produces, he explains that even if out of a hundred filmmakers there are only three (3) people who will dare to produce films unconventionally, he is confident that change is already at hand.

Zuasola, Deocampo and Masadao views cinema as a medium that encompasses societies. It can present local/personal experiences in a manner that could be appreciated

universally. Film's capability to tell stories visually allows it to communicate experiences from various parts of the world to anywhere else without the restrictions posed by verbal languages. Deocampo explains that it is because of this characteristic of films that Tagalog movies easily gained popularity in different parts of the archipelago. Masadao observes that the same characteristic led to the growing international popularity of independent Filipino films.

The regional filmmakers' sense of independence in relation to their producers also determined the production of regional films. With the minimal degree of control that they give their producers, regional filmmakers like Mardoquio and Sanchez enjoy more liberty in producing the kind of film that they prefer. Despite disagreement with producers or even grant giving bodies and film festivals, these directors were determined to materialize their concepts into films such as "Shieka" and "Jungle Love" respectively.

Filmmaker's cultural orientation. Filmmakers are cultural couriers. His/her perspective of things are tinted by the ideals derived from his/her cultural upbringing. Most of the filmmakers in this study say that it was personal intentions that drove them into making films but in the course of the interview, it came up very often that the cultural aspect is as important as their personal sentiments and points of view. For instance, Mardoquio's preferred genre would be reflective of his cultural background as discussed earlier. Gibraltar mentions that when he writes his scripts and make his films, his inspirations are the experiences he acquired from the society where he grew up. He concludes that it is impossible to separate the filmmaker from his culture.

Filmmaker's personal experience. If there are five filmmakers coming from the same cultural origin and having the same cultural orientation, they will still have different personal experiences. The individual's personal experiences also affect his/her agenda as well as perspective of reality. One of the experiences that the filmmakers in this study share is migration. Gozum observes that when one leaves his hometown, it is likely that he will appreciate his local culture more compared to when he has never left. Tahimik's testimony about his experience before when he left the country to study and work abroad supports Gozum's statement,

lumalakas yung nostalgia ko... yung aking pag appreciate sa kultura ng Pilipino. Before that, masyado akong... hangang-hanga ako sa abroad...

[My nostalgia developed... and my appreciation for Filipino culture grew. But before I left, it's always the foreign that amazes me.]

Access to the mainstream industry has also helped encourage filmmakers produce regional films. Gibraltar observes that regional cinema is already existing in the Philippine mainstream movie industry; however, it was never recognized as regional prior to the 21st century. He explains that concepts derived from the filmmaker's regional experience may have been bastardized in order to be assimilated into the mainstream; nevertheless, it still allowed the filmmaker to promote awareness of his region. Gibraltar admits that this does not reflect a clearly presented regional cinema in the past; and that it is only recently that we are starting to recognize the essence of regional cinema. He

further explains that the filmmaker's access to the industry's mechanisms enabled him to make his regional experiences visible to the Filipino audience across the country.

Finally, the filmmaker's theater background was also a notable factor in their production of regional films. Three of the filmmakers in this study were products of the theater. Prior to filmmaking, Gibraltar used to work in theater productions as actor. This also paved way for his brief career as a TV actor, playing bit roles in TV series. This experience made him become familiar with the system of film production. On the other hand, when Zuasola and Mardoquio ventured into filmmaking, they brought with them not only their crew, but as well as the production mechanism or system that worked for them in theaters.

Filmmakers and their contemporaries. As a collaborative activity, the involvement of other people is inevitable in filmmaking. Gozum and Zuasola specifically cited that the influence and the support that they acquired from fellow artists and filmmakers played a very significant role in their production of regional films. The idea that other people share their sentiments gave them the feeling that they were on the right track. This helped them become persistent in filmmaking despite all sorts of challenges that came along.

The contemporary Cebuano filmmaking community did not have elders who could have guided them. Although this initially discouraged Zuasola and the other Cebuano filmmakers, they later realized that this is what allowed them to produce contemporary Cebuano films. Because of the absence of an older generation of Cebuano filmmakers, the younger generation enjoyed enough liberty to explore their potentials. Zuasola recalls that in their formative years as filmmakers, they felt that they could be

whatever they want to become; His sees this same vision for the Cebuano cinema as well. He also recalls being influenced and inspired by earlier generation of independent filmmakers such as Lav Diaz and Khvan dela Cruz, who came to Cebu in the early 2000s to share their knowledge about indie filmmaking.

Zuasola also observed that their collective pursuit and shared sentiments as filmmakers was also a powerful force behind the proliferation of contemporary Cebuano cinema. He recalls that when he and the other young Cebuano filmmakers left Big Foot to create their own community of filmmakers, that was when it became clearer for them that they have taken on the responsibility to propagate their local cinema. They all agreed to cultivate Cebuano culture through films. Although he admits that it started as a personal intent, he became certain that it later grew as a community pursuit.

In 2005, Gozum noticed that a group of young Pangasinense artists who shared the same desire to write in their local language came together. Most of them were students of the University of the Philippines in Diliman. It was during this time that Gozum realized the potential of the youth to revive what he perceived as the deteriorating Pangasinense culture. His collaboration with these artists resulted to the production of his film, "Anacbanua". Aside from local artists, Gozum was also able to collaborate with musicians from outside the country. He requested a composer from Spain, whom he only got to know in the internet, to create the soundtrack for "Anacbanua".

b. The film selection committee

The film selection committee determines the lineup of films to be programmed in a film festival. At some point in the process, they serve as gatekeepers to these festivals.

The committee members' exposure to the filmmaker's previous works is seen to have a huge impact on the selection of films. Teddy Co recalls the moment when he recommended Zuasola's "Ang Damgo ni Eleuteria" to Cinema One Originals Selection Committee,

When it was revealed na si Remton ang direktor that's when I believed na may potential [ang script]. Kasi kung yung script lang naman, it's just paper. Sometimes there were very good scripts that were made by very inexperienced directors that turned out very badly. It happened a few times already. So I picked it up and then I told Ronald and the other readers that the script is 'so so' but i think in the hands of a good director, it will work.

[When it was revealed that Remton was the director, that's when I believed that the script has potential. Scripts are mere written words. Sometimes there are good scripts that were written and handled by very inexperienced directors that turned out very badly. It happened a few times already. So I picked it up and then I told Ronald and the other readers that the script is relatively good, but I think in the hands of a good director, it will work.]

The selection committee members' cultural orientation also influences their decisions when choosing which films are worthy to be included in the festival lineup. For

instance, Ronald Arguelles, Cinema One Originals producer and selection committee member, spent his youth in different parts of Visayas and Mindano. This enabled him to acquire a diversified cultural orientation that helps him tell which films embody indigenous perspectives and which films do not.

Another notable characteristic of the selection committee is that it is composed of individuals from various film-related backgrounds. Some are writers, others are directors and producers, while the others are film critic and film curators. Often, they do not share the same perspective on which films to select. Given these variety of points of view, Arguelles admits that subjectivity and biases are inevitable among committee members. However, despite these the committee strives to ensure that a consensus is arrived at every time they choose the final line up of films for the festival.

3. The Social Institutions

Various social institutions are involved in the re-emergence of contemporary regional cinema in the Philippines. In this study, the interviewees identified the following institutions as instrumental in the process: (a) the filmmakers' family and friends; (b) the local film festival organizers; (c) the government, Manila-based film festival organizers and media corporations; and (e) educational institutions.

a. the filmmakers' family and friends

Unlike their counterparts in the commercial film industry who are provided with sufficient funding for the production of films, regional filmmakers had to personally shoulder a huge amount of the production cost most of the time. Although grant-giving

bodies such as FDCP, NCCA, Cinema One and Cinemalaya Foundation, Inc., would provide an initial funding for the production of some of these films, regional filmmakers would always need to struggle with the limitations of their financial resources.

Film production requires man power. People who are willing to contribute their time, money, skills, and energy for free in this endeavor are invaluable resources for regional filmmakers. For Mardoquio, Zuasola, and Gibraltar, these people were their family and friends. Gibraltar and Zuasola recalls how some of their friends volunteered to be part of their crew and even agreed to help out without being paid. Mardoquio testifies that with a committed crew, a production can always end up successfully regardless the challenges. A particular instance that he cited was during the production of "Ang Paglalakbay ng mga Bituin sa Gabing Madilim." He recalls that although his crew were paid during this production, he knows that the payment was not enough to compensate the labor as well as the time they put into the project. He concludes that without these people's sense of commitment, they could have abandoned the project, and left the film incomplete. Friends and families could still contribute even without becoming a part of the production crew. In the case of Gibraltar, essentials such as food and sleeping spaces, were contributed by local community members during the production of his film, "Wanted: Border". Some of the filmmakers' friends participated in the project as film producers. Whether they share the filmmaker's intent to promote local culture, or they simply believed in the filmmaker's potentials as an artist, or they themselves are artists, as in the cases of Zuasola, Gibraltar, and Gozum, these producers have helped realized contemporary regional cinema.

b. local film festival organizers

Teddy Co, then Vice Chairperson of NCCA's Cinema Committee noticed that several local film festivals were being organized in different parts of the archipelago in the early part of the 21st century. Although he recognizes the role of Manila-based independent film festivals in this phenomenon, he emphasizes that even without them, regional cinema would still have emerged and proliferated because of local film festivals. He remarked,

Let's say Cinema One or Cinemalaya did not produce any regional full length films --everything is still in Tagalog, people will still be making regional short film. May mga short film pa rin kasi there are all these small festivals around the country.

[Let's say Cinema One or Cinemalaya did not produce any regional full length films... everything is still in Tagalog, people will still be making regional short films. There will still be these films because of the presence of small festivals around the country.]

Even before the concept of regional cinema was popularized in Manila-based film festivals, local festivals in Iloilo, Bacolod, and Davao has already began propagating their respective local cinemas. For instance, the Bantayan Film Festival in Guimbal, Iloilo was established by Gibraltar and his fellow Ilonggo filmmakers a year before Cinema One Originals and Cinemalaya were established; Peque Gallaga has been holding the Negros

Summer Workshop in Bacolod since the 80s; and in 2005, Mindanao Film and Television Development Foundation, Inc. launched Mindanao Film Festival.

c. the government, Manila-based film festival organizers and media corporations

Various institutions based in the country's capital region were also instrumental in the re-emergence of regional cinema. Specifically in this study, the interviewees mentioned Cinema One Cable Channel, Cinema Committee of NCCA, the Film Development Council of the Philippines, as well as organizers of Cinemalaya Film Festival and Cinemanila International Film Festival.

Motivated by commercial interests, media corporations ventured into digital filmmaking; while government agencies with directives to propagate national culture as well as film festival organizers that advocate for the promotion of Philippine independent cinema, have also taken advantage of the potentials of digital filmmaking as tool to the fulfillment of their objectives. These occurrences have reinforced the emergence contemporary regional cinema in the country.

Cinema One, one of ABS-CBN's cable channels, had a need for more channel content towards the start of the year 2005. They needed to produce quality films out of a minimal budget. Their interest coincided with the arrival of digital filmmaking and the emergence of a new breed of daring filmmakers, thus the birth of its own film festival, the Cinema One Originals. This festival has a set of characteristics that enabled it to hasten contemporary regional cinema's proliferation.

First, its amenability to unconventional concepts allowed filmmakers to enjoy a degree of creative liberty that is often unattainable in other festivals. Second, aside from

providing budget for the production of films for the cable channel, Cinema One also facilitates the distribution of these films, including the ones from the regions, in various avenues such as: theater, international festival, pay-per-view, and iTunes providing them a wider audience reach. Arguelles, Cinema One Originals' producer, recognizes the diversity of the filmmakers' concepts and the need to find them screening venues or opportunities. In his words,

We will give in kung ano gusto mong hitsura ng pelikula mo , ano yung objective mo. and develop you...

[We will give in to the kind of treatment that you want to give your film.

Whatever is your objective, we will develop you...]

On the other hand, government initiatives were also at work. The Cinema Committee of NCCA eventually decided to institutionalize regional cinema by establishing Cinema Rehiyon in 2008. This annual festival provides regional filmmakers another avenue for the screening of their films. Teddy Co, then Vice Chairperson of the Cinema Committee describes Cinema Rehiyon as a venue, a forum for everyone to come together and show their films. In its attempt to move the festival closer to the filmmakers from the regions, the Committee started to tap local film festival organizers to host Cinema Rehiyon in provinces outside the NCR. After the first two Cinema Rehiyon festivals, which were both held in CCP Complex (2009 and 2010), the organizers started

moving them to provinces like Davao in 2011, Bacolod in 2012, Laguna in 2013, and Cagayan de Oro in 2014.

This festival, which Mardoquio calls the "the happiest film festival" has successfully gathered filmmakers from across the archipelago to witness each other's films. Zuasola describes this as an empowering experience,

Lumalakas ang loob mo kapag nakita mo ang ibang tao na gumagawa gaya ng ginagawa mo; they have the same dreams; they have the same struggles; nag-sha-share kayo ng experience. Pinapanood niyo ang gawa niyo. Sobrang touching."

[It is affirming to see filmmakers from different parts of the country sharing the same dreams, the same struggles, and the same experience as yours. It is a very heart-warming experience to see the films we all made.]

Mardoquio also sees Cinema Rehiyon as the festival that tilts the balance. He pointed out that even though regional films get to be screened in Manila-based festivals such as Cinema One Originals, Cinemanila and Cinemalaya, they remain to be a minority in the film lineup. Aside from Cinema Rehiyon, NCCA also apportions budget to support local film festivals. This committee-initiated project began in 2011. One of the festivals that they have helped establish is Cebu's Binisaya Film Festival. Zuasola claims that this was one of their most remarkable achievements as Cebuano filmmaking community.

Film festivals in Manila plays significant role in promoting regional films in the Philippines and abroad. Gozum explains that once a regional film gets premiered or launched in these film festivals, and film critics notice them and give them good reviews, it becomes easier for Filipino film consumers to be aware of, and eventually appreciate, these films as in the case of his film, "Anacbanua". He also envisions that if a regional film gets programmed in a mainstream film festival such as the MMFF (Metro Manila Film Festival), it would be easier to make it acceptable to the rest of the archipelago.

While film festivals provide regional filmmakers the budget and venue for the production and screening of their films, these opportunities remain to be limited. Copyright conditions of film festivals limit filmmakers from having a full control over the distribution of their own films. However, just recently some film festival organizers have offered better copyright conditions. For instance in 2014, during the second Quezon City Film Festival, the organizers granted hundred per cent of the copyright to the filmmaker. "Alienasyon", Mardoquio's first film produced outside Mindanao is one of the films that benefited from this innovation. More about the issues, hindrances and challenges experienced by the filmmakers will be discussed in the later part of this chapter.

d. educational institutions

Film schools are also cited as one of the components in the proliferation of regional cinema in the 21st century. For instance, the establishment of the International Academy of Film and Television (IAFT) in Cebu in the year 2004 was instrumental in gathering Cebuano filmmakers.

More popularly known by its parent company's name, "Big Foot", the film school served as a point of convergence for contemporary Cebuano filmmakers. Zuasola recounts that at first, there were a few Cebuano filmmakers who enrolled in the Big Foot film school until eventually more followed. He and his friends from the University of San Carlos, where he finished his degree in Advertising, went to Big Foot to improve their skills in filmmaking. This was where he met other Cebuano filmmakers who were also interested in producing local films. However, to their disappointment, IAFT's policy was not supportive of their goal. Zuasola remembers,

There was a time na banned yung Tagalog o Bisaya na short films na gawa ng students. Dapat English talaga kasi yung mentors mga foreigner. Most of the students na iba are foreigners, so parang nahirapan silang intindihin yung gawa pag parang hindi in English. Kami din parang culture shock na parang... plus yung tinuturo Hollywood style. tapos yung equipment sobrang high tech..

[There was a time when production of Tagalog and Bisaya films were banned and only films in English were allowed to be produced. This makes sense since the mentors and most of the students were foreigners. They find it difficult to understand films that were not in English. We [Cebuano filmmakers] also found ourselves shocked; plus what was being taught was Hollywood-style of production, and the equipment were of high technology.]

As a consequence, Zuasola and the other filmmakers decided to leave the institute and began exploring local film production. Despite this, he still believes that IAFT's role in the re-emergence of Cebuano cinema as essential.

Today, three other film schools are found in the province of Cebu aside from IAFT. These are the University of San Carlos, the Film Media Arts Conservatory (FMA) and the University of the Visayas New School. With these film schools in Cebu, Zuasola foresees Cebuano cinema to continue growing.

Generally, schools serve as breeding ground for future filmmakers. Several opportunities are being offered in this venue. One good example is Sanchez' case. He was in his sophomore years in College when he made his first film, which was a school project that eventually turned into an award-winning film recognized in the Philippines and abroad.

Finally, Tahimik cited Department of Education's (DepEd) recent initiative, which is the integration of local languages in basic education, to be a potentially significant element in the sustainability of regional cinema in the future. DepEd's Mother Tongue Based Multilingual Education order hopes to reconcile younger Filipinos with their local culture. Tahimik as well as Deocampo anticipates this movement to produce a generation of Filipinos in the future who are more culturally aware and sensitive.

B. Issues in Contemporary Regional Cinema

The term, "issues" are referred to in this study as the instances or the situations that require the attention of individuals and groups involved in the dynamics of regional

cinema in order to ensure the cinema's sustainability and continued proliferation. The issues that will be presented and discussed in this study were derived from the challenges encountered by the respondents. In order to organize the ideas, the researcher classified these data into four (4) main categories. These are the Production Issues, Promotional Issues, Distribution Issues; and the rest of the issues that could not be classified under any of these three categories were classified under the Other Issues category.

1. Production Issues

Gozum, Masadao, Gibraltar, Zuasola, and Sanchez noted that financial limitation is a major consideration and challenge in production. Gibraltar recounts his experience,

Lubong ko sa utang... indi ko kabalo kun diin makuha sang ipakaon ko sa [crew kag talent ko]; gapinsar ka sang shoot mo... gapinsar ka sa pakasyon, accommodation...

[I was burdened with debt... I was terribly anxious about where to get the daily budget for my crew's food. While I was worrying about the shoot, I was also worrying about how to feed and provide for the accommodation of my crew.]

Sanchez intricately described his experience in filmmaking as *bloody*. Similar to Gibraltar, he also experienced bankruptcy as a consequence of film production.

Aside from limited experience in production, financial limitation is a major hindrance in the completion of a project. Zuasola cited his most recent film, "Soap Opera", whose script was written four years ago; however due to his crew's limited experience in handling the execution of such script as well as the restrictive budget, he had to push the production to a later time.

Due to budget limitations, Zuasola turned to local film festivals for more sources of fund. Eyeing the cash prizes that awaits film festival winners, he eventually obliged himself to join and win in these festivals in order to ensure return of his producer's invested funds. He also hopes to produce his next films with the cash money that he wins.

On the other hand, Mardoquio opines that although financial limitation is a fact in filmmaking, it does not always serve as a hindrance to the completion of the project. The filmmaker's ability to manage his/her resources could turn a small amount of production budget into a sufficient funding. He also adds that if the budget is insufficient to produce a full length film, then he will make do with the available budget to produce a series of short films that could be pieced together to create a full length once fund becomes sufficient in the future.

The unavailability of a production crew was also identified by the interviewees in this study as one of the challenges that they have encountered. Aside from the limited filmmaking experience, the individual members of the crew have personal issues to deal with. These are on top of the instances when their artistic perspective do not coincide with that of the director.

While the unavailability of equipment serve as one of the challenges for regional filmmakers; the other's unfamiliarity with their available equipment that has high-tech

features also present very challenging situations for some filmmakers. Zuasola finds the limited technical know-how as one the major setbacks that he experienced in filmmaking. On the other hand, Gibraltar recalls that the transfer of the equipment from Manila to Iloilo was one of the most challenging experience he had in the production of his film, "Wanted: Border". Aside from the shipping cost that eats up a portion of the budget, transporting these equipment is also time and energy consuming.

Local threats are also very challenging for filmmakers. Although this is mostly observable in Mindanao, local threats are also persistent in different parts of the Philippines. The filmmaker should learn how to deal with these threats in order for the film material to be executed correctly. Although Marquoduo recognizes the presence of these threats, he confidently shares that this is not much of an issue for filmmakers in Mindanao. He explains that it has become part of their nature as filmmakers who has been exposed to these threats enough to render them unbothered by the idea.

The filmmaker's cultural orientation was also one of their challenges. With a Western-influenced learning system that is applied here in the Philippines, it is inevitable for Filipino filmmakers to suffer the condition called *cultural schizophrenia*. As described in Chapter III of this study, this is the term used to describe that state of confusion experienced by acculturated Filipino elite including some filmmakers as in the case of Kidlat Tahimik. Having been raised in Baguio which is an Americanized city, he admits that his story-telling process has strongly been Western influenced. In his attempt to search for an indigenous means of story-telling, he also enabled himself to identify with the local culture.

The filmmaker's unresolved personal issues as well as his/her inability to manage the situation or the consequences of the production process could also serve as a challenge to him/herself. Failure to manage these circumstances properly may lead to unnecessary stress and depression. More than logistics and budget, Sanchez finds his personal and spiritual concerns to be the major setbacks in his production of films. He describes his filmmaking experience as,

... a different battle game eh. Every aspect of your personality will be challenged... Imagine if everything comes from within; not on paper, not on text. So kung magkakaproblema ka within, magkakaproblema ang film. Every aspect will be challenged. Ewan ko... talagang ginaganoon yung form mo at sinisira. Everything sinisira...

[It's [filmmaking] a different battle game. Every aspect of your personality will be challenged... Imagine if everything comes from within; not from a paper, not from a text. If you encounter a problem within yourself, your film will definitely be affected. Every aspect will be challenged. It destroys your form. It obliterates everything.]

As a collaborative activity, filmmaking involves several stakeholders. One of the ugly consequences that filmmakers experience is the effect of the production on their relationship with these stakeholders as in the case of Mardoquio. He recounts that when

his film failed to generate returns for his producers' financial investments, they stopped investing in his projects and at the same time, they ended up with a strained relationship.

Zuasola points out that as individuals, his stakeholders' decision-making ability is affected by their unresolved personal issues as well as by the politics that operates among themselves. Based on his experience, financial gain was not the major concern; rather artistic differences among his stakeholders as well their need to satisfy personal interests were two major issues that almost hindered the production of one of his major films. He also noted that the issue on politics was also observable among the older generation of Cebuano filmmakers. He recalls that during the time when he and the other younger filmmakers were just starting to join the filmmaking community, they noticed that the former generation of Cebuano filmmakers refused to be united. He inferred that this refusal is driven by personal issues, more than organizational.

As much as they are essential in the materialization of the filmmaker's concept into film, producers also present situations that hinder the production of certain films. As producers, film festival organizers see filmmaking from a perspective that is quite different from that of the filmmaker. Considering the kind of audience that Filipino movie consumers are, producers are particular with the idea that the film elements should be familiar to these audience in order for them to watch these films; and in order for these audience to watch these films implies that a market has to be created, which in turn ensures a certain degree of sustainability of the film festival. From this perspective, it makes sense why producers prefer films written in Tagalog with celebrities as major casts. This conventions, prescribed by the commercial movie industry in the country, remains difficult to change.

Finally, time management is also one of the most challenging tasks for the filmmaker during the production period. Gibraltar cited the availability of the talent, crew and equipment as a primary factor that affects the filmmaking schedule. He recalls that when he was producing "Wanted: Border", he had to work around the limited time of eight (8) days since this is the only window that he could put all of these elements in one place at the same time. In his film "Anac Ti Pating", Masadao had to adjust with the schedule of his child talents.

So I could only shoot Friday afternoon, the whole of Saturday up to 10 in the evening kasi I promised them, kasi bata pa eh, I don't want to work sana beyond 12 midnight, eh nagawa ko naman

[So I could only shoot Friday afternoon, the whole of Saturday up to 10 in the evening since I promised them; and they were children, I didn't want them to work beyond 12 midnight. Fortunately, I was able to accomplish this as planned.]

2. Promotional Issues

The audience play a very essential role in determining the definition of the national cinema; whether it remains to be dominated by Tagalog films or it becomes a cinema that features films from the different regions of the country. Arguelles believes that media corporations like ABS-CBN could be further encouraged to support the production of regional films if they see that these films could capture a large audience.

He observes that there are many filmmakers who are willing to produce regional films. However, as long as the audience are resistant to non-Tagalog movies, regional cinema will have a hard time achieving the same level of popularity as their Tagalog counterparts.

Through the years, since the re-emergence of regional cinema, Gibraltar notices that its audience remains limited to the same group of people who patronize independent cinema. Zuasola explains that the audience's lack of awareness about the existence of regional films prevents them from appreciating them. Arguelles testifies that marketing films requires a huge amount of budget. As a consequence, most Filipino audiences remain oblivious to regional films. This situation may seem to be a good opportunity for local government and community to step up and be involved in this phenomenon. However, just as the local community's initiative to organize film festivals helped propagate regional cinema as discussed in the earlier part of this Chapter, its failure to support its own cinema hinders its proliferation.

Finally, Mardoquio cited that the local audience's tendency to prejudge regional films as inferior to Tagalog movies also present a challenge for regional filmmakers. He understands that Filipino audiences have generally been conditioned to watching and patronizing Tagalog films. Just like Teddy Co, he is aware that despite this, they will eventually learn to appreciate regional films. However, it will take time and efforts from the different stakeholders and institutions to achieve this.

3. Distribution Issues

Several issues on the distribution of regional films have been identified by the respondents. The most commonly mentioned issue is the lack of an institutionalized means of distributing the films. On top of this, government censorship and the programmers' biases that affect film selection were also mentioned.

Aside from the film festivals that feature regional films, the filmmakers do not have any institutionalized means to distribute their films. Two points may be drawn from this statement. First, film festivals determine the extent of the distribution of the films they feature. As producers, they dictate the terms and conditions for the production and distribution of films. In Cinema One Originals for instance, Arguelles explains that the filmmakers could distribute their films as long as they abide by the agreed distribution terms. Therefore, the filmmaker does not have a hundred per cent liberty to release his film anywhere and anytime he wishes. This is something that the filmmaker compromises with the grant-giving body. Secondly, there are a number of other options available for the filmmakers who refuse to subscribe to film festivals to distribute their films; however, this means an absence of a system that ensures efficiency and sustainability. Mardoquio notes that what these filmmakers need are accessible distribution channels. Accessibility involves affordability of the mechanism, as well as availability of audiences. Co remarks that even film festival organizers could not guarantee distribution of regional films. Arguelles expresses his frustration about this issue,

Actually ang pinakamahirap in what we do is yung promotion and marketing, and distribution -- yung side na napapabayaan. hindi kami

expert, hindi kami master doon. [dapat] pag-aralan pa iyon... it's so hard to penetrate yung may maganda kang distribution. mahirap sa theater booking...

[Actually the most difficult part in what we do is the promotion, marketing and distribution of films. We can no longer take care of these areas. This aspect of the whole endeavor needs to be explored further. It's so hard to penetrate the existing distribution channels that we have in the country, for instance the commercial theaters.]

Government censorship affects the distribution of films as well. For instance, Cinema One Originals films were never distributed to SM Cinemas due to their restrictions of films with adult content. It was only recently that Cinema One Originals has tied up with FDCP that enabled them to be accepted in MTRCB, which later enabled commercial theaters like SM cinema to accommodate them for screenings.

The programmer's biases towards film concepts also deter the exposure of some films. Gozum explains that some international film festivals have a preconceived notion of films, for instance films from third world countries should reflect poverty stricken communities. Films that do not coincide with the programmers' preconceived notion of the film's country of origin, will less likely be programmed.

4. Other Issues

Other issue identified by the respondents in the course of the interview include the question of authenticity. Can we disregard authenticity? Can we retain the concept of regionalism without authenticity? The Oxford Dictionary defines the term "authentic" as *made or done in the traditional or original way, or in a way that faithfully resembles an original*. Generally, the respondents described "authenticity" as the regional film's ability to genuinely reflect traditional elements of the region or locality that it represents, such as the language, the actors, the perspective, and the lifestyle. For instance, Co raised the question "for a film to be considered a Cebuano film, should the filmmaker be a local of Cebu and should the language be in Bisaya?" Elaborating the idea that film is a non-indigenous medium, Deocampo further inquired,

...so does (Filipino) film – throughits moving pictures... is it capable of speaking a local film language, or is it nothing more but a replication of the classical Hollywood cinema language? Which you know, tatlo ang attributes niyan: linearity, continuity, and preservation of space and time. This is what Hollywood cinema, the classical narrative film language is all about.

[Are Filipino films capable of speaking a local language? Or is it nothing more but a replication of the classical Hollywood cinema language, which have three attributes: linearity, continuity, and preservation of space and

time? This is what Hollywood cinema, the classical narrative film language is all about.]

Generally the respondents find the attempt to achieve an authentic regional film as an absurd idea for two reasons: our cultural orientation is a product of various cultural influences in the past, and film itself is not authentically Filipino. Tahimik notes,

It's very rare that you will find a really indigenous storyteller who can translate his or her work into film and try to be faithful to the visuals he has.

With this concept of authenticity, Tahimik suggests that regional films should be perceived in terms of the degree of how much regional characteristics do they depict, instead of determining whether it is regional or not. Co explains that regional cinema's definition as well as its defining characteristics, continue to evolve. Recent regional films are beginning to explore crossing over to other regions. This makes the film's regional classification even more complicated. Co cited Sanchez's film, "Jungle Love" (2012) as an example of this complication. Sanchez is a filmmaker from Davao, who studied in Manila. Although this does not make him a Manileño, it is apparent that he has already assimilated the culture in Manila. His film, "Jungle Love" was shot in Nueva Ecija, but this fact was never mentioned in the film. Several languages are heard in the dialogues in the film: Tagalog, Bisaya, and even Ilongo. Based on Co's qualifiers discussed later in this Chapter, this film is difficult to classify.

Gibraltar has a different perspective on this matter. For him regional concepts are present even in mainstream media. Filipinos are familiar with these concepts, although he admits that some of these concepts might have already been distorted in order to cater to a wider audience as well as to address production limitations.

For example ang 'Amaya'; gindistort nila ang regional [history]... indi siya tama pero in a way amo na siya ang bad example nga naga-reflect gihapon ang pagiging regionalistic kay si Suzette Doctolero. Ilongga. Ang problema lang ginsulat nila wala ginresearch maayo. Sala-sala ang mga facts. Sala-sala ang mga detalye nga naga-attempt ka nga maging historical ang show."

For example the TV series, “Amaya”. History was distorted in this TV series. It was very apparent there has been lack of research about the topic; a lot of details were missing or were presented wrongly. However, despite this, it managed to reflect how Suzette Doctolero (the writer of the TV series) identifies with her region as an Ilongga.

However, he is certain that a new artform are being created out of these distorted concepts. He believes that this is how art is arrived at -- produced through the artist's consolidation of several concepts affected by factors that present themselves in a given context.

Instead of worrying about the authenticity of their films, the rest of the filmmakers agree to rather continue producing films that they believe reflect their perspectives as individuals coming from the regions and share this perspective to the rest of the citizens in the archipelago and the world.

Another point of concern that was raised during the course of the interview was Cinema Rehiyon's potentials as one of the most important factors in this phenomenon. Arnel Mardoquio pointed out some of Cinema Rehiyon's limitations such as its failure to identify specific ways to sustain regional cinema. To serve as a venue that gathers regional filmmakers from all over the Philippines is one thing; but to propose a clear set of plan that will ensure this cinema's sustainability is another. Because of such limitations, regional cinema remains in the margins.

The challenge of marketing the films also presented itself among some of the filmmakers in this study during the pre-production process. Gibraltar, Masadao, and Sanchez experienced being asked by the film selection committee in separate instances about the marketability of their film. Given the fact that grant-giving bodies have different sources of funds, for instance agencies such as the FDCP and NCCA acquire their fund from the government, while affiliates of media corporations such as Cinema One gets their fund from sponsorships as well as the mother company, ABS-CBN. However despite this, festival organizers still count on ticket sales to sustain itself; and in order to ensure a good ticket sale, films must be appealing enough for audience to patronize the festival.

Another concern raised by Zuasola is the regional filmmaker's assimilation into the mainstream. Often, the next logical step for successful Cebuano filmmakers is to

proceed to Manila to pursue a career in the mainstream industry, leaving the partially cultivated local cinema in Cebu. As an attempt to address this issue, Zuasola and the other Cebuano filmmakers encourage each other to go back to Cebu once in a while should they get the chance to land a filmmaking career in Manila.

Finally, one of the factors that hinders the proliferation of regional cinema among a wider population in the country is the misconception of the term "regional". The term is usually associated with the idea of fragmenting the nation. In an attempt to generate discussion about this matter, Deocampo raised the question, "what happens to the unitary nation?" should regional cinema succeed. Despite being optimistic that regional cinema will be the future of Philippine cinema, he brings up the problematic, "does regional cinema fragments the nation?" With this he cited the multiplicity of Indian cinemas which include Tamil, Hindustan, Bengali and other cinemas from the different parts of India, all employing their local languages in their respective films. Gibraltar notices the same concern and responded that, regional cinema does not and will not fragment the nation. What the Filipinos need is a reconciliation with their local culture so as to empower them as individual and as a member of their locality. He further explains,

Ang pagiging regionalistic hindi na siya 'kanya-kanya'; ang pagiging regionalistic, pagiging nationalistic. Once e-embrace mo na kung ano ang roots mo, mas maintindihan mo karon kung ano ang pagka-Pilipino mo nga Bisaya ka; nga Ilonggo ka...

[Being 'regionalistic' is not being a separatist; it is actually being nationalistic. Once a Filipino embraces his roots, he will begin to understand his being a Filipino, his being a Bisaya or Ilonggo...]

Gozum states something similar to this. He believes in a multi-central cinema in the Philippines. He envisions the different regions in the archipelago to possess their own film centers that will serve as a tool for cultural preservation and promotion. As a result, each region will be proud to recognize themselves as part of a greater community which is the Philippine nation.

C. Regional Cinema's Current Condition

Regional cinema is seen struggling between remaining in the margins and at the same time improving and surviving.

1. Remains in the margins

Arguelles comments that there is a growing interest in regional cinema but it will remain in the margins for some time due to the preference of Tagalog language in national cinema. He does not see non-Tagalog films becoming considered as part of the mainstream cinema in the country any time soon. The national exposure of Tagalog language, which took several years to establish, makes it easy for it to become the preferred language in films.

Teddy Co also remarked that regional films, even those produced by a mainstream cable channel such as Cinema One remains marginal in terms of its audience.

He brought up the fact that it is difficult to sustain its audience right after the festival season. He considered the absence of accessible distribution channels as a factor for this failure to sustain the audience.

2. Regional Cinema Grows and Survives

Gibraltar and Zuasola were confident that regional cinema has a potential to have a bright future. Zuasola observed that more filmmakers are joining Cinema Rehiyon each year. He has also noticed that there has been a positive reception of Cebuano films among Cebuanos. He recounts his experience in one Cinema Rehiyon season when the Cebuano audience were very glad to see films in Binisaya. Finally, he claims that Cebuano cinema has been established well enough that Cebuano filmmakers may now leave it and explore other possibilities outside Cebu.

Arguelles' statement supports Zuasola's observation. He shared that he noticed an increase in the volume of Cinema One Originals audience every year. Both Tahimik and Masadao agreed to these as well. They believe that Filipino audiences, from the individuals to the institutions, are beginning to accept regional cinema as part of the Philippine cinema. The growing consciousness about this cinema leads to further growth in the number of filmmakers and audiences although in a very slow progress.

D. The Respondents' Aspirations

When asked about their insights on the future of regional cinema, the respondents expressed their aspirations for more films that demonstrate fidelity and sincerity to individual, rather than cultural, experience. Although they are also hoping for more

filmmakers who will realize their roles as cultural warriors. In relation to the mainstream, they hoped for a regional cinema that is recognized by the national audience in the same way that the mainstream cinema is recognized today. They hope that the concept of the national cinema would be re-defined as a collection of several filmmaking centers and is comprised of films from different parts of the archipelago.

The respondents are generally aware that the Filipino audience is conditioned to watching Tagalog films. Teddy Co's observed that the Tagalog-speaking audience are resistant to welcome non-Tagalog movies. However, despite this, he hopes that they will eventually appreciate films from the regions.

1. Content

The respondents share the aspiration for more films that capture individual experience into the filmic narratives. Tahimik observed that one of the reasons why most Filipino films fail to retain cultural fidelity is the producer's intention to secure a universal appeal to local films, which ensures profitability. Very often, mainstream commercial films employ the elements of sex and violence into the narrative in order to achieve this universal appeal. However he points out that even without these elements, local stories could still possess universal appeal simply because human nature and tendencies is universal.

On the other hand, Gozum aspires for the local filmmakers to remember that outsiders should make an effort to understand the local craft, and that regional films should not be made only to accommodate these outsiders. Regional films should not be made in a manner that reduces local experience or perspective in order to fit the outsiders'

expectations of the locals. As participants to cultural production, regional filmmakers should insist on telling their stories from their own perspective. The characteristics of Philippine national cinema will be determined by the kind of films these filmmakers produce.

2. Filmmakers

Gozum, Gibraltar, and Tahimik envision filmmakers as cultural warriors. Cultural orientation plays an indispensable influence in filmmaking. Awareness of one's cultural orientation helps the filmmaker to understand and appreciate his nature as a Filipino. This awareness is essential in creating a story that has depth, something that is lacking from the contemporary Filipino films as observed by the respondents. The filmmakers should be aggressive in promoting the culture of their region. Gozum and Gibraltar believe that the initiative of recognizing local culture should begin with the locals themselves. The local artist, for instance, should strive for his/her local experience to be allotted space in the national platform. Aside from this, filmmakers also play a very significant role in uplifting the sense of Filipino pride. Gozum admits that promoting a sense of nationalism among the Filipinos is very challenging considering that the Philippines is composed of people with a diverse cultural make up, spread all over the archipelago. However, he believes that filmmakers should serve as "evangelizers" of the Filipino people about their own culture. This evangelization should be facilitated by several cultural centers around the country instead of a singular national body.

Tahimik observes that most Filipino filmmakers fail to appreciate indigenous ideas and continue to look outwards for story inspiration. He reminds them that individuals,

including filmmakers, are at their best when they embody their local and individual identity while at the same time reflecting their cultural strength. This sets them apart from the rest of the other filmmakers and contributes to the diversity of concepts in the Philippine cinema.

Tahimik also introduced and encourages the *Torjan horse* concept. With this, he cited Lino Broca as an example. He recalls that the late director Lino Broca had to work for big studios in order to earn and pay for his bills. However, as a *Trojan horse*, Broca managed to accommodate the industry's demand for profit-generating films, while at the same time enabling himself to express his own advocacies through these films. A Trojan horse, Kidlat explains, is a filmmaker who makes films for commercial studios with the hidden agenda of infusing personal messages into the medium. In Broca's case, Tahimik explains that he signed up to make films that has popular appeal in exchange of being allowed to produce films that genuinely reflects his personal view of reality. A Trojan horse, therefore is a filmmaker who penetrates the industry as an ordinary film practitioner armed with the intention to elevate local and personal experience into national consciousness using the mechanism of the commercial film industry.

3. Regional Cinema in the Mainstream

Regional cinema should be accepted as the Filipino mainstream cinema. Gibraltar hopes that it becomes recognized as a legit cinema in the country in the same way that the audience accept the contemporary mainstream cinema. Masadao shares the same aspiration however, he clarifies that even if regional cinema achieve this level of recognition, this is not the purpose for its establishment. Regional cinema has its own

identity and it is not intended to be assimilated into the mainstream cinema that we know today.

4. Regional Cinema as National Cinema

Gozum particularly proposed for a national cinema that has diverse filmmaking centers that are independent, self-sustaining but connected with each other. He further notes that it is okay to have a concept of Philippine national cinema that integrates filmmakers from the different parts of the archipelago; but they should be treated as independent film centers that could function on their own. For instance, they should be able to produce and exhibit their films without having to wait for the initiative or approval from the national government.

E. The Respondents' Recommendations

The respondents have also identified several ways for regional cinema to be improved and sustained. These recommendations include the employment of research in the development of the narrative, the exploration of indigenous means of story-telling, production of regional films despite filmmakers' assimilation in the cinema in Manila; the improvement of the cinema's marketing aspect;

Employ research. Filmmakers should consider research as an essential element in the development of their film narratives. Teddy Co understands that artistic license may cause deviations from facts, however based on his years of experience as a film curator and a member of several film selection committees, films with concepts based on well-

researched information elevate themselves from the films that lack research, as far as narrative quality is concerned. Without sufficient research, the film's potential to introduce new ideas becomes wasted.

Explore indigenous story-telling. The respondents have also mentioned that regional filmmakers should explore the indigenous story-telling in the Philippines. Deocampo mentioned that despite the regional filmmakers' attempt to secure a space for regional perspective in the national cinema, they remain to be bound by the filmmaking styles that are non-indigenous in the country. Although he recognizes that this is because film itself as a medium is not indigenous to the Philippines to start with, he implied that local filmmakers should push the limits of their knowledge in filmmaking as well as the boundaries of this medium for story-telling,

Gozum encourages filmmakers to dig deeper into their local culture and find out how their ancestors relayed their experience to other people. He is certain that there is a great chance that Filipino audience remain oblivious to these local means of story-telling. If properly introduced and employed, these local means of storytelling could ensure diversity in the Philippine cinema. This is what Tahimik refers to as something that Filipino filmmakers could contribute to the international film scene.

Return to the regions. Zuasola noticed that once they have been assimilated into the film industry in the country's capital, the most logical step for most Cebuano filmmakers is to leave their province and settle in Manila for good. As a consequence, the prematurely established local cinema loses the primary people that ensure its sustainability. This,

Zuasola finds, to be hindering the continuous sustainability of regional cinema. In order to ensure a stable Cebuano cinema, Zuasola and his contemporaries encourage each other to return to Cebu and continue producing regional films even if they are given the chance to land a career in Manila.

Gozum shares the same sentiment and reiterates that filmmakers from the region should strengthen their group to ensure sustainability of film production. They should refrain from waiting for the national government to send them budget and organize film festivals for them. They should begin creating a group that will aim to rediscover their culture and preserve it through film.

Consider commercialization of regional films. Some of the respondents consider commercialization of regional cinema for it to thrive. For Zuasola, this could mean a stable livelihood for the film practitioners thus encouraging a continuous production of regional films. Mardoquio and Gozum both agree that independent filmmakers like themselves need to regain their capital in order to fund the next project.

Improve marketing aspect. The respondents recognize that filmmaking requires a sustainable source of fund in order for its own sustainability to be ensured. Although there are several possible sources of fund, ticket sales remain a viable option. Arguelles notes that despite the budget they acquire through sponsorships, the amount collected from ticket sales significantly contributes to sustain Cinema One Originals Film Festival every year. From this perspective, marketing of regional films becomes an essential.

Mardoquio expressed his frustration with the fact that the marketing aspect of filmmaking is being taken for granted in regional cinema. He recounts his experience,

'Pag nag po-produce kami ng pelikula, parang short sighted kami. Pati ang mga producers. Hindi nila nakikita na ang gagastosin mo dapat, kung may portion ka dito na ginastos para sa shooting na excited ka masyadong magawa ang pelikula. Dapat nag invest ka rin sa marketing. putol eh. wala silang investment sa marketing.

[Most producers fail to see that marketing is a very essential element in the production of regional films. They should not just appreciated the artistic aspect of film. They should also understand its financial requirements.]

He understands that most filmmakers produce films to satisfy their need for artistic expression. However, he believes that if regional cinema is to be institutionalized and sustained, these filmmakers should learn to see the greater picture, which includes the promotion and distribution aspects as well. He suggests that regional filmmakers and producers should consider implementing the commercial film studios' best practices on the marketing endeavours. He was referring to the practice of identifying a film's market prior to the production of films.

Gozum and Zuasola agree with Mardoquio's point, but both testify that marketing is a laborious activity on its own. Often filmmakers, could no longer handle such a

responsibility; therefore they need someone else should handle this so as not to hamper the creativity (focus) of the filmmaker.

Institutionalize distribution. Generally, the respondents agree that there should be an institutionalized means of distributing regional films. Sanchez envisions regional cinema will be in stale if this issue remains unaddressed. He explained that the re-emergence of regional cinema may only be a phase in the evolution of Philippine cinema just as in the case of Brazilian cinema which also went through a series of evolution before it has achieved the more stable state that it is in today.

Aim for national exposure. Despite Gozum's optimism that regional filmmakers are now more capable of producing and screening films on their own, the recognition of these films by Manila-based film festivals and the national media contributes a great deal to the propagation of regional cinema. Once film critics and journalists become start discussing these films, it would hasten the process.

Document. Mardoquio emphasized the need for someone to document the progress in regional cinema. As regional cinema continues to evolve, film scholars should write about it particularly about how regional filmmakers manage to produce their films. When compared to the contemporary mainstream film industry, regional cinema is driven by a different set of motivations, utilizes a different system of production, as well as probably a different means of distribution. Because of this, it presents a different set of opportunities as well as challenges to filmmakers. This should be documented and

explored in order for its potentials to be fully maximized, and its threats be eliminated or minimized.

Seek and maximize sponsorship from commercial institutions. Sponsorships play a notable role in the sustainability of the production of films from the region. Regional filmmakers should further explore the ways on how to properly utilize the ex-deals with commercial institutions' financial support.

Develop non-reliance on film festivals. Regional filmmakers should not entirely depend on film festivals such as Cinema One Originals and Cinema Rehiyon. Film festivals can limit the distribution of films due to issues on copyright: contract between filmmaker and film festival organizer.

Employ government intervention more strategically. Generally, the respondents see the government as an essential element in the proliferation of regional cinema as it could influence distribution policies. For instance, Mardoquio suggests that government agencies, such as FDCP, could create a commission that will study the different possible distribution channels that filmmakers could utilize, and lobby this in congress/senate to solicit support. He suggests the protectionist strategy. In order to encourage viewership of Filipino films, lawmakers could pass a bill that will cut down the number of foreign films screened in the country.

Improve production management aspect. Regional filmmakers should not only be creative but should also learn the science of management. Mardoquio argues that once filmmakers learn to manage their resources, even the issue on marketing their films could be minimized or eliminated. He emphasized the film production requires skill in planning and not creativity alone. With this, the limited resource available to the filmmaker will produce more output than expected.

Maximize resources in the mainstream. Regional cinema should maximize resources available in the mainstream such as screening venues, audience, and processes. Mainstream film industry's support can serve as very essential factor for the proliferation of alternative films, including regional cinema. One example is Arguelles attempt to employ the budget allotted by ABS-CBN to produce independent films that presented an opportunity for regional filmmakers to participate in the production of films in a national platform such as Cinema One Originals. Another instance where regional filmmakers could maximize the resources available in the mainstream is for them to become a filmmaker in the mainstream as in the case of Gibraltar. Similar to Tahimik's concept of the Trojan Horses, his mindset is that once the artist penetrates the mainstream; he can promote regional cinema/culture.

F. Definition of Regional Cinema

When asked what makes a film regional, the respondents immediately identified the film's locality, language and filmmaker as the criteria. Teddy Co elaborated each of these criteria and added another one which is the 'point of view' of the filmmaker.

1. Geography

Geography seemed to be the most obvious filmic quality that determines the film's regionality. Where was the film shot? Although there are films where the location would seem irrelevant, shooting in an actual location gives a film its realistic, natural tone. It would be as if the audience are taken into that locality and immersed into the day-to-day life of its locals. Upon observing films that qualify in Cinema Rehiyon, Masadao deduced that in order to qualify as regional, a film should be shot outside Manila.

2. Filmmaker's cultural origin

Is the filmmaker from the region? Does the filmmaker know the culture? If the film is about Cebu and the filmmaker is also a Cebuano, the degree of the film's regionality increases as in the case of Zuasola's "Ang Damgo ni Eleuteria" (2010). Although not absolutely applicable a hundred per cent of the time, the local filmmaker is expected to translate his local point of view into the film more faithfully than a non-local filmmaker would.

Sanchez's statement helps elaborate this idea. The geopolitically-specific conditions shapes the filmmaker's perception of reality; therefore affecting his filmmaking.

3. Language

If a film is about Cebu and the characters are Cebuano, shouldn't the language be in Binisaya? It should be noted that language does not only refer to the colloquial terms

spoken by the characters. It also includes the intonation as well as the connotations implied by statements understood by the local community alone. The use of the local language enables the film to capture the other nonverbal elements that characterizes that locality's culture. This increases the degree of the film's regionality.

4. Filmmaker's point of view

"The important thing is to be able to tell your own stories from your own culture; from your own region. It's different from somebody from outside. [Sometimes], the point of view is not accurate" (Teddy Co, 2014).

Co raised the question, "is the point of view coming from the region?" or "is it the point of view [of someone] from the outside?" Gozum explains that when outsiders tell local stories, the tendency is to misrepresent the local concepts as a result of the filmmaker's attempt to relate an unfamiliar experience to his own.

Gibraltar and Mardoquio supported this idea stating that the regionality of a film is determined by the filmmaker's ability to express his/her local perspective into film. The local filmmaker, by default, is the best person to make films about his/her locality. This is because of his/her familiarity with the dynamics of the place and the people.

However, an Ilonggo filmmaker producing an Ilonggo film does not guarantee that the film would have an Ilonggo point of view; nor does an Ilonggo film produced by a Canadian filmmaker be immediately dismissed as lacking the Ilonggo perspective. Any individual who spends enough time and effort in immersing, living a local's life may tell the story of that locality with a local's point of view.

Tahimik and Co suggested that instead of asking the question, "is this film regional or not?" one should ask, "how regional is this film?" Their reservation comes from the idea that it is difficult to achieve a perfect regional film, one that embodies all qualities of regionalism mentioned above at once.

VI. SUMMARY AND CONCLUSION

A. Summary

This study revealed six (6) points about contemporary Philippine regional cinema: (1) the factors that prompted the production of regional films in the 21st century; (2) the issues in contemporary regional cinema, (3) and its current condition as perceived by the respondents; the respondents' (4) aspirations and (5) recommendations with regards to the issues that they have identified; and (6) the definition of regional cinema as described by these respondents.

This study defines regional cinema as a collection of films produced by filmmakers from regions outside National Capital Region (NCR), where the center of the country's film industry is located. This study revealed four (4) criteria to be considered when determining the degree of a film's regionality: geographical setting, language, the filmmaker's cultural origin, and the filmmaker's point of view. It should be noted that even with these criteria, classifying a film as regional or not remains problematic. Thus, it is safer to classify a film according to the degree of its regionality since the definition of regional cinema continues to evolve.

The technological innovations in filmmaking introduced in the 21st century, coinciding with the personal and institutional interests of individuals in the society, prompted the production of contemporary regional cinema.

Financial limitations, unresolved personal issues, and politics within institutions involved were observed in all three areas of regional filmmaking: production, promotion, and distribution. The question of authenticity in the context of regional filmmaking was

also raised. The respondents agree that attempting to achieve an authentic regional film is an absurd idea for two reasons: our cultural orientation is a product of various cultural influences in the past, and film as a medium is not authentically Filipino. The misconception of the term *regional*, as contradicting to the notion of a unitary nation, was also seen as a huge hurdle for the continuous proliferation of regional cinema.

Generally, the respondents locate today's regional cinema in the margins of the country's mainstream film industry. However, they all agreed that it has altered the landscape of contemporary Philippine cinema, and it has the potential to determine the kind of cinema that the country will have in the future.

The respondents aspire for a Philippine cinema that recognizes several filmmaking centers from around the archipelago, producing films that demonstrate cultural fidelity, sincerity to personal and local experiences, and respect for diversity.

Aside from individual and local or provincial initiatives, the respondents are also encouraging the intervention of the national government in the institutionalization of regional cinema to ensure its sustainability and growth.

B. Conclusion

Philippine cinema's Manila-centric nature was primarily due to the lack of resources and social structures needed to sustain filmmaking in areas outside Metro Manila. Today, with the availability of these elements in various parts of the country, the nature and dynamics of Philippine cinema is expected to change. Prompted by the introduction of accessible filmmaking technologies and the initiatives of local and national institutions, filmmaking communities around the Philippines started to grow.

This proliferation helps bring Philippine cinema to the next stage of its evolution: a more diversified film industry.

Technology has played a very vital role in this phenomenon. Given its influence on the proliferation of contemporary regional cinema, more technological innovations are expected to further alter not only the landscape of Philippine cinema, but also the social operations around it. For instance, with commercially available drone cameras, filmmakers could achieve shots that used to require a more expensive and complicated equipment in order to be executed (Watercutter, 2015). Tiffany Shlain's cloud filmmaking is another example. Cloud filmmaking employs cloud technology to source creative content such as videos, artworks, and photographs from different groups or individuals from various parts of the world (Anixter, 2012). In order to manage these advancements, new rules were needed to be created. For instance, the CAAP (Civil Aviation Authority of the Philippines) Memorandum Circular No. 21 series of 2014 (Marcelo, 2014) and the Cloud Filmmaking Manifesto (Let It Ripple, 2013) were written to regulate the use of drones and cloud filmmaking respectively. While these developments affect the production and consumption of films, they also influence the kind of stories that are told through this medium. With more filmmaking features offered by these technologies, filmmakers are provided with more opportunities and options in the treatment of their narratives.

The emergence of contemporary regional films was also greatly determined by the filmmakers' dissatisfaction to how the mainstream film industry frames reality. Underneath the diverse cultural orientations in the country is the shared need to tell stories of local experiences – a need that is often unaddressed by the industry. This is due

to some of these stories' extreme oddity that renders them unmarketable, or simply due to their failure to reach the awareness of the film producers in Manila. From this grew a discontent, or even distaste, of the industry that encouraged local film communities to take part in the national cinematic discourse.

The role of the film selection committees or the film festival programmers should also be noted. Such role is crucial enough that they determine which films get to be screened in film festivals, which at this moment serve as these films' primary (if not the only) means of public exhibition. The committee members' view of Philippine cinema as a cinema that caters to diverse perspectives is a significant element in this phenomenon. This progressive outlook promises a greater opportunity for filmmakers coming from different parts of the country armed with very diverse points of view.

The involvement of the media, the government and educational institutions should never be underestimated as well. It is true that individual initiatives were able to push for this movement in Philippine cinema; however with these institutions taking part in the process, the developments brought by this movement could be achieved sooner. Through the financial and structural support they offer, they reinforce the idea it is about time to change the view about Filipino films and Philippine cinema.

The re-emergence of regional films in the 21st century is not the end of this movement; neither is its institutionalization as a separate sector of the country's film industry. This phenomenon is just one of the phases of the evolution of Philippine cinema as it provides a redefinition of Filipino films. However, for Philippine cinema to progress from this phase, certain issues should be addressed such as financial limitation, personal issues and politics. These are obviously not the only hindrances that could threaten the

sustainability of this movement. The more information about this phenomenon through the documentation of its success and failures will enable a more appropriate approach in addressing these issues.

While majority of the Filipinos remain ignorant of the presence of regional cinema, it has already come to the attention of some audiences including film scholars, film critics, and journalists. It is very common for these chroniclers to define regional cinema in order to create a common plane of understanding about the matter. In fact, this study points out two notions about this: First, films should not be classified as regional or not, instead they should be characterized according to the degree of their regionality; and second, there are four criteria in determining the degree of a films' regionality as discussed in Chapter V. Results and Discussion of this study. However, despite this, it is too soon to be conclusive in defining regional cinema. Given how fast technology innovates, and how quick are the rest of the participants in the movement adopt to these innovations, regional cinema could evolve very swiftly. What may define regional cinema today, may no longer apply in the next few years. It is, therefore, very important to simply maintain a constant discussion of its emergence.

The re-emergence of contemporary regional cinema has definitely altered the landscape of Philippine cinema. The movement may be slow. Its sustainability may even be threatened. Nevertheless, it has undoubtedly brought to our attention the potentials that the country's national cinema possess.

VII. IMPLICATIONS AND RECOMMENDATIONS

The result of this study implies that Philippine cinema has reached phases II and III of Gabriel's Critical Theory of Third World Films, with the emergence and proliferation of regional cinema in the country. Given the predominant characteristics of regional films such as the indigenization of industry, themes and style as well as the depiction of the lives and struggles of the people and the ideological approach to cinematic presentation, it is easy to locate regional cinema within these two phases. This idea is crucial based on Gabriel's remarks about films found in the gray area between these two phases,

“Not only do they concretely demonstrate the process of becoming, but they also attest to the multi-faceted nature of Third World cinema and the need for the development of new critical canons.” (Gabriel, 2000)

The findings of this study can serve as a reference for future studies on regional cinema in particular, and Philippine cinema in general. The elements identified by the filmmakers as factors to their production of regional films could serve as basis for innovations for institutions that intend to promote regional cinema. These institutions could also refer to this study for the issues that need to be addressed in this emerging cinema in the country.

Researchers who consider conducting further study on this subject could also consider increasing the number of regional filmmakers as respondents to cover a broader range of perspective.

Further studies may be conducted on regional cinema focusing on other areas such as: the analysis of regional film content and regional filmmakers' profile; the exploration of the prospects of its commercialization and its potentials as tool for cultural transmission and preservation; as well the examination of existing government policies geared towards the advancement of Philippine cinema.

Leaders in the film industry, as well as government agencies designated to improve Philippine cinema, could also refer to this study for ideas that could augment and improve their existing policies.

Recognizing that one of the most pressing limitation of contemporary cinema is the lack of an institutionalized means of distribution of regional films, efforts should be made to address this issue. Government agencies whose primary mandate is to promote Filipino films like the Film Development Council of the Philippines (FDCP), should employ its resources in the conduct of researches about this issue. Perhaps, an audience, content, and production analysis should be put in place. The film industry is already presenting best practices that enabled it to be self-sustaining. Researchers should look into what elements allow the mainstream film industry to survive through the years. For instance, given that marketing plays a very crucial role in securing an audience for mainstream films, could there be an alternative to the marketing machinery that are currently being used in the mainstream? Or do regional filmmakers need to compromise fidelity to content in order to accommodate a possibly larger audience? Or if television

has been playing an indispensable role in the proliferation of mainstream films, then what characteristics or processes should regional films need to go through in order to satisfy the requirements of television?

Television has been brought into the attention of the researcher of this study, given the trend that Tagalog films have experienced in the past 10 years or so. With more audience opting to patronize TV over films shown in theaters, filmmakers should consider targeting their films to TV audience. This could mean a little compromise between what is being desired by the filmmaker to show, and the audience's intended output. However, as part of the transition, this process might be necessary if the audience are to be conditioned to this changes in Philippine cinema.

The Filipino audience is an indispensable player in this game. For the longest time that Tagalog films have dominated the whole archipelago, it is not surprising that it will be difficult for non-Tagalog films to be accepted by the audiences. Therefore, educating the audience is necessary. Several institutions could conduct their own efforts to inject the idea among the audience that films from other parts of the country do exist. What is really needed is for the different social institutions to reinforce the notion that Filipino films are not limited to Tagalog movies alone.

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APPENDIX A: QUESTIONNAIRE FOR FILMMAKER

Part I. FILMMAKER'S PROFILE

Name: _____

Place of Origin: _____

Films produced / directed: _____

Part II. FILMMAKER'S EXPERIENCE

- 1) What factors prompted the production of contemporary regional films in the country?
- 2) What are your observations about the current condition of regional cinema?
- 3) How do you envision regional cinema in the future?
- 4) How do you define a regional film?

APPENDIX B: QUESTIONNAIRE FOR FILM CURATOR/SCHOLAR/PRODUCER

Part I. PERSONAL PROFILE

A. Name: _____

B. Institutional Affiliation:

Name of Institution / Designation _____

Name of Institution / Designation _____

Name of Institution / Designation _____

(Add extra sheet of paper if necessary)

Part II. EXPERIENCE

- 1) What factors prompted the production of contemporary regional films in the country?
- 2) What are your observations about the current condition of regional cinema?
- 3) How do you envision regional cinema in the future?
- 4) How do you define a regional film?

APPENDIX C: LETTER TO FILMMAKER

Date:

Dear M_____:

Good day.

Please allow me introduce myself. I am Kareen Gancio, an MA Film student from UP Film Institute. I am currently working on my thesis about the proliferation of regional films in the country in the 21st century. The title of your film came up when I was researching for films to discuss in my thesis.

I would like to request for an interview with you regarding your personal experience as one of the contemporary regional filmmakers in the country.

I understand that your schedule may not allow any unnecessary intrusion. Should you approve of my request, I will make sure that my enquiries are brief and specific enough to avoid wasted time.

Thank you very much for considering my request.

Sincerely,

Kareen Gancio
09267290580
mkgancio@gmail.com

APPENDIX D: LETTER TO FILM FESTIVAL ORGANIZER

Dear M_____:

Good day.

Please allow me introduce myself. I am Kareen Gancio, an MA Film student from UP Film Institute. I am currently working on my thesis about the proliferation of the regional cinema in the country in the 21st century

I am writing this letter to request for an interview with you regarding your personal experience as one of the film festival organizers in the country today.

I will be very glad to share with you a brief background of my research and copy of the guide questions for the interview for your reference.

Thank you very much for considering my request.

Sincerely,

Kareen Gancio

0926-729-0580

mkgancio@gmail.com

APPENDIX E: LETTER TO FILM SCHOLAR

Dear M_____:

Good day.

Please allow me introduce myself. I am Kareen Gancio, an MA Film student from UP Film Institute. I am currently working on my thesis about the proliferation of the regional cinema in the country in the 21st century

I am writing this letter to request for an interview with you regarding your personal experience as one of the contemporary film scholar in the country.

I will be very glad to share with you a brief background of my research and copy of the guide questions for the interview for your reference.

Thank you very much for considering my request.

Sincerely,

Kareen Gancio

0926-729-0580

mkgancio@gmail.com

APPENDIX F: INTERVIEW TRANSCRIPT

I. ARNEL MARDOQUIO (Davao City)

Researcher (R): he is the filmmaker of "Ang Paglalakbay ng mga Bituin sa Gabing Madilim".

Arnel Mardoquio (AM): Ang latest nako, "Riddles of my Homecoming". Nakakita na ka ato? katong silent film? karon.. unya.

R: As i mentioned a while ago very briefly there are three focus lang netong questions. Number one is your motivations. What are the push factors for you to produce your films? Then the second one, what are the challenges that you encountered along the way; it could be financial, technical, or something or people around you or something like that; and finally, I would like to ask you for your insights on how you see regional cinema in the future in the context of Philippine national cinema?

AM: Sige. Ang una cinema para sa akoo... unsa ang cinema? Ang cinema usa ka effective nga vehicle para maka pagcommunicate ko sa mga tawo. Ibig sabihin naghimo ko ug cinema dili ni siya usa ka personal nga butang para nako. Usa ni siya ka murag misyon kay para nako nagatuo ko nga ang katilingban, ang society nato naga transform.

Sa Mindanao, klaro kaayo ni nga dunay usa ka daku o lain-lain nga social movement para e transform ang Mindanao.

Unya ang cinema nakita nako usa pod ka effective nga pamaagi para maka tabang siya sa social transformation. Though ang mga post-modernists naga sulti nga lahi na ang function sang cinema; for entertainment na lang. Dili na maka move ug usa ka specific nga sector para mag push nga magbag-o ang society.

Pero sa ako experience kung ipalabas ang ako mga pelikula sa mga probinsya, sa rice fields sa kaning kabukiran nga naa nay laptop, naa nay dvd player... nasulayan nako nga ma move gihapon nato ang mga farmers kung mag tan-aw sila ana murag sa tan-aw nila kung kanang pelikulaha maka enlighten sa ilaha, sa tan-aw nako maka hatag ug inspiration.

So gusto nako nga makatabang sa social movement nga maka inspire ko sa mga tawo para mabag-o ang Mindanao. Karon, ako usa ka social activist. Nagatuo ko nga ang cinema dunay usa ka specific nga social function. Una ana maka educate ang sine. Unya, makatandog... mau ra na siya ang powerful kaayo kay maski sa ngitngit makatandog siya sa murag feelings sang usa ka tawo.. maka hilak ug makatawa ang usa ka audience nga dili mo siya kaila... Very impersonal pero nahimong personal ang imong communication so ingon ana ka powerful ang cinema.

Ginabalik nako nga dili ni siya usa ka personal nga motivation para sa ako. Of course nahimo siya nga personal tungod kay sa akong craft, akong ginpalambo ang ako craft pero para nako dunay misyon ang akong pagka filmmaker nga mutabang giud ko magpabag-o sa Mindanao; magpabag-o sa nason. Para nako, dili siya priotiry sa pagka karon pero kani nga social movement naga tabang ni siya ug kanang educate sa mga tawo nga duna pay paglaum nga bag-ohon giud ang Mindanao o ang entire Philippines.

Usa ka misyon ni siya kay commitment pod kay kabalo ka, wala me industry pero tan-awon nako nga kinahanglan nga makabalo ni siya unsaon nga naay production nga mahitabo with the help didto sa mga grassroots communities.

Ang ako mga pelikula, una wala lang ni siya gawas nga magpromote ug lingwahe; naga promote pod siya ug identity nga special nga identity ang Mindanaon. Naa kay tribe people, naay kay lumad, naa kay Christian settlers, naa pod kay Moro people --Bangsamoro. Kana siya, usa ka unique na siya nga katingban o society.

Dili siya masabtan pirmi sang mga taga Luzon, taga Visayas... so special kaayo ni siya nga pinaagi sa akon mga pelikula basin nga makatabang ko no... nga ma promote ang usa ka identity; nga ang pilipino dili raba ni siya katagalugan. ang Pilipino lahi-lahi. so daghag maka represent. daghag pod pagpasabot ang usa ka pagkaPilipino nga dapat masabtan sang DepEd.

kining pagka filmmaker pod nako naga tuo pod ko... sa Mindanao, gina respeto nako nga dunay duha ka armed revolution. ang Bangsamoro, although nagco-opt na sila karon kay Pinoy pero tan aw nako ara gihapon... hantod dili matuman ang ilang mga pangandoy kanang ila mga hopes nga gi-adto nila karon sa negotiating

table; kung dili na mahatag magpadayon gihapon ang ilang armed revolution. naa pa ang NPA...

Para nako ang akon mga pelikula, ang akon mga upcoming films mas daring, mas bold ang akon mga himuon --dili bold nga naghubo **LAUGH** joke lang.. para nako, ang akon mga pelikula nga himoun next year hantud sa mga muabot pa nga mga tuig mas visionary siya kay gusto nakon maexplain unsa diay ning national industrialization? unsa diay ning national democracy? mga vague kaayo nga mga things nga daghan kaayo ang mga wala naka sabot; nga kinahanglan ipa sabot siya. kay naga tuo giud ko sa usa ka national democracy; nagtuo ko nga dunay naa ta national industrialization. kay kana siya mas ma-define ang pagkapilipino. ang pagkapilipino nato naga sulti nga importante nga...

para dunay kaangayan, dunay justice diha sa distribution sa wealth... imong tan awon karon kinsa giud ang tigbugna, ang tig-create sa wealth sang nation? naa kay farmers, naa kay workers. sa ato pa mag build ka usa ka nation nga para sa workers.

karon nakita nako akon role nga... naa man kay mga aktibista nga naga promote ug national democracy. kaning.. naa kay NDF naga promote ana. murag, sa akon dan aw ang akon role as a filmmaker kinahanglan ma explain nako unsa ang national democracy sa akon film. narrative siya. mag explain ko unsay effect sang usa ka national industry no? ma nationalize ang industry. like, di ta mudawat ug imported cars. kung di ta magdawat ug imported cars, unsa diay ni? ang alternative... ang best way ani capable ta maghimo ug atong pinoy nga kotse. so mag move ang industry: gikan sa ligid; tornelyo; gikan sa mga bearing; katong body ana sa kotse. basta daghan kaayo. mag move giud ang industry. ibig sabihin gina pa... gina develop nimo ang usa ka nason. now kana nga concept, kana nga philosophy dugay na na siya nga naa sa Pilipinas. nga pinaka alternative nato. now ang akon role as a filmmaker, kinahanglan naa ko dinha... nga muhimo ko mga palabas nga ingon ana. unya tan aw nako, ang usa ka filmmaker dunay... kung ikaw, missionary ang filmmaker. para nako ang vision sang filmmaker nagapanukad pod na sa unsay vision niya sa society.

so ngano nahimo man ning mission nako nagtuo giud ko nga ang art muserve didto sa usa ka political cause. dili nga art nga art lang para nga magdayag sa iyang kaugalingon. art nga kanang mag express lang... dili. kinahanglan naa siyay specific nga social responsibility.

now, mau ni ang akon gi embrace. nga usa ka responsibility sang filmmaker. nga kinahanglan naka kawing pod ko didto sa usa ka mas daku nga... or naga sympathize gud ko sa mas daku daku nga movement. nga mag empower sa mga gagmay nga mga tawo. ug kung arm struggle man na siya. nagatuo pod ko.. pinaka best option. mau na nga ang film dili makasulbad sa problema sa nason sang Pilipinas. ang arm struggle ang maga sulbad. ang akon film maka inspire para muapil sa arm struggle. para nako, misyon diud ang filmmaking. nga dili kinahanglan nga propaganda ang himuon kay di man ko propagandist; artist man ko. sa ato pa sa lahi nga pamaagi mainspire nako nga makahimo ko nindot nga mga pelikula.

R: kinsa man ang imong mga audience if you're making a film kinsa man ang napinsar mo nga--

AM: siyempre ang akong audience, una ang mga estudyante. kay kinahanglan nga ako e convince ang mga estudyante nga ayaw mo sige happy happy diha. naa tay kinahanglan atubangon. ug middle class. of course generally, ang middle class: estudyante, ang ilang mga parents. para masabtan nila nganong kinahanglan ni. so kana. maghimo ko ug pelikula. tama pod nang imong question. kinsa man akong audience kani no?

kana siya... hinay hinay... wala man gud ko kadto ug film school. so playwright ko; theater director ko.

na undang pa gud ko sa akong creative endeavor kay nag compromise ko sa una... kay nag trabaho ko ug multi-national. so na adto ko ko ug dakong kompanya. so for thirteen years nagtrabaho ko. after sa pagtrabaho nako... hapit naman ko magtigulang. so kinahanglan nga mag decide ko. so nagbalik ko sa akong creative work. ingon...mag film ko kay medyo uso naman to ang film. nag retire ko mga 2004. nagdecide ko kay lucrative kaayo ang ako income, nindut kaayo ang akon future sa kompanya. klaro kaayo ang corporate ladder nako. naa pod gipaeskwela

ko sang kompanya. so nag MBA ko... pero despite ana nga mga opportunities, naghuna-huna pod ko. so napahuman na nako tong pila ko nga mga anak sa pag eskwela. so amo to nga nag ano ko... nagdecide ko nga para sa ako gusto buhaton. karon, pareho nako dili gud ni siya kanang lingaw lingaw lang para musikat pod ka. wala man ko maghuna-huna anang mga kuan gani muabot na pod sa ako point nga maghimo ko pelikula dili nako muapil anang mga award-giving body. basta dili nako na sila kinahanglan kay mas lahi na ang akon focus.

ang regional cinema lahi ra gud ug character. magkita mi, pinakahappy ang... cinema rehiyon gathering na siya mga regional filmmakers kada tuig. pinaka happy na siya nga festival. pinaka... basta. ako diehard fan gud ko sa cinema rehiyon. promoter ko ana.

para ako man gud, lahi-lahi pa ang character. naa ko, aktibista ko. naa pod ko uban nga himo lang siya'g art. ingon ana bitaw. pero girespeto namo na.

kay naga evolve na karon ang usa ka kalihokan nga nagadefine siya sang..

ginalahi niya ang landscape sang Philippine cinema. ang cinema rehiyon movement naman siya para sa ako.

kaning amon ginabuhay dili lang siya programatic ba. matapok lang ni every year pero wala siya ug consciousness unsaon pag develop pa. pero somehow naka inspire ang cinema rehiyon nga e gather tanang filmmakers; 'nya pag-uli nila sa one year nga span of time maghimo na pod siya ug pelikula.

pero kaning cinema rehiyon gud sa tan aw nako, murag siya ang naga tilt sa balance karon. though naa kay Cinemalaya, naa kay Cinema one. Manila-centered man ni sila. pero kaning nagahitabo sa cinema rehiyon nga naga daku siya nga magtuyok-tuyok me sa lahig region, murag lahi ni siya nga abilidad. lahi pod ni siya nga kapasidad. kay hinay-hinay nga ginadefine niya ang vision karon.

ang vision man gud, though dili pa man gud siya kaayo consolidated pero nagagawas na karon nga ang usa ka democratic space karon nagapahitabo sa regional cinema, ginagaan niya ug opportunity ang usa ka filmmaker nga dili man siya dautan pod tan-awon nga siya ang stepping stone para ma encourage pa...mu pursue pa siya mas taas-taas nga steps... taas-taas nga level sa iyang artwork. like kung e polish niya ang iya artwork una, capable na pod siya nga magdala ug

cinema sa Manila kay whether you like it or not, ang Manila man gihapon ang center sa murag... media nga kuan... kung e launch ka... so ginalaunch ka, gina launch ang direktor sa cinema rehiyon unconsciously. 'nya ma encourage [siya] nga e polish ang iyahang craft, cinema rehiyon ang nag encourage... to the national level. ginadala ang iyang cinema... gina establish ang iyang cinema sa Manila. so daku kaayo ang potential sa cinema rehiyon nga mudevelop siya ug usa ka filmmaker nga, una - promising; ikaduha, mahimo usa ka craftsman. kaning craft man gud... pagsinabi mong magaling ka ibig sabihin carftsman ka. kabalo giud ka sa craft. buot pa sabot tanang elemento, technical man or artistic, pinagsanib mo yan sa kondisyon nimo. na develop mo ina sa usa ka opportunity sa local. buot pa sabot, ang amo karon paradima... kami nga mga regional filmmakers, ang amo paradima --dili lang sa Mindanao-- na develop namo na sa kanya kanya namo nga localidad. kanya-kanya nga contexto.

dapat naay magsulat giud sa regional cinema. dili lang dahil may thesis ka na tatapusin. siguro naa pay daghan opprtunity para sa mga film scholars to write about regional cinema, regional filmmakers, kung gina unsa nila ang ilang production. kay daghan gud ang nahitabo nga na polish niya na nga dili siya dependent sa didto sa ano. pareho lang ang problema sa Manila ug tanang lugar-- ang number one problem, dili man funding. kay maka survive man gud me even without the grants, makahimo man mi films. audience. distribution channel. mao man gud siya. katong speech nako sa Urian, gin ingnan nako saila didto nga gipalabas na sa ibang nason pag uli nato di daghang wa nakakita. ngano man ni? 'nya dili raba ni siya basta-basta nga problema sa distribution. malala ni siya nga problema. kritikal ni. ngano? kinsa diay tag-iya sang distribution channel? una, mga kapitalista. pero gi unsa nila pag struggle nga ma establish sila? gi lobby nila. kana sila mother lily, kana mga...usa pod na, sa akong opinion, usa pod na sila sa nag [responsible] sa pagkamatay sa film industry sang Pilipinas. kadtong nagsugod sila ug coop sila sa mga blockbuster films nga silay man mag-distribute, sila man pod tag-iya sang sinehan. ila gi[lakad] sa kongreso ang balaud nga naa priority o tax free ba kaha nang unsa diay, kaning international-- basta wala ko kabalo sa specific nga balaud pero sila ang nagdala ana diri. sila ang nag establish

sa market. so peripheral sila karon. asta ilang Philippine [film] industry nila, na side step na siya. so taas nga proseso ni. buot pa sabot kung bag-uhon naton ni kinahanglan maglobby gihapon ta sa kongreso.

tan awa, sundon nato ang korea. part gihapon ni sang speech nga katong sa Urian. gi ingnan nako nga kung naa lay political will ang gobyerno, or kaning mga lobbies nato muadto sila kongreso, ingnon nako nga ipasara nato ang market. kung 365 days, 150 days Pinoy movies ug kaning independent films. e roll na sya sa congress. ihimuan na siya balaud sa congress. d muingon ang merkado karon, takdan nila o! manan aw ta. ato pa unsay natabo sa korea. 10 years after nga na establish nila ang ilang market nga korean films tanan, nalihok ang industry. pag malihok ang industry: food, transportation, hotel... tanan tanan. kay magshooting ka, mulihok man 'nang catering. ug mga crew, mapalit anang tindahan na, mulihok inang imong economy -- local economy diba? lalo na pag ang imong produkto nahuman, gibayran sang mga tawo, gi patronize... d tuyok giud ang ekonomiya. makabalik ug produce ug best film ang filmmaker, ang producers. kung buhaton na siya, diha nako kakitang pag-asa kung naay mag lobby sa congress. kasi balaug man gud na. dili gud buot ipasabot nga mag sige na lang ta alternative, unya mag adto ta eskwelahan. pagka kapoy ana mangita sa imong audience. dba naa man gud sinehan.

R: naa ka vision nga kaning mga regional cinema gud maging mainstream ba

AM: not necessarily nga mainstream, nga kanang definition sang mainstream nga basura. ani man gud na oh... ang kalakal, ge define na siya sang mga kapitalista. pero kun ang balaud nag ingon nga e accomodate nato ni... e redefine nato neng landscape sang Philippine cinema, makasulod ni sila diha... e require namo ning mga estudyante as long as educational... sulod mo di kay tan awon niyo inang ilang pelikula... di, mabayran mi. kasulod mi sa sinehan niyo. dili lang ni problema sang mainstream. maski ang mainstream nagka problema eh. unsa may problema sa mainstream? sagasaan sila sang blockbusters starting July... diba? hantud sa December kay muabot na pod tong mga dagko kaayong mga hollywood productions. so sila kung nagaproduce ang start cinema...

tingnan mo ang Star Cinema nag produce lang ng limang films or eight films a year... kagamay ana compared sa 200 films sa Pilipinas kani adtong mga panahon, mga 70s, 80s... so,

ang globalization tan awon nimo... dili gud ta maka compete. kinahanglan nga protectionist gud ta unta. protektahan nato ang ato... muingon na ang kuan bi... ang mga mambabatas sa amerikano, ka gamay ra ani 10% ri sa inyong economy ang pelikula. kasi nag contribute na sa GDP ang... sa economy sang amerikano ang blockbuster. that's 10% sa ilang kuan... dako dako na pod na kay dollars man na. pero kun determined sila... muingon sila nga e lobby nila ina didto nga 150 lang ka allowed palabas lang ka diri... ingon ana o. or close door policy. dapat pinoy muna. wala muna foreign films. nabuhat sang couth korea nga naa sila US bases. sa South Korea may US Bases, nabuhat nila. ingon nila, no dapata sarado mi kay mag build mi [film] industry namo. tayo ba, di nato pwede buhaton? kayang-kaya man unta.

e kaso lang mga labad ni utok.. nang mga sa FDCP mga labad na silag utok. so para nako ang usa ka regional cinema taas pa man ang iyahang murag ug time pwede po siya nga muadto ug alternative, pwde pod.... gusto namo buhaton sa Mindanao nga kung dili kaya sa national, e localize namo ato nga balaud. basi kaya ni Deuterte. ah anti-american bitaw ko... dili nako na pasudlon diri ning ilang mga pelikula. ako ang mu-suggest kay Deuterte. buhaton nako na pag uli nako didto.

daghag potentials ang regional cinema... 'nya sa Davao, sa Mindanao dili man mi gud usa ka solid group... ang mga filmmakers kay lahi-lahi man gud ang film community... di man pod mi mabother ana kay ang filmmaking man gud kanya kanya man gud na... kanya kanya ng deskarte.

R: Wala mo mga intention to standardize?

AM: para ako man gud... walay monopoy diha. unya, let a hundred flowers bloom.

kailangan e encourage mo sila. kay dili pod na nga kami ni sherad, nila teng mangansakan, sila sheron dayoc nga mga taga Mindanao. dili nang maghimong standard ang among sukatan. naa pay mga daghan diha maayo pod nga mahimo nga mas maayo pa kaysa amua. para lang dili siya usa ka dapat strictly... dapat ito

standard... ayaw. dili. kay ang divers nga story imo man ma[stop] nimo, diba? e-encourage lang sila. as of standardization, dapat wala.

R: Katong 2004, you decided to make films...

AM: wala pa. nag creative writing pako ato. nagsulat-sulat ko. Unya--

R: for films na?

AM: dili. theater pa. human ato, in 2007 didto ko nagdecide nga mag film ko.

R: pero during that time naa ka nay nadunggan nga development gud sa--

AM: wala pod. kato... ako ako lang man gud to. ako mga kauban sa teatro akong gindaha. himo ta aning pelikula. murag kabalo tingali ta ani.

R: Pero naa kay mga kakilala nga kabalo gud sa camera or ikaw personally?

AM: wala. gi kwan nako to si Hawoui (?) Severo... unya si Houi naa siya cameraman-- namatay na ba entawon to si Iggay Navaro. iya tong cameraman.

R: taga asa man si houi severo?

AM: taga manila. unya gintabangan man siya muadto jolo. documentary. mau to ge connect ko. nag migo mi ni Iggay. ge tabangan ko ni Iggay.

R: wala ka pa kadungog katong Cinema One? Cinemalaya...

AM: nakadungog nako.

R: Pero wala mmo ge look forward?

AM: wala kay kuan... dili lang ko muadto manila. diri lang ko sa kuan. so mau to nga.. so nagstart pod ko apil sa cinemalaya 2010. ge apil ko diha. nag pitch ko. nadawat ko. 'nya ne back out pod ko... kay nag away mi ni Laurice Guillen. kay gusto man niya nga sikat nga artista ang... yung taga mainstream ba. unya, but-an ko niya. ngano buot buot man ka? 500,000 lang man nang imong kwarta. abi nako malaya ta diri? [laurice guillen:] kaya nga eh e la-launch ka namin. sabi ko, bakit producer ba kayo? mas marami yung perang gagastosin namin kaysa sa inyo. [LG:] e e-la-launch ka nga namin bilang direktor. ay inyo ra nang launch launch ra.

AM: Para nako gud, lisod man gud ang paghimo'g film. labong na sa konteksto sang region. nya ang akon ginahimo nga films, full length man jud. lahi lahi pod nga experience. naa'y mga kapitalista nga naginvest sa akoa pero wala sila nagkita,

indi na sila mag invest. wala pod nako balik ilang kwarta. on personal note, medyo strained ang mga relationships. pero kinahanglan e process nako na e. ikaduha, dili na siya problema kun akon tan awon. part na siya sa mga proseso, sa mga learning processes ba. ang mura ug usa ka inspiration nako karon, kinahanglan nga ang filmmaker naa giu panahon nga muhunong para mamaligya sa iyang films or mag create siya ug marketing arm niya para maligya pod ang iyang films sa alternative market.

R: You find it necessary for the films to be marketed?

AM: Oo. kinsa man... wala'y makakita sa imong kuan kay... nagplano gani ko nga kun dili ko magkita ani... ako na lang ni e-upload sa online para ma access ninyo tanan. makakita mo sa akon pelikula. kay wa man ta industry. wa pod... diba para asa man ni diay? dili sila makakita sa ato mga pelikula. or naghuna huna pod ko. para mahalina (?) ko, ang akon ticket 10 pesos ra. naa ko return, unya makakita pod sila. pero ginafocus namo karon ang marketing. naa nako'y naesturya nga mga taga Manila nga willing kaayo nga mu explore anang butanga.

R: kanang "Ang Paglalakbay..." kinsa ma'y producer ana? Cinema One?

AM: Oo. Cinema One. ang Cinema One man gud, ok pod na siya nga experience para sa filmmaker. Pero dili sa tanan nga panahon magsalig ka sa Cinema One. kay unang una ang tan awon nimo dinha, ang Cinema One man gud, five years lang nga live ang imong contract diha. after five years, ang copyright, sa ilaha na. ako, naghuna huna ko... naa ko mga mportante nga mga films. eh di.. di nako isulod sa cinema one. unsa man diay nang cinema one para nako.. ahh para practice practice lang sa ta ani. himo ta film nga naa'y grant diba? pero tarungon gud nato. Kana siya kay duha ra man gud ang akon Cinema One. Naa ko mga films nga.. like kani, gwapo kaayo ang grant sang quezon city kay ang copyright sa filmmaker giud, ug producer. d tan awon nako. kung imporante nga film ako buhaton mabaligya pod namon pohon. amo na nga tarungon gud namon kay para mabaligya...

AM: daghag problema pero wala giud ko nag papugong. dili na siya obstacle sa akoo. kasi kung obstacle siya, mapugngnan na ka. di na ka creative.

R: wala giud ka pelikula nga dili ge push?

AM: syempre! pag mag ingon ko buhaton nako ni, buhaton giud nako ni. ana giud ko.

AM: [on producing "Ang Paglalakbay..."] lisod giud to kay ang nahitabo sa process sa time namo, 20% shoot; 80% travel. kay lahi lahi ang amo location. kay ako, pilian man gud kaayo ko. kung tingnan mo ang paglalakbay, ang production value niya parang 2 million siya... parang ganoon no. pero mga nasa 1 million lang yun... o 1 million mahigit... kunti. so gitagaan gid namon siya ug nindot kaayo nga production value kay [it's about journey], so dapat ang journey sa mga actors klaro pod nga nag define gid siya sa geography nga gikan sa remote kaayo nga area... lisod kaayo nga... adtuon. makita nimo sa pag progress sang kwento nga naga abot sila sa patag hantud nag abot sila sa tubig. so amo giud to gi plano nga wala to sa script pero para nako.. gi ingnan nako akon production design nga kinahanglan matagaan ko location nga ingon ani. nga dapat bag o giud siya sa ato pagtan aw. so nagtravel me giud. nag travel mi as far as surigao, unya naa mi Davao del Norte.

pareho pod sa Riddle of My Homecoming. nag mobilize pod me mga dagko ug mga truck kay para e transport ang amo mga gamit. ang amo mga props. ang amon ibang sets. didto sa lain lain nga lugar. didto sa low land, sa dagat, naa tay water area... dagat sa samal. e adto me ug foot sa mount apo. e adto pod mi ug lasang sa Davao del norte. mi adto mo sa ruins sa bagyong Pablo. so daku kaayog siya nga effect sa production. pero wala.

maski lisod mi pero lami giud ang amon pagkaon. mau to ang priority namo. naay bayad ang akon mga tao. commitment giud to kay three months sila nagtrabaho.. two months sa pre-prod, 10 days ang shoot pero ang ilahang payment naa lang sa mga 30,000. so gagmay kaayo. pero ang amo principle didto amo nga naa giud mi lami nga pagkaon.

ang akon production group experienced gikan sa theater. gi professionalize nako kay... manager man ko sa usa ka daku nga kompanya sang una. so gidala nako ang akon mga experience, ang akon knowledge sa management -- gidala nako ang system no... naay system ang management kay naa may science gud ang

management. so gi dala nako siya sa film production. kabalo kami mag define ug campaign namo; period para ma shoot ang film. kabalo man mi sa strategy; kabalo pod mi unsay amo mga package nga i implement. kabalo mi unsaon pa e mobilize na namo sila. Bale scientific and approach sa usa ka production. labo nga gamay kaayo ang imong resources unya mag yield dapat siya ug nindot nga production value, so e optimize nimo ang imo gamay nga resource diba? nag require siya ug skill sa planning; dili lang creativity. proud gud ko. karon gani diri sa los banos ginpang dala nako ang akon team, naay mga taga davao kay ingnan man nako ang ako producer kay first film nako ni outside mindanao so kinahanglan confident kaayo ko. so gi allow man pod niya. gidala nako sila.

R: Nagstart na mo shoot?

AM: wala pa. nag pre prod pa mi. so.. mag shoot mi September 16. so gamay ra kaayo. pila lang man mi sa grupo. wala lang man mi ka buok. unya mag multiply lang man siya kay naa namay mga PA. gi hire namo diri mga practicumers gud.

AM: [on encounter with armed rebels and/or military] naa giud. kay kun sa Mindanao ka magshoot labaw na nga ang akon pelikula naa sa bukid, kinahanglan kabalo mo mananggid sa both parties: military ug sa NPA. naa kay permit to shoot. ang politician naay permit to campaign, ako permit to shoot. kabalo giud ka mangita sa lahing(?) ana. para nga di mo ma igo sa cross fire diha. pero dili giud namo na worry kung ara mi sa Mindanao. balo ka kun taga Mindanao ta dali lang man gud ta makakita anang mga line -- line of communication. natural na lang man ina. so kana.

ang regional filmmaking dili giud siya ge define sa national level nga dunay usa ka specific nga character tungod kay lahi lahi man gud ta nga experience-- ang level sang experience ba. ang level of motivation, ngano man nag film.. lahi lahi. so di pa siya kinahanglan e define. mu evolve pa lang siya. e document lang... naay mag interest nga mag sulat. tungod kay ang taga manila pod mu react na pod mi sang unang panahon pa nga mag himu sila mga bahe sang muslim sa Mindanao. paghimo nila nga dili na pod mau. ang ilang representation lahi ba. mu react pod mi. duha lang na. una, pwede sila maghimo basta well researched lang

ug naay respect sa culture. kay ang ilang man himuon nga ang muslim man o ang lumad nga manilenya sa tondo nga dali ra kaayo bitaw. talawan, kanang mga submissive. di man na mau. adto mo sa Mindanao kay daghag man sa Mindanao mga hawod kaayo nga mga babaye. naay mga leader giud; naay tig resolve ug conflict sa community, naa pod mga babaye nga mag bunot giud ug armas kay rebelde. nga wa msabti sang mga taga manila. kinsa may the best nga muhimo ana? kami.

AM: [on change on the landscape of Philippine Cinema] wala na nag bag o na. ang landscape sang philippine cinema dili na inang pelikula nila mother lily. laos na na sila. [karon] dili na pod inang star cinema. ang Philippine cinema karon gi define na na siya nga pag sinabi mong Philippine cinema dili lang ra siya pelikula nila Adolf Alex, nila Brillante Mendoza, ug Lav Diaz. Pelikula pud na siya ni Sherad nga taga Mindanao; Arnel Mardoquio; Ray Gibralta Iloilo; Shron Dayoc Zamboanga; ingon ka Pilipino, ay dili lang diay Tagalog nga pelikula. pwede pod diay pelikula nga images lang nga waay dialogue. pero ma bati nimo tong [Pilipino diay]. so dili lang siya mag promote ug language. pag promot sang consciousness. so unsay consciousness? nga ang Pilipinas naningkamot giud ni siya nga mulambo (?) mu develop. kung kinahanglan nga e destroy ang old system, kinahangan gub on nato na para ma replace nato. evolving giud na nga consciousness. so buot ipasabot, mau na siya ang Philippine cinema. naa nay changes giud. wala maka claim nga taga manila nga kami ang Philippine cinema. kay daghan na naka kita sa abroad.. unsa diay tong pelikula ni kwan nga lahi man to?

AM: [on technology] syempre oo. una ang pina ka internal factor nganong nabag o ang landscape nimo ang naghasten sa process ana ang technology. na democratize siya. well, external pala yun.
ang internal naman para sa akin ay talagang nagbabago yan. hindi na nag produce sila mother lily; ang star cinema, kunting kunti na lang... kasi ang pina ka internal na contradiction niyan kung tingnan mo ang definition ng industry

ngayon ay pag aari siya ng block buster. yun ang internal. ibig sabihin, gina manipulate ng blockbuster ang industry.

pero may nag re-resist diyan. hindi siya maka pag head on pero kailangan mag express kasi art... ang mga artists kailangan mag express. kailangang natin ito., gawa tayong pelikula outside ng [mainstream] sa teritoryo nila. outside the industry. so ito na yung Indie. tapos naglabasan ang technology. sa advent noong paglabas ng digital technology na hasten yung process. technology, external yun. nakatulong pero hindi yun ang basis talaga. ang basis mo ang artist pa rin na nasasakal dito sa industrya na hindi makapagcreate ng isang Pilipinong pelikula dahil unang una gusto nila, bng star cinema ito ang gawin natin. hindi tayo maka pag head on sa block buster, may ibang problema ka pa. layers yun. yun talaga ang motivation sa tingin ko kaya gumawa sila. sinong mga nauna diyan? Sila Adolf Alex, sila ang mga nauna diha. naggawas sila. ang technology secondary yun. ang primary talaga na reason: the need to express. na kino control ka ng isang systema. tapos bulagsak pa ang sistema mo dahil andoon yung block buster films-- ang mga nag manipulate sa market diba? kailangan ng alternative, mau to ang fervor sa ilang nationalism. so nagkataon pa na nademocratize yung technology ngayon so madaling gumawa ng pelikula. pero hindi siya talaga ang pinaka [nagtrigger].

AM: [on coordinating with schools as venue] ang problem mo lang sa eskwelahan... may market clot(?) diyan. una, ang daming tickets na binebenta sa eskwelahan. sa loob ng campus siguro sa loob ng isang taon ang activity na nag bibenta ng ticket diyan, parang 365 activities din.

exaggeration lang yan. pero pag pumasok ka sa campus sasabihin pa... ah

may problem kami... pag sa Mindanao mag benta.. ahhh gawa ng taga Davao?

taga Mindanao? ay gusto namin yung Indie na taga Manila. kato bang

consciousness na pag sinabing Manila mas magaling kaysa sa taga region. ang

market mo ganoon din mag isip. hindi porque taga doon ka... sigurado... assured

ka sa imong market,

no. marami kaya ang mga local producers sa mindanao na nag invest...konti. hindi na balik ang pera kasi hindi sila maka pasok sa school. sa mon nga part, always gud nga nga right venue pod ang schools. una, hindi mo na kailangan mag invest ng LCD, facilities. maganda na ang facilities ng eskwelahan ngayon. diba? so isang potential na market ang eskwelahan.

ang kailangan lang talaga, mag focus din kami sa marketing. ito kasi ang nangyayari, ang analysis ko diyan pag nag po-produce kami ng pelikula, parang short sighted kami. pati ang mga producers. hindi nila nakikita na ang gagatosin mo dapat, kung may portion ka dito na ginastos para sa shooting na excited ka masyadong magawa ang pelikula. dapat nag invest ka rin sa marketing. putol eh. wala silang investment sa marketing. yun ang na realize ko aahh ang mga producers ko atat na atat lang sa pag invest doon sa [production]. parang mga kapitalista na nag bibigay ng pera. kaya ka nagpagawa sa akin kasi may market ka..

kung hihiramin ang maganda practices ng studio... dapat tularan natin yung mga kapitalista na gumawa ka, trabahante lang kita... wala kang pag aari diyan, pero ito ang market ko. bayad ka. pero ang best practice doon na gusto kung gayahin ang producer, mag bibigay ng pera kasi siya ang mag bibenta. ang producers namin ngayon hindi marunong magbenta.

R: Hindi nila na co-consider na ang marketing nagde-demand din ng budget.

AM: Oo. Di ba? dahil gusto nila, may passion sila sa art. hindi naman nababalik ang pera nila.

R: Ang first film niyo, ano ba... gisulat mo para maging entry sa isang film festival? Asa mo siya gi perceive nga e screen?

AM: [on target venue of first film] gumawa akong pelikula. eh gusto kong mag kwento tungkol sa Mindanao.

R: Wala ka ug plano kato kung asa mo siya e showing?

AM: Actually, yun ang pelikula na kumita. siguro 800[,000] or 600[,000] lang ang gastos namin... kumita kami ng 2million. two years time.

R: Own production yun?

AM: may mga producers ako: Brothers of the Sacred Heart. Pero since fresh pa masyado, ano pa yun... kare-retire ko lang sa kompanya. eh marketing ako diba? inapply ko talaga. ito bibenta ito pagka ito, magspend tayo ng ganito... Magpadala tayo ng tao sa Manila. ito... tapos ito yung mga brochure natin. ibenta ito. gumamit kayo ng network nung sa catholic schools. buminta siya. pero pag focus ka naman masyado sa pag elevate ng profit... mawawala din ang creativitiy mo [kuha ka na lang ng isang tao mag ha-hanlde niyan] yun ang gagawin namin ngayon.

AM: [on clarity of motivation] noon hanggang ngayon malinaw pa rin sa akin, naghimo ko ug pelikula tungod kay naa ko'y audience sa Mindanao. Syempre, medyo compromise ito pero ito lang din ang pelikula ko nga himuon nga Manila ang kwento. After mag uli nako didto para mag himo ug Mndanaon nga pelikula. Mainstream pod ang akon actors.

AM: [on film festivals] Para nako hapit nako maundang anang mga award award. Pwede man gud ta muhimo pelikula nga basta naa lang koy audience. Mau lang na akong-- two years from now mura tingale ug naa ra gud ko sa Mindanao mag focus. Dili nako magpadala sang pelikula diri [Manila] kay para nako magfocus sa ko sa Mindanao. Mag develop ko ug audience didto.

AM: [more on technology as secondary push factor] si raymond red gumawa ng pelikula tungkol kay macario sakay. pwede pala ito nga gumawa ng pelikula outside sa bakuran ng mga producers. pwede pala siya independent. so yun yung consciousness ko noon. tama yung pag intindi mo na ang primary cause ng pag sprout ng independent films ay nasa puso yun ng mga filmmaker na kailangan nilang mag express. kasi nasasakal na rin sila doon sa eksena na sa mainstream... wala nang na po-produce ang mainstream ng pelikula na matino. tapos yung block buster nag define ng market. Hindi rin sila makapasok. Tinitingnan siguro nila malamang ay festival at alternative distribution. kung titingnan mo yan ang motivation ay hindi pala dahil sa may gadget na mura ganun na effective din.

AM: [on potential task for FDCP] labas diyan, kailangan talaga... ito kasing FDCP personal opinion ko ito, hindi nila alam... ang dami dami nilang pera pero hindi nila alam saan gagastosin. gumagawa sila ng mga festivals nila diba? na nakikipag compete din sa ibang festival. ang dapat nilang gawin ang pera nila e support nila sa ibat ibang festivals kasi gusto pa nilang magkaroon ng national festival. ito to be specific sa dapat ay function nila. dapat nilang tingnan ang problem namin ngayon ay distribution channel. so malaki ang role nila doon since body sila ng gobyerno, ahensya sila... baka pwede silang mag create ng isang commission na mag study ng distribution channel at mag lobby. tapos gastusan nila. o one year study kayo; research kayo... okay come up with a proposal. o ang isang challenge diyan bagohin ang batas. o so paano? gagastusan ko kayo hanggang maglobby kayo sa congress..

AM: [on financial limitation] naging limited? oo. pero kung hindi kakayanin sa isang taon na gumawa ng isang full length, eh di mag short film ako. mag short film nga mag short film hanggang mabuo ko hanggang mag full length na yun. itong quarter na to short film, pero conscious ako na pagkinabit kabit ko yan... isang paraan din yun. gawa ako isang simpleng, napakagandang kwento... five minuter lang. maraming paraan.

AM: [on social consciousness in Mindanao] oo kay syempre sa Mindanao, conscious ka didto... usa ka individual so kun magstart ka ug network, adto ka ug mga social development nga mga trabaho. duol gud kaayo nang higit anan sa arms struggle. e-disect nimo nga, ngano naa may arm struggle ning lugara? kinahangan masabtan pod nimo katong root cause dunay arm struggle. kadto ka sa mainstream, may guerra ang kontra bida rebelde... ang bida ang military. diri sa ako, kontra bida nang military. bida sa ako ang mga rebelde. pero naa koy transformation. ang mga sundalo maka sabot pod sila sa arm struggle.

R: Kanang transformation nga imohang ginasulti, vision mo ba na o mau giud na ang imong naobserve sa reality? hope?

AM: Vision lang pod. Hope pod. ... kabalo ka kung madaog ang revolution, dili man nimo e wipe out ang army para mudaog ang revolution -- dili. Daghan man pamaagi mag daug sa gyera, 'di ba? pwedeng teritoryal ka, strategic ka. di man nimo ma eliminate ang mga military. kinahanglan e convert man nimo na sila. kinahanglan e therapy man nimo na sila para ang ilang pagka facist, ang ilang pagka kanang utok pulbura mapuslan nimo sa transformation. ayaw na mo pag military kay mag retire na mo. mang-uma mo o mag adto mo sa pabrika para mapuslan mo. di ba?

R: Pero in reality, nao-observe mo na ba na ano, hindi pa? Hindi pa na-aachieve yan? Wala pa tayo diyan?

AM: ahh wala pa. wala pa. Pero syempre daghan pod ng gikan sa... life story ni Jarque sa Negros diba? nga general siya pero na transform siya atoa siya sa NPA.

R: Hindi ko narinig iyon pero...

AM: Hindi mo narinig? para nako man gud[inaudible] man gud na. Muingon sila nga... ang mga postmodernist muingon, "ay hindi pwede iyan, kasi pase na ina nga himuon nimong imo art nga para makatansform sa society" pero tan-awa ang... ang... pagmaintain sang Amerikano sa hegemony, sa political hegemony nila ug economic hegemony nila, FILM! Tan-awa ang ilang mga hero sa Iraq, nganong... kabalo ka nga film lang na pero ang ilang pama-agi sa paghimo sang pelikula maluoy ka sa Amerikano.

R: Magsimpatiya ka

AM: Oo, mag simpatiya ka. Pero in a real sense, ang Amerikano intruder baya na sa ibang nason. War monger baya nang mga Amerikano. Di ba? So naa gud na ang paggamit sa medium. Politika giud na.

R: Dili na inosente nga...

AM: Oo. Mau ning akon dili ni personal ah kuan...nga pa art-art... politcal... ah political move sa akon ni. Political matter ni sa ako ning filmmaking. Di ba? Kinahanglan ma transform ta.. kinahanglan magtuo ka ani nga philosophy... matransform ang society kay makatabang ang film. so, usa ka philosophy na diba? So political nature para sa ako ang filmmaking.

R: diba namention niyo ganiha nga sa Davao ka gipanganak ug nagdaku? Nagkaroon po ba kayo ng time na tumira sa other places sa Philippines or other places sa...

AM: Ah sa Mindanao, tuyok tuyok gud mi kay kuan man akong papa sang una, ahente sa tambal kanang mga unang Med Rep... Med Rep bitaw. Te adto mi Cotabato, nag-undang mi sa Cotabato kay akong papa hapit namatay kay ge-ambush ba. So, naputol iyang kamot ana... unya gibalik ra pod kay na operahan. Unya nagbase na siyag Davao. Unya kato pong kinse anyos ko, nagtakod ko ug apil sa aktibismo no sa Davao... Short pants pako pero apil apil ko rally handut nga nahimo kong aktibista no. Unya nag-apil pod ko sa movement sa NPA sa unang panahon. Unya mau to nga Mahundang pod ko ana. Naug ko sa syudad. Pagbalik nako sa syudad, nag graduate ko kolehiyo, padayon ko eskwela.

R: So ever since nga bata ka pa, naa ka nay consciousness about the... naa ka nay social consciousness.

AM: Naa giud.

R: Kay akong mga previous nga ge interview ba murag, ah example si Kidlat Tahimik ahm... siguro naa siyay consciousness din when he was younger pero mas naging strong yung calling sa kanya to talk about his society, his local culture when he left the country na... when he was in Germany. So sa imuhang case, it does not apply kasi you did not have to leave to realize the need for...

AM: Oo. Si Kidlat man gud educated man gud sa abroad unya nagtrabaho pod siya, banker man yata na siya. Mau na nga maski magbahag siya karon mag in-English gihapon siya. (grins)

R: (laughs a little bit) Oo...

AM: Pero okay baya na si Kidlat.

AM: [more on what is filmmaking for him] political ni sa ako ang filmmaking. kinahanglan mag transform ka. kinahanglan magtuo ka aning philosophy. mag transform ug society. secondary lang ang film. maka tabang lang ang film. political nature para sa ako ang filmmaking.

II. CHRISTOPHER GOZUM (Pangasinan)

Christopher Gozum (CG): Yung local intelligencia or the native intelligencia sila yung ano may initiative na pag-aralan ang sariling kultura nila... wag nang hintaying yung galing pa ng Maynila na para dadayo sa iyo... gawan ng studies yung ano... Ikaw naman, yung native intelligencia equipped with the tools, nag-aral sa Maynila or sa abroad. Bakit maghihintay pa ng initiative galing sa Maynila? So tayo na mismo ang ano... ganun ang ginagawa ko as a filmmaker. Ayoko ng scenario na may filmmaker or media man or media practitioner from the center, from manila pupunta sa probinsiya gagawa ng pelikula tungkol sa amin. hindi maganda iyon or parang meron siyang ahhh... mali. Mali iyon. Kasi may mga misrepresentations na lalabas. probably hindi accurate in terms of other aspects like honesty, sincerity, passion parang wala... yung lalim. depth, wala. Pero nangyayari yan. Yung ganung scenario nangyayari. Halimbawa way back 70s, 80s, 90s sa mainstream media sa cinema sa mga documentary films so... yung filmmaker galing labas. hindi galing sa loob ng community. at gagawa ng esturya tungkol doon sa community - sa isang ethnolinguistic community. sa isang Philippine community na may sariling language, history and local culture.

Researcher (R): would you agree po ba yung reason ng sinabi niyo kanina na bakit niyo siya nakikitang parang may mali ay dahil nakikita siyang parang exoticismo lang?

CG: Pwede. pwede. pwede. ... yung touristy? or postcard. postcard products.

R: para lang sa pleasure ng--

CG: ng nasa sentro. ... parang postcard ang dating ng produkto. hindi lang yan sa cinema. pwede rin yan sa mga halimbawa sa mga news docu format ng ano GMA, ABS-CBN. Punta sila sa mga probinsiya. e do document nila ang buong community. tapos ipapalabas sa mainstream channels. Hindi siya ano... hindi siya malalim. so pwede siyang tingnan as postcard, touristy, superficial, mababaw. so nasa kamay ng mga media practitioners sa mga provinces o mga regions, communities all over the Philippines yung... gumawa ng mga products, output, films o news, news programs, whatever, news documentaries na may lalim. na may passion. Kaya itong ginagawa ko hindi na rin 'to parang as dahil filmmaker ako. it's also ang advocacy...

R: hindi siya parang self-expression lang.

CG: hindi. hindi lang siya self (expression)-- merong ganoong aspect. Sa 100%, sabihin nating may mga 20% pero malakas ang ano aspekto ng advocacy at ... advocacy sa community na magkaroon sila ng consciousness yung mga tao dito sa community ko na maganda yung culture, maganda yung language natin. nakakapanood ka ng isang magandang film... na HD film na award-winning na naririnig mo yung local language, nakikita mo yung images na may lalim, may depth, may spirituality, may passion. so mas lalo nilang tatanggapin, mamahalin, palalaguin, e pe-preserve yung kung ano meron dito.... yung remaining sa culture. yung unique aspects ng culture, unique aspects ng language. kasi ang nangyari rin bakit nagiging ganun kasi nawawala... yung mga tao mismo dito sa Pangasinan, central pangasinan -- kasi ang pangasinan malaki eh. Actually, parang tatlo yung native language. ay hindi. ang main... ang native language talaga ng Central Pangasinan ay Pangasinense tapos sa ibang parts sa edges ng probinsya merong Ilocano - Iloco. then may isang town or dalawang town, Zambal. Zambales language. Iba rin. ... So yung pangasinense sa sentro lang. sa central pangasinan. malalaking bayan lang yan. siguro kung 20 towns ang pangasinan, mga ano lang yan... mga walong bayan ang nagsasalita. the rest, mix na sila. Pero sa sentro rin, may mga baryo like dito nagsasalita ng Ilocano. Pero ako hindi ako marunong mag Ilocano. Nanay ko marunong. Hindi na kami tinuruan. so ang mas mother tongue ko is pangasinense.

CG: it's more of an advocacy to raise the consciousness of the people, especially here in central pangasinan. to appreciate, to preserve their mother tongue, the unique aspects of their culture. Kasi ang nangyari napansin ko rin, yung mga tao dito walang pakialam. yung mga parents dito sa mismong bahay, ang scenario should be the mother tongue is learned first in the house. in the home. pero ang nangyari, especiallyang current generation... ang mga parents ngayon, like ang sister ko. kinakausap niya ang anak niya sa tagalog. mali na kaagad.

R: bakit kaya?

CG: hindi ko alam. kasi parang ang nangyari yun mismong mga tao, ang tingin nila sa mother tongue, yung local culture, local language mababa. bakit? probably sa education, mula noon sa elementary sa high school parang na ingrain sa utak na yung local language, yung mother tongue is parang... inferior sa tagalog o english. Pangalawa, sa media. yung mainstream media dun laging na expose ang mga tao. kaya hindi sila na expose sa media na vernacular o native na... yung may local culture content.

R: maluiban sa gamit na salita, pati yung content mismo.

CG: content. so ang images manila, tagalog. so yun. parang na ingrain sa consciousness ng mga tao dito na mababa, parang binabali wala, walang value o hindi binibigyang halaga ang local culture, local language. and many other aspects of the local culture. other aspects of living. halimbawa sa farming, sa fishing, local knowledge sa medicinal plants. wala. nakakalimutan or hindi inavalue kasi parang ang turing ng mga tao dito parang mababa parang... patriotic. ... pero ako hindi e. kinontra ko yun na yung local culture, local language yun ang dapat e propagate. e ingrain sa mga bata. na dapat itong mahalina. so yun, kaya nga... ang cinema pwede maging tool yan para magkaroon ng consciousness kung ano meron tayo dito. kung ano yung local culture and language. maganda payabungin. may value. so yun ang pwedeng gawin ng ano ng independent cinema. regional cinema.

CG: gusto kong makita kasi ng artists din. Pangasinan scholars and cultural studies... mga bata pa rin... mga edad 20s nung time na yun. Yun nag influence kami sa isa't-isa. mga ano din sila ng poetry in the local language. actually mali yung dialect. ang consciousness din ng mga tao dito Pangasinense is a dialect. it's a language on its own like tagalog, ilocano, ibaloi. tapos pag sinabing dialect mababa eh. walang value. secondary.

CG: May isa si Prof. Tolentino yung sa review niya sinasabi niya gusto ng mga Cannes, ng mga film festivals gusto nila ng images ng poverty. so yun ang binibigay ng ibang independent filmmakers. may ganung trend, i think. nireview niya (Prof. Tolentino) yung "lawas kag pinagbi". there's a review doon sa ano check mo yung website ko Cinekaboloan.wordpress.com. ... na mention niya yung botique film festivals. so parang, itong mga Canne na yan, mga Locarno meron na silang naka frame na images ng developing nations. na ganito dapat so pag nag po-program sila ng films from developing nations, may mga ganito silang expectations na may poverty. Brazil halimbawa, Palestine, Philippines. so may mga ano na sila. something na gusto nilang makita. naka pako sa ganun.

R: so ibig sabihin ang mga tema, theme aside from that--

CG: mukhang... or mga filmmakers na hindi sumusunod sa ganun, walang chance na ma e program. maisama sa program. Program meaning kukunin nila ang pelikula mo para ipalabas doon. namention yan eh doon sa review. hindi ko lang gaanong ma expound eh. pero check check din.

CG: so yung mga independent filmmakers natin from Maynila. nag coconfirm sila para may chance sila na sumikat. ma eprogram ang mga independent films nila. sa mga ganyang film festivals. ... so yung term mo kanina, yung exotic, postcards yung mga ano na pwede pumasok doon.

CG: so yung regional cinema, siguro wag natin siyang tingnan na parang mababa. tingnan natin siya as ano... yung concept ng regional arts, regional cinema, regional culture. wag nating... from a Filipino academmic perspective, tingnan natin siya as pantay. kung meron sa Manila... yung regional cinema... halimbawa isang artist o filmmaker from Manila naka punta sa abroad, ang regional cinema ganun din. kaya niya. so parang ang tingin ko, pantay na. wag tingnan na parang branch lang ng Philippine cinema. wag siyang tingnan ng ganun. Tingnan siya as an independent unit by itself na naka konekta sa kung anong merong movement sa Maynila, parang connected siya. Hindi siya parang sanga but... parallel.

independent pero connected. ... So yan, kaya niyang pumunta sa Paris, France without going... without approval ng Manila. Kasi dati parang may ganoong ano eh kailangna pang ipa approve dito sa ano Manila. So independent. ahhh decentralized. Ganoon ang gusto kong mangyari or nakikita ko. So ako, yung films ko are able to penetrate a few countries without... ah first sa cinemania, yun muna. Yun yung first na recognition. Pero eventually on its own nakalabas without--

R: hindi lang yung accessibility sa technology, pati accessibility sa mga film festival sa outside... well actually technology ano din pala yun ano?

CG:--oo. pero without cinemania, cinema one siguro o cinemalaya na naka base sa Manila we need... the regional filmmakers still need this ano... this avenues to get their first step sa bintana. yun ang pintuan. pero manila-base pero isang issue siguro yan na tingnan mo. kasi cinema one, ito yung mga independent film festivals -- grant bodies. cinema one, cinemalaya, cinemania.

R: may cinema rehiyon na rin ngayon.

CG: cinema rehiyon. oo. kasi once na e premier yung film mo halimbawa sa cinemania kay Tikoy Aguiluz tapos na pansin ng mga critics so magandang reviews lalabas, kakalat. so simula na iyon. Yun na yung bintana. Yun na yung pintuan. A regional filmmaker, regional film can be presented abroad without directly... halimbawa regular ka na sa abroad. halimbawa sa korea or europe. may regular contacts ka na doon, mga programmers. so minsan wag mo nang padaanin dito sa Manila. direkta na doon.

R: nangyari na sa inyo?

CG: hindi. hindi pa nangyari sa akin. pero may mga nababalitaan akong... pero mas maganda pa ring e premier sa Manila. kasi ano eh... like ang mga avenues na ito kasi ano eh para mapansin ng mga local critics. Mapag-usapan.

CG: actually yung concept ng...nation, Philippine nation may nabasa ako Anderson is a myth.

R: the concept of a nation?

CG: philippine nation is a myth. ... kung ikakabit mo siya sa Philippine national cinema, actually hindi yan national cinema. it's only Tagalog cinema. Hindi yan ano, hindi yan representative ng buong bansa. Kung diyan iba-base.

R: although sa akin yung direksyon ng thesis ko sana is to recognize na comprised of various cinemas--

CG: oo. pwede rin,

R: --diversified

CG: pero pwede mong sabihin kung titingnan ngayon bago yung arrival ng independent cinema, yung regional filmmakers balikan mo muna yung konsepto ng nation. Philippine nation as a whole. then national cinema as a whole. Hindi talaga siya buo. ngayon noong dumating yung mga regional filmmakers so may goal ka sa study na kung tatawagin na Philippine national cinema dapat ipaloob ang mga output ng mga regional filmmakers.

R: every filmmakers from all around the country.

CG: para maging encompassing. hindi lang tagalog-centric. Pero in reality, kung titingnan pa rin si Anderson, mahirap bumuo ng nation na hiwa-hiwalay. magkakaiba ng salita. kasi halimbawa kung pupunta ka sa ibang bansa, yung isang Filipino from Cebu pupunta sa Europe, US yung kanyang commitment... yung kanyang pagmamahal hindi sa Pilipinas as a whole. Nasa kanyang hometown. Sa kanyang probinsya.

R: papasok yung idea ng pagiging clanist.

CG: yun. kaya nga sinasabi ko na siguro instead of a... okay. it's okay to have a concept of Philippine national cinema na naka integrate lahat ng filmmakers from Tagalog, Bicol... pero yung ano pa rin, yung the way they function should be treated as independent. independent centers. independent satellites. instead of centralized national cinema. independent satellites. Bicol center for filmmaking. ang mga Cebuano, ang mga waray, ang mga sa Cordillera, meron silang Pangasinan, ang mga taga Nueva Viscaya.

R: so decentralization nga talaga.

CG: decentralization. I don't know masyado yatang radical. Sa logisticswise, kaya nga may NCCA eh, Film Development Council... minamange nila yung ano... for

managerial logistics, ok let's have a central body na (magcollect ng) database. Pero dapat yung mga regions mismo ano sila, they should try to function as independent as they can. but naka connect doon sa national, kung ano yung national government agency na nag mamanage ng mga regional cinema, independent cinema. kasi meron yun eh. NCCA cinema division, Film (Development) Council of the Philippines, National Film Archives of the Philippines. Pero kung kaya kasi... basta palakasin. Kung maaari itong mga regional centers for film(making) palakasin nila ang ano nila yung group nila on their own. ahhh kung may darating from manila yung sa ncca, okay malaking tulong yan pero... self-sustaining dapat. Yun yung pwede kong makita diyan. kasi ang Pilipinas talaga mahirap pag-isahin. Mag-aaway-away yan. Even if you go out of the country, it's really clanish. kung sino yung pareho kayo ng mother tongue... mas magbo-bond ka sa kanila. ganun iyon.

R: May autonomy sana ang bawat ahhh.. cinema centers.

CG: autonomy. independent sila. on their own, palakasin nila ang sarili nila. yung mga filmmakers from the province, magsama-sama. magtulungan. kung kaya nilang wag masyadong umasa sa metro manila in terms of pagkuha ng talents. e develop nila yung talents. mag workshop sila doon sa probinsya nila. e train yung mga local talents.

R: baka lang sakali yung pagka kwento na ngayon nila is totally different na from nakasanayan na kwento kasi--

CG: pati sa narratives diba? pati sa story-telling.

R: Kahit sa acting. if hindi sila ganun na ka influenced nung Manila-based na mga artista, baka ibang taste naman. Ibang flavor.

CG: mas natural ang acting nila. Kasi ang mga taga Manila ano eh... pwedeng mannered ang acting. pati sa story-telling. Ungaktin nila kung ano yung mga indigenous story-telling traditions nila. alam ko meron niyan eh na naka base sa mga traditional performances nila. mga sinakulo, komedya. Pati content... e research nila. Kaya yung anacbanua ano eh nonlinear eh. it's really by instinct. kung ano yung nararamdaman ko na pwedeng e bet present yung images. ganun yung lumabas.

R: naka ilang pelikula na po ba kayo... na Pangasinense?

CG: isang short film na Pangasinan, experimental. then, anacbanua and then lawas kag pinagbi. dalawang full length and one short film.

R: Mga entries po ito sa mga festivals?

CG: oo. ... lahat cinemanila yan. dumaan sa cinemanila yan. kay Tikoy Aguiluz.

R: nanalo yung anacbanua ng Lino Broca award?

CG: oo. pati yung ano yung short film ko, Ishmael Bernal Award Young Filmmaker.

R: motivation. nasabi niyo na kanina po. Aside from self-expression.

CG: Ganun. yung advocacy. ... hindi lang sa Pangasinan at the same time sa labas na... okay ang mga Pangasinan, ang mga Pangasinense... ito yung meron sila. And they have a very "earthy" sounding language kasi may ganoong comment eh. ... Yung voice ganun talaga. Yung kinuha kong voice parang old woman. Healer eh... healer. Hindi siya regular old woman. Pero yung language namin ano, very ano. Sabi noong isang spot.ph yung isang nag review ... earthy, very earthy yung ano salita based doon sa narinig niya sa film. ... Ganun pa rin yung salita namin. Pero yung voice lang ano... I intentionally kumuha ako ng matandang babae. Kasi yung character doon parang old woman guiding the man, the main poet. Spiritual adviser.

R: ano po yung motivation ninyo nung ginawa niyo yung anacbanua mismo?

CG: ... gusto ko lang muna e present yung mga works ng mga Pangasinan poets, yung mga young Pangasinan poets na nagsusulat sa native tongue. ... to help them out. kasi nung time din na yun nag e-emerge yung nagsimulang may mga nagsusulat ulit sa native tongue. Prior to that wala. Matagal nawala. Pero earlier mga 1967 may mga nagsusulat ng novels and short stories and poems in the native tongue. Eventually, after 20 years wala. So noong 2005 meron akong mga nakilalang mga edad 20s, 30s naging kaibigan ko din eventually na nagsusulat sa native tongue. so gusto ko silang tulungan. ... gamitin ang poems nila as voice over doon sa films. ... tatlong writers. tatlong poets. Yung isa, siya ang may pinakamari doon. the rest... dalawa, tatlo. ... Ganun nagstart yun. Gumawa ng isang experimental film using their poems. ... now with the intent of showing Pangasinan from a Pangasinan filmmaker's perspective. eventually to make mismo yung viewers, the

Pangasinan viewers na ... mahal in yung local culture. ... Hindi ikahiya. kasi kinakahiya nila actually. miseducation. public school system. we were taught tagalog. yung mother tongue ay parang mababa. ... and even Tagalog sa mass media. na ipakita sa mga Pangasinense na pwede tayong gumawa ng isang magandang project, isang media product na maganda and we can be proud of kasi that shows kung ano meron tayo, yung language and culture. ... and ganun ang goal ko until ano na the rest of my life. marami actually naka line up. I'm even planning sa ano eh... i'll try to do music videos with the music ng Pangasinan ... and animation films na Pangasinan. For children. para sa mga bata. na pwedeng gamitin sa.. alam mo na yung mother tongue-based education program? sa DepEd... halimbawa Cebuano, sa lugar niyo tuturuan yung mga kindergarten hanggang grade three ng math and sciences using yung mother tongue: Cebuano or Iloilo. Then Cebuano ... ituturo as a subject by itself. ... the syntax, the idioms. so ito yung bagong program. so malaking tulong ito para at least yung mga bata... kasi yung problema yung mga bata eh. wala na silang pagmamahal sa... native tongue. mas nasanay sila sa tagalog.

R: Mas acceptable kasi pag nagtatagalog.

CG: or mas madaling makahanap ng trabaho. pero ang purpose ng DepEd bakit nila ginawa ito kasi mas madaling... mas nagiging magaling ang bata sa math and sciences pagtinuturo sa kanila ang scientific concepts using the mother tongue. mas magiging magaling sila sa math and sciences. May studies eh sa education.

R: mas madaling reading comprehension

CG: reading comprehension... so yung results ng test nila mas maganda. so may value. yun ang purpose ng DepEd.

R: Namention niyo rin kanina sir yung availability ng technology, based sa experience niyo personally. malaki siyang--

CG: Malaking tulong. internet. so through internet you can market or promote your films on your own. self-distribution, self-promotion... i don't know if that's the correct term. Yung publicity pwede mong gawin on your own. You don't have to hire

publicists. Diba sa Manila yung mga Regal ganun. Meron silang mga publicist team na nag ma-market. E-promote yung mga ginagawa nila. Pero ito, you do it on your own. So independent ano na siya. Malaking tulong. and yung teknolohiya malaking tulong din. ngayon mas mura. protable. yung HD cams. Pati yung pag shoot mabilis. you can shoot quickly. yung set-up. ganun. Low light condition. maski minimal light or available light lang. Yung Anacbanua was shot with natural light.

R: Inayos lang sa editing?

CG: Oo. sa editing yun. Ako rin yung nag edit and colorist. Sa Avid. Yung avid editing program yung ginamit ko. Pati sound ako na ang gumawa - yung sound... sound edit and sound design. Yung sounds, may isang composer from Spain. Kinontact ko. pinahiram niya yung mga compositions niya. *Ranquellan.

R: Na meet niyo siya personally?

CG: No. by email. *Ranquellian - yun yung stage name niya pero ano siya Juan...

Valderama from Spain. Sound designer. Dalawa, from Spain and US. Moby yung sa States. Moby ang pangalan. M-O-B-Y. Independent ano. Pinaalam ko naman. Libre. walang bayad. So yun. malaking tulong yung teknolohiya. Pag 35 mm tayo o 16 mm wala... hindi ka makakagawa. Nakatunganga ka na lang or mangangarap ka na lang. ... Kaya. Kayang-kaya mong gawin dahil sa teknolohiya. Mga low budget.

R: speaking of budget, pagka sinabing challenges, kasama ba ang budget doon as far as sa pelikula mo?

CG: Kasama. Oo, you have to consider that. Yung Anacbanua was really ano... low budget. Yung second film ko, "Lawas kag Pinabli" may ano na yan, grant from NCCA. government grant. Php500,000.00. Kasya. Sa Middle East pa namin shinoot. Ano yun, subject to 13% tax. Tinax pa yun ng gobyerno. 7-13%. yun ang policy eh. Ganun, ganun sa government. Government money yan eh. ... isa pang challenge sa pag gawa ng films. mismo yung minsan dahil yung recognition at support kulang sa mismo sa community mo. Parang hindi ka pinapansin dito. Yung audiences parang hindi interesado. Mas interesado yung Manila. Yung mga educated audiences from Manila na tingnan yung works mo. Pero dito parang

kulang. kulang. Siguro kulang din sa marketing or promotion. Or kasi based ako sa ibang bansa. wala akong personal na mag ma-market dito para pumunta sa mga schools para kausapin yung mga deans para ipalabas. So parang kunti yung naging screening sa Pangasinan. ... so sa Manila usually sa UP ganun. Pero meron din dito ibang schools sa Pangasinan. Universities and Colleges. SM pinalabas yung mga... sa events. may mga events. May ilang local government officials na kumontak sa akin na ipalabas sa isang city dito. Yung official na yun meron siyang mall. malaking mall. mall chain. So kinausap niya ako two years ago. ipalabas niya daw sa mall niya yung mga films ko, Pangasinan films. She was willing to support me. Pero hindi nagmaterialize. Meron din siyang cable company, cable channel. Gusto niyang ipalabas 24 hours paulit-ulit yung film na Anacbanua. hinihingi niya yung kopya. i don't know kung natuloy yung screening sa cable. free na yun ha hindi ko na chinarge. Pero yung sa malls hindi natuloy yung sa sinehan. pero yun yatang sa cable natuloy.

R: bakit kaya?

CG: ... Ewan ko. Parang Ningas Kugon eh. Busy. naging busy na. Pero sayang. kung natuloy yun at least yung mga tao dito matitingnan yun.

R: Popular media na kasi kung nasa mall

CG: sinehan. kulang pa sa regional cinema -- access. Access sa mga promotion. Sa mismong community nila. parang yung enthusiasm kulang. Yung support kulang. Isang pang incident is yung local government. yung provincial government. so pumunta ako sa tourism office. Kinausap ko yung chief nila kung pwede ipalabas yung Anacbanua for free na ha. hindi na ako mag cha-charge... sa isang venue na maganda doon para sa mga students. Wala. hindi siya... walang nangyari. So mga ganun ganoong incidents. kulang. kulang pa iyong support. Yun yung mga challenges o problems na nakikita ko.

R: hindi pa nila na appreciate siguro.

CG: So siguro... ano bang pwedeng gawin? On my side kasi may independent company ako dito, lifetime na ito eh. hanggang tumanda ako. Saka yung pag gawa ko tuloy tuloy ito maski ano... Siguro mag ha-hire ako ng ano... parang isang person na will be in-charge with marketing my films sa mga schools. ko0-kontakin niya

yung mga malls dito sa amin, mga managers ng malls. sa mga universities and colleges.

R: Pero sir yung intention niyo dito is not commercially driven?

CG: It's not really commercially driven. advocacy. pero for sustainability, you also have to consider that. How can you produce the next film pag hindi kumikita yung ano mo... So balansihin. yung ang isang concern diyan. Kaya Im planning to do in the coming years medyo mainstream na films. Pero Pangasinan pa rin yung content. ... Yung story-telling is mas mainstream. kukuha ng few mainstream stars. tapos merong mismo sa probinsya mga local talents. So ang format na tinitingnan ko is musical. Pangasinan musical theme... na ano rin, pwede siyang maging satirical... nakakatawa pero maraming kantahan... na songs, Pangasinan songs. mix. kasi yung nga. plano kong sa cinecaboloan, yung film production company ko... music video, I plan to support mga musical artists na gagawa ng mga... mga musicians na magproduce ng album sa native Pangasinan language. either rock, pop, rap... basta Pangasinan yung content... salita. ... e-produce yung mga works nila. basta makahanap ng talent. Tapos gawan ko sila ng music video... upload sa internet. So yung... hindi lang puro films pati sa music. popular music pero Pangasinan na appealing sa mga younger generation. ... pop media, yun ang pupuntahan ko din later. Pagka independent cinema parang kulang pa rin eh. So why not since dito nako sa media, pop music... so gamitin ang music video; magproduce ako ng mga albums with other Pangasinan artists; mga mas bata. ... Hindi copycat ng Manila. It's pop music pero yung gagawin kong music video is maganda... yung high quality. ... tayong mga native intelligencia pwede natin daanin sa pop media to (send) them our message subliminally. ... So yun, pati animation films na Pangasinan; na pwedeng gamitin sa mother tongue sa DepEd.

R: One is mag ta-tap sa pop media, also sa government agencies?

CG: yeah... parang tulong na rin sa DepEd. Isama nila sa program nila in Mother Tongue education. So yun ang pweding maging agenda rin ng ibang regional filmmakers. So hindi lang puro self-expression. they should also really serve the community. Kasi unlike Anacbanua, yung main character doon, yung artist doon, yung character... hindi lang siya self-expression. it's really serving the community

selflessly. so ganun yung mga regional filmmakers natin. they should not just self-expression you know or creating works with local content. they should go all the way to serve the community in whatever ways they can... to help out with culture; to preserve the culture. make the people appreciate more their cultural; love their culture. wag iwanan. payabungin. preserve. Kung titingnan mo ang nangyari is halimbawa sa Pangasinan... dito... yun nga kinahihiya nila. hindi nila alam kung paano mahal in ang local culture nila... language. Mas mabilis silang... mag-absorb ng foreign influences. Kaya nga yung... i don't know kung nakwento ko sa iyo... iyong sister ko sa mismong bahay, kinakausap niya anak niya sa Tagalog. Hindi na sa native tongue. hindi maganda yun. hindi maganda yung ganung development. may mga ganun ding instances sa La Union, Iloco...

R: Sa inyo sir, gaano ka... maliwanag sa atin parehas na mahalagang e propagate ang kultura--

CG: local culture, kasama na language... at hindi lang yung culture like dances, music... when we talk about local culture -- lahat! all aspects of living: aquaculture, agriculture, ethnobotany... ini-explore ko ngayon kaya I'm into farming; natural farming; organic farming. so lahat yan. lahat ng aspects. Mining... merong traditional mining practices. Ethnobotany... mga kaalaman ng tao sa halaman. halamang gamot. mga native plants. lahat yan. architecture; building homes; yung traditional building techniques. so lahat yan. when you say local culture, so dapat yung filmmaker hindi lang arts, dance, literature. lahat alam niya. at least yung isang paa niya nakalubog sa ganyan... nakakasalamuha niya ang mga farmers, fishermen, sa community. alam niya yung mga local terms nga pwedeng magpayaman sa work niya as filmmaker. So yung artist, naka integrate totally doon sa community. ... kaya nga ako im trying to reach out. I'm doing natural farming now--

R: Ganoon na talaga kayo pinalaki sir? or na realize mo lang--

CG: Hindi. Middle class kami. sentro kami eh. wala kami sa barrio. So yung consciousness ko ganoon.

R: Kailan nag start yan? 2005?

CG: 2005 hanggang ngayon. slowly nag ano ako... so ang ginagawa ko ngayon kung makakapunta ako sa barrio, sa mga bayan dito sa Pangasinan yung mga local plants and trees... inalam ko ang mga local names. nililista ko.

R: so inaaral mo pa yung sarili mong

CG: oo. tinuturuan ko sarili ko ng sarili kong culture. yun, ganun dapat yung filmmaker. ... inaaral ko consciously ang sarili kong kultura to the point na nagbabasa ako ng lumang dictionary sa Pangasinan na sinulat noong Spanish period ng isang pari. so i'm trying to learn... even mga terms eh. halimbawa may makakausap ako na mas matanda sa akin, may mga terms sila na hindi ko na alam eh. so nililista ko yung word. ang lalim eh ng salita. kasi eventually, pag namatay yun wala na. ...mga idioms... very poetic eh. so nililista ko din yun... so ganoon. yung filmmaker... yung native intelligencia, aralin nila yung sariling (kultura). make an effort consciously. malaking tulong yan sa work niya as an artist, a filmmaker, or writer.

R: Bilang isang Pangasinense, Sir ano ang advantage noon sa inyo kung you are very aware of your own culture; you appreciate your own culture; ano ang mangyayari noon sa pagkatao mo?

CG: Solid ka. parang puno. maski saan ka pumunta, parang puno ng ano... maski napakalakas ng hangin, bagyo hindi ka tutumba. hindi ka babagsak maski napakalakas ng ano... and... and sa works mo as an artist or filmmaker, mas malalim. may spirituality na hindi mo makita sa ibang works ng ano... may glow. may spiritual dimension. ... may substance. hindi lang substance. kasi spirituality is beyond substance na eh. it's metaphysical. iba-iba na. parang ano na siya, ethereal. ... yung ginagawa mo ay hindi na lang parang self-expression. ...para kang pare eh.

R: nag e-evangelize.

CG: Oo. Evangelizer nga. ganoon dapat ang regional filmmaker. You evangelize your flock. yung community mo. ganoon... ganoon dapat.

R: Para sa inyo sir, pag sinabing regional cinema o regional films... may mga nagsasabing basta ginagamit niya yung local language--

CG: Hindi lang yun.

R: Para sa inyo, ano ang definition niya?

CG: regional cinema or regional arts is independent... culture. it can stand on its own. it can penetrate other communities whether in the Philippines or outside the Philippines on its own. ...On its own terms. it has its own terms and conditions. na... dapat yung taga-labas, he should make an effort to understand it. Hindi yung tayo ang mag a-adjust. kasi laging ganyan eh. ang local community and laging nag-aadjust sa mga bisita... sa mga taga Maynila. ... it should be the outsiders who should humble themselves down... and make an effort to understand the local culture; aspects of the local culture... yun nga, local cinema. parang ganoon.

R: hindi yung tayo ang mag-a-adjust ng kultura natin para magin understandable sa kanila.

CG: oo. ganoon. ganoon dapat. they should understand us on our own terms... not thier standard or terms. ...binabago kasi eh para mag fit sa kanilang perceptions. kaya nga sinasabing... halimbawa manonood ka ng ABS-CBN or ano... so ang mga documentaries tungkol sa mga probinsya, mga aswang; mga ganoon... wag e stereotype.

R: sa tingin niyo ngayon sir, nasaan ang industria ng pelikulang Pilipino? nakikita niyo ba siyang nagmo-move na talaga towards... kontrolado pa rin ba siya ng kapitalismo? or nakikita niyo siyang malapit na siya doon sa possibility na regional cinema is now starting to level with the mainstream?

CG: Siguro matagal pa. kailangan pa ng maraming work, effort para... siguro pag meron isang regional film na makapasok sa malaking mainstream film festival like Metro Manila Film Festival na magiging popular; maghahakot ng maraming audiences at kikita ng marami siguro simula na iyon. Pero--

R: Hindi naman natin objective iyon no?

CG: hindi naman objective... pero pwede ring mangyari yung. Pwedeng isang regional filmmaker na (halimbawa) Cebuano maging sobrang sikat na ipapalabas sa lahat ng sinehan, parang end goal na iyon. parang... yun na yung apex ng goal natin. ...kung pwedeng makarating tayo sa punto na hindi mo na e-bo-box out na iba yung salita, Cebuano o Ilocano. Pwedeng mangyari yan. may ganoong possibility. pero matagal pa. so ang pwede nating gawin is bago makarating sa manila, tayo

mismong mga regional filmmakers magsimula tayo ng box office doon. kung pwede nating hatakin yung audiences na panoorin yung ginagawa mo. kasi ang nangyari ang regional cinema, pinapanood lang sa Maynila ng mga educated circles. pero pagdating sa probinsya, wala. Yun ang isang challenge. so yun ang challenge natin sa mga regional filmmakers. hatakin yung... siguro bago mo sila mahatake educate mo sila so it's good to start screening sa mga Universities. Film education sa mga schools, universities; high schools; private schools.

R: doon mismo sa locality?

CG: locality. screening ng mga magagandang works ng mga regional filmmakers. plus work ng mga other regional filmmakers from other regions. ipalabas mo. educate the young audiences.. yung mga high school, college students kung ano yung regional cinema. ano yung merits; ano yung intents, agenda. so film education. eventually yung mga regional filmmakers could also produce films na mainstream yung appeal pero andun pa rin yung intent. andun pa rin yung agenda na to make the local audiences appreciate the culture.

R: pero nakikita niyo po ba na yung movement hindi dapata manggagaling sa sentro--

CG: from within... from the centers.

R: when i talk about the center, Manila for example... yung movement is not from Manila out. Kundi from the side...

CG: from... from the side.

R: Tapos parang magiging difficult to contain na

CG: It goes to Manila. ganoon dapat. ganoon dapat. palakasin mo yung community mo. pag sobrang lakas na tayo... yun! doon tayo papansinin... doon tayo hahatakin ng SM Cinema sa Manila ipapalabas nila ang mga films natin.

R: recognizing the fact na yung mga tao sa Manila is galing din naman sa mga probinsya.

CG: ahh yung mga nasa Star Cinema... ano yan, may mga provinces yan... they just to set aside those things and consider yung commercial ano... pero once napakaganda ng ginawa natin; naging popular siya sa community natin sa probinsya natin sa region... tapos napansin ng mga producers, Manila distributors na "hmmm may Market yan... tingnan natin. Ipalabas natin."

R: Philippine cinema becomes... the mainstream now becomes--

CG: Pero kaya yan. attainable yan. 20 years... i don't know. Halimbawa sa Cebu, ano yung mga ano yung mga folk legends... myth; kasi Iloilo merong ano diba, yung... Hinilawod

R: Hinilawod

CG: halimbawa gawing napakagandang animation film yan na Ilongo...

R: it's a shame po na hindi ako ganoon ka familiar sa sarili kong kultura.

CG: You have to go back ****Laughs**** and learn your ano... Ganoon din ako dati sa iyo.

Parang mas maalam ako sa national; sa tagalog; sa Southern Tagalog. Yung mga history... so i really made an effort to go back and... on my own. basa basa...

R: nagsimula po ang interest ko sa pag aaral ng local (culture) namin doon din sa tema ng aswang... sabi ko nga mas nakilala ko yung kultura namin from the media. so yung media, fine-feed sa akin yung pinaka naririning talga which is the aswang. pero sabi ko po paunti-unti. Eh nandito pa ako ngayon. nasa Luzon pa ako. so sabi ko... sooner or later mararating (ko din yan). Natuwa nga ako, meron pa lang ganoon ang DepEd.

CG: Mother tongue-based education. malaking tulong na ito para at least hindi mawala yung native tongue. kasi may ganoong threat eh... sa media... sa mainstream media. talagang napakalakas ng impluwensya.

R: Kung titingnan kasi natin from the layman's perspective, ok lang. ang nakikita lang kasi natin ay yung mawawala lang yung language. pero it comes pala with a greater consequence na hindi lang yung language ang nawawala. pati yung moral mo bilang local--

CG: actually yung pride mo wala.

R: Kasi na e-erase--

CG: kasi connected yan. yung moral mo, yung pride mo. yung ethnolinguistic pride. yun ang ano... mga set backs.

R: ... meron mga kung titingnan mo on the other side... hindi ko lang alam kung paano ibabangga ang dalawang arguments, pero meron kasing nagsasabi na it divides the nation daw kasi nagiging regionalistic.

CG: meron meron. mga tagalog mismo yan. mga tagalista. sina almario. ... Professor Virgilio Almario. isa siyang Tagalista. yung Tagalog. ...national language. Tagalog.

R: hanapin ko din po yan. Ayo kong maging bias... kasi gusto ko nga ng boses para sa mga... noong una nag start lang sa Ilonggo. Tapos na realize ko na hindi lang naman Ilonggo ang ethnolinguistic group sa Pilipinas.

CG: 120 **LAUGHS**

R: exactly. so sabi ko baka lang parehas naman talaga tayo ng sentimiento. Hindi lang talaga tayo nag-uusap.

CG: so yung sentiments ko nag e-echo sa Iloilo? sa mga filmmakers from Visayas?

R: parehas din.

CG: so ganoon din ang point nila? palakasin ang regional ...from within.

R: at least lang ma appreciate namin mismo. Kasi yun nga namention ninyo kanina na paano nga naman makikita na worthy ng the same dignity kung baga yung kultura niyo by the people from the center kung kayo mismo ikinakahiya niyo. kung kayo mismo duda kayo kung--

CG: hindi niyo alam. o kunti yung kaalaman niyo. ...so if you are a filmmaker representing your community, your region... dapat alam na alam mo ang community mo... malalim ang kaalaman mo. kasi marami din diyan ibang filmmakers, middle class sabihin natin, galing nga sa probinsya pero ang knowledge nila sa community talagang superficial din. kasi nag-aral sa Manila... middle class. so dapat talaga...

R: effort nga lang talaga.

CG: you have to do it on your own. kasi hindi yan ituturo ng schools eh. you have to educate yourself. ako, it's really self education ang ginagawa kong pag-aaral sa local culture. so mga pangalan ng local plants kasi naging interested ako sa ethnobotany; yung plants and trees na parte ng community. kinakain ng tao, ginagawang gamot.

R: kasi hindi lang naman kanta o sayaw ang kultura eh

CG: lahat. ang culture is lahat; agriculture, aquaculture, architecture...

R: so isipin mo yung kung ginagawa mo yun sa family mo... so madadala na yan nga mga anak mo--

CG: exactly.

R: --someday. madadala na yan sa within your own circle muna matagal nga lang. it will take time.

CG: and it will help your work din as a filmmaker, as an artist.

R: kasi nga may depth.

CG: may depth.

CG: siguro parang reference mo yung 70s... 80s policy na Filipino. so yun. malaking impact niya. this is all over the nation diba?

R: inimpose yung...

CG: parang reference mo siguro yun.

R: bilang ginawang official language yung Filipino

CG: so malaki ang impact nito sa mga bata. ako. sa generation natin.

R: required course kasi siya sa high school hanggang sa kolehiyo.

CG: ...hanggang kolehiyo. so ngayon, in contrast to that, two years ago yung mother tongue-based education. ...malaking tulong sa mga regions... sa amin meron akong na encounter na Pangasinan nationalism. may na encounter akong ganoon sa isang Pangasinan scholar based sa Japan. Sabi niya, "I'm a Pangasinan nationalist." so kayo... kung ikaw, Ilonggo nationalist. **LAUGHS**. Mahal mo ang kultura... ipaglalaban mo. Para kang puno ng molave, you can stand on your own. you're proud.

R: although... e ka-clarify ko lang sir, wala tayong intention to divide the country--

CG: ...humiwalay. wala wala.

R: it's just that confident ka sa pagka-Ilonggo mo.

CG: may pride ka. ipagsisigawan mo na Ilonggo ka kung nasa ibang lugar ka. Pero hindi ka naman makikipag-away na ano parang makikipag-guera. **LAUGHS** hindi naman...

R: Ewan ko kung napansin niyo po. diba nag kwan din kayo... naging empleyado din sa labas ng bansa. ako mas na appreciate ko yung Ilonggo culture noong umalis na ako sa Iloilo eh... ewan ko kung the same din sa inyo.

CG: sa manila? ako rin. ako rin. actually pag umalis ka sa home town mo mas na appreciate mo, mas minamahal mo yung ano... yung local culture and language. kaya yung mga balik-bayan mas nationalistic sila sa kutlura nila pagnasa labas. mas sinasalita nila yung local language nila.

R: nostalgia kaya yun?

CG: nostalgia. oo.

III. KIDLAT TAHIMIK (Baguio City)

Kidlat Tahimik (KT): itong interview siguro, huh.. ah mas maraming qualitative reactions ahm ideasahimik (KT) from *** more than almost more than 40 years na akong gumagawa ng pelikula. recently lang medyo nagiging mas conscious ang filmmaking scene na regional cinema is important. ehem. okay ah... merong criteria na regional cinema doesn't depend on the dialect in which it is spoken or the source of the story where it came from. let's be aware na sometimes maski na the story came from somewhere and maski na yung local dialect ang ginamit baka minsan the internal structure of the film is not really local. what i mean by this is yung formula ng filmmaking diba? especially for sa patok na takilya...sa takilya. very often, you are aware of that, stories have to be laced with sex and violence. para benta. they'll make a story let's say nanggaling sa legend ng darna or adarna, ibong adarna, o meron silang tungkol sa isang estoryang nangyari sa Banawe and the village. diba yung kay nora aunor at kay ahm christopher de leon yata yun. pero yung mindset ng director nakabatay dun sa gusto ng producer so first we have to be aware that's why a lot of manila-based movie, films, merong repeating structure and bi-buil... mag bui-build up ng complications ng plot. mga psychological ahhh...tensions of the characters. then there will be a climax, mag aaway and then in the end, may resolution diba? which is ahhh basically Western formula yun. tapos dadagdagan mo ng maraming eksena ng barilan, suntokan, rape. sometimes yung original feeling ng story nawawala. it's probably like ahhh

again, just like if you look at the world scale no? maraming films about the Greek Odessey, or Helen of Troy diba? pero hollywood made. usually english diba? kasi ang american film industry gusto nilang mabenta yung film everywhere so english ang main kwan... so maski na greko yung si paris or si helen, english ang salita nila. maski na makapanood tayo ng film about the Incas, english din ang salita nila. so we've gotten used to watching stories done in english. so that's one level, it's done in english. but how faithful can they stay no? sa yung kaloob-looban ng story na nakabatay sa kulturang gumawa nung kwentong iyon. let's say meron kang kwento ni maria makiling, ahhh... yung pagkwento ng mga lolo ng lola natin baka iba yung emphasis nila sa kwento noon. ahm... yung current day director o producer might want to make it kalikasan- oriented. the story of maria makiling pero coming out with some kind of a lesson...environment. naalala ko noong nasa college ako, meron kaming musical na ginawang sa UP no? about maria makiling, at least yung kwento dun is part of that. there's a story of mga loggers na nasa... naroon sila sa kabundukan. the main story is a love story. may lalake.. the beginning of the film, nalungkot siya kasi yung babaeng nililigawan parang.. parang hindi siya pinapansin or meron ibang gagawing. so in his sorrow, pumunta siya sa forest and that's where he mets Maria Makiling. so there are some elements that are still faithful about Maria Makiling and mga mahiwaga niyang significance. pero it becomes a love story kasi ang structure niya musical. ganun diba? the American broadway musical diba? dialogue tapos kakanta, dialogue na naman... sasayaw. that will also affect... the regionalness of the story. kasi kung minsan pag hinahanap mo na iyong maximum audience possibility. what you do is decide to find a love story na everybody could relate with. and kung masyadong malakas ang emphasis mo dun or just because meron kang star... meron kang Boyet at meron kang Nora Aunor, you play the story para bagay sa kanila. syempre lumalayo na yun sa dating estorya. ok? so parang sa painting yan e. kung minsan yung... may painting ng tree pero yung mga strokes mo later may emphasis ka, yung pala sa shadow ng tree meron pa lang mukha dun. so yun ang purpose mo. pero kung yung tree lang ang pini-paint mo... yung tree ang magiging bida ng painting mo. you understand? let's say, i make a tree na ganyan

tapos... lagyan ko ng ayan.. gawin kong parang... alam mo why don't we go downstairs na lang kasi malakas itong dito. time out.

KT: the main thing i was trying to introduce was yung let's be aware na regional doesn't just mean na doon na produce sa isang sulok ng Pilipinas. ahhh naggaling doon yung kwento, yung alamat.. ahm mga actors, actresses naggaling doon. at yung dialect, naggaling doon. ahm ehem so yung encouragement of regional cinema, i think is healthy. pero yung ultimate ultimate goal ng ahh magkaroon ng talaga regional cinema o yung i would call it "doon po sa amin" cinema, ok? ahm... doon po sa amin, ganito ang nangyari pero... kung ano yung mga cultural biases nung area na yun, yun ang lalabas sa kwento. hindi mo dadagdagan ng karami-raming sex o violence para ma benta sa manila, o sa abroad, diba? so regional cinema is like a local story-teller.

ahm...Kita mo yang batong area na yun o? yan ang tinatawag na "dap-ay". sa ifugao at sa bontok, yang ganyan... may mga upuan na bato. itong mga mataas parang mga back part no? doon nagku-kwento ang mga matatanda.. dap-ay.. and they transmit, orally, yung mga important cultural beliefs nila. mga kwento nila. mga values nila, ok? and that's probabally for me yan ang magandang metaphore ang dap-ay as a cultural transmission within the loacl village. that, for me, would be yung regional cinema should be. kasi talagang naggagaling sa kultura. it's transmitting the old stories and it's not meant to be a commodity to be sold to the market, ok? so yeah.. we could call it dap-ay filmmaking. yeah "doon po sa amin". these just came into my head now after i read your, yung abstract mo. naging conscious ako na what is really regional cinema. i have been a judge in many regional cinema festivals where they encourage, kung nasa bicol, mga bicolano filmmakers, scriptwriters, and producers to do films there. pero more often than not, many of these stories were just produced or directed or shot in that area pero mga kopya ng formula ng love story, or gangster story, or vengeance story that came from manila.. or from the west. well manila is often copying yung galing sa west. so in a way, might be something for you to write about also so that

you're not just stuck just to that.. "ah regional cinema, ah gawa pala yan sa Cebu..."

Researcher (R): isa yan sa mga objectives ko... to really define kung ano ba yung... pag sinabi bang regional cinema, yung konsepto na yun.. ahhh what makes a film, regional film? so, yun nga noted na it's not necessarily dahil lang sa language.

KT: at least relatively mas nagiging regional kung at least yung estorya at yung language is ... that's still.. nasa surface pa yun. ano yung essence ng kwento? and does it really come from local, indigenous story-telling... perspective. the other thing that we have to recognize that even before itong age ng internet.. long even before this, we were already east meets west culture dahil sa almost four centuries ng colonialization. while we still have our own local narratives, folk tales... ahhh we became a much more open culture to the invading cultures. kasi ang ginawa nila... first of all, yan sa public education system. tinuruan tayo ng mga americano ng mga american values. so nag iba na yung pinaka nagiging soul ng kwento. ahhm... nagiging mas ahmm.. nakikibagay na tayo sa mga elements of dramatization no? to make the story more exciting because it will be more saleable. or even just in a story-telling forum... you can tell a story in a more romantic way with certain techniques in the way you tell a story diba? ayan sa film, ang daming techniques to make the story more exciting.

R: may pattern

KT: may nagiging formula. kaya si-ni-save mo sa huli yung mga surprises. ahhh or yung suspense nag bui-build up hanggang may magpapatayan.. may mag babarilan. it results in anti-climax.. na afterwards the hero and the heroin live happily ever after. Uhhh in other words this is part of that pattern that the West taught us is uhh nagiging repeating pattern yung storytelling. Because the main purpose is to sell tickets at the box-office. And so the sexier your star, the more macho your hero, maski na may konting plot line na about the Greek warriors or an Ifugao clan or a Bicolano legend. Kung minsan nalulunod lang yung... yung dating magandang kwento which I think should be the soul of real, yung talagang pinaka tunay na regional cinema. Pero I don't want to be a purist, okay. I don't want to say ah basta't hindi ganun na parang hindi galing talaga sa kwento ng katutubo at

ma ma-elaborate yung talagang *society ng ng katutubo therefore it's not anymore regional cinema. It's in relative relative levels of being faithful to the regional story or theme. Uhh sakin it's already a big step forward na marami ng pelikulang ginagawa outside of Manila in their local language and based on local stories. Pero you know, you can always use a local story that about a crime, about a rape, about nangyari kasi dito at yung pinapatay sa na nagsasalita siya sa ilong. And say okay that's regional cinema. Pero in the end, it's really a formula of all this Hollywood

R: gumamit lang ng elemento ng regional...

KT: yeah, gumamit lang pero hindi parin regional

R: yung kwento..

KT: regional yung pinanggalingan ng yung kalooban ng kwento okay. I hope im not complicating your kwan but it's just im trying to show a qualitative way of looking at regional cinema. Because uhh yeah the interview will go on I will I wanted to eventually gusto ko rin ma-discuss how my filmmaking is affected by that pero how it's also limited by the fact na I grow up I grew up in Baguio. And Baguio is a very Americanize

R: Yeah

KT: culture enclave noh

R: Ironic

KT: Kasi ginawa ito ng mga Amerikano na hill station. Uh ibig sabihin nung sinakop nila ang Pilipinas tapos nag umpisa sila mag govern sa Manila which is the main capitol. Masyadong mainit dun pagka summer so nililipat nila ngayon ang ang gobyerno sa Baguio. So yung like now yung Supreme Court dito sa Baguio nag me-meet. Kasi yung nung time nung Amerikano yung Supreme Court nila nililipat dito. Yung mga legislature dito rin nililipat.

R: pag summer

KT: pag summer yung yung governor general dito rin. For three months kasi maginhawa. So they could function more. Ngayon, for those of us who grew up here, yun ang feeling ng Baguio. May Amreican base, daming mga American uh schools,

daming mga American movie houses. So to large extent my kasi as a filmmaker, I think im mainly a storyteller okay who happens to use film as my medium. So yung storytelling process ko is already strongly influenced by growing up in an Americanize city.

R: parang hindi ko po nakikita sa ganun

KT: ha? Well kasi may effort na ko to overcome it. Pero it could have been much easier for me to make a film na yeah kung anong gusto ni Mother Lily o kung ano gusto ng ABS-CBN. Yung siguradong papatok sa takilya, or atleast made to fit para sa isang box-office name. Maria De Lariva or Piolo Pascual uhm yung storytelling gets even more nawawala yung original daloy ng story. Na na di-dilute noh

R: dahil ba yung orientation for instance, character base or star base

KT: yeah or money base diba. Uhm ngayon yung struggle ko uhm for independent filmmaking... pahiram nga nung lighter mo. Uhm sorry, do you mind if I smoke?

R: sige lang

KT: uhm yeah, as a filmmaker yun, my storytelling process I had to fight my over colonized mind. It's very rare that you will probably find a really indigenous storyteller who can translate his or her work into film and try to be faithful to the visuals he has. Kasi hindi pa masyadong na corrupt yung paningin niya sa mundo diba. Uhm so that's a that's just a given medyo rare itong kasi maski ngayon umakyat ka sa bundok, marami na mang kabataan dyan sa Ifugao kita mo yung Ifugao house na yan?

R: ako

KT: mga architecture ng uh lahat sila nag ABC's at nagkaroon ng textbook na galing sa Manila. So it it changes your mindset. Iba na yung yung hinahanap mo sa buhay, mga ideal mo na nawawala na sa sa influence ng education which is American base diba. Kaya rin we are trying to promote schools of living tradition.

KT: ah sige, sige. Yung isang ginagawa namin we organize conferences. So this is already my personal advocacy but its related naka batay lahat ito sa mga at sa filmmaking advocacy ko. Nag organize kami ng schools of living traditions para

kung may mga tribo or uh katutubo sa isang area. Yung mga teachers nila yung mga elders nila. Hindi mga DepEd teachers. Hindi sila mag te-textbook ng

R: generic

KT: how to be how to cross the anu ba yun? Sibika at Kultura ba yun? Na how to cross the street in a green light and sa kabundukan wala naman green light dun. Or how to use a washing machine mga ganun. So atleast pala yung mga local stories nila can still be preserved within the context of the culture. The context in kultura is very important for the integrity of the story. So that's where ako dito ako pinanganak sa Baguio, dito ako lumaki but Baguio was a East meets West city. Pero what's interesting about it is it's in the center of Cordillera's na maraming mga tribo dito until 40 50 years ago very intact yung mga kultura nila. Mababa pa mga tao mga kwento nila wala pang mga sensational stories.

R: uh na kwe-kwento pa nila sa paraan ng pag kwe-kwento nila

KT: paraan nila at sa pag-iisip nila. Sa mindset nila. We're kami we're interested in the school of living traditions para yung kanilang uh worldview how they look at the world is still preserved. Na kung meron silang strong connection with the spirits diba yung mga paki-paki bago ka dumaan sa punong kahoy yung paki-paki parang nag basta anong tawag sainyo.

R: tabi-tabi po

KT: Ah tabi-tabi pala. Uh you're informing na dadaan muna ako if you have that kind of or very different mindset from somebody whose who looks at trees as na may dollar sign na wait material 'to, na ilang board feet 'to na pwedeng kong ibenta diba. So this are all intertwined in the integrity of your local story. Local story usually refers to what happened in that locality so even mga newspaper have local page for certain regions. Pero the kinds of stories are mga crime parin, mga sensational stories. So ito dito nag lalabanan sa isip ko kasi lumaki ako with American textbooks mainly English pinapasalita samin so yung yung father ko taga Balian mother ko dito pinanganak pero tagalog silang yung lolo't lola ko nag settle lang dito. Pero if I had been born to a tribal chief in Ifugao and grew up with his stories of my grandfather yung storytelling ko would be very different

from a city born. So lahat na nga mga films na regional are already tainted noh. But nevermind we are not going to be purist di natin hahanapin yung mga kwentong todo-todo lang na atleast mga steps towards coming closer to that so atleast may possibility may ma-proproduce na film later on which is closer to a really regional or local film.

R: so right now pala ah hindi yung tinatawag natin regional film. Yung sa tip of the iceberg lang

KT: yeah tip of the iceberg pa lang. it's still nasa surface pa lang. pero the intent is good because I think uh it encourage the more people in staying in their locality and tell stories kasi mas madali ngayon with the technology allows more local productions. I think you recognize that also. The technological factors made it easier to make small budget films and small budget films wala ka na sa sa kuko ni Mother Lily na kailangan lahat every third scene every five minutes meron ng na rape sa or meron ng nabugbog so you have a little bit more freedom to stay faithful to the story.

R: walang demand ang producer kasi

KT: yan demand ng producers kasi yung takilya, yun iniisip nila. Maybe uh maybe the origins of really, really, really the local film are the yung dating mga documentary ng anthropologists diba. Maraming anthropologists na dino-document nila yung mga nag kwe-kwento yung matanda and siguro naroon siya sa tabi nung bahay niya pinuntahan ng researcher dun sa kasuluk sulukan ng gubat and therefore you would hear the story as it is and if he would or his son would visualize that story ibang klaseng shots, ibang klaseng main characters ang ang i-eemphasize niya. Para lang sa cooking siguro noh kung palagi kang uh like naalala ko sa Balian, yung local cooking palagimng maraming hipo at dalag kasi malapit lang sa sa Laguna de Bay if if the original food that was cooked base on the what was available

R: ah sorry sorry. Indigenious what is indigenious parang ganun

KT: yeah kasi kung anong materyales dun kung marami kayong mga coconut trees edi marami kayong ginataan diba. Kung marami kayong pepper and kwan na tumutubo dun maanghang ang mga luto niyo. I think that's also what I mean by if

you're telling a story. ito si Marlon, chef namin yan sa mga stud mga studyante sa film. Thank you, thank you.

R: pwede siyang tingnan sa

KT: ano ano

R: madali siyang tingnan yung descript yung explanation sa cooking aspect kasi we're talking about the material rin material resources

KT: yeah the real ingredients are that are that are the regions endowed with

R: and yes

KT: so kung mas storytelling the ingredients also sinong bida, anong nangyari sakanila, the kung local ang pinanggalinga nila yun ang local ingredients mo diba. It's just a metaphor. Metaphor lang ito.

R: uh kaya siguro ako na ko-komplekaduhan or in a way na parang blurred para saakin kasi yung mga kahit pera pera peripheral na communities na sa Pilipinas na ano na eh inaabot na ng education system ng kapit ng sentro

KT: naabutan ng

R: na reach na ng uh education system

KT: yeah yeah yeah

R: so parang napakahirap ng i-identify kung ano ng yung local talaga

KT: na ho-homogenized na towards uh sa nagiging main food ng lahat halos lahat ng regions ng Philippines is the is the hamburger

R: and the fast food

KT: yeah and the fast food and the kwan diba and because it's so easy now to send pre-made burger patty all over the country all over the world so nagiging homogenized na rin yung mga sini-serve nila. The same with film stories diba. And that's maybe a product of super capitalism uh try to make films that will be easily

R: consumed

KT: consumed that's why sometimes we call it Mcdo films

R: ah kaya okay

KT: because they are just made for a very mass market. So nawawala yung regional taste ng pagkain. Ganun rin sa film diba. So if we if we are trying to encourage like

schools of living traditions or regional filmmaking its trying to say okay madaming madali magpasok dito ng mga ingredients na 'to na gawa na sa Manila o sa New York or sa Tokyo pero can we try and make a little of effort to use local ingredients. To preserve that that indigenous integrity of the food or in this case, the story. Is it important to have that integrity? No if there's nothing important yung kwan is sayang lang magiging boring yung world kung lahat ng luto

R: pare-parehas

KT: puro sa Mcdo type. Lahat ng films puro uh M.I.B. or uh Star Wars type. Uh ngayon ang hinahanap kaya lumalaki ang mga audiences ng Cinemalaya and indie filmmaking is sawa na yung mga tao sa sa Mcdo films

R: typical yung plot

KT: typical plot, sexy stars uh fast cutting a thousand violins para mainlove ka sa kay Piolo at kay Juday or whatever ala alam na nila yung automatic na magiging reaction ng audience diba. Parang brainwashing yan para mapapa ha o matatakot parang jing jing music diba. And those are things that kill those things that can kill the indigenous content the local content. Okay as a filmmaker ako naman uhm siguro yung pagka regional ko is also a relative step towards regional film. Not in the sense of yung sinasabi ko kanina yung galing sa matanda na galing historian tapos yung talagang *thoriz state in the village before madali ng dumating ang radyo and television so hindi pa masyadong na i-influence ng outside the way the stories told noh. Uhm my my films are not like that most of my marami films ko English parin ang salita. Pero I think inwardly it is more regionalistic then let's say some films made by the Manila Film Industry maski naman Tagalog at mga settings sa Manila o Tondo o slums uhm yung regionalism may siguro nanggagaling yan sa conscious concern ko na wag sanang mamatay ang mga unusual stories na nanggaling sa sa bayan ko. Have you seen perfume nightmare?

R: yes yes

KT: Okay uh yan English ang salita doon diba. Pero sa buong mundo parang napa napa wow ang mga tao dahil sa san saan galing ito? Hindi dahil may to be an napanood mob a yung kwan

R: di pa

KT: Meron ganun o may nag kkwan may nag uh nag pipinetensya or

R: yun yung ano yung isang kababayan ninyo na sumakay ng eroplano first

KT: uh yeah first time. Pero doon there are still elements na everybody can identify with.

Yung wow sumakay kang eroplano wow dumating ka sa ibang bayan na escalator mga mga mga parang that's a universal story. Anyway any local story can have auniversal appeal pero you don't only cater to that universal appeal by putting lots of sex and violence formula diba

R: yes

KT: A good local story with the normal human elements of fear, love, hate ganun uh any uh that story will have a universal level. That's very different from trying to get the international market. Gawa natin film para may international market tayo.

Para bibilhin sa abroad. That's a very different from having a universal

R: human emotional

KT: yung human emotional uhm ingredient na people everywhere can still like your story

R: lahat naman nagkakaka gusto o natutuwa lahat naman

KT: yeah

R: may nagmamahal lahat natatakot siguro in a way iba-iba nga lang ng paraan

KT: yun yun so again for example ang chara maraming gumagawa ng pelikula at gusto nila ma maimbenta abroad o mabenta abroad pero yung exotica yan lang ang ineexploit nila. In other words kasi exotica yung mga stars, kayumanggi itsura nila, iba shape ng mata nila iba rin sila mag react sa certain situations. Or let's say papakita mo yung costumes nila that's the outer exotica exotic sa labas lang

R: observation lang ng outsider kung baga yung mga bagay na na observe lang ng mga outsiders

KT: yan yung mga madaling mag uy wow nag bahag pala yung mga taga Ifugao uy wow gaun pala sila magtuli sa sa gubat uhm pero kung minsan yung inside story is not yet

R: explored

KT: hindi pinabayaang mag blossom hindi pinabayaang lumawak kasi yung goal for patok sa takilya was the major thing. So yung storya ko is still an indigenous story it's like in the sense that people who wanted okay yung story ko is somebody who

wants to go abroad to become a the first Filipino astronaut diba... uhm that's no different from stories na young man who wants to go to the city or in case of uh yung mga dating kwento ng mga pobre at mga hari na

R: lumuluwas

KT: may ambisyon para matanggap sa sa korte ng hari diba. Uh its always the ambition to go to another setting another and uh make it out there. Which is which most Filipinos can relate to dahil ang dami gustong mag OFW diba? Ngayon, siguro okay although city born ako every summer doon ako sa Balian nung bata ako. Uhm pinadlock ako ng ng father ko doon kasi yun yung laya niya eh. Tapos marami rin mga nakilala mo ba si Auntie Nena? Bago siya namatay uh basta't mga kapatid ng nila ng ng magulang ni Romy at ni *Meda noh. So yung mga yun bukod sa binibisita namin tapos isang summer kami nakababad sa Balian madalas umaakyat rin sa Baguio tumitira dito ng ilang buwan. But I think nagkaroon na ko ng link to the culture in Balian. And siguro when I wanted to make my first film parang somehow yun ang naging frame ng story ko.

R: yung first movie niyo

KT: yung... perfume nightmare? That's my very, very first film.

R: so ibig sabihin po pagka gawa palang ng una niyong pelikula, hindi na kayo agad nag explore nung formulate na na ano na pattern...never na

KT: hind, hindi. Uh somehow again circumstances ko ito while I was abroad, napunta ako sa isang uhm was that by circumstance, nung una, nagtrabaho as an economist noh, so parang ibang taong nagpupunta sa siyudad na meron kang apartment, you go to an office, yun ang nagiging style ng buhay mo. Pero because basat may nangyari na I wanted to gusto ko maging artist ulit. Kasi ang profession ko economist pero parang hindi bagay saakin. So bumalik maging artist, tapos sinubukan mag export ng mga *Capiz products. Sa ame sa Olympic games kasi ang purpose ko basta maka maski isang beses lang makagawa ako ng windfall profit. Na pwede ako mag magtago ng two years pag para magsulat ganun yun ang purpose ko. Pero nung hindi nangyari yun, kasi uh may nangyari doon sa Munich Olympics yung yung nagkaroon ng hostage crisis.

R: ito yung sa ano sa Palestinian

KT: Palestinian yeah kaya nung nagkaroon ng ng

R: 70's

KT: marami di ko nabenta yun. dahil hindi na ko makakilos, hindi rin ako makapag hibernate para gumawa ng manulat. Napasama ako doon sa isang commune ng mga artist

R: sa Germany?

KT: Doon sa Germany doon ko nakilala yung asawa ko and uh pero lahat yun lumalakas yung nostalgia ko yung aking pag appreciate sa kultura ng Pilipino. Before that, masyado akong parang yung character sa film, hangang hanga ako sa

R: sa aborad

KT: sa abroad, sa style ng Amerikano sa gusto kong maging astronaut ganun

R: okay

KT: kaya hindi ba may may kwento dun na yung tatay ko kasama sa Katipunero.

R: ah okay

KT: and then he blew down he found his strength he blew down the American soldiers diba? So in the end, ako rin ako naman I found my cultural strength. It's a metaphor lahat, pero the ideas na we are we are our best at our best kung yung cultural strength dun tayo lumaki, yun ang yun ang inner yun ang

R: ineembrace

KT: ineembrace natin and then because of that hindi yung kinakahiya natin diba, yun ang tinuro satin ng mga dayuhan nakakahiya yung kultura niyo, nakakahiya mag bahag uhm

R: pepenalize ka

KT: mga mga walang kwenta yung mga alamt niyo, basahin niyo mga libro natin naming, watch our films and be like us, kaya malakas ang colonial mentality sa Pilipinas noh. Gusto natin maging kagaya ng mga dayuhan. Ako I accept the fact na diluted na yung kultura natin.

R: hindi mo na makikita yung pure

KT: yung pure but if we are East meets West, hindi muna natin ibasura yung mga kala mo na sa East side na rin na ninuno natin. Pero diba maraming mga Filipino ayaw

nilang uh.. mag English ka palagi ah mga ganun. Diba may mga schools na ganun may penalty

R: eh ako number one ako naman

KT: pag mag tagalog ka magbabayad ka ng piso ganyan.

R: grade school

KT: so these are all the colonial uh yung tinatabunan tayo ng colonial values.

Nakakalimutan natin yung mga kay ganda gandang mga kwento at alamat yun.

Pero by recognizing that I think uh nung ginawa ko yung *mabango di rin naman naka base sa talagang it was a universal story of Filipino seeking to go abroad.

Pero ako naghanap rin ako ng mga situation doon parang yung dating tinatanggihang kultura ni Kidlat Tahimik doon sa film nung bandang huli na lang niya narealize na parang “wow” ang galing pala natin. Kaya kong kwento ‘tong buong... hi! Bumalik na ba tatay mo? Wala pa? mamayang gabi na sila, oo. Sasali ba kayo doon sa rally sa kwan ha? Oo. Sabihin mo kay Santos mag babahag tayo ah. Hi, hi, hi!

R: Pero yung kultura niyo ho

KT: ha?

R: yung kultura niyo, natin, parang mas lalo niyo siyang inembrace nung na expose

KT: yeah, mas lalong na appreciate muna then of course you embrace it

R: hindi yung pumunta kayo doon pag kumbaga pumunta kayo doon sa Germany na ganun na tingin niyo sa kultura natin. Pagdating niyo doon saka lang lumakas.

KT: oo, saka lang lumakas. Pati sa Amerika, parang san tayo parang pag malayo ka saka mo na appreciate from a distance eh. Yung dati ming hindi pinapansin. Ah okay uhm all kinds of artist, different kinds of artist. Merong artist na na magaling na sila magpinta tapos naging idolo na si Picasso, tapos I want to be the Picasso of the Philippines. O yung mga mag music, gusto ko maging Beatles... ito yung copycat culture na tularan natin at sisikat tayo kasi ganun ganun ang patakaran sa Amerika. Uh instead of

R: seek inside uh seek from the inside

KT: kilala mo si Joey Ayala, about 20 years ago noh, pero nung bata ako walang puro mga Elvis Presley of the Philippines, uh yan Picasso of the Philippines, mga Elton

John of the Philippines. Puro mga ganun ang prino-promote ng media na para sikat ka, kopyahin mo yung success story ng isang matatag na musician o artist. And that's where nawawala yung sarili nating kwento. Of course sa music scene ngayon, again ayan yung local ingredients is uh not just singing in Tagalog, pero yung mga chords mo, mga Western parin noh. Like si Joey Ayala, iba yung tonalities niya yung mga melodies niya tapos meron siyang mga tema tungkol sa mga Aguila or Haring Ibon. Yan ang mga attempts na hindi hindi mas sikat ang kopyahin mo yung "boom boomp boom boom pa" and anyway, yun every filmmaker who follows the formula of secular parang yung "boom boompak" ng Hollywood yung kinokopya nila.

R: yung beat

KT: parang hanapin mo yung sariling pasing and and and framing of your story na nakabatay sa galing sa kalooban ng iyong kultura. I may be too complex to right way make you understand, pero I think...yung spelling ko yung bakit ako ganito gumawa ng pelikula, bakit ganito architecture, bakit yung pinatapos kong kabataan uhm ineencourage ko ang makabalik sila sa ugat nila, kasi mas maganda mga ingredients dun at mas mas nakabatay sa yung tunay na kaloob looban

R: grounded kasi

KT: grounded. You know they always say na ang gagaling when Americans make films with let's say mga car chase scene so yun... they come from a car culture, eh galing rin exciting yung mga naghahabol sa kotse teeeet! Toot! Booom! Teeeet! Booooyange! Prrrrrt! Kachingching! It's a car culture, no, you, we can never out do them

R: simply because

KT: careful yung mga crash scenes satin corny corny kasi nagtitpid yung producer ayaw niyang kunwari lang magcucut na papakita yung...kotse. Uhm so anyways, storytellers always look for building blocks sa kwento niya. Kaya if a lot of the building blocks are coming from outside, hindi stable yung yung buil yung ginagawa mong kwento

R: may butas-butas

KT: maraming butas yung kwento medyo shaky and wobbly. So yung I could imagine na if a young born in a village, let's say the T'buli area or sa Lake Sebu, would tell a story uhm yung yung texture ayun yung texture ng storya magiiba kung talagang hindi pa siya masyadong na eexpose sa storytelling or movie ah ah movie production and editing and style na gawa sa dayuhan noh. Ibig sabihin he will use the tools, maski hindi natin tools, so there can also be no perfect regional cinema kasi yung tools talagang dayuhan yun. The cameras, etc., but the so we're just talking about relative being relatively faithful to uh the localness of the story. The local texture of the story malakas parin dahil may effort yung director or producer to yeah to preserve the integrity of the story.

R: halimbawa uh... meron tayong isang tribo or isang community sa Pilipinas na hindi pa talaga na sa-saturate ng media uhm uh yung meron silang kaalaman tuturuan natin silang mag gumamit ng camera. For instance, pano ito i-on, pano ito i-press kung gusto mong i-record, pano mo i-playback. May pano niyo po siyang nakikitang mag eend up yung production, I mean yung kung anong klaseng film kaya ang ma-pro-produce nun

KT: okay uh kaya nga kasi may workshop noh just to show them how to... you leave them how to tell their story. Uhm yung sinabi mo under those... hindi pa sila na eexpose sa mga mga GMA productions or mga Jewels in the Palace or American Idol. Uhm I think you can iba yung kwentong lalabas dun.

R: among them kaya among them kaya iba din yung pamamaraan ng pag kwe-kwento nila or makikitaan kaya natin sila na parang pagka katulad ng presentasyon ng kwento nila.

KT: I think there will be a certain well kung ano yung ine-emphasize nila sa storya will probably be atleast sakanila merong common uhm

R: perspective siguro

KT: perspective and even style. Uh let's say they already learned how to use the camera anong visuals ang i-cocombine para lumabas yung kwento nila. But it will not have this trying to be exciting trying to be bongga trying to be like the like the Oscar awards. Talagang faithful lang sa story sila they would always have an interesting uhm output. Yeah, related to that question, okay, uhm about 20 years

ago, nagpunta ako sa Ifugao, may project ako to to teach video sa mga local people. Pero aim ko was not to teach them to become filmmakers, na pang award sa abroad. Gusto ko lang baka magamit niyo itong very user friendly ang ang video cam bigay ng bago kong film talaga...wina-wind ko yung film dapat hindi naiinitan, hindi na eexpose. Meron ka pang black bag para palitan mo yung sa loob ng kadiliman yung film mo. Uh so nung there was this availability of a new technology na tuturuan mo lang sila magpindot, and maybe how not to have a shaky camera, and how to aim, how to smoothen their... its just a few basics.

R: techniques lang

KT: And you don't teach them na kailangan ng plot ganito pagdating sa ng after ng 45 minutes may mamatay, kasi walang magkakaroon ng dramatic tension. You don't teach them that

R: at hindi lang siya 90 minutes

KT: yan yan yan walang set package. Basta tell your story. I think they will come out much, much more interesting but you can never sell them kasi siguro mabagal yung passing

R: pwedeng walang nangyari tapos buong ano

KT: eh kasi tayo sanay tayo sa fast passed film

R: or may inaabangan tayo sa dulo

KT: ayun yun predictable in a way na may surprise akala natin we're happy na predictable gusto ko mangyari sa ending

R: na fulfill yung hinahanap natin towards the end nan a fulfill natin towards the end yun yung parang typical na in expose tayo ganung klaseng

KT: yeah. That's why many Manila films are like that. They're predictable.

R: nakakalungkot lang, kuya, kasi sa film sa UPFI parang sa Film 1, yung pinaka base naming na kurso, uh...narratives eh. May ganun may antagonist, may protagonist, may conflict, may

KT: yeah, that's that's they're just probably explaining what is required of the usual films.

R: industry din siguro.

KT: sino naging teacher mo sa?

R: patay tayo dyan hahaha. Mag ne-name drop ba ko?

KT: si Cabagnet ba hindi?

R: di. Sa M.A. kasi naming si Lijano.

KT: ... I see her last week ah. Well, because that's that's how they learn to do it. Pero they're theories inexplain nila what's the theoretical basis,

R: ah okay tama

KT: hindi naman na *Ed made one two films na uhm I dunno kung

R: yung lately lang yung query?

KT: ha?

R: query?

KT: uhm san ka galing? Ah okay.... Okay uhm yeah yan yung and that's fine. Most of the MassCom courses are structured after MassCom courses... sa schools. Because they learned it

R: kahit nga yung librong mismo ginagamit namin basic MassCom na libro, mga Kano yung author

KT: yeah, yeah.

R: so syempre yung experience nila

KT: its very good to learn it but at some point you'll recognize na ano bang ibang style na pwede. And then is that base on being successful in the industry.

R: kagaya ko po, halimbawa, uhm yung mas mas ambisyon ko pong maging film scholar kaysa filmmaker, although syempre uh bahagi na yun ng paggawa ng pelikula. Pero someday magsusulat ako tungkol sa pelikula, mag aanalyze sa cinema ng Pilipinas, tapos magtuturo din ako. Medyo na-confuse na ko doon sa sa anong klaseng pagtuturo gagamitin ko. Yung bang gusto ko na talagang kagaya po nung binigay ko sainyong example, sa question niyo kanina. Naisip ko nay un eh. Kung kaya ko bang gawin yun in the future. Wala kang kappa market na i-address, gusto mo lang talaga ma-explore yung ano pa yung hindi pa na gagawa or napapakita na kwento

KT: yeah

R: or mag sti-stick ba ko sa sistema na kasi yun yung required sa curriculum. Ganun

KT: yeah yeah

R: kailangan ma-ituro mo by the end of the term eh... maituro mo yan sa studyante.

medyo confusing

KT: well, I think uh place like UP they're willing much more to have a sound academic structure sa course mo. But if you, if you can places like UP they could be happy to have a teacher na china-challenge yung

R: radical

KT: yung lahat ng kaalamanan natin about filmmaking na galing sa Hollywood. Kaya ako nagturo sa MassCom 1988 to gulat yung mga teacher popular course ko. But not only because umuulan ng uno

R: ah yun lang

KT: sa scores ko. Pero besides that uh I talk about I'll talk about it with you more in detail noh. Uhm 'sariling dwende' have you read that already?

R: nabasa ko po. Di ko lang po masyadong na ganun kaya...

KT: I'll elaborate it because sariling dwende is connected to the local uh experiences that you have. And the way you perceive them. Sige lets stick to that... yung when I talk about, ususally when I talk about to sa mga young filmmakers, sabi ko, 'tell your story as your sariling dwende would tell your story.' Hindi dahil sa dinictate ni Mother Lily or or your expectations ng course teacher mo. Uh you have to be able to tell the story with the unique ingredients. Again, yan, yan ang mga panghalo mo sa niluto mo. So ano yung sariling dwende mo? Na kaniya-kaniyang kwan it's your unique way of looking at the world okay? Lahat tayo iba-iba ma-fifilm natin pagtingin natin ditto sa dito mo makikita yung isang tree... yung isa makikita yung flag na yun made out of junk materials. Yung iba mamapansin yung bayabas na uy wow yung bayabas hindi pinutol ni Kidlat Tahimik pero yung semento umikot para galangin yung tree diba? Kung ano-ano makikita mo, it's whatever you have been trained in life to to appreciate or to dislike diba? So okay, pero saakin ang main things nag eeffect sa paningin mo sa mundo is uh yung una yung personal experiences mo. Okay lumaki ka ba sa lumaki ka ba sa isang bahay na *borgis or doon ka sa Tondo lumaki noh. And first teacher mo ba si *Asistiang Militar? 'two plus two is not five!' 'ah! Ah! Ah! Sabi hindi five!' they say your

teacher happen to be hello parang medyo gentle na feminine na 'ay, naku, anak baka naman two plus two' ewan ko. Tingnan natin. darating yun okay. Pero tingnan natin. Sometimes that affects already your approach to everything so uh yung personal experiences mo kung sino tatay mo, kung sino mga unang teacher mo, that'll also have a personal effect on what you frame as interesting and what you will put in your film. The other thing that uh yung nag influence sa sariling dwende yung kulturang pinaglakihan mo okay? Kung lumaki ka sa Ifugao na marming nagbabahag, normal lang sa'yong nakabahag. Kung Assumptionista ka sa Manila na... uy pwet! Diba?

R: ah okay

KT: kaya your culture makes you frame things in a different way. Kung minsan, mga taga-Manila o mga taga siyudad, they look down at mga katutubo. Uh kung yung kultura mo, lagi mong ginagalang an gang kalikasan... or like sa Ifugao, whenever you go to our rice terraces, naka punt aka na bas a Banaue? Hmmm okay, once you got there, makikita mo yung bawat rice terraces meron maliit na gubat sa taas. Yun yung ang sikreto kung bakit nag survive ng 3,000 years an gang rice terraces. Kasi alam nila na bakit ko puputulin ang lahat ng mga puno dito, yun ang mag pro-protakta sa maliit na bukal doon... maliit na bukal mapuno lang niya yung terrace, pag napuno na yun, tutulo sa next, so nakaka irrigate ka ng hectares of hectares na rice terraces na hindi ka na bibili ng pump na galing sa Japan, ganun diba? So meron na silang kaalaman na nirerespeto yung maliliit na gubat. Ang tawag doon 'pinugo.' Ang pinugo is little water shed on top of a rice terraces that guarantees

R: continues na

KT: 24 hours a day, 365 days are a year na may tubig. Kaya sila, pag nag aani...

R: kahit maiinit?

KT: oo, kahit mainit. Gaun ang kwan nila. But it shows that they already have a strong cultural uh outlook na wag mong putulin lahat just because binigyan ka ng chainsaw ng isang Japanese capitalista. 'Oh eto chainsaw.'... bigay mo lahat yan, ganyan kakapal nap era ibibigay sa'yo. Meron na silang preno na 'uy! Itong itong kagubatan na ito ang nag babalanse sa water supply natin.' Kaya pag bata pa sila,

tinuturo na 'uy, may mga spirit dyan.' Its not na 'ahooo' nasanay tayo sa Hollywood na 'ahooo' may spirit dyan kasi gagalawin mo yung puno. Kasi ginagalang mo yung puno, na pro-protektahan yung bukal. Dahil dun yung every year, meron kang maaani, na hindi mo na kailangan pumunta sa...diba? It's the kind of independence, autonomous independence, because your culture has given you that. Parang ito, its just another example, how your culture and your personal experiences will create that worldview of that sariling dwende mo. Yun ang ineencourage ko sa mga young filmmakers or mga artist, painters. It applies to anything. I-nurture mo yung sariling dwende mo and then and let it be the source of rich rich texture of your local story, your region story. Uhm kaya ako, every two years, this is relevant sa film mo, every two years, nagbibigay ako ng bamboo camera award. Hindi Oscar yung mga usual trophy. Trophy ko mga bamboo camera. It's a metaphor of shooting the local story. Eh madalas pag pinapalabas yung pelikula, meron akong performance rin... sinusurprise ko yung mga audience. Biglang lalabas ako sa yung usual act ko darating ako nakatoga ako noh graduation. Tapos uh (graduation song) diba yung graduation march? So pero nakatoga ako so ang more or less dialogue ko 'at last! After 20 years, nakuha ko PhD ko galing sa University of Hollywood. Pwede na kong bumalik sa sa village ko sa Ifugao para gumawa ng blockbuster films! At ang unang gagawin ko kasi napakaganda ng dissertation script ko nakahanap ang Univeristy of Hollywood ng funding, financing gagawin ko na rin yung first yung film ko, 'sex in the terraces!' which is like that. That's the formula diba? Ni-localize lang dahil sa terraces. Naka bahag siguro, pero sex in the terraces...sex in the city. Mga ganun. But again in the parang habang ginagawa ko yung act na yun, parang kinakausap ko...yung...mga ganun eh. Ito na, di mo na kailangan magtanim at mag ani kasi ang sakripisyo ka for 20 years para makuha mo ngayon relax ka na lang. bakit ka nalulungkot, eto na nag balik bayan na ko. Pwede na tayong mag umpisa ng livelihood dito. Tapos parang lumalabas na 'ha? Yan yung pinangako ko nung umalis ako 20 years ago na gagawa ako ng pelikula tungkol sa *hudhud epic chance ng Ifugao. Nagagawa ako ng pelikula sa indigenous paggawa ng rice terraces by our lolos and lolas. Gagawa ako ng film tungkol kay *Ilabhan...of the

wind of Ifugao. Pero, nang, sino bibili ng ticket para sa ganun? Hindi papatok sa takilya yan... I learned all the tricks na papatok sa takilya ganyan.' Sa yan yung dialogue pero nalulungkot parin... 'nay, di pa nawawala pagka Cordillera ko...alam ko pa yung beat ng gong.' Tapos ilalabas ko na yung gong, papakita ko sa nanay ko na hindi ko pa nakalimutan yun. Kunyari nahihirapan pa ko 20 years na kong hindi nag (gong sound) nawawalan ng beat. Until finally, when I get it, nag connect na ko sa inner dwende ko. 'Heto na! alam ko na! sige!' and then then I take off my toga, nakabahag ako. Parang balik bahag noh. Yan ang message na what for having my diploma and all my toga if it cannot be really in the service of our culture and my people. Yun sa end, 'pano natin gagawin 'tong kwento na 'to?' then I talk to my ance...pano niyo nag kwento nun? How did you tell your stories? Ha? Kaya natin? Sariling atin? We can do it our own way? Tapos lalabas ko bamboo camera ko. Ah yes! Okay! Tapos sasayaw ako na parang ganun na sige let's tell the whole story. Oh bukas mag audition tayo para sa kwento ni *Inahabian. I mean, that's a visual of sariling dwende. Let's nurture it and if we get Westernize, let us be conscious na yung kagalingan natin nanggagaling sa kaalaman ng ating katutubo. We don't have to throw away everything. Uh and just use our rice terraces and bahag and exotica to make a formula film like sex in the terraces. Parang it becomes a way to tell my audiences na yan hanapin mo yung sariling dwende mo.

R: pwede naman talaga kasi

KT: lalo yun. Dini-deny lang natin kasi gusto natin na galing na tayo sa abroad I speak on a foreign accent... galing na ko sa UP...

R: meron paring challenge sa mga filmmakers lalo pa po na sa paggawa ng pelikula demanding financially pa lang equipment. Although may na localize na yung availability ng tech technology. Pero challenging parin siya as far as the pera is concerned.

KT: yeah.

R: ma-susuggest niyo ba na halimbawa keep na uh kung ako isang filmmaker gawa ka parin ng pelikula na meron statement si sarili mong dwende doon pero in order to survive, gawa ka... normal.. ma-susuggest niyo po bay un?

KT: yeah I mean im not a purist. Alam mo, nung nagtuturo ako sa UP, sinasabi ko sa end ng semester, okay kasi yung iba nga teachers tell you to read about this or that, they tell you to watch this film. They tell you there has to be a sub-plot gaya nga ng sabi mo. Pero yung sakin, ang sinasabin ko sa studyante, at the end of this course, kung anong blah blah blah pinag usapan natin, tandaan niyo two thing: una, Kidlat Tahimik is a tatay and a filmmaker

R: okay

KT: and reputasyon ko uh nung naging tatay ako, hindi ko nakalimutan family life ko para maging sikat na filmmaker. That's true. Any profession minsan the father or the mother is so engrossed masyado silang nakatutok gumawa ng pero dun sa profession nila, nasisira yung relasyon sa mga anak nila, diba? And then the other one is uh yun nga, yung sariling dwende, nanggaling sa personal life ko at kulturang pianglakihan ko. Na yun yung medyo nagiging sentro ng story ko. Yung sarili is not the ego my story or my kwan it's more about yung pinanggalingan ng aking pananaw, aking how I relate to the world diba?

R: hindi mo talaga ma-sseparate yung kultura... ang hirap i-separate. Intertwined talaga.

KT: intertwined yun pero in the end, pwedeng mong i-subdue yun dahil kailangan mong gumawa ng isang...film para kay Mother Lily. I mean, like si Lino Broca was a good friend of mine. And uh he really had to work for the big producers to earn his rent, his telephone bills. Pero he was a Trojan horse rin.

R: nasa loob

KT: nasa loob siya pero meron siyang ginagawang local

R: nag iinject siya

KT: na atleast pati yung binubuo niya yung kwento with a lot of...cultural, local, very Filipino feelings. Hindi sinundan yung structure yung medaling kumita sa takilya. And napanuod mo yung... yun yung masterpiece niya. At sa *kuko ng liwanag ay ng dilim. Uhm si Lino was always in the clutches of uhm of the producers. So he said he had contract to do five films and then kung ano ibibigay sa script niya. Atleast he would do it better than anybody else. Pero hindi parin niya magawa yung sarili gusto niyang kwento as an independent filmmaker. So mag kaklase kami ni Lino Broca noon nung sa college kami.

R: so UP din siya?

KT: oo sa UP. Pareho kaming speech and drama major. Nung bumalik ako galing sa abroad, meron akong feeling na gusto kong gumawa ng pelikula. To become and artist and instead of drama in the stage, yung drama, sa pelikula gagawin. At marami akong mga naging kaklase sa University of... na sige, kung gagawa ka send mo samin para mag iipon lang kami para matulungan ka. Not big money, but what they call poker money... lahat kami tig 100 thousand magawa mo. Kasi in those days, that's were the only way noh. Di na ngayon, basta't may video camera ka at makabili ka ng bala, marami kang kaibigan...

R: competitive

KT: so yung...kulang. meron na siyang grupo ng talents. Sila *Lulutoy Rodriguez, Christopher de Leon bata pa yun and a few others tapos...cameraman meron siyang basta meron siyang grupo na hinihintay lang nila yung financing. So ang ginawa ko, pinasok ko yung mga kaibigan kong gusto... there's Lino Bro he's ready to make a film. Why don't you try it. So gumawa sila ng corporation and they were able to produce... so that was really the success both sa box office and at the same time it was also successful dahil malalim ang storya. And story un dwende niya. From the dun sa barrio niya sa Cabanatuan ata sa Nueva Ecija, and that's what I mean na now na democratize na yung filmmaking, there's more possibility for you, your sariling dwende to tell the story. Your local story, your sariling dwende to come out and rather those na dinidikta ng mga

R: ng mga financiers

KT: mga financiers. Kasi ang goal lang nila is kumita sa SM sa ganun diba.

R: sa SM talaga.

KT: I mean this are all related to the local story because very often the local story is is only superficial structure or pero hindi they don't risk yung... nung ng pano naniniwala yung tao sa village nay un, mga beliefs nila or ano ang dynamics ng psychology nila. Ayaw i-risk ng mga producers kasi baka mahirapan yung audience...

R: saying. Saying

KT: yeah. Pero ngayon everybody can tell their own story pero kung minsan a lot of indie film because they can do it, they don't realize na kailangan may rape parin sa scene. Kailangan may ganun. Kasi its not their fault.

R: dahil siguro yun yung kinalakihan nila?

KT: yeah... alam mo, nung nagtuturo ako sa UP, yung sa production course, ang first... okay ang first first four weeks walang pasok. Yehey!

R: one month yun ah!

KT: hindi, basta pull out your video camera and make a 5 minute and then let's see ano yung parang para malaman ko rin kung ano gusto niyong makuha sa kurso na 'to.

R: kaniya na yun? Individual na yun?

KT: yes, so everybody does their thing. After one month we come together, we watch all their 5 minuters, wow 85 to 95% of the production, may bugbugan, may rape, may barilan.

R: alam na

KT: its good for them to see in one sitting

R: ganun pala sila mag-isip

KT: na bakita ganito tayo lahat gumawa? So I tell them, 'is that your fault?' parang natuto kayo magluto pero lahat ng tinitikman niyo, nasa mall, nasa TV, puro may ganun... and you think that's the only way to tell a story. That's the beginning na meron kang sariling dwende eh, look for that. Hanapin mo. Pagka nahanap mo siya, that is the source of your local story, your regional story. Its just a being aware eh.

R: coming from that light, kuya, yung nakikita mo ba sooner or later, ang Philippine cinema as we know it now, magkakaroon ng ibang itsura or texture?

KT: okay, is your battery still running?

R: ah yeah.

KT:

R: ah sure. Sige po.

IV. MARTIN MASADAO (Baguio City)

Researcher (R): Ummm. Sige, first po. Ano po ung mga motivations na you.... Na mga motivations po ninyo...

Martin Masadao (MM): Motivation?

R: Motivations sa pag produce ng specifically regional films?

MM: To me personally....

R: opo, sa inyo po

MM: okay, yung una, yung Anak Ti Pating I got a grant from F.D.C.P

R: mmmmmmm

MM: I submitted a script that's chosen naman as one of... fifteen ba kami noon or something... filmmakers, they gave a grant based on the script so I had to look for counterpart to produce the film. So yun.

R: Bale nasulat niyo na po ba yung Anak ti Pating before pa man?

MM: Yes... Tapos i-nenter ko parang contest kasi yun eh

R: So yung purpose niyo po talaga ng pagsulat nun is parang as an entry or...

MM: Yes, as an entry.

R: Ahh... okay

MM: It's really for the...for the... Sineng Pambansa...

R: Sineng Pambansa.

MM: ng F.D.C.P., the Film Development Council of the Philippines. So 2012 yun,

R: Ano po 'yung motivation ninyo aside from, nasabi niyo na kanina, umm off the record, na you also do production design for... Ano po ba ito, mga commercial films? Or Independent films also?

MM: Ahh, yeah. Halo-halo,

R: Ahh...

MM: Bread and butter ko ang commercials,

R: Pag...

MM: that's my bread and butter...

R: mhmmm

MM: That's my life. I do freelance as a production designer but I also do production design for independent films. The last one I did was... Ummm...Niño showing in 2010... 2011. Niño, Cinemalaya siya

R: Pero ito ay nakaahh... Nasa Tagalog... In tagalog

MM: Yes, yes. Shot in Manila.... So un...

R: Ano po iyong inspiration ninyo dun sa Anak Ti Pating? Ano iyong nagtulak sa inyo na iyon ang isulat?

MM: kasi iyong Niño, nung ginagawa naming iyong Niño, P.D. ako. Sabi ko “hindi naman... Ang bida doon bata. Pero hindi siya pambatang pelikula.” So sabi ko “gusto ko naman gumawa ng pelikula na for kids.” Na hindi siya typical na funny, funny. Ganun-ganon. Medyo... medyo there's kaunting drama... with serious part... but Anac Ti Pating was also... So basically coming of age ng bata no? and I wanted to shoot in Baguio. Using casts from Baguio, iyong kwentong bata.

R: Masasabi niyo po ba na, iyon nga na mention iyong kwento ng Baguio, by ah... yah... ah... local of the Baguio, of Baguio with the cast na taga Baguio din...

MM: Lahat

R: Ang primary audience niyo po ba na isip nyo po ba na taga- Baguio din or...

MM: Hindi naman....

R: Buong Pilipinas? Or...

MM: Buong Pilipinas or even elsewhere, Diba?

R: Lahat ng makaka – appreciate ng film

MM: Yeah, kasi ako naman, umm... I watch a lot of European films subtitled in English. Hindi ko naman kilala yung artista, hindi ko naman ano... pero na appreciate ko na maganda yung kwento, maganda direction, maganda everything about the film, it's nice. So feeling ko, bakit ang Filipino films pwede namang ma – appreciate abroad yan, na in that same level siguro diba? You don't have to have a big Hollywood star or big Hollywood director whatever or known actors so....

R: bakit nga ba hindi?

MM: Yeah... It's really.... It's really the human experience naman is cross cultural eh... diba? Manood ako ng French film dapat iiyak ako kung nakakaiyak iyong kwento? Kasi it's human experience, you don't have to know the language. It's film basically... it's a visual medium.

R: di mo kailangan, minsan nga wala ngang speaking lines.

MM: Yes.

R: Pero challenges, when it comes to challenges, na mention nyo na nga sagot niyo nga kanina...

MM: It's really financial.

R: financial

MM: mas lalo nadito, parating tinatanong saakin... "anong R.O.I. niyan? Ay malay ko ba kung may R.O.I. iyan... diba? Ganun. Di ako business person, gusto ko lang ay gumawa ng film. Humanap kayo ng marketing no? Bigyan niyo ako ng datung para gawan ko kayo ng ideas. But don't ask me about *R.O.I. diba?

R: Between Anak Ti Pating and the other film....

MM: Red Rice... Kintoman, yeah..

R: Which one ang mas challenging gawin?

MM: Anak Ti Pating, kasi full length iyon. In all aspects: pre-production, production side, writing the script, the direction kasi full length iyon. So, mas challenging iyon.

R: ilang araw niyo po shinoot iyon?

MM: ummmm... Naka 10 shooting daysyata, naka 10 shooting days.

R: naka 10?

MM: no! 12!

R: pero for a full length....

MM: 12 shooting days

R: mabilis na, mabilis na iyon no?

MM: medyo normal lang, kasi dito sa Manila, like sa Niño was 10 shooting days. Pero buong umaga iyon ah... eh ako I could only shoot afternoon ng Friday kasi may pasok iyong dalawang batang artista ko. It was... hindi summer iyo eh, may pasok. So I could only shoot Friday afternoon, the whole of Saturday up to 10 in the evening kasi I promised them, kasi bata pa eh, I don't want to work sana beyond 12 midnight, eh nagawa ko naman. Then Sunday up to 9 kasi may pasok the next day.

R: So time and schedule also...

MM: so naka 12 shooting days lahat. Ang maigi lang ay malalapit lang itong mga locations namin so kahit maglipat, maliit ang Baguio kasi eh. Sa house, sa school...

R: hindi na sayang iyong travel time

MM: oo malapit lang

R: given po na ginamit nilang dialect doon ay local, language, I'm sorry. Naging challenge pa rin ba ito sa mga bata o parang wala lang?

MM: well, kasi alam naman nilang magsalita ng ganoon eh...

R: Gumawa po ba kayo ng script?

MM: ha?

R: gumwa kayo ng script?

MM: ano? Ano?

R: script?

MM: oh?

R: may, may... may script talaga sila or parang...

MM: meron, diba I submitted to, to, to, the.... It was a contest, okay?

R: yes, yes

MM: they did a national call for scripts, okay? They will choose three from Luzon, three from Visayas and Mindanao. I was one of the Luzon. So based on the script, they gave me 600,000 pesos to ma - produce Anac Ti Pating. The script is buo, buong script, gumawa talaga ako bago pa. Diba in the language but in parenthesis nandoon iyong translation in English, para the judges maintindihan iyong talk.

R: naging challenging din po ba, naging challenge ba iyon iyong paggawa ng translation?

MM: hindi.

R: hindi naman....

R: By the time of the, by 2012, hindi na ganun ka margin... I mean iyong recognition, iyong recognition ng regional films is open na ang... and compared to mga... earlier

MM: Ahh yes, Cinema Rehiyon this year is 6th year na eh...

R: so medyo may awareness na

MM: meron naman, 'tsaka ang dami nang... dahil sa digital, ang dami na talagang gumagawa ng films in the regions.

R: hindi niyo siya nakita as hindrance... actually, in fact... ah... submitted siya or recognized siya as an entry sa regional entry film talaga. So hindi siya yung...

MM: yes, Sineng Pambansa was really regional. Meron lang silang isang Manila na the story starts in Manila but moves to Bicol.

R: ito na ho...inside...

MM: dalawa ata iyong manila. Sa NCR.

R: ho?

MM: They chose two entries from NCR also. But the rest, Luzon, Visayas and Mindanao. Three each, that was in 2012.

R: para sa ay.... Para po sa inyo, ano ang regional cinema, although kanina parang na describe na ninyo, may na mention kayong, may mention kayong milieu, iyong language, iyong characters, iyong lugar at iyong kwento mismo.

MM: un, basically ang premise naman sa Cinema Rehiyon para mag qualify ... Sa Cinema Rehiyon ito ah... ng NCCA, your film has to be shot outside manila and preferably in the language of that area where you're shooting. So that's regional cinema.

R: kahit, ah... Possible ba iyon na... taga manila ung mag shoot

MM: possible!

R: and be considered as regional...

MM: possible! Possible! As long as it's not here.

R: so the location, the dialogue

MM: preferably.... Preferably in the language. But also, if you saw Peter Harvey, the documentary you saw it earlier?

R: nakita ko kanina.

MM: its..

R: ummm... ahh hindi, ay gulong pala iyon. Sorry.

MM: it's in English, kasi it's about this guy who was a woodcarver from Ifugao, who now is an ice carver in England. It works in telling the ice carving, the whole

documentary is in English, nagsasalita siya ng English, it's happening in London; but it's still reflective of regional cinema. Kasi...

R: oo, sige..

MM: it's the sentiments, it's about him, from the region, it's you know, it's either regional cinema pa din. May mga ganun din, English siya pero hindi siya na-shoot sa region, pero it reflects that whole idea of, of films representing the regions.

R: so, hindi siya language bound. Para ho sa inyo, sa ngayon nasaan ang regional cinema sa nation cinema natin? Ano... um... ano, gano kalaki ang nao-occupy niyang space, bale, marginalized pa din ba siya? Or nakikita niyong recognized na siya?

MM: narerecognize na sya, and its growing and growing no bigger, ummm.... Ang problema sa, I don't say, I don't think, I wouldn't say it's part of the life, ang naging problema lang is the distribution talaga. Sana more, Cinema Rehiyon kasi happens in different city each year. Diba? So This year it was in Cagayan de Oro, so all 98 regional films were showed in Cagayan de Oro, Cagayan de Oro lang nakakita. But here in La Salle featured some which were shown here. So pinakita din sa Manila, pero sana mas, that's why there's a move in the NCCA na gumawa ng Cinema Rehiyon reloaded, pipili sila from each year's Films dadalin sa Metro Manila, different schools din, at sa iba pang cities.

R: parang ano sir travelling film festival?

MM: parang ganun narin, you can say, para mas maexpose iyon sa iba't-ibang cities.

R: from that point, from that perspective ho, san niyo nakikita... anong nakikita ninyong kinabukasan ng regional cinema? Tingin niyo po ba maapektohan niya ang the way Philippine cinema....Kung ano ngayon ang Philippine cinema tingin ninyo magkakaroon ng malaking impluwensya itong si regional cinema...

MM: Yes, in the past 2 cinemas originals, cinema...

R: Cinema one...

MM: One originals, taga- Mindanao iyong nanalo, in the past 2 years.

R: si Arnel Mar-

MM: si Arnel Mardoquio, regional cinema iyon. It was shot in Mindanao... It was in the language in Mindanao, he won first place. In the last, in the past 2 years, katapat na niyang, ang Metro Manila. So you see, it's happening already. Iloilo, it was

produced in Singapore, but it's Filipino film na regional kasi it was shot in Iloilo diba? About that kaya

R: ahh, yes yes

MM: yeah, so that's already international pati. Hindi mainstream iyan.

R: oonga no?

MM: hindi star cinema or ano iyan diba? Ang dami... Sebis ni Brillante Mendoza was shot in Pampanga...

R: Hmmm ang dami

MM: So naa-access na rin yang mainstream. Pero, but that's not the purpose ah... That's not the purpose at all.

R: ohh...

MM: now, it's not. Remember regional filmmakers, just like any filmmaker, they're doing their films because they... They have a voice; they have a story to tell.

R: ang bilis ninyo maka- point-out sir *laughs* parang iyong mga sinabi niyo hindi pa nasabi ng iba kong interviewees so far, although

MM: good

R: ahhh para

MM: Bakit? They're all familiar with that. Norte, Lav Diaz taga-Maynila nagshoot sa Ilocos Norte, that was just recently shoot. Independent film iyon. oh na lumalabas na rin sa ibang festivals abroad. Tell me what mainstream film has been shown abroad... Kimmy Dora? Private Benjamin? Oh what, diba? So...

R: speaking of the representation ng Philippine cinema abroad, given na iyong halos nag re-represent sa'tin ngayon ay...

MM: yes, it's independent na

R: is either independent or specifically independent na regional cinema, kasi wala pa naman talagang studio...

MM: but Cinema Rehiyon as of now is independent din eh. It's classified as independent kasi the regions sought out.... They sought out

R: kasi wala namang studios.

MM: Yes. So it's independent Philippine cinema that's representing us abroad

R: pero, but is it safe na pagsinabi na, is it safe po na ibig-sabihin nito iyong makikita nating future ng regional cinema as a, ahh, significant contributor, or ahh representative ng ahh Philippine Cinema abroad?

MM: Definitely, definitely. *coughs*

R: SIR! Any last statement na regarding sa regional cinema... bilang kayo po, bilang filmmaker, bilang si Martin Masadao, bilang taga-Baguio, may gusto ho baka iyong gustong isulong? Paggumagawa kayo...

MM: ako naman kasi as a writer and director, I'm not even thinking about you know, ... for Philippine cinema or whatever, it's really an... parang an....just a compulsion to tell the story..

R: iyong lang un?

MM: yeah...

R: small scale, personal na, na passion...

MM: yeah, yeah

R: paggumagawa kayo ng penikula hindi niyo talaga, dahil "aha! Gusto kong ipakita iyong kultura ng Baguio..." hindi naman? Ahh okay, okay. HA! I think I've covered everything....

MM: Really?

R: yes!

MM: O yan, oh! may e-mail naman diba?

R: yes! At 'tsaka pag may na isip po kayo na parang sa tingin niyo hindi na mention ngayon... Please, please e-mail me na lang kung man ano, kung ano man iyon

MM: This is the UP Film institute diba?

R: yes

MM: is sir Roland your professor?

R: ahh... hindi ko siya naging teacher pero he's our Dean, our Dean

MM: because you can also use as reference...uhmm... Grace Suvito's paper. She's also taking up her masters in the UP film institute. It's about Baguio films naman, very specific. Not regional films. she interviewed me also... Actually it's in your library

R: masters? Masters po ba ito o....

MM: search it in your library

R: Grace Suvito, S-U-V-I-T-O. Thank you so much

MM: It's about ahh... the representation of Baguio in films. ... but that was she interviewed me Anak Ti Pating palang nagagawa ko noon. Wala pa iyong Red Rice.

R: may naisip po ba kayong gagawing bagong full length?

MM: I, I'm hoping, I'm hoping sana this year, we'll shoot again in Baguio.... The script is there already.

R: Preferably po ba, pag po ba paggumagawa kayo ng pelikula, iyong naisip niyong character ay kailangan artista or celebrity or....

MM: depende

R: ahh depende sa kwento...

MM: minsan may pine-peg na akong artista

R: ahh.... So it really depends on the script

MM: yes, this one I'm doing, parang crossing regions. One character is from Manila, who goes up to Baguio

R: itong naisip niyo ngayon?

MM: Hopefully na magawa ko this year, full length un, full length.

R: Okay.... Okay na tayo, hindi ko napo kayo aabalahin sa ngayon...

MM: okay na iyan, sige

R: yes!

MM: you got my e-mail ah

V. NICK DEOCAMPO (Iloilo)

Nick Deocampo (ND): Ang mga Cebuano nagkalaladto na sila sa Cagayan de Oro kag sa Davao kag naghimo-himo sila films didto. That's the beginning of Mindanaon Cinema. But nobody has done any research on that.

Resercher (R): May tatlo ako ka factors nga ginatan aw ngaa nag re-emerge siya subong. Ngaa sang una wala. So ang una is ang intent sang filmmaker nga magsulat sang

iya nga sarili nga kwento nga most of the time hindi gina approve sang mga dagko nga studios. Naging bulig ang availability sang digital filmmaking. kag lastly ang mga institutions nga nagbulig sa ila. for instance, may mga film festival na subong.

ND: Institutional, personal, kag technological. that's right. but rearrange lang natin. don't put so much weight on the individual alone. we all want to make films, pero kung wala ang digital technology... cinema is a technological art. All the revolutions and changes that happened in film affecting film history, they're all due to technology: the arrival of sound, the coming of color, THX dolbe sound... now the digital. these are all technologies. kaya sinasabi ko na secondary na lang ang personal na "I want to make a film". of course we all wanted to make a film. eh kung wala ka namang technology, e di magsulat ka na lang. it's just an arrangement. ako, i still believe that technology is primary yan. primary motivator. then.. the person even without the institutions. and then the institution. papasok na ang politika diyan, ang media diyan and God knows what. and then and global world; the global market.

ND: but what is your problematic? what do you want to entertain as subject in this [paper]

R: gusto ko ma identify kung ano ang mga generative mechanisms nga nag allow sa pag re-emerge sang regional cinema in the 21st century.

ND: what is the generative mechanism that propelled the making of digital films.

R: ang insight mo kung may nakita ka ba nga future sang regional cinema?

ND: that is the future. that is a very profound question. because... what happens to the unitary nation? it has an impact on the notion of the nation. kasi ang idea natin, it fragments the nation; or does it really fragment the nation? i really would like you to deepen... one doesn't talk anymore about Indian cinema, but Indian cinemas. because of the emergence of Tamil, Hindustan, Bengali cinemas... based on languages. Are we going there? So I want you to study. Hindi naman unique tong nangyayari sa Pilipinas.

ND: we may entertain the idea that regional cinema may be the future of Philippine cinema. having said that let us begin to ramify the implications of how the regional notion of cinema will impact the notion of the unitary national cinema. let us identify first what is the unitary national cinema is. the emergence of the Tagalog cinema, primarily made use of the so-called national language that we have -- Tagalog-- to bestow the identity into this emerging movie industry. the nation and the movie industry needed each other in a way where they became inter- dependent with each other. the nation needed a medium to unify the nation, primarily through language. it needed a mass communication medium to unify the nation no matter how forced it is. like forcing the Muslims to become Filipinos even if they have a totally different kind of culture. the up-landers such as the Bontoc, Igorot... forcing them to become Filipinos when actually they're kind of autonomous. that's why we have so many political fissures that happened because hindi mo talaga mapipilit ang lahat to become one and impose Tagalog. Pero cinema was a pleasant experience. kahit Bontoc Igorot ka, kahit Mndanaoan ka basta si Fernando Poe yun pucha! hindi mo na nahalata na Tagalog pala iyon. seductive ang cinema.

over the past 50 years, when the cinema right after the war, when the Tagalog movie industry really matured... Tagalog was its medium through motion pictures. then we thought we became one nation because we have one national cinema. Naging unitary iyon. but slowly, we have our discontents. so in the end, we began to feel our discontent. but, i was one of those like you in the 70s I wanted to become a filmmaker. that's individual wish. kahit anong wish mo da kung wala ka equipment, sa Manila lang equipment didto ka imo sa Iloilo national high school, maskin ano nga wish mo na, waay sing may mahimo ang individual until the technology will emerge. pag abot ko diri may ara pa mga super 8, the grandfather of the video right now. Te waay man ko to ya magkadto kay mother lily, or kay sin-o nga producer, LVN or Sampaguita... waay ko ya akon magkadto da ya. kay man indi ko ma access ang technology.

How i became a filmmaker, an alternative filmmaker at that kasi may nakita ako... may nakuha ako nga mga small medium cameras -- the super 8, the amateur. sang una ara sa UP, kay man working student lang ako... ang una nga gin ubrahan ko UP Film Center, which is now UP film institute. ang una ko nga trabaho para mabuhay lang ako dito may makain, makapag-aral is to teach workshops. so teacher talaga ako. so nakakagawa na kami ng mga films sang una. ang wish ko nag align didto sa technology. so anong mga pelikula ang ginawa ko, hindi naman si Nora Aunor ang artista. kasi iyon lang ang technology nga available eh. so technology-dependent ang lahat nga wishes sang filmmaker. sa totoo lang.

To cut the story short, i began to represent my kabisayaan in some of these films. i have some films that speak in Ilonggo. may mga cracks na sa industry or sa film culture natin wherein the regional filmmakers began to emerge. Kidlat Tahimik is one. but his films... in what way does it really represent the Bontoc Igorot? when everything is naka Tagalog din naman. so problematic... pag-aralan mong mabuti iyan. but there's no question about the authenticity. in fact pwede questionin ang authenticity. tanggap pero hindi tanggap. in other words problematic si Kidlat Tahimik because he's really a Laguna boy, lowlander... nag-aral dito sa kaMaynilaan... nag-aral sa Warton at nagtago sa Baguio. how authentic is he as... are we going to look for authenticity? what is authenticity? what is originality? these are questions that may be relevant or not relevant. i leave that to you. i'm just raising problematics. so kami iyong transition. kasi ang nangyari na ngayon, sa "Damgo ni Eleuteria" for example... iyan talaga ang true blue talaga na tumandok nahhh! use the word tumandok especially when you go to the Ilonggo cinema, tumandok nagid ang mga filmmaker. indi na sila ya mga shifting sands, pangayaw. si Peque Gallaga, pangayaw din yan. kahit ang kanyang Oro, Plata, Mata, pangayaw yung pero may authenticity of the Ilonggo pero speaking in the national language kaya grabe ang thesis mo Ne. Also to let you know that these are what I thought for the books that I'm writing soon.

Take it up already, kay ako may set of problematics naman ako. in fact i am sharing my problematics with you but that's ok. you don't have the wealth of experience that I have. 'Day indi ta ka mabuligan sa kanday Sherad na subong kay

indi na ako familiar sa ila mga works. i might "hire" you as a consultant, researcher...alam ko ang kasaysayan of the past 100 years. you are working on the contemporary years eh. ang libro ko naman may cut off. i mean i dont even touch on the digital. i might not. but when i do, i'll call on you.

ND: Why is it a future? because there is a continuous democratization of filmmaking due to the emergence of accessible technology. can you imagine, people can now make films out of digital... just last week i came from isabela, cagayan to encourage exactly, quietly the regional cinema. to kill that notion of a unitary nation. so nagatrain ako sa mga Cagayanons to make their own films. in two days, nagtudlo ako first day script writing; second day - directing. you know how impossible that is. but students, young students are so brilliant. their film language is very clear. they know how to speak through images. and that's it. they were speaking their own language. they are now doing their own thing. in fact ang takot nga nila dito... may tension ang regional and national eh. isang topic na nag emerge doon is namamatay ang mga regional local languages because of DepEd!

R: Pero may bag-o na sila subong Sir.

ND: I know. Subong na lang ina. successful nagid iya ang national language subong. ginpatay niya na ang mga... te ang aton nga karay-a nga ina kung wala kita sang center sina, tapos na na siya subong.

Pagdating sa cinema ngayon, malaki pa ang challenge natin. the big hypocrisy, and my big contradiction nga e-bbring out sa imo, if i were to be in your pannel and e interrogate ka... so does film through its moving pictures is it capable of speaking a local film language? or is it nothing more but a replication of the classical hollywood cinema language? which you know, tatlo ang attributes niyan: Linearity, continuity, and preservation of space and time. this is what hollywood cinema, the classical narrative film language is all about. eh lahat naman ata ng Filipino eh Hollywood cinema continuity eh.

Yang si Sherad na iyan interesting ang film niyan. Kasi through and experimentation. that's why i insist on an alternative cinema that can speak a different film language. yung editing natin napakaclassical: shot-reverse shot-

shot-reverse shot. that's so hollywood cinema. now when "Damgo ni Eleuteria" was made, one-cut lang that's what I'm saying the hope, the future. Not that i love the film so much... it's very problematic, but it is very prospective. she is opening a door for the future. the whole town. it becomes dialogical, Bactinian. it's celebratory of the whole town. in one shot - Putang ina! brilliant. ang mga Mindanaoan... what language does a Mindanaoan speak in terms of film language? don't answer it now...

VI. RAY DEFANTE GIBRALTAR (Iloilo)

Researcher (R): gaan ta lang ka sang brief background nong sang study ko. Gusto ko makuha ang esturya niyo.. ang kwento mo as a filmmaker -- Ilonggo 'bi no nga filmmaker. kag ahhh specifically didto sa Wanted Border amu na ang focus ta abi kag gaan mo lang ko sang gamay nga idea sang iban mo nga projects nga in Ilonggo man.

Ray Defante Gibraltar (RDG): sige ah

R: first nong is, ano ang motivation mo.. ngaa o ano ang nagpush sa imo nga e produce ang wanted border.

RDG: actually and nagproduce sang wanted border, cinema one... ahhh cinema one originals... 2008 yata.. tapos ahhh may grant sila nga 1 million to produce the film. tapos ila ang rights daw amo na. so basically amo na siya. pero ang film ang script ...ang screenplay sang wanted border dugay ko na siya ginsulat... 2000 pa part na siya sang exercise ko before sa MOWEL Fund ang ginesturya ko kagina.. sa workshop namon.. so ahhh, motivation.. nagstart na siya sa isa ka sa apartment ko before sa gina istaran ko. sa tabuk sang akon apartment damu mga bording house. tapos may isa to ka karatula ako nga nakita nga wanted border pareho sang spelling...sala ang spelling niya.. wala lang daw naham ot lang ko everyday amo na makita mo.. amo na makita ko.. what if ano.. ahh tapos ang experience bal an that time.. ahhh year 2000 ko siya ginsulat.. daw ara ka sa sa point nga... siguro mga 23 o 24 ako that time. so ginapangita mo pa kun ano gusto mo himuon..so nagstart gid ko ya bal an sa theater..teatro ang akon nga kumbaga, first love ko gid ya theater.. so that time daw...daw.. ano gani tawag sini ahh..

basically bum ka that time.. wala ka ubrahon.. so pirmi ka tambay sa.... ahh naga estar ko before sa ano eh sa may pag-asa sa likod lang sang sm north.. so daw damu nami tambayan bala kun kis a nang mga bording nga ang naga estar mga nagaubra man sa sm.. so pirmi ko da sa mga karinderya so dira ko pirmi ga tambay. and that time, ahhh since nga theater nga ako nagstart, racket ko sang una mga mag bit role sa mga.. sa mga ano teleserye since ginapadala kami sang PETA. so amo na akon basically ang work ko ya sang una. nag start ko as artista sa teatro tapos naga bit role ko sa mga pelikula. usually.. kis a kilala nako da sang mga ano.. kay te kita ka nila sa ano.. kita ka nila nga naga bit roles ko sa mga.. ano pa to sang una.. Mayor fred lim.. maalaala.. tapos yun naging tambay ka da.. what if.. so syempre kun dira ka whole day, kita mo ang normal nga.. ano gani ni?.. nga dalagan bala sang everyday life .. ang routine sang mga naga bord. so what if ano.. what if.. ang landlady mo or ang ano mo.. naga ano siya ginapatay niya ang iya border tapos gina.. ginaserbe niya sa mga customers. so yun... amo ma lang na ka simple tapos.. nag start siya from sala nga spelling sang ano. basically amo na siya..

so after.. dugay siya bal an ginsulat.. mga two years ko siya ginsulat. from 2000 to 2002. so lain lain nga characters.. basically, ang mga characters sa wanted border amo na sila mga characters nga nakilala ko sa pagtambay tambay sa ano.. tapos may isa ka character nga akon personal. syempre as kung writer ka ginabutang mo gid ang.. ginasingit mo gd ang imo nga sarili..

tapos... ahhhh motivation? wala eh.. wala ko ubrahon eh kundi mag sulat. sulat ka nga wala unod tiyan mo. sulat ka nga bangag ka. diba? sulat ka nga hubog ka. daw daw daw basically daw.. ahhh unintentional siya nga amo na siya ka dark. ang dilemma ko gani sang ginpili siya isipon mo naka ano lang siya, nakatago lang siya.. na tripan ko lang siya e pass sa cinema one. so napili siya. tapos sang nag finalist na siya... ang first nga hambal sa akon sang cinema one.. ahhh "ano ray ahhh gagawin ahhhh..." paghambal nga finalist ka una nga pinsar ay hindi ko na lang siya pag e shoot. iba na lang ang ma direk. kasi feeling ko daw... daw indi na siya amo nang experience as a filmmaker... as an artist. sang time nga to ara nako sa Guimbal eh. nagpuli na kami. ahhh 2004 nagpakasal kami sang misis ko.

tapos siling ko "mabalik ta sa guimbal." na burnt out ako sa Manila. ahhhh.. ano tama ka... dasig sang pacing. anad ta bal an sang laid back nga life diba? pero wala eh. kinahanglan mo siya...kinahanglan mo siya e shoot. syempre daw ano eh.. more on experience mo that time nagapakita man sang.. amo ni ho.. daw disoriented ang film. ahhh ano siya.. actually, intentional siya to be ah.. nga amo na... actually pagkita mo pa lang sang title niya, bal an mo na nga disoriented kay title pa lang sala na. something is wrong. asta nga sang ulihi samtang ginasulat ko.. puta hambal ko pwde siya gali.. pwede siya gali ano... pwede siya daw mirror sang.. sang society ta. especially sang Philippine society ha. ang pagtan aw ta sang religious faith... sang faith, specifically sa faith. pero more.. luwas sa faith, wala ko labot actually sa faith.. ang point ko is kung panu gindistort sang history ang aton nga current na situation, especially sa society. like for example ang concept sang aswang. ang aswang indi man siya, para sa akon ha.. indi siya ahhh something nga.. (k: monster) oo... indi.. ang aswang, ang pagdistort sa aton sang tao. ang pagconceive sa imo sang tao.. something nga ikaw actually ang naga create sa iya nga aswang. pero as... hindi din siya aswang... diba like for example diba sa panay part sang history ta ahhh ang mga rich people sang una sa panay... ang mga ahhh.. lapad duta sang una sa panay, pag abot sang mga espanyol kun indi ka magpa convert sa amon.. basically ginahimuan ka nila isyu.. ahh asawang na siya asawang na siya.. so e persecute ka. e persecute ka sa community. e judge ka sang ano.. asta nga kun ano matabo sa imo.. e kwaon nila ang.. para makuha ang.. basically para makuha ang lupa.. (K: give up mo ang mga property mo) oo.. like ang mga ano.. pamilyar ka sa mga panay suludnon diba? (K: ang mga tribo na?) oo. ang mga bukidnon naton. so sila na ang mga ano that time. ang mga pre-spanish, sila nga mga royal.. royalties naton sang una.. mga ano naton na.. sila na mga royalties naton that time. pero gin.. 'di sila magpaconvert sa christianity kay may sarili nga religion ang aton mga ninoo diba? so.. wala sila choice. nagpalayo sila. tapos ang idea nga amo na.. so basically ang religion ginguba ang, para sa akon.. ang religion ang reason nga ahhh disoriented, ahhh wasak, confused ang aton society especially when it comes to faith. so ulihi na lang na siya nagwa actually. pero nagstart siya nag motivate sa akon is ang sala nga karatula.. daw

okay lang man (K: ginbaton) oo, accepted na lang sang mga nagalabay.. (K: wala may naquestion) oo.. wala man lang may nagkorek.. may nagbutang sang 'a'. amo na may isa.. i don't know kun nadumduman mo isa ka eksena sang film nga nabasa niya sa news paper ginkwa niya ang ano.. tapos ginbutangan niya letter 'a'. kay kumbaga ano na siya e daw intentional.. daw commentary ko sa akon nga.. puta nakita mo na ara na siya sa tanan nga ano diba? naka news paper na.. nakabalandra da. wala man lang may nag korek diba? so (K: daw accepted reality mo abi) daw naging norm na naton.. disoriented ahhh pagtan aw sa sex, sa food.. sa faith. diba? sa everyday life.. daw ok lang sa aton nga... bal an ta may gina.. may gina... abuse within sa sulod balay pero daw okay lang.. diba? sala nga orientation. palangga ko bi ang asawa..diba? so gaexist na siya bisan sa uma nagakatabo na siya.. lalo na sa uma. abi nila ok lang.. ok lang.. ang.. ang.. over indulgence naton sa food. diba? kung mag food trip ta grabe.. pero damu sa aton. damu sa society ta ang indi gani makakaon 3x a day.. once a day lang.. so it's more of commentary siya nga ano..nga natuhog siya sa ritual.. ritualistic nga... budlay siya e explain eh... bisan ako gani.. after ko na siya matan aw.. after ko na siya ma ano.. last ko nga tan aw sa iya 3 years ago.. ah 'di.. ang last ko nga tan aw sa iya last year. gintan aw ko liwat after mga pila ka years.. 3 years , 4 years... new experience pa rin siya sa akin.. amo gali ni.. kag matingala ka.. puta mas naglala pagid actually ang impact sa imo especially mas na exposed ko sa amo na nga society.

R: Paano mo siya na identify.. kung ano ang next nga scene?

RDG: Indi. Actually ano siya... pag ano na, sa treatment na na sa editing sang editor ko. kumbaga ahhh ano siya eh ahhh multi-character nga kung gid tan awon mo siya pwede mo siya himuon linear. pero mas ginpili namon nga himuon siya non-linear kay disoriented na kami eh. actually sa tuod-tuod lang ang gusto ko e cast dapat da lalake (K: landlord?) lalake nga feeling niya babaye siya... Ronnie Lazaro ang gusto ko nga e-cast.. Indi nga babaye gid siya ya. (K: cross-dresser ba?) feeling niya babaye siya ngaaa... may ano eh, may mga amo na nga daw indi man siya gay or ano... basta. Alam mo daw amu na siya, amo na siya dapat ka irreverent gid nga.. kaso wala lang ko ginsugtan sang cinema one.

R: Ngaa kuno?

RDG: Indi.. kay syempre... ahhh kinahanglan nila ahhh kumbaga accepted niyo na siya as... as... ano gani tawag ni.. nga experimental ang akon nga film. ...ayaw namin sumugal. nagsugal na gani kamu nga ginpili niyo siya. bal an niyo na ang idea diba? gusto namin yung may pangalan. may star. parang ganun. okay.

R: Kay sin o na halin si ROsanna ROces?

RDG: ha? suggestion nila actually... actually ang suggestion nila bal an mo kun sin o? ang weird. si eugene domingo

R: Nge

RDG: wasak diba?

R: daw... daw nadula ang kwan..

RDG: tapos siling ko, "sige, try natin." pagkatapos si eugene, wala ginbaton ni eugene. tapos sang awarding si eugene ang host. hambal niya sa akon, "Direk, sayang". parang (laugh)

R: pero si... si rosanna roces, kay sin o halin na siya? kay sin o na siya suggestion?

RDG: Akon lang.

R: ahh ikaw gid ya nagdecide?

RDG: Siling kung may ara isa ka pinaka irreverent para sa akon ha, nga ahhh artista..on screen kag off screen si Osang siguro. Ok lang. kaladlawan gani kay sang time nga kay nagstay pa siya two weeks sa ano eh sa Iloilo, sa Guimbal. Actually sa balay siya nag estar. mga almost... wala siya naghotel or whatever. Siling niya, "direk dito na ako". kasi gusto niya ma experience iyong (K: local gd ya nga living) oo. tapos bad trip lang kay kun wala ako, may... example may shoot kami, kasi 8 days kami shoot nga straight eh. Siya mga 3 days lang ang iya nga shoot eh. so ang iya nga schedule pag free siya sa balay lang siya. so pag free siya, kis a wala ko kabalo te wala ko ga stay sa balay... naga.. ginakwa niya ang salakyan tapos lagaw sila ni nanay (K: Ayos!) teh kundi buang. kigan ko si nanay, "ngaa nag lakat lakat kamu sa ano nga (K: basi makita siya b no?) Indi... kag tipunan gid siya ya... siling ko ano na d ya nga daan ya probinsya. daw... kundi may ano siya eh.. bale may ano polis... may body guard siya nga upod.. oo pero one time gin palagyuhan nila ang... upod sila ni nanay. kaon ma lang sila batchoy.. tapos bal an

mo kun sa diin sila nagkaon? sa la paz mismo public market.. siling ko "wala ma lang kamu nagpili... siling ko tani bisan sa mall or sa... (K: tago-tago bi no?) oo tapos nag maneho siya sang salakyan sa balay, wala siya dala wallet.. wala siya dala lisensya.. Buanget ka gd ya. (K: e kompromiso pa niya ang pelikula). kadlaw lang siya.

R: normal lang gid niya gali no? Paano siya na tuto mag Ilonggo? O kabalo gid siya ya mag Ilonggo?

RDG: ano lang.. ahhh... ano.. dugay lang ano.. gina.. (K: immersion lang) oo.. indi ginapa ano ko sa iya ang line tapos ginatudluan siya namon maghambal syempre. intindihon ang subtext... ang context sang.. sang ginahambal niya. at least maintindihan niya kung ano.. anong.. indi lang nga ginhambal niya lang diba? (K: correct correct) at least bal an niya ang sub text.. bal an niya kung anong buot mo silingon sang ginahambal niya. so okay man siya

R: ang...so ang intensyon gid sang pelikula nga wanted border is maging entry sa cinema one?

RDG: ano siya eh.. personal siya nga project for me. ginpasa ko lang siya ya... ginintend ko siya.. ginwrite ko siya for.. for me..

R: pero tapos na ya ang esturya.

RDG: kay 2008 siya eh.. 2002 ko siya na tapos eh.. ang writing period ko sina is 2000 to 2002. kag laba na siya. indi lang na siya amo na ka laba. damo ko characters nga... ginkwa. kay gintarget lang namon nga 1 hour and 20 min lang siya. laba na siya actually tani na film. tapos damu pa na gincompromise. tapos yun. intention niya... ano lang.. gusto ko magsulat. gusto ko lang e sulat. amo nga gani ingi ko siya tani gusto e direct.... kay that time daw indi na ko ka relate sa pagka dark sang film diba? kay te stempre naga grow ka man e as... as ikaw. syempre diba ang experience mo this year iba na siya after a year. so since 2000 pa siya... 2002 pa siya na tapos... come 2008, mga 6 years siya na naka ano lang..

R: grabe 6 years ang... bag o ma produce. Production na ina ang 2008?

RDG: oo.

R: pero nagdaug siya two thousand...

RDG: 2009.

R: ahhh... i see i see..

RDG: lipat lang ko kung anong year.. daw july na bala ang ano mo.. cinema one. daw halos dungan dungan sila sang... (K: cinemalaya) oo yata.. indi nako familiar sa dates nila.. pero anyway, 2008 namon gin shoot. daw September? tapos gin edit namon mga end of the year tapos ginpagwa siya next year.

R: ang mga crew mo nong...

RDG: diri sa Manila

R: ahh okay. pero iban ni mga tagalog?

RDG: oo. mga tagalog sila tanan. basically, laban sa ila. editor ko si tara. kilala mo si tara? Tara lumberger. Ilongo man na siya. Tapos ang DOP ko si Ogie Sugat-an... mga barkadahan bal an syempre sa film school mga barkada na namon sila mo. tapos sa miag-ao, sa guimbal may bes nga didto kami nag shoot. budlay. gasto. lubong ko actually sa utang to. (K: bisan pa may... kulang ang... 1M no?) ah oo. kulang.

R: Speaking of kulang. ano ang mga challenges nga na encounter mo nong?

RDG: damu eh. challenge lang? that time bal an nga wala ka... ang imo... ang imo nga gamit diri mo pa basically na kwa sa Manila. that time bal an wala pa masyado, wala pa dslr eh. P2 (?)gani gamit namon sa pagshoot eh. Bag o lang ka gwa ang P2 pwerte pa ka mahal ang P2 that time. tapos, suga. so rent... rent siya tanan. so budgetwise.. ahhh (K: so gin ship pa from manila to Iloilo. shipping pa...) oo.. gastos. basically, financial. finances. nagka problema pako sa line producer ko. pero e off the record na lang.

kumbaga, ang hindrance niya for the ano.. the daily grind niyo... indi ko kabalo kun diin ko makwa sang ipakaon ko sa... amo na bala. ga pinsar ka sang shoot mo.. puta gapaminsar ka pa sa mga pakan on ko nga.. accommodation. puta ginshoulder na tanan sang community parts. amo na.. amo na kadako ang ano ko.. amo na kadako ang... ang.. ang pasalamat ko sa Guimbal sa.. miag-ao. mga friends na na tanan syempre.. support na nga may ga abot lang da sa balay nga bugas.. "oh direk wala na pagkaon..." (K: ano-ano man lang may hamyang man?) oo may ga sponsor saimo mga mga syempre mga parente mo. ang exchange na

nga mapapicture lang sila kay Osang. tapos ang mga Garin, daku man bulig sa amon.

R: pero wala sang formal nga request?

RDG: wala. Bal an nila ang sitwasyon. sila... so amo na nga grabe man ang ano ko sa ila. indi lang sa mga Garin. damu man mga nagbululig. mga migo ko na. on the spot. wala nako pang bakal deisel para sa... para sa generator. sige ano... padala kwarta. damu. damu. pero syempre... tapos nagloan ko. basically laban ko nga mga ano... mga DOP ko... mga lights men... wala sila nabayran.

R: ok lang sa ila?

RDG: nakita nila ang sitwasyon eh... galalain ko. actually nagka depression factor after sang... wanted border. diba after awaring nagbalik ako di. tapos na realize ko pota, sink hole na. damu balayran... damu na.. ginahunting nako sang mga gin-utangan mo...

R: tapos na ni ang awarding ha...

RDG: oo tapos na. pota ano himuon ko ni man? ginhambalan ko si misis, "Indi ko anay magpuli da... diri lang ko anay raket raket lang ko anay." asta nga nagdecide ako.. diri na lang ta. balik na lang ta diri. ahhh start na lang ta from the top. *laughs* hambal ko ok na lang... ahhh sacrifice ko.. syempre... d ko gusto mag mainstream.. d ko gusto magsulod sa tv, gusto ko lang mag himo sang pelikula nga gusto ko gid. mahimo ko docu about sa.. sa kultura naton sa Panay dba? wala pa ang regional cinema before mo.

R: mag luwas sa financial nong, may mga iban pa nga ano...

RDG: hindrance?

R: oo.

RDG: topak sa ano... sa artista mo. sa mga staff mo... syempre may clashes.. may clash gid na ya. artists bal-an. tapos compromise ka with your producers, Cinema One. Pero sa tuod tuod lang.. wala na... nagpasilabot lang sila sa casting pero sa the way kung paano ko siya e shoot... paano ang treatment nga gusto ko... wala... wala sila... wala sila kumbaga wala sila nag pasilabot sa akon... sa script nag comment sila. Pero more or less pagcomment nila hambalon ka man na nila, "ikaw naman masusunod niyan Ray eh..." Ganun lang.

R: pero buot silingon--

RDG: mas okay

R: --kun ano man ang guwa niya sina... paguwa-on man... i mean kun ano man ang desisyon mo e release man nila ina gihapon as it is.

RDG: Actually, na release... kami ang last nga ano Cinema One nga batch nga may na release sa dvd... Ako gani nga filmmaker wala ako kopya sang film ko.

R: hah? may kopya 'ko nong, gaan ta ka. *laughs*

RDG: Indi na. *laughs* So ano pa ba? hindrance? Schedules. Scheduling. Pero oo... kapoy eh... kay 8 days nga straight mo. wala ko choice nga indi ko siya pag e straight kay galagas ko oras sang tawo sang artista sang gamit.

R: kay mas magasto kung ma...

RDG: pero kung may dslr that time biskan ako na lang ma shoot...

R: pila ka adlaw ni nong ang inyo nga kwan...

RDG: 8 days

R: covered na.. shoot lang na..

RDG: oo

R: ginmention mo sa chat nga aside sa Wanted Border nga...aside sa Wanted Border nga pelikula mo may ara ka nga mga entries sang una nga... Tapos may parang term naton... discrimination.

RDG: Ah oo oo. Cinemalaya... Cinemalaya.

R: Ahhh... pwede moko ma esturyahan?

RDG: Pwede gid.

R: *laughs

RDG: Ahhh.. First siya nga Cinemalaya... May grant na na ang... ang title sang ano ko... ahh... Ang title sang film... sang project is "Tag-lugar". Ahmm... Ano yan.. ahm... esturya sang mga ano Balay Sulud... ahhh mga Panay... Panay Bukidnon. ahhh.. mga shaman. tapos ginpass ko siya sa ano... nag semi-finalist siya sa first nag cinemalaya. indi ko lang pag e-mention kung sin-o ang mga... pero bal an mo naman na ang mga... amo na gani kaladlawan sa cinemalaya. ang mga tawo da sa likod sang cinemalaya mga halin sa mainstream. tapos amo na'ng law ay subong.

in a way para sa akon... daw ang pagiging independent... ang independent film or ang alternative cinema, lifestyle na siya ya. indi na siya ya sa film or sa festival nga gin-intrahan mo. kay ang guwa ya subong nagiging stepping... tan awa bala ang mga cinemalaya films... pareho pareho ang look niya. pare-parehas ang story-telling nila. Notice mo?

R: daw nagkaroon na sang--

RDG: oo...

R: -- pattern

RDG: nahimo na siya nga formula. so basically.. ginpatay nila ang--

R: essence...

RDG: --oo, ang independent cinema. ginpatay nila ang ano... so anyway, sang time nga 'to... sang finalist na... ginpitch, e pitch mo na eh. E pitch mo sa board. ara may mga... pilato nga na. Ang first nila nga question sa akon... karay-a bala an ang ano... "Anong language to?" (ray correcting himself) "anong dialect?" (ray answering the question) "ay hindi po siya dialect. language po yan" *laughs*

R: Paano? Paano mo siya gin... ngaa gin emphasize mo nga language siya haw?

RDG: language bal an ang ano... ay kay kun maghambal ka bal an nga dialect... daw ka... daw ka--

R: oo... derogatory

RDG: oo oo... lengwahe ina.. kay siling ko amo ina ang mother language ta sang ano mo... ang karay-a. explain ko sa ila... bustardized bal an ang hiligaynon. "te sin-o kaityendi sina?" siling ko,"ay..." siling ko, "70% sang mga tawo sa panay... karay-a ang ano... ang... language. iba iba kami nga... nga intonation, paghambal, expressions, pero naga intindihanay kami. Every town may iya siya nga version nga karay a. "So ganun siya ka ano..." hambal ko, "ganun siya ka..." nga bisan ang karay a speaking sa North maintindihan sang karay a speaking sa South. "So sino audience mo?" "Lahat. Subtitled naman yan eh." *laughs* kamango diba?

R: gatan aw gani ta Korean films...

RDG: Oo... oo... So paghamabal... the way pa lang nga ano, nawad an ka na gana. okay. "Hindi mo ba pwedeng isulat sa tagalog?" "Ay! okay na lang. Okay na lang po" hambal ko. Mas.. hayaan ko na siyang--

R: hindi pag-e consider kaysa nga isulat sa tagalog.

RDG: tapos, ang selection committee that time sila bien lumbera, si peque. tapos nakipagtalo na si... nagbaes na sila ni peque kag ni bien... "teka lang, diba cinemalaya to? ahhh..." didto nag upmisa ang isyu on.. on freedom sa ano... "Paano maka ano... usad usad ang project kay diri pa lang gina ano na... tapos gina ano... "hindi. kailangan magkita ang film.." chu chu "kasi paano masustain ang festival?" etsetera etsetera...

R: Sino ayhan ang naghambal sina?

RDG: Ang point ko, "Okay." siling ko. something nga, "hindi. okay na. okay na lang." wala ko na gintapos ang pitch ko.

R: walk out ka?

RDG: indi man walk out. siling ko, kung amo na ang... ang term ko... "Kung ganyan naman yung pagtingin niyo sa ano..." kasi siyempre ayo kong e shoot sa maynila. kay ginsuggest nila nga, what if diri naton himuon sa maynila? himuon tagalog. Ang point ko, subtitled man na siya. naintindihan ninyo? bisan ang script may subtitle... may translation siya sa english. Tapos, kung mag amo man lang na... sabi ko, "ok na lang. ok na ako. Pwede na ako... aalis na ako. ok na ako. wala na akong e-pe-present sa inyo. tapos na ang usapan."--

R: that was...

RDG: dugay na to. ang first nga cinemalaya.

R: five? 2005 ba?

RDG: hindi nako kwan sa year eh... pila na ka years ang cinemalaya aw? 10? nag ten na ang ano eh... na mga 2004, 2005. tapos, paggwa ko... gin agbayan ako ni bein, "Good job, ray." *laughs* diba? indi ko ya pag compromise... muna nga e translate ko sa tagalog or e shoot ko ang location... or ibahon ko ang storya ko... ibutang ko di kay amo na ya ang akon nga story. kag ang kaladlawan, daw ginkaon nila ang ila ginpanghambal kay after two years, three years, nag click ang regional cinema. ang gadinaog sa mga festivals mga regional, regional films. ang films ni Arnel Mardoquio. diba? day sherad. diba? ang pagiging regionalistic... hambal ko gani ang pagiging regionalistic hindi siya... ano tawag sina? ahhh... ang term bal an nila... ang... kanya-kanya. ... Indi. ang pagiging regionalistic is being

nationalistic. hambal ko. once nga na embrace mo na kung ano ang roots mo, mas maintindihan mo karon kung ano ang imo nga pagka pinoy. diba? pagkapinoy mo nga bisaya ka... pagkapinoy mo nga ilonggo ka. pagkapinoy mo nga karay a ka. diba? ang... ang point nila... naga cause sang division--

R: ano daw? naga cause sang division?

RDG: --kay ti, ga embrace ka imo sang ano nga... siling ko ngaa? ang manila... ang NCR lang or iyong center lang naton ang may karapatan maghimo films? basi nalipat kamu nga ang industriya sang film mas nauna nagflourish sa cebu. mas grabe ang history sang film industry sa iloilo kay kita ang ginahabuyan sang mga... sang time sang mga español, dira una ginapaguwa ang mga films bago ihaboy sa manila. kay naging center ang iloilo bal an that time. ... amo na ka ano sang una ka ano ang iloilo. bisan mga time 80s, 70s, damu na mga art films nga... oh ang "Fight Club". Before siya nagpa guwa di sa manila, natan aw ko na siya ya sa iloilo. nakibot ko ngaa... ah wala pa ni gali ya ka guwa sa manila? kumbaga, daw daw testing ground for mga films nga kita nila nga may... may ilonggo ibig sabihin ... may ano siya, may potential siya for ano eh... kay ang... ang kultura sang Ilonggo sa film... ang aton love story sa film tama ka ano... tama ka rooted siya before pa. It's because nga halin sang una wala ta na nabal an. Like ako. nag dako ko nga... lover ako sang pelikula tungod sa tatay ko. Mahilig ang erpat ko magtan aw sang mga... mga double pa na sang-una sa Regent... .. gatan aw kami ni tatay. gapalagyo, ga eskapo ko sa balay para lang mag tanaw kami pelikula. ginamotor lang na namon from Guimbal. Tapos mga double pa na. Bilog nga hapon ara ka da sa sinehan. So narealize ko, puta grabeng... tapos sang sa... nag seminaryo bal an ako sa St. Vincent. Sang sa St. Vincent kami, ang mga ano namon na... part siya sang life namon ang pelikula. Like si Ned Trespeces ex-Sem man na siya. So ang gwa niya daw naging writer siya sa film. Naging filmmaker siya. Naging direktor siya. Like ako, Like si Elbert Bañares... Ang influence sa amon sa sulod seminario. Tapos every week, magluwas nga may ara kami film showing. Ang exposure ko sa Iloilo sa cine, biskan ikaw diba? Daw ritual, normal sa imo nga--

R: part na siya sang at least sa isa ka simana mo...

RDG: --every week naga tan aw ka sine. Diri sa manila indi na. Indi na amo. Na notice ko na sang ari ko di. Talagsa na lang. Indi na parehos sa aton nga after mo tan aw sine, kaon ka batchoy. Or kaon ka anay batchoy, tan aw ka sine. Amo na ang kultura naton sa Iloilo sa film. Tapos hambalon mo ako nga daw "ga kanya-kanya kamu eh. amo nang budlay sa inyo sa region". Wala gani. amo na nga gusto umpisahan. kay sang time nga ato, wala may ga... wala may ga attempt. May mga short films nga halin sa Bacolod. It's because Peque... may workshop siya. Pero from Iloilo or from Antique or from anywhere else sa Panay, wala. Sino abi? Si Nick? Naghimo si Nick sang short film niya sa Iloilo before, long time ago iyon. 80s. Ang "Oliver" niya--

R: Tapos, indi pa mainstream...

RDG: Oo. indi pa mainstream ang film ni Nick. Pero sang nagsulod ko sa MOWELFund, ang pinaka... ang una ko nga pamangkot kay Nick, hambal niya "o baka interested ka mag-ano mag workshop sa pelikula. baka gusto mag direct, o magsulat. "sabi ko, "Nick, malaki ba bayad diyan?" Siyempre kay... indi kay serioso.. indi kay that time, sa theater ako. Bal an mo naman ang theater, nagstart ako, fifty pesos ako per--

R: TF ba na?

RDG: --oo. Siyempre wala ka kwarta mo ang PETA. Wala kami gani theater house before. Sa Intramuros lang kami ga guwa. Unlike subong, ok na. Gina market na nila. Nag mainstream na sila, which is good. Which is good--

R: maka survive--

RDG: --kay na sustain ang mga artist behind. Actually happy... ok siya. So--

R: te ano sabat ni Sir Nick?

RDG: ah oo. pag nag advertising ka. *laughs* ikaw naman si gago, na disillusion ka. Shit! Oo nga no? mag direk ako pelikula. mablockbuster na. Sige ma try ko mag workshop. kay gusto ko gid ya mag direk ako ya mainstream. Kaladlawan gani kay wala ko ya may nabal an sa mga art films nga, mga classmate mo puro art. Mga UP film halin... ginapamangkot ako ako gani, "Ano ang paborito mo nga film?" ano sabat ko, "ahhh.. Pedro Peduko" *laughs*... tapos nagbaliskad after some time. siyempre naintindihan mo na ang proseso sang film... ang pagiging

artist sa film. amo na bala... ang proseso. Mas na embrace ko subong. mas na enjoy ko, mas na embrace ko guirella filmmaking. ang... hambalon ta ano... hindi man siya puro nga form sang pag shoot nga on your own, diba? independence mo as artist. amo na pag sulod ko sa Viva, ginpapili ko nila. kay sila ga manage sa akon subong. ginakulit ko nila. five year na ako sa ila. Until now wala pa ako may gin shoot nga pelikula sa ila. pero part na sang akon kontrata nga dapat may ma shoot ko sa ila bisan duha ka film.

R: pero ano ang production role mo sa ila subong?

RDG: Direktor. inhouse ako. mga cable shows nila. mas pinili ko nga mag shoot na lang ako sa.. hindi, mas OK na ako sa ano... "Direk ano gusto magmaintream films, though part ng ano natin yun na may gawin ka na mainstream--

R: so subong, sa TV shows ka anay?

RDG: --oo. cable shows nila.

R: ano ba? mas sustainable? in terms of bayad?

RDG: ok lang. ang Viva kasi ano eh... bal an mo na sila nga nubo bayad pero sige sige. nag abs nako. nag gma nako. Indi ko namian sang network nga system. At least sa Viva? You can do your thing. Pwede mo e ano, "Indi..." tapos small show siya eh. So basically, indi amuna ka grabe ang pressure. Pero pressured ka man. Like for example ang show ko subong sa Viva Channel. gina practice ko gihapon ang ako nga pagiging ano alternative. kita mo, for example ang show ko: Si Jon Santos. diba impersonator siya? Ang talk show ko, si Jon Santos naga impersonate siya... gainterview siya sang guest iba-iba iya nga character. Like for example subong, gina-adjust namon ang character niya based dun sa guest. For example, last time... like for example kay Raymond Fortune. Gin invite ko siya as guest. malamang ang pina ka sadya nga pwede mo ipa interview sa iya--

R: si Erap

RDG: --si Erap. so may ganun. Amo na sya ka wasak ang ano.. . at the same time makita mo ang comedy nga wala ka ga base sa sarcasm. familiar ka man sa comedy ni vice ganda compare mo siya sa... galing siya stand up na siya eh... I.. I'm not saying nga indi nami ang comedy of sarcasm... comedy of yung yung laiton mo. insultohon mo ang... diba? part na siya. part na siya sang stand up. amo na ya ang

ila ya nga... pero amon, ang... ang... budlay e sustain siya. based sa comedy nga witty pero at the same time gusto m osiya e level sa masa. Si Jon Santos hi-end bal an na ang iya nga market. Tapos ginhimo mo siya nga masa. So amo na ang challenge... for me, amo na ang challenge sa amon ni Jon. Pero okay lang kay because ang respect niyo sa artist sa isa kag isa, na aadjust yun eh. Pwede niyo ma esturyahan. Biskan sa TV ka or ano, maembrace mo gihapon. ara gihapon sa imo ang pagiging alternative. Sang una sang ginpresent ko na kay boss Vic, "serioso ka direk?" ang point ko lang, diba? namamatay ang art sang impersonation. sino ang naga impersonate na lang? si jon. Si willie nep, si nanette. Ang mga tigulang na naton nga impersonator. kay tanan gusto mag comedy bar. Daw naga-nubo ang ano sang... sang comedy, ang style sang comedy. so iba nga brand sang comedy ang gina explore niya. wasak siya... kis a nagaka star struck ang guest mo, siyempre naga impersonate siya e. pinsaron mo ang naga interview sa imo si Imelda o si Oprah, si tita Mid... si armida. iba-iba. si ate V, si Vilma. Damo siya characeters nga nadevelop namon. Budlay siya isulat actually.

R: ikaw man gasulat nong?

RDG: indi. Si ned. so... budlay siya. budlay siya. ang ano gani ni... gakaubos oras mo kay gina brainstorm pa lang--

R: wala kamu ga depend sa talent lang sang inyo nga host abi.

RDG: eh, given bal an nga si Jon indi siya... old school siya nga...--

R: comedian?

RDG: --oo. so script dependent siya. Indi siya ma improvs. Indi siya... doon din kami nag adjust. e ako improvization ang skill ko sa theater before? improvization nga comedy. Tapos problema ko, ayaw niya ng ganun. Indi siya gusto nga kibuton mo siya nga... gulpi mo ano... one time, ang first namon nga ano gin an namon... gin esturyahan namon. So yun--

R: nag aadjust siya.

RDG: ayun... yan yung ano ng cinema.

R: Nong, sa insights mo lang although namention mo na kagina, may iban ka nga na mention nga parte kagina sa personal mo nga defition sang regional cinema. Acutally namention mo kagina ang sang una nga wala pa sang regional cinema.

RDG: ara na siya actually, pero indi siya narerecognize. Sa subong bal an ang Film Development Council of the Philippines, ang NCCA program sila amo na nga mga cinema rehiyon. Kami ang gintap man sina actually. Ang purpose sang cinema rehiyon, tanan nga filmmakers halin sa probinsya. eh that time sa Iloilo ako naka base that time, so na activate kami. gintipon kami.

R: ahhh.. ano siya, parte sa insights mo nga ginhambal mo kagina. Para sa imo personally, ano ang definition mo sang regional cinema?

RDG: ang regional cinema para sa akon is the way nga ang artist naga paminsar... the way siya mag-think. way of life eh. Like being an independent filmmaker, way of life na siya e. Parang kung rock star ka, way of life mo ang pagiging rock star. ang pagigin regional, kung sa region ka halin basically may influence gid ina siya sa work mo kay dira ang imo roots eh. so ang regional cinema para sa akon, indi siya ang mga festivals. kundi ara na siya sa bawat artist nga halin sa region nga gina embrace nila. kilala nila... gina appreciate nila ang ila pagka... pagka-taga-uma. or pagkataga-Bacolod, pagkataga-Iloilo, pagiging karay-a no? So ang regional cinema sa akon basically indi siya madula kay ti syempre ara siya sa kahit bisan kay sin-o... biskan diri ko ya naka base sa Manila, ang akon works ga relfect gid gihapon sang region ko... ang pagiging Ilongo ko. Apektado man gihapon ang ano. Pero as a structure, it's good nga ara ang... na encourage na ang regional cinema subong sang Film Development Council, CCP, sang NCCA no? At least may ara... may ara na anhon ang mga artists, may kadtuan na sila nga festivals to show their films. Pero sa akon ang definition ko sang regional cinema, ara siya sa bawat indibidwal nga artist, filmmakers bisan diin pa ina siya. Bisn sa America pa ina siya... ara na ina sa imo eh. Natural na siya sa imo. magwa na siya sa imo works.

R: not necessarily nga halimbawa ikaw bi Ilongo ka abi no? Not necessarily nga ang output mo in Ilongo man. Pero kung naga reflect siya sang kultura sang kung diin ka naghalin--

RDG: oo korek.

R: --amo na ang regional cinema.

RDG: for example, bad example... ang... si Suzette Tolero*. Ito TV ito. hindi ito film ha...

Ipakita ko lang kung ano ang influence sang ano... For example ang Amaya.

Gindistort nila ang regional, ang pinaka idea sang ano. Pero para sa akon, indi siya tama pero in a way amo na siya ang bad example nga naga reflect gihapon ang pagiging regionalistic kay si Suzette Tolero* Ilonggo. Ang problema lang ginsulat nila ginresearch maayo. Sala sala ang mga facts. Sala sala ang mga detalye nga naga attempt ka nga maging historical ang show, diba? Pero good thing gina...regional, regionalism ang gina promote niya.

R: so may initiative, galing kulang.

RDG: galing sala, o kulang o bustardize. para sa akon, ok lang din. ok pa rin naman. amo na ang ginahambal ko nga may influence man gihapon. kapin pa kun ang writer mo Ilonggo, ang iya kultura, ang iya ano ma reflect gid na ya sa iya nga ano... like for example si Eric Mati. Bisan maghimo siya sang Tagalong nga... nga pelikula, bal an mo na nga Ilonggo kay ngaa may mga Ilonggo jokes siya nga kita lang ya, within para sa aton Ilonggo ang joke diba? Or kis-a may mga extra gulpi lang makita mo naga karay a or ga-Hiligaynon. alam mo yun? mga nuance niya... naga gwa ang pagka Ilonggo.

R: da gina inject niya subtly...

RDG: so... so regional cinema is buhay na buhay. Buhi siya katama sa mga artists mismo nga ara sa mainstream o hambalon naton, diri sa Manila or whatever, diba? So na distinguish lang sya. abo mo kung kis-a ay ang regional cinema sa probinsiya lang sila ga shoot. Indi. Bisan diin ka magshoot, pwede. Pwede mo himuon. Ara na sa imo eh.

R: So ang primary nga naga determine.. ang naga make up bala sa ginatawag nga regional cinema, ang artist mismo?

RDG: Oo.

R: Primarily, ang artist mismo.

RDG: Oo. para sa akon. Ang artist gid ya eh. Amo na ang nag hubog sa imo mo. Amo na... amo na ang imo nga gindakuan. Point of view mo sa... like kita, ang Ilonggo indi kita mahilig magwa, diba? ang gusto ta lang didto sa balay. Luto, kaon--

R: abi ko gani ako lang...

RDG: --inum, diba?

R: normal na gali sa mga Ilonggo?

RDG: tapos pag weekend, tapos simba mamachoy. Mapuli na sa balay. Or tan aw sine.

Kun magsulat ako, wala ako sang iban nga kwaon nga ispirasyon for a day in a life but kung ano ang experience ko as... ang gindakuan ko... ang experience ko. Maggwa gid siya ya sa imo nga work.

R: pero... butang ta, ikaw bi Ilonggo pero diri ka na ya nagdaku sa Manila. So maubra ka karon sang pelikula --daw ka komplikado no-- kay butang ta karon ma ubra ka sang pelikula nga may Ilonggo language butang ta, pero ang imo nga mindset ya... ang pagpadaku sa imo diri na ya ang lifestyle... questionable ano?

RDG: Amo na ang problem man sang mga PhilAm. Confused nga race ang mga PhilAm. Unless nga sa sulod balay... for example, puro Ilonggo parents mo OK lang iyon kasi gin raise ka sang parents mo ya nga ang Ilonggo nga culture sa sulod balay... ang pamuyayaw niyo Ilonggo gid na ya. Food niyo, Ilonggo gid na ya. May... may... it's a matter of ano... Pero kun diri siya nagdaku, ang effort siguro mas maghalin sa artist eh. Kay as far as I am concerned, kung artist ka gusto mo balikan e. gusto mo ang roots mo eh. Amo gid ina pirimi. Mabalik ka sa roots. So kun serioso na siya nga artist, kag kung gusto niya maghimo sang Ilonggo nga... mapuli syiya eh. Intindihon mo kun ano ang... diba? Kay innate sa imo. Ara na na eh. Ginaobserve mo si tatay mo. Sa timbang niyo. Usually mga Ilonggo ang ginakwa nila nga kasambahay. Para sa akon, indi siya ang structured nga...

R: so dynamic man siya gihapon--

RDG: dynamic man siya gihapon.

R: --flowing.

RDG: Dynamic siya

R: ang gin raise sang panel ko sa akon kay siling nila, eh butang ta parte sa Zamboanga kuno ang esturya pero ang nag direk kag ang mga character mo taga Manila. Daw typical bala nga mainstream nga pelikula. Pero ang esturya is Zamboanga. So kung ako ang pamangkuton, indi ko na siya maconsider nga regional nga cinema kay tungod nga ang mindset bala... ahhh... based sa pag intyende sang outsider.

Pero siguro kun taga Zamboanga mismo ang maesturya sang ila nga esturya, masiling ka nga amo na ang regional cinema.

RDG: Depende eh... Pareho na, kun e shoot siya da... daku ang ano ha... daku ang aspect sang milleu or location or ang story mismo. Maskin hambalon mo pa nga ang artista, artista na sila eh. Mainstream ang ano eh consider mo nga ma kwa na sila ya sang artista nga mainstream. Kung independent... kung independent film ina, ako i'll go for ano.. kung ako direktor sina, ill go for authentic nga local nga actors. Pero since nga pang mainstream ina ahhh... kwa sila sang mainstream. Pero para sa akon, regional cinema siya gihapon kay bal an mo ngaa? story sang region ina eh... wala man sang uthentic o pure. Bullshit ang nahambal nila nga purist. Wala sang puro eh. Wala sang absolute diba? Wala sang absolute... absolute truth. Or perfect nga regional cinema--

R: interaction siya gihapon sang nagakalain-lain nga kwan...

RDG: --oo. actually, kun tan awon mo tanan man kita part sang... regions.

R: melting pot gani kuno ang Manila eh..

RDG: that's why. Rooted siya katama.

R: So number one, artist. Number two, content.

RDG: e kompara mo siya sa point of view as auteur, lain ang director sang auteur eh. ang auteur bal an, amo na ang may total control ka sang film mo. Mga Italian filmmakers. Controlled nila ina tanan... sulat... amo na bala. controlled nila ang cinema. sa auteur ang ginahimo sina ya nga pagwaon niya gid ang iya nga...

R: daw hindi, daw hindi na applicable diri sa systema sang film industry diri sa Pilipinas. huo. wasak na na ang film industry naton. Patay na siya actually eh... diba?

R: sa subong nong... 2nd question. 2nd to the last... sa subong, sa panan aw mo diin na subong ang regional cinema sa Pilipinas. Although namention mo na kagina nga ara siya--

RDG: ang regional cinema?

R: --ara sya everywhere

RDG: actually siya ang naga influence sang ano... siya ang naga influence sang mainstream cinema. For example, ano ang mga patok nga mga pelikula? Aswang.

Diin halin ang mga story nga ina? Sa uma. diba? story sa enkanto; mga tumawo. Diin ina halin? sa uma. So dira mo makita ang ano... bisan sa literature... bisan sa diin nga ano... ang ang influence sang... pareho lang na eh. kay bal an mo ang idealism, stories, ang tradition, ang oral... it goes beyond sang location o boundary o whatever. so, para sa akon influence... region... region gihapon ang naga influence sang ano... It's because nga ang mga... o, ang mga serena subong ang patok na patok diba jesebel. diin ga pakita ang serena? sa probinsya...

R: malamang indi sa manila bay.

RDG: indi sa Manila Bay. ****laughs**** mapatay siya polusyon diba?

R: luwas pa sa mga rapist ****laughs****

RDG: diba? basically, ano eh... ang naga dictate actually sang ano... regional. like ang issue man sang ano... like ang usapin sang ano... Karay-a at saka Hiligaynon, mother language naton is kinaray-a pero ginbustardize... sang thing lang man sang ano... concept sang mga... concept sang mga regions nga na bu-bustardize sang mainstream.

R: so panan aw mo, gina bustardize nila kay kulang sila sa pag-intyende or mas--

RDG: mas... indi nila na ano... nabatian lang nila. or diba? or na... wala nila na ano siya eh na sala siya because naga create siya sang new... bag o pa gid nga art form kag sa language diba? Ang kinaray-a ginbustardize sang... ang hiligaynon, bustardize nga kinaray-a. ginsakutan siya sang--

R: spanish...

RDG: --spanyol nga ano... so nag create sang bag o nga... same thing man. same thing man sa mga ano... like for example, ang mga aswang nga concept... like ang gina explore ni erik mati, ang "Aswang chronicles" niya. Aswang yan. konsepto ng ano iyan. Basically, Ilonggo 'yun kasi Roxas or ano... amo na ang bantog sa aswang. diba? so ginbustardize niya na in a good way kasi nagcreate siya ng aswang sa syudad. Like ang... Siquijor for example, gina ano sila nga... ang ano nila is kulam... what if ang magkukulam ara sa syudad. So bitbit mo na ang ano mo... kosepto--

R: konsepto lang ang ginkwa mo. Gindala mo diri. Gintan aw mo kun may bag o nga magwaan nga output.

RDG: --Yes. Yes.

R: So ang pagiging purist kis a indi man siya tama in a way. kay ti hambalon mo, "ay hindi man na amo..." ay hindi. good na siya kay naga create ka sang bag o e. Amo na biskan mortal sin ang ginhimo ni Suzette sa Amaya as a writer, para sa akon good siya. at least biskan paano aware sila nga, "Ay may... meron pala sa ano..." although sala-sala gid man. Ok lang iyon. para sa akon, ok lang yun. Ganun talaga.

R: e-improve na lang sang later generation nga may time. kay kun kis a restricted man sila sang production constraints eh.

RDG: that's why budlay... budlay siya nga ano... pero regional cinema... regional cinema, region ta na. like kita, indi man kita tumandok sang Manila pero ari ta di... diba? Ang works ko diri siya.. diri siya gina pagwa. Ang iban nga film ya mapagwa mo sa iban nga countries. So ma ano nila... ma realize nga "ahhh... okay ito pala yun." yun yun eh. parang ah... amo na gani nga powerful katama ang film o ang cinema. it's because like halimbawa ang regional cinema... ang regional concepts bitbit naton, hindi lang naton ma share within sa aton, kundi pati man sa iban--

R: plus nga makita pa bi sang iban nga mga foreign outsiders.--

RDG: --yes, maintindihan nila... then ma start sila nga mamangkot. "ngaa amo na?" indi na amo sa ila eh so... they will start to inquire.

R: indi lang gali, amo sina ang Pilipinas. kay kun kis a diba puro Manila lang ang makita nila sa kwan...

RDG: indi lang squaters area. indi lang payatas.

R: te sa future nong sang... paano mo nakita ang regional cinema sa... ang bwag damlag kun may ara man kay ti daw sustainable--

RDG: may ara...may ara siya pero ang... paano ba? paano ba? ang dream ko lang ma mainstream ang regional cinema. which is problem man gihapon sang... problem gani sang independent films. kay te ang independent... ang independent film audience lang man gihapon ang nagatan aw sang films from the regions diba? So... amo na... tani ma mainstream siya kay... although damo naman ang mga na mainstream nga regional... indi siya regional cinema per se pero ang gina discuss niya ay concept sang regional... Aswang chronicles, Shake Rattle and Roll.

basically, aswang na ano... regional na eh. indi na iya pwede e claim sang mga Tagalog.

R: correct. wala ina sila eh.

RDG: kay ang mga aswang nga amo na... wala man na ya aswang nga halin sa Sta. Mesa. Ang aswang ya kun sa diin man na nga parte sang Luzon... regions man ina gihapon. So sana may... pero okay subong kay te may platform na nga ano... kumbaga may pwede na sila pagwaan sang mga ano (films) nila kay may program na ang ano.. for regional cinema.

R: so parang hambalon ba naton nong nga pareho sang level of acceptance nila sa mainstream kag sa regional cinema?

RDG: sana.

R: amo na ang gina wish--

RDG: sana. exposure.

R: In terms of audience--

RDG: ahhh.. pero ang adience... hapos... mas hapos ka maka educate sang ano sang audience sa regions para sa akon. for example,kami sa Guimbal... 2004 nag start kami... diba may bantayan festival kami. may bantayan video festival kami. may film fest kami nga amon before pa nag ano ang... 2004 pa lang. 10 years na kami. Pila pa lang ka years ang--

R: cinemaone kag cinemalaya, no?

RDG: --halos dungan dungan sila. pero kami gin organize siya sang.. gin organize siya sang community.

R: ano na mga scholars na?

RDG: Indi. workshops lang yun eh. workshops lang. paran daw mowelfund ang style. Kung sino interesado... naghatag ako workshop...

R: ...ikaw gali nong ang nagdala sang consiousness... at least sa Guimbal?

RDG: oo. at least sa Guimbal. Pero biskan sa Iloilo. Te sang time nga nag pagwa ako sang Timawa Meets Delgado... may regular screening kami sa SM. Budlay siya e mount kay te independent ka mo. Pero you have to tell your story. Kinahanglan mo mag start. Diba? Kinahanglan may mag start. Yun sila... si *Jonard... damu filmmakers nga nag start. Si Jonard Pueblo, "Dagyang". Ayun, 2003, 2004 nag

screening kami. Hatian na lang kami sang SM o Robinson's. Diba? So ah... sa Guimbal, wala mga ano... mga locals. Damo na sila nahimo na films. Nagdaug na sila sa Gawad CCP. Para sa akon, sa isa ka semana nga festival amo na ang pinaka puno. kakadto ka sa plaza Guimbal diba? Daku daku ang amon stadium diba? Pag film fest night, usually mga second or third night, puno na siya part.

R: kay sin o machinery na man?

RDG: wala. local. tapos sang first festival, gina invite ko ang mga directors from Manila nga mag tudlo for free. pleti lang. accommodation. kaon. Happy sila himuon ina kay at the same time nga naga tudlo sila... naga learn man sila. na inspire sila in a way. Sa work namon, drain ka na eh. Burn out ka na.

R: kinahanglan nila sang bag o nga experience. Bag o nga outlook abi.

RDG: Si Peque, Si *Lori

R: nakadto na si Peque sa Guimbal?

RDG: oo. sa first nga ano, first nga--

R: handom ko man na tani nong mo galing nabatian ko subong ang movement nila didto sa Iloilo daw bation na. Ang cinema Ilongo bala na. Te siling ko daw mayo man. Daw lipay man ko nga may ara na na gali subong.

RDG: 10 years na nga kami eh... more than pila na ka films ang na shoot sang mga bata.

R: Pero ang ginahambal mo sa akon kagina nga tani anf regional cinema magkalevel na sila sang mainstream cinema--

RDG: not necessarily nga level. Exposure... nga ma expose sila sa mainstream. Pero para sa akon, ang challenge ara sa artist. Ara sa amon nga ara sa mainstream. Kay pwede ko e promote and regional cinema through my works biskan diri ko siya e shoot sa Manila--

R: nga wala gacadula ang authentic gid abi--

RDG: amo na ang problema. avoid ta ang authenticity nga ginatawag. kay wala man sang puro. amo na usually ang... amo na usually ang grounds sa debate nga maghamabal ka regional dapat authentic or whatever. Avoid ta lang na siya. ang importante ang impluwensya. Para sa akon ha, ang impluwensya halin sa aton nga amo ina nga story or idea, concept. Kay kun authentic, damu sala. **laughs**

indi mo gid na siya ya makwa o mahimo nga authentic. Una una, for example ang factor sang artista. Indi man na siya ya Ilonggo. For example --

R: pero ang gina namin ko bala ang ginhimo ni ano.. Richard Some bala sa "Yanggaw" haw nga magluwas kay Tetchie Agbayani... kung kaya pero daw kabudlay gid--

RDG: huo.. mabudlay mabudlay--

R: --e achieve especially kung gusto mo siya e expose sa mainstream.

RDG: Hapos lang ang mainstream nga ano... horror kay amo na ang... biskan ano man na ang ano basta horror, may appeal siya sa audience. OK lang na siya. Pero recognize na katama ang regional cinema subong. ...ok na siya in a way kay ara man ang support sang... damu ang naga support sa regional cinema. especially ang mga best film sang subong nga dekada halin tanan sa regions--

R: or kung hindi man, ang mga direktor nila--

RDG: --regional ang concept. para sa akon okay na siya. Future... bright ang future. Ang advantage bal an sang filmmaker or writer nga halin sa probinsya damu... expose kita sa ano... sa damu nga esturya compared diri. Notice ko lang ha ang bata diri ya sa Manila, TV lang eh. Kung ano lang makita nila sa TV... mabasa nila. sa aton ya sa probinsya damu esturya eh. "uy, si amo ni... indi kamu da magkadto sa balay kay..." tapos at the same time pirmi brown out sa aton. kag kun brown out wala ka choice kundi mag esturyahanay kamu.

R: so ano ka, shut off ka sa--

RDG: exposed ka sa

R: shut out ka sa media. i mean, indi ka amo sina ka exposed sa media pero--

RDG: damu stories nga makwa. for example sa... Tinagong Dagat sa aton nga lugar kuno sang mga tumawo hambal nila. Ano gani na? Higantes... nga ang folklore dira nga amo ina ang lugar sang mga tumawo. Ang mga tawo nga halin dira mga tumawo gali na sila.

R: tapos kun pamatian mo ang esturya nila daw tuod tuod no?

RDG: oo... May neighbor kami bal an sang una nga gina isyuhan na sila nga aswang kuno sila sa Barangay. Pero good friend ko ang... daw kalaro ko ang bata. Nalooy ko sa iya kay... Pero subong wala na sila gina bantugan kay bal an mo ngaa? overseas na siya eh. damu na sila kwarta. ... Gina brand ka lang sang society mo

bisan indi ka sigurado nga ang nakita mo ilusyon lang siya o what. ... sarado na ang utak mo eh. ... wala mo pa gani makita kung ano.

R: Pero nong ikaw, personally as a direktor ang intensyon mo gid ya is naga direk ka naga ubra ka sang pelikula as ikaw, Ray Gibraltar or as ara gid na pirmi ang pagiging Ilonggo mo nakatapik gid na?

RDG: naka tapik gid na siya ang pagiging Ilonggo ko. Indi mo na siya ya maseparate. Bisan gani ang mga...kay part na siya sang pagkatawo mo mo. Amo lang na galing ang problem, bisan Ilonggo siya pero diri na nagdaku sa Manila. Pero pamatyag ko may koneksyon man na gihapon bal an mo ngaa? gabakasyon man na sila gihapon. Like siya (referring to son), gina make sure ko gd na nga every summer maka puli ka gid ya sa uma kay lain ya ang ano mo... lain ang... lain ang paminsar. for example lang ang language. kun diri ka sa manila tagalog ka lang, english ka lang. Amo na gani ang hambal ko sa iya. tun an mo maayo ang... tun an mo ang karay a. Kun ara ka to sa aton, piliton mo nga maghambal ka kinaray a. piliton mo maghambal ka hiligaynon. tapos at the same time, ginatudluan man siya ni nanay niya maghambal Bicolano... so advantage niya yun nga... mas lapad, mas damu lingwahe nga nabal an.

R: kag makarelata mo ang mga tawo nga naga hambal sina. kay in a way kung napansin mo nong mag esturya ka.. pareho sadto nga wala mo gincompromise ang language sang imo una nga pelikula sa cinema one, ay sa cinemalay kay ambot lang kun tama pag intyende ko, kung islan mo siya sang tagalog--

RDG: ma iba na ina siya

R: --maiba. yes. yes.

RDG: ma defeat ang purpose ngaa ma shoot pako. ang purpose ko gani nga mabatian ang amon language kay para sa akon music to my ear. ang karay a, music to my ear. nami mamati karay a diba? nami maghambal karay a. nami pamatian. bisan diri ka sa Manila kun makabati ka daw ka refreshing... ngaa e compromise ko? so basically, amo na ang... amo na ang akon. indi man na siya ya madula sa imo. indi mo ma separate ang imo... ang pagkatawo mo sa imo nga pagkaIlonggo or whatever nga region... daku nga part bal an. amo na bala... amo na nga happy ko ya as indi amo sina ka fulfilled no pero atleast ako bal an ko rooted ang... nga kun

ano man ginahimo ko dapat rooted siya sa akon... akon roots diba? sa kultura ko as Ilonggo. kay clear sa akon mo. gintake time ko siya iya nga ginpangita sang time nga ginadevelop ko pa lang akon craft diba? asta subong diba? kaya dapat nagabalik gid ako dapat sa kung ano ako. wala ka man sang iban nga kwaan sang inspirasyon mo o hugutan kundi ang kaugalingon mo. teh Ilonggo ka eh.

R: Ang isa abi sa side bala nga ginatan aw ko man sang pag sulat ko sang thesis nga ini kay siling ko basi ining mga regional director nga ini or ining mga direktor nga naga-ubra sang pelikula in their dialect or in their language nagaubra lang gid sila kay gusto nila testingan kung ano pa ang iban nga posibiladad gamit ining film pero not necessarily nga tungod kay influenced gid sila ya sang kultura nila. So base gid sa imo nga ginhambal subong, budlay gid siya e detach from the artist.

RDG: oo. indi mo siya ma detach. kay ang pag... amo gani na ang pag attempt ko pa lang nga e fight out nga mag karay a ka.. nga mag hilgaynon ka sa pelikula--

R: klaro na ina nga statement--

RDG: --daku na ina nga bagay nga... ginagaan mo boses ang regional filmmaking... regional cinema as language.

R: so generally nong, aside sa ginhambal mo last nga ang artist indi gid ma separate sa iya nga kultura. another thing is... not necessarily nga in the language gid siya. there's no such thing as authentic

RDG: oo, kay na pass on na ina eh. bisan pa inang abi ta authentic indi man na amo siguro. Bad example, ano gid bala itsura ni Christ? kung katoliko ka... ginhimo-himo lang na ya sang artist. para may ara lang da sang basehan pero indi man na amo na ang itsura... tuod tuod gid nga itsura. Same thing man bala nga maghambal ka nga ano gid bala ang Ilonggo? ano gid bala ang authentic nga... Wala ka kabalo. wala kita kabalo kay gin pass on lang na siya.

R: so ang pag ityende mo ya sang kultura mo... ah kung ano ang kultura nga gina live mo depende na sa pag intyende mo.

RDG: kung pano ang pag ityende kay kung pano ang pag ano sa imo. kay te wala sang authentic... para sa akon, wala sang authentic. on its way nga pakadto sa imo ang esturya nga ina may bahid na ina sang iban. may influence na ina sang iban kung paano niya ina gin esturya. Dugang-duugang lang... buhin-buhin. same thing man

ina siya sa culture. same thing man ina siya bsan sa language. as an artist, ikaw magbutang ka sang imo personal observation. ...like for example ang nabal an ta nga itsura ni Jesus Christ, basically ano lang ina interpretation lang sang artist. wala sang ano eh.. wala sang facts nga mag back up sina. Pero bal an ta lang nga nag exist siya through oral tradition. pero pag-abot sang panahon... nagiging impure siya.

R: pero kung tan awon mo si point A, tapos point B, C, D--

RDG: malain na

R: --ang interpretation ni A sobra na kalayo pero naga evolve--

RDG: pero basically, iisang man na gihapon ang pinaka concept. like ang aswang diba? ang iban ang aswang film concept diba? ang iban ang gahimo baboy, ang iban naga himo ido. Example lang na ano... esturyahan niyo, "Ay si ano nahulog sa hagnan". pag abot sa piyak na balay kund diin na siya tarug nahulog siya sa atup. diba? Oral siya nga pasa-pasa.

R: ano una sa pag itnende.. pangaduwa sa interpretation--

RDG: correct -- so malain gid na siya... amo na hambal ko nga ... wala sang bisan ano nga culture wala sang pure... wala sang absolute. on his way pakadto sa imo ang truth nga ina naga bag o.

R: ... daw gin ano mo lang nong. daw gin affirm mo lang ang akon nga hypothesis. ang hypothesis ko nga ang pag produce sang pelikula sang artist is always influenced by the culture.

RDG: oo.

R: although may personal nga pag interpret pero indi gid madula o ma detach.

RDG: indi gid na

VII. REMTON ZUASOLA (Cebu)

Remton Zuasola (RZ): [on his motivation to produce his first film] ano ba? siguro yung... kasi batang-bata pa lang ako parang alam ko na kung saan ko gustong pumunta. so parang early on, since high school days, alam kong gusto kong pumasok sa mundong ito [film industry]. oo pero yung first gusto ko talaga maging investigative journalist. lumaki kasi ako sa panahon ng... nanonood ng... yung

talagang sa Philippines ay yung investigative journalism ay talagang maganda pa. Hindi gaya ngayon parang medyo hindi na siya kasing strong noong mga 90s. nangarap din akong pumunta sa gyera. magreport ng tungkol sa gulf war; mga gyera sa Mindanao. yun yung gusto ko talagang ma achieve noong i was younger. but eventually, i learned na parang there are certain limitations sa story telling; doon sa realistic na pag portray mo sa story. na realize ko na gusto kong idagdag ang sarili kong pananaw; sarili kong flavor kumbaga. Parang gusto ko siyang kulayan based on how I want it no? ...nag explore ako on other means to tell stories, hindi na yung tipong mala documentary. so... hindi ko alam pero nagkataon lang talaga na bumagsak ako sa advertising. yun yung college course ko. so yun parang na amaze ako na ito pala yung hinahanap ko. parang i could create a world and make a story na parang pwede kong dalhin kung saang direction na gusto kong puntahan nung story; ang characters. so natuwa ako doon. parang para sa akin, freedom eh; freedom to create something na out of nothing. yung roots ko kasi hindi naman... I grew up in a very humble home. Hindi kami mayaman. hindi kami... parang nagkataon lang... siguro swerte na rin na naka pasok ako sa school na medyo para sa mga high-end na mga tao doon. pero parang blessing in disguise na rin... na parang marami akong natutunan eh, sa advertising na nagamit ko sa paggawa ng films. pero yung roots ko parang grassroots pa rin na parang lumaki akong mahirap... yung neighborhood namin. yung pinagdaanan namin; and eventually growing up. na parang typical Cebuano talaga. Yung culture. Matagal din kami bago nagkaroon ng TV. siguro high school na ako. pero noong lumaki na ako talagang radyo yung source of info; source of entertainment. so parang nakuha ko din yung maraming influence doon sa mga radio drama na mga Bisaya na [I] listen to before. in fact my new film soap opera, one segment of it is based on a radio drama character na tumatak sa akin since bata pa ako. ang super hero na... batang super hero na si Ramin. malaking part of me growing up yung deep connection sa masa; sa reyalidad. so nakikita din yun sa films ko na hindi siya -- mahirap e explain. [less exposure sa national media] Oo. parang nandoon lang ako confined doon sa... parang local flavor talaga; which before I [thought] was my handicap but eventually i learned

na iyon pala ang strength ko as a story-teller. i believe na yung stories namin na very unique and very specific and very personal which makes it universal in a way na rin. Parang fate or destiny na rin yun na nandoon ako sa batch namin na halos [lahat] kami nag turn out na filmmakers. so mga batchmates ko sa advertising like Peter Villanueva, Keith Delegero, marami pang ibang nasa Cebu lang. we influenced each other. Ito din yung taon, 2005 na nagstart ang resurgence ng Independent cinema ng Pilipinas. parang kami kami lang doon eh pero dito namin unang nakilala na meron pa lang Lav Diaz; meron pa lang khvan dela cruz; meron pa lang mga filmmakers na gumagawa ng film beyond sa mainstream. parang unti-unting namulat kami. kasi all these time they try to bring in indie films doon sa Cebu. nagvolunteer kami, nanood. Pwede pa lang gumawa nang hindi mahal; hindi parang komplikado na studio..

Teddy Co (TC): [what] examples of films were shown then in cebu?

RZ: I saw "Evolution..." I was one of the survivors... doon ko na meet sila Rox Lee. This is the movement during that time. parang ito yung mitsa ba. Doon ko nalaman na may Raya Martin pa. meron ding mga bata na gaya namin na parang nag-uumpisa lang na parang OK ah. if they can do it, naisip namin na parang kaya din namin. kasi nga nangyari siya na parang sabay-sabay kami na parang yung drive namin medyo mas merong fire, kasi marami kaming nag-umpisa together. Hindi ko maimagine kung ako lang. parang mapapagod din siguro ako kung ako lang isang nagpush noon eh. parang "uy, gumawa si ano ng ganito; gumawa si ano. tulong tayo, tulong." so we started out like that. parang tulong tulong sa maliliit na shorts. towards the end of College, I started to make short films. and then nag cross over din ako doon sa isa pang film school doon sa Cebu, yung Big Foot. kasi mostly sa kanila nag enroll din doon so parang band wagon na parang "sige try natin." yung Big Foot kasi [sobang] foreign yung philosophy. there was a time na band yung tagalog o bisaya na short films na gawa ng students. dapat English talaga. kasi yung mentors mga foreigner. most of the students na iba are foreigners. so parang nahirapan silang intindihin yung gawa pag parang hindi in English. Kami din parang culture shock na parang... plus yung tinuturo Hollywood style. tapos yung equipment sobrang high tech. pag labas namin sa

film school balik sa zero kasi yung mga tinuturo hindi applicable sa kung anong situation namin. wala kami noong mga equipment doon sa school. the story that they try na gawin namin hindi din applicable kasi parang yung sensibility is very canned. so hindi siya fully na utilize. balik din kami sa basics kung paano kami [then]; yung stories na meron kami; yung equipment na meron kami; yung pera na meron kami. yung film school na iyon hindi siya naging source of knowledge. parang naging meeting point siya. doon kami nag converge lahat. kasi yung grupo namin sa school kami lang yun eh. kunti lang kami noon. Noong dumating kami doon sa film school na meet namin yung iba pang Cebuano filmmakers na beyond sa barakada namin. Meron pa pala like Roel Antipuesto; like Publeo Briones; older, Tessa Villegas. Parang yung film school, doon kami nagtagpo lahat. nag usap kami and we had the same sentiments. "we're wasting our time here." hindi siya swak sa kung ano man yung kailangan namin; ano man yung at that time [hinahanap namin] oo. Sabay sabay din kaming umalis at gumawa kami ng collective na we support each other. informal. kasi during that time magulo din sa Cebu. kasi meron ding mga older siguro in their 50s or late 40s. meron din silang mga grupo grupo na film something group. they try to recruit us wala pa kaming alam so.. tapos nag aaway na yung mga grupo nila. kami we were caught in between.

Researcher (R): are they producing mainstream type of films?

RZ: wala. wala rin lang. parang film club.

R: may attempt na bali to promote the awareness of film

RZ: oo pero ang ano nila, they try to hold as many young people in their group. parang naging political yung.. kami yung nagugulohan. we want to make films pero here we are caught in this... hindi rin nag work. so umalis kami. ok let's out of this mess. let's just work together without... walang leader. tayong lahat equal. so yun yung system na nagwork sa amin for so long until now. kasi kung merong leader, may nag o-oppose talaga. parang kinu-question yung leadership. walang name, walang leader. tayong lahat pantay. kailangan mo ng tulong, tutulungan ka namin. parang naging informal siya na group. very tightly knit. we support each other lang talaga. so yun yung umpisa. kasi yung resources namin maliit lang. like so

and so has camera; this has light; this may sound. parang tinipon na ang lahat. so yun yung umpisa. doon ako nakagawa ng sarili kong films sa systemang yung. i also met my first producer there, Tessa Villegas in that group. i still remember Jerold was still in Cebu at [that] time. nag-umpisa ako na parang wide-eyed lang. the older folks in our group parang sila yung nag guide sa amin. nakikita nila ako na gumagawa na talaga ako kahit noon na kahit super low tech..

R: yung mga films na gawa niyo dati for film festivals?

RZ: wala. gawa ko lang. wala lang. meron kasi akong theater group. nagsimula ako from high school until early college. meron kaming theater group sa community namin, mga youth din. noong nag try akong mag cross into making films, sila din yung mga artista ko; mga crew; mga propsmen namin naging production designer na. parang nag cross kaming lahat. so up until now this theater group is still my circle sa Cebu sa pag gawa ng films. tinuruan ko silang mag camera work; lahat lahat, ilaw. kasi yung group namin kulang din kami sa tao. yun yung theater group na maliit, dinala ko doon sa circle. sila na yung all around talent, crew. kung ano ano pa. doon kami nagsimula. sobrang liit lang na community. noong nagstart kami, walang bayad lahat. volunteer; pakain. sila Roel Antipuesto, Tessa Villegas, sila yung nag simula sa akin na tumayo, p-in-ush ako. that's how i started. people start noticing my works. kahit wala siyang festival, kahit hindi siya shown anywhere. Kami-kami lang nanonood. parang meet up, meet up. Hindi pa masyadong malakas ang youtube noon eh. Ako hindi din ako masyadong high tech na tao. so gawa-gawa kami. noond ang ibang tao. sabi lang, "Remton, galing ah. Ano bang next project mo? Sali ako." So ine-explain ko sa kanila ang plano kong gawin. Parang "sige sali ako. anong kailangan mo? Kailangan mo camera?" so may mag vo-volunteer na o eto hiram mo itong camera ko. o mag volunteer ako mag work, walang bayad. In Tessa's case, my first producer, "Remton, magkano ba kailangan mo to produce this film?" Sabi ko, "kung magkano lang meron. Pagkasyahin natin." So doon na nagstart. Pero naging goal ko talaga na kung magkano yung shine-shell out ng producer kailangan siyang ibalik at least break even. Nag make effort na ako na isali siya sa festivals. Para at least manalo man lang para may maibalik sa producer para meron ulit kaming panggawa. Yun yung

system namin ni Tessa. Naghahanap muna kami...kung saan siya pwedeng isubmit, local festivals. Tapos tinitingnan namin kaya naman. sige go. push lang. So nag attempt pa kami ng animation. meron pa kaming yung sa Sinulog, first namin na join. Pero yung first talaga na short ko na medyo popular is yung "To Siomai Love". Katuwaan lang talaga ng barkada namin yun. Yung grupo ko sa theater namin, sa TISA kung saan ako lumaki.

TC: Paano ka naman naghahanap-buhay?

RZ: Naging TV director ako. After graduation doon sa advertising, nag jump ako sa TV. local channel. Though I started out as an editor. tapos a few months naging production coordinator. after a few months naging director na talaga. Travel show. so nag-travel ako all around Philippines. Shoot shoot lang. I did that for three years. So on the side gumagawa ako ng mga shorts. Parang napagod din ako sa TV eh. I graduated 2005 until 2008 yun yung gawa ko and then napagod din ako sa TV. Nagresign ako. Iniisip ko nga parang suicide eh. binitawan ko yung day job ko kasi gusto ko talagang... so nagresign ako. natakot ako. patay magugutom ako neto. wala lang. parang free fall lang talaga. parang tumalon lang ako na parang walang... di na ako nag look back. 2008. ito yung inumpisahan kong gawin... nag focus na talaga ako sa short films.

R: How do you support your daily--

RZ: rumaraket-raket. freelance na directing. meron din akong mga commercials.

Paminsan minsan nag direct din ako sa TV pero episodal. hindi yung full time na araw-araw kang pumapasok. [yung nangyari sa akin] once a week lang yung shoot.

R: sa ngayon po, ano ang occupation ninyo aside from making films?

RZ: Noong nagresign ako from TV, sumunod din yung mga kasama ko sa station.

Gumawa kami ng company namin. This was also the time na ginawa namin yung 8 thumbs. Ito yung pangalan ng company. Kasi apat kami tapos two thumbs up so parang eight lahat so... ginawa namin yung production company namin. ito yung bumubuhay sa akin ngayon; yung production company namin. [ang eight thumbs ay] legit talaga. fully ano na corporation. Hindi naman siya masyadong malaki pero sa Cebu ito yung parang leading na production house na gumagawa ng

commercials. Ito sa Cebu, tapos may isa pa kaming competitor yung Above The Line Productions, mga kasama ko din sa film; like sila Roel, sila Gigi. Nasa kabilang bakod sila pero friendly competition lang.

TC: Sino ba yang apat na yan?

RZ: Ako, tapos mga classmates ko din sa college: si Darsi, si Ayden, at si John. Hindi sila masyadong ma film; sa advertising talaga. Galing kaming TV. hinati namin yung trabaho: ako sa creative, ako yung nagsusulat. ako yung gumagawa ng concept. ako yung nag-di-direct; Yung Darsi yung nag-eedit; si ayden special effects, graphics; tapos yung John, siya yung marketing. So hati yung trabaho namin. Siya din yung nag-manage sa pagpapatakbo ng company. Ako film talaga pero kailangan ko mabuhay eh kaya merong advertising side.

TC: Nagtuturo ka din diba?

RZ: Nagtuturo. pero hindi ako mabubuhay sa pagtuturo eh. Part-time lang yun. ang liit din ng sahod ng teacher. isang subject lang yung tinuturo ko. tapos every second sem lang. ginawa ko siya kasi kailangan gawin. kasi yung tinuturo ko, directing and acting na subject sa University of San Carlos na ngayon ay nag-offer na ng film. Dati wala pa. Kaya napunta ako sa Advertising kasi walang film. Ngayon tinuturo nila Cinema. Parang Fine Arts, major in Cinema. Naoblig na rin akong mag-turo kasi walang ibang pwedeng magturo. Naawa din ako sa mga bata na parang... yung paki-usap ng dean eh, "Remton wala kasi kaming makita talagang someone na qualified na willing din na mag-teach. Kasi meron ding iba, pero hindi College graduate; hindi rin qualified na mag-teach yung ibang mga filmmakers. Sige. kaya tinanggap ko. Gusto ko din naman kasing ma-share kahit kunting knowledge na alam ko doon sa mga students.

R: Yung ibang mga kasabayan mo hindi na silanag explore sa institutional training?

RZ: hindi. hindi na. [ok na sila doon sa paggawa] Oo. Yung iba, sila Keith, sila Victor, wala naman sa Cebu. nandito na sila.

RZ: [on usual challenges that he encountered in filmmaking] aaminin ko hindi talaga ako technical na tao. parang yung bias ko nandoon talaga sa creative eh. at that time, sinasabi ng mga tao technical [yung challenge] -- parang dehadong tayo technically.

Pero sa akin parang, "ok lang naman..." **LAUGHS** Yung story kasi yung mas importante sa akin. Hindi talaga ako nag worry na panget yung camera ko. Kahit anong camera ibigay sa akin, sge shoot tayo.

R: Hindi ka limited ng technology--

RZ: Oo. Tapos noong nag umpisa ako, wala talaga akong gadget. parang yung puhunan ko talaga is [kwento] lang: ballpen, paperl. wala nga akong laptop, walang camera, walang kahit ano. wala lahat. galing lang sa mga tao lahat.

R: Hindi mo ba na experience na nandiyan na yung shots pero wala kayong pang-edit?

RZ: Merong ganoon. [pero hindi ka nag wo-worry doon?] Hindi. Yung mga tao kasi yung nag-a-approach, "Remton, may kwento ka bang gusto mong gawing film? May concept ka ba? Ano ba ang next [project] mo?" Sasabihin ko, "Ganito... ganito ang kwento, ganito." "ahhh.. ang ganda ah.. sige ano ba? ano ba ang maitutulong namin?" so parang yung naging puhunan ko talaga ay yung esturya lang at saka yung isusulat lang. wala pa nga akong script eh. kasi at that time, hindi ako marunong sumulat ng script. nasa utak ko lang lahat. tapos sasabihin ko lang sa mga tao, "uy! ito ang character mo... ito ang character mo.. ito ang character mo" Usap usap. usap usap. tapos sige gawin niyo nga tingnan ko. So e-pe-perform lang nila jan. Tapos medyo hindi ko gusto yung ano... parang adjust adjust lang. tapos mag maayos na shoot na. Kaya nga naging perfect partner ko sa paggawa ng film si Christian Linapan. Siya yung DOP ko ever since. Parang balansi kami eh. Matechnical siya. tapos creatively, magaling din yung utak niya. nagsu-suggest din siya na hindi ko nakikita yung other sides. unti-unti akong natuto. natuto ako along the way. Pabaliktad yung proseso ko. Parang ginawa ko na siya, saka ko pa e le-learn. Eventually, nag basa ako... nag-research ako. "ahh yun pala yung ginawa ko..." parang "ito pala ang tawag doon". pero nagawa ko na siya. Parang hinahanap ko lang yung mga labels kung ano yun. Kasi hindi ko matatawag ang sarili ko na film-schooled. kasi wala akong formal training sa film. Parang kapa-kapa lang. Yung one long take nga eh... parang... diba ang daming theory sa one long take. ang daming kung ano-anong explanation. Pero noong ginawa ko siya wala talaga sa isip ko yung mga theory eh. Ginawa ko lang siya kasi feeling ko yun yung natural na paggawa. Kasi nga theater yung background ko eh. yung

theater walang cut cut eh. Uupo ka lang doon tapos manonood ka lang mula umpisa hanggang matapos. Noong nagtransition ako sa film hindi pa nabura sa akin yung process ng [theater] na isang anohan lang. Pero of course meron akong kunting background kasi advertising nga eh. gumagawa ka ng commercials sa schools... Pero noong gumawa na ako ng something na gusto ko, parang lumabas lang siya nang kusa na parang yun na. Parang tinuhog na siyang ganoon. Mas natural sa akin yung one long take. kay sa yung sa putol putol. in a sense na yung progression ng emotion ng mga characters tuloy tuloy. Wala siyang halt. parang nakikita mo talaga na galing siya sa neutral, magagalit siya, tapos bababa yung emotion naturally. Yun din ang na notice ko sa audience, pag nag-umpisa silang manood ng one long take pag na hook na sila doon sa start mahihirapan kang bumitaw eh. Kasi sumakay ka na eh. parang ang hirap bumaba. Yun ang nagustohan ko sa kanya [one long take]. yung process na aantayin mo talaga kung ano ang mangyayari. kasi walang cut eh. walang tinatago sa iyo eh. [pagod na pagod na yung mga artista] Oo. ang dami ngang tumatawa eh kasi short films ang ginagawa kong long take. [sa short films pa lang] long take na. doon ako nag umpisang mag experiment doon. "To Siomay Love" is one long take. Yung "Kurtina na Pula" is one long take. Pero gumagawa din ako on the side ng mga cut cut na ano... pero yung one long take talaga ang pina ka paborito ko. iba yung excitement sa akin na parang mag wo-work ba ito o mag-f-fail. yung "To Siomai Love" ang tagal na noon, 2009 pero ang dami pa rin mga na me meet ko ditong mga tao humihingi ng kopya. Ewan ko. parang malakas yung dating nung film na iyon eh. kasi para siyang romantic na parang chance encounter. nagkita lang sila tapos nag-usap usap tapos na in love. ganun ganun. kumakain sila ng siomai kaya "to siomai love". Iba rin kasi yung sinasabi kong one long take. may charm siyang kanya. na parang organic; na parang na ho-hook ka talaga. [more one long take in the future] in the future. Pero ngayon ginagawa ko hindi ito one long take ang "soap opera". Sobrang na stress ako dito. sa isip ko, "Tsk! kung one long take to sus! madali." Kasi praktisadong praktisado ako sa one long take. parang nakuha ko na talaga yung timpla niya. Pero itong sa cut cut, parang nangangapa pa rin ako. Pero ayaw ko ding malimit doon sa one long take na paggawa. Kasi may

mga esturya naman talaga na hingi bagay gawing one long take. Para sa akin ang estilo ng paggawa ay dictated by the story. so if the material calls for cuts, then let's do it that way. if the material naman is doable sa one long take, sige e di gawin nating one long take. ako first and foremost yung material eh.

RZ: Balik tayo doon sa tanong mong 'limitation', at that time nag umpisa kami, yun yung sinasabi ng mga kasamahan ko --it's technical talaga kasi kahit merong equipment, yung paggamit noon eh. kailangan aralin. sa akin din at that time was financial talaga. universal naman iyon na [limitation]. kasi ang dami ko ding concepts na nawala na lang. ok hindi siya kayang gawin. parang inaantay ko na lang.. for example this film, "Soap Opera" was written four years ago. but during that time, tina try kong e push gawin pero hindi talaga siya kaya financially at experiencewise. Parang masasabi kong this is the right time to do it kasi yung budget medyo ok na. Sinubmit ko lang sa Cinema One.

RZ: [on submission of "Damgo..."] There was a time in CCP. there was a section there na ang naka program shorts ko lang talaga. Meron kasing Cebu section, Bacolod section; may NCR section. Pero yung ginawa nila sir Teddy doon is gumawa sila ng section na... yung sa akin lang naka line up na sunod-sunod under Cebu pa rin. Natuwa ako sa reception ng mga tao kasi hindi ko akalain na magu-gustohan talaga kasi at that time nag-do-doubt pa akon na ma ge-gets kaya ito ng mga people from outside Cebu? Kasi nga super specific yung humor Bisayang-bisaya; yung situation, yung mga location. Ganoon; yung mga characters. Nasurprise ako kasi nagustohan talaga nila.

RZ: [on conscious advocacy on Cebuano cultural awareness] of course no noong nag umpisa ako, noong nag-umpisa kami katuwaan lang talaga. yung nga mag tell ng mga stories, ganoon ganoon. Pero doon namulat yung pag-iisip namin noong nagstart kaming mag group together. Nakita namin ang situation namin sa Cebu na, "uy parang kakaawa naman tayo. Walang film industry. yung paggawa ng pelikula almost non-existent. at feeling naman namin kaya naman namin siyang

gawin. as a group, parang collective mission yun namin na gumawa tayo kahit mahirap. struggle talaga. Gumawa tayo para sa atin; para sa Cebu. hindi ko siya masasabing isang tao lang. nagstart siya as parang movement eh -- a group of people.

R: noong una wala lang. later mo na na [realize] yung consciousness noong nag-usa-usap na kayo.

RZ: oo. noong nag-usap-usap na kami. noong nag start na kaming umattend ng mga film festivals like Cinema Rehiyon doon namin nakita na, "hala! possible pala talaga". Pwede pala tayo magcontribute sa Philippine Cinema na hindi natin kailangan pumunta doon sa Manila. Dito lang tayo. gumawa tayo ng sarili natin. Yung storiya parang close to the heart kasi storiya namin... Nag-umpisa siya as personal pursuit and then it became a group movement -- collective pursuit. sometimes naman kasi yung grupo, sometimes malakas; sometimes numinipis. Eventually nag evolve din siya into a personal cause. with or without the group push natin ito. Individually yun yung ginagawa namin eh nila keith; nila victor. hindi naman kami palaging magkasama. ginagawa namin yung kaya namin on our own capacity na e push yung Cebuano cinema. Yung pinaka proud kami na ginawa nami is yung Binisaya Film Festival. kasi inumpisahan namin yun na parang wala talaga.

R: May mga nauna nang local film festival?

RZ: Sinulog. Kaso Sinulog kasi is very specific eh. yung theme niya dapat may Sto. Nino doon. siya yung center ng story. para sa amin limiting talaga. Maraming mga kwentong maganda pero hindi mo pwedeng lagyan ng Sto. Nino na lang bigla doon sa gitna. Kasi ang daming gumagawa pero walang venue na ma showcase siya. Third year na kami ngayon.

TC: Nagkaroonng competing festival

RZ: Third year ito na official pero meron na kaming mga smaller, yearly gatherings before pero walang pangalan. Yung Binisaya talaga, yung flavor niya before talagang under ground na parang indie talaga. ngayon may following na rin siya. we get a budget from NCCA for two consecutive years. Pero ngayon medyo self financed na ulit siya.

TC: in 2011, Committee member ako. I was the Vice-Chariman. we planned to support 10 number of regional film festivals. we made a committee-initiated project. so naka aportion na yun [budget] for 10 regional film festivals. and then we identified the places where the people... then we encouraged them to apply. Some applied. Some applied and did not perform properly. then other regions came in. It's not different from other artforms. It could be music, it could be theater. sa theater maraming ganoon, mga regional theater diba? so why not sa film? mas madali pa nga sa film diba? yung mga makakagawa ng film, yan ang magiging outlet nila to screen [showcase thier projects] themselves. kami naman sa NCCA, doon namin na pi-pic up yung mga valued films tapos e po-program sa Cinema Rehiyon. ... with the festival na channel na. isa lang bawat province. Kaya nagka-away-away sila kasi may isang bagong grupo na pumasok na yung organizer member ng Committee namin. [to Remton] but i have to tell you that Binisaya did not perform very well. you have to tell Keith that kasi magulo sila.

RZ: [on working in the mainstream] matagal na naming pinag-uusapan sa circle namin na should we stay like this forever? Kasi ang problema namin sa Cebu, if gumagawa ka doon tapos magka pangalan ka, the next logical step is to leave Cebu and go here. Marami na ring galing sa amin na andito na naka base. so yun yung problema namin sa Cebu kasi everytime na mangyari yun na b-brain drain kami. nagyari na yan before e na umalis lahat yung mga magagaling. yung mga gumagawa talaga. so back to zero na namn yung naumpisahan. Yung mga natutu na.. mga crew, lahat lahat wala nang trabaho kasi wala nang mga direktor eh lumipat na. yung mga talent na natuto nang mag act, wala na silang mapagttrabahuan kasi wala na. yun yung pinag usapan namin na hangga't kaya, wag muna. Ako personally, pinipilit ko sarili ko na wag muna. E-cultivate muna natin yung kung ano meron tayo sa Cebu. until such time na meron nang susunod, parang next generation na sasalo para magcultivate noon. Parang iniisip ko siyang parang gumagawa kami ng farm or garden na okay bungkalin na natin to. itanim na natin itong mga seeds. ayan lumalaki na tapos iiwanan mo? parang sino mag didilig doon? lilipat ka doon sa mas malaking farm. Ako for several years, "ok,

dito lang ako. e-cu-cultivate ko ito hanggat maaari; hangga't meron nang mga taong willing magbantay doon na pwede na siyang iiwan.

R: May nag-offer na ba sa iyo?

RZ: Marami-rami na rin pero parang adbokasiya na rin. "Makibaka". May mga umalis na din pero yun yung hiling namin na everytime na may grant kayo, gagawa kayo ng film gawin niyo naman sa Cebu. Like sila Keith pag nakakakuha ng grant bumabalik doon pero dito na sila. Sila Victor from time to time doon nag sho-shoot... so pwede naman pala. Or from time to time may project dito. yung mga tao namin sa Cebu dinadala dito. Ngayon naman nakikita ko naman ang progress sa Cebu eh; marami nang gumagawa. at this time feeling ko pwede na siyang iiwan. It will survive on its own. Kasi meron nang mga bagong breed of young filmmakers din. they're doing good naman.

RZ: [on workshops] oo meron din. from Manila. yung mga workshops; mga speakers. Sa Binisaya, ganoon din ginagawa namin. dinadala namin sila doon. mg filmmakers, film critiques: sila Richard Bolisay. dinadala namin doon. nag s-speak sila doon sa mga filmmakers: Sina RA Rivera, sina Ramon Bautista. This year we're bringing John Torres sa Cebu. We try to bring in people. kasi ok naman yung exchange eh. Exchange of ideas. pwede pa lang ganito. Ngayon feeling ko na g-grow naman siya. kasi may mga film school din doon. for example, tatlo na yung film school doon. Every year nag p-produce ng filmmakers: Big Foot, San Carlos, tapos merong FMA (Film Media Arts Conservatory). Ito yung mga galing sa Big Foot; mga foreigners din pero yung may ari Pinoy. Mas rooted siya [FMA] sa... halo na siya eh. yung mentors niya halong Pinoy at foreigners. So yung mga taong hindi afford ang Big Foot doon sa FMA nag enrol. Meron din isa pa yung UVNS. Art school din. yan yung pang apat eh. kukunin mo siya for six months [parang diploma type]. Tesda accredited.

RZ: [on Cebuano filmmakers leaving for Manila] Yun yung deal namin sana wala nang aalis. pero wala ding makakapredict sa future eh kung mag wo-work siya [Cebuano filmmaking/cinema] o hindi. Pero right now we try to make it work.

RZ: [on distribution of Cebuano films in other Visayan provinces] Ako personally, hindi ko alam kung paano. Isa din yun sa weaknesses ko yung pag market ng mga films. Feeling ko kung may taong nakatutok talaga na yun yung gusto niyang gawin, promotion lang talaga kaya naman eh. Sa Binisaya ang ginagawa namin small screenings. Like dinadala namin sa Biliran; sa mga islands na kalapit ng Cebu; sa mga probinsya. dinadala namin.

R: Kanino kayo nag cocoordinate? Sa schools o municipalities?

RZ: Municipalities. public screening; sa park; sa pyesta.

R: kmusta naman ang reception?

RZ: Okay naman. madaming tao. Kasi Bisaya ang salita ng mga film super ang saya talaga. Yun nga yung problema, yung consciousness. Maraming mga tao na hindi alam na may ganon pala. In our own little steps, gumagawa kami ng screenings na para lang malaman nila na meron palang ganyan. Kahit hindi sila magbayad basta tatatak lang sa isip nila na may Cebuano films pala; may Bisayan films pala.

RZ: [on filmmakers from the outskirts of Cebu] Meron. natutuwa nga ako. Minsan na surprise nga ako na biglang may susultpot na... "ha? where did they come from?"

RZ: [on the stories of filmmakers from different part of the Bisayan province] nakaka-relate din. sometimes sa mga malalayong municipalities may mga gumagawa. hindi naman [nanibago] kasi yung language. yun nga wine-welcome namin. "anong mai-tulong namin?"; "magshowing ka naman, manood kami." Nakakatuwa. Para sa akin the more na marami ang gumagawa mas masaya. Kasi yun yung desire namin eh na mag grow tagala siya. before nakakalungkot na sobrang [kunti] lang ng mga taong gumagawa. Sometimes nakaka[confuse] na parang, "tama ba itong ginagawa namin?" Kasi ngayon, ang dali nang gumawa eh. Pwede ka na nga gumawa sa cellphone mo ng pelikula kung gusto mo.

RZ: [on his most recent film: Soap Opera] Na [e-excite] yung mga tao sa Cebu, "Remton ang film mo e sho-shoot sa Red [yung sobrang high tech na camera]. Madaming

tao ang nae-excite, "yung film mo ang first na esho-shoot sa ganyang camera".

Gawa sa Cebu tapos yun yung camera. "ok lang..." **LAUGHS**

TC: Bakit hindi ginamit ngayon si Christian Linaban?

RZ: Si Christian talaga. kasi yung film ko ay 40% Manila, 60% Cebu. Dito sa Manila si Bradley kasi gusto ko iba yung feel ng soap opera na yung sa TV parts. Bagay naman kay Bradley. yung camera work niya pang TV talaga. So yung kay Christian yung sa real life na. Noong tiningnan ko yung raw shots, nakita kong ang linaw ha. ang ganda ng kulay. Ang dami nilang sinasabing [maganda yung camera]. madaming mga technical stuff na para sa akin, ok lang. sige. Pero storywise feeling ko naman e ma te-tell pa rin yung story kahit anong camera.

R: Sino nag provide noon?

RZ: Ang producer ko kasi si Bianca. siya nag provide ng mga tao, equipment. bibigyan niya lang ako ng list tapos titingnan ko lang, "ok." First time ko to work with Bianca. Nakikita ko siya, mga trabaho niya like "Aberya". Pumupunta ako sa set. She really wanted to work with me even before pa. magkakilala na kami before pa kasi Cebuana din siya pero dito na siya nag work sa Manila.

RZ: [on the challenges encountered from the film, "Damgo"] kasi yung script na yun is based on a short story written by Bambi Beltran. Ginawa niyang script na full-length script. Sa Cinema Rehiyon nagkita kami nila Sir Ronald, sabi "uy, submit ka". Feeling ko nagustohan niya yung mga gawa. sabi ko, "okay". Pero may tinatapos akong script noon. ito yung, "Soap Opera". Pero hindi pa siya tapos. Half-way pa lang. T-in-ry kong ihabol, tapos hindi talaga siya aabot. kasi siya [Bambi] yung kumakausap-kausap, kami noong mga time na yun parang totoy lang. walang alam sa mundo. si Bambi yung nasa front. Artist kasi siya. nagsusulat siya ng mga short stories, nagpa-painting siya. yung first impression ko kay Bambi noong una ko siyang nakilala, "woah! super artist" yung mahaba yung buhok. Parang Bohemian na lifestyle. paint paint; smoke smoke; wine wine. artist talaga. humanga din ako sa kanya na parang wow! cool ah. sobrang cool.

R: Paano napunta sa iyo yung script?

RZ: Kasi siya yung parang naging ano namin sa Cebu, tapos si Ronald nagsabi na "uy magsubmit kayo from Cebu." Hindi ko natapos yung script ko on time. Tapos sabi ni tita Bambi, "nakakahiya naman kay Ronald na wala tayong ma-esubmit. Siya na yung nagsabi na magsubmit. Tapos sabi ko, "Hindi ko natapos eh." Ayaw ko din e submit na pangit kasi hindi tapos. Sabi niya, "Meron akong script. Tapos na." ... "kakahiya naman kay Ronald na siya na yung nagsabi na magsubmit tayo. Kahit hindi matanggap basta nag effort tayo." ... "Ito na lang script ko, tapos ikaw attach ko as director." Hindi ko inakala na matanggap pala yun.

TC: hindi talaga siya dapat matanggap. Reader ako eh. Nasa selection committee ako. Naka assign kay Ronald yung script ni Bambi. Cinema One receives like a hundred scripts. Hindi naman namin binabasa agad kasi there are eight of us, tapos may naka assign at random. So we don't read everything. we get something like maybe a dozen or two dozen. Ngayon kung interesado ka na basahin yung binabasa niya, pwede rin. "Uy! pahiram". Pero yung kay Bambi, naka assign kay Ronald; ni reject na ni Ronald. naka lagay na sa reject bin. Ako naman pinulot ko. When it was revealed na si Remton and direktor that's when i believed na may potential. Kasi kung yung script lang naman, it's just paper. Sometimes there were very good scripts that were made by very inexperienced directors that turned out very badly. It happened a few times already. So I picked it up and then I told Ronald and the other readers that the script is so so but i think in the hands of a good director, it will work. And i already know his caliber because I have seen his short films. ...Noong nag de-deliberation na, may stumbling block pa. There was another Cebuano script. Si Victor kasi na present noon eh. Ang galing ng presentation ni Victor. Nadala yung ibang readers kahit hindi nila nabasa. mukhang magaling ito talagang comeding-comedy. Tapos nagsalita ako. it got more votes than "Damgo..." by the way sa tabulation. Tapos sabi ni Ronald, isang Cebuano lang ang papasok. Dapat yung kay Chavez kasi mas maraming votes. Ako nag-object. kasi sabi ko, sino ba yan? Kasi ako umiikot sa Cebu eh. Ako ang pumipili from Cebu kung ano yung ipapalabas sa Cinema Rehiyon. So I have never seen anything by Bradley Tan Chavez (?). So nagvote ulit. ayun pumasok ang "Damgo..." Later on, kasi may sample work na binigay ni Victor na short film

ni Bradley. As it turned out later, as they watched it Sherad and Ronald, they're gay eh. That film depicted a bayot very badly. talagang anti-gay na treatment. So negative na. Pero silang dalawa mismo they almost voted that film to get it, and not "Damgo...". Ag maganda din noong nag present si Remton, tinanong ko siya "so uuwi ka na niyan tomorrow?" sabi niya "Hindi kasi nominated ako sa Urian"... short film niya ang "To Siomai Love". Two days later sa Urian Awards, "To Siomai Love" won best short film. So nakapag dagdag din ng credentials. SO what i'm saying is the stumbling block talaga grabeh.

RZ: [why one-take?] matagal na proseso yun. umiiyak ako binabasa ko yung mga revision notes. Meron silang [Cinema One] revision notes na pag natanggap ka na, kung hindi mo makukuha ang approval ng creative consultant [in his case, Sherad Sanchez] hindi ka mag go-go into production. hindi talaga nila gusto yung original script eh. [most important comment of Sherad on "Damgo..."] It's melodrama. It's like Maalaala Mo Kaya. Kapag nakakuha ka ng revision notes na para itong Maalaala Mo Kaya, ano ang gagawin mo? E-re-rewrite ko ito? Paano ko aayusin ito? Kasi si Sherad kung mag notes talaga brutal na kung brutal sa honesty -- no bars hold talaga. Ilang bwan din kaming batuhan ng... revise revise revise. [Sino nag revise, ikaw o si Bambi?] Ako. Kaya sabi ni Bambi, "dito ka na para kung may tanong ka sa akin madali. Tapos wala kang destruction." Sulat ako doon. Sabi ni Sherad, walang ibang pwedeng magrevise niyan kung di ikaw kasi ikaw ang magdi-direct eh. Wag mo nang ipapa revise kay Bambi kasi ganoon din ang kalalabasan. In the first place yung first na gawa niya hindi nila gusto. Sa third revision sabi, "Remton, boses pa rin ni Bambi ang nakikita namin. Gusto namin makita ang boses mo sa film na ito." So titingin ka ngayon sa script, paano ko ilalagay ang boses ko dito? Parang napa vague, napaka abstract ng concept... so yung material is babaeng taga isla na na ma-match up sa isang foreigner. First and foremost, hindi ako babae. Second, hindi ako nakatira sa islang maliit. Tapos yung script is sobrang... poor ako, pero hindi kasing poor as depicted doon kay Eleuteria. yung delimnas niya ibang-iba. Parang hindi ako makarelate ng 100% doon sa character; doon sa whole thing na mangyayari doon sa script. Yun pa

yung another note ni Sherad na, "Hindi kita nakikita sa material mo." So ang ginawa ko kasi hindi ko na alam talaga kung paano... ayaw naman nilang ipagalaw kay Bambi kasi maging Bambi ulit yung script. Nagpatulong ako kay Gigi Borlasa, yung producer ko sa Cebu kasi babae siya. Feeling ko mas may ano siya doon kay Eleuteria -- sa babae na perspective. Kasi feeling ko habang sinusulat ko siya, feeling ko nagiging lalake na si Eleuteria. Parang masyadong nagiging masculine yung dating ng material. so nagpatulong ako kay gigi. dito na ngayon nagalit si Bambi kasi material niya yun eh. [TC: at tingin niya kay Gigi is parang comeptition] Oo. [Gigi is also Cebuana and she is also into writing.] Parang nag-init ang ulo ni Bambi doon. Siiya ang nagsulat noon bakit ibang tao ang gumalaw? Yun na. Inaway niya na ako. malaking gulo iyon. muntik pang umabot sa kaso kaso. Nadamay pa ang Cinema One. Nagpost na nga si Ronald sa Facebook... so is it just six films on the 7th Cinema One Originals? Noong nakita ko yung post na yun, parang ito na yun. Parang wala na talaga. Ready na ako to let go kasi hindi talaga nagwo-work eh. Si Bambi talagang gulong-gulo na. inaaway niya na lahat ng tao. Yung production people ko, lahat inaaway niya na. Pati yung anak niya inaway niya kasi yung anak niya AD ko. Eh doon kumampi sa akin, so pinalayas niya. "Bakit diyan ka kumakampi sa taong hindi nagpapakain sa iyo? Ako ang nanay mo bakit doon ka kumakampi?" Sabi ko, wag na. hindi na. hindi worth it ang gulo. first film ko pa naman. Nag-iisip talaga ako. parang ayo ko na sa filmmaking. parang quit na ako. Ilang bwan din... nagtago na ako. hindi na ako lumalabas. first time sa buhay kong may kaaway akong tao. Sabi ko give up na ako. Ayaw ko na sa material na iyan. Sabi ko, "Sherad, Sir Ronald ayaw ko na talagang mag work sa material na ito. but meron akong script yung patapos. How about I submit this to you and have a look at it. If gusto niyong gawin, gusto ko itong gawin. Pero pag-ayaw niyo, wag na. Pull out na talaga. So yun, binasa nila yung Soap Opera. Nagustohan nila. Nagustohan ni Sherad. In fact sabi niya of all the Cinema One scripts na nabasa niya, yun yung pinaka nagustohan niya. Walang notes ha. approve na. shoot ka na. So nag prepare na kami to shoot "Soap Opera". Lahat, parang full blast agad. On the eve of parang ngayon tapos shoot na bukas, tumawag si Ronald. "Remton, freeze

everything. Walang mag sho-shoot. Kasi si Bambi is threatening to sue Cinema One and you and me, Ronald pag hindi yung 'Damgo...' ang ginawa." Kasi ang weapon ni Bambi is the competition rules and regulation, which is yun yung inapprove bakit biglang palit? Tapos sabi niya may damages din sa kanya kasi mapapahiya siya [Bambi]. Kasi sinabi niya na sa mga tao na yung script niya magiging film. Sabi ni Ronald, "freeze muna. ayusin muna natin itong gulong ito." Syempre gumastos na kami. Palapit na yung deadline eh. Sabi ni Ronald nag meeting sila yung mga abogado ng Cinema One, kasi si Bambi nag [tawag] na rin ng mga lawyers niya. Tinawagan ako ni Ronald, "Remton wala namang habol sa amin si Bambi kasi we have no written contract [with her]. Ang ma[hahabol] niyan, ikaw. kasi in a bigger picture, Bambi works under you kasi ikaw yung grantee. Si Bambi is working for you or you're working with her. so dapat yung gulo, ayusin niyo sa level niyo." Kasi yung bridge lang is Cinema One and ako. "So ayusin niyo yan sa level niyo. pag hindi niyo yan na ayos, Cinema One has the right to cut the project." Kasi ayaw nilang ma sali sa gulo. "Ayusin niyo yan sa level niyo tapos mag usap tayo ulit." Wala na talaga akong choice. I had to talk to Bambi. Ako din sa isip ko, parang ayaw ko nang gawin eh. Sa isip ko, "Tita Bambi sige na mag-usap na tayo. Sabihin na natin na hindi tayo nagkasundo. Para matapos na ito." Si Bambi sa Facebook siya nagra-rant eh. tapos yung pangalan mo binabanderang ganoon. E ta-tag ka pa sa mga rant niya. so parang sobrang gulo talaga. Nagpatulong ako sa team ko. may lawyer din kaming kinonsult. gumawa kaming contract. Sabi doon, i'll do this film on my own terms. Gagawin ko siya the way I want. Kasi siya din eh, maramin din siyang gustong gawin sa film na kung paano niya na i-imagine yung film. Eh kaso hindi siya ang direktor... Meron kaming written agreement. Nakasulat doon na bawal na siyang mag post sa Facebook ng kung ano; bawal siya sa set; wala na siyang say sa revision. Lahat ng pwede niyang gawin na ikasama namin nandoon na sa contract. Gawin ko tong film na ito pag pinermahan mo ito. Kasi siya mismo ang goal niya talaga is magawa yung script niya into film by that time. Kasi she's running out of bala na eh. Kasi ako mag-gi-give na talaga ako.

R: Ok na sa kanya regardless of the treatment?

RZ: Oo. Basta magawa lang. Kasi nakakahiya din naman talaga sa side niya na [TC: kasi nag-announce na siya eh] Oo. Sabi ko, "Gagawing ko ito. Basahin niyo muna." Akala ko talaga hindi niya pipirmahan eh. Yun yung at the back of my head nag wish din ako na sana hindi niya na pirmahan.

TC: How much is Bambi's original material is still in the film?

RZ: the characters. [yung situation] maraming binago. doon sa pag-uusap namin ni Bambi, coffee shop talaga kasi feeling talaga namin mag wawala siya. Sabi ng team ko, wag private. dapata public place "tapos samahan ka namin". so lahat ng team ko nandoon sa likod ko. tapos si Bambi, siya lang mag-isa. Kasi ang payat ko noon eh. sabi nila, "Remton, pag kuyugin ka ni Bambi wala ka talaga. Wala kang laban." Sabi ko, "oo sige samahan niyo na ako." Inexplain ko sa kanya. Binasa lang niya ng isang beses tapos, pirma siya. Sabi ko, "e-no-notarize po natin para official." Sabi niya, "Ok." Sabi ko sa kanya, "Tita, e-re-revise ko yung script. E -re-rewrite ko siya. but i am still willing to give you the 'screenplay by'." Sabi niya, "wag na." Sabi ko, "so based on a story by..." Sabi niya, "Ok." So bumalik ako doon sa short story niya. doon ko binase yun. Maikli lang yung short story niya eh. So tiningnan kong buo. Sabi ko, "Simple naman pala itong estoryang ito eh." kasi short story siya. concise. kasi yung original script ni Eleuteria, may Germany portion pa. pumunta pang Germany. Binugbog pa siya noong German. Tapos na discover pa niya na ginawa lang pala siyang panakip butas. kasi the German pala is gay at may ibang lalake doon. tapos na discover pa iyon ni Eleuteria. Noong inanalyse ko talaga yung story, kaya naman itong e one long take eh. hinanap ko lang yung pinaka important na portion doon na nandoon lahat ng elements. tapos yun na inexpand ko na yung one part doon, yung send off lang. Nagpunta ako ng Manila. ayun upo kami nila Sir Teddy --this was after the negotiation namin ni Bambi. May position paper pa kami noon, tapos yung agreement with Bambi na hindi na siya mangugulo naka attached din para lang ma assured si Ronald na Bambi is out of the picture and that we are making this film. Kinuwento ko sa kanila na gagawin ko siyang one long take. Para sa akin ha, ewan ko lang sa kanila... pero parang hindi naman surprising kasi yung previous works ko ay one long take. Doon din sa point na yun parang, "Sige na gawin mo

na kung anong gusto mo kasi we're running out of time." Parang ito yung mode of execution na pinaka comfortable ako. Pinaka madali para sa akin; wala nang edit time; pinakamadaling e shoot kasi almost one week lang yun. At that time, nag zo-zoom in siya doon eh. Dito ko sinulat yung script sa Manila. Pag umuwi pa ako doon mag email email pa kami. ang tagal eh. feeling ko hindi pa kami magkaintindihan. gusto ko bigay mo sa akin [to SHerad] yung comments mo face to face. So yung ginawa ko yung PD ko and make up, dito siya sa Manila, nagpatulong ako. Hindi ako makapagsulat sa Manila kasi bago sa akin yung lugar, ingay, yung init. Sabi ko, "Bring me somewhere far. Sa bundok na makapag sulat ako." Kasi yun yung palaging ginagawa ko, pagnagsusulat ako wala ako sa City. Nandoon ako sa dagat or somewhere. Sabi ni Cy [PD and make up], "malayo yung baguio. malayo yung sagada. ang pinakamalapit dito ay ang Sierra Madre." Nagdrive kami gabing-gabi. hinatid niya ako kasi dangerous daw yung drive doon eh pag gabi na. Yun hinanapan ako ng resort. ako lang guest doon. Kumuha kami ng room. bumuli ng pagkain dinala doon sa room. [iniwan ako] kasi kung may tao din akong kasama hindi din ako makapagsulat. so ilang araw din ako doon. So sulat lang ako. sulat. sulat. tinawagan ko si Cy, "Cy tapos na. kunin niyo na ako dito." So yun, submit ko kay Sherad. Sabi ni Sherad, "Parang hindi to kaya ng powers ko..." tumawag siya kay Raymond Lee. Ending lang yung comment noon. Tanggalin lang yung ending. may ending kasing iba yun eh. Pinatanggal. Pagkabasa ulit, "Ok na ito."

R: Yung masira sa utak na character nandoon na talaga siya sa short story?

RZ: wala. favorite ko din siya na character doon. kasi siya yung walang alam, walang kamuwang-muwang. siya din yung nagserve na breaker doon. Pagbumibigat na papasok siya, dadalhin niya ulit sa light. kung hindi si crazy guy, si tatay yung light. Nag stay kami sa island ng five days. doon pa lang sa city ngaragan na. Doon sa casting, diretso na rehearsal. Yung script hindi ko pinakita. tinago ko talaga kasi yung tendency ng mga tao e-memorize pag merong script. Hindi ko sila binigyan ng script. Sabi ko lang, "ikaw si Eleuteria. Ito ang struggle mo. Ito yung back story mo." Open audition. yung iba referrals na lang kasi wala nang oras eh so punta lang sila doon. Yung ibang cast doon na sa isla eh. Sanay ako sa

ganoon eh; yung mga non-actors. For example si Eleuteria last minute yun eh. Kasi si Donna [Eleuteria] siya yung may experience sa one long take kasi siya yung sa "To Siomai Love" ko. tapos nag wo-work siya as my assistant sa ibang films ko na may one long take. siya yung pinaka logical choice to play a character sa one long take film. Kasi siya yung focus eh. dapat alam niya yung [flow]. Yung cousine, director din siya; actress din siya. Maraming hindrance. For example, sinabihan ko ang mga crew na one long take ito ha. Hindi sila maniwala eh. kasi yung schort managable. Pero yung isang oras kalahati, parang hindi pa nag o-occur sa utak nila na possible yun. so yung audio people talagang na[gulat]. bahala na. let's just do it in real life. kung anong mangyari, mangyari na. Yung casting talaga, instinct. wala na akong time para magscrutinize sa kanila. parang, "Ikaw bagay ka. Sige nga edeliver mo nga yung lines." Tapos na lahat mag shoot. tapos noong pumunta ako sa presscon, gulat na gulat ang mga tao.

RZ: natakot talaga ako sa film na yun. noong tapos na siya, pumunta na ako dito for the presscon. bitbit ko na yung film. Actually nandoon na ako sa presscon, hindi pa nakikita ni Ronald yung film. kasi wala nang time eh. after the presscon pinanood namin. nanood si Ronald blanko talaga. yung short films ko alam ko na well received yun pero yung full length hindi ako sigurado. Umiiyak ako sa premiere night, we end up showing a DVD copy of the film. nandoon yung mga critique. after the screening ayaw kong lumabas. pero natuwa naman ako kasi inassure akong mga tao na gusto nila. hindi nila grasp kung anong klase siya pero gusto nila. doon ako na relieve at least naman na gets nila.

RZ: [on the challenge in Eleuteria] personally, ang dami ko ding natutunan sa film na iyon eh. yung sa filming mismo, ang dami ding problema eh. Pero kung papipiliin ako, yun pa rin ang gusto kong maging unang film ko.

TC: [on script selection] After six years as a script reader and knowing the taste of my fellow script readers, and seeing the films that get made... ang masasabi ko ay in the end wala talaga kaming alam. we may say that a film should be like this, like

that. pero eventually... kung ganoon kami mag-isip, a film like "Damgo..." will never happened. and there were other films that we had high expectations tapos disappointing naman. there were films that were so good in script form tapos hindi pala marunong ang director. hindi namin chineck yung credentials ng director.

RZ: [on future of regional cinema] Dati kasi buklod-buklod kami. Pero dahil sa Cinema Rehiyon, para sa akin malaking factor yun eh na nagkita-kita kaming lahat in one venue, in one place. buong Pilipinas aside from dito sa capital. Kasi lumalakas ang loob mo kapag nakita mo ang ibang tao na gumagawa gaya ng ginagawa mo; and they have the same dreams; they have the same struggles. nagsha-share kayo ng experience. Pinapanood niyo ang gawa niyo. Sobrang touching. ngayon yung state ng regional cinema, hindi ako every year nakapag attend ng Cinema Rehiyon pero nakikita ko kasi sa output noong last time nandoon ako talagang it's very far from where we started. yung quality of works, mas maganda na siya ngayon. feeling ko mas maraming films ngayon. Marami pang gustong mag submit na hindi na kasya sa available slots. yun yung unique sa cinema rehiyon kasi iba-iba yung flavor dahil nga galing siya sa iba-ibang lugar. iba-iba pa yung language. [wala pang assimilation na nangyayari] wala. kami sa Cebu hindi ko masasabing yung styles namin pareho. yung ibang filmmaker din nakikita kong walang doble eh. pero--

TC: pero sa Bacolod at sa Zamboanga--

RZ: Oo. may isang look na--

TC: --because those from Bacolod, they're all coming from the same workshop eh.

Syempre yung philosophy ng workshop director... yan yung [gagamitin]... nagiging uniform.

RZ: yun din yung masasabi kong down side, or good thing for us sa Cebu. kasi wala kaming someone na mas matanda na nag influence sa aming lahat. parang kami kanya-kanyang develop ng our own styles. unlike sa Bacolod meron silang let's say Peque [Gallaga]. siya yung godfather of everyone. Siya yung nag me-mentor. lahat. sa amin wala kaming ganoon. at first resentment namin yun sa sarili namin.

sino bang mag-gu-guide sa atin? wala. wala kaming ganoon na figure. bini-break ko talaga eh. although yung long take ang pinaka mas comfortable ako pero hindi ko gustong magstay doon. gusto kong e-explore. pati nga yung themes ng mga films ko hindi ko siya binabalik-balik na parang... drama lang siya lahat. Every year progressive siya [regional cinema] eh. umaangat nang umaangat. ewan ko lang a few years kung saan siya pupunta. but i think there's no other way but up. there's no other way but better films. more content.

TC: Ang cinema rehiyon kasi, it's not a grant agency. actually, it's a venue. it's a forum for everyone to come together and show their films. kasi in terms of the curating process, the general rule naman for me is let it be as diverse as possible. we don't want all the films to look the same. if they're coming from all the different parts of the Philippines syempre magkakaiba talaga yan.

RZ: doon din sa cinema rehiyon na open yung eyes ko na ang dami pa lang posibleng way of doing films. kasi when you're confined in your own place, "hala! ito dapat gawin ko." pero noong pumunta akong cinema rehiyon, nakita ko mga gawa like Donna Keding (?), ganito pala? pwede pala ganito? kay Nuriel harieto (?). galing ah! parang walang care sa--

TC: Pero kahit technically kulang... Merong local flavor eh

RZ: Meron eh. hindi mo masasabing there's just one way of doing it. ...so varied yung makikita mo doon. para siyang. ...mabubukas yung isip mo. side by side, manonood ka ng unknown filmmaker, tapos manonood ka na naman ng Sherad Sanchez.

R: ...a film gets to be shown in a Cinema Rehiyon Film Festival if it is a product of a local film festival?

TC: It doesn't have to be from a local film festival. We even shown regional films that were shot in L.A. and one in London. In London, it's about an Ifugao ice carver. He used to carve wood, nag OFW. the filmmaker is from Baguio. Tapos yung Kapampangan film, it was shot in San Francisco. Meron kasing isang maliit na Kapampangan community diyan. so they're all talking in Kapampangan but that's in San Francisco. We consider that also.

R: So there's no strict and fast rule...

TC: Hindi. kasi it's evolving. noong umpisa i was very purist. pero now i'm more flexible kasi nag c-criss-cross lahat eh. nag mi-mix eh. may migration factor din. it's always dynamic. maybe five years from now, iba na yung criteria. But what i don't like lang is the very simplistic view na... because it has resulted to a few films that are not regional.

TC: [on Kadin] it's quasi-regional. it's shot in Batanes but the point of view is not from Batanes. It's like a tourist going there. it's kind of regional pero dilluted na.

R: will you show that in a cinema rehiyon film?

TC: we could have shown that but we did not. we could have if we did not have other films. less priority. in the recent Cinemalaya, we had two films like that: "Kana" and "Buwaya". they reinforce the notin that the stories of these people cannot be told by these people. It has to be a some more superior filmmaker coming from Manila to go their to tell us their story; and these sophisticated and technical means to tell their story. Parang yung sinasabi ni Kidlat Tahimik. He just gave a camera to this Ifugao village... the results came out. they were pretty raw. they looked primitive. but that's their story. that's their film. We should not impose Western technical standards and aesthetics on these like yung mga Kankanay, mga indigenous communitites. In fact, we should expect them to look raw or primitive. Pero magugulat din tayo kasi meron din diyan na nakapag-aral ng filmmaking tapos bumalik siya doon. Wala naman kasing naka set na criteria eh. that's why we accept everything. I've seen some realy bad films-- badly made. but they reflect kasi the local culture. they still tell about the local culture and the people.

RZ: [on producing film in Tagalog] Ako kasi babalik ako sa kaninang sinabi ko. first and foremost yung material sa akin. yun yung pina ka top consideration ko. if the story is good at papasa sa akin. why not? if the story is best told in Tagalog, why not? kung anong babagay.

TC: what if the story is about Cebu, but the producer tells you that you shoot in Tagalog so we won't need to put sub-title and the film will be more commercial, easier to market. ano sasabihin mo diyan?

RZ: iba na yun. gawa na lang tayo ng iba, ibang film na swak sa Tagalog. ang hirap kaya ng sensibility ng Cebuano paran e uproot mo, ilagay mo dito. para sa akin talaga, kung ano yung call ng story. Siguro pwede naman nating bagohin na hindi na lang sa Cebu. same story pa rin pero sa Manila na nangyari.

TC: kasi minsan ang iniisip ng producer hindi naman yung cultural sensibility kung di yung, "Ay gusto ko kasi ang location na yan."

RZ: nakakaoffend din minsan eh... ewan ko sa iba ha.. pero may ibang filmmakers na may resentment sila doon sa film na "Enkuentro" [ni Pepe Diokno]. kasi it was depicted kasi to be in Davao pero it was shot here in Paco, and a Davaoëño story [in Tagalog]. Yun yung malaking argument doon sa film niya ah. Parang nag-open siya ng mga topics na about regional cinema--

TC: A whole bunch of filmmakers from Davao attended Cinemalaya. they had seen "Enkwentro" and I asked them, "what do you think?" ano lang [shrugg] na lang. they're not impressed kasi they're from Davao eh. They know that what they saw was not from Davao.

R: very rare, kung meron man someone from outside na makakapag kwento about the locality..

TC: very rare. research, time, intelligence, cultural sensitivity. maraming factors involved. Pero maraming pelikulang ganoon no? in the first 90 years of Philippine cinema, i think. gagawa lng ng mga films about Calinga, tapos they look like sometimes they try to be authentic. Like may gumawa ng film about Lapu-Lapu starring Lito Lapid. Tapos yung shield niya Calinga shield nasa Cebu yan. of course they shot here in Manila. the whole film everyone is talking in tagalog. you can say that it's artistic license pero linguistic availability --production limitation. it's also in a way kind of imposition from the cultural majority. the dominant creators of culture's [imposition]. the use of Tagalog because it's the language that's easiest to use, accessible.

RZ: [on Tagalog in his recent film: Soap Opera] yung film ko ngayon 40% Tagalog siya. yung kasi ang characters from Cebu nanonood sila ng teleserye. yung teleserye ginawa talaga namin dito.

R: Bakit ganoon sir, hindi nila ginagawang accessible.

TC: Sabi kasi ni Ronald wala silang budget for distribution. Kasi yung pinaka outlet lang talaga nila is to show it in cable.

TC: [on economics of Cinema One] akal mo maraming pera. 20 million to produce 10 films. pero yung 20 million is practically speaking is a budget of one medium size film. not even from star cinema. for the price of one medium size film, they get 10 titles. so malaking bargain yun. kaya walang masyadong effort to market. ...eh ang kita ng ABS-CBN for the first half of the year lang ha. 950million net. so talagang barya lang yun. Dapat sa filmmakers kasi dapat wise din kayo para kayo na ang mag distribute.

RZ: to certain extent meron naman [rights to distribute]

TC: two years ago he tried to, with the help of Raymond Lee. problema yung ni release nila yung Lilia Cuntapay was isang taon na. yung last year tsaka one year later ipapalabas. ang nangyari, flap. wala na yung buzz. parang Cinemalaya, during Cinemalaya season malakas. pero try to show it in commercial cinemas later wala nang manonood kasi namatay na yung buzz eh. yung nasa consciousness ng tao, "uy! maganda yan panoorin niyo." namanatay na eh. ibang film na ang nasa hype eh.

R: tingin niyo po ba sir yung Cebuano cinema magkakaroon ng film industry? ibig sabihin magiging commercial siya. feeling niyo darating sa point na--

RZ: sana. [you're not against that] hindi naman. natutuwa nga kami na magkaroon ng ganoon. kasi yung mga tao kailangan may livelihood eh. paano ako mabubuhay kung ano--

TC: ang problema lang, im basing this in the box office record of last year's batch yung pinalabas dito sa Manila ha; not in Cebu, not in Visayas. Second to the last ng box office is "Riddles of my Homecoming". Last "Eskalawags". dito sa Tagalog speaking region, walang hilig sa films in other languages. there's a lot of resistance. but it will take some time for Manila audience to appreciate films not in Tagalog.

VIII. RONALD ARGUELLES (Producer, Cinema One Originals)

Ronald Arguelles (RA) : (what led to your decision to organize cinema one originals, and how do you program films in that festival?) Cinema One Originals started 2005. We are on the 10th year now. Kasi yung cinema one originals is project under cinema one channel. The channel needs lot of movies by 2005. Wala kami masyadong bagong nabibiling Tagalog movies. Yung mga bago kailangan namin para may premiering movies kasi sa channel dapat. Hindi pwedeng yung luma e re-replay nang e re-replay. Kailangan may maibigay kang bago. Kailangan na naming magproduce ng sarili namin. Kaya nagawa ang Cinema One Originals. ... Para magkaroon ng content ang channel - full length features.

RA: (Origin of Cinema One) Cinema one traces back yung roots niya 1994 pa. Hindi pa siya cinema one dati. nag evolve na. Movie channel siya - sky one, naging pinoy blockbuster channel hanggang naging cinema one. But we were using the same library. Nauna yung library ng regal. So until now binibili namin yung kay mother yung inventory ng pelikula niya para mabuo yung cinema one as a movie channel. The same year ng 1994 doon lang nagawa yung star cinema so pareho kaming year ginawa.

RA: star cinema, theatrical pero nagiging content dn ng free tv, ng cable. Kasi yung pelikula naman hindi lang sa isang platform.

RA: (primary market) nung uumpisa kami wala pang research. It's very female. kasi yung sa ginagawa ng Star Cinema... yun naman kasi ang hina-highlight namin. They are the house wives, staying watching at the house. Pero sa ginawa namin sa Cinema One Originals, hindi lang yun ang market namin. Gusto na rin naming makuha yung estudyante kaya progressive hindi lang pang isip house wife yung mentality o sensibilities ng cinema one originals.

RA: (Cinema One as venue of new filmmakers) Nagkataon. It was the birth of digital cinema during that time. Film was getting more expensive. If you do kasi a film production or a full length feature production na gawa sa film, you cannot do that by Php500,000. Hindi yun kakayanin. So only with digital technology makakayanan mo gawin yung ganun klaseng production cost. Kasi film is magastos.

Researcher (R): So technically Sir hindi talaga yung main objective ninyo is to become a venue of independent filmmakers? Kumbaga naging consequence na lang siya?

RA: No. No. No. No. Nagiging venue [young/new filmmakers and Cinema One] kasi we have to discover new talents na would know the technology also, at the same time magaling na story-tellers. Primary target na gagawa niyan are new filmmakers.

RA: (regional films in the festival) yung primary concern naman namin regarding programming the line-up, hindi lang iisa yung genre na e po-program o ipapalabas, kailangan din kumuha from outside Manila na magaling who could also tell a story from their region. it was the birth of "Confessional", "Yanggaw", or "Damgo ni Eleuteria", or "Huling Balian ng Buhi".

R: Paano po ninyo ena-announce ito?

RA: online meron. Meron din kaming through the channel na announcement na plugs na we're are open to accepting concepts and scripts na pwedeng gawing pelikula for Cinema One. malakas na rin ang viewership ng Cinema One dati pa eh. Ever since naman yung Cinema One, malaki na talaga ang viewership sa Cable because yung power ng movies malaki ang na ca-capture niyang audience.

RA: (Regional Cinema synonymous to national cinema?) Yes. Cinema is not about the Tagalog-speaking programs or movies. Philippine cinema would encompass a lot of filmmakers, regions, and stories. As a programmer, alam mo dapat kung Pilipino yung kwento. We have that innate naman na abilities to select na yung ginagawa netong filmmaker is very Filipino sa puso, sa diwa and everything.

RA: May probinsya ako. Lumaki ako sa Davao. My mom is Ilonggo. So alam ko yung [sensibilities]. Alam ko sila Lav, sila Sherad kasi taga-Davao din ako. Ang "Yanggaw" kasi my mom and my aunts are all Ilonggo. Alam ko ang pagsalita. Kaya when I read the script, sabi ko ang sama ng Tagalog ni Richard Some. E Ilonggo mo na nga lang iyan. ... Actually it was in English. When I was reading it parang hindi ko nakikita yung.. kasi yung dialogue was in Tagalog pa. and yung Tagalog niya, the way it was [written] was ang sama... and noong high school ako, best in Filipino ako. Alam ko yung pangit na Tagalog.

R: May na encounter na po ba kayo na Bisaya ito pero ang kwento niya parang Tagalog.

RA: Malalaman mo naman eh kasi kung ginagamit niya yung geography, kunyari yung Nueva Vizcaya -- kung integral sa kwento yung lugar kailangan gamitin yung salita talaga. Ito yung ginawa ni Mes de Guzman sa "Kanto ng Ulap at Lupa". talagang kwento ng Nueva Vizcaya - mga bata doon. when they submit the script, English kasi lahat iyon. pati dialogue. Saka na nila... taga doon naman sila eh. Kapag pinipili naman namin yung filmmaker, we know na he's very connected to the kwento or to the characters or to region or to the place kung saan siya nagku-kwento, or kung saan set yung kwento. Malalaman mo naman kung fake lang yan or... natural connection of the filmmaker doon sa kwento at kung ano yung kwento niya kung saan...

RA: (Kadin) hindi kailangang taga-doon yung filmmaker, pero mas totoo, mas credible yung kwento pag taga-doon din yung filmmaker. kasi mas alam niya yung lugar, alam niya yung salita talaga. alam niya yung mga nuances ng lugar. dapat credible yung kwento tungkol sa lugar... [factor] yung filmmaker. pero like si Jerold, yung "Confessional" was set in Cebu, kaya lang tinulungan kasi siya ng maraming taga-Cebu so maayos tsaka magaling naman kasi si Jerold kaya maayos yung "Confessional" eh. Pero malalaman mo na yung "Confessional" was a very universal story. Hindi kailangang taga doon yung magku-kwento. Hindi katulad yung ginawa ni Remton, yung "...Eleuteria" alam na alam mo na taga doon talaga siya. Merong flavor yung pelikula na sila lang yung makakagawa nun. Or kung

manunood ka ng "Aberya" ni Christian Lizabal, alam niya yung pinagku-kuwento niya tungkol sa Cebu na iba na yung Cebu ngayon. Sila yung nakakarealize ng ganoong klaseng pag-iisip. Doon sila kasi galing.

RA: (selection committee coming from provinces) Karamihan mga taga Cebu na nag-aaply sa amin kasi nga marami na silang track record sa Cinema One. Meron kasi mga filmmakers, marami sa Cebu, marami sa Bacolod. Nag-iisa si Mes sa Nueva Vizcaya. Meron ding mga taga- Baguio, mga taga-Davao naghahalo with the Cebu filmmakers kasi pareho silang Bisaya. although pag nakikinig ka, mas mabilis ang Cebuano kaysa sa Bisaya ng Davao. so ibig sabihin dahil sa background ko, malalaman ko kung alin yung hindi totoo. Ang pagiging probinsyano ko, or yung paglaki ko sa Davao at tsaka sa ibang place will help me decide kung totoo or what yung mga kwentong sinasubmit.

RA: (for sale ang mga tickets) Yes, the festival needs to sustain itself kaya kailangan may entrance fee. although hindi kami kumikita sa admission tickets. kumikita kami sa sponsorships. malaki ang sponsorship ngayon ng Cinema One. Kunyari yung Champion is our main sponsor right now so they will give us X amount million pesos. so one sponsor lang yun. Siguro this year meron kaming mga eleven sponsors. Ngayon lang naman kami nagkakaroon ng ganoon eh. matagal kaming nagcreate para mapunta sa ganitong state na marami nang sponsors. ... That's also the strength of Cinema One Channel. naambunan kami. kasi ang Cinema One Channel ang pinakamalakas sa Cable. kaya marami siyang sponsors.

RA: I'm the head of Cinema One [Channel] also.

RA: (sponsorships) the execution of sponsorships is on-ground and on-air. kung wala ang Cinema One as channel there, walang magso-sponsor. kailangan namin yung channel.

RA: (what happens to films after festival) after two years [ipapalabas sa channel]... [two years] kasi minsan magthea-theatrical or mag-international festival muna or magpa-pay per view muna; or iTunes bago magbasic cable. Two years is long already...

RA: (international festivals) kung may invitations, kasi marami naman kaming kaibigan na... some yung mga naging jury members namin, so sila yung nagre-recommend din kung saan bagay yung mga pelikula.

RA: (on number of full length feature every year) Ngayon lang kami sampo. last year 15, the other year 13. iba-iba. Ginawa lang naming sampo kasi this is the 10th year and I wanted to give everyone... kasi we were only given a certain budget for production so para mabigyan ko sila ng 2 million each ginawa ko lang sampo. pinagkasya ko. ito yung pinakamalaki na binigay namin. 2 million each. Last year, may [five] kaming binigyan ng 2 million. yung sampo 1 million. pero ngayon ginawa kong sampo lang para 2 million lahat.

RA: (Plan for next year) we might tie up with star cinema. Star is willing to give us production money na pababayaan kami sa [kwento]... ok let's go! kasi ang gusto lang naman nila maraming magawa. both theatrical, festival... lahat. Independent siya, bibigyan lang kami -- kami ang bahala. we will take care of it. kami ang mag-over see, hindi Star. Mas mabait naman kami regarding sa taking care of the version of the director.

RA: (typical cost of Star cinema) siguro mga... yung Sky Line siguro mga five million up to ten. yung Star na malalaki, siguro mga 10 to 20. Pero may malaki silang marketing cost. Wala kaming marketing cost [kulang] kami sa budget. maliit talaga. parang wala na kaming marketing budget. it's just small. Wala akong magawa doon sa budget na iyon.

RA: (independent / alternative) alternative. we will give in kung ano gusto mong histura ng pelikula mo , ano yung objective mo. and develop you...

RA: (sustainability of Cinema One Originals) yes. dahil may sponsors na ngayon. they are very open to supporting the festival. this year meron kaming nilagay na international films. may mga Asian movies like Winter Sleeve(?), Chine(?), yung mga gawa ng South Korea. We might, hopefully become an International film festival.

R: pero sa exhibition lang po iyon. wala po kayong binigay na budget sa kanila?

RA: Wala pa. pahinay-hinay lang.

R: You're also looking into that?

RA: Yes and inviting people to go here also. para may new awareness - directors to go here.

R: But not to the point of providing them budget, they will also make films here?

RA: ah no. no. focus muna tayo [dito].

R: May mga nagma-mainstream na rin po ano?

RA: oo. Jerold... si Tonette, I don't know si Jason kung meron nang ginagawang main stream. Parang wala pa.

R: Sir from your perspective, ano pa dapat malaman naming mga audience tungkol sa mga films na pinoproduce ng cinema one originals. ano yung tingin niyo na mga important points?

RA: Actually ang pinakamahirap in what we do is yung promotion and marketing, and distribution -- yung side na napapabayaan. hindi kami expert, hindi kami master doon. [dapat] pag-aralan pa iyon... i think may mafia doon na kailangan mabuwag. it's so hard to penetrate yung may maganda kang distribution. mahirap sa theater booking. business side of the distribution. mahirap e penetrate; mahirap madecode; whatever. ang hirap ng business na iyon.

R: yung filmmakers po ba, are they allowed to also show it in their own communities?

RA: (on filmmakers distributing their films) Ipapaalam lang sa amin. Meron kaming agreement na... general agreement... specific iyon regarding showing sa school, sa lahat.

R: They are allowed naman under certain conditions lang...

RA: (on filmmakers distributing their films) oo. yung mga NON-COMMERCIAL VENUES.

R: non-commercial lang... pag commercial na...

RA: we share the... lahat the non-commercial and commercial, may sharing scheme naman with the filmmaker. meron pa rin silang share... sharing in terms of revenue.

RA: (Social Networks) we're very active naman sa social networks. it's so easy kasi it's free. actually ang pinaka... ini-insist ko na sana tulungan pa kami ng channel two. but the channel is a public company. lahat ina-account. kailangan magbayad every airtime. hindi pwedeng lahat libre.

R: kung magkano yung airtime ng isang sponsor, ganoon din kalaki ang babayaran niyo?

RA: it's a public ano... company. accounted iyan. meron kami discount pero maliit lang. hindi practical. sobrang laki. mas malaki pa ang gagastosin mo sa marketing kaysa sa production cost.

R: from 2005, sa tingin niyo po ba dumami iyong audience?

RA: ah yes. last year madaming-madami kaming audience. iba na iyong audience... kasi nag-expand kami. in Glorieta malaki yung market. in-extend pa kami doon noong last year's festival.

R: dahil marami pa rin iyong audience?

RA: oo.

R: majority po ng audience ninyo ay estudyante?

RA: (type of audience) No. depende. iyong trinoma, estudyante. kasi malalaman mo kasi near the schools eh. from Ateneo and UP. in Glorieta, i think mga yuppies. mga nagwo-work sa advertising. mga yupsters na gustong ma in. Mahina kami sa Robinsons. I don't know why. kasi tinanggal na namin sa Robinson's. We're in Green Hills now. i think mas hip yung market ng Green Hills. but they're the ones always watching, which is ok lang. yung mga mahihirap naman, or the lower class... they don't watch and pay movies -- nagpa-pirate na lang sila.

R: SM, hindi niyo c-in-onsider na...

RA: SM, we do not consider SM as a venue because saa limitations sa rating... sa adult films. pero [later] c-in-onsider ko na... kasi ngayon may tie-up na kami with FDCP. accepted na kami sa FDCP.

R: Meaning e-ra-rate lang kayo pero hindi kayo e se-sensor? tama po ba?

RA: oo. dati ayaw namin ng SM kasi R18 hindi pwedeng ipalabas sa SM. Siguro next year pwede na kaming mag-SM kung continuous yung aming relationship with FDCP.

R: ngayon lang po ba kayo [nagpartner with] FDCP? 2014 lang?

RA: oo. i wrote a letter kasi kilala ko naman si Briccio, taga Davao din iyon (LAUGH). so um-okey siya. sabi ko ay shet, dapat may SM pala kasi na-accept na kami sa MTRCB.

R: ibig sabihin, wala kayong puputulin sa pelikula? as it is? pero e-ra-rate lang siya as R18?

RA: R18 or R16 or R13, meron din naman kaming General Patronage, ano ka ba?

R: personally sir, before ka nag Cinema One saan ka po connected?

RA: I started kasi sa Pinoy Block Buster. Noong 1988, hindi pa ako graduate sa UP, hinila na ako ni Loren na mag work dito. so i was a researcher, PA, then became producer sa mga shows like Tatak Pilipino, Kape Bravo... they're old programs. and then marami pa. and then, someone got me to program a channel for Sky Cable and then sa Sky we developed the movie channel.

R: tingin niyo po itong Cinema One Originals is... do you agree that it's significantly participating in the movement ng change sa Philippine Cinema?

RA: (Cinema One as part of the movement in redefining a national identity for the Philippine cinema) sana. sana umabot iyan sa management (LAUGH) i don't think ganoon ang gusto nila. kasi siyempre gusto nila malaking audience. malaking yung net income namin. yung appeal ng pelikula, mas malaki. meaning mas popular. siyempre iyon ang gusto nila. you would understand. kasi ganoon ang thinking nila always.

R: tingin niyo po ba mababago natin iyong characteristic ng audience natin?

RA: I think magcha-change lang ang pag-iisip nila (management) kung malaki iyong audience na maca-capture ng mga ganitong pelikula

R: tingin niyo po may potential ang mga pelikula...

RA: (on potential of Cinema One Original films) some films, yeah. yeah. but some films alam ko na hanggang festival lang. kailangan mo lahat gawan. hindi lang iyong popular movies. but also the artsy artsy festival movies.

R: so it's never really the intention of the management.. prior

RA: I just defend na I need a lot of content - varied content from there. basta naniniwala sila... may sponsor naman ito...

R: iyon yung sinabi mo sa kanila for this festival/project to be approved?

RA: ...to prosper. to exist.

R: Hindi sa kanila nanggaling itong [cinema one originals] idea? sa inyo talaga?

RA: Sa amin. Oo.

R: kasi ever since na nag se-speculate na ako kung what led Cinema One Originals na mabuhay, sabi ko baka kasi ine-explore lang ng ABS-CBN yung iba pang market... kasi diba yung mainstream baka nasaturate na kasi nila...

RA: (on 'the Management's' motivation to approve implementation of Cinema One Originals project) iyon din naman iyong aim namin. hindi lang isang market kami. kasi alam na namin iyong market namin eh. gusto namin maiba pa.

R: which you are achieving din naman sa ngayon?

RA: may bagong market like the students. mahirap din kasi yun na macapture lang sa TV. we have to go to them. nagpapalabas din kami sa schools din. [Cinema One Originals] including the restored classics.

RA: (on film restoration) ibang division but we work closely kasi ginagamit namin iyong content nila -- special projects ng ABS[-CBN].

R: ito yung galing sa Library ng Regal?

RA: not necessarily. iba pa iyon. kasi we just restored Himala, Oro... came from ECP. but we bought that a long time ago na full rights ng ABS. pag-aari na kasi ng ABS iyan.

R: sa inyo na iyon noong ni-restore ninyo?

RA: oo.

RA: (on selection) of course yung pag select merong mga personal biases iyon.

(LAUGH)

R: sabi na eh

RA: (LAUGHS) meron pa ring konting subjectivity iyan. it's a consensus when we select ha. hindi naman dahil gustong-gusto ko... ako yung head doon, hindi pwedeng e-insist ko lang yung gusto ko.

R: selection committee sir, normally is comprised of...

RA: ten people iyon. Teddy [Co], Ronnie Velasco, Ogs [see blogger/reviewer Ogs], Sherad, Lilit, Jinky Laurel... writer, director, producer for cinema one. si Ogs, film critic. sherad is a director. lilit(?) is a producer. Teddy is a historian... mga ganoon.

R: may government agency din? NCCA

RA: yeah. but Teddy is one of us - yung moral orientation niya.

RA: (what led to the production of regional films) they were selected sa Cinema One; Cinema One is giving them money to produce their movies siyempre from there...kasi yung selection namin, gusto namin malaki yung variety. we're open to producing regional movies.

R: isa kasi sa mga factors na umuusong sa mga interviews ko is iyong availability ng mga institution kagaya niyo... and then the availability of technology also

RA: oo. magagawa na nila kahit without heavy equipment, light... it's also available to anyone to do their films.

R: regardless kung saan kang part ng...

RA: oo.

R: and then yung last is yung mindset din ng filmmaker. bakit regional films? bakit hindi mga pelikulang tagalog?

RA: viewers iyan... hindi filmmakers. filmmakers are more open. mindset iyan ng viewers na they want Tagalog films kasi na condition na sila. pinapalabas kunyari

sa cinema one puro tagalog. viewers iyan. yung filmmakers, they are open to explore... to do a lot of subjects or productions.

RA: (non-Tagalog films being mainstream) hindi pa yata. Tagalog kasi... like, [ako] taga-Davao, naiintindihan ko yung Tagalo. mas madali... because siguro mas may exposure sa TV... may national exposure yung language. mas active. mas... like pelikula ng Star Cinema, shown all over mas na co-communicate niya iyong language.

R: mananatili siyang nasa alternative? yung mga regional films?

RA: yes. but there is a growing interest doon sa regional films. dominant pa rin yung Tagalog. mas madaling maintindihan kasi. kasi kung ano yung common language yun yung gagamitin ng mga filmmakers

R: considering the market

RA: oo. kung ano mas malaking ma-ca-capture na market. Tagalog yung gagamitin nila. i think it's practical na answer bakit magiging dominant yung Tagalog language sa pelikula. Even with Cinema One, pagtina-Tagalog namin yung Asian films, mas malaking audience.

IX. SHERAD SANCHEZ (Davao City)

Researcher (R): ang interviewee ko ngayon ay si Mr. Sherad Anthony Sanchez. He is from Davao. ...ang language na ginagamit ninyo kahit nandoon kayo sa Davao is Tagalog o Bisaya?

Sherad Sanchez (SS): alam mo ba kung anong language sa Davao?

R: doon ako pinanganak pero nagtatagalog kami.

SS: oo... that's good. that's good. so alam mo kung ano ang tawag sa language sa Davao?

R: Bisaya? Hindi?

SS: Because Davao is a melting pot of various languages and culture, yung language ng Davao mixed na yung Bisaya, Ilonggo, Tagalog, etc. kasi ang daming languages eh. there are household that speaks purely Tagalog, in your case. Or there are some ano na Ilonggo, Bisaya. So there's a term we coin, "Saksak Sinagol". ..."Saksak" literally means to put, to place. alam mo saksakin. tapos "Sinagol" is

mix. it's a term fondly used by a lot of people from the region about describing the language of Davao because it's almost a bastardized language. na i cannot for example, ako. i have a difficulty in speaking straight Bisaya, straight Tagalog, straight English or straight anything. that's why i'm gay. so alam mo yun? parang... there's no formal instruction. i don't know sa Iloilo kung may formal instruction ba ang karay-a o etc. karay-a ba ang language doon? Ang sa amin... at that time pa weird kasi may class system eh. like in private, we speak Bisaya... in public, you speak Tagalog at our generation, our time. na pag pumunta ka sa tindahan, alam mo namang bisaya sila kasi naririnig mo silang nagBibisaya, pagtanungin mo "Ate, naa ba kay sukli?" Sasagutin ka nila in Tagalog. Because class system yun. ano yun... parang in social sometimes it's more accepted, hindi naman pabor, pero more accepted to speak in Tagalog as a means of communicating with stranger. and then for some strange reason, over the years, nagkaroon ng shift, nung dumami yung call centers. tapos... ang ano kasi sa call centers bumaliktad ang class system ng language. do you understand where i am going? yung english, alam mo... naging commoner. parang... "ay baka taga-call center." Tapos yung Tagalog nadala na rin sa English na biglang ngayon umusbong yun Bisaya. Bisaya pride. Now noong umalis ako sa Davao to study here, I go back there every three months. ... ang situation namin ganoon pa. noong pagbalik ko noong may call center ganoon, etc. mga siguro... well bumabalik ako every year pero nanotice ko lalo na from an outsider's point of view, especially noong 2008, 9, 10... biglang na reverse na. Bisaya na lahat ang generation... sobrang ang lalim nilang mag Bisaya. Because nawala na nga yung class system - -because of the call centers-- ng language. Yun yung history ng language ko in a way. I am alienated if it's purely Bisaya. na a-alienate ako kasi... ang lalim naman noon. Bumalik ako sa Davao ngayon sabi ko, "ang lalim niyo naman mag Bisaya"... yung mga younger generation. pati sa school, yun na yung naging accepted medium ng, not instruction, but conversation. sa akin... may trauma ako sa mga languages eh... may trauma ako sa english. kasi dati, ingleserong inglesero ako sa Davao. Yung teacher ko... geormetry teacher ko nakipag-argue ako in English. and I was known to be the person na pinapaiyak ang mga teacher, except

my English teacher because I love my English teacher. Pinapaiyak ko yung mga ano. Then suddenly, sinabi niya "Hoy Dong, ayaw ko Ingles-inglesa kay dili ko Amerikano." So biglang ako doon, napahiya. Tapos at the same time, honors class kasi --the problem with honors class is they teach you literature, not grammar. because grammar, they presume you already know. So literature is like analysis, etc. so pagdating ko dito... while i can take English test and perfect it, my problem is yung conversational and writing ko not English. I could not... alam mo iyon? madali lang naman mag multiple choice. pero pag magsulat ka na yun na yung mali mali yung ano... and then i took Filipino --masteral subjects in Filipino as my undergraduate because I love literature. It offered certain courses that I'm really interested. So I fell in love with the Filipino language. but the thing is alam na ng mga teachers na i could not speak straight of anything. so my teachers, courtesy of Dr. B.Santos, told me, "ahh wag ka na lang mag essay. wag ka na lang magsulat ng paper. Orals na lang tayo. ang ganda ng ideas mo, nasasayang lang dahil sa confusion ng language." So yun yung history ko ng language. don't worry it will connect later.

R: Tagalog ba yun (First film)?

SS: Bisaya.

R: kasi doon mo ginawa sa Davao ba?

SS: sa Davao. Bisaya siya.

R: anong nagtulak sa iyo para gawin yun?

SS: at that time kasi the consciousness of language, i did not realize --na my issues on language-- i did not realize na na embody sa film ko. hindi dahil sa language na sinasalita kundi narrative. but i think we'll get to that later. ...dati natulak ako is that, i cannot --at that time kasi baguhan pa lang ako sa Manila-- and kaka take ko pa lang ng mga Filipino electives... yung masteral subjects ko. although i love it... i cannot... hindi siya sincere for me. and then pagdating ko doon sa Bisaya yung bisaya naman na sinasalita ng mga characters ko (is) conversational. Pweding halo-halo. hindi naman siya straight na --although looking back-- i don't know if may halo ba talaga yung but it's just like conversational Davao Bisaya. kung may ma mix... hindi... although i was not conscious about that. i was gearing na... at

that time kasi when i made it was a class project. i did not intend it to be... kasi remember at that time, walang festival consciousness. walang market consciousness--

R: anong taon yun?

SS: ...2003, 2004.

R: so before pa magkaroon ng Cinema One, Cinemalaya.

SS: before pa magkaroon ng anything. parang sa akin is... i want to become a filmmaker.

convoluted yung intentions eh. number one, i've been teaching public schools before... noong high school ako at saka nung college --noong first year college. even dito naghanap ako ng Public school to teach. although na disillusion ako, pero i was really gearing on helping kids. i built organizations for kids, ganoon. ...so naisip ko yung story doon sa tinuturuan kong public school sa Davao.

although it's not about the public school; it's not about the students; but this public school is beside a river. and i was observing, and i see the story and the scenes; and how people interact there. so dinala ko yun dito sa Maynila. pagdating sa Manila, the teacher told me na, "O, you only have this.. period of time to complete your project." e wala pa akong... finals week kasi usually ang submission ng mga short films. So I called my mom, "mom, uwi ako sa Davao for a day or two to shoot a film." wala akong budget, wala akong anything. ang budget ko lang is pamasaha --taken care by my parents.

SS: ...sabi ko uwi ako diyan, pahingi ng ticket. Shoot ako ng Monday. So sa airplane, it's all in my mind. sa airplane sinulat ko ang screenplay. Tapos sa Davao, shinoot ko. Pagbalik ko, inedit ko... e-edit ko sana pero hindi ako makahanap ng editing studio. Kasi the following day na yung submission. eh... parang rush. Nakahanap ako ng isang unit na hindi mo na pe-preview ang ini edit mo. So sabi ko ok lang memorize ko naman siya. So I was cutting the film... pero hindi ko siya nakikita --blindly. Tapos may nakalagay pa... ang teacher ko noon si Quark Hinares. Sabi ko, "Sorry Quark for being late..." kasi na late na talaga ako. Kasi talagang ang sama ng editing conditions ko. ...and then I didn't know... it was not even shown in class. ...it was premiered sa Rotterdam Film Festival. Tapos kinakabahan na

ako kasi shit nandoon pa yung "Dear Quark". Sabi ko, pwede ba [magbigay] ng bagong copy na atleast mas malinis? Kasi hindi ko pa na edit ng pulido. ...at that time, I did not know about festivals --the possibilities of festivals. you just make a film. Even naman nag-ra-round na iyong film ko around the world, festival is not your consciousness because you're student. Hindi ako ina-allow ng school to go to mga festivals. ...I chose school. Yun yung first film ko... it's not about because I want to... dahil gusto kong e promote and Bisaya language ... dahil gisto kong e promote ang regional cinema... there's no consciousness because at that time... for me it's pure eh at that time. I just want to make films. whether it be that you came from the South and you have stories from the South... or alam mo yun? You don't think to impress people; to push political agenda; or propaganda; or regional cinema. I support regional cinema but... to be honest... i'm not going to fight for it. Because I'm a filmmaker first, and for some people... it may be a betrayal to the culture, the region, etc. but no. im protecting my sincerity. because once you are infiltrated by political agenda, nauuna ang agenda mo kaysa sa paggawa ng pelikula and to create an experience for other people na pure and malinaw... na hindi sinusulong man kung ano yung perspective na created... but a perspective that is nuance, and imperfect. but very honest and true; very beautiful. Kasi for example, Marxista ka, socialista... ganun, and then gumawa ka ng pelikula, you're sharing the perspective of Marxism... Socialism, etc. etc. But does it reflect the regions? Does it reflect Philippine situation? Not entirely. But if you allow the chaos and craziness of the Filipino experience, compounded... makikita mo, "Uy! Ganito siya, Marxista siya pero kini-critique; ito siya feminista siya pero may bagong sinasabi." According nga to... I think it's Bergman who said na when you make a film, you don't think about the message. Because you will limit the possibilities of truth that will come out of your film coming from sincere nuances of your reality.

R: So you don't necessarily plan to make a film that people will approve of? Kumbaga you're not expecting to please them; you are not expecting that it will be comfortable for them to watch.

SS: you can say in my generation... kasi at that generation kasi noong hindi pa uso iyong... kasi 1990s death of Filipino cinema according to a lot of people; and it died because of various things... of mother Lily. Well, I love mother lily but people attributed it to her but actually more than that is economics, censorship, Inquirer. alam mo yung nagkagulo sa isang cinema dahil... all newspapers was in allegiance not to promote theaters, not to promote films. May mga ganoon na nagkumpol-kumpol. and then at that time, meron nang mga Filipinos na nag fi film festival pero not as crazy as now. ... few works of Lav [Diaz] at that time but not his major works. even Jeffrey Geturian in year 2000 or Cavin dela Cruz. But it was just sporadic in the industry. and there was no consciousness. and then for some strange reason, nagkasabay-sabay lang kami ni John Torres, Raya Martin, and ako... and then John Torres was creating "video(?) diaries". [John Torres] he's from Manila... "video diaries". and Raya was creating post-colonial films. ...black and white period pieces that are post-colonial statements. and then sumabay din yung nag feature length si Cavin dela Cruz. nagfi-festival na siya noong 90s because of his shorts. then si Lav Diaz made his release, after "Batang Westside", he released his "Ebolusyon ng Pamilyang Pilipino". Diyan kami nagkasabay. Gumawa kami ng full length feature film each. that was 2005 / 2006. Ito na yung how the resurgence of [independence cinema]. Yung sa year na iyon nagkasabay-sabay lang and ...sumabay din ang "Kubradon" ni Jeffrey Geturian. ahhh at si Aurelius Solito, "Tuli(?)" niya. kasi si Aurelius was ahhh... a festival (?) but belonging siya sa earlier sporadic... biglang nagkasabay-sabay kami and then... boom! i think that year exploded. Nagkataon na naibigay sa akin was regional cinema... by accident. I didn't know that i made the first film from Mindanao and by Mindanaoans... i didn't know i did that. i didn't also know that i was the first regional filmmaker for a long time. but of course there was regional short films at that time etc. etc. that became sporadic. but i was not conscious. i was Atenean. i was sheltered. You have these filmmakers... sobrang kalat yung aesthetics. Iba-iba yung taste. Pagmagkakasama kami, we just want to make films; have fun. we don't have --except probably for Lav-- we don't have really any political agenda. Even the post-colonial issues of Raya Martin is a personal taste. it's not really

because of post-colonial [grudge], which makes it brilliant. John Torres made a personal diary, a testament of that generation na may kanya-kanya. to the point na si John and naging (?) na filmmaker. at that time kasi... may Cinema One at Cinemalaya na at that year. Gets mo yung period? Short films, nagkasabay-sabay kami. May Cinema One, Cinemalaya after or during. Nagkataon lang na nagkasabay. I don't know what came to us... maybe Teddy would know. Bakit na create ang Cinemalaya at Cinema One. Teddy might have a better explanation. Short films nagkasabay-sabay. Then ito, Cinema One at Cinemalaya. and then the other year yung nagkasabay-sabay kaming lahat... na feature. and then that's why now parang personally, personally yun yung disconnect ko sa generation now is that when they make films, they will tell you "ahhh this is for Cannes" ... "ahhh this is for Venice" "ahhh... this is for ganun..." because at that time... and even political agenda, wala. Even yung ano "sulong regional cinema", wala. Parang kung ano man iyong ano... naive kaming lahat. ... and until now we want to pretend that we're naive.

R: Is it safe to say na nagsusulat ka bilang si Sherad; hindi bilang taga Mindanao? hindi bilang taga Davao? Ang point mo based talaga sa--

SS: oo. so dala-dala ko na yung issues... kasi doon ako pinalaki. Alam mo naman kung doon ka pinalaki; yung issues mo sa buhay doon; yung issues mo sa pamilya doon; yung issues mo sa... even sa sexuality.. doon.

R: pero it's all in the personal level talaga?

SS: I need to be sincere first. tapos kung may matamaan man.. maging political ako-- actually hesitant ako eh. as a filmmaker, hesitant ako to go political. Especially that in Mindanao, you need access. and when you become political, your access will be limited. and ayaw ko maging cultural kasi naniniwala ako na films are not only cultural artifacts. they're films... they're not just serving culture. they're serving cinema in a way. but of course kasama na diyan ang culture, etc... hindi mo maalís yan pero ... hindi mo sinasadya. i don't have any agenda. especially my kind of films... nagugulat nga ako kung may nagkakagusto. mas ma susurprise ako pag may makaka intindi. alam mo yung ganun? ...we don't do what we want, we just do. get mo? kasi ang want kasi is a logical construct created... it's a

construct created by logic; by desires; by information; by etc. but of course there are a lot of things that we do, that my laws even disagrees with.

R: Parang random lang

SS: Oh no, not random. it's still designed. In a weird way, it's logically designed; it's logically sound. especially that... i love theories. i love structures. i'm a student of literature. it is already in my blood to have logic. but then again, probably we were just not romantic to have a message. We're just using what we have to communicate an experience. Kasi very romantic yung mga tao na... "oh, anong message sa pelikula mo?" Or anong (the funny thing is) yung moral ng pelikula mo? it's already dated. Even the masters in the sixties, the fifties understand why that sounds laughable.

R: Kasi when they created a film, the moral is not the primary objective.

SS: The moral is not primary objective. Because if it is moral, it is dictating. it is preachy. Now what you want is to communicate experience specific that can be prism of truths. ...they don't tell you the truth. they lead you to a truth. and the truth might be... truth comes out of honesty, sincerity, and to challenge constructs --systems, systemic constructs.

R: Gaya nga ng sinabi mo kanina, nuance and chaos... ang nagtutulak sa iyo.

SS: Ang sabi ko nga --I was giving a talk in Greece. there's a funny question there... bakit daw madami tayong nagagawang films sa Philippines, eh third world country tayo. Eh di sabi ko lang, "Because in chaos, there is fire." Bading eh... kailangan magbading statement. may hair whip pa yan.

R: Sir, ano'ng ginamit niyong camera noong una kayong gumawa ng pelikula?

SS: Camera ng kasal. ...at that time nga hindi ko na inalam yung... basta ang ginawa ko lang pumunta ako sa Davao diba? sabi ko "wala akong camera". punta ako sa isang wedding photography store. sabi ko, "parent ng camera..." Tapos hawak siya ng cameraman... siya na rin ang cinematographer ko. ...Hindi ko na tinanong kung anong camera yun to be honest. Now I'm very conscious about... pero at that time, wala. kasi yung time na iyon yung iniisip ko lang maipasa na iyung project sa school. ...analogue analogue siya.

R: tapos dini-gitize mo pa para ma edit mo?

SS: ang term doon is capture. kasi ang digitize ay later pa iyan.

R: ...yung limitations... ano yung mga nagpigil sa inyo kung meron man... kung meron kang attempt na gumawa ng pelikula at merong parang nagpahirap along the way, ano yung mga factors na iyon? Either material man; tao man; consequence man. kung meron man. pera man... or everything was smooth-sailing from the moment of conceptualization

SS: iba-ibang crew, iba-ibang ano eh... there's no general thing that i can say na nagpahirap sa akin. I mean, every film ko literally dugo. Yun yung term, dugo. Yung alam mong nababankrupt ka; nagkaka utang ka; yung inaaway ka ng lahat ng tao; yung nagmu-mutiny ang mga tao -- the staff; the crew. kasi may iba pa lang agenda sila. alam mo yung... from the weirdest to the most mystical, nangyari. so mahirap yan sagutin eh kasi parang... ano yung kalaban mo, everything.

R: Pero yung pagsumbit mo nung entry mo pa lang, or nung script mo... hindi naman b-in-ash?

SS: actually yung paggawa ko ng feature length... ah kaya nagawa ko yung that time... kasi under ako kay Marilou Diaz-Abaya (MDA), tapos may short film yung final project. Tapos sabi ko, "Pwede bang study of a short film na lang ang ipasa ko? ah! i mean study of a feature film in a short film yung ipapasa ko (correcting himself)..." hindi talaga siya short film. pumayag si Marilou. Tapos nagsubmit ako ng study of a feature film na proposal. Sabi niya sa akin, "Oh! What gave you the right to make a film about Mindanao?" Sabi ko, "I'm from Mindanao."
 "[imitating MDA] It doesn't mean that you're from Mindanao you already have the right. Have you read these books by Fr. Alejo?" I said, "no." "[MDA] see? that proves that you don't have the right. you didn't even study your own culture." Sabi ko, "I've been doing researches for three years now... in the mountains, in the tribes, etc and I grew up with them." [In] creating the draft of my screenplay, I want it to have first-hand information first. So that I will not be parroting what other people has said about this culture. "[MDA] if you are so arrogant... you claim that you know a lot about this culture... let me give you a test... How does the tribe choose a shaman?" then i answered it perfectly. and then Marilou said,

"ahhh... you know everything about Mindanao, but what right do you have to make a film about a woman?" So sabi ko, "why?" Becuase at that point, baka naman tama siya? can the subaltern really speak, ika nga. diba? so sabi ko, "why?" Sagot siya... nakalimutan ko kung ano yung sagot niya... But i was not satisfied. I want to know more. I'm a student. I asked why again. Nagalit siya... and I asked why and asked why and asked why. Until sinigawan niya ako at pinaalis niya ako... Actually hindi ako pinaalis sa klase. sinundo ako ng classmates (namin)... Basta my classmate... hinawakan ako tapos... labas muna kami. yosi. well, yosi sila. hindi ako nag yoyosi at that time. and then after noon, pumunta ako ng coffee shop tapos si Francis Passion [FP], the winner of Cinemalaya now --"Buwaya"... ako yung consultant ng Buwaya and his first film, "Jay". We're friends ever since kasi teacher na siya sa Ateneo. at that time, gusto niyang magpasa sa cinema one originals kasi meron nang bago na Cinema One Originals. Gusto niyang magpasa ng concept. Eh hindi pa uso ang dvd burner noon. So ako, may dvd burner ako. sabi niya, pwede pa burn? So m-in-eet ko siya after Marilou's class. tapos nakita niya akong lugmok. So sabi niya, "oh bakit ka mukhang destrot?" the term is destrot. Dear, bading talaga. sabi ko, "kasi yung project ko, binasura ni Marilou. Eh finals na so--" finals talaga nag di-dictate pag college no? "[continuing with his narration] Hindi ko alam kung makaka-isip pa ako ng bago. sabi niya, "patingin ng proposal mo." pagbasa niya, "[continuing FP's dialogue] ipasa mo ito sa Cinema One." sabi ko, "I do not have any plans of directing until im aged 25." --you enjoy gay conversations, right? Sabi niya, "hindi! ipasa mo ito. kung hindi nanakawin ko." Sabi ko, "number one, I don't think na ABS-CBN will support something na non-commercial-- i'm not stupid-- not commercial, non-profitable film, since Cinema One is ABS-CBN." tapos sabi ko na, "kung gusto mong nakawin, nakawin mo." and indeed, he did. Hindi niya ninakaw pero pinasa niya under my name behind my back. Although nalaman ko na lang na pinasa talaga niya kasi naghahanap siya ng 1x1 picture ko. ...and then natanggap. sa semi-finals. pagdating sa panelist, I am the one na kinalaban ang sarili ko, not the panel. Sabi ko, i don't think this is for you. this is not commercial and... this is profitable. i don't want to trick into of getting a project and then... i

really don't know why I'm here. Tinarayan ko yung mga panelist. tapos sabi nila na... discuss discuss. okay, if you really want to hear the story here... tinanong ako, "paano natin ito e-mamarket?" Sabi ko nang hindi commercial eh. ...i was talking to the bosses that way. kasi akala ko talaga, i don't have any chances.

R: Did you ask why was your entry chosen?

SS: I asked. Nobody answered. So sobrang... actually, tinarayan ko lang sila... and then, natanggap. and for some strange reasons, ngayon... i'm one of the panelists. I'm the consultant of all Cinema One films. Siguro nagustohan nila how i handled the panel ****LAUGHS**** ...it was not the selection of the project. it was more of shooting itself.

R: financially?

SS: Everything... logistically, tao, financially, even spiritually. Actually mas matimbang ang spiritually at personally.

R: When you say 'spiritually', anong ibig sabihin dun?

SS: personally. i mean, it's a different battle game eh. every aspect of your personality will be challenged. the problem kasi is that sa mga films na ganito, hindi ka nanghuhugot na, "ito ang idea ko; ito yng morality ko; ito yung ganito ko..." wala kang sinusulong so naka depend lahat sa personal point of view mo. and when everything relies on the personal point of view, in your own understanding of things, your motivation for everything comes from within. Your motivation to shoot; your motivation to... imagine if everything comes from within, not on paper, not on text. so kung magka-kaprolema ka within, magka-kaprolema ang film. ...every aspect will be challenged. Ewan ko... talagang ginaganoon yung form mo at sinisira. Everything sinisira.

R: By the process of filmmaking itself.

SS: I don't generalize it. I don't say that this is the experience of other filmmakers. I would not know. But for me...

R: Is it something like... parang hindi mo na nakikitang matatapos yung pelikula mo?

SS: ...of course may ganoon yun. Always.

R: Parang nasa kalagitnaan ka na... parang nakikita mong ikaw na mismo ang nadidiscourage ka na na, "Ano ba 'tong kwento ko?"

SS: Hindi naman. It's more of... pero sa personal point of view is, "Shit, ayaw akong mahalin ng tao na gusto ko." Even as simple as that... and then, imagine this... every film you make you become a suicidal, depressed... really. Parang gagawin mo lahat para matapos ang pelikula mo. And if it's to confront your demons... o siges, for example... I am a... I don't call myself a closet gay before. I don't call myself a closet gay. I didn't verbalize. Because of the film kailangan kong sabihan ang tao na gusto ko, "hey pwede ba pa chupa?" Confronting my demons; kasi part na siya ng process mo eh. and then ang sagot niya, "you're a monster. you're a freak." At least na face mo ang demon. paglabas talaga sa kwarto, kumuha ako ng papel at ballpen. sinulat ko yung eksena. "you're a monster. you're a..." Nasa second film ko siya. That literal of confronting your demons. In order... para lang matawid yung pelikula. I did a lot of crazy stuff... and I would not talk about spiritual because this is an academic matter and spiritual, probably, cannot be confronted by an text.

R: Gusto kong balikan yung confronting the demons eh...

...

SS: sabi ko... I will not name filmmakers... akala mo nag ta-talk siya about feminism. hindi. Ito yung kwento niya. akala mo nag tataalk siya about post-colonialism. hindi. ito yung kwento niya... Pero dahil ginagamit nila yung puso nila to understand the spectrum of societal issues but at the same time, do not even attempt to understand... nagiging sincere ang pelikula; at nagiging nuance, at hindi nagiging propaganda.yun yung... for me... well, if it elaborates what you intend about personal demons.

R: Sa ngayon --even sa lahat na po ng movies na nagawa ninyo... lahat na ng awards na natanggap ng mga pelikula ninyo-- doon sa recent film ninyo na--

SS: "Jungle Love"--

R: Nandoon pa rin yung experience na yun? Na meron ka pa ring personal demons na kino-confront?

SS: I think it escalates. ... Lumalala. It escalates. Pero "Jungle Love" kasi is not... in a way, it's about love. I mean, my love experience. but not... I found another part of myself na may... well, you can call it maturity. **LAUGHS** I don't know, but...

sabihin na lang natin, the film exists because of personal feelings. but i need to exercise.

R: at least as far as sa you are concerned. yun ang ano mo...

SS: lahat ng films for me ha. I make films to exercise personal feelings; and hopefully to exercise as well the feelings of other people.

R: You're producing something pa currently?

SS: Yeah. It's about possession. Consistent nga ako eh. First film na sa Manila e se-set. but it talks about my family.

R: Independent pa rin? wala kang studio na...?

SS: ang Cinema One kasi... can you call films ng Cinema One as independent? Even Cinema One films do not claim they are... I'm part of Cinema One. We don't claim that we are independent. We never use the film independent. Of course, may ilan ilan nagkakamali. Pinapagalitan namin yung press. you just use the term "alternative". Baka ma ano kami... Baka ma-criticize kami for the use of "independent" na ABS(-CBN) naman kami. so just to avoid any conflict.

R: Based po sa explanation ninyo kanina, you don't produce films for the sake of advancing any advocacy, for cultural or political agenda, pero do you think films in vernacula; films in local languages dito sa Pilipinas will have a future? Kumbaga, masu-sustain kaya natin ito until someday? in the next generation?

SS: Iba kasi yung struggle ko in terms of language. Alam mo yung you come from a language of saksak sinagol... ang dami mong hindi ma express. Kaya siguro I'm fond of explaining things kasi yun yung frustration ko ever. that I cannot really really put into words things that i feel. I can't truly express. Frustration ko yung nung bata (pa ako) kaya nagustuhan ko yung literature, nagustuhan ko yung film. alam mo yung possibilities? But more than that ang experience kasi ng Davao before nag... grabe yung ano yung gay lingo sa Davao. Siya yung ginagamit ng mga street kids. talagang maririnig mo sila hindi bisaya, hindi tagalo kundi gay lingo. kahit mga frat. ...of course hinahalo-halo nila... tapos, "o bakit ganoon kayo magsalit?" Eh kasi hindi namin masabi dito; hindi namin masabi dito. Ito siya. Di ba? Ganoon yung experience ko. na walang language na maka grasp sa anong ibig naming sabihin. So cheezy as it sounds, try ako ng iba't ibang arts. Hindi ako

magaling mag piano. Hindi ako magaling kumanta, puminta, etc. etc. At kung may talent man ako doon, hindi pa rin eh. and then pag dating sa film, kayang e express. but my language, my vernacular language is not the Bisaya that is heard. Or the language that is heard. It's actually the narrative structure. na parang... sabi ko nga kay Lav (Diaz), "Lav, bakit hindi ako nakakagawa ng narrative sa Mindanao?" Sabi lang ni Lav sa akin, "Ako nga hindi makagawa-gawa ng narrative sa Mindanao--" Kasi kung taga Mindanao ka talaga, ma e-experience mo, hindi talaga siya narrative. Hindi siya narrative. so kina-capture ko ang ano ko... tapos biglang sasabihin na parang experemental yung gawa ko or etc. Hindi. Hindi eh. Actually nahahanap ko lang ang gusto kong sabihin in the language of cinema. Not in the Bisaya that I use. Not in the Tagalog that I use. I don't claim I'm a regional filmmaker because I speak those languages eh. But i do consider the roots of my narrative structure is because I'm a regional filmmaker lost in the realm of verbal language or written language. then i seek other forms. and then I have film. But when I follow narratives, it is as if it is the Westerners who is telling our stories; telling us what it is or some macho guy... narratives are both macho and West, at least for me. It is also capitalistic, simplistic. Reducing an experience. Alam mong ang daming ano... ganito, it's a galaxy of experience na nire-reduce nila to a cause and effect. And then I feel I'm (betraying). Kaya nga nasa film ako eh. i want to express. Tapos dito ngayon, hindi ako maka express ng gusto kong sabihin. And then, i attempt narrative. I challenge my narrative. I challenge narrative. and then... pak! ito yung gusto kong sabihin. na instead of giving you reducing, I give you a prism which you can use to look at Mindanao. Prism, like a crystal that traps light into various colors. because i don't want to point you to an experience. I want to point you the experience of what I'm dealing. If I point to you an experience, hindi eh kasi may context yan; may context yan; may context yan... ang hirap... diba ang labo? and then probably, i'm not a good narrative filmmaker. probably i'm not a good story teller that's why I do such kind of films. pero hindi eh. Weird thing about me is all of my films are written --ang script niya is narrative. Pag dine-direct ko na, hindi eh. Bini-betray ng sequence na ito ang gusto kong sabihin, tapos babaguhin ko. Nagiging guide

ko lang yung script na sinulat ko for something that I want to... yung script pa, lalo na it's a written word has ideological values in it.

R: may restrictions

SS: so... and then sa film, you struggle. You battle it. Ipinaglalaman mo. No. I want to find my language in cinema.

R: what is with the medium that allows you to express yourself? what do you think? Is it the visual aspect of the film?

SS: Everything. It has all the elements of a human experience. Except probably --not all elements-- the medium that carries the most elements to mimic a human experience. Or not even to mimic a human experience but to give another dimension to a human experience. So gets mo? na parang... this is something that I am comfortable with expressing myself eh. Although people don't understand my films or they say they don't understand my films. But then that's not my point. My point is not understanding. Because even understanding is a reducible experience; but to engage you in an experience in a galaxy of experience.

R: You want them, not to understand, but to experience.

SS: to immerse; to experience the complication, the irony of logic playing in the realm of human existence. Oh sige, pwede mo namang e kwento yung... my film "Imburnal", for example. I wrote it as a narrative. I have a question in mind. May Davao Death Squad ang Davao, (pero) na bo-bother ako sa sarili ko kasi ...parang wala akong position. it's anti- --I call myself humanitarian but then again-- it's very anti-human rights; but then i did not have a clear solid line. I sort of agree with it, and disagree ...like most Davaoenos. but what i don't like about it is (strangely) not the killing of the kid; not the extrajudicial killings that cleanses Davao, but how macho it is. Because at that time, meron akong personal experience ...against macho. So nag-coincide. And then noon dine-direct ko -- parang imburnal-- Sabi ko, "paano ba ito maging ano... Paano ko ba ma..." kasi noong dine-direct ko parang wala sa puso. parang diktado lahat. Parang ang preachy. parang limited. eh complicated nga yung experience. kasi pati nga ako, wala akong sagot. so i want to explore the nuances. So sabi ko, "why not try to be...maging formal ako in a literary way." "Imburnal". what is imburnal? creves;

butas sa system. In an... Adornian way... sinasabi ni Adorno na art comes out the creves of a system. Gawin kong literal at hahanapin yung experience ko sa cracks ng screenplay ko. So diba may cause and effect? ang dine-direct ko; ang sh-in-oot ko; ang nilagay ko sa pelikula yung gitna; yung after ng cause, before ng effect. so yun yung naging style ng pelikula ko to the point na nagkaroon talaga ng sariling butas ang pelikula.

R: So you wrote the script first?

SS: I wrote the script... tapos hinanapan... and then i realized, "Oh my gosh ang dami kong nakuha dito." ang dami kong nasabi using this device. di ko na... sa cause and effect, hindi ko masabi ang gusto kong sabihin. pero dito sa mga butas niya nasabi ko. kaya biglang yung buong piece naging ganoon.

R: so hindi na napag usapan si cause and effect?

SS: Hindi na pinag usapan yung cause and effect... ni hindi nga... nawala nga ang Davao Death Squad sa... alam mong may threat of Davao Death Squad kasi nasa synopsis. pero pag sa pelikula, you wouldn't know. Ang mas nagiging atake ko, oo nga tama ito nga yung inatake ko. yung pagkamacho ng, both ng narrative; ang pagkamacho ng human existence nila. at ang macho system na I am rebelling against personally. pinaghalo-halon ko and then hopefully, could say something about Davao Death Squad. and hopefully, somebody would understand. I don't know if they understand, but...

R: Looking forward, ang systema mo ng paggawa ng pelikula ngayon and in the past, will that be the same system?

SS: no i'm doing mainstream now. Hopefully, although nagtatawanan silang lahat noong sinabi kong mag ma-mainstream ako.

R: Bibitawan mo na ba yung...

SS: Hindi. Kasi sabi ko sa... ni professor ko and mentor ko, "ma'am, inlove naman ako sa--" parang ako, in love ako sa isang lalake; pero hindi nga alng ako lalake. Parang narrative yan. in love naman ako sa narrative, hindi lang ako narrative.

R: kung esturya mo ang pag-uusapan, hindi mo talaga siya makukwento nang narrative... naappreciate mo

SS: i'm in love with it! Pero sabi ko sa ano, let me find a process of reconciliation na pwede akong magnarrative; pero hindi mawawala yung identidad ko. Sabi ko yung pelikula ko naman aside from... oh may diskorsong ganito. meron siyang fina-follow na line of disource. I don't think, I have a film na taliwas sa linya ng diskorso. Merong ganun, pero at the same time, hindi o ipagkakaila na may proseso din ang paggawa ng pelikula. At sa proseso na yun, ni le-lead ko actually ang sarili ko towards my reconciliation to narrative. Baka ito nga yung panahon na pwede nang magreconcile sa narrative. kaya sabi ko, gagawa ako ng isang mainstream.

R: Paano yun?

SS: Doon na natin malalaman yun at the end kung makakagawa nga ako ng mainstream. Baka doon sa set,"ay hindi ko kaya ito e direct. Ito gusto kong ilagay."

R: Lalabas at lalabas pa rin...

SS: Oo. papatayin na ako ng producers ko.

R: Under saan ba? Pwede na bang sabihin?

SS: Cinema One din but not Originals --the channel. Special project-- anniversary... part siya ng Cinema One 20th... Kaya gusto nilang magmainstream, kasi gusto nilang mag theatrical release. ...ito na lang ang works ko, to give you a clue of what they are. If my professor, for example in a University from the States, or from Korea, or from Europe... sabi nila sa akin pag gusto kong mabagsak yung estudyante ko, ang ginagawa ko pinapa analyze ko yung film mo. Yun yung mga joke sa akin ng mga professor ko. ... So parang-- ewan ko ba if I'm just cocky enough to say, "o sige, mag ma-mainstream ako." Pero we don't know. I mean, i want to take the process and to really go towards a narrative. Para din yang pag-ano na... sige I'm going to make a piece entirely in Filipino. Kaya nga ang language ko is very urbanized Luzon, manila language. hindi na siguro Bisaya. Nagsabay din ng narrative, ay inako ko na din ang Filipino. But it doesn't... alam mo yun yung parang, sa akin it's a process of reconciliation. Time naman siguro na mag mature ako as a filmmaker.

R: Pero i don't think that was imaturity what you did before. Baka kasi mawala yung sincerity mo...

SS: ah! yan ang... kailangan may proseso. ...e ano mo yung sinsiridad mo. For example. I always consider all Lav's films as stories about Mindanao. Although because of certain personal and political reasons, he can not go back in Mindanao and shoot there... He makes a film about Mindoro; about Iloilo; about etc. but he is still talking about Mindanao. Whereas, i can... any filmmakers can do that. Any filmmakers could have various tokens, but then their sincerity wouldn't be challenged as long as they face; they know the reason of their being. Hindi man regional cinema yung gagawin ko for example, will it betray where I'm coming from? No. not necessarily. And actually that is, for me, a showcase of you as a regional filmmaker. You're not bringing the language, the verbal and the written language to the table. It's not that. You're bringing a different kind of logic on the table; a different kind of way of seeing. in the table. you're sharing a different perspective in the table. It's nearly --not language, but beyond language. Regardless of what language you use as a filmmaker na embody mo na ang pagiging regional filmmaker because of whatever your philosophy is, it's already formed and transformed by your way of seeing and perspective born in that region; growing up in that regions. So now, may issue is not, "oh nakakapagsalita ng Bisaya yung film." It was never my issue. (I use it) because it is more convenient for me because I could tell stories about it. But my issue here is that, "hey, look at how I see the world." I hope it's different. I want to show you ano..., "hey, this is how I look at things..." given the experience of my entire life. Probably not only coming out from the region. ...but more probably out of my sexuality, my personal life, etc. But then as we know it, even sexuality, personality, personal relationships, etc. are dictated by geopolitical-specific condition. Kasi hindi ka naman magkaka-issue na bading ka... wala namang social na ano... or anoba, tanggap ka ba na bading? Pero anong klaseng pagkatanggap? For example, in my situation. Pagbalik ko sa Davao-- in our family, we have famil de nom. I think sa... Iloilo (din)-- reputation ng pamilya mo; ng "famil de nom" is family name-- na pinapangalagaan. Eh maliit lang yung society, so you act straight. But your family accepts you. Wag mo lang... wag mo lang... kasi baka maatake nila ang famil de nom. so it's a different kind of acceptance.

R: and you were shaped by that kind of acceptance.

SS: I was shaped by that kind of acceptance.

R: Which is the way you explained it, similar siya sa pag kaka explain ni Sir Ray Gibraltar na it's not necessarily using the vernacular language but yun lang perspektibo. Sabi niya, "matagal na na nandyan ang regional cinema sa mainstream natin. Sabi niya mga aswang lang... kung paano nila kinukwento ni Eric Mati yung aswang... ibang approach...

SS: Oo. ibang approach. Kaya nga regional cinema did not come out because of vernacular language. you don't know that it's always there through Yam Laranas - -Sigaw, Radyo... Lav Diaz, Tikoy Aguiluz --Boatman, Tatarin, Rizal sa Dapitan... Yun yung... it's always been there. Regional filmmakers are always-- Peque Gallaga for example.

R: Did the digital technology help you make it easier to make films?

SS: Oo naman. Day, ang third film ko film talaga. Mahirap. ****LAUGHS**** Sabi ko digital pa rin. ****LAUGHS****

R: Bait mo naisipang mag film?

SS: Kailangan eh. From reference to the format; to the tone; ...and at the same time, part siya ng process ko. this is self-funded. Yun pa yung nagdecide ako na self-funded. yun yung "Jungle Love". It's a 16 mm film. Which is weird because everyone around is against me making that film. I have international producers who got angry at me for making that film. they haven't seen the film at that time yet. Galit na galit ang mga tao around that's supporting and helping me. Kasi daw wala daw sa career strategy; wala sa planning; kasi for some strange reason... depende lang din naman sa filmmaker. Sometimes when you are a filmmaker nagiging corporation ang pangalan mo. Marami nang taong involved. Pero hindi pa nga ako nakakagawa under this corporation, nag re-rebelde na ako at ginawa ko yung "Jungle Love". I shot behind their back. actually gitna pa lang alam na nila tapos hindi lang kami nag-uusap. Then later yung ano na... confrontation...

R: ...do you think in the next film that you are going to produce, you will be influenced by the people around na...

SS: (these) producers who (were) not able to stop me from making "Jungle Love". I don't think they will be able to dictate where I'm going to. No. Even plano ko nga pagkatapos ng mainstream ko, babalik na naman ako sa regional film. I mean, who knows? But i cannot say it definitely that I will be affected. I can tell you from my perspective now that being influenced is far from a possibility. kasi pinaglaban niya na baging ka. Bakit ka mabubuhay sa buhay ng ibang tao? Kung pinaglaban mo ang sarili mong existence sa pamilya mo; sa mahal mo; sa etc. mo. Pinaglabas mo na nga eh... bakit pa ako maniniwala sa inyo eh ito na nga oh. parang it's ironic pero parang sa pelikula. pinaglaban ko na ganito ako gumawa ng pelikula. sa ayaw niyo at sa gusto.

R: so hindi mo na concern kung...

SS: Ang sinasabi ko naman sa mga producers ko, if you are board with me in this vision; in this particular film, then go. But if you are not on board with me totally and the you want certain changes probably, let me hear it first. Maybe tama kayo. Maybe talagang hindi lang ako disiplinadong tao. but more or less, i'm not asking for you. I'm not begging for you; for your approval.

R: Generally sir, yung nakikita mong trend ng Philippine cinema starting in our generation --do you think, saan papunta yung trend? Kung dati, meron tayong studio system... yun yung tatlong pinaka influencial --sila yung nagdictate; sila yung nag-shape ng industria natin-- given the status quo sa ngayon...

SS: Have you read the book of Robert Stam? Brazilian cinema? go to the library read the book "Brazilian Cinema" by Robert Stam. And then, tingnan mo yung history ng Brazil. It would be eerie kasi what's happening to the Philippines has already happened in Brazil. Like, they have made films that are packaged like Hollywood films. Hindi nagwork. Biglang nag sprout ang regional cinema... ah ang alternative cinema. may mga different art cinema. Hindi nag work. Ngayon kasi marami nang nakakasalita... the proliferation of art and alternativeness, regional cinema na naman yung nag invade. And regional cinema didn't succeed. So iba na namang yung nangyari after... read it. what solved it. everything will be stagnant in the cycle if you don't answer one thing. DISTRIBUTION. And probably more than me you will be enlightened more if you read the book. especially on the

history of Brazilian Cinema from what they called the Coca-Cola films to pure cannibalism to ganun. Magugulat ka that there is a parallelism of Philippine Cinema to Brazilian Cinema. And then, makikita mo regional cinema might not be just a phase. But its popularity and eventual stagnancy can only be liberated from that state of regional cinema and to something beyond unless distribution could be answered. Like what Brazil did na na-institutionalized nila and film distribution; and that helped Brazilian Cinema flourish even more. Not even counting whether that film comes from the regions or the center. Just like music. we listen to music from everywhere. We don't even understand all the songs there is but we listen to them; and we concede them. Because they are distributed.

R: The very fact that people are aware about it--

SS: it will find its market. Audience and awareness will grow. Even the appreciation will grow. Like Americans, there are a lot of Americans who are not aware of foreign films; who is more scared of watching sub-titled films than Filipinos are. but once you introduce to them a film that they could connect to their appreciation will grow. From that appreciation comes hunger more. so maghahanap din sila ng ibang klase ng aesthetics. I mean these are all fantasy land now. but then again, it would give a temporary or probably a permanent answer to the Brazilian Cinema situation; it may help us as well. We might be better off to take a look; and to take into consideration what happened to them and their history. As we all know we learn from history.

R: What do you think is the reason kung bakit gagawa ka pa ng pelikula? What will keep you make more films in the future... Marami ka pa bang gustong sabihin. Meron ka pa bang hindi nasasabi?

SS: Bakit pa nga ba ako gagawa pa ng pelikula? ... As long as I cannot find another medium that can express my self sincerely more and as long as I exist therefore I express. If I cannot find any medium that could express me more, I would not stop making films. Ganun lang siya ka simply. Hindi dahil may gusto akong sabihin; it's more of that existence... that I exist to express. and I express comfortably in this form. na kahit magkautang-utang... at saka ano... gagawa at gagawa ako ng pelikula kasi kung hindi ako gagawa ng pelikula, nakakulong ako

sa sarili kong mundo. and i don't think i have lived. it's not a matter of... siguro possibly, half ego. hindi mo naman mawawala ang ego sa sarili mo eh. Pero more than ego is your existence beyond ego. Malas lang ng mundo na ang kaya ko lang e express ang sarili ko ay sa pelikula. Therefore they don't have any excuse to shut me up.

X. TEDDY CO (Film Curator, NCCA)

Researcher (R): Very briefly, I'd like to talk about the re-emergence of regional cinema in the 21st century. I say it's re-emergence because around, I think 70s or 50s, there's already a Cebu film... Cebuano film industry.

Teddy Co (TC): Oh yes. yes. Starting from the 30s actually.

R: 30s, it's already parang parallel no?

TC: parallel yeah... but much smaller. much smaller industry. but they had regular output until sometime in the 70s.. until the late 70s then they stopped for awhile. but there were still filmmakers there but they were using video. ...not film anymore because it was so expensive. but now there's a resurgence... re-emergence because outfits like you know, well first actually Big Foot came into Cebu. 2002. so they started teaching filmmaking and of course a lot of Cebuanos, and not just the Cebuanos but students around the Visayas area went to enrol; even people from Manila. People like Jerold Tayog enrolled there. So there were new generation of filmmakers who came out because of Big Foot. But of course they also produce... the problem with Big Foot is their requirement is you have to make a film in English. Can you imagine? your character is a taxi driver or a balot vendor and then they are talking in English. So it was a very strange situation. Policy kasi ng Big Foot eh international school kasi yun eh. Gradually naman they started making films in their native language na... because... it just... nobody planned it. it just started. somebody, "okay we have to shoot using our language. because that's us." Ganun. so--

R: around what year po ninyo napansin na meron nang ganitong kanya-kanyang production?

TC: actually, it's not so much ano no... that we noticed that this like coming from Cebu. I already knew about it the early industry no... from the 30s to the 70s because I recovered, I managed to know... learned about two films that were made and... in fact, i used to work in MOWELFund, I was a researcher there and sometime in the 80s... it's 88 yata eh... 1990, we organized a Super Eight Film Festival using super eight film no, yung maliit. and we tracked down one film no... one of the last films that was made in Cebu: "Manok ni San Pedro". and then we managed to borrow the film and we showed it here in Cubao. So i already know that there was something going on in Cebu. but of course, when digital came we started noticing that there's this new technology no... digital filmmaking sometime around 2000 no... then people here in Metro Manila, filmmakers started shifting from ordinary video no... or 16mm film or from hi or lo-fi or even high end video like betacam, they started using digital na; and around between 2000 to 2002, some of the early digital production started coming out here in Manila no...

R: these were independent--

TC: independent. oo. before the word was being... was abused by Cinemalaya no... these were really independent films... as in they were funded by from the filmmakers' own pocket or almost no budget. Really DIY type of filmmaking no. all the bad qualities of independent cinema, nandiyan no... hand-held shots... Halos hindi malinaw yung kwento... ganun. So they started coming out. and then of course, we thought that, "oh!" I personally thought that this could make all the other provinces, they could follow. and certainly, they did but a little later.

R: you were connected to NCCA na around that time.

TC: I was connected to NCCA starting 2004 no. I got elected into the Cinema Committee... among the people in the Cinema Committee: the chairman was Doy del Mundo, the Vice Chair was Peque Gallaga. so through Peque Gallaga, I knew that something was going on in Bacolod. Because they were holding the Negros Summer workshop there. Since... since i think the 80s... since the 80s or late 80s. So matagal na iyon. but they were still using low-end video at that time... home videos. really student films. As was the case here in Metro Manila. You went to

the MassCom classes, students in La Salle, in UP, students were still using video. Some... a few who had money were shooting on film.

R: this is around 2004 down.

TC: Before 2004. Pero actually, lumalabas na iyong digital. May mga nagsho-shoot na using digital. i think it was still more expensive at that time. But of course prices kept going down. and then the crucial year was i think... during the first Cinemalaya, there were some filmmakers from Davao who came over. ...they were organizing the guerilla film workshop in Davao. Siguro, 2 years na. so at least I knew that there is something going in Davao. And then Cebu, they had Big Foot already. so a small group of filmmakers were already emerging. But for me the breakthrough here was in 2006 when Cinema One produced a film... Cinema One originals produced a film that was completely shot in Davao by a local filmmaker named Sherad Sanchez. The film he made, "Huling Balian ng Buhi" i think was the watershed because when i saw it, sabi ko, "wow! ibang klase ito ah" and this is coming from out of nowhere. from the South pa. from Mindanao.

R: You came to see the film because...

TC: i was one of the jury of Cinema One. Together with... apat kami eh Robbie Tan, Mike Rapatan of La Salle, and Gina Alajar. But I was the one ano... when I first saw... at first we could not decide who, which film was the best because they were all so... nothing really stood out. but once i saw sherad's film... after the film finished as the credits roll, I just stood and said, "I think we have a winner." and then i was just so excited. then i think i influenced all my fellow judges. naging unanimous and decision to give the best picture to "Ang Huling Balian ng Buhi". Have you seen that?

R: not yet. I'm still trying to get hold of copies.

TC: so from there, then the next year Cinema One produced "Confessional", which was most.. mga 90-95% shot in Cebu. but it had two directors. one was Tagalog si Jerold Tarog, the other one was Cebuano Ruel Antipwestre*. So half half. and the point of view was from a Manila filmmaker's point of view. Siguro kinuha yung Cebuano filmmaker para tumulong... para... kasi syempre yung tagalog filmmaker hindi rin siya nakaka intindi ng Bisaya, diba? but the point of view of the film was

mainly Manilan's point of view. So i don't know if how that makes the film regional. anyway, later we will be going to that --the qualities of a regional film from my experience. i think i could cite examples of ano... maraming klaseng ahhh types eh.. kasi it's not as simple as saying this is regional, this is not because sometimes they cross-over eh. they mix. and sometimes a film maybe shot in the provinces, in the regions but it's not necessarily regional kasi... i will enumerate the different points that make a film regional. Pero wala ka pang sinasabi tungkol sa ano...

R: sa study ko? yes sir. I'm an Ilongga so... when i came here... i came here sa Manila to take up my masters degree which is a requirement for me to become a regular professor in our University -- West Visayas State University. I'm a MassCom graduate. and then I thought if I take broadcasting, it's already been over saturated na in Iloilo; while film, there's none... almost virtually walang ganoon pang curriculum doon sa amin. So i thought, sabi ko i'll take up film. when i came here that's already my mindset, sabi ko if i produce... if i do my thesis... by the time i do my thesis it should have something to do with my locality siguro to be recognized... to at least man lang appreciate. sabi ko if i produce a film in hiligaynon, wala akong ...mga tao dito. kumbaga yung mga classmate ko... mga kasama ko dati sa production nandoon sa Iloilo. so sabi ko i'll just write something. and then i came to realize that there's a re-emergence nga of regional cinema when i saw "Yanggaw" by a Bacolodnon in Cinema One also. hiligaynon-

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TC: pero they shot it here in Antipolo--

R: Oo nga. **LAUGHS**

TC: oo **LAUGHS** pero they have Joel Torre, Ronnie Lazaro and Richard Somes is from Bacolod...

R: so sabi ko, meron na. doon lang nagfocus noong una.

TC: kailan mo napanood ito? yung Yanggaw?

R: three years ago.

TC: On Cinema One?

R: no... I secured a copy from... i think they sell a lot of copies in Iloilo eh... i got a copy from home. tapos sabi ko... i wrote a paper about it for one of my subjects in Masters. Tapos sabi ko i need to write something about regional cinema. hindi ko pa naisip dati na it should be regional cinema. Iniisip ko lang Ilonggo cinema. nakita ko ay may sa Cebu din pala, may Pangasinan din pala, may Baguio--

TC: eh paano mo nalaman na may mga ganoon? Pangasinan, Baguio...

R: I read an article from Manunuri ng Pelikulang Pilipino. and then they... 2013 yun eh.. yung kay Arnel Mardoquio. and... parang ang dami nang non-tagalog films na recognized by Gawad Urian, it's a national film critique body.

TC: very observant huh...

R: ****LAUGHS**** there's already precedence of this.. parang may phenomenon na... Sabi ko i need to write something about this since it's not... parang kunti pa lang...

TC: you were still in Iloilo?

R: no. nandito na ako. I'm already taking my masters.

TC: Saan masters mo ngayon?

R: this is my thesis for my masters.

TC: Ilang years ka na bang nag ma-masters? five years in UP?

R: in UPFI. even my adviser, even the professors in UPFI they're not as familiar to the--

TC: yeah because this whole regional film concept is still very young. if you take out Cebu, because was the pioneer because they were a long time ago pa... the whole regional concept of making films in the region -- coming from the regions, using your local languageas-- is a very new idea. because... i will explain later. because of the dominance of tagalog. and not just tagalog film but of tagalog language. and there are historical circumstances behind it. kaya it's very interesting now to go into regional... kasi at the same time sa (DepEd), nagkakaroon na ng yung k12 diba? tapos yung when you teach the kids the first how many years you have to use the mother tongue. they identified 12 mother tongues --the most prolific languages. including Bisaya and Chabacano and Ilocano and Ilonggo. kaya this coming of regional filmmaking i think goes hand in hand with what is happening in education scene. and also in the country as a whole. yeah there's a consciousness. it's not being regionalistic naman no.. like "uy!" i know how bad it

can be... "uy kami" especially between Bacolod and Iloilo. the competition. ganun. we're not trying to commend that naman but it's just to recognize that every region has its own local culture and qualities which is not necessarily reflected in the kind of films that are coming out here in Manila.

R: before I started the study, i have this parang hypothesis na there are at least three factors-- ay by the way, before I proceed to that, my main intention for the study is-- my intention is to identify lang the factors or the elements that worked together that produced this re-emergence. Parang... bakit meron ngayon? dati wala. bakit ngayon nangyari, hindi in the future?

TC: That's a very good question kasi even me i have not taught about that.

R: And i know that it's too wide for a topic to discuss so ang suggestion sa akin ng panelist ko focus ka muna sa kwento ng mga direktor. what led them to produce regional cinema? and your name sir just keeps surfacing. ... have you produced a film?

TC: i'm under the selection committee of cinema one originals for the last six years. so marami akong napipiling regional films, "uy dapat kasama ito. dapat..."

R: Kidlat Tahimik specifically mentioned you. sabi niya, "tell Teddy Co that" your knowledge in this subject is hindi pwede daw ma deny in the process of... Ok, why not?

TC: You know how long ago i first wrote about regional cinema? I mean when I wrote about it, it was still about like a concept but i already had examples. One was Kidlat Tahimik doing his own thing in Baguio. I also wrote about the Cebuano film industry which was dead at that time. This was 1987.

R: when you wrote about it, it was published--

TC: It was published in movie magazine, in a film magazine published by MOWELFund. So it's very limited circulation. But now people point out to that article as one of the very rare early... maybe even first article that talks about... not just Cebuano kasi there were articles about Cebuano filmmaking; But it talks about the concept of regional filmmaking. Regional cinema. that it's not only Manila; not only Cebu. But Mindanao, Baguio... even indigenous no?

R: and Iloilo also, Nick Deocampo's film.

TC: Yeah yeah. But Iloilo comes later. Although the earliest Iloilo produced film was way back 1982. Full length. "Gimingaw Ako" starring Susan Henson. The film exists by the way. There's a copy. (19)82 or (19)83... basta. It's an Ilonggo film as in talagang Ilonggo ang salita. I just don't know where they shot it kung... if they used Ilonggo actors shot in Manila or they went to Iloilo to shoot it. so hindi pala ang teacher mo ang nag suggest sa iyo? kasi sabi ni Sherad in-advise-an ka daw ng teacher mo na--

R: yung ano na sir, yung focus na dapat directors na muna. Magsimula daw muna ako sa directors. I'll get their story. what let them to produce films in their own--

TC: So how many directors have you approached? Sherad, Kidlat--

R: Kidlat, Ray Gibraltar from Iloilo, Martin Masadao from Baguio, Christopher Gozum from Pangasinan--

TC: **LAUGHS** Bata ko lahat yan eh... in the sense that I had helped them produce films through grant. Either through Cinema One or NCCA.

R: NO wonder your name keeps coming out.

TC: Pero... that's good. that's good.

R: Taga saan po kayo Sir? Saan po probinsya ninyo?

TC: Manila. I was born in Tondo. I grew up in Binondo and Divisoria. I have no connection to...

R: Oo nga. Yung motivation mo is not because of ethnolinguistic pride--

TC: no. No. no. some people thought nga, like sa Cinema One... some people thought why I keep favoring Cebuano filmmakers to make film... akala nila taga Cebu ako. Hindi. Hindi. no. Sabi ko this Cebuano filmmakers are really good. For me... ito ha this is my bais... mahirap lang magsalit pero when I saw his films talagang "wow! wow!" --Remton Zuasola. You saw "Damgo..?"

R: It's just that I could not get a hold of him for a face to face interview.

TC: Baka nandito lang siya eh. He's one of the grantees in Cinema One eh. ... In fact I can call him now.

R: I saw that. that's a one take film--

TC: that's a one take film.

R: Plus the acting, very natural.

TC: yeah yeah yeah... but they had to rehearse of course. But all in all, they did five takes.

R: Of the whole thing.

TC: oo. so, take one... ok 90 min. Tapos take two.... 90 mins. Take four was supposed to be the best daw except that in the middle of the take siguro nasa isang oras na biglang umulan. so abandoned yung take. Then take five. take five i think is the one we're seeing. I told Remton to please save all the other takes. i want to look it. ...It's the first 100% regional film to win the Urian Award. ... and then Arnel Mardoquio. it's not the first time of course. other countries have done that. but you know... who thought of the idea to do a one take? parang walang makaimagine na, "uy, kaya palang gawin yung." So it took a Cebuano to do it. ... Pero before that, before... kasi when he applied for the grant in Cinema One, nobody knew him. the other filmmakers, who is this Remton? I told them, this guy is really good. Because I had seen his short films already. We programmed his short films starting in Cinema Rehiyon 1 and 2. So i knew his caliber. i knew this guy. every film he makes is really really good. he puts himself into it and... lumalabas talaga eh... soulful... you know. So that was really ano.. i mean i want to give credit to myself for getting him selected. and then of course, it paid off because it's the first Cinema One film to win Urian Best Picture; and also the first completely regional film to win Best Picture. ...it really broke the idea na, "kailangan commercial; kailangan you have to put famous actor or actress." or that you should have cut the film... you can't shoot it in one take. Everybody, almost everybody I talked to who saw it raved about it.

R: Even Dr. Gigi Alfonso. She's one of my panel members. that's why she's very happy that someone is actually writing about--

TC: She liked the film?

R: She liked the film personally. She's a member of MPP.

TC: because it was new. It was fresh; original. I would not say it's innovative because this is not the first time somebody did a full length film in one take. But it could be the fifth time... or sixth time. Meaning to say, there are less than ten people who have

done this ... in the whole world. I can cite the Russian film that Remton watched before he made the film...

R: ahhh his motivation.

TC: yeah yeah. nothing starts naman by itself. We always work from what came before, diba?

R: Now may question po ba from the filmmakers normally is "what are the push factors... based on your conversation with them... siguro you talk to them naman on what led them to produce among mga usual na nag su-surface na sagot?

TC: What is the question again?

R: ...kung ano yung mga push factors... what motivated them to produce these films in their language, regional concept.

TC: Well, first it's acceptable. because... have you watched Oro, Plata, Mata? It's shot in Bacolod, the director Peque Gallaga is from Bacolod. But most of the actors, the main actors are from Manila --Tagalog; except for Ronnie Lazaro and Joel Torre and the few extras. The main actors are all Tagalog; and the dialogue in the film entirely is in Tagalog. So sabi ko, "regional ba ito?" When I was writing my article in 1987, I did not include Oro, Plata, Mata. I did not consider it to be regional. First because it's a period film. It's not about the present. So hindi siya contemporary. It's looking at the past. tapos why is everybody speaking in Tagalog? Diba in Bacolod, they speak Ilonggo? They speak Hiligaynon? So hindi siya nagcount para sa akin. It's a hybrid I would say. Kaya some people were questioning me, "why did I write that 'Damgo...' is the first regional film to win a best picture?" they cited Oro, Plata, Mata. Sabi ko, "Oro, Plata, Mata is not a pure regional film. It has a lot of the aesthetics, and the language, and the culture of the Tagalogs in the film. Point of view iyon.

R: Despite the fact that the director was--

TC: Yeah, kasi he's taking (into consideration) of commercial factors no? This had to be in Tagalog; and that's how we sell the film. I think mainly kasi the filmmakers now think that they can do it in their own language is because the concept; the idea of doing a regional film is now acceptable. It has been made acceptable by all the examples I cited: from Sherad Sanchez, to Remton... Remton was really a big

factor. Kaya parang... o sige pwede na iyan. tapos biglang dumami ang mga Cebuano filmmakers oh. Year after year may ano eh... may bagong film ang Cebu eh. Hindi lang isa.. dalawa, tatlo... full length ha.

R: and these were produced primarily to become entries?

TC: no. no. no. for example, there was one year na 2011, Cinema One produced two Cebuano films. Tapos from Cebu they produced their own full length film no... omnibus. siguro six filmmakers, one after another. pero iba-bang story. pero it's one whole film. ...So one is, because the idea of regional film is already acceptable. they made films in their region.

R: It's different from the idea of being a trend.

TC: No. hindi siya trend. kasi kung trend siya mawawala siya eh. and then all these filmmakers in the Visayas, in the Northern and Central Luzon and Mindanao will just disappear? kasi trend? they are still making, at least short film no? they are there to stay because, number two, of the digital technology. it's become cheap. you don't need to go to a studio to make a film. yan ang isang drawback dati. all the filmmakers had to come to Manila, because filmmaking was very expensive. you have to use very expensive equipment and hire a big crew, a team of filmmakers, so you had no choice but to come to manila and work in the big film factories like LVN, Premiere, and of course later Regal films, Viva... and the smaller companies, because this is the center of filmmaking; and filmmaking was so expensive that only Manila, and for a time Cebu, could have the facilities. We're talking of film ha, celluloid. rollo ng pelikula. you have to buy it; import it pala. and then you have to shoot; develop it; process it; print it. dito lang nila nagagawa iyan sa Manila kasi nandito yung mga film laboratories.

R: ang mekanismo ay hindi available sa mga--

TC: right! and the industry was set up in the basis of Tagalog as the dominant culture. there's a longer story behind that, bakit tagalog. But Tagalog kasi is considered as the national language. they say it's Filipino pero basically, it's Tagalog. pagsinabing national language, tagalog. something went wrong kasi in the 30s. when they're trying to develop a Filipino language based on all the major languages around the country. they're gonna create a new language out of all the

languages. eh ang nangyari, puro Tagalog na lang. Tagalog also became the language of Filipino films. So dati kasi because you had to make the film in Manila, then it follows you have to do it in Tagalog. Even if your film is about Muslim in Mindanao. even if your film is about the Calinga tribes. they have to use tagalog because it was the lingua-franca. it was the shortcut... the shorthand to make a film intelligible to the audience. and at the same time --kasi you have to understand that Philippines is many many cultures over 100 languages. Napaka diverse ng... kasi island culture tayo. We're not one homogenous block; one country na solid no? Even if you go to Spain, it's four regions: Madrid, Barcelona, may Catalanian. England... United Kingdom diba? the English are different from the Scottish or the Irish. those actually are separate countries. they should be separate countries pero under the United Kingdom flag yan. nagka-isa yan diba? even if you go abroad ganun din. may mga region-regions din. Except that you go to London, it's English here... pero there are people who speak Gaelic; there are people who speak other languages; it's not just in the mainstream. the country actually that has this concept of regional is India. India kasi... akala mo Bollywood, isang klase lang yan no? Basically, the Bollywood that we're talking about is coming from Bombay. that's the center of filmmaking. But you also have the filmmaking in Kerala*; in Madras; in other ano. Ang laki ng India eh. India is like 15 different nations each with their own different language and culture. Except naging india lang kasi... dati Pakistan was also part of India. Even Bangladesh. Nagka away-away nagkahiwalay. So Philippines is like that. kung wala kang central government dito sa Manila, the Philippines is gonna scatter. It's gonna be Luzon, Visayas, Mindanao. magkaiba yan. baka yung visayas baka maging five countries yan. Baka yung Sulo and Tawi-Tawi isang country yan. ganun. Well, im talking only of geography no and language. So from there it follows that if you're a muslim in Maguindanao - that's your culture - so shouldn't you be making your films in your own language? shooting it in Maguindanao rather than shooting it in Manila and pretending that it's in Maguindanao. that was impossible before because all the movie factories were here in Manila so you are confined to what Manila wants. of course you could to the studio set and say,

sige... when Lamberto Abellana shot Badjao in 1957, syempre lahat ng actors niya Tagalog. tapos sa set, oh sige e shoot natin dito sa LVN. Let's just take away the set para mukhang nasa Mindanao tayo. kunwari na lang diba? so you compare that watching Abellana's 1957 film Badjao with Nadjua Bansil's semi-documentary about the Badjaos. this was a short film in Cinemalaya 2012. Bansil is one of the Bansil sisters who were kidnapped by the Abu Sayaff last year. -- "Sons of the Waves".

R: May nakita ako si, tatlo nga. Number one is the ethnolinguistic pride of the regional filmmakers. kasi they have this... they are educated eh. most of the filmmakers who produce these films were... they have training, so they've been educated... so they know how to do films but because they want to share their culture, because they're happy about it... or probably they want other people to appreciate it as well; they made use of their knowledge to produce films. to produce stories from their culture. pero sir, you know what the funny thing is parang half of my interviewees were not really that advocate of their own culture. sa kanila naman it's a consequence. but their primary purpose is to really just share a story of their personal experience; so they're not really making films dahil, "ahhh Ilonggo ako.." kumbaga, hindi yan yung primary aim nila.

TC: You see that's why i did not mention the pride factor so much no? Most filmmakers naman say, "i don't need to be confined to my area... to my region." I can shoot a film in Baguio. I can shoot a film in Mindanao. We're all Filipinos naman eh. Have you interviewed Peque Gallaga? He is also an advocate... the important thing kasi is to be able to tell your own stories from your own culture; from your own region. iba yun eh. it's different from somebody from outside. let's say an American comes here. he makes a movie about Filipinos. is that an American or a Filipino movie? Minsan the point of view is not ano eh... is not accurate. it's an American point of view. It's not a Filipino point of view. But that is not impossible. a foreigner can make a very good Filipino film. if he comes here and studies the culture; he lives with the Filipinos; he stays here. one year, he really studies the culture. he learns the language... pwede rin siyang ano... he could

make a very good Filipino film even if it was directed by an American; but a film that understands the local culture. but that happens very rarely.

R: another thing is the digital technology which you already mentioned. Parang hindi na siya talaga madeny ever since the handy-cam became available; home editing. almost anyone who has a story to tell, whether the influence is by the mainstream or their personal experience, they can produce film. this will lead me to the next reason which I hypothesized: bakit nag-emerged and regional cinema, is because of the support of the institutions. for example --media network-- for example cinema one; CCP with... Econolink (Cinemalaya)--

TC: more of Cinema One. Cinemalaya follows... meron din naman Cinemalaya. they... for a time they produced a Zamboanga film. Meron din pero not as much as Cinema One. But also there's NCCA.

R: There! Kumbaga, there are institutions; bureaus or agencies na nag... it's not just an individual's journey kumbaga. there were supports received from these institutions na nag allow--

TC: oo. for example, before I came on board sa Cinema One as script reader; kunyari, they already produced two films from Sherad, Confessinal saka Yanggaw. So apat na. Pero wala pa ako doon. so, I cannot claim credit that those films got made. they big boss of Cinema One Originals, si Ronald Arguelles is in fact from Davao kaya siguro open siya no? he's also a graduate of the Film Department of.. UPFI. I don't know what got him thinking na, "Uy!" For example this upcoming Cinema (One), we have a film by Remton no.. so Cebu. Pero actually Cebu and Manila eh. May halong Tagalog eh. ...It's not just completely about Cebu, may Tagalog part din; and then Jay Abello who's shooting in Bacolod.

R: Unless meron pa po kayong ida-dagdag dito sa mga nakikita nating reasons kung bakit nagkaroon ng re-emergence... maliban sa acceptability, digital technology, tapos institutional support--

TC: But when I said yung unang reason because it became acceptable na to do regional it's also because of these institutional support that made it possible. It's not like overnight, "Uy!" pwede na. ganun. although kahit wala yung mga full length, kasi (let's say) Cinema One or Cinemalaya did not produce any regional full length

films --everything is still in Tagalog, people will still be making regional short film. may mga short film pa rin. kasi there are all these small festivals eh around the country.

R: So the film festivals that happens in different parts of the country were local initiatives?

TC: Only two are purely local. I would say, the one in Davao --Mindanao film festival at saka yung sa Bacolod --yung sa Negros Summer Workshop. those are local initiatives. Ngayon marami na eh no. Before i also had this... Dati naisip ko, "ay! CaLaBaRZon? Siguro hindi regional yan eh kasi Tagalog yan eh." Pero actually if you go there to the Calabarzon region, the culture is different. although they speak the same language Tagalog. and even the Tagalog in Quezon; the Tagalog in Batangas; and the Tagalog in Laguna have different accents. So there's regional variation na hindi naman yung Tagalog ng Manila. they have their own peculiarities. so sabi ko yeah, this is also ano... region din yan. Manila is a region din --Metro Manila, NCR. but it's hard to classify the National Capital Region as a distinct region kasi it's a melting pot eh. ang pweding distinct when you go out. so even the nearest provinces of Bulacan. these are regions. Because it has its own distinct culture; it has its own unique qualities that are different from the NCR. Ayun. Basically, they have their own stories, which we may we don't know about.

R: Which are not necessarily influenced by the media.

TC: oo. by the media no? or by the other movies. Kasi for example noon in Baguio, the students -they make so many films that are based on ano... parang kopya ng "The Ring". All these J-Horror. These were in Tagalog. These are Baguio films made by students no. Even once when I was in Cagayan de Oro, there was one time siguro tatlong horror films lahat. walang connection sa culture ng Cagayan de Oro pero maybe the students saw too many Hollywood horror films.

R: Yun yung nag-shape sa kanila bilang filmmakers. Siguro Sir we can now talk about how do you define regional cinema; what makes a film a regional film.

TC: You know even though I'm the one who initiated this regional film festival in NCCA, i never actually got to sit down and define it eh kasi, "Ah magaling yan.. who's organizing yan? may mga films naman eh." Pero early this year, i had to sit

down and really think about it kasi ... some other curators were already posing films that were questionable in terms of their being regional. ... Basta tungkol sa Bacolod yan, regional na yan. ganoon. ah basta yung director galing sa Cebu, regional na yun. Even if the story has nothing to do with Cebu. Marami nang ganoon na nag-iisip, "Ahh basta tungkol sa probinsya..." it's very simple minded. So i had to sit down and... i have not written properly yet. I just wrote it in the form of a memo. Pero i will get to sit down and try to write a proper essay about it. because somebody is bugging me from Cebu. He's actually from Bohol because he needs it for his class. Nag-aaral kasi yun sa San Carlos eh. ...But i think you have to go to India. Indian regional cinema.

R: we can base our definition there.

TC: Pero I never looked that up so... kasi it's more geographic eh.

TC: okay, four points no? I don't think if that's all there is to it. Number one is geography.

Is it shot in the region? Is it shot outside the NCR? Ok. Granted, it is. The film was shot in Bicol. So does it make it regional? Yes and no. Actually it can be shot here. It can be shot here in Manila. Maybe they could find a place that could pass up for Bicol or Naga City. Or the setting is in a forest, they just go to Antipolo no? Kunwari, Bicol forest na yun.

R: they did that in Yanggaw.

TC: Oo. Yanggaw --Antipolo. Pero noong pinapanood mo yung Yanggaw alam mo na... ah akala mo sa Bacolod talaga?

R: I learned that after I interviewed Richard Some.

TC: But that's for budgetary reason. Kasi if they were to shoot in Bacolod, they would have to plane in all the actors, hotel no? So number one is geography. okay. Number two, who is the filmmaker? Is the filmmaker from the region? This is also very simple minded. so a Cebuano can do a Cebuano film. Maguindanao can do a Maguindanaon film. Somebody from the Cordilleras can do a film about Baguio. So can a Manila filmmaker make a film about the Cordillera? Yes and No. Yes. ang dami nang ginawa eh diba? No. No din kasi, does the filmmaker know the culture. diba? I cited kanina the Abellana Badjao film no? but i have

seen films that were not made by local natives but i think also reflected the region. For example i have seen a Bacolod film, short film made by Polish filmmaker. na na-capture niya kasi... i think because he worked with local people. his crew and his cast were locals kaya siguro na kuha niya. so para may checklist tayo no? Number one geography. okay check. number two, filmmaker's ethnic roots or residency. dapat residency eh kasi pwede ka naman taga Maynila eh. for example im from Manila but i live in Iloilo and then i make a film in Ilonggo or i married an ilongga girl then i learned the culture then i make a film about ilonggos. but im not ilonggo. so pwede rin yun. so number one and two, check check. pero may exceptions to the rule. ok number three. ito very important. this is actually you can get into a lot of fight with some people who are too logical. number three is language. so if i make a film in cebu. it's in bisaya. is it accurate? oo more or less no? although there are tagalogs also. there are tagalog speakers also in cebu. You go to davao, it's majority bisaya pero marami ring tagalog. so case to case yun. can i make a film in cebu but my dominant language is tagalog. even when the people im depicting are pure bisaya. of course that looks parang hindi tama diba? pero nagawa na rin yan.

R: Is that considered (regional film)--

TC: oo. ok... because we're going to point number four eh. okay/. i can cite and example last year Chito Roño made a film in Samar. Chito Roño is waray. he's from samar. "Badil" It was produced by FDCP. came from masters edition ng sinengpambansa. it's about the elections in a small town in samar. but chito roño imported some actors. some tagalog actors. and during the entire film all the dialogue was in tagalog. that's a kind of inaccuracy. because in samar talagang waray ang salita ng mga locals no? syempre if your characters are more cosmopolitan, they studied abroad and all that. syempre baka pa english english. pero aside fromt he use of tagalog everything else in the film is really true to the local culture. from the place, from the practices, to the food talagang Samar yun. so i would qualify the film as regional but with an asterisk for the language. so ang dapat puntahan natin is "How regional a film is". may mga degrees na. ah ito 100% kasi yung director, check; yung geography, check; yung language, check.

pero kahit na check yung tatlo, yung (pang) apat pa rin ang pina ka importante. ang number four. because if there's something wrong with your number four, it can negate everything. geography, pwede kang magdaya. you could shoot elsewhere for budgetary reason. director, pweding hindi taga roon. pwede pang foreigner. language, o sige kahit pasalitain mo sila ng english. basta it looks like... i mean hollywood does that a lot diba? a film set in France and everybody is talking in English. sige artistic license na lang yan. so ayaw din natin ng purist. ay kailangan sa cebu ang shooting; ay kailangna cebuano ang director; ay kailangan bisaya ang salita no? pwede ting hindi. but number four kasi is the main qualification for me. point of view. is it the point of view from the region? from the inside? or is it the point of view from the outside? i come from Manila. i go to Sulu. i dont know anything about Sulu. i just know abu sayaff. syempre pagdating ko diyan lahat ng preconceived notion ko ay naku masasamang tao dito. pero hindi naman ganun. majority naman are just ordinary people. like you and me except that they are muslim diba? so if i come in and then i have this conception of sulu that is not of sulu that is coming from outside, ang point of view ko hindi regional. It will not qualify because my point of view is alien to the culture. it is an outsider's point of view. even if i am a sulu native. and then i return to sulu and my conception is an alien point of view. that will not make it regional. so the point of view is very important. it has to reflect the culture and the lifestyle and the people of that place. it has to be of that place. it has to be integral to that place. integral no, from integrity. if not, then it's not regional. basta hindi siya regional. we have some complicated situations. have you seen sherad's last film? jungle love. i will not answer this for you. Sherad is from Davao. He studied in Ateneo. He's also, let's say in his formative years, he has also lived in Manila. Same thing with Aurius Solito. by the way-- Palawan, but he spends most of his time here in Manila.

R: Actually he has a different name now.

TC: --Kanakan Bantugan(?). Ok i'm citing these examples coz these are real life situations that can complicate the regional quality factor -the regionality of their films. Ok... Sherad is from Davao, but he also studied in Manila. But that does not

mean that he is completely a Manileño. May pagka probinsyano din Sherad. and then itong "Jungle Love", he shoots it in Nueva Ecija. but he doesn't mention that this is Nueva Ecija. And in the film, you will hear dialogues in Tagalog, in Bisaya, even in Ilongo. Naghalo-halo. So what was he trying to do? Now will you say that the film is regional? From my qualifiers, will it count as regional? Mahirap sagutin actually eh.

R: Mahirap actually. But I can say that it could fit the kind of national cinema that i look forward to. ...kasi i am looking forward to a kind of national cinema that merges different cultures of the Philippines; recognizes the different cultures around the Philippines. Kasi sa ngayon when we speak of the national cinema, it is just actually Tagalog cinema; and that is the reason why meron tayong ...segregation for regional cinema because we consider these as non-tagalog films.

TC: It's the same thing with literature. actually the very first cinema rehiyon festival held in CCP, we purposely invited Dr. Vien Lumbera; for him to talk about the experience in terms of the national literature and the regional literature. Kasi mas nauna ang literature. actually lahat naman eh. actually lahat ng art forms mas nauna naman kaysa sa cinema eh. Cinema is very young. Maganda ang sinabi ni Vien. all regional literature are considered national. but kasi ang point of view natin mula dito sa Maynila -or Manila-centric view- what is in Manila is the center and the rest are regional.

R: Peripheral, marginal..

TC: oo. marginal. but what dr. vien said was very encouraging because... Visayan literature is national. Ilonggo literature is national. Ilocano literature is national. yan ang bagong thinking. of course marami pa rin ang nag iisip basta outside manila, regional yun. peripheral yun.

R: distinction. kaya ko din nasabi kanina na it's the kind of cinema na ni-lo-look forward ko para kasi later on parang wala nang distinction. hindi na tayo mahirapan na ahh regional ba iyan kasi hindi siya pure Ilonggo dahil nga based dun sa four points that you cited--

TC: no no. when we started out in 2009, the first cinema rehiyon festival... i was still more or less a purist eh. Cebuano film dapat mga Cebuano ang gumawa.

R: When did you start to realize that it should not be that way?

TC: When i started seeing more examples na nag co-cross over yung iba no? that you don't necessarily have to be a Bisaya to make a Bisaya film. but the four points that i enumerated i think that's just the jist of it na... just like mathematics eh you have to make the calculation. Check ito, pero minus. plus. minus. kung plus plus sana lahat iyan, we have a pure film. Preo hindi eh. hindi. like Arnel Mardoquio is from Davao, actually his family is from Samar. nag migrate sila. Aureus Solito makes a film in Palawan. Palaweño film yan? he grew up in Manila. he just discovered his Palawan roots much later. then when i went to Palawan, i met some locals there, some local intellectuals. they don't consider Aureus as... they don't consider his films as Palawan. Yung mga locals, they look at Aureus' work as a exoticized. these are local artists and intellectuals, they look at Aureus as somebody who is exoticizing Palawan. Because Aureus is not in Palawan. he may be Palaweñ by lineage... but he's a manila boy.

R: Now sir going back doon sa example mo tungkol sa "Jungle Love", ang kwento is from an outsider. well, hindi na din naman kasi minention yung geography...

TC: It's a region of the mind. it's a creation of his imagination na. but using all the elements that are regional.

R: Mahirap nga naman siyang e identify as regional. pero siguro sir kung--

TC: okay. this is the regional cinema last year in los baños. you read my essay. Crossing over. So I cited SHerad's film plus another film by whammy Alcazaren's. thesis niya. yung Colossal. Highest grade sa thesis defense sa film department two years ago. So i already start citing these examples that are cross-over. Hindi siya purist. in fact nag halo-halo. tapos dito, the Visayan curator is quite stupid. he's discussing why in my previous essay why did i not mention "Oro, Plata, Mata" as the first regional film to win...

R: So as long it could be justified why not... and you did justify why not.

TC: well, you read my essay. because this guy, the visayan curator -who's actually not Visayan. naglagay ito oh. Pinasok niya "The Strangers". This is just a horror film. it was shot in Antipolo. it was supposed to be happening in NEgros pero if you watch the film, it was not very specific no about the geography; and the entire

film is in Tagalog. Tapos sabi niya kasi, ay the story is based on Negros myth so it's regional.

R: The more i learn about regional cinema, the more ko nakikita na ang daming komplikasyon. Sir ang nakikita kong komplikasyon nag a-arise out of the idea na kailangan e distinguish mo ang bawat film.

TC: Yeah. You know why?

R: Why?

TC: Kasi if you don't do that... i mean... any artform naman is a melting pot eh. naghahalo-halo naman ang mga influence eh. If you don't analyze things like that as a writer or as a critique or filmmaker... there will come a time when everything naghahalo-halo na... everything just melt together... and there's no more distinction, but it could also create a problem in terms of yung talagang regional masasapawan na siya. Sasabihin natin, oh there are no more rules. no more distinction so...

R: Ma sa-silence.

TC: Oo. Pwedeng mangyari yun.. like what Tagalog film basically did to the rest. or even in terms of literature. ganun din.

R: So nawala yung very essence o very purpose na sana to recognize them or to...

TC: Or in the case... like Aureus, he... ine-exoticize niya yung Palawan. na when you talk to Palaweños, hindi naman ganun eh. imbento lang ni Aureus yun eh.

R: Masyado niyang ni-romanticize yung kultura.

TC: Oo. and when you romanticize, when you exoticize, you are actually creating a lie. hindi. hindi na totoo yan eh.

R: You are not representing the-

TC: you are already creating a different reality, which is not... not what it is eh.

R: it does not reflect the experience of the people there.

TC: so can you imagine, yung stereotype ng Pilipino? they look like monkeys hanging on trees. yun yung sa St. Louis Fair diba? in 1904. deh naging ganun na. puro ganun na. Wala na yung variation.

R: That is the reason why need to distinguish them.

TC: wala na yung variation, which is very important. then we become racist. we become faggots, o black and white lang... all Filipinos anre short, dark, and ugly. ganun, diba? All Igorots are... blank, blank. the fact is when you say Igorot, ang daming variation. Kalinga, Ifugao, Kankana-i, Ibanag... madami. Ito ah i just learned it not too long ago, pero very late na. In Mindanao pala when you say muslim, hindi yan generic. not all muslims are the same. there are 14 different kinds of muslims-

R: in mindanao alone?

TC: Oo. You see parang may heirarchy pa yan... parang may caste system... not exactly like india. for example, the tausogs are at the top and they really look down at the rest, especially the Badjaos, who are at the bottom. So when you see a film about the Badjaos, ha? mga muslim yan. pero hindi. hindi muslim yan. Badjao yan. Badjao muslim. iba yan sa Tausog muslim. Ang tausog muslim yan ang royalty. Yan ang mga mayayabang. they're the ones in government position.

R: and you will never find that out unless you know them very well

TC: yeah. yeah. Because with all these regional variation, this idea of regionality... ah lahat ng Muslim ganoon. for a long time my impression of the muslim is because of the Badjao film ni Abellana. ... o for example, sabi mo Ilongga ka, i've been to Iloilo. I've been to Bacolod. Am i gonna say, o pareho lang kayo diyan. hindi. hindi naman diba? in fact, even physically I've noticed there's a difference eh. Mas matataba yung mga taga Bacolod eh. ... Stuckie yung mga taga Bacolod.

R: So far sir, is it safe to say na yung pinaka ma achieve natin if we promote regional cinema is the recognition na bawat isa is, has unique qualities--

TC: the diversity. the diversity of our culture, our people, and our stories. ang discovery ko kasi was... kasi for a time no you keep seeing tagalog films, after a while parepareho lahat eh. ang tanong mo is... ganyan ba ang pilipinas? homogenize. but when i saw some of the regional films, ba! iba pala dito ah. even if the story is the same... maybe it's the similar kind of love story, you can see the variation eh. you can feel it eh: the milieu; the culture; the... it's interesting no? i mean... my analogy is with food. adobo. everywhere you go in the Philippines, there is adobo. pero iba-ibang version. and that makes it interesting and exciting. eh kung

pupunta ako sa ibang lugar, pare-pareho ang adobo d wala na diba? i might just stay out here if all the adobo taste the same. another thing is ano, mga trikes no? well, i notice first from my own travels... pero later on sa GMA i think... I Juander. they had this feature story on the different kind of trikes eh from all over the Philippines, which are adjusted to the terrain. for example in Bulacan o Malabon ba... matataas yung mga tricycle kasi bumabaha. Tapos in ahhh... in Gen. San. malalaki kasi they're used to transporting tuna. tapos there's a mountainous area, i forgot where now; but trikes are slanted upwards because they go uphill. then you know where the smallest tricycles are? Metro Manila. ****LAUGHS**** maliliit na kalye, ganoon.

R: doon sa geography nga... the reason why iba ang kwento o experience na makukuha mo sa kwento ng taga Sulu for example as compared to kwento ng taga Aklan, it's because the environment itself is different. the people, maliban talaga sa pag-iisip ng tao at kultura nila, yung terrain nga. for example yung pamumuhay nila doon. yung available resources nila; yung struggle nila is different as compared to that. and an outsider will less likely appreciate that kung nandoon siya for a very short period of time lang.

TC: For example, a guest speaker from Manila: Good Evening everybody. Ganoon lang. silence. In Davao pala, when you give a speech, Maayong Gabi-i sa Inyong (tanang). they replied to you, Maayong gabi-i (pod).

R: Sir noong 2009, sabi niyo nagsimula kayo ng cinema rehiyon which is a non-competition (film festival). so what kind of... did you follow the same qualifications; criteria? i know it's not a competition pero for it to be included in the festival, did you follow these four? o hindi pa, wala pa ito...

TC: The thing is, i have not even thought of this four eh yet until early this year.

R: so what did you... what was your basis to accept a film

TC: My basis was mainly ano... because i noticed no... may film festival sa davao. uy! may film workshop sa bacolod. sila peque ang naghawak noon eh. and of course i have always known there are films coming from baguio no from the schools.. and then andiyan si kidlat. and other one is ano... all these animated films that were coming out of naga. because they have a very good digital film school na teaching

animation. in fact i think they have the best animation school in the entire country. so they've been at it for i think five or six years no. and the quality just went up.

R: Siguro sir, may mga pioneers yan ano? someone brought the... for example diyan sa Naga... someone, or an institution for instance pioneered it there.

TC: yeah. yeah. there's a priest-- a priest teacher who introduced that because he's interested in animation eh. so he made an entire animation school. ngayon... then i also learned that there's a moro filmmaker, Teng Mangansakan, and the other films from Mindanao. and of course Cebu. Cebu has always been there. and i knew for a fact that Iloilo already at filmmaking because at 1999, Nick Deocampo set up a workshop there. they shot on film. pelikula't lipunan. i think he developed the first wave of ano eh... Ilonggo filmmakers eh. i think kasama diyan sila Ray Gibraltar eh; Jonah Pueblo. Even Elbert Bañares. Sayang, i don't have catalogue number one eh... kasi in catalog number one, we asked our regional coordinators to write about their respective regions at that time. (compiled). ... so nandoon yung history. sa Mindanao, they could only talk about their present circumstances. kasi wala naman talagang history.

R: nobody writes about it

TC: well, wala pa kasi hindi pa ako naka upo at... you know put everything down on paper.

...

TC: although si Nick... he introduced film workshops sa Iloilo. tapos 2005, pelikula't lipunan we went to cebu. pero hindi siya nakafocus kasi dito eh. in 2009 kasi when i noticed that there were pockets of film activity in different places, basically what we did was to connect the dots. so by connecting the dots... sakin naman yung idea pero i have to give credit to my chairman din at that time --i was the vice chair of cinema committee, Mike Rapatan was the chair. Dr. Miguel Rapatan. sa kanya naman yung logistics. Siya naman ang nakaisip na o with the NCCA funding why don't we encourage more local festivals. kaya nagkaroon ng Sine Cabalen sa Pampanga; nagkaroon ng Cine Magis sa Cagayan de Oro.

R: so you empowered the locals

TC: yeah. we added to it. because there were two or three that were existing. so ngayon, sampo na.

R: pero sir sa pagkakaalam ko, the main venue is here pa rin sa CCP.

TC: No. no. only the first and second year: 2009 and 2010. kasi by 2010, sabi ko CCP ulit; parang there was less energy eh. second year in a row, you hold it in the same place...

R: and of course the locals will have to travel pa here...

TC: actually, it was the guy from Davao who suggest: you know, cinema rehiyon could travel. sabi ko, sige ikaw nagsabi niyan... kayo susunod na host. and he volunteered kasi they have been organizing the Mindanao Film Festival eh. so at least may experience. and it followed... Bacolod... and Los Banos, tapos this year Cagayan de Oro. Next year Cebu. ... in fact we will have Cinema Rehiyon Reloaded in Baguio and Ilocos Norte in September. Not the entire festival no... but some choice selections; and in Metro Manila in November. ...We have a network... so like, Baguio and Cordilleras is easy because Martin Masadao was here; he's also a Cinema Committee member.

R: Pero sir, it's a lot easier not only sa film production no? because of digital technology, yung hindi lang sa film production yung kanyang contribution; but also distribution and exhibition.

TC: Oo. Yung FDCP, they set up Cinemateques in small lecture room-type auditoriums in Zamboanga, Iloilo, Davao, Baguio.

R: These are seasonal?

TC: Whole year. entire year. But they don't just show regional. they show everything even foreign films. in 2011, FDCP came in and they said we'll produce regional films din. pero they could not claim anything. they could not say oh we're the first to do this kasi all of these other things were running na eh. Cinema Rehiyon, Cinema One, and Cinemalaya have been producing some regional films.

R: Before you came to NCCA Sir, ano ang occupation mo?

TC: Dalawang buhay ko. One is may negosyo kami sa pamilya. Real estate and all that. Yung side ko na nakikita ng lahat is yung film side ko. film cultural worker. More

of a programmer; more of a curator. Nag o-organize ako ng mga film screenings. ganoon. Institutionally, i was connected with MIFF. Have you heard of that? ECP? Wala na iyon eh. EXperimental Cinema of the Philippines. Manila International Film Festival. I was involved there.

R: So may history ka talaga sir ng--

TC: Oo. three decades back. For some years, i was connected with Mowelfund, where we produced independent films; mga experimental films... mga ganoon; documentaries. that's where Nick Deocampo was the director. MOWELFund Film Institute. MOWELFund is the mother company. Film Insitute is the film educational arm. Tapos sa NCCA.

R: You graduated from ano Sir?

TC: I never graduated.

R: You were supposed to be a product of--

TC: UP. I tried to get into Masscom pero I only ended up with two communication courses. Kasi during that time, that's the late 70s no? Walang film course eh. But there was a UP film center, the precursor of UPFI in the 70s and 80s. It was a kind of an autonomous unit.

R: What do they do? they just develop programs--

TC: they did a lot of film screenings.

R: what was the first job related to film that you had?

TC: first real job? kasi i got involved in film screenings. film distributions. dati kasi diba? nag uumpisa pa lang ang... wala pang cable, wala pang dvd. wala pang quiapo, wala pang torrent. if you want to see a film that you saw before... say, the sound of music. so for a time, i was involved in ano... we will get some of these old films that were mostly hollywood no? practically hollywood. for example, the graduate. ganoon. Deer hunter. tapos repackaging it... tapos pinapalabas namin ulit. ...celluloid. we rent them (from the distributor). luma na kasi eh. pinalabas na. umikot na eh.

R: that was around anong mga taon?

TC: 80 mga ganoon. pero my first real film-related job was in 1982. ito formal na ito ha talagang as in may kontrata ito. but it was not a long term ha. it was a per project

thing no? The Gerry de Leon Retrospective. ...we have a year-long activity. national artist yan for film. i was involved i was the one who programmed the films... it's a series of film screenings. i became the primary programmer, because the other one who was more experienced was still not around. he was still in france so bumagsak sa kin ang lahat ng responsibilities. locating the prints; finding in ncca... in fact really programming it. so that's why i acquired a lot of experience in how to handle old films. how to look for them. my archiving is more about the information about the film. not the film itself.

R: after this event--

TC: i got hired for the manila international film festival. which ran for only two years. parehong government yan. the gerry de leon retrospective is under the ECP. even the miff is under the ecp rin eh. 82, 83. mowelfund, 86 to 90 or 91 i think?

R: So you're more in the institutional side of the film industry.

TC: Oo.

R: Sir pag regional cinema ba, is it still considered to be part of the Philippine film industry? kahit na it's not commercial?

TC: ahhh iba yan. kasi when you say philippine cinema, that's everything. when you say film industry they are very specific. it's very specific. kasi an industry is industry because it's money making. so when you say Philippine film industry basically it's the big films: mga start cinema, studio films. plus the independent films funded by these festivals: cinemalaya, cinema one... mga ganoon.

R: so cinemalaya, hindi siya ganoon technically talaga independent. alternative siguro kasi parang cinema one... sabi kasi ni sherad sa kanila, they want to make it clear that they're not producing independent films. but what they're producing are--

TC: i think alternative is the better word. but... eh wala eh. kinupkop na yung independent eh. sabi ni nick deocampo, the real independent yung ginagawa ng mowel fund noon; yung mga pino-produce ng mowelfund noon mga 80s and 90s. yun independent films.

R: do they give grants? did they give grants?

TC: Equipment

R: equipment lang. pera?

TC: Pera. wala wala. pero pera ngayon lang with ncca. since the mid 90s noong pumasok ang ncca yan. so cinemalaya from 2005 and cinema one. yan may mga grants na iyan. and then cineng pambansa 2011 [by FDCP].

R: i know there's a possibility that someday the structure would be different no -- the philippine cinema structure.

TC: actually sa ngayon, the regional cinema is still ano... it's even worse in cinemalaya-- cinemalaya at least, is a famous brand name na eh. they can make money. yung mga regional cinema kahit gawa ng cinema one, very marginal pa rin in terms of audience. although when they held a road show in cebu, they showed all the four cebu films that they have produced so far -dinumog. tapos yung mga films by ncr directors kunti lang nanood.

R: so road shows lang talaga ang kailangan.

TC: I think if you go around visayas showing films in bisaya and you properly publicize it, i think the Bisaya audience will watch it more than tagalog films; unless there are big stars no.

R: based on my experience noong mga grade school, high school ako meron din namang mga filmmakers doon sa iloilo na gumagawa nga. yung genre nila is mainstream pero the language and the actors are ilonggo.

TC: Mainstream film, parang ginawa dito sa manila?

R: doon naman, pero yung genre is parang thriller something eh

TC: did they use film? or video?

R: video na yata. pero sir ano, the reception was down. kasi... ininsulto pa nga ng kapwa ilonggo kasi parang trying hard. yun yung naging impression.

TC: hindi. baka ano... baka mababa yung production quality.

R: at saka siguro parang nakita nila na parang imitation lang. o parang parot lang netong klase ng films na nakita nila sa ano...sa tagalog. ginawa lang ilonggo.

TC: so yung language lang nagbago, pero yung context hindi?

R: yun. lahat. pati yung acting nila pang mainstream.

TC: well if you look at the fourth criteria. number one, the three: check, check, check. number four, point of view? if you can add to my four points i would appreciate it.

R: pero sir posibleng mag evolve pa ito ano?

TC: of course, everything evolves naman.

TC: yung mga full length usually, mula sa grants. actually mas mura mag produce sa probinsya eh. ...because they have the equipment, or they can borrow it. it's not expensive kasi in the province. tapos like the film from Davao, i noticed; mga sponsorships nila puro mga restaurants. so i'm sure they got ex-deals to feed their crew no? kasi food can be the biggest expense eh. so when i asked them, magkano budget niyo? 5000. short film. 10 minutes, 15 minutes, 20 minutes.

R: in exchange of the sponsor's name to be--

TC: oo. well i created a word: cinediversity. yan yung concept ko na yung binanggit ko kanina diba? to see the variations, the diversity. of course, to see the differences; the commonalities diba? pero yung variation kasi yan ang importante. kaya nagkakaroon tayo ng variety. kumbaga sa isang ano... it's like an ecosystem na hindi naman pweding isang species lang diba? likle butterflies ang daming klase diba? beattles.... ang daming kulay.

R: that's what makes it [beautiful]--

TC: Oo. kaya going back to the adobo thing... in every place the adobo is different. it's particular to that place so this is all that makes it exciting. see? hindi pare pareho. kasi if everything looks the same, and tastes the same... it's... i compare it to incest. puro inbreeding. there was a time no, around 1998 the film from the industry here in manila, they all look the same. the same people... the same-- even the cinematographer guild they put a cap. they will not admit anymore new cinematographers to our guild. puro matatanda yan. tumanda na lang sila, so walang new blood na pumasok. around 1998 to 2000. before digital step in. kung nagkakaroon ng inbreeding and resulta puro mongoloids.

R: ano pang places ang hindi nag ku-kwento?

TC: marami pa... marami pa. hindi mo naman maaasahan.. hindi lahat ng lugar may filmmaker eh. although pweding mag criss-cross diba? like may davao filmmaker pumunta siya sa Campostella Valley para mag shoot. kasi even if you're not from the region, mas madali diba? compared to if you are coming from manila, sends his crew there...ano bang kwento dito? mag re-research pa sila.

R: [summary] you started in 2009, for the purpose of really showcasing the different films, the films from the different parts of the country. you do this by Committee.

TC: the committee decides it but we appoint curators. actually for cinema rehiyon one, two, three there was only one curator... [me] for luzon, visayas, mindanao. kaya travel ako nang travel. siguro i travel to 6 or 7 local festivals para manood lang. no? masaya. tapos sabi ko, sige let's democratize it. by the time of bacolod, we divided the chore na... then we started fighting na. magkakaiba yung isipan ng bawat isa. like yung Visayas curator... nagiging siyang regionalistic. he's bacolod-based eh.. kaya for a time, i don't know if this has to do with being regionalistic... kasi for a time nawala ang Iloilo. kasi bacolod siya. between bacolod and iloilo? very strong. pati cebu... kasi the filmmakers are coming from cebu.. talagang.. kaya ni-re-reduce yung number of films from cebu during that time. anyway, we got him kicked out na.

R: kung period film, kahit pa for example it has all the characteristics that you mentioned kanina... but it was a period film, it took place for example in the 70s.

TC: my problem with period films... and i can cite some examples... kasi it's not the "now" eh... it's another time eh... it's a creation. it's a re-inactment. the filmmaker can still claim that it's his point of view but it's sort of one step removed from the present, which can create problems especially when one is trying to be nostalgic or even being exotic. kasi usually yung past niro-romanticize na yun eh.

R: Hindi natin siya nakikita as it was seen during that time.

TC: Oo. imagination na iyon eh.

R: Paano kung kwento ng lola?

TC: ay maraming ganoon.

R: romanticized pa rin?

TC: no, no. depende na. judgement call na iyan. the degree of regionality in the film.

judgement call na iyan. kasi may isang war film eh set n Davao, but in fact they shot in Zambales. the director said recollections ng lolo niya yan. so ang tanong diyan, regional ba iyan o hindi? so his family is in davao although he was born and raised in manila. so the film is a generation or two removed from the present. see? it is a period film but is it regional? it's more of the circumstances kasi eh of how you define regional. i've seen also another kwento din ng lolo niya. two generations ago, set in mindoro. noong hindi ko pinili for luzon, ang sabi ng filmmaker eh mindoro yan ah. oo nga you may have shot in mindoro but it's a recollection. it's something that's going on in your mind based on the memory of another person. if you watch the film it's not in the present. it's a set piece. parang Oro, Plata, Mata. but it is complicated because of the fact that it uses tagalog. yung geographym lineage ng filmmaker... check, check, check. I have to work that out. minsan naman nag swak naman sa regional. i feel a certain distance. like this is not mindoro now. this is a mindoro in the fantasy of the filmmaker's mind. these things will only come into play when one is programming.