

PANTALAN

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UNIVERSITY OF THE PHILIPPINES DILIMAN

OCTOBER 2012

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Submitted to the

COLLEGE OF MASS COMMUNICATIONS

University of the Philippines Diliman

In partial fulfillment of the requirements

for the degree of

Bachelor of Arts in Film

October 2012

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ACKNOWLEDGEMENTS

To my **Heavenly Father**, for giving me courage when I feel weak. For giving me enthusiasm when I feel discouraged. For giving me helpers when I feel alone. And for never forsaking me.

To my **Mother**, also my thesis paper editor, for going through days of sleepless nights for me. For being the superhero Mom everyone should have.

To my **Father**, for their financial, emotional, and moral support. For being the Godly man that I grew up depending on.

To my siblings. **Kuya Pepin**, for ranting about the obstacles I'm facing and for getting angry for my sake.

To **Miki**, for always reminding me to trust God and not lean on my own strength.

To **Kara**, for being cute and soft and for letting me hug and kiss her.

To my adviser **Prof. Shirley Evidente**, for teaching me what it means to take risks.

To my cousins **Anjo** and **Miko**, for drinking liters of coffee with me, and for giving insights on my thesis.

To **Joseph Mendoza**, for being the best friend and assistant I've ever had. For his willingness to spend days and straight hours making sure I do my job.

To my churchmates. To **Ate Mhae**, for being my shield when I'm in trouble. To **Alexis Domingo**, for listening to my frustrations and helping me out with my paper work. To **Ate Nina**, for letting me shoot extra scenes in her house.

To my wonderful relatives **Tita Lyra** and **Kuya TJ**, for letting me use the location, animals, and employees whenever I needed them. And for putting up with noisy sleepless nights during the shoot.

To **Kuya Dom**, for patiently listening to my directions and for giving advise when I feel lost.

To **Kuya Gino Parma**, for being my mentor and true friend.

To **Brain Child** and their wonderful crew **Kuya Joel, Jojo, and Randolph**.

To my actors. **Leon Miguel** and **Jane Biton**, for their excellence and sincerity. To **Unika Zapata**, for her enthusiasm and responsiveness. To **Ate Aida** and **Kuya Berting**, for acting even through their deadlines in the hacienda.

DEDICATION

To my parents
Rene and Anji Resurreccion

For
Letting me live life with joy

ABSTRACT

Resurreccion, Hannah Laya, B. (2012). *Pantalan*, Production Thesis, University of the Philippines, College of Mass Communication.

The film *Pantalan*, which means *pier*, depicts the intersection of two stories – one of a young film maker who is rich, educated and a Manileña representing mainstream and dominant class in urban Philippine society. The other is that of Mutya, another young woman of Liberty’s age, uneducated and representing the marginalized rural poor. Their lives intersect in a common predicament which is shunned by both rural and urban communities, and that is their violation of premarital chastity. Both keep their pregnancy struggles private from each other, but they reach resolution of their inner conflicts as a result of their brief time of authentic dialogue as they went about their daily lives at the hacienda. Mutya was instrumental in revealing the fundamental contradictions in Liberty’s prejudices and frozen understandings of poor people, a perspective that was new for someone like Liberty who saw herself as knowledgeable and democratic. Their particular positions as powerful and powerless over their life events are particularly reversed in their divergent experience in handling their pregnancy. Mutya’s lived experience educated Liberty on authenticity in relating with the world and with people. Liberty’s initial actuations showed how a filmmaker may fashion herself in terms of her awareness of others in accord with the values and assumptions of the dominant culture where she comes from. When the film ends, it shows Liberty having become aware of her personal oppressions, creating a “disequilibrium” that leads to emancipating reflection and action. The film can be used as a springboard for examining societal ideologies and hegemonic influences on people’s perspectives about aspects of life.

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CHAPTER 1: INTRODUCTION

A. BACKGROUND AND RATIONALE

In its website, the Film Development Council of the Philippines (FDCP) declares for itself the vision to be : “a flourishing professional and united film industry that produces and promotes high quality films which encourages social and cultural transformation...” and for its mission, to be an “instrument for the enrichment of Filipino culture and the articulation of the Filipino identity”. Inherent in these intentions is the recognition of the role filmmakers play as mediators in the process of culture transformation and enrichment. To fulfill this mediator role, possession of technical skills is not enough.

The film project’s main proposition is that as part of their professional preparation, filmmaking students need to be exposed to social and cultural settings which are totally unfamiliar to them. According to critical social science perspective, “contemporary societies are oppressive in that they systematically encourage the development of certain societal groups at the expense of others” (Morgaine, 1994). An exposure to unexplored cultural territory will encourage students to examine societal structures as well as underlying values, beliefs and assumptions they have of life which otherwise they will never question. Upon critical reflection on the experiences as well as the ways of seeing and doing of oppressed individuals, the student is on the way to enlightenment and authenticity as a professional who needs to be respectful of all life experiences. The film’s thesis is in line with Freire’s liberation principle that praxis, or emancipative action toward making change, will happen once people are enlightened (Freire, 1984).

If filmmakers are to be culture transmitters through their art, they need to be aware that the concept *culture* itself is not a set of meanings which is necessarily shared by a whole population. People, differently positioned in social relations and processes of domination, use economic and institutional resources available to them to try and make their definition of a situation 'stick', to prevent others' definitions from being heard (Wright, 1998) .

Films, particularly when used as educational tools, can represent forms of knowledge, language, practice, social relations and values that are particular selections and exclusions from the wider culture (a rephrase of Giroux, in Martin, Renee, Martin, & Van Gunten, 2002). In blending art with his or her description of social reality, the filmmaker makes a " certain stand regarding the values, customs and traditions of his or her people in contrast to foreign or imported culture" (Abu Hassan, 2012).

It is important that the filmmaker understands there are diverse forms of knowledge and investigates the implications of this principle to their work in depicting culture. In portraying various facets of Philippine culture on film, filmmakers need to be insightful about the complexities involved in uncovering assumptions and constructions of reality that may differ from their own. Considering the plurality in our society, it is important to ask whose culture is being promoted and why. Central to developing insight on this is understanding who he or she is as a filmmaker, and being aware of how her positional identity may get in the way of her professional actions.

Critical social science assumes that contemporary societies are oppressive in that they systematically encourage the development of certain societal groups at the expense of others (Morgaine, 1994). In this perspective, people are capable of becoming

enlightened about hegemonic yet hidden influences in their own personal and social situations. Praxis, or emancipative action toward making change, will occur once people are enlightened (Morgaine, 1994). True reflection leads to action (Freire, 2001).

The film *Pantalan* follows the story of Liberty, a young film maker whose life intersects with that of Mutya, another young woman her age. Rich, educated, and a Manileña, Liberty represents mainstream and dominant class in urban Philippine society. She is the picture of power and acts powerful. As the story progresses, Mutya, as representative of marginalized rural poor women, uncovers the fundamental contradictions in Liberty's prejudices and frozen understandings of the poor. Their particular positions as powerful and powerless are reversed in their divergent experiences of their *femininity*, particularly with respect to pregnancy and intimate relationships with other people in their lives. Mutya's handling of her own early pregnancy was more authentic than Liberty's entertainment of abortion possibilities. The meeting of the two women is a culmination of how they were socialized into ideologies in the past and which now shaped their handling of their life events.

Liberty's actions in the beginning show how a filmmaker may fashion herself in terms of her awareness of others and her relationships in accordance with the values of the dominant culture where she comes from. While she subscribes to ideas of social justice and equity (for example, suggesting that Mutya goes for further education, and that she be addressed as an equal), she nevertheless demonstrates in her actual behavior the very things she was standing up against (treating Mutya with rudeness, as a younger person and as a subordinate). When the film ends, it shows Liberty having become aware of her personal oppressions, creating what Rich (in Morgaine, 1994) called a

“disequilibrium”, altering the image she has of herself and Mutya that have been abstracted by culture .

In the film, it took Liberty’s encounter with Mutya and her kin to help her discern how it is to make meaning of a critical event in her own life (an unwanted pregnancy), and what her life means in relationship to the life of others (her dad, her unborn child, and her newly formed hacienda friends). Liberty is presented as a prototype of educated and privileged students who “are often downright unwilling to acknowledge that their minds have been colonized, that they have been learning how to be oppressors, how to dominate or at least how to passively accept the domination of others” (attributed to Hooks by (Martin, Renee, Martin, & Van Gunten, 2002). The film portrays Liberty’s enlightenment over her own oppression when she saw how Mutya and her kin handled the girl’s unwanted pregnancy.

According to critical social science, individuals are capable of being enlightened about hidden influences in their own personal and social situations. For this to happen, what is required is for them to contest social constructions of a person’s identity (i.e. what society says they must be) so that emancipative action based on acceptance of authentic (valueable) self is possible. That is what happened to Liberty.

The film can be used as a springboard for examining societal ideologies and hegemonic influences on people’s perspectives about aspects of life. Scholars have called for including critical perspectives in coursework for students (Morgaine, 1994); Martin, Renee et al., (2002). However, even if teachers are convinced to include such exercises in their curricula, it is not that easy to implement logistically. Hence a film such as *Pantalan* can be used to address such a constraint to educational purposes. While

the context for Liberty's enlightenment is her coming to terms with an unwanted pregnancy, the process of peeling away unquestioned assumptions and hegemonic ideas can be applied to any issue which brings about discrepancies between perceived and socially constructed selves. Understanding issues like these is particularly important for a filmmaker to do because the interplay of one's identities (by virtue of class, gender, social address) shape "what is taken up and what is expressed" on camera (Martin, Renee et al., 2002).

I did a survey of available films and literature that have been intentionally produced as a case study or as a demonstration of how critical analysis may be used to educate film students in forming their identities as professionals.

B. STATEMENT OF OBJECTIVES

The film is intended to be a quasi-documentary project to showcase how critical self awareness liberated a young female student filmmaker from the hidden influences of societal ideologies.

The context of *Pantalan* exemplifies, through the two characters, how various social and cultural issues play out on the way young women, from urban and rural backgrounds, handle unplanned pregnancy. The film also aims to show the differences in their beliefs about womanhood.

C. SIGNIFICANCE OF THE STUDY

The film is useful as a case study for tracing components of power in a filmmaker's world, where she must conduct her life within the larger system, and which requires her to identify and examine *controlling processes* – i.e., those mechanisms by which ideas take hold and become institution in relation to power (Nader, 1997).

A case study is a piece of work that may focus on an individual. Details provided do not necessarily lead to a discovery or a universal truth, nor to an analysis of cause & effect relationships. Rather, it describes a problem situation to facilitate discussion and explore solutions.

The film is unique in using critical and emancipatory theory as framework for seeing and explaining social phenomena from the point of view of an “oppressor”, but she herself is actually oppressed by controlling processes, of which she is unaware. Controlling processes incorporate ideology, hegemony, social and cultural control, which are aspects of power that may be visible and invisible.

The setting of the “liberation” or paradigm shift is a hacienda, a relative rarity in this day and age when land reform has been around for about twenty years. Having been given access to opportunities for education and economic participation, the leading lady character, Liberty, shows how she has nevertheless been influenced to participate in her own domination, and in oppressing others less powerful than herself, specifically through her uncontested beliefs in maintaining family honor, hiding guilt and shame, and behaving in ways that contradicted her personal beliefs or assumptions about social justice and progress for poor people like Mutya.

The study is more than just the usual rich girl versus poor girl kind of treatment because the choice of immediate context for the conflict is *unplanned pregnancy*. The film is textured with a variety of issues such as class, gender and the rights of an unborn child, all of which are more salient to the consciousness of elder (more dominant) members of society than to the youth (the marginalized). The film should provide good material for discussion on values, gender ideals, poverty, children, schooling and controlling processes. Above all, it can be used as educational material for student filmmakers who, for one reason or another may be constrained to go on an immersion project such as what Liberty did.

The value of reflexive thinking for education is significant, for according to Reese (2003):

When students reflect on who they are, what people and events have most affected them, and how they will construct their future, they start to recognize their source of self-empowerment. Once they acknowledge their ability to change their own lives, they also appreciate their ability to change negative elements in society. ... Once a student is capable of critically reflecting upon her own life, that student is ready to construct her own fate.

A film such as *Pantalan* can help achieve that.

E. SCOPE AND LIMITATIONS

The concept of liberation, or freedom from invisible controlling processes, has two distinct stages according to Freire (1984). In the first stage, the *oppressed* unpack or unmask the world and their sources of oppression and through *praxis*, commit themselves to its transformation. Only this first stage is the scope of *Pantalan*. It does not go on to the second stage, in which the reality of oppression has already been transformed. According to Freire, this stage is no longer the arena for action by the oppressed person alone, but to all of humankind as a group of conscientized beings.

It is hoped that the viewers will pause and scrutinize the things that Liberty says and does. The dialogue from the film is heavily based on a documentary, a case study of Edna Sales, I did in a Masbate hacienda. Liberty is a reflection of how I and my cousins arrived on the island carrying all our *educated* assumptions about helping the poor and romantic notions about how to promote social justice. I hope that viewers get to also scrutinize their own way of speaking with people they unconsciously believe to be of lower status than themselves.

Most of the shots in *Pantalan* are taken as a direct point of view of Liberty's camera. This was chosen for a variety of reasons; one of them is because I wanted to base the shots, dialogue, and situations on the actual documentation I previously made while also manipulating the fiction-ality of it. The most important reason, of course, is because Liberty's camera represents the filter of urbanized mentality that Liberty carries from Manila – that of mainstream dominant upper class society. It represents her assumptions, and the wall that she has set up between herself and the people of the hacienda. As a filmmaker, it is a source of security and anxiety for her. Security because it represents

everything she knows and was trained to believe. Anxiety because it represents everything she believes she will lose if she does not graduate from College because she has no story, and because she is going to have a baby.

Pantalan chooses to emphasize on the slightly more negative issues of unplanned pregnancy, and the disparity between hacienda owners and workers. The film, albeit based on true events, dialogues, and situations, is fictional and it does not wholly represent any hacienda, any set of workers, people or lifestyle.

The film also discounts religion as a factor in shaping the characters. Religion is indeed a huge influential factor in Philippine society and culture, but will not be focused on in this film because there are already many sources and films for this discourse. This film hopes to focus on the invisible factors that affected the freedoms of two women : for Liberty, those included family honor, *kahihiyan*, her education, career goals and privileges as a rich man's daughter. For Mutya , it was her desire to be a mother, and her subscription to her parents' beliefs that their lives were meant to pay *utang na loob* to their masters' family. Both women were powerful in one position, powerless in others, depending on the context at hand. As their lives intersected, they drew lessons from one another, but it was Mutya (the oppressed one in relation to Liberty) that contributed more to Liberty's liberation of mind than the other way around.

CHAPTER 2: CONCEPT

A. THE SEED

This film is based on a documentary research I made in a hacienda a year ago. In many ways, Liberty and I are alike. All her assumptions about the tenants and poverty come from real assumptions that I made in real life. When I met my subject, Edna Sales, I unconsciously employed my assumptions of the factors that might be affecting her life, and asked questions that aimed to gather details or proofs to support my assumptions. My questions initially led nowhere, however, despite the number of days I spent with her and her family.

In one instance, I found out that her husband (twelve years her senior) wooed her secretly by giving her money for school. Her normal allowance then was only five pesos a day, but he would give her up to 100 pesos, either in cash or in kind, almost everyday. According to her those gifts were one of the reasons she married him. This bit of information at first shocked me, and immediately I felt that it was one of those things I wanted to include in my documentation. Deep inside, I thought of this as proof that poor people would marry for material things and money. The more I asked questions regarding their courtship the more it didn't make sense, until finally Edna caught on to my misunderstanding. Having reached a point in our relationship when we had more or less equalized the power between us through our friendship, she felt free to express offense that I would think such "small" amounts of gifts and money would buy *her decision* to marry him. She explained to me, that she chose him, because these small gifts proved to her that her suitor could provide for her and for their future children.

The way Edna and I viewed things in life such as money and relationships were different, but the most important one had to do with her pregnancies. She was about to finish high school when she got pregnant with her first child. She decided not to finish the rest of the year in school, because she found it no longer necessary to finish school when she was about to become a mother. If she had not gotten pregnant, she would have gone on to become a teacher, which she had told me earlier was her childhood dream. I pointed this out to her but she disagreed with me. She said she had a higher dream than that and it was to become a mother of five someday, so though she was on the right path. I felt a tension within me at that time, conscious of my own doubts about the wisdom of her decision. As we progressed in our dialogue, it became clear to me that Edna proved herself right for having made that decision. Women who went on for more education ended up unhappy, unmarried, and alone in Manila, living in squalid communities there. Some of them came back and married local men anyway and did not get to use any of their “education”. I got to reflect on the multifaceted nature of their situation, and I realized that many of my assumptions about how they make decisions were not valid. I was educated at Edna’s feet about the economy, the lack of social justice on the island, perspectives on motherhood, and the low relevance of schooling in her eyes.

My documentary experience highlighted for me two aspects of my education as a filmmaker. The first was that in nearly five years of learning at the University, my learning focused on the technical aspects and the theory of making films. The second, and humbling aspect, was that I realized I knew next to nothing about the wider society and the varying perspectives about life and people outside of my own world. Prior to the documentary film project, I had always viewed myself as “in-touch-with-the-poor”, and

was convinced about social justice from my professors. But I learned that my knowledge was a collection of canned “truths” that did not match the things I learned when I lived with Edna and her family. I saw the value of my immersion to my professional practice, and my reflections and readings on this matter convinced me that the canned truths I carried around with me were themselves forms of oppression that I needed to get away from if I wanted to be a filmmaker with a sensitive conscience for social and cultural change.

B. THE NARRATIVE

The narrative tracks Liberty’s conscientization, or awakening of critical consciousness from the moment she arrives to the moment she departs from *Pantalan*.

SEQUENCE 1. LAOT. UMAGA

In this scene Liberty is on a journey to their family hacienda. The voice over tells us that she is about to graduate and that the only hindrance to this is her completion of a thesis. She has no story yet. She vomits. Liberty hears someone comment that she is not used to traveling by sea. Liberty touches her tummy.

SEQUENCE 2. PANTALAN. TANGHALI

Pantalan literally means ‘pier’, symbolizing a meeting point for people coming from different “worlds.” This specific *pantalan* is private and hacienda-owned. This is where owner and tenants meet when the former comes to visit after a long absence.

Liberty arrives at the pier where the hacienda servants are waiting. She meets Fidela, the caretaker, whose duty it is to meet any Valencia family member or guest who

arrives. From the moment she steps down at the *pantalan*, Liberty shoots with her camera and tells Fidela to smile.

During their conversation Liberty asks about T'ya Desta, another caretaker.

Fidela

Nakapagtapos na po ang mga anak. May bahay na po sila sa Maynila. Huling balita ko po, nag-aaral mag-Ingles kasi kukunin daw po ng isang anak n'ya sa Amerika. S'ya po ang gagawing taga-pag-alaga ng mga apo.

What happened to T'ya Desta is threatening to hear for members of the Valencia family. The family likes to hear stories that those who leave the hacienda will not prosper. T'ya Desta's children finished school, and managed to reach America. The landowning family's status cannot be maintained if their workers progress and leave the hacienda. This is the essence of Liberty's appreciation of Fidela and her family's intention to never leave the hacienda because of *utang na loob*.

Freire (1984) calls the kind of acts that on the surface may seem to be emancipatory of powerless people but are actually self-serving to the powerful as *false generosity*.

LIBERTY

Mabuti kayo at 'di n'yo naiisipang iwan ang hacienda.

FIDELA

Sinusuklian lang po namin ang biyayang naipagkaloob sa 'min ng hacienda. Malamang po, dito na kami malalagutan ng hininga, Ma'm LIBERTY.

SEQUENCE 4. DAAN. TANGHALI

Here we see camera shots of Liberty from the horse. High angle shots depict her position of power and her condescending view of the workers while the *jornal* (stable man) and Fidela carry her bags.

SEQUENCE 5. CASA. TANGHALI

We see the activity in the *casa* while Liberty comments on how, even after ten years, nothing has changed in the farm.

LIBERTY (*Sa sarili.*)

Kaya pala 'di kami iniwan ng pamilya n'yo, kasi maagang nagsipag-asawa ang mga kuya mo.

MUTYA

Hindi naman po. Talaga lang pong ---

LIBERTY

'Wag mo na akong pinopopo. Bata pa ako.

MUTYA

Sige po.

LIBERTY

Sabihin mo sa Mama mo, I'm not yet hungry. (*Patlang.*) Naintindihan mo?

MUTYA

You are not hungry. Hindi kayo gutom.

MUTYA

Sige po, sasabihin ko po kay Mama.

LIBERTY

I told you, stop saying 'po'.

MUTYA

Opo

SEQUENCE 6. CASA. TANGHALI

Liberty meets Mutya. She initiates a dialogue with the latter but she is not so successful yet. Liberty even assumes that Mutya may not understand English, her language of choice.

The word *po* in the context of Liberty and Mutya is significant. It denotes the hierarchy existing in the relationship, one where Liberty is master and powerful, deserving respect, and Mutya is servant, powerless and offering loyalty. A member of a dominant, powerful class can free

neither herself nor others on her mere say so. By declaring they were “equal” just because Mutya can drop her *po* does not resolve the contradiction in which they are caught. If their goal was to free themselves from the dynamics of power, they will not achieve this by merely reversing roles, or declaring themselves equal. It takes much more than that for both of them to be in an authentic, democratic relationship.

Freire said that for this to happen, it is not the powerful or the oppressor to be the one to lead in the change, but rather the powerless or the oppressed should be the one leading the struggle.

From the moment Liberty meets Mutya, the disparity between their worlds can already be seen. But the more they talk with each other, the more Liberty realizes that there is strength and wisdom in what Mutya says and does.

SEQUENCE 7. CASA. HAPON

Liberty is sitting on the balcony window. High angle shots of the activity in the *casa* again depict Liberty’s condescending spirit. The conversation with her dad went like this :

LIBERTY

Yes, Dad. I’m telling you. This place looks exactly the same a decade ago. At least, my cell signal at may internet na dito. Otherwise, bored na agad ako.

Yes, ALING FIDELA is here. Mukhang tama ka --- OK s’yang caretaker. Na-maintain n’yang magmukhang luma ang lahat ng luma. (*Tatawa.*) You know what I mean. (*Aastang makikinig.*) Just for a few days. Yes, for my film thesis. Sinunod ko lang’yong sinabi ng adviser ko. Trace my roots. Gano’ng drama.

Yes, sasabihin ko kay ALING FIDELA, Dad. She will take care of me. Kung hindi, sasabihin ko ang sinabi mo. Malaki ang utang na loob ng pamilya n’ya sa pamilya natin. Copy that, Dad.

Yes, Dad. I’m OK. Yes, I will graduate this year.

Yes, Dad. I know that I am a Valencia. Hindi kita bibigyan ng kahihyan. Loud and clear. Bye.

In this we see that the father (as representing the institution of family in Philippine society, is enforcing dominant mainstream values of the privileged class: hierarchy, family honor, pursuit of education.

According to Freire (1984), one of the basic elements of the relationship between the powerful and powerless is *prescription*. Every prescription represents the imposition of one man's choice upon another, transforming the consciousness of the man prescribed to into one that conforms with the prescribed consciousness. Thus the behavior of the powerless is prescribed behavior, following as it does the guidelines of the powerful.

Liberty does not recognize her oppressive situation. She has been socialized into her privileges as Valencia, and so therefore she is not free to openly admit her secret problem of pregnancy to her Dad. For her it is only "natural" to conceal it in order not to shame her family. According to Morgaine (1994), in the midst of overwhelming shame, logical and rational thought processes may become temporarily frozen. Hence, the term of Nader (1997) for this is *controlling processes*.

SEQUENCE 8. CASA. HAPON

Here Liberty tries to call Mark who obviously is not answering the phone. You get a hint of a different problem.

SEQUENCE 9. CASA. HAPON

We get a frontal view of Liberty as she tries to eat. She has no appetite. We see Fidela and Mutya in the background, overly solicitous and ready to be of service to her. She tells them she wants to go back to the pier.

SEQUENCE 10. PANTALAN. HAPON

Here we see a low angle shot of her trying to take a camera shot of her self. In her point of view, she is on top. She is irritated with Mutya, because she wants to be left alone. She declares angrily that the Valencias are not the savior of Mutya's family.

The powerful perceive their privileges as an inalienable right, a right they acquired through their own "effort" or their "courage to take risks" (Freire, 1984). Because of this, they have a tendency to view powerless or poor people with a deficit perspective. This means that if others do not have possessions (like Mutya's family), it is because they are incompetent or lazy, and are merely waiting for "generous gestures" from others.

Note that Liberty has earlier declared "equality" by commanding Mutya to drop *po* and *opo* in her conversations. But in this *pantalan* scene, we see that Liberty is unable to enter into real *communion* with her powerless "friend", whom she continues to treat as someone undeserving of respect and kindness. The closeness and friendliness offered by Mutya seemed to have alarmed or offended her and these explain her imposing exchanges with Mutya. She was asserting her status as master.

SEQUENCE 11. CASA. GABI

We see Liberty using a laptop, researching on abortion and viewing pages on giving birth. She gets a little frustrated and calls Mark, her boyfriend, but he does not answer. So she tries to view the shots she had taken that day. She started editing her work, and walks away. While looking out the window, she hears Mutya and her lover talking about running away or leaving together.

In this scene, the viewer gets a glimpse of Mutya's exercise of agency. She conspires with her boyfriend to run away but she was still undecided regarding the timing. Mutya's character in this respect shows her having more power within herself to toy around with the idea of "going against the tide". Liberty, on the other hand, was not as "free" as Mutya, which is why she was toying around with the idea of abortion. Liberty had internalized the social imperative of "chastity above all" before marriage. By aborting the baby, she would hide the lack of chastity, avoid shame, and please her father. By doing this in secret, she felt that she is making the decision on her own, but actually was being dominated by social dictates. Like all powerless or dominated individuals, Liberty does not realize that she too, has the ability to decide what to do with her pregnancy (such as keep the baby). She was not as rational about her pregnancy, as shown by her constant calls to Mark. She was looking for someone to decide for her. She was a direct contrast to Mutya who had the upper hand to decide when to run away even if the boyfriend already wanted to do so.

SEQUENCE 12. CASA. UMAGA

In the middle of the night, Liberty is bothered in her sleep because of some noise and whispering from outside her room, presumably coming from kitchen workers. She gets up and shouts at the people responsible for her discomfort.

SEQUENCE 13. CASA. TANGHALI

We see that it is already noontime but Liberty is still sleeping. Mutya and Aling Fidela are waiting to serve her breakfast.

SEQUENCE 14. STABLES. HAPON

Liberty interviews Mutya, as indicated by the frontal shots. The camera angles nonetheless show that equality between the two is not a feature of their interaction. As the dialogue continues, the conversations indicate that Mutya is able to take away some of Liberty's power to dominate her by turning the tables and asking the questions herself. This is the beginning of the dialogue between them:

LIBERTY

Babae ka. Dapat bang nag-aalaga ng kabayo ang babae?

MUTYA

E, bakit po kayo may tattoo?

Note that in the above exchange, Liberty promotes the kind of thinking that assigns men and women to certain occupational roles. Mutya has retorted that her choice of occupation is founded on the same principle as Liberty's decision to have a tattoo. Tattoos are associated with men in Philippine society, particularly in the rural areas.

Liberty's next line of questioning reveals her lack of respect for the labor workers at the hacienda: *taga-alaga lang ng kabayo*. She reminds Mutya of her family's generosity but such act of kindness is a false one, for it does not spring from a sincere desire for the workers to be rich like her. It will be recalled that she was given instructions by her Dad that Mutya's family owed the Valencias a great debt of gratitude (*utang na loob*). According to Freire (1984), among oppressors, humanity is a 'thing', and they possess it as an exclusive right, as inherited property.

LIBERTY

I'm sorry. (*Mapapabuntung-hininga*) Kaya lang, wala pa akong k'wentong nabubuo. Ikaw, ano bang gusto mong kunin pag nasa college ka na?

MUTYA

Ayoko na pong mag-aral.

LIBERTY

Bakit? Ayaw mo bang maging nurse, accountant, teacher ---

MUTYA

Kahit naman po makapagtapos ako, magsisilbi pa rin po kami sa pamilya n'yo, sa hacienda.

LIBERTY

Bakit gano'n? Hindi ba sinusuportahan naman namin kayo para makapag-aral. At kung professional na kayo at pipiliin n'yong manilbihan pa rin sa hacienda, susuwelduhan kayo nang katulad sa Maynila. Gusto mo bang maging tagapag-alaga na lang ng mga kabayo o baka?

After this conversation, Mutya stays quiet. We see that her face expresses disappointment. For the first time, Liberty says "sorry" and means it. Mutya accepts her

LIBERTY

Wala ka bang pangarap?

MUTYA

Meron po. Magkaroon po ng limang malulusog na anak.

LIBERTY

What?

MUTYA

Para po maingay at masaya sa bahay.

LIBERTY

Bata ka pa para isipin ang gan'yang bagay.

MUTYA

Masaya po ang maging nanay.

apology. Liberty has at last

expressed some humility.

According to Freire (1984: p 78)

real dialogue cannot exist without

humility. When true dialogue

happens, there is no master or

servant, no knowledgeable or

ignorant, no male or female.

There are simply human beings

attempting to be together, to learn

from one another. Liberty and Mutya, or Mutya and Liberty, have found communion . In the next scenes, the shots soften to reflect this.

Liberty begins to explain to Mutya her own actions, such as being too young to think about motherhood. Liberty is mouthing what she had come to believe as the correct stand on the matter from her own socialization. She was “educating” Mutya by sharing some of her knowledge as “secret to success”. In Freire’s (1984) emancipatory framework however, the requirement to help the less powerful is not in terms of explaining to, but rather in dialoguing with the people about their actions.

LIBERTY

Ayaw mong yumaman?

MUTYA

Hindi naman po kami mahirap.

LIBERTY

Sinong nagsabi sa ‘yo n’yan?

MUTYA

Kumakain po kami ng tatlong beses isang araw.

In this exchange, Liberty gets a glimpse of Mutya’s freedom to negate her opinions as the master. Mutya does not seem to engage in self-depreciation that is characteristic of oppressed people, consisting of self-descriptions showing internalization of the opinion their powerful oppressors hold of them. For instance, so often do the powerless hear that they are good for nothing, know nothing and are incapable of learning anything that in the end they become convinced of their own lack of fitness for anything (Freire, 1984). In her conversation with Liberty, Mutya does not concede that her family is poor, and this has an effect on Liberty’s thinking about some other perspective to view poverty and wealth. On the other hand, if one examines Mutya more

closely, one recognizes her response as actually a form of oppression also. Believing that she is “not poor” economically actually works against her own interest. It is one of the factors that keep her family subjugated and powerless in an unjust system at the hacienda. This is what liberation scholars (Wright, 1998; Nader, 1997) say, that the oppressed unknowingly become complicit in their own domination.

The voice-over that follows indicates Liberty’s reflection on the exchange between her and Mutya. In liberation theory, true reflection precedes action.

LIBERTY (VOICE-OVER)

Pinipilit kong maging pamantayan ni MUTYA ang mga pamantayan ko. Nakalimutan kong may karapatan nga pala s’yang gawin kung anuman sa tingin n’ya ay tama at makapagpapasaya sa kan’ya.

SEQUENCE 15. BAKAHAN. HAPON

The feel of the shots change. It becomes more peaceful. The conversation between Liberty and Mutya become more personal.

SEQUENCE 18. BAHAY NILA MUTYA. TANGHALI

Mutya invites Liberty into her home. She talks about the pigs and the chicken. Liberty finds the bag and connects it to the plans for eloping with the boyfriend. She confronts Mutya but the latter walks away.

SEQUENCE 19. BAYBAY. HAPON.

Liberty confronts Mutya about the *kasintahan* and how they met. When Liberty promises not to tell anyone, Mutya talks. Real dialogue requires that both parties unmask themselves and peel away all forms of inauthenticities. By Mutya's sharing with Liberty the things in her heart, we see an indication of the trust that has been established. Real dialogue is continuing to happen.

SEQUENCE 21. NIYUGAN

Mutya offers to get Liberty a *buko*, or young coconut. She climbs the tree but hits her tummy on the trunk. She suddenly screams and falls on the ground. Liberty runs to her and realizes that Mutya is pregnant, and the accident causes Mutya to bleed and deliver her baby prematurely. Liberty felt helpless, shouts for help but eventually had to face the situation because she did not know the way to the *casa*.

Conversion of the powerful to take the side of the powerless requires a profound rebirth (Freire, 1984). Those who experience such conversions never remain as they were. In Liberty's case, her comradeship with the Mutya from hereon gives her even much closer glimpses of their family's characteristic ways of living and behaving.

SEQUENCE 22-23 BAHAY NI MUTYA. HAPON

Liberty stops Aling Fidela. She has something to tell her. Aling Fidela enters the room, calmer. Mutya asks for forgiveness but Fidela says there is nothing to forgive. Mutya thanks Liberty, in a friendly way, and finally drops the *po*. Liberty stands up and captures a video of Fidela caring for Mutya. She walks away and her attention falls on Mutya's bag, which she no longer needs. This reminds Liberty of her own baggage, which remains unresolved. Liberty is humbled. She cries.

SEQUENCE 24. CASA. GABI.

Mutya's father, Manong Berting, walks up to the *casa* in anger. He wants to avenge the family honor. The boyfriend does not fight back, begs for mercy and does not disown his responsibility. Manong Berting hears the words he wants to hear, that the man is ready to marry his daughter, and so all is well. Forgiveness is given to the man.

Liberty witnesses and absorbs the meaning of it all. Everything she was wishing for herself (that Mark would own up to the baby inside her, that her father would make Mark marry her) was happening to Mutya. This would pave the way for her own reflection and decision.

SEQUENCE 25. CASA. GABI.

Liberty sits in front of her mirror and calls her father. This is a momentous occasion, showing us that Liberty is on her way to emancipation: She has perceived her pregnancy as a limiting situation which she can transform, not as a closed corner from which there was no way out.

In this part of the narrative, Liberty demonstrates that she was able to reflect on herself as the object of reflection. This is shown visually by her looking at the mirror, but the viewers are focused on the mirror.

Liberation starts the moment true reflection happens. Those who recognize, or begin to recognize, the sources of their lack of freedom can decide to take action. Liberty showed this by calling her Dad, and visually we see her becoming authentic at that point. She had taken a bath (cleansing), took away the red towel (oppression) and had on a white dress to depict her resolution.

SEQUENCE 26. PANTALAN . UMAGA.

Liberty walks to the boat and sees Mutya, carrying her baby, waving goodbye to her from the *pantalan*.

LIBERTY (VOICE-OVER)

Hindi ko alam kung mabubuo ko ang pelikula ko pero ngayon, t'yak ko na kung pa'no ako magsisimula.

Nangako ako kay MUTYA na dadalaw ako tuwing may pagkakataon. Ipapanood ko rin sa kan'ya ang mga magiging pelikula ko pa. At kung naisilang ko na ang anak ko, 'di na s'ya kailangan pang tawaging ma'm o sir ng anak ni MUTYA. Magiging magkaibigan na lang sila. Patas sa lahat. Sa buhay at sa karanasan.

At tuwing mapupunta sila rito sa pantalan, maaalala nila ang mga umalis at mga bumalik para maging maayos ang lahat.

We see a very peaceful scene, the boat is facing a rising sun, and the sea looks calm and inviting.

The whole narrative has been about Liberty's conscientization. Freire (1984) used this term to refer to the breaking through of prevailing myths and ideologies to reach new levels of awareness. The process of conscientization involves identifying contradictions in one's own experience through dialogue and becoming a "subject" or a learner from her intersection with Mutya's experience.

Liberty has been reborn. Learning is often a painful process. Liberation is thus a childbirth, and a painful one (Freire, 1984). Her new awakening may now lead the way for her to be critically conscious of filming and expressing social realities given her experience about the impact of social dictates on individual freedoms. It will also pave the way for growth as she continues to blend sensitivity with her creative skills in her

future work as a filmmaker. This will contribute to her emergence as a real professional, one who is “no longer oppressor nor oppressed, but an individual in the process of achieving freedom” (Freire, 1984: p 34).

Having experienced liberation the way she did, Liberty cannot claim her learnings as a norm for others - there is no *one* liberation for all experiences of filmmakers. But the reflexive process remains the same. True reflection is necessary for change to happen.

C. THE TREATMENT

In *Pantalan*, critical analysis of the two characters is represented visually. The point of view of the story comes from Liberty and her camera. Her camera shots show how she perceives the people in their hacienda. The shots are saturated to show the many filters of her mind as she captures their reality. The non-camera point of view (POV), however, is de-saturated to show how she lacks control of her life. How everything she says and does comes from an institutionalized mindset. As the film progresses, however, the saturation of "reality" becomes just as colorful as her camera POV.

In the beginning of the film, the framing and angling of shots show the condescending way Liberty treats the poor. But as she talks with Mutya, especially during the horse-bath scene, Liberty is able to get a closer shot of Mutya's perspective. Mutya becomes the center of her attention. From hereon, the camera shots become more frontal and close up.

In the story, Liberty is pregnant. This is an addition to the story that my scriptwriter, J. Dennis Teodosio, suggested to emphasize the relationship between the two main characters, and to give a more solid reason for Liberty's sympathies for Mutya.

However, we decided to not immediately let the audience know of Mutya's pregnancy so that they can see that Liberty also saw in Mutya strength of character and wisdom - that it was not just the pregnancy that made her like Mutya.

Because the film is about reflection and contrast, Dennis and I discussed a lot about which characters will reflect on each other in the lives of Liberty and Mutya. Both their lovers, for example, mirror each other but at the same time contrast in the way they choose to be a part of the pregnancy. Liberty's father and Mutya's mother are mirror characters as well. We chose not to use Mutya's father because on the island, mothers have more to do with their daughters than fathers do, and because women have a stronger influence in the community.

Despite the script being a little heavy on the dialogue, there were still a lot of pauses in the scenes. This is because I wanted the film to be heavily dependent on acting and visuals to show the message between the lines. In the screenplay, the characters do not dictate to the audience what they should realize about the characters and situations, but rather the looks on their faces, the sound of their voice, camera movements, camera angles, and colors show the real message of the situations.

At the beginning of the story, J. Dennis Teodosio and I decided to introduce the character, Liberty, as strong, opinionated, selfish, powerful, and spoiled. I asked Dennis to include scenes that show how people immediately put her on a pedestal, or how they serve her without her actually telling them what to do –such as a manservant taking care of her bags, etc. We softened this harshness of character by adding a little humor – uban scene, Mutya saying *opo*. However, from the beginning of the story the focus of her character is on her being a *haciendera*.

The moment Liberty arrives on the *pantalan* she takes on a position of power. She carries her camera as a symbol of her education and wealth. Her shots also show us how she views the hacienda and the hacienda workers. The camera POV is much more saturated than reality shots. The saturation of the camera POV depicts the many educational and cultural ideals and beliefs that filter Liberty's point of view.

However, from the horse scene to the ending, the scenes change little by little, becoming more and more positive and showing a closer, deeper look into Mutya's life. In the end, she finally reflects on her self and makes a decision in her life.

I chose to use Liberty as the protagonist of the story despite her character because I wanted to show that Liberty's beliefs and principles are dominant and mainstream in Philippine society. Everything Liberty says and does is institutionalized; therefore as protagonist, she represents the prevailing mentality not only of the rich, but also of the urbanized and educated. Hopefully, as the viewers watch the film, they will reflect on how they assume many things about poverty, social justice, femininity, and even education, as did Liberty.

CHAPTER 3

REVIEW OF RELATED LITERATURE AND FILMS

In *Pantalan*, we will see the life of two different women experiencing a new stage in their life as women. Liberty seems to have it all made for her - rich, educated, and strong in character. But she is stuck. She is about to graduate from college, and should be facing a new stage in her life; she could be anything she wants to be. But instead, she feels trapped into a future set by her unplanned pregnancy. With her father looming over her head, and her boyfriend nowhere to be found, she feels like there is only one answer to her pregnancy, one answer that will let her escape from all the troubles - abortion.

Mutya, on the other hand, is uneducated, poor, and very traditional. But because she dreams of becoming a mother, she is able to focus on her pregnancy - her only concern being the acceptance of her parent

To appreciate the hidden influences behind the attitudes and assumptions of the two leading characters in the *Pantalan*, the literature was reviewed for differences in perspectives on femininity and sexuality as a function of social class.

In the course of doing this, however, it is recognized that "What we regard as knowledge is not *universal* or *true* or *objective*. The idea that knowledge is *value-free* turns out to be a device merely to legitimize mainstream scholarly knowledge" (Spender, 1981). Nonetheless, the knowledge is useful to understand the hegemonies that guided the thought processes of Liberty on one hand, and Mutya on the other.

A. LITERATURE

RURAL-URBAN DIFFERENCES

Filipinos in both rural and urban areas learn clearly defined gender roles early in life. As they watch or help their parents with daily tasks, by socializing with peers, and by interacting with relatives, elders, and other people in the community, children learn to take responsibilities, privileges, perform activities deemed appropriate for each gender (Tizon, 1999).

In rural areas, young girls learn to do housework such as cooking, washing clothes, taking care of siblings, and feeding the animals, as well as help with harvesting and planting in the farm (Jocano, 1969).

Girls reared in urban areas are essentially socialized into the same gender roles except that the period of their adolescence and maturation is lengthened because of educational demands (Tizon, 1999; Jocano, 1976).

In 1999, the traditional role of women in the Philippines, in both rural and urban areas, was that of *maybahay* or “keeper of the house” (Tizon, 1999) in or outside marriage. It is not clear whether this has now changed as no recent formal studies were found on this subject. However, there are indications that it may have changed in the last two decades because it was recently reported that the Philippines ranked sixth among 129 countries in gender equality (Porcalla, 2012).

MARRIAGE

The institution of marriage is supported by ideologies of caring and romance which maintain that the 'deep and meaningful' relationships involved in marriage and family life are so special that they cannot be experienced elsewhere (McRobbie, 1978).

The film suggests that this was ideology into which Fidela, the mother of Mutya in the film, was socialized.

The generation of dominant mainstream (meaning urban, and educated) women in the 80's and 90's entertained dreams of themselves walking down the aisle in white, into the arms of their very own *prince charming* . According to Skeggs, "...the white wedding was so central because it is the ultimate spectacle of heterosexual femininity which combined legal and cultural legitimacy with the promise of a potentially better economic life, potential emotional security, respectable base for having children and confirmation of desirability. To not be married [was] a sign of cultural failure... it [signified] lack of desirability and generated real problems about socializing" (Skeggs, 1997: p 114).

Because of preoccupations with schooling, educated and urbanized women usually marry later than their rural counterparts (Tizon, 1999 ; Jocano, 1976).

CHASTITY

When young girls and boys reach adolescence and dating age, the gender difference becomes manifest. Literature shows that Filipinos generally place great value on women's premarital chastity, finding it important to preserve the good name of the family and a pre-requisite to getting a 'good' husband who expects his bride to be a virgin. Girls experience a number of prohibitions to their movements outside the home, but boys, on the other hand, are expected to be wild and adventurous, even with sex (Tizon, 1999:p 110).

A young lady, or *dalagita*, receives warnings that she has a lot to lose when she loses her virginity... the primary criterion for men in choosing a wife. Young women

whose morals are suspect are courted only for sexual adventures, not permanent relationship (Tizon, 1999). While parental and community pressure restrict the young women, young men have a wide leeway to indulge in sexual experimentation and adventures. It is in this that both Liberty and Mutya were experience the same kind of “oppression” , because of their

FAMILY HONOR

One of the biggest factors that weighed upon Liberty's experience of an unplanned pregnancy was her father, who was looking forward to her graduation and had a great deal to say about keeping the family honor and not bringing shame to it.

In Philippine society, people make a big deal about the *kind* of family one has, whether it is legitimate or *real* (Bernades, 1985). For someone like Liberty, having a child without a father, or an illegitimate child, is unacceptable and was certain to bring dishonor to the family name. Filipinos think of family honor and premarital chastity for women because it is the family that neighbors blame when a young woman is 'disgraced' or becomes *disgrasyada* (Tizon, 1999: 111). This is the reason why parental authority is heavily imposed upon young women on matters concerning their sexuality and relations with men (Tizon, 1999: 109).

Liberty's talk with her father on the phone suggests a strict father who was solicitous not only over her safety but on her behaving uprightly so as not to bring shame to the family. For traditional and prestigious families, marriage is looked on as an alliance of families - to strengthen not only family honor but wealth as well, and children strengthen such bond (Skeggs, 1997).

DREAMS OF WOMEN

Women nowadays also have many self-fulfillment goals. Motherhood is no longer the only option and it no longer envelops the whole identity of a woman (Bernard, 1974). Young women who get to become *disgrasyada* meant losing all other future possibilities, outside of motherhood, for herself as a woman. She would be unable to pursue a career, because it was “commonly believed that having a child will not only make it difficult for a career woman, but society even expects [the mother] to give it up (Crosby, 1991; Hotz, 1999, and Bartlett 1994). In one study, it was found that "For young women who are currently graduating from high school, or college, or starting their careers...seem to be asking themselves if they should *jeopardize* their careers by having family lives" (Crosby, 1991, emphasis mine)

Bartlett quotes Mardy Ireland thus:

“The pursuit of **education, careers, relationships**, and so forth are sometimes choices that represent much more of these women’s identities than the part that desires motherhood. Realizing this fact in later life enables them to view childlessness less as a loss and more as a recognition of a different sense of self.”

In rural towns, a woman follows the mother in everything (Jocano, 1976), hence their dream to become a mother as well. Women’s identities in urban cities do not have as much stronger ties to motherhood as in rural areas. This is so not just because they do not have the same amount of opportunities as in urban areas, but rather because they belong to small communities where they have their own culture and traditions to follow.

MOTHERHOOD

Steph Lawler talks about how the identity of women's femininity is equivalent to her ability to bear and suckle children. (p153):

“Women's ability to bear and suckle children has been seen as not only marking out their difference from men, but also as generating within women a distinctive female identity and personality. ... Clearly, there are physiological processes going on when a woman becomes pregnant and gives birth to a child. But the meanings we give to these physiological processes vary from culture to culture and from historical era to historical era.”

Societies exert social pressures on women to have children, and socialize them into motherhood from the very beginning, with the kinds of toys they are given to play with, and the kinds of goals children are encouraged to set for themselves.

Stanworth (1987) *cited* in Cosslett, Easton, & Summerfield (1996). "According to ideologies of motherhood, all women *want* children, but single women, lesbian women (and disabled women) are often expected to forgo mothering 'in the interests of the child'.

Adrienne Rich (1977) talks about the distinction between motherhood as experience and as institution. She discusses how the whole identity of woman and the definition of her 'femaleness', including pregnancy, has been institutionalized and considered *natural*. Thus, women are defined either as 'mothers' or as 'not-mothers'.

HAVING CHILDREN

According to Jocano (1976) and Hao (2000), women who never get married, or who never have children are regarded with contempt in Philippine society. Particularly in small communities, people think of women who shun childbearing as neurotic. These communities view motherhood as a *natural* sign of normal development (Jocano, 1976). Those without children receive barbed comments about it, such as "*Nalulugaw na ang*

isip" (Jocano, 1969: 14) or neurotic. Sterile women are known as *namarhan* (dried up) and impotence is considered a punishment from God (Jocano, 1969).

Thoughts about children are positive, and more positively so in rural areas.

- "Children are some kind of investment. When you grow old you can be sure someone will take care of you; there is always a secure place to stay." (Jocano 1969, p. 15 par.1)
- Children are gifts, *kaloob ng Diyos* given by God. (Jocano, 1969)
- *Gabay sa pagtanda* (support in old age)
- "*Maginhawa ang nanay ngayon dahil sa mga anak.*" (The mother is now comfortable because of her children. (Jocano. 1976 p.35)
- *Nagpapatibay ng pagmamahalan at pagsasama* (strengthens the love and union)
- *Kaligayahan* (happiness), (Jocano, 1969)
- *Inspirasyon sa buhay* (inspiration in life)

However, having children without *marriage* or formally setting a home first, is considered shameful, or even cursed. So for Mutya to have a child is part of her womanhood, but shameful for her parents. The only concern she carries, then, is how her parents will accept her unplanned pregnancy.

The accepted idea of a family is that of a married couple having children.¹ And a healthy family relies heavily on the ability of parents to discipline and train their children. Because of this, it is traditional for Filipino families to have authoritarian parents. Lack of discipline is considered lax parenthood, and such families will only end in shame.

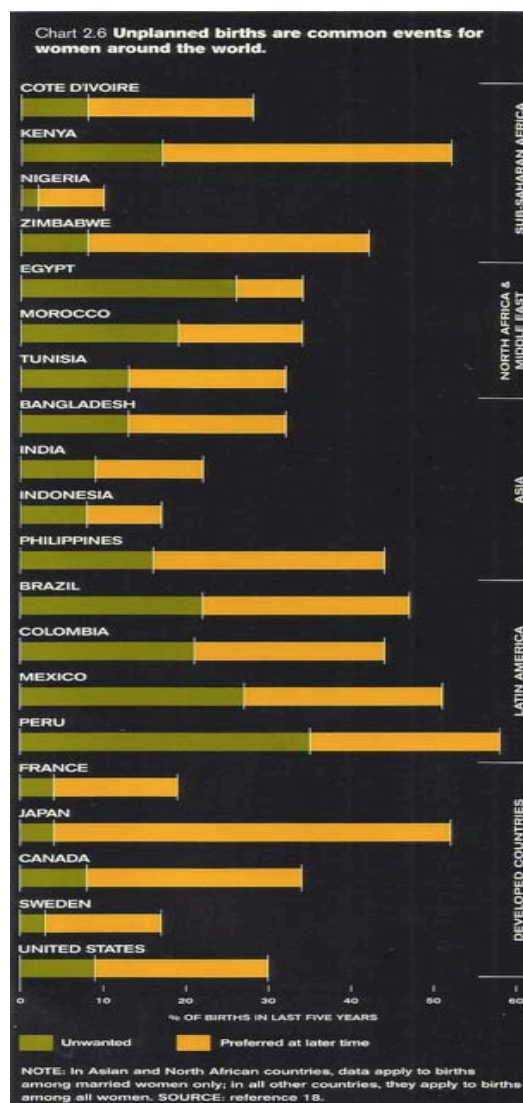
UNPLANNED PREGNANCY:

The implications of this are heavy in Philippine society. Tizon (1999), Bartlett (1994), Hao (2000), and Go (1993) all express in their research the weight of *hiya* (shame) that being a *disgrasyada* (dishonored woman) entails.

¹ Janet Finch cites Bernades, 1985 in *Women, 'the family' and families*

Almost all of the research materials available on teen pregnancy and their opinions are not native to Filipino culture. Most of these materials concern young women in more developed countries, while materials on the Philippines don't cover teen pregnancies. Some Philippine researches cover abortion, unplanned pregnancies, working women, family honor, sexuality, chastity, religion, etc., but none of those that I found talked about the burdens and concerns of young dependent women. The books I found on abortion did not talk about the background concerns of young women who decided to end their pregnancies. Only Deidre discussed some young people's concerns about education, but even he disclaimed finding any substantial material on less developed Asian countries like the Philippines.

In the film *Pantalan*, Liberty's name, *VALENCIA* weighs heavily on her. Being a *disgrasyada* will not only affect her and her immediate family. Her name carries the weight of not only her dignity, but of her whole clan's honor. In the Philippines, families with a dishonored, unmarried young woman is subject to gossip and shame (Jocano, 1976). The parents of the girl will



Deidre 1999, page 17

also be labeled as lax and inadequate.²

The study by Hotz, McElroy, Sanders (1999: 1) links teen pregnancy, educational performance, labor participation and income:

“Over the past several decades, social scientists have documented a strong association between the age at which a woman has first child and the economic and social indicators of her subsequent well-being. Most of these studies find that women who bear children as teenagers are subsequently less likely to complete high school, less likely to participate in the labor force, more likely to have low earnings, and less likely to marry than are women who do not have children as teenagers...”

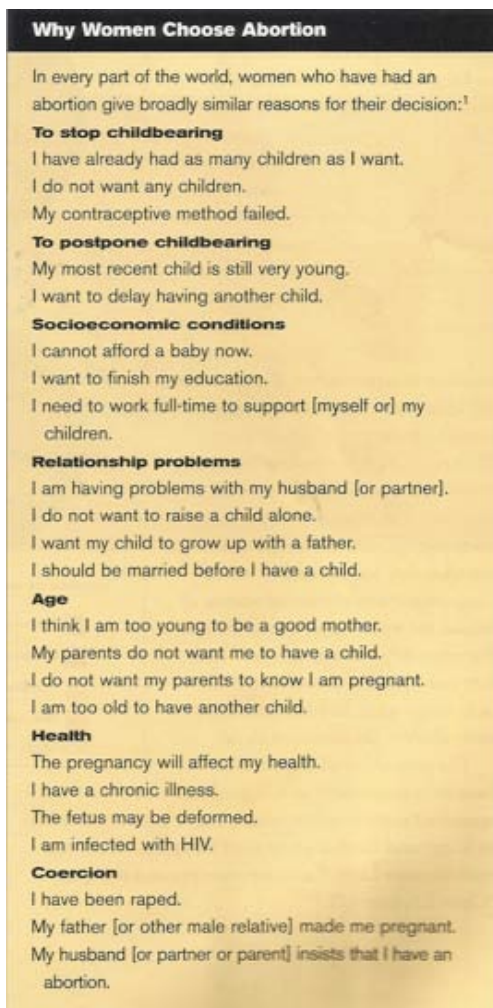
A lot of researchers write and discuss about abortion but not much is said about what precedes it: an unplanned pregnancy (Deidre 1999). Wulf Deidre discusses the factors that lead to unplanned pregnancy and a woman's decision to have an abortion.³

ABORTION

While Philippine society values children (i.e. pregnancy), it is still common for unplanned pregnancies to happen. Abortion is "almost always the result of (a woman's) decision that she is in no position to bring a child into the world" (Deidre 1999). This definition presupposes an experience of overwhelming pressure to make the decision. Deidre names a number of these factors that constitute such a pressure: the value placed on virginity, the disgracefulness of childbearing outside marriage, religious and cultural values, the *status* of women, schooling, the age of the woman, family honor, and so on.

² see Tizon 1999, Jocano 1975, and Hao 2000

³ in *Sharing Responsibility: Women Society & Abortion*, wherein Deidre includes Philippines in his research of Asia.



Deidre 1999, page 17

B. FILMS AND CREATIVE WORKS

I found more materials in films and other creative works than I did in printed literature. So many films have portrayed young rebellious girls who use their sexuality to oppose societal controls over their lives.

The biggest influence for me was *Anak* (2000). This film strongly inspired my principles on sexuality and parenthood. Like Carla (Claudine Barretto), Liberty becomes pregnant from a lover we don't know. But unlike Carla, Liberty is not strong enough to outrightly confront her father. Instead, she considers an escape from the consequences of her actions - by considering abortion and by depending on her boyfriend who seems to

Women consider abortion as an answer to pressures from society to avoid shame. In

Bartlett's interview of women who decided to go for abortion, one said:

"...There were all these different things I wanted to do, and I wouldn't be able to do them all with a child: I felt as if part of my life had ended." (p. 139)

HACIENDAS

The Philippines may be democratic in form of governance, but everything from political to economic power is in the hands of an exclusive group of families. (Katague, 2009). Haciendas represent both the richest and the poorest in our society.

have run away from the situation as well. In the end, however, Liberty realizes that she doesn't need anyone else in her life other than herself and her father. As she watches Aling Fidela and Mutya reconcile, she realizes that she also hopes for the same thing - that she can face the uncertainties of her life as long as her father will be there with her.

Another film that inspired my treatment of *Pantalan* was *Hinugot Ka Sa Langit* (1985). In the same way it portrayed the consequences of an unplanned pregnancy and abortion, I hope to subtly show the burdens and concerns of Liberty. Liberty also talks with her father on the phone. We won't feel the weight of this conversation until later, however, when she starts calling Mark's number. Her confusion is even more emphasized when she starts researching on abortion, premature delivery, and pregnancy health. Unlike *Hinugot Ka Sa Langit*, Liberty's concerns are even more difficult to bear because she is still dependent on her family; there are more factors that control her decisions in life - like family honor and prestige.

In regards to the relationships and lifestyle in the hacienda, most of the treatment and concepts came from my experiences and my observations of our family. But there are two films that inspired my outlook on the dominant class: *Oro, Plata, Mata* (1982) and *Gone With the Wind* (1939).

Oro, Plata Mata focuses on the life of Filipino aristocratic families. Here we see how sheltered and spoiled the members of the family are. How their actions and words differ from their beliefs. In the same way that *Gone With The Wind* influenced my thoughts on the feudalistic attitude of plantation owners, I also saw in *Oro, Plata, Mata* the many weaknesses of spoiled aristocrats who expect life to work well for them even under dire circumstances.

The characters in *Pantalan* will not experience anything as drastic as war, but unlike *Oro*, *Plata Mata* and *Gone with the Wind*, I would like to show a different portrayal of hacienda owners (or of urban people). Both these films are old. From my own experiences and observations of my relatives during our stay in the hacienda, I saw that their actions are no longer as cold and severe as those from these two films. It is very true that most of their behaviors are still tied up with feudalistic attitudes towards workers. However, none of them deliberately mistreat the workers; other members of the family frown upon violence and outright mistreatment of the employees.

In essence, members of the family have been educated into thoughts of *equality* and *social justice*. So, they try to be polite and respectful to older employees - by calling them *Manong*, *Manang*. They don't ask for small things they can do for themselves, like getting a glass of water or buying feminine needs. Nonetheless, they immediately assume a position of power from the moment they arrive, to the point of their leave from the pier.

In the same way, Liberty immediately takes a position of power from the moment she steps on to the *pantalan*, where she carries her camera and orders Aling Fidela to smile at the camera. The way she treats the workers around her is as if she's the one who pays them their salary. If there is something she needs, she doesn't question whether she will get it. However, she constantly tries to *educate* Mutya on modern beliefs like need for education, and goals of wealth. At one point she even gets upset over Mutya's belief of *utang na loob*. Both their principles and background hinder their liberation from the oppressions they experience.

All in all, these films and literature have much to discuss on the identity of a woman, the morality of abortion, and the disfigurement of aristocracy. But there is not

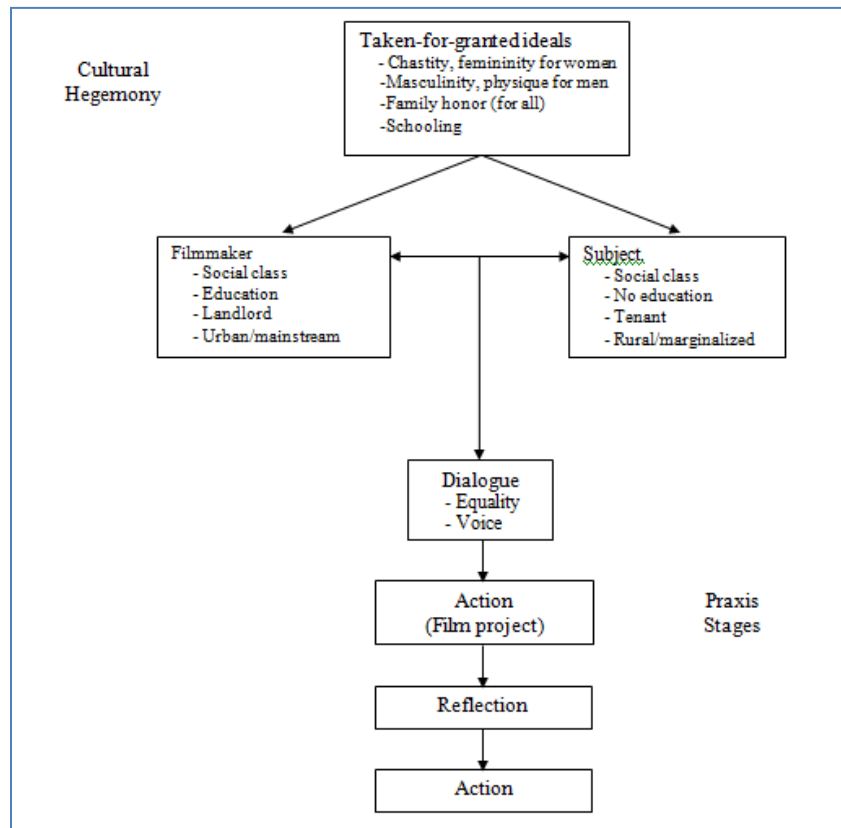
much to be found on the powerlessness of young dependent women, experiencing unplanned pregnancies in the Philippines.

This is something that films on pregnancy, poverty, power and inequality hasn't shown before. That in order to liberate themselves from oppression, those who feel powerless must understand the roots of their powerlessness. That once you understand that your background and roots is what holds you and the people around you, then you will be able to find a way and begin to make changes for a better future.

CHAPTER 4: FRAMEWORK

The film stands on concepts drawn from Critical Theory, Liberation Theory, and Experiential Learning Theory. All three are seen as emancipatory perspectives and are used as foundations for training professionals engaged in education (Marsh, 2008). The conceptual framework that guides the film narrative is depicted in Figure 1.

FIGURE 1. FRAMEWORK : CONCIENTIZATION PATH FOR FILMMAKER



Critical theory holds that societies are oppressive in that they systematically encourage the development of certain societal groups at the expense of others (Morgaine, 1994). In this perspective, people are capable of becoming enlightened about hegemonic yet hidden influences in their own personal and social situations. Praxis, or emancipative

action toward making change, will occur once people are enlightened (Morgaine, 1994).

True reflection leads to action (Freire, 2001).

Cultural hegemonies constitute taken-for-granted beliefs that define rules of behaving in a community. In the case of female filmmakers, these can be the ideas or ideals that keep certain groups (such as young women) under the control of dominant members of society (such as men). Such concepts as chastity, family honor, femininity are ideals for women that primarily benefit men, for instance. The ideas remain uncontested because they have become part of everyday life. In the case of male filmmakers, these can be ideas or ideals related to *machismo*.

Apart from cultural beliefs that are shared by a wide group of people, there are certain beliefs and assumptions that are shared only by a smaller group, as privileged to access such codes of behavior for their communities. These are defined according to social class (wealthy versus poor), education (basic versus college), roles (landlord versus tenant), and address/location (urban versus rural), for example. The wealthier one is, the more years of schooling, the more urban, or the more knowledgeable (criteria that almost always fit the profile of a filmmaker), then the more powerful one is.

The subject can be an individual or group. In a filmmaking situation, they mostly have lesser power because they are the “object” of the camera, to begin with. If they are also poor, with lesser education, employed (rather than being an employer), and rural-based, the lesser their power is. Their lived experiences, or world, cannot be the same as that of the filmmaker. Having less power, subjects are likely to have experienced more “oppression” in various aspects of life.

According to Freire (1984), when people lack a critical understanding of their own reality as well as those of others, then will not be able to perceive the interacting and constituent elements of the bigger reality in their context.

As the filmmaker applies her technical skills to help in cultural transformation, critical theory suggests for her to expose the ways in which social and cultural realities may be hindering the human potential of all people (Morgaine, 1994). This calls for exposing and correcting the dynamics of power in people's relationships. This happens when the less powerful (or oppressed) group examines societal structures along with the more powerful (or oppressor) to uncover hidden influences in their values, beliefs, and assumptions about everydaylife. This happens through true dialogue, where both filmmaker and subject have mutual trust and respect, and the powerful is humble enough to know that she, too, can learn from the other.

Praxis is a complex activity by which individuals create culture and society, and become critically conscious human beings (Marsh, 2008: 65). Praxis comprises a cycle of action-reflection-action which is central to liberatory education. Freire (1984) suggested that the process of action-reflection-action is the means by which conscientization becomes possible. Characteristics of praxis include self-determination (as opposed to coercion), intentionality (as opposed to reaction), creativity (as opposed to homogeneity) and rationality (as opposed to chance) (Marsh, 2008).

As filmmaker and subject interact in true dialogue, their shared experience becomes the **action** on which **reflections** are based. Marsh (2008) conceptualizes this step as **integrating** issues at the **professional and personal** level. This is what the film shows in Liberty's experience: she applied her insights to her struggles with her

pregnancy by deciding to come out of the closet (ending the culture of silence to which oppressed individuals run in hiding). It is difficult to separate professional from personal issues because an individual seeks authenticity in all facets of life. If the assumptions and beliefs at the personal level are discrepant from those held at the professional level, the individual feels shame and guilt, or feelings of helplessness and oppression. Developing a critical consciousness will help the individual to resolve the conflict within by taking action that shows application of insights from her reflections into areas in her life that will help her achieve authenticity. Authentic individuals feel worthy and good about themselves and are able to form positive intimate relationships with others paving the way for growth and development as a professional (Morgaine, 1994).

Exposures of a new filmmaker to this process will create a habit of reflectivity in her daily practices with people she relates with at work. Individuals are capable of unmasking hidden influences in their lives through praxis, or action-reflection-action, thereby liberating them from hegemonies that affect their practice as freedom-loving professionals.

CHAPTER 5: METHODOLOGY

A. PRE-PRODUCTION

THE SCRIPT

The film *Pantalan* originally came from a documentary research that I did in our hacienda. A few cousins and I decided to re-visit our ancestral hacienda despite the rumors of violence between NPAs and the local government.

The first time we came, I stayed in the hacienda for more than two weeks. I went around and made visitations to our tenants. I was able to get to know most of the women in the community since almost all the men were working during the day.

I recorded everything I did. It became difficult later on when my external hard drive didn't have any more space. I didn't want to erase any of my videos or audio recordings because I was afraid to lose any of the details and dialogues that I documented. It was a good thing that my second cousin, the operational manager, lent me his SD cards and external hard drive as well.

It was on the second week that I met my documentary subject, Edna Sales. She is 21 years old, married, with six children. She recently gave birth to her sixth child a month ago. I filmed our conversations and even documented their daily life. I was able to get to know her, her family, and even her neighbors who kept on coming to her house to watch our encounters.

At first it was hard getting her and the people around me to talk with me and open up. But by the third week, I was able to call them all by name and basically learn their relations with each other.

The things I learned about Edna's life became the spine of my narrative.

When the panel asked me to fictionalize the documentary, it was very hard for me to take my mind off my experiences in the hacienda. So when I tried writing a script, I was stuck with all the things that I learned - the dialogues, the *chismisan*, etc. There were so many things going on in the documentary that I felt completely clueless as to how I'm supposed to make a short film, with only choice characters and topics.

After two weeks of sitting on my script, I finally gave up on trying to write my own script by myself. I asked a theater actor friend for advice. He gave me the contact details of a scriptwriter named Dennis Teodosio. I immediately emailed him and scheduled an appointment. We spent a couple of meeting just talking about my experience and the characters that I got to know during my documentation. After we talked, he asked me for particular clips that he would like to watch, especially my conversations with Edna, and her mother Aida.

I sent him the script I was working on, and told him what things I wanted to be on the screenplay, such as:

- Condescending attitude of Liberty at the beginning of the film.
- Mutya's innocence, despite her obvious intellect.
- Liberty's clashing perspective on social justice vs. her aristocratic background.
- Mutya's family's dependence on livestock - also their savings for the future.

Unplanned pregnancy and the difference of opinion and principles regarding womanhood.

- Liberty's seeming strength and her humbling down.
- Mutya's humility but true strength.

He was very enthusiastic about the richness of the materials, and was able to give me the first draft by the next week. We made several revisions in the span of a month and finally ended up with the final script. I exhausted the number of revisions I paid for, however, and since I couldn't afford paying him any more, I edited his script and added more visual details to create the shooting script. On our contract, I promised to credit him for his work. I agreed that even though the original story is part of my documentary, the final story/screenplay and piecing together of what I want to show in my film, was conceptualized by him.

THE CAST

I was able to work with *Indioboy Productions*, where one of my friends from NYFA works. I met with Gino Parma, my assistant director, Dom Dycaico, my cinematographer, and Joseph

"Pantalan"

a student thesis: CASTING
 A film by Hannah Resurreccion
 Script by Dennis Teodosio
 Tentative shooting date:
 June 1-5, 2012
 in Ticao, Masbate
 All expenses paid

Liberty Valencia
Isang graduating film student
 Female, 20-23 years old
 Fair skin
 Medium build
 Optional:
 Has upper arm tattoo

Mutya
Anak ng katiwala nila Liberty
 Female, 16-17 years old
 Dark skin, long straight hair
 Small build
 Optional:
 Knows Masbateño
 Can split coconuts

CONTACT:
 Hannah Resurreccion
 nowa@passionforperfection.net

Mendoza, my production manager, to make plans for the shoot on June. On the second week of April, I posted casting call photos on Facebook and asked my theater actor and filmmaker friends to help advertise the auditions. They lent me their office for the casting call and held auditions by May.

Several people arrived during the casting call, and our first choices were Jane Biton for Liberty, and Unika Zapata for Mutya. However, no one came to audition for Aling Fidela. I interviewed individual people who emailed an interest for the role within the next month until the purchasing of tickets. But none of them would accept the talent fee that I can afford. For a smaller role, the amount they want is higher than either Jane or Unika, because they are old and the travel will be tiring for them. So I asked my cousin, the operational manager, to talk with Aida, Edna's mother, if she would be willing to act for a small talent fee. She was more than enthusiastic to do so, as long as we give her training before the shoot.

Jane and Unika accepted the roles. Jane, however, almost canceled two weeks before the shoot because her mother would not let her fly to an unknown island with strangers, who might be faking the shoot. So she brought her boyfriend, Leon Miguel (Grace Land and Amaya actor), with her. This proved to be a blessing. Instead of just simply guarding Jane's safety, Leon offered to act as Mutya's boyfriend, and take the position of Assistant Director. Gino Parma had an emergency in the family and could not come to the shoot. Leon Miguel also took on the role of Script Director and Crowd Director.

The highlight of the Pre-Production, for me, was the storyboard making. We loved the idea of showing some scenes as shots of Liberty's camera, showing her point of view with all the filters of her mind.

THE CREW

When I talked with Dom Dyaico, my cinematographer, he accepted the job for a low talent fee, on the condition that I get good equipment. He had a preferred camera, lights, and audio recorder. It was a bit expensive but thankfully I got a very big discount from *Brain Child*, because Dom was their *suki*, and because I'm a student.

With the equipment came three PAs. We requested Joel Villaber to be one of them because he and Dom work well together. His talent fee was twice as expensive as Dom's but he proved to be well worth it. Randolph and George Jamito worked as all around Grip/Gaffers/Boom men.

THE PROPS/MATERIALS/CLOTHES



Liberty's Wardrobe Peg



Mutya's Wardrobe Peg

For the wardrobe, we prepared a photo of each character's peg look for every scene. Then we asked the actors if they had available clothes shown in the photo. If they didn't have any of the clothes, we adjusted until we found something similar, or I asked for their sizes and looked for the appropriate wardrobe. As part of the casting call, I asked each of the actors if they could do their own makeup. Thankfully, both Jane and Unika were willing to do it.

For Jane's look, we wanted her to look as urban as possible, with colors brighter than those of Mutya's. It was harder looking for Mutya's wardrobe, however, since we wanted the clothes to look faded and well worn, but baggy and not pitiful.

There were only a few props that we needed to prepare since we expected most of the stuff on the script to be found in the hacienda, or within the community. What we really needed, though, was something to make Mutya look pregnant. Not too pregnant that it shows all the time, since Mutya is supposed to be only about 6 months pregnant. But something she can wear under her baggy shirts, so that when the wind blows or when she turns the audience will get a hint of it. We searched on the Internet for different make-it-yourself-pregnant-belly videos and suggestions. We decided on a tube top with a small pillow underneath. It worked perfectly.

Two days before the flight, Joseph, my production manager, and I went to Cubao to pay for extra luggage fees (according to Brain Child's estimation), and to diviseria to buy snacks and other last minute shopping.

PRE-PRODUCTION SCHEDULE:

Description	Responsibility	Location	Date (2012)
Scriptwriting	Hannah Resurreccion Jose Dennis Teodosio	Coffee Beanery, UP- Ayala Techno Hub	March 30-April 10
Crew Meeting	Hannah Resurreccion (AD) Gino Parma (DOP) Dom Dycaico (PM) Joseph Mendoza	Peanut Butter Company, Katipunan	April 3
Casting Call For Liberty: Jenny Chua Gay Balignasay Jane Cobain Tasha Tanada Jill Palencia For Mutya: Kim Slilva Unika Zapata Angelyn Layno Julirose Supremo	Hannah Resurreccion (AD) Gino Parma	Indioboy Main Office: Raphael Condominium, Gen. Lukban St., San Antonio Village, Pasig	May 17-18 Auditions: May 19
Crew Meeting: Treatment meeting Storyboarding Breakdown Assignments	Hannah Resurreccion (AD) Gino Parma (DOP) Dom Dycaico (PM) Joseph Mendoza	Indioboy Main Office	May 19 Afternoon
Wardrobe Peg	Hannah Resurreccion		Deadline May 22
Wardrobe/Props Shopping	Hannah Resurreccion (PM) Joseph Mendoza		May 24-28
Equipment Reservation	(DOP) Dom Dycaico (PM) Joseph Mendoza	Brainchild: Unit 201, Eaglestar Condominium, 25f, Dela Rosa st.,	May 25

		Katipunan	
Cast Workshop: Team building Character profiling	Jane Cobain Unika Zapata	Indioboy Main Office	May 26 Morning
Tickets Booking	Hannah Resurreccion	Zest Airways Airphil Express	May 27
Storyboard	(AD) Gino Parma		Deadline: May 28
Screenplay	Hannah Resurreccion		Deadline: May 28
Crew Meeting:	Hannah Resurreccion (AD) Gino Parma (PM) Joseph Mendoza	Coffee Beanery	May 29
Final Reminders	(PM) Joseph Mendoza		May 30
Wardrobe/Props Production necessities Shopping	Hannah Resurreccion	Divisoria, Nova Bayan	May 30
Withdraw Money	Hannah Resurreccion	BPI	May 31
Other payments	(PM) Joseph Mendoza	Ticket Office,	May 31

B. PRODUCTION

This was the most enjoyable of all, despite it being the most tiring. We spent 3 1/2 days shooting in the hacienda, and 2 days traveling.

On the day we arrived, we took a short rest, ate lunch, and then went around the hacienda to decide on locations, camera positions, and last minute adjustments on the schedule. We also talked with Ate Aida, and Mang Berting regarding their roles as Mutya's parents. At first, they were really shy about acting in front of the camera. Ate Aida also had difficulty reading the script because she was too nervous. But with Leon's help, they were both enthusiastic to do it by the night was over. Ate Aida even took one of the scripts home

We had a crew/cast meeting during dinner, and then we prepared for the shoot the next day.

FIRST DAY

Unfortunately, my PM and I did not make the schedule flexible in case of emergency. When we woke up the next morning, the whole island was bleak and gray. They said that it's because the typhoon heading for Bicol swerved a little bit. Dom and I immediately tried the camera outside but everything was too dark, he said that with only three lights, it would be difficult to make it look natural. So we decided to shoot the indoor scenes first.

We were able to finish all the indoor scenes. Some outdoor scenes were connected with indoor scenes, like Seq 5 and 7, so we were able to finish that as well.

THE SECOND DAY

Lo and behold a typhoon passed by Masbate on the second day of shoot.

We were stuck at the house for almost the whole day. Some of the crew and cast members went for a swim while we waited. Around 2pm the rain slowed down. I asked George and Randolph to take some ambient sounds from the beach, the community area, the forest, and even from the boat. Around 3pm, the rain let up and we were able to shoot some outdoor sequences. We also realized we missed one indoor sequence yesterday so we shot that as well.

THE THIRD DAY

It was a very hot sunny day. We all woke up around 4am to eat breakfast early. The boat will be heading for Legazpi this day to make business trips for the hacienda. We had to shoot the ending sequence by 8am or else we won't have a boat to shoot with. We were supposed to shoot this the day before but because of the rain, we had to cram it into the schedule as well. We set up on the dock early, but the scene proved to be very difficult to do. We had to do six takes, and by the end of the last take, we had to let the boat go at 8:30am. The problem was, I wanted the whole ending sequence to be continuous, Liberty rides the boat, turns to find Mutya waving goodbye, and the boat turns towards the island, then away from it and heads to the sea. Dom and I quarreled about the shot because he kept on tilting his body when the boat turns from the dock when I wanted him to let the boat act as the tripod panning from right to left.

Another problem was that the boat, carrying some goods in its hull, didn't have enough power to make a speedy leave. It would rev and rev, before it would launch from

its position, towards the sea, and then because the power is set very high, it would be too jumpy on the water losing the "*payapang-payapa*" look of the end sequence. We either had to let go of the continuous shot, or let go of the peaceful boat ride. I decided to let go of the continuous take.

We found a lot of good shots this day, though, because we were able to use the stables and the cow herds in the scenes. A lot of the locals also helped by acting as extras in some of our scenes.

We were still able to finish everything, but Leon Miguel and I had a lot of quarrels about the quality of the shots. He insists on doing re-takes after re-takes even though our schedule is already tight. The actors and the crew were also all very tired because of the rush.

By the end of the day, when I checked if we got all the scenes we need, I found that some of my shots were not the way I wanted them to be. They were still according to the script but the camera work is shaky, or the actors didn't get the scene exactly right, etc. This became a huge problem in the post-production.

C. POST-PRODUCTION

This proved to be the most difficult part for me. Because of family matters, we didn't have any more budget for hiring an editor. I had to make do with my old laptop and my two external hard drives for the editing.

It proved impossible to edit on my laptop however, since online editing needs to be rendered every so often. My laptop could not stitch so many layers of video and audio. Five minutes of video required up to 8 hours of rendering. When I rendered my

untrimmed version, it took 32 hours to render! And even then, my adviser was still not able to see some parts because my computer couldn't read the render files properly, and the video was jumpy.

I was able to get some help from one of our family friends who had a studio. He had his own job and projects, however, so I still had to edit on my laptop. When I'm done with some editing, he would connect my laptop through fire wire, and help me render the video from his computers. It would only work by rendering the file into his computer and drives, however, so the file would be in his. When we exported the movie, we had to export it to his computer so it would finish much faster, but the file was too large to transfer from his computer. It was also too large for a DVD to contain. We tried splitting the video into four parts and converted it to only about 15% quality. Even then, the videos totaled 13 GB.

In the end, a friend in film helped me out. He changed some preferences in Final Cut Pro and I was able to export the video to 26Gb in full HD resolution. He also installed iDVD on my laptop and we were able to burn the DVDs faster than with Toast.

D. PRODUCTION SCHEDULE

JUNE 1 Friday			
Description	Responsibility	Location	Time
Pick-up Crew	Hannah Resurreccion		2:30am
Pick-up Equipment	Hannah Resurreccion		3:00am
Check-in	Everyone	Zest Airways Domestic terminal 4	3:30am
Fly to Masbate	Everyone		ETD 5:10am ETA 6:30am
Drive to Pier	Everyone	Masbate Fish Dock	7:30-8:00
Boat ride to Ticao	Everyone		8-10am
Scene 1 <i>Wardrobe #1</i> <i>Backpack, sports bag, gadget bag, water bottle</i>	Liberty - <i>Jane</i> Pasahero Lalake - <i>Leon</i> Pasahero Babae - <i>Unika</i>	Boat	Prep 8am Shoot 9am
Rest			
Talk to Local Cast: <i>Fidela and Ama</i>	Hannah Resurreccion (SD) Leon Miguel	Casa	10am-12nn
LUNCH			
Crew Meeting: <i>Cultural input integration</i>	Hannah Resurreccion (AD) Gino Parma (DOP) Dom Dyaico (SD) Leon Miguel	Casa Living Room	1:00-2:30
Cast Workshop: <i>Practice</i>	Hannah Resurreccion (DOP) (SD) Leon Miguel	Casa	2:30-4:00
Location finalization	Hannah Resurreccion (PM) Joseph Mendoza		4:00-5:00
Talk to extras for tomorrow	Hannah Resurreccion (SD) Leon Miguel (AD) Gino Parma		5:00-6:30
DINNER			
Movie Night: <i>Hindi Pa Tapos Ang Laban</i> <i>Enteng ng Ina Mo</i>	Hannah Resurreccion	Downstairs	7:00-9:00

JUNE 2 Saturday					
Description	Responsibility	Wardrobe	Props	Location	Time
Wake up	PM			Casa	5:00
Breakfast					
Preparations	DOP and crew			Pantalan	6:30
Blocking	Director Cast			Pantalan	6:45
Scene 3	Liberty <i>Hornal</i>	Liberty #1	Kabayo Gadget bag	Basketball court	7:00
Scene 2	Liberty Hornal Fidela <i>Mga pasahero</i> <i>Boatmen</i>	Liberty #1 Aida #1	Kabayo Bagahe Cell phone	Pantalan	7:30
Scene 26	Liberty Mutya <i>Mga pasahero</i> <i>Boatmen</i>	Liberty #1 Mutya #4	Tawiran Cell phone	Pantalan	8:30
Scene 10	Liberty	Liberty #1	Tawiran	- Pantalan	9:00

	Mutya	Mutya #1	nakabilandra		
Scene 19	Mutya	Mutya #3		Beach	10-10:30
Break 30min					
Scene 20A	Kasintahan <i>Basketball players Manonood</i>	Leon #2	Basketball	Basketball Court	11:00
Culture takes Filler shots					11:30-12
LUNCH					
Prepare Road scene	PM		WW2 Truck Kalabaw Kabayo		
Scene 4	Liberty Hornal Fidela <i>Lalake sa Kalabaw</i>	Liberty #1 Fidela #1	WW2 Truck Kalabaw Kabayo Baggage	Road	1:00
Scene 22	Fidela	Fidela #3 (<i>apron</i>)	WW2 Truck	Road	1:45
Scene 5	Fidela <i>Workers</i>	Fidela #1	Kabayo	Casa	<i>Set up 2:00 Take 2:30</i>
Scene 20B	Kasintahan <i>Workers</i>	Leon #3	Kabayo Saddle	Plaza	3:00
Break 30min					
Set up stable: Block Kuya Leo and co					
Scene 14	Liberty Mutya <i>Trabador</i>	Liberty #3 Mutya #2 (<i>banana</i>)	Mga kabayo Brush Balde/taboo	Stable	4:00
Scene 16	Liberty Mutya	Liberty #4 Mutya #3	Itak sa likod Backpack	Road 2	5:00
Scene 17	Mutya	Mutya #3	Ahas (<i>bloody</i>) Itak	Road 2	5:15-5:30
Break					
Crew Meeting	Crew				6:30
DINNER					
Movie night:			<i>Game of Death</i>	Downstairs	7:00-9:00

JUNE 3 Sunday					
Description	Responsibility	Wardrobe	Props	Location	Time
Breakfast					
Morning Sunday Storm					
Preparations	Director AD PM	Production design Editing of footages prop		Casa	11-12nn
LUNCH					
Casa ES/DS	Director DOP <i>Mga katulong</i>	Antiques Managers photos		Casa	1:00
Scene 9	Liberty Mutya Fidela	Liberty #1 Mutya #1 Fidela #1	Table set Sugpo Pamaypay	Casa Dining area	1:30
Scene 6	Mutya	Mutya #1	Orasan 12:30 Bagahe	Casa Bedroom	2:15
Scene 13	Liberty Mutya Fidela	Liberty #2 Mutya #2 Fidela #2	Orasan 2:10 Cell phone Dining set Kumot Pamaypay Pamunas	Casa Bedroom	2:45

Scene 8	Liberty	Liberty #1	Cellphone	Casa Bedroom	3:00
Scene 7	Liberty <i>Trabahador</i>		Cell phone Tela Saddle Kawayan Kabayo		<i>Set-up</i> 3:30 <i>Take</i> 4:00
Break 30min					
Preparation	Director AD PM	Production Design Sc25: Magulong gamit (at home) Sc11: Laptop --> Final Cut Websites / video buffered Orasan 8:20		Casa Bedroom	<i>Until dark</i>
DINNER					
Scene 25	Liberty	Liberty #5 <i>(wet hair)</i>	Cell phone Camera Twalya		7:00
Scene 11	Liberty Mutya Kasintahan	Liberty #2 <i>(wet hair)</i> Mutya #1 Leon #1	Camera Laptop Cell phone	Casa Bedroom	7:30
Scene 12	Liberty Mutya Fidela	Liberty #2 Mutya #2 Fidela #2	Dining set Basag na plato Kumot	Casa Bedroom Dining area	8:30-9

JUNE 4 Monday					
Description	Responsibility	Wardrobe	Props	Location	Time
Wake up	PM			Casa	6am
BREAKFAST					
Preparation	Crew	Cast	PM	Casa	6:30
Blocking <i>Practice</i>	Cast DOP			Local House	8:00
Scene 18A	Liberty Mutya <i>Kasambahay</i>	Liberty #4 Mutya #3	Sexy Calendar Backpack Kalat sa bahay	Local House	9:00
Scene 18B	Mutya	Mutya #3	4 baboy Manok Bag (<i>puno</i>)	Local House	9:30
Scene 23	Liberty Mutya Fidela <i>Ususeros</i>	Liberty #4 Mutya #3 Fidela #3 (<i>apron</i>)	Baboy Manok Bag Baby	Local House	10:15
LUNCH					
ES/DS	Director Dom				2:30
Blocking <i>Practice</i>	Director DOP			Niyugan	3:00
Scene 21	Liberty Mutya	Liberty #4 Mutya #3	Backpack	Niyugan	4:00
Scene 15	Liberty Mutya	Liberty #3 Mutya #2	Water bottle Backpack Mga baka	Bakahan	5:00
Scene 24	Ama Fidela Kasintahan	Fidela #3 (<i>apron</i>) Leon #4	Baraha Kabayo	Bakahan	6:00
DINNER					

E. BUDGET

Description	Price		Total
Scriptwriter	5,000 down 5,000 Final	10,000	10,000
Equipments		8,500/day	
Camera	3,500/day	$\begin{array}{r} 8,500/\text{day} \\ \times \quad 5 \\ \hline 42,500 \end{array}$	
- Canon 600D			
- 3 zoom lenses			
Lens	2,500/day	Discounted price	
- Zeis ZF Prime Lens		3,500/day	24,000
- 35/50/85mm		$\begin{array}{r} \times \quad 4 \\ \hline 14,000 \end{array}$	
Lights	1,500/day		
- 3 piece Chinoflo set			
Audio	1,500/day		
- Boom Mic set			
- Microphone, shockmount, windmuff, fishpole, cables			
Crew		33,000	
Director of Photography	5,000		
Assistant Director	----		57,000
Production Manager	2,000		
Gaffer	10,000		
Production Assistants (2)	16,000		
Cast		8,500	
Jane Cobain as Liberty	3,000		
Unika Zapata as Mutya	4,000		65,500
Fidela	1,000		
Leon Miguel as Kasintahan	----		
Father	500		
Travel		5,005.5	
Tickets	40,044	$\begin{array}{r} 5,005.5 \\ \times \quad 8 \\ \hline 40,044 \end{array}$	
Terminal Fee	1,960		
- From Manila		200 x 8 = 1,600	
- From Masbate		45 x 8 = + 360	115,984
		1,960	
Excess Luggage	1,680		
FX	800	$\begin{array}{r} 3,000/\text{day} \\ \times \quad 2 \\ \hline 6,000 \end{array}$	
Pump boat	6,000	Total: <u>50,484</u>	
Accommodations		250/person	
Food	6,000	$\begin{array}{r} \times \quad 8 \\ \hline 2,000/\text{day} \end{array}$	121,984
Lodging	----	$\begin{array}{r} \times \quad 4 \\ \hline 8,000 \end{array}$	
		Discounted price: 6,000	
Money on hand	3,000		124,985

F. LIST OF CAST AND CREW

Cast:

Sarah Jane Biton as Liberty
 Lara Unika Zapata as Mutya
 Aida Galotin as Aling Fidela
 Leon Miguel as Kasintahan
 Alberto Patino as Manong Berting

Extras:

Charito Salseda - Boat Captain
 Randy Sales as Boatman 1
 Rhoel Sales as Boatman 2
 Andrew Belando as Boatman 3
 Lito Patino as Boatman 4
 Boknoy Mirasol as Boatman 5
 Roel Labres as Boatman 6
 Wilfredo Belando as Boatman 7
 Joseph Mendoza as Boat Passenger
 Edna Sales as Mom 1
 Risa Barrun as Mom 2
 Angelica Belando as Girl 1
 Lea Mae Mirasol as Girl 2

Crew:

Hannah Resurreccion - Director, Editor,
 Production Designer
 J. Dennis C. Teodosio - Scriptwriter
 Rene and Anji Resurreccion - Producer
 TJ Deluria - Producer
 Marc Dominic Dyaico - Cinematographer
 Leon Miguel - Assistant Director, Crowd
 Director, Script Director
 Joseph Mendoza - Production Manager
 Gino Parma - Production Manager
 Joel Viallaber - Camera Operator, Gaffer
 George Jamito - Boom Man, Sound Editor
 Randolph Jamito - Grip, Gaffer

Music by:

Kevin MacLeod

Equipments from:

Indioboy Productions
 Brain Child Productions

CHAPTER 6: SCREENPLAY

Pantalan

Screenplay

Original script written by Dennis Teodosio
Revised to Screenplay by Hannah Resurreccion

2012

1. EXT. LAOT. UMAGA.

Kasabay ng establishing shots, maaaring mabasa ang opening credits.

Makikita natin ang mga kuha ng kamera. Ang trail ng bangka sa tubig, ang isa pang bangka na bumabyahe patungo sa kabilang direksyon, ang nguso ng bangka na unti-unting palapit sa isang isla, at si LIBERTY (CU, high angle), nasa 21 taong gulang, na kinukunan ang kanyang sarili. Titingin siya sa camera at ibababa ito. Mapapabuntong-hininga siya. Biglang may magsasalita off-camera.

PASAHERO 1 (Lalake)

Kunan ko po kayo.

LIBERTY

Salamat po.

Iaabot ang camera sa ibang tao at kukunan si Liberty (MLS). Matamang nakatanaw lang si LIBERTY sa patutunguhan ng pump boat. Wala s'yang pakialam sa ingay ng motor o sa ginagawa ng iba pang sakay.

LIBERTY (VOICE-OVER)

Isa na lang ang kulang para makapag-martsa ako ngayong taon. Kailangan makagawa ako ng pelikula.

Pero sa isang film student na katulad ko, hindi 'yon basta-basta. Mahaba at kumplikado kasi ang proseso.

At sa kaso ko, parang nasa Step No. 1 pa rin ako.

I need to find a good story.

Sa bihis o porma n'ya, hindi maikakailang laki si LIBERTY sa lungsod. Naka pulang sando lang s'ya at maong shorts. Kita ang tattoo ng araw sa kaliwa niyang braso. May suot din s'yang dark sunglasses. Maganda s'ya at maputi pero 'di s'ya 'yong tipong banidoso. Nasa tabi n'ya ang isang backpack at isa pang bag para sa camera gadgets. Makikita nating naka-upo siya sa isang gilid. Mapapatingin siya sa camera pero uulitin niyang umarteng nakatingin sa malayo. Sa isang sandali, parang mahihilo siya. Mapapahawak siya sa ulo at tiyan niya.

PASAHERO 1 (Lalake)

Ma'm okay lang kayo?

Ilalapag ng pasahero ang camera sa may upuan (MS, low angle). Biglang maduduwal si LIBERTY sa gilid ng upuan. Makikita nating tutulungan siya ng katabi niyang babae at

bibgyan ng bote ng tubig ng isa pang pasahero. Magpapasalamat siya nang mahina at iinom.

PASAHERO 2 (Babae)

Mukhang 'di po kayo sanay bumiyahé sa dagat, Ma'm.

Tatango lang si LIBERTY. Sa mukha n'ya, mahihinuha nating hindi 'yon ang totoong dahilan ng pagduwal n'ya.

Sa patuloy na pag-andar ng pump boat, dahan-dahang kakapain ni LIBERTY ang sinapupunan n'ya.

2. EXT. PANTALAN. TANGHALI.

Narating na ng pump boat ang pantalan. Makikita natin na ibabato ng isa sa mga boatmen ang tali at itatali ang bangka sa poste. Hihilahin ang kahoy na lakaran papunta sa dock. Nakatayo na ang ibang mga pasahero at maglalakad patawid. Makikita natin si FIDELA, nasa 40 taong gulang, na nakangiting naghihintay sa di kalayuan. May lalapit na lalaki kay LIBERTY.

HORNAL

Ma'm ako na ho.

Kukunin ng hornal ang mga bagahe ni LIBERTY at maglalakad paalis. Excited at nag-uunahan ang lahat na bumaba. Magrerelax si LIBERTY sa pagkakahawak ng camera at makikita natin na nagtetest siya sa cellphone - "just aryv. pls call". Ipapadala n'ya yon. Itataas ulit ni LIBERTY ang camera at sasalubungin si FIDELA.

FIDELA

(Bago tuluyang makalapit si LIBERTY.) K-kamusta po?

Hindi sasagot si LIBERTY. Kukunan n'ya si FIDELA.

Mapapayuko si FIDELA. Halatang nahiya o naasiwa sa ginawa ni LIBERTY.

LIBERTY

Camera lang 'to. (Patlang.) Tumingin ka sa 'kin. Tapos, ngumiti ka. 'Wag kang mahiya.

Titingin si FIDELA kay LIBERTY. Kimi s'yang ngingiti.

Sandali pa, mamagitan ang nakakaasiwang katahimikan habang kukunan ni LIBERTY si FIDELA ng detail shots.

FIDELA

Dalagang-dalaga na po pala kayo. At ang ganda-ganda n'yo po.

LIBERTY

Natatandaan n'yo pa 'ko?

FIDELA

Aba, opo. Natatandaan ko rin po ang sinabi ng papa n'yo – paglaki n'yo, mag-aaral kayo ng medisina. Pangarap po kasi n'yang maging doktor kayo.

Iaalis ni LIBERTY ang kuha kay FIDELA at itatapat sa dulo ng pantalan. Iko-close-up niya sa mga detalye sa malayo.

LIBERTY

(Habang ginagalaw ang camera.) Nasaan na si ---

FIDELA

Si T'ya DESTA po?

LIBERTY

'Yong madaldal?

FIDELA

(Tatawa.) 'Yon pong tsismosa.

LIBERTY

S'ya nga.

FIDELA

Nakapagtapos na po ang mga anak. May bahay na po sila sa Maynila. Huling balita ko po, nag-aaral mag-Ingles kasi kukunin daw po ng isang anak n'ya sa Amerika. S'ya po ang gagawing taga-pag-alaga ng mga apo.

Ibabalik ni LIBERTY ang kuha sa mukha ni Aling FIDELA.

LIBERTY

Mabuti kayo at 'di n'yo naiisipang iwan ang hacienda.

FIDELA

Sinusuklian lang po namin ang biyayang naipagkaloob sa 'min ng hacienda. Malamang po, dito na kami malalagutan ng hininga, Ma'm LIBERTY.

LIBERTY

'Wag n'yo na akong tawaging ma'm, ALING FIDELA. Wala akong balak maging teacher.

FIDELA

Ay, pasens'ya na po ---

LIBERTY

LIBERTY na lang. Ayos na 'yon.

FIDELA

Kasi po sabi nila Ma'm at Sir, dapat po ---

Patlang.

LIBERTY

Sino at ano pa ba ang hinihintay natin? Saan ba tayo sasakay? Sa truck naming kasing tanda ng World War II?

FIDELA

Nasira na po 'yong trak. Pinagawa po pero parang 'di na kayang maayos pa.

LIBERTY

Pa'no tayo pupunta sa hacienda?

Ituturo ni FIDELA ang isang kabayo sa may hindi kalayuan. I-iikot ni LIBERTY ang camera at itutuok sa kabayo at hornal. Katabi ng kabayo ang hornal na kumuha ng gamit niya. Ibababa niya ang camera at papatayin.

3. EXT. PANTALAN. TANGHALI - LATER.

Malikot ang galaw ng kuha habang pinapasa ni LIBERTY kay FIDELA ang camera.

LIBERTY

Layo ka pa... Kita ba ako?

Titingin si LIBERTY sa camera sandali. Hindi niya alam na naka zoom-in pala ito. Aayusin niya ang upo niya at titingin sa malayo. Maalog ang kuha ng camera. Masyado itong naka-close-up at napuputol ang ulo ni LIBERTY sa pagkaka-kuha.

4. EXT. DAAN. TANGHALI - LATER.

Sakay na ng kabayo si LIBERTY. Papunta na sila sa casa. Hila-hila ng lalaki ang kabayong sinasakyan ni LIBERTY. Buhat din n'ya ang mga bagahe ni LIBERTY. Makikita natin ang isang binata na nakasakay sa kalabaw at may hilang mga prutas. Kukunan ito ni LIBERTY at susundan hanggang sa makita natin na nakasunod si FIDELA sa tabi ng kabayo. Dala rin n'ya ang ilang gamit ni LIBERTY. Tatalon ang kuha sa mga makalumang bahay. Lilingon ang kuha sa kaliwa at makikita natin ang sirang trak na naka-bilandra sa tabi ng daan.

5. EXT. CASA. TANGHALI - LATER.

(Tripod) Establishing shots ng Casa, exteriors - front view, windmill, arch. Magara at matayog ang Casa ngunit mapupuna nating niluma na 'yon ng panahon. Magzo-zoom-out ang kuha at makikita natin na nakatayo si FIDELA sa kanan. Buhat pa rin niya ang ibang mga gamit ni LIBERTY.

LIBERTY

After 10 years, walang nabago. Walang nagbago.

FIDELA

Ay, naku, meron naman po ---

LIBERTY

And what's that?

FIDELA

(Ngingiti.) Meron na po akong uban.

6. INT. CASA. TANGHALI - LATER.

Establishing shots, interiors - makikita natin ang mga antigong kagamitan sa casa. May portraits – through generations. Sandali pa, mararating nating ang silid ni LIBERTY. Nasa gilid na ng kama ang mga gamit ni LIBERTY pagpasok n'ya sa silid. Magclose-up siya sa mga gamit na nasa kwarto.

LIBERTY

(Sa sarili.) This is so weird. Déjà vu?

Hindi mamalayan ni LIBERTY na nakatayo pala sa may pintuan si MUTYA, nasa 15 taong gulang, kayumanggi ang kutis, itim na itim ang mahabang buhok. Maluwag ang suot n'yang pulang t-shirt at palda. Maamo ang kanyang mukha.

MUTYA

Ano pong dedyabu?

Mabibigla si LIBERTY, itatapat niya ang camera kay MUTYA. Titingin siya sa camera at babalik ng tingin kay LIBERTY. Hindi siya mukhang nahihiya o ano man sa pagkuha ni LIBERTY ng video.

LIBERTY

Sino ka?

MUTYA

Ako po si MUTYA. Kayo po ba si Ma'm LIBERTY? Magandang araw po.

LIBERTY

Anong ginagawa mo rito?

MUTYA

Pinapatanong po ni Mama kung nagugutom na raw po kayo.

LIBERTY

Sinong Mama?

MUTYA

‘Yong katiwala n’yo po.

LIBERTY

Anak ka ni ALING FIDELA?

MUTYA

Bunso po. May dalawa po akong kuya pero pareho na silang may asawa. ‘Yong pinakamatanda ko pong kuya, disin’webe. ‘Yong pangalawa ko pong kuya, disiotso. Ako po, kinse.

LIBERTY

(*Sa sarili.*) Kaya pala ‘di kami iniwan ng pamilya n’yo, kasi maagang nagsipag-asawa ang mga kuya mo.

MUTYA

Hindi naman po. Talaga lang pong ---

LIBERTY

‘Wag mo na akong pinopopo. Bata pa ako.

MUTYA

Sige po.

LIBERTY

Sabihin mo sa Mama mo, I’m not yet hungry. (*Patlang.*) Naintindihan mo?

MUTYA

You are not hungry. Hindi kayo gutom.

Matatahimik silang dalawa sandali.

MUTYA

Sige po, sasabihin ko po kay Mama.

LIBERTY

I told you, stop saying ‘po’.

MUTYA

Opo.

7. EXT. / INT. CASA. HAPON – SAME DAY.

Kinukunan ni LIBERTY ang iba pang mga tauhan sa casa mula sa bintana ng kwarto niya. Mula sa ibaba, tinitingala ng lahat si LIBERTY. Makikita natin na tinatangal na ang saddle mula sa kabayong sinakyan niya papunta ng Casa. Mayroon ding mga kalalaking nagtatayo ng tela sa dalawang kawayan.

LIBERTY

Yes, Dad. I’m telling you. This place looks exactly the same a decade ago. At least, my cell signal at may internet na dito. Otherwise, bored na agad ako.

Yes, ALING FIDELA is here. Mukhang tama ka --- OK s’yang caretaker. Na-maintain n’yang magmukhang luma ang lahat ng luma. (*Tatawa.*) You know what I mean. (*Aastang makikinig.*) Just for a few days. Yes, for my film thesis. Sinunod ko lang ‘yong sinabi ng adviser ko. Trace my roots. Gano’ng drama.

Yes, sasabihin ko kay ALING FIDELA, Dad. She will take care of me. Kung

hindi, sasabihin ko ang sinabi mo. Malaki ang utang na loob ng pamilya n'ya sa pamilya natin. Copy that, Dad.

Yes, Dad. I'm OK. Yes, I will graduate this year.

Yes, Dad. I know that I am a Valencia. Hindi kita bibigyan ng kahihyan. Loud and clear. Bye.

8. INT. CASA. HAPON – SAME DAY.

Nakapatong ang camera sa kama at makikita natin si LIBERTY nakahiga sa kama habang hawak ang cellphone. Aastang may tatawagan. Halatang frustrated na s'ya. Unattended ang tinatawagan.

LIBERTY

(*Sa sarili.*) Don't do this to me, MARK. This is our mess. (*Patlang.*) Damn you, MARK.

9. INT. CASA. HAPON – SAME DAY.

Vini-video-han ni LIBERTY ang nakahaing pagkain sa lamesa.

LIBERTY

Asan sila tita?

FIDELA

Kumain na po sila lahat.

LIBERTY

Ate pabalatan ako...

Ipatatong ni LIBERTY ang camera sa bowl na nakataob. Makikita natin siya na napapagitnaan ni FIDELA at MUTYA. Nagsisilbi si FIDELA habang pinapaypayan naman ni MUTYA si LIBERTY. Ilalagay ni FIDELA ang mga nabalatang hipon sa plato ni LIBERTY pero halatang wala siyang ganang kumain.

LIBERTY

(*Kay FIDELA.*) Gusto kong bumalik sa pantalan mamaya.

Ngingiti at tatango si FIDELA. Sesenyasan n'ya si MUTYA. Mabilis na lalabas si MUTYA pero bago s'ya umalis, ipapasa n'ya ang pamaypay sa ina. Si FIDELA ang magpapatuloy sa pagpaypay kay LIBERTY.

10. EXT. PANTALAN. HAPON – SAME DAY.

(Tripod) Makikita natin ang kuha ng paglubog ng araw. Magzo-zoom out ang kuha. Makikita natin ang kubo ng pantalan. Nakaupo si MUTYA sa isa sa mga bench. Maglalakad si LIBERTY sa gitna ng shot. Titingin siya patalikod sa camera at maglalakad patalikod para ayusin ang posisyon niya sa shot. Matitisod siya sa isang kahoy. Matutumba s'ya. Mabilis s'yang dadaluhan ni MUTYA.

LIBERTY (*maiinis*)

I can take care of myself.

MUTYA

Baka po nasaktan kayo ---

LIBERTY (*tatayo magisa*)

Leave me alone. Bakit ka ba nakabuntot sa 'kin?

MUTYA

Bilin po ni Mama, bantayan ko po kayo, e.

LIBERTY

Bakit mo ako kailangang bantayan?

MUTYA

Trabaho po namin 'yon. Sabi po ni Mama, kulang ang pagsisilbi namin para mabayaran ang utang na loob namin sa pamilya n'yo.

LIBERTY

I can't believe this. Bakit gan'yan kang magsalita?

(Frustrated.) You sound just like my dad.

(Mas agitated.) Wait. Tinuruan ka ba ng nanay mo? Nagpapaawa ka ba sa 'kin? This is getting ridiculous.

Listen to me. Mga kasama namin kayo sa hacienda. Hindi kami ang savior n'yo. At kung ano man ang kasunduan ng pamilya n'yo sa pamilya ko, 'wag n'yo na akong isali, OK? I want to live my own life.

Halatang napahiya si MUTYA. Hindi n'ya alam ang gagawin o isasagot.

Sandali pa, lalakad pabalik ng camera si LIBERTY. Makikita natin na nakatingin si MUTYA bago mamatay ang camera.

11. EXT. / INT. CASA. GABI – SAME DAY.

Mula sa camera ng laptop, makikita natin na nakalapag ang camera sa may bintana. Bukas ang laptop ni LIBERTY at nasa tabi nito ang cellphone niya. Bagong ligo siya at medyo basa pa ang buhok. Nakapatong ang pulang twalya sa ulo niya. Nag-i-internet s'ya at nasa isang site s'ya tungkol sa pagbubuntis.

Maya-maya pa, pinanonood na n'ya ang video ng isang nanganganak. Sa narration ng video, babanggitin ang mga hakbang ng pagpapaanak.

Saglit pa, may binabasa s'yang article tungkol sa abortion. Maiinis siya sa sarili niya at isasara ang laptop. Sasandal siya sa may bintana pero bubuksan ulit ang laptop. Isasara niya ang web browser at bubuksan ang file ng kan'yang film project. Bubuksan niya ang isa sa mga unang video na kuha niya at makikita niya ang shot niya ng dagat. Mapapatulala s'ya at titingin sa cellphone niya. Pupilutin niya ito at titignan ang call registry at pipindutin ang pangalan ni Mark.

Sandali pa tatawagan niya ito at tatayo s'ya. Asar s'yang magpapalakad-lakad sa loob ng silid.

Bigla siyang hihinto sa paglalakad at ibabato ang cellphone sa kama.

Mauupo siya sa gilid ng kama at titingin sa camera. Kukunin niya ito at kukuha ng shot ng buwan. Ico-close-up niya ito pero magbu-blur. Mag zo-zoom out siya at hihintaying mag focus ang kuha. Mapapansin niya bigla si MUTYA sa di kalayuan. Masuyo noong kausap ang isang lalaking 'di hamak na mas matanda sa kan'ya.

Maya-maya pa, mapapansin ni MUTYA na nakatanaw sa kanila si LIBERTY. Mapapatingin ang lalaking kausap ni MUTYA pero hihilahin siya nito at mabilis silang maglalaho sa dilim.

Ilalapag ulit ni LIBERTY ang camera sa window sill. Makikita natin na kukunin niya ulit ang cellphone niya at maglalakad-lakad sa kwarto.

12. EXT. / INT. CASA. UMAGA.

Madilim ang kwarto pero makikita natin ang shape ng ulo at balikat ni LIBERTY dahil sa ilaw na nanggagaling sa pintuan.

Mula sa pinto makikita natin si FIDELA at MUTYA sa may lamesa. Bigla tayong mamakrinig ng malakas na ingay. Mabilis na pupupulot ni MUTYA ang nalaglag na pinggan habang mapapahinto sa pagpre-prepara ng lamesa si FIDELA.

Magigising si LIBERTY at iingit. Pagagalitan ni FIDELA ng pabulong si MUTYA at magpapatuloy sila sa pagbubulungan. Mapapadabog si LIBERTY. Mabilis siyang haharap sa pinto at itataas ang sarili hanggang siko.

LIBERTY

What the hell is going on? Alam n'yo ba kung anong oras na?

Matitigilan ang mag-ina. Walang masasagot sa tanong ni LIBERTY. Mananati sa posisyon si LIBERTY nang konti pang saglit si at padabog na hihigang nakatalikod sa pinto. Magtatakip siya ng kumot.

13. INT. CASA. TANGHALI – SAME DAY.

Sa silid n'ya, tulog pa rin si LIBERTY.

Sa gilid ng kama n'ya, nakahain ang pagkain. Pinapaypayan 'yon ni MUTYA para 'di langawin.

Sa orasan, mapapansin nating alas dos na ng hapon.

Saglit pa, magigising si LIBERTY. Lilington siya kay MUTYA. Muli, asar siyang tatalikod at itatago ang sarili sa kumot.

Kiming mapapangiti si MUTYA.

Sa pintuan, makikita natin si FIDELA na nagpupunas ng lamesa at nakikita ang lahat.

14. EXT. / INT. STABLES. HAPON – SAME DAY.

Lihim kay MUTYA, kinukunan pala s'ya ni LIBERTY sa ginagawa n'ya sa batang kabayo. Bina-brush-an niya ang isang gilid nito. Lalapit si LIBERTY at mapapaligon si MUTYA. Ngingiti ito at babalik sa ginagawa.

LIBERTY

Hindi ka natatakot paliguan ang kabayo? Hindi ba dapat sinusuklayan lang yan o buhusan ng tubig or something?

Ngingitian ni MUTYA si LIBERTY.

MUTYA

Hindi po. Hindi naman po s'ya nangangagat.

Katahimikan.

Itututok ni LIBERTY ang camera kay MUTYA at ico-close up para maka-kuha ng details shots. Maya-maya ibabalik niya sa close up ni MUTYA ang kuha ng camera.

Parang balewala kay MUTYA ang camera. Titingin siya sandali pero hindi mawawala ang ngiti niya sa mata. Ipagpapatuloy lang n'ya ang ginagawa.

LIBERTY

Gusto mo ba 'yang ginagawa mo?

Tatango si MUTYA. Paulit-ulit.

LIBERTY

Babae ka. Dapat bang nag-aalaga ng kabayo ang babae?

MUTYA

E, bakit po kayo may tattoo?

Matatawa ng onti si LIBERTY.

MUTYA

Bagay po pala sa inyo ang nakangiti. Akala ko po kasi, hindi kayo marunong ngumiti.

LIBERTY

Pasens'ya na. Hindi talaga ako masungit. Stressed lang ako sa school. At sa --- m-marami pang mga bagay.

MUTYA

Stressed po?

LIBERTY

Kailangan kong gumawa ng pelikula para makapagtapos sa college.

Patlang.

MUTYA

Alam ko po ang pelikula. Marami na po akong napanood.

LIBERTY

I'm sorry. (*Mapapabuntung-hininga*) Kaya lang, wala pa akong k'wentong nabubuo. Ikaw, ano bang gusto mong kunin pag nasa college ka na?

MUTYA

Ayoko na pong mag-aral.

LIBERTY

Bakit? Ayaw mo bang maging nurse, accountant, teacher ---

MUTYA

Kahit naman po makapagtapos ako, magsisilbi pa rin po kami sa pamilya n'yo, sa hacienda.

LIBERTY

Bakit gano'n? Hindi ba sinusupportahan naman namin kayo para makapag-aral. At kung professional na kayo at pipiliin n'yong manilbihan pa rin sa hacienda, susuwelduhan kayo nang katulad sa Maynila. Gusto mo bang maging tagapag-alaga na lang ng mga kabayo o baka?

Hindi sasagot si MUTYA. Ipagpapatuloy n'ya ang ginagawa sa kabayo.

Mararamdaman ni LIBERTY ang pagkapahiya sa sinabi n'ya kay MUTYA.

LIBERTY

I'm s-sorry.

MUTYA

Ayos lang po 'yon. Masarap namang magsilbi sa inyo, e.

LIBERTY

Wala ka bang pangarap?

MUTYA

Meron po. Magkaroon po ng limang malulusog na anak.

LIBERTY

What?

MUTYA

Para po maingay at masaya sa bahay.

LIBERTY

Bata ka pa para isipin ang gan'yang bagay.

MUTYA

Masaya po ang maging nanay.

LIBERTY

Ayaw mong yumaman?

MUTYA

Hindi naman po kami mahirap.

LIBERTY

Sinong nagsabi sa 'yo n'yan?

MUTYA

Kumakain po kami ng tatlong beses isang araw.

Papakawalan ni MUTYA ang batang kabayo. Mabilis 'yong tatakbo kasama ang iba pang mga kabayo. Susundan 'yon ng camera ni LIBERTY. Pagbalik ng camera kay MUTYA makikita nating nakangiting tanaw ni MUTYA ang batang kabayo. Samantalang si LIBERTY, parang binuhusan ng malamig na tubig. Parang bigla, namulat s'ya sa kung ano.

LIBERTY (VOICE-OVER)

Pinipilit kong maging pamantayan ni MUTYA ang mga pamantayan ko. Nakalimutan kong may karapatan nga pala s'yang gawin kung anuman sa tingin n'ya ay tama at makapagpapasaya sa kan'ya.

Titingin si MUTYA nang nakangiti kay LIBERTY at maghihintay na magsalita ito. Maya-maya ibababa ni LIBERTY ang camera at papatayin ito.

15. EXT. BAKAHAN. HAPON – SAME DAY.

(Tripod) Magkasama sa kuha ng camera - pinagmamasdan nila LIBERTY at MUTYA ang mga nanginginaing baka. Tahimik lang silang nakaupo. Iinom si LIBERTY ng tubig galing sa backpack na dala niya. Nakatingin lang si MUTYA sa kanya na parang may gustong alamin.

MUTYA

Bakit ayaw n'yo pong tumira rito sa hacienda?

LIBERTY (*Mapapalingson*)

I'm a city girl. Ikaw, bakit ayaw mong magpunta sa Maynila?

MUTYA

Baka po ako maligaw doon. Malaki raw po 'yon, e.

LIBERTY

Mas madali yatang maligaw rito. Maraming puno.

MUTYA

Naku, hindi po. Dalawang bagay lang po ang dapat kung pakinggan. Una po, ang pag-ungga ng mga baka. Susundan ko lang po 'yong, makakarating na ako sa hacienda. Pangalawa po, ang paghalik ng alon sa pantalan. Kapag narinig ko na 'yon, alam kong malapit na ang dagat. At sa gitna po ng pantalan at ng hacienda, andoon po ang bahay namin.

LIBERTY

Tama ka nga siguro.

Ngingiti lang si MUTYA.

Kasunod noon, sabay na tatawagin ang pansin nila ng ungol ng batang baka. Papasok na sila sa kulungan. Panonoorin nilang dalawa ang galaw ng mga baka.

LIBERTY (VOICE-OVER)

Nang sandaling 'yon, naisip kong katulad kami ni MUTYA ng mga baka. Nasa mga kamay namin ang pagpapasya kung tatanggapin ba naming masaya ang buhay sa hacienda o iisipin namin ang buhay sa labas ng pantalan, sa labas ng islang 'to.

Maglalakad si LIBERTY papunta sa camera para patayin. Susundan lang s'ya ng tanaw ni MUTYA.

16. EXT. DAAN. UMAGA.

Bubukas ang camera at makikita natin si MUTYA na naglalakad sa harap ni LIBERTY. Maririnig natin na medyo hinihinal na si LIBERTY sa paglalakad.

LIBERTY

Malayo pa ba?

MUTYA

Doon na lang po.

Maririnig natin ang hingal ni LIBERTY. Ihaharap niya sa sarili niya ang camera at titingin siya dito na parang exasperated. Nakadikit na sa noo niya ang buhok niya sa sobrang pawis. Mananatiling nakatutuok sa kanya ang camera habang ibabalik naman niya ang tingin niya kay MUTYA.

LIBERTY

Kanina pa tayong naglalakad.

MUTYA

Malapit na po.

LIBERTY

Malayo talaga. Parang mahihirapan na akong bumalik sa casa. Maliligaw ako.

MUTYA

Hindi lang po kayo sanay.

Hihinto sandali si LIBERTY at itututok kay MUTYA ang camera. Patuloy sa paglalakad si MUTYA. Iingit ng onti si LIBERTY pero hahabol siya.

17. EXT. DAAN. UMAGA.

Blurred ang pagpasok ng image. Pag-klaro nito makikita natin ang patay na ahas sa daanan.

LIBERTY (*Excited*)

Oh my gosh. We were walking when this huge ass snake appeared... grabe...

Itatapat bigla ni LIBERTY ang camera kay MUTYA. Mukhang natutuwa at natatawa siya sa mga reaksyon ni LIBERTY. May hawak siyang itak sa kanan niyang kamay.

LIBERTY

As in ang awesome ni Mutya! Gulat na gulat ako eh, tapos wala lang bigla lang niya tinaga! Ang galing mo grabe!

Itatapat ulit ni LIBERTY sa ahas ang camera.

LIBERTY

Grabe pwede tong i-YouTube...

18A. EXT. / INT. BAHAY NILA MUTYA. TANGHALI – SAME DAY.

Makikita natin ang isang maliit na bahay na napapaligiran ng kawayan na fence.

MUTYA

Ayun po ang bahay namin!

Saglit na pagmamasdan ni LIBERTY ang payak na bahay. Hindi n'ya maisip kung pa'ano nabubuhay doon ang pamilya nila FIDELA. Mauunang lumapit at pumasok si MUTYA at susunod naman si LIBERTY.

MUTYA

Pasok po kayo. Dali.

Papasok si LIBERTY sa bahay. Igagala niya ang kuha ng camera at itatapat sa iba't ibang mga bagay. Makikita niya ang isang calendar na may naka-bikini na babae.

LIBERTY

Bakit 'di na lang kayo sa hacienda tumira?

MUTYA

Sa inyo po ang hacienda. Dito po ang sa amin. (Patlang.) Ay, oo nga po pala. May ipapakita ako sa inyo.

Mananatili sandali pa si LIBERTY sa mga kuha niya bago maputol ang shot.

18B. EXT. BAHAY NILA MUTYA. TANGHALI – SAME DAY.

Makikita natin ang tatlong biik na dumedede sa nanay nila. Maririnig rin natin ang ingay ng manok.

MUTYA

(Ituturo ang mga baboy. Ngingiti.) 'Yon po, para sa piyesta. 'Yon po, para sa pasko. 'Yon po, para sa susunod kong bertday.

Itatapat ni LIBERTY sa maingay na manok ang camera.

LIBERTY

E, etong chicken, para saan?

MUTYA

Minsan po para sa itlog. Pero para rin po pambayad sa ospital pag may nagkasakit sa amin.

Tatalikod si MUTYA sandali pero parang proud na proud siya sa mga alaga.

Tahimik lang na kukuha ng establishing shot si LIBERTY. Sa isang sulok, mapapansin n'ya ang isang nakatagong bag. Halos mamuwalan 'yon sa lamang mga damit.

Dahan-dahang i-co-close up ni LIBERTY ang kuha sa bag.

LIBERTY

Kaninong bag 'yon?

MUTYA

A, e, wala po --- H-halika po. Doon po tayong.

Biglang mababarahan ang kuha ng bag at daling izo-zoom-out ni LIBERTY ang kuha. Nasa harap ng camera si MUTYA at parang pilit ang ngiti. Tatapat ang kuha sa mukha nito.

LIBERTY

Balak mong magtanan? (Patlang.) Bata ka pa, MUTYA. Kausapin mo ang nanay mo.

MUTYA

May iba pa po ako papakita. Dali! Doon po.

Papatayin ni LIBERTY ang camera n'ya.

19-A. EXT. KOPRAHAN. HAPON – SAME DAY.

Naglalakad sa may baybay ang dalawa.

Medyo mauuna ng onti si MUTYA at parang hindi mapakali. Haharap siya bigla kay LIBERTY at kiming ngingiti.

MUTYA

Alam niyo po ba na malapit dito nahanap ang katawan ng lolo niyo? Naka-tali pa rin daw po siya sa upuan ng eroplano nung matagpuan siya.

Titingin si MUTYA na parang excited pero babalik ng tingin sa harap nang di magsalita si LIBERTY.

LIBERTY

Saan mo s'ya nakilala?

Hindi sasagot si MUTYA.

LIBERTY

Sige na, di ko sasabihin kahit kanino.

MUTYA

Talaga po?

LIBERTY

Talagang-talaga.

MUTYA

(Patlang.) Sa pantalan po.

LIBERTY

Pa'no?

MUTYA

Kinausap n'ya po ako.

20-A. KASINTAHAN.

Makikita natin ang footages ni LIBERTY sa kasintahan ni MUTYA. May naglalaro ng basketball at susundan ng camera ang lalaking nakita niyang kasama ni MUTYA noong isang gabi.

LIBERTY (VOICE-OVER)

Anong sinabi n'ya?

MUTYA (VOICE-OVER)

Sabi n'ya, "MUTYA, paglaki mo, ikaw ang gusto kong mapangasawa."

Titingin ang lalaki kay LIBERTY habang tumatakbo siya papunta sa kabilang court. Parang nababahala siya sa pagkuha ni LIBERTY ng video pero ibabablik niya ang tingin sa laro.

LIBERTY

Ha? Bakit n'ya sinabi sa 'yo 'yon?

20-B. KASINTAHAN.

Mula sa di kalayuan, kinukunan ni LIBERTY ang lalake habang hila-hila nito ang isang kabayo at nilalagyan ng saddle. Paulit-ulit itong napapatingin sa camera. Hindi siya galit o asar, pero mahahalatang hindi siya komportable sa ginagawa ni LIBERTY.

MUTYA

Kasi po, hindi n'ya ako kamag-anak. Sabi n'ya, matagal na n'ya akong binabantayan. Pagkapanganak ko pa lang.

LIBERTY

Sinagot mo s'ya?

MUTYA

Opo.

LIBERTY

Bakit?

19-B. EXT. KOPRAHAN. HAPON – SAME DAY.

Nasa baybayin pa rin sila. Naka-close up na sa mukha ni MUTYA ang kuha ng camera, at nakatingin siya sa dagat.

MUTYA

Kasi, binibigyan n'ya po ako ng pera.

LIBERTY

Sinagot mo s'ya dahil sa pera?

Mapapalaging nang mabilis si MUTYA na parang nabigla sa sinabi ni LIBERTY.

MUTYA

Hindi po! Sinagot ko s'ya dahil napatunayan n'yang kaya n'ya akong buhayin at ang mga magiging anak namin. Katiwala po s'ya sa Casa. (Patlang.)

Kayo po ba, may nagsabi na sa inyong gusto n'ya kayong mapangasawa?

Titingin si MUTYA kay LIBERTY at parang may makikita siya sa mukha nito.

MUTYA

'Wag po kayong mag-alala. Malapit na po 'yon. Siguro po, pag nakagawa na kayo ng pelikula.

LIBERTY

Mmm.

Katahimikan. Ngingiti si MUTYA.

MUTYA

Ay, sandali po. Gusto n'yo po ng buko?

Bago pa man makasagot si LIBERTY, mabilis na nakatakbo si MUTYA. Hahabol si LIBERTY.

21. EXT. NIYUGAN. SAME DAY.

Malayo-layo na rin ang natakbo ni MUTYA. Hingal na hingal na lalapit sa kanya si LIBERTY. Tumitingin-tingin si MUTYA sa mga puno at tatapikin ang isa. Tatapat siya dito at itataas ang isang paa.

MUTYA

(Kay LIBERTY.) Ipipitas ko kayo ng buko.

LIBERTY

Ang taas n'yan.

Ngingiti si MUTYA tapos sisimulang umakyat.

Itataas ni LIBERTY ang camera para mapakita ang taas ng puno. Dahan-dahan niyang ibababa ito hanggang sa tumapat kay MUTYA. Lalayo siya paunti-unti hanggang sa makuha niya si MUTYA sa isang long shot.

Sandali pa, biglang titigil si MUTYA sa pag-akyat sa puno at iingit. Dahan-dahan siyang bababa ng puno.

LIBERTY

Oh, anong nangyari sa 'yo?

Lalapit si LIBERTY pero iingit ulit si MUTYA at mamimilipit sa paanan ng puno. Daling ilalapag ni LIBERTY ang camera n'ya at dadaluhan n'ya si MUTYA. Inihiga n'ya 'yon sa damuhan.

MUTYA

(Namimilipit) Ang t'yan ko po. Ang sakit.

LIBERTY

Wait, let me see.

Itataas ni LIBERTY ang damit ni MUTYA. Sa angulo ng camera, matatakpan ng katawan ni LIBERTY kung ano man ang makikita niya. Pero halatang natigilan s'ya. Patlang.

LIBERTY

(Gulat at takot) Buntis ka?

Hindi na makasasagot si MUTYA. Iindahin n'ya ang matinding paghilab ng t'yan. Sunod-sunod 'yon.

Hindi malaman ni LIBERTY ang gagawin.

LIBERTY

My God Help! *(Mapapatayo si LIBERTY) Help us!*

MUTYA

Wala pong ibang tao rito. Nasa casa silang lahat.

LIBERTY

(Titingin kay MUTYA)

Hindi ko alam ang daan pabalik sa casa.

Sisigaw sa sakit ng tiyan n'ya si MUTYA. Susubukan nito magbigay ng direksyon pero mapapasigaw siya ulit, at magsisimulang umiyak.

Muling matataranta si LIBERTY at babalik sa pagkaluhod sa tabi ni MUTYA.

Magsisimulang huminga ng malakas si LIBERTY para pakakalmahin ny'a ang sarili at pagkatapos, tutulungan n'ya si MUTYA.

LIBERTY

(Sa sarili.) You know this, LIBERTY. You saw and learned this from the net. What's the first step?

(Kay MUTYA.) Okay sige, sige, take a deep breath. Ganito oh. Whoo-- Whoo-- OK --- good. Uhhh.. next...

Maiiyak ulit si MUTYA. Matatarantang ilalapag ni LIBERTY ang backpack niya sa tabi niya at bubuksan ang zipper. Sa paggalaw ni LIBERTY, masasagi n'ya ang camera n'ya. Dahil doon, matutumba ito at tututok sa nagtatayugang mga niyog.

Sandali pa, maririnig natin ang sigaw ni MUTYA.

LIBERTY

Kaya mo to! Push ka pa...

22. EXT. DAAN. HAPON – SAME DAY.

FIDELA (*Pabulong*)

Diyos ko.....

Naglalakad si FIDELA at LIBERTY sa daanan. Halatang nagmamadali si FIDELA pero mukhang hindi ito mapakali. Likod lang niya ang nakikita ni LIBERTY pero makikitang nagpupunas ito ng mukha gamit ang kwelyo ng damit niya.

Paulit-ulit nating maririnig ang tunog ng paglalakad nila at ang dagat sa di kalayuan.

23. INT. BAHAY NILA MUTYA. HAPON.

Pagpasok ni FIDELA sa bahay, dahan-dahan itong maglalakad papunta sa kama. Makikita nating nakahiga na si MUTYA. Katabi nito ang bagong anak.

Matatahimik si FIDELA at dahan-dahang bubuhatin ang sanggol. Magigising si MUTYA at agad na bumalon ang luha n'ya. Tatangkain n'yang magpaliwanag ngunit pipigilan na s'ya ng ina.

MUTYA

Mama, patawad po.

FIDELA

Wala kang dapat ihingi ng patawad.

Marahang iduduyan ni FIDELA ang apo.

MUTYA

Pa'no po si Papa?

FIDELA

(Matatag ang boses) Ako ang magpapaliwanag sa kan'ya. Mauunawaan n'ya ang lahat. (Titingin kay LIBERTY.) Nasabi na n'ya ang lahat sa 'kin.

Titingin si MUTYA kay LIBERTY.

MUTYA

Salamat po. Maraming salamat po.

Patlang.

LIBERTY

Bakit may 'po' pa rin?

MUTYA

Salamat.

LIBERTY

Walang anuman.

Ibabalik ni FIDELA ang sanggol kay MUTYA.

Lalabas si LIBERTY. Sa labas ng bahay, mauupo siya sa may pader. Bigla niyang ilalabas ang lahat ng bigat na nararamdaman. Sa pagkakasabit ng camera, makikita natin sa di kalayuan ang bag na tinago ni MUTYA.

24. EXT. BAKAHAN. DAPITHAPON – SAME DAY.

Humahangos si FIDELA. Hinahabol n'ya ang galit na galit na asawa. Mabilis namang nakasunod si LIBERTY sa dalawa. Makikita natin ang isang grupo ng kalalakihan na nakaupong nagbabantay ng mga baka. Sa gitna nakaupo ang kasintahan ni MUTYA.

Nang malapitan ng tatay ni MUTYA ang katipan nito, mabilis n'ya 'yong binigwasan. Babalikan pa n'ya sana pero napigilan na s'ya ni FIDELA.

Bumalandra ang katipan ni MUTYA. Putok ang labi nito. Titingin ito na parang gulat na gulat sa ama ni MUTYA na hawak ang bibig. Pero mawawala ang gulat at mapapayuko nalang.

Saglit na katahimikan.

Makikita natin na magre-relax ang asta ng tatay ni MUTYA. Lalapitan nito ang lalaki at tinulungan 'yong tumayo.

Napangiti si FIDELA. Alam n'yang magiging maayos na ang lahat.

25. INT. CASA. GABI – SAME DAY.

Nakapaligo na si LIBERTY. Makikita natin ang reflection niya sa salamin na nasa pader. Nakaupo lang s'ya sa kama, nakatakip ang twalya sa ulo, at nakatitig sa hawak niyang cellphone.

Maya-maya pa, mapapabuntong-hininga siya at magsisimulang pumindot. Itatapat niya ang telepono sa tenga at tatanggalin ang twalya sa ulo. Itutulak niya ang buhok patalikod at titingin sa salamin.

LIBERTY

Hello, Dad? Do you have time to listen to me?

Magsisimulang bumalon ang luha ni LIBERTY.

26. EXT. PANTALAN. UMAGA.

Naglalakad si LIBERTY sa pantalan. Palapit siya kay MUTYA at ang bagong silang n'yang sanggol.

Habang pasakay sa pump boat si LIBERTY, matututok niya pababa ang camera at makikita natin ang pag tawid niya sa tawiran. Makikita natin na tubig ang ilalim nito hanggang sa maging bakal.

LIBERTY (VOICE-OVER)

Hindi ko alam kung mabubuo ko ang pelikula ko pero ngayon, t'yak ko na kung pa'no ako magsisimula.

Nangako ako kay MUTYA na dadalaw ako tuwing may pagkakataon. Ipapanood ko rin sa kan'ya ang mga magiging pelikula ko pa. At kung naisilang ko na ang anak ko, 'di na s'ya kailangan pang tawaging ma'm o sir ng anak ni MUTYA. Magiging magkaibigan na lang sila. Patas sa lahat. Sa buhay at sa karanasan.

At tuwing mapupunta sila rito sa pantalan, maaalala nila ang mga umalis at mga bumalik para maging maayos ang lahat.

Pagsampa ni LIBERTY sa pump boat, tutunog ang cellphone n'ya. Makikita n'yang si MARK ang tumatawag. Matatawa siya nang kaonti. Sa halip na sagutin, bababaan niya ito at itatago ang cellphone.

Itataas ulit ni LIBERTY ang camera at makikita nating papaalis na ang pump boat sa pantalan. Kumakaway si MUTYA na malaki at buhay na buhay ang ngiti.

Dahan dahang i-iikot ni LIBERTY ang camera hanggang sa matanaw niya ang lawak ng dagat. Payapang-payapa ito.

W A K A S

CHAPTER 7: BREAKDOWN

FRIDAY 9AM

PANTALAN SCRIPT BREAKDOWN SHEET

Date

Passion for Perfection
Production Company

Pantalan - Film Thesis
Production Title / No.

1-2
Page No.

1
Scene No.

Sa Pump Boat
Scene Name

Exterior
Int. or Ext.

Description
Nakasakay ng pump boat si LIBERTY. Unsure ang mga kuha niya. Maduduwal siya habang kinukunan ng isa pang pasahero.

Morning
Day Or Night

2
Page Count

Cast (models) Red <i>Liberty</i> <i>Pasahero Lalake</i> <i>Pasahero Babae</i>	Extras Yellow <i>Mga pasahero</i>	Static Objects (props) Violet <i>Backpack</i> <i>Gadget bag</i> <i>Maleta/Sports bag</i>
Working Objects <i>Waterbottle</i> <i>Camera</i>	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #1</i>	Special Effects / Particle Effects Blue
Atmosphere (weather, sun) <i>Sunny with clouds</i>	Sound/Music Brown <i>Tunog ng pump boat</i> <i>Ambient tunog ng dagat</i> <i>Tunog ng movements ng camera</i> <i>Voice Over</i>	

SATURDAY
7:30AM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

2-4

Page No.

2

Scene No.

Ang Pagdating

Scene Name

Exterior

Int. or Ext.

Description

Magtetest si Liberty bago bumaba ng bangka. Kukunin ang gamit niya ng Hornal. Naghihintay si Fidela sa kanya sa pantalan.

Noon

Day Or Night

3

Page Count

Cast (models) Red <i>Liberty</i> <i>Hornal</i> <i>Fidela</i>	Extras Yellow <i>Mga pasahero w/ bagahe</i> <i>Mga boatmen (2-3)</i>	Static Objects (props) Violet
Working Objects <i>Backpack</i> <i>Sportsbag</i> <i>Gadgetbag</i> <i>Cellphone</i>	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #1</i> <i>Fidela #1</i>	Special Props Blue <i>Kabayo</i>
Atmosphere (weather, sun) <i>Sunny with clouds</i>		Sound/Music Brown <i>Ambient tunog ng dagat</i> <i>Tunog ng movements ng camera</i>
Production Notes		

SATURDAY 7AM

PANTALAN SCRIPT BREAKDOWN SHEET

Date

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

4

Page No.

3

Scene No.

Sa Kabayo

Scene Name

Exterior

Int. or Ext.

Description

Nakasakay sa kabayo si Liberty. Inutusan niya si Fidela na kunan siya. Tabingi at maalog ang kuha.

Noon

Day Or Night

1

Page Count

Cast (models) Red <i>Liberty</i>	Extras Yellow <i>Hornal</i>	Static Objects (props) Violet
Working Objects <i>Gadget bag</i>	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #1</i>	Special Props Blue <i>Kabayo</i>
Atmosphere (weather, sun) <i>Sunny with clouds</i> <i>Shadow ng puno</i>		Sound/Music Brown <i>Ambient tunog ng dagat</i> <i>Tunog ng movements ng camera</i> <i>Tiktilaok ng manok sa malayo</i>
Production Notes		

SATURDAY 1PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

4-5

Page No.

4

Scene No.

Papuntang Casa

Scene Name

Exterior

Int. or Ext.

Description

Papunta na sina Liberty at Fidela sa Casa. Vi-video-han ni Liberty ang daan.

Afternoon

Day Or Night

2

Page Count

Cast (models) Red <i>Liberty Hornal Fidela</i>	Extras Yellow <i>Lalake sa kalabaw</i>	Static Objects (props) Violet
Working Objects <i>Backpack Sportsbag Gadgetbag</i>	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #1 Fidela #1</i>	Special Props Blue <i>Kabayo Kalabaw WW2 Truck</i>
Atmosphere (weather, sun) <i>Sunny with clouds</i>		Sound/Music Brown <i>Tunog ng dagat mula sa malayo Tunog ng kabayo at ng paglalakad nila Ambient sound ng gubat</i>
Production Notes Establish shots ng Casa exteriors – front, windmill, arch.		

SATURDAY 2:30

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

5

Page No.

5

Scene No.

Casa

Scene Name

Ext

Int. or Ext.

Description

Pagdating sa Casa ni LIBERTY at FIDELA

Afternoon -

Later

Day Or Night

1

Page Count

Cast (models) Red <i>Liberty</i> <i>Fidela</i>	Extras Yellow	Static Objects (props) Violet
Working Objects <i>Backpack</i> <i>Sportsbag</i> <i>Gadgetbag</i>	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #1</i> <i>Fidela #1</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

SUNDAY 2:15PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

5-7

Page No.

6

Scene No.

Casa

Scene Name

Int.

Int. or Ext.

Description
Nakilala ni LIBERTY si MUTYA.

Afternoon —

Later

Day Or Night

3

Page Count

Cast (models) Red <i>Liberty</i> <i>Mutya</i>	Extras Yellow	Static Objects (props) Violet Kama Gamit sa kwarto
Working Objects	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #1</i> <i>Mutya #1</i>	Special Props Blue <i>Cow skull</i> <i>Antique objects</i> <i>Pictures, etc</i>
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

SUNDAY 4PM

PANTALAN SCRIPT BREAKDOWN SHEET

Date

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

7-8

Page No.

7

Scene No.

Casa

Scene Name

Int.

Int. or Ext.

Description

*Nakausap ni LIBERTY ang daddy niya.*Hapon – Same
day

Day Or Night

2

Page Count

Cast (models) Red <i>Liberty</i>	Extras Yellow <i>Ibang mga tauhan sa casa</i>	Static Objects (props) Violet
Working Objects Cell phone camera	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #1</i>	Special Props Blue <i>saddle</i>
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

SUNDAY 3PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

8

Page No.

8

Scene No.

Casa

Scene Name

Int.

Int. or Ext.

Description

*Tinatawagan ni LIBERTY si Mark pero hindi siya sumasagot.*Hapon - same
day

Day Or Night

1

Page Count

Cast (models) Red <i>Liberty</i>	Extras Yellow	Static Objects (props) Violet
Working Objects Cell Phone Kama Camera Unan	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #1</i>	Special Props Blue
Atmosphere (weather, sun)	Sound/Music Brown Pag ring ng cell phone ni Mark through the phone?	
Production Notes		

SUNDAY 1:30PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

8 - 9

Page No.

9

Scene No.

Casa

Scene Name

Int.

Int. or Ext.

Description

*Vinivideohan ni LIBERTY ang pagkain.*Hapon – same
day

Day Or Night

2

Page Count

Cast (models) Red <i>Liberty</i> <i>Fidela</i> <i>Mutya</i>	Extras Yellow	Static Objects (props) Violet Bowl Lamesa
Working Objects Pamaypay Pagkain	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #1</i> <i>Mutya #1</i> <i>Fidela #1</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

SATURDAY 9AM

PANTALAN SCRIPT BREAKDOWN SHEET

Date

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

9-10

Page No.

10

Scene No.

Pantalan

Scene Name

Ext.

Int. or Ext.

Description

*Pagbalik ni LIBERTY sa pantalan.*Hapon - same
day

Day Or Night

2

Page Count

Cast (models) Red <i>Liberty</i> <i>Mutya</i>	Extras Yellow	Static Objects (props) Violet Kubo
Working Objects Bench Kahoy Camera	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #1</i> <i>Mutya #1</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

SUNDAY 7:30PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

10

Page No.

11

Scene No.

Casa

Scene Name

Int.

Int. or Ext.

Description

*Nanonood si LIBERTY ng video sa laptop tungkol sa panganganak.*Night – Same
day

Day Or Night

1

Page Count

Cast (models) Red <i>Liberty</i> <i>Mutya</i> <i>Lalaking kausap ni</i> <i>Mutya</i>	Extras Yellow	Static Objects (props) Violet Camera
Working Objects Laptop Pulang tuwalya Cell phone Kama	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #2</i> <i>Mutya #1</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown <i>Narration galing sa video tungkol sa panganganak.</i>
Production Notes		

SUNDAY 8:30PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

11

Page No.

12

Scene No.

Casa

Scene Name

Int.

Int. or Ext.

Description

Magigising si LIBERTY dahil sa pagbasag ng pinggan.

Morning1

Day Or Night

1

Page Count

Cast (models) Red <i>Fidela</i> <i>Mutya</i> <i>Liberty</i>	Extras Yellow	Static Objects (props) Violet Pintuan
Working Objects Lamesa Kumot Kama Unan	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #2</i> <i>Mutya #2</i> <i>Fidela #(?)</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown <i>Malakas na pagbasag ng pinggan</i>
Production Notes		

SUNDAY 2:45PM

PANTALAN SCRIPT BREAKDOWN SHEET

Date

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

11

Page No.

13

Scene No.

Casa

Scene Name

Int.

Int. or Ext.

Description

*Naghain si MUTYA ng pagkain para kay LIBERTY.*Noon – Same
day

Day Or Night

1

Page Count

Cast (models) Red Liberty Mutya	Extras Yellow	Static Objects (props) Violet Orasan Pintuan
Working Objects Kama Kumot Unan Pagkain Pamaypay	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #2</i> <i>Mutya #2</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

SATURDAY 4PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

11-14

Page No.

14

Scene No.

Stable

Scene Name

Int./Ext.

Int. or Ext.

Description

Nag-aalaga si MUTYA ng kabayo

Hapon – same
day

Day Or Night

4

Page Count

<p>Cast (models) Red</p> <p><i>Liberty</i> <i>Mutya</i></p>	<p>Extras Yellow</p>	<p>Static Objects (props) Violet</p>
<p>Working Objects</p> <p>Kabayo Brush Camera</p>	<p>Skin Changes (Wardrobe / Make-up / Hair) Circle</p> <p><i>Liberty #3</i> <i>Mutya #2</i></p>	<p>Special Props Blue</p>
<p>Atmosphere (weather, sun)</p>		<p>Sound/Music Brown</p>
<p>Production Notes</p>		

MONDAY 5PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection
Production Company

Pantalan - Film Thesis
Production Title / No.

14 – 15
Page No.

15
Scene No.

Bakahan
Scene Name

Ext
Int. or Ext.

Description
Nag-uusap si LIBERTY at si MUTYA sa bakahan.

Hapon – same
day
Day Or Night

2
Page Count

Cast (models) Red <i>Liberty</i> <i>Mutya</i>	Extras Yellow	Static Objects (props) Violet
Working Objects Tubig Backpack Camera	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #3</i> <i>Mutya #2</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown Ungol ng batang baka
Production Notes		

SATURDAY 5PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

15 - 16

Page No.

16

Scene No.

Scene Name

Ext

Int. or Ext.

Description

Pagbalik sa Casa. Pagod na pagod si Liberty

Umaga

Day Or Night

2

Page Count

Cast (models) Red <i>Mutya</i> <i>Liberty</i>	Extras Yellow	Static Objects (props) Violet Backpack
Working Objects Camera	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Mutya #3</i> <i>Liberty #4</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

SATURDAY 5:15PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

16 - 17

Page No.

17

Scene No.

Daan

Scene Name

Ext

Int. or Ext.

Description

Nakakita si MUTYA at LIBERTY ng ahas sa daan ngunit napatay na ito ni MUTYA.

Umaga

Day Or Night

2

Page Count

Cast (models) Red <i>Liberty</i> <i>Mutya</i>	Extras Yellow	Static Objects (props) Violet Backpack
Working Objects Itak	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #4</i> <i>Mutya #3</i>	Special Props Blue <i>Patay ng ahas</i>
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

MONDAY 9AM

PANTALAN SCRIPT BREAKDOWN SHEET

Date

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

17

Page No.

18 A

Scene No.

Bahal nila Mutya

Scene Name

Ext. / Int.

Int. or Ext.

Description

*Titignan ni LIBERTY and loob ng bahay ni MUTYA.*Noon - same
day

Day Or Night

1

Page Count

Cast (models) Red <i>Mutya</i> <i>Liberty</i>	Extras Yellow	Static Objects (props) Violet Bahay Fence na kawayan Calendar Backpack
Working Objects Camera	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #4</i> <i>Mutya #3</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

MONDAY 9:30AM

PANTALAN SCRIPT BREAKDOWN SHEET

Date

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

17 - 18

Page No.

18 B

Scene No.

Bahay nila Mutya

Scene Name

Ext

Int. or Ext.

Description

Pumunta sila sa bahay ni MUTYA. May nakitang bag si LIBERTY ngunit haharangan siya ni MUTYA sa pag-video

Noon – same
day

Day Or Night

2

Page Count

Cast (models) Red <i>Mutya</i> <i>Liberty</i>	Extras Yellow	Static Objects (props) Violet
Working Objects	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #4</i> <i>Mutya #3</i>	Special Props Blue 3 biik, 1 nanay ng baboy Manok bag
Atmosphere (weather, sun)		Sound/Music Brown Pagtilaok ng manok
Production Notes		

SATURDAY 10AM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

18-19 and 20-21

Page No.

19

Scene No.

Koprahan

Scene Name

Ext.

Int. or Ext.

Description

*Naglalakad ang dalawa sa baybay*Hapon – same
day

Day Or Night

4

Page Count

Cast (models) Red <i>Mutya</i> <i>Liberty</i>	Extras Yellow	Static Objects (props) Violet
Working Objects Camera Backpack	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #4</i> <i>Mutya #3</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

SATURDAY 11AM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

19 - 20

Page No.

20 A

Scene No.

Kasintahan

Scene Name

Int. or Ext.

Description

Mga video tungkol sa kasintahan ni MUTYA. Dito makikitang nagbabasketball siya

Day Or Night

2

Page Count

Cast (models) Red <i>Liberty</i> <i>Kasintahan ni Mutya</i>	Extras Yellow <i>Basketball Players</i>	Static Objects (props) Violet
Working Objects Basketball	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #4</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

SATURDAY 3PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

20

Page No.

20 B

Scene No.

Kasintahan

Scene Name

Int. or Ext.

Description

Mga video pa rin tungkol sa kasintahan ni MUTYA.

Day Or Night

1

Page Count

Cast (models) Red <i>Liberty</i> <i>Kasintahan ni Mutya</i>	Extras Yellow	Static Objects (props) Violet
Working Objects Kabayo Saddle	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #4</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

MONDAY 4PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

21- 23

Page No.

21

Scene No.

Niyugan

Scene Name

Ext

Int. or Ext.

Description

Pipitas si MUTYA ng buko para kay LIBERTY. Hindi ito magagawa ni MUTYA dahil sasakit ang tiyan niya at siya'y manganganak.

Hapon – same
day

Day Or Night

3

Page Count

Cast (models) Red <i>Mutya</i> <i>Liberty</i>	Extras Yellow	Static Objects (props) Violet
Working Objects Puno ng niyog Backpack Camera	Skin Changes (Wardrobe / Make-up / Hair) Circle Mutya #3 Liberty #4	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

SATURDAY 1:45PM

PANTALAN SCRIPT BREAKDOWN SHEET

Date

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

23

Page No.

22

Scene No.

Daan

Scene Name

Ext

Int. or Ext.

Description

*Naglalakad si FIDELA at LIBERTY. Bibisitahin nila si MUTYA.*Hapon – same
day

Day Or Night

1

Page Count

Cast (models) Red <i>Fidela</i> <i>Liberty</i>	Extras Yellow	Static Objects (props) Violet
Working Objects	Skin Changes (Wardrobe / Make-up / Hair) Circle Liberty #4 Fidela #(?)	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown Tunong ng paglalakad Dagat sa di kalayuan
Production Notes		

MONDAY 10:15AM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

23 - 24

Page No.

23

Scene No.

Bahay nila Mutya

Scene Name

Int.

Int. or Ext.

Description

Pgbisita ni ALING FIDELA kay MUTYA.

Hapon

Day Or Night

2

Page Count

Cast (models) Red <i>Fidela</i> <i>Mutya</i> <i>Anak ni Mutya</i> <i>Liberty</i>	Extras Yellow	Static Objects (props) Violet Bag
Working Objects Kama	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Mutya #3</i> <i>Liberty #4</i> <i>Fidela #(?)</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

MONDAY 6PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

24 - 25

Page No.

24

Scene No.

Bakahan

Scene Name

Ext.

Int. or Ext.

Description

Galit nag alit ng pinuntahan ng tatay ni MUTYA ang kasintahan MUTYA.

Dapit – hapon

Day Or Night

2

Page Count

Cast (models) Red <i>Fidela</i> <i>Liberty</i> <i>Ama ni Mutya</i> <i>Kasintahan ni Mutya</i>	Extras Yellow Mga nagbabantay ng baka ng kasama ng kasintahan ni Mutya	Static Objects (props) Violet <i>Mga baka</i>
Working Objects	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Fidela #(?)</i> <i>Liberty #4</i> <i>Ama Mutya #(?)</i> <i>Kasintahan ni Mutya #(?)</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes		

SUNDAY 7PM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

25

Page No.

25

Scene No.

Casa

Scene Name

Int.

Int. or Ext.

Description

Tumawag si Liberty sa tatay niya.

Gabi

Day Or Night

1

Page Count

Cast (models) Red <i>Liberty</i>	Extras Yellow Mga nagbabantay ng baka ng kasama ng kasintahan ni Mutya	Static Objects (props) Violet <i>Mga baka</i>
Working Objects Kama Tuwalya Cell phone	Skin Changes (Wardrobe / Make-up / Hair) Circle <i>Liberty #(?)</i>	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown
Production Notes Tuwalya – pula?		

SATURDAY
8:30AM

Date

PANTALAN SCRIPT BREAKDOWN SHEET

Passion for Perfection

Production Company

Pantalan - Film Thesis

Production Title / No.

25 - 26

Page No.

26

Scene No.

Pantalan

Scene Name

Ext.

Int. or Ext.

Description

Aalis na si LIBERTY at sasakay na siya sa pump boat. Nandoon si MUTYA para magpaalam.

Umaga

Day Or Night

2

Page Count


Cast (models) Red <i>Liberty</i> <i>Mutya</i> <i>Anak ni Mutya</i>	Extras Yellow Mga nagbabantay ng baka ng kasama ng kasintahan ni Mutya	Static Objects (props) Violet <i>Pump boat</i>
Working Objects Tawiran Cell phone	Skin Changes (Wardrobe / Make-up / Hair) Circle	Special Props Blue
Atmosphere (weather, sun)		Sound/Music Brown Tunog ng Cell phone sa pagtawag ni Mark Motor ng Pump Boat
Production Notes		

CHAPTER 8: STORYBOARD




CHAPTER 9: FACULTY CRITIQUE AND RECOMMENDATIONS

Professor Yason Banal's critique:

<p>Strengths</p> <ul style="list-style-type: none"> - INTERESTING "FILM FOOTAGE" AS STRUCTURE - GOOD SECOND HALF <p>Weaknesses</p> <ul style="list-style-type: none"> - CANNY ACTING - AWKWARD SCREENPLAY - POOR FIRST HALF <p>Areas for Improvement (panelist's recommendations)</p>	<p style="text-align: center;">(encircle one)</p> <p style="text-align: center;">High Pass</p> <p style="text-align: center;"><input checked="" type="radio"/> Pass</p> <p style="text-align: center;">Low Pass</p> <p style="text-align: center;">Conditional Pass</p> <p style="text-align: center;">Fail</p> <hr style="border-top: 1px dashed black;"/> <p style="text-align: center;"> Signature</p> <p style="text-align: center;">YASON BANAL Evaluator's name</p> <p style="text-align: center;">OCT. 15, 2012 Date</p>
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Professor Patrick Campos's critique:

<p>Strengths</p> <ul style="list-style-type: none"> - good cinematog, editing - good acting by the character "Motya" <p>Weaknesses</p> <ul style="list-style-type: none"> - poor script - poor performance by the character Liberty <p>→ problematic <u>thematics</u>, esp. vis-a-vis class issues.</p> <p>Areas for Improvement (panelist's recommendations)</p>	<p style="text-align: center;">(encircle one)</p> <p style="text-align: center;">High Pass</p> <p style="text-align: center;">Pass</p> <p style="text-align: center;"><input checked="" type="radio"/> Low Pass</p> <p style="text-align: center;">Conditional Pass</p> <p style="text-align: center;">Fail</p> <hr style="border-top: 1px dashed black;"/> <p style="text-align: center;"> Signature</p> <p style="text-align: center;">P. Campos Evaluator's name</p> <p style="text-align: center;">10-15-12 Date</p>
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Professor Olivia Cantor's critique:

Strengths	(encircle one) High Pass Pass Low Pass Conditional Pass Fail
Weaknesses	
Areas for Improvement (panelist's recommendations)	
Signature	
	Signature
	Evaluator's name
	Date

Strengths
 good cinematography
 ok pacing

Weaknesses
 Script and story development needs a lot of work
 acting and direction could be improved
 It's like you don't know the dramatic focus

Professor Jose Gutierrez's critique:

Strengths	(encircle one) High Pass Pass Low Pass Conditional Pass Fail
Weaknesses	
Areas for Improvement (panelist's recommendations)	
Signature	
	Signature
	Evaluator's name
	Date

Strengths
 Fairly good
 CAMERA WORK

Weaknesses
 LACKS CONTROL
 EXPOSURE (+ entire FILM)
 IT
 DIRECTOR'S INTENTION

Areas for Improvement (panelist's recommendations)
 MORE MATURITY

Professor Ed Lejano's critique:

Strengths *cinematography is notable*

Weaknesses *long exposition & too short complication/revolution. Portrayal of filmmaker protagonist is unsympathetic, confusing overall theme.*

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]

Signature

ED LEJANO

Evaluator's name

10/15/12

Date

Professor Cenon Palomares' critique:

Strengths

Weaknesses

- flashy
- miscast
- characters are 2 dimensional
- not nuanced
- characters - not sympathetic
- no clear narrative
- no character change
- forced character change

Areas for Improvement (panelist's recommendations)

- major re-edit and post-prod
- ad for p - short needed

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]

Signature

CENON PALOMARES

Evaluator's name

OCT 15, 2012

Date

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APPENIDCES

APPENDIX A: THESIS PROPOSAL

"Pantalan"

I. INTRODUCTION

THESIS STATEMENT

Many factors take away a woman's power over her own femininity; ultimately, one must understand what holds you back in order to seize control over your life.

CONCEPT

Unplanned pregnancies are becoming more and more common among young Filipino women. Much has been researched on the burdens and concerns of working mothers, single women, premarital sex, etc. But not much has been said about the concerns of young girls still dependent on their parents. Most researches concern urban culture and lives, but how does a rich, urban, educated girl's life and concerns differ from a poor, provincial, uneducated girl's?

Despite the seeming liberation of tradition in urbanized cities, societal and cultural constraints on sexuality, emphasis on chastity, weight on family honor, and threat of shame are more prevalent among urban girls.

In this film, unplanned pregnancies symbolize either the beginning or the end of a girl's journey - just like the *pantalan* (dock). Her arrival on the island feels like the end of her life, but her departure from it is the beginning of a better future.

II. SYNOPSIS

Liberty, a filmmaking student is about to graduate from the University. She returns to their ancestral hacienda to try and find a story for her thesis. Her father is pressuring her to not delay her studies any more, lest she bring him more shame. What her father doesn't know is that Liberty is pregnant. While on the boat to the hacienda, she tries to call her boyfriend but his number is out of service.

Upon arrival, she meets their caretaker, Aling Fidela, and her young daughter, Mutya. Mutya is assigned to be the lady-in-waiting for Liberty. Liberty resents Mutya's following her, however, and slowly tries to vent her frustrations on her. Liberty tries to preach on to Mutya about education and liberation, but Mutya debunks her arguments with her own beliefs and principles.

Slowly, Liberty is humiliated by Mutya's intellect and strength of character. As they become closer with each other, Liberty finds out that Mutya is also pregnant. She urges Mutya to tell her mother. During one of their arguments, Mutya gets a premature delivery.

Surprisingly, Aling Fidela easily forgives Mutya for her sin, although venting her anger on the lover. As Liberty watches all these things happen, she realizes how powerless she is over her life, and that if one thing matters to her, it is her father's acceptance - not her boyfriend, not dishonor, and not shame.

III. THEORETICAL FRAMEWORK

In essence, *Pantalan* is about the factors that make unplanned pregnancies the beginning or the end of a journey. At first, Liberty feels like her unplanned pregnancy is the end of a life she dreams for her self. It is the end of the mystery of what could be, that she is trapped into a life of motherhood and dishonor. She feels so trapped that she considers abortion at some point. But the options she considers are all because she feels cornered and powerless to control the situations in her life. In the end, she has yet to make a rational decision that she makes for her self.

The film's theoretical foundation mainly depends on two theories: Liberation Theory, and Critical Analysis Theory. One of the most prominent books on Liberation Theory is *A Theology of Liberation* by Gustavo Gutierrez. This theory is connected to Critical Analysis that came from Marxist concepts. On both theories, it is discussed how the role of oppressor and oppressed is conditioned through generations - passed down from generation to generation. (Sherover-Marcuse, n.d.)

In the same way, Liberty is the landowner's successor, and Mutya is the tenant's. Despite her poor attempts on liberating Mutya from what she believes to be old-fashioned beliefs, she has still inherited the feudalistic behaviors and attitudes towards their workers. At the same time, Mutya's words, work, and actions are inherited from her mother's beliefs and principles on *utang na loob* (debt of gratitude) and fidelity to the owners.

IV. REVIEW OF RELATED LITERATURE AND FILMS

Anak (2000) strongly inspired my principles on sexuality and parenthood. Like Carla (Claudine Barretto), Liberty becomes pregnant from a lover we don't know. Like in *Anak*, Liberty realizes that she doesn't need anyone else in her life other than her self and her father. As she watches Aling Fidela and Mutya reconcile, she realizes that she also hopes for the same thing - that she can face the uncertainties of her life as long as her father will be there with her.

Another film that inspired my treatment of *Pantalan* was *Hinugot Ka Sa Langit* (1985). In the same way it portrayed the consequences of an unplanned pregnancy and abortion, I hope to subtly show the burdens and concerns of Liberty. Liberty also talks with her father on the phone. We won't feel the weight of this conversation until later, however, when she starts calling Mark's number and reaserching on abortion and pregnancy. Unlike *Hinugot Ka Sa Langit*, Liberty's concerns are even more difficult to bear because she is still dependent on her family; there are more factors that control her decisions in life - like family honor and prestige.

In regards to the relationships and lifestyle in the hacienda, most of the treatment and concepts came from my experiences and my observations of our family. But there are two films that inspired my outlook on aristocracy. *Oro, Plata, Mata* (1982) focuses on the life of Filipino aristocratic families. In the same way that *Gone With The Wind* (1939) influenced my thoughts on the feudalistic attitude of plantation owners, I also saw the many weaknesses of spoiled aristocrats who expect life to work well for them even under dire circumstances.

The characters in *Pantalan* will not experience anything as drastic as war, but unlike *Oro*, *Plata Mata* and *Gone With the Wind*, I would like to show a different portrayal of hacienda owners (or of urban people). While I observed my relatives during our stay in the hacienda, I realized that most of their behaviors are still tied up with feudalistic attitudes towards workers. However, none of them deliberately mistreat the workers. Being educated into thoughts of *equality* and *social justice*, they try to be polite and respectful to older employees - by calling them *Manong*, *Manang*, or by saying *po* and *opo*. They don't ask for small things they can do for themselves, like getting a glass of water or buying feminine needs. Nonetheless, they immediately assume a position of power from the moment we arrive, to our leave.

In the same way, Liberty immediately takes a position of power from the moment she steps on to the *pantala*, where she carries her camera and orders Aling Fidela to smile at the camera. The way she treats the workers around her is as if she's the one who pays them their salary. If there is something she needs, she doesn't question whether she will get it. However, she constantly tries to *educate* Mutya on modern beliefs like need for education, and goals of wealth. At one point she even gets upset over Mutya's belief of *utang na loob*.

This is something that films on poverty and inequality hasn't shown before. That there are some people who *try* to live up to their stand on social justice and equality, but their upbringing and background will always show in the way they act on a daily basis. That once you understand that your background and roots is what holds you and the people around you, then you will be able to find a way and begin to make changes for a better future.

APPENDIX B: PRODUCTION SAMPLES



SEQUENCE 1



SEQUENCE 9



SEQUENCE15



SEQUENCE 19



SEQUENCE 21



SEQUENCE 26

APPENDIX C: BEHIND THE SCENES

FRIDAY: TO THE LOCATION



*Airphil Express
Flight 5:00am*

*Hannah Laya Resurreccion
Director*



*Joel Villaber
Camera Operator/Gaffer*

*Randolf Jamito
Grip*



*Joseph Anthony Mendoza
Production Manager*



2hr boat ride to
the Island



*Marc Dominic "Dom" Dycaico
Director of Photography*



Arrival at the Hacienda



*Aida Galotin
as Aling Fidela*

*Leon Miguel
Assistant Director/
Script Director*

Leon Miguel giving acting tips to Ate Aida; helping her memorize her parts.



*Location Hunting!
Left to Right:
George Jamito, Hannah
Resurreccion, Jane Biton, Leon
Miguel, Victor, Baot, Randolph
Jamito*

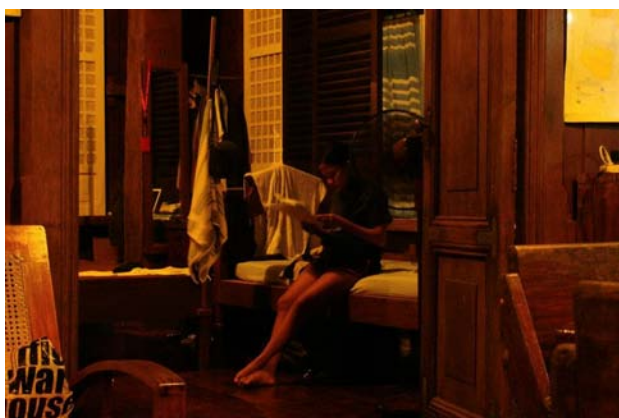


*Joseph Mendoza making a cheat
sheet for Ate Aida in case she
forget her lines.*

*Finalizing the schedule for
tomorrow.*



*Direk Dom and Direk Hannah
discussing the shots for
tomorrow.*



*Unika Zapata
as Mutya
Memorizing her lines*

Ready for tomorrow!



SATURDAY: FIRST DAY OF SHOOT



Direk Hannah also Production Designer.
Preparing the bedroom for the first several scenes.
First to shoot: SEQUENCE 13





Unika doing a good job!



SEQUENCE 7
Leon Miguel calling Jane's phone.



Direk Hannah and Dom checking the shot

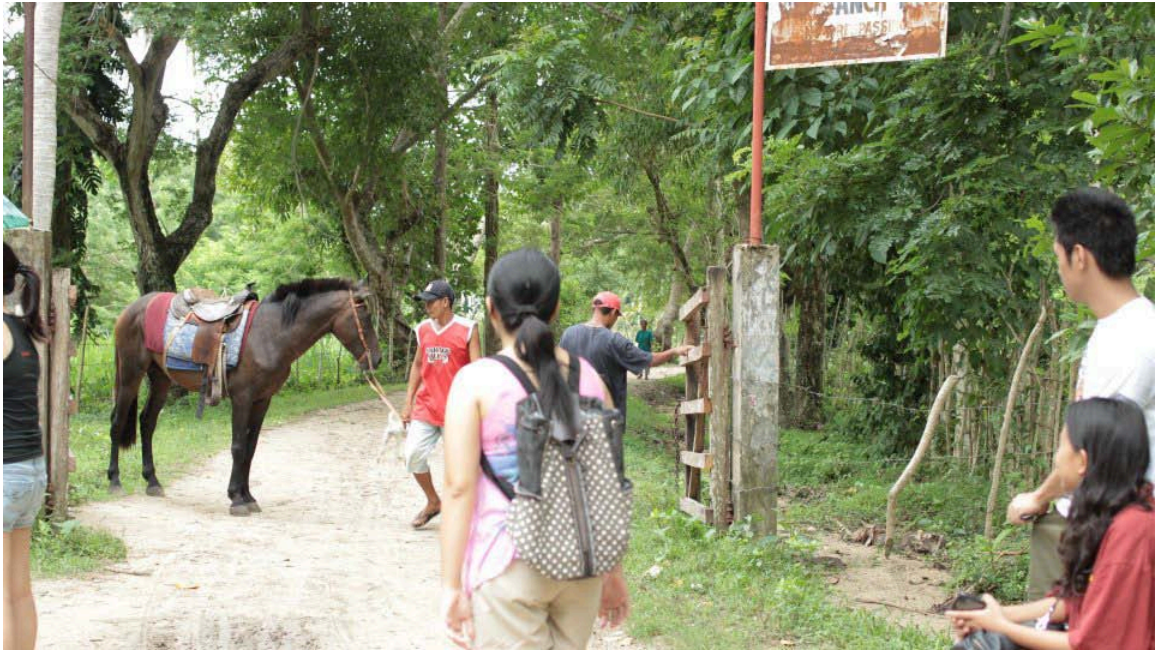


Direk asking some of the worker's children to extra

SEQUENCE 4
Direk teaching Jane how to shoot and ride safely.



Started drizzling around 10am. Protect the camera!



Rounding up some people for extras.

Group Photo!
Left to right:
Dom Dyaico, Randolf Jamito, Hannah Resurreccion, Aida Galotin, Joel Villaber, Jane Biton, Leon Miguel, George Jamito, Joseph Mendoza

No boat! Change of plans!



*SEQUENCE 19
Handheld steady shot,
long take Hard!.*



*Four takes due to
disruptions.*



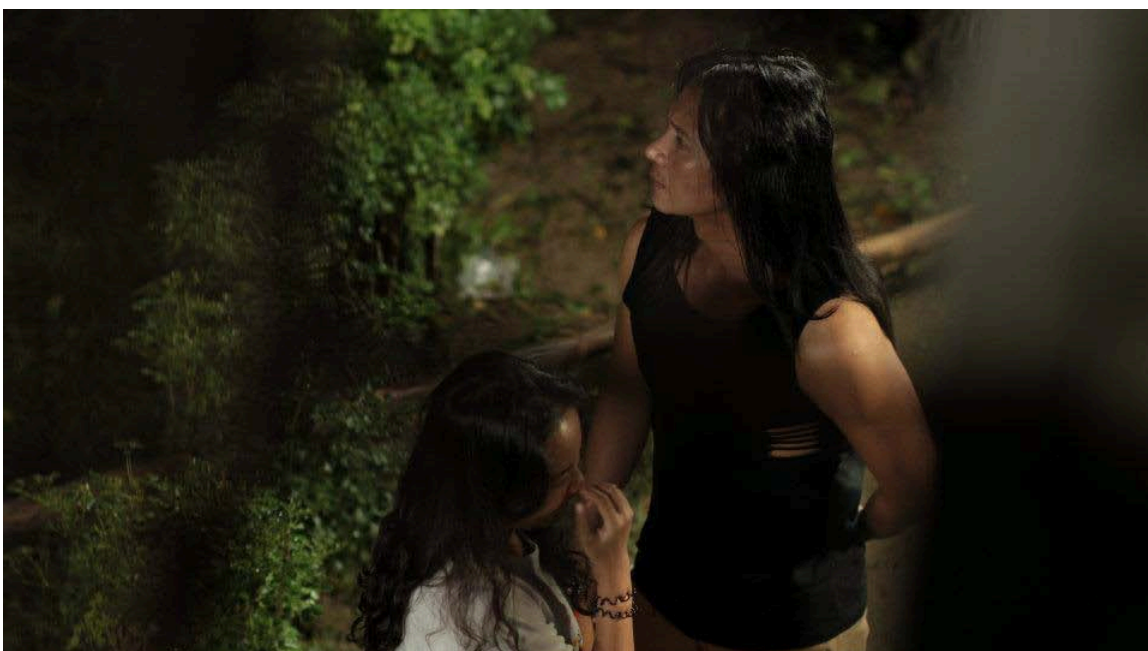
*SEQUENCE 11
Direk explaining to Jane
the weight of the scene
to Jane.*

SUNDAY: SECOND DAY OF SHOOT



SEQUENCE 1
Long take. Jane has to keep in
mind the length of the Voice
Over too.

SEQUENCES SHOT
It rained thw whole day, so we
were only able to shoot Seq 1,
16, 17, 9, and 11



MONDAY: LAST DAY OF SHOOT



SEQUENCE 26
So many takes!



SEQUENCE 15
Preparing the props.
Fixing the pregnant belly pillow prop.



SEQUENCE 15



Last two scenes!
SEQUENCE 23 and SEQUENCE 24



APPENDIX D: REACTION PAPERS FROM VIEWERS

Maria Carmelita P. Arceno
 16 October 2012
 Entrepreneurial and Organizational Leadership
 Prof. Rex Resurrecion
 ATS SY 2011-2012 Intersem

REACTION PAPER ON THE FILM “PANTALAN”

The movie ‘Pantalan’ is interesting because it shows us the social reality about the differences aspirations and perspectives of two different worlds – that of a rich daughter and that of a poor daughter of a farm worker. The story moved around the two ladies with opposite economic status in life but who share the same gender struggles in relating with the opposite sex. Their lives were connected by the hacienda.

Liberty Valencia represents her family as the owner of the hacienda. She is the entrepreneur’s daughter. Liberty’s family engaged in raising cows and they probably have a dairy business. This enterprise requires them to hire several persons to tend the cows, and manage the farm and the estate of the family. As time went by, the employment extended to the children of the farm workers. Aling Fidela is the trusted caretaker of the family’s estate. She had a daughter by the name of Mutya who is 15 years old and who also works in the farm. She is an employee of Liberty’s family enterprise

The Filipino cultural value of “*utang na loob*” to the one who has done you favor resonates in the family enterprise. Aling Fidela raised her children with the consciousness that they have to pay back with gratitude the family of Liberty for giving them employment and support in schooling. Mutya has put a lid to her dreams. Cultural hegemony is reflected in the film – the cycle of serving the owner of the estate is passed on to the next generation.

One thing that makes this enterprise a typical Filipino business is that there seems to be a pattern of the entrepreneur’s children not directly engaged in their parents’ business early in life. Instead, the daughter was treated like a ‘señorita’. They are not like the typical Chinese business families who actively promotes an entrepreneurial culture in the family. Early in life, Chinoy children are trained to do tasks in the family’s business. When the children are old enough to run the business on their own, they have already gained the wisdom, marketing and organizational skills needed to make their own business successful.

It is seen in the film that entrepreneurship has an edge over employment. It provides greater income for Liberty’s family. In fact, she was able to study in the city and get a higher education than the common people in her town. Their business positively affected the town’s economy through the work provided for the people.

On the other hand, entrepreneurship has disadvantages too. It always demands innovation. At the beginning of the film, Liberty observed that nothing has changed much in the farm operations after so many years. There is also some complications in the handling people, especially when they experience problems. The owner has to always think of how to successfully pass the business to his heirs.

Employment promises a sure income for Aling Fidela and her family whether the business makes a profit or not. This is the source of her loyalty to the employer. She remains employed as long as she is trustworthy and pleases her employer.

Employment also has its own hardships. The family of Aling Fidela needs to serve the dreams and aspirations of their boss. They need to extend patience to the daughter of the owner even though she acts mean to them.

The film is not clear whether the daughter will continue the business or not. However, it ended with a positive note when Liberty bade goodbye to Mutya with warmth. This could signify that she is beginning to like the people who work for her family's business.

Grade: 1.0

Rosario Victoria Sison- Ramos
 October 19, 2012
 MATUL
 Short Film Reflection

"Pantalan". Story and screenplay by J. Dennis C. Teodosio. Directed by Hannah Laya Resurreccion. Cine Adarna, UP Film Institute, UP Diliman. Screening at 2:00pm, October 15, 2012

The story revolves around the daughter of a rich haciendero and the daughter of their caretaker. At first, this "tagapagmana" was so detached from the business, people, and everything that concerned the business of her dad. She was just so intent on capturing everything on film as part of a project. She was also so absorbed in inculcating in her subject's being that education was necessary to have a better life. The response she received was beyond what she expected: "Life is having 5 healthy children, it is ok/comfortable to have 3 meals a day". What caused her to transition was seeing parallels between her and the native. Upon seeing the parallels, she slowly feels for her subject.

Reaction:

The business wasn't explicitly stated – or perhaps I didn't understand much of the conversation? But what was apparent were the stable, horses, cattle, coconut trees. So I presume the business was copra and livestock. This business is very Filipino since before urbanization came about, most were into agriculture or a combination of it, like what was featured in the film.

Difficulty of this type of business at this current season:

Agricultural land is getting smaller and smaller, supplies and equipment are upgrading. Some may not be able to cope with the changes and lag behind in terms of technology, affecting their production.

Most young people study transfer to manila or the city to pursue college. This means, there wouldn't be much to do both: to tend (employee) to administer (entrepreneur) the business.

Most workers in this business are not informed of what the law provides. Therefore, there is a big possibility that they would be on the losing end of a "verbal agreement"

For those (employee) who are situated in far flung places, "linear" growth may take place where like having four generations of farmers – with the same inadequate and meager manner and mindset of life and living.

For those (entrepreneur) who are not "immersed" in the business, their ambivalence would be a deterrent to the business. This would lead to mismanagement. And all effort of the earlier generation will be wasted.

d. What are the advantages of:	
Entrepreneurship You get to “own” what you do and earn from it at the same time. More spontaneous in execution.	Employment Predictable salary amount and interval. Moves guided by job descriptions – very little risk. Superiors/heads have more accountability than employee.
e. What are the hardships of entrepreneurship? of employment?	
Entrepreneurship Starting. At times, even after having a thoroughly prayed and research through business plan, confidence and trust are lacking. Time will determine what will really work, profit, quality of the product, character...waiting for something to naturally unfold is difficult! Personal discipline since perhaps, there wouldn't be an active direct supervisor like in regular employment.	Employment Though the work perhaps may be something of interest, “ownership,” salary, promotion, people to work with, any sense of growth are determined, by the institution.

f. Will the daughter continue the business of the parents?

The story didn't clearly say. But perhaps when the daughter finally said, (towards the end of the film) that now she knows how to start the story: with the subject. On that specific frame, the subject was waving at the daughter. She was happy.

Perhaps, the same contentment seen on the subject's face is a mirror image of the daughter's finally reconciled inward in terms of seeing things through the subject's eyes? Or could it be that from the start, there wasn't subject? But that subject was how the daughter visually perceived another side of herself? Since she characterized the subject too similar to herself... issues of contentment, success, love and living are dealt.

On a personal note,

Hannah congratulations! Cheers!

To me, your work is very realistic and straightforward in simplicity, beauty, paradoxes and parallels of life and living.

Grade: 1.25

Entrepreneurial and Organizational Leadership
Prof. Rene Resurreccion
Oct. 15-19, 2012

Bryan Jay Paler
Oct. 16, 2012

Reaction to the Movie “PANTALAN”

Liberty Valencia is a daughter of the owner of Hacienda, while Mutya is the daughter of Aling Fidela, the caretaker of the Hacienda.

I guess the nature of the business is copra or any coconut related products and livestock (cattle).

“Utang na loob” is one of the prominent characteristics shown in the movie. The reason why the family of Aling Fidela stayed in hacienda is because of this. And this is also the reason why Mutya decided to stay and keep working in the hacienda and somehow raise her family.

The advantage of entrepreneurship is that one is able help people financially. In the story, the family of Liberty gave educational scholarship to the children of Aling Fidela. And of course, it sustains the needs and luxuries of the entrepreneur’s family – such as having high-end DSLR, iphone, and laptop. On the other hand, the advantage of employment is that one does not carry the stress and worry of ensuring the cash flow, planning, managing and maintaining of a business.

The hardship of the employment was that there is no stability and certainty if the owner would still want the services provided by the workers. In the story, it was like a dead-end situation for the family of Aling Fidela. But of course, if the family of Aling Fidela resigned from the hacienda and decide to have a business, or if they move to another employment somewhere, that will be a different case. I also noticed in the story that in the case of Aling Fidela, her employment is automatically passed down to her daughter Mutya. From an outside perspective, I think that it is a hard situation; but for Mutya, she seemed happy and contented about being the next caretaker of the hacienda.

Yes, Mutya seems willing and contented to continue what her parents are doing in the hacienda.

Grade: 1.5

**Interaction to the movie “Pantalan”
Va Vachna (Cambodian)**

I appreciate how the film producer has involved her own concern regarding her thesis as the theme of the movie, which gives more reality to the audiences. I believe the movie is very much meaningful than what I could understand although the subtitle is provided but I missed the beauty of the language somehow.

To be honest, I found hard to define who the entrepreneur is (I was confused whether the girl from the city was (I did not catch up her name) the entrepreneur; however, I believed the employee must be the other girl. As I understood the term, “*Panatalan*” is the Cebuano word that means pier or seaport. (<http://cebu.sandayong.com/dictionary.aspx?cebuano%7Cenglish%7Cpantalan>); hence, I was expecting to see business related to this *panatalan*; but I did not see any particular business related. If I am not mistaken, the business could be either the boat transporting or the house rent; if it was so, the girl from the city might be the employer, and the old woman and the young girl might be the employees.

It is still very hard for me to differentiate Filipino business with my Cambodian background. Assuming the city girl was the employer (or daughter of the employer), I could see the employees were trying to please their employer. Thus, the employer was treated as very special. However, I believe this kind of norm happens everywhere. However, both of the parties get advantage from each own. The employer, on the one hand benefits from what she has invested; the employees on the other hand, earn additional income besides their farming.

Even if the business was investing, not every business is going smoothly. There was always the conflict and misunderstanding between the employer and employees. I could see, in the movie clip at the very first, the city girl did not really pay much attention to her employees especially to the young girls. But later on, she seemed to learn and understand more about life and became more friendly to others.

It was a little hard to predict whether the daughter would continue her parent’s business since she left the place very early after the young girl gave birth. However, I would guess, she must discover something for she expressed that she now knows how to make her video for the school. Self-awareness is the first requirement for the entrepreneur. If I were she, I would go back to the province and make a difference; it would be whether a new business relates to education or develop her parent business to be more profitable to the both community and company.

Grade: 1.5