

Special Literary Section: *Manila by Night*

MANILA BY NIGHT

Story, Screenplay, and Direction: Ishmael Bernal

Transcription and Notes: Joel David

English Translation: Alfred A. Yuson

Forum Editor's Note

Since the film had been improvised from a short sequence list, Ishmael Bernal originally commissioned me to transcribe the material from low-end cassette tapes, which had to be returned to the producer in less than a week. When the movie was released with extensive cuts and deletions, I suggested publishing the transcription to “out,” so to speak, the integral material, at least in print; when he acceded, I added descriptions from my memory of a few screenings. The result was titled “A Review Exclusive: *Manila by Night*” in *The Review* (March 1981): 23–41. With the advent of digital recording, I was eventually able to correct several errors in the original. Many thanks to Theo Pie for scanning and rekeying from scratch and assisting with vocabulary, to Bryan Quesada for providing the best possible enhancement of the digital file, and to CorvicBoy Cuizon for processing visual material. *Review* editor Celina S. Cristobal took considerable risk in agreeing to publish the original transcription during martial law, while Bayani Santos, Jr. has been maintaining Bernal’s legacy with more care and enthusiasm than it had enjoyed during his lifetime; through their efforts we are able to avail of this opportunity to glimpse the visionary brilliance and transgressive sensibility of Bernal in *Manila by Night*. **Photo sources** (all used with permission): *The Review* (through Celina S. Cristobal), everything except for Seqs. 2, 11, 21, 22, 27, 33, & 34 (Bernardo Bernardo); and Seq. 3d (Mowelfund Film Archive).

About the Translator

Alfred A. Yuson is the author of 25 books of poetry, fiction, essays, translation, travel, and stories for children. He is a Palanca Literary Awards Hall-of-Famer and has won numerous literary distinctions, including the SEAWrite (Southeast Asian Writers) Award given annually in Bangkok. A sometime theater and film actor, FAMAS awardee for screenplay, and longtime member of the Movie and Television Ratings and Classification Board, he also teaches poetry and fiction in Ateneo de Manila University, writes and edits biographies, corporate coffee table books and literary anthologies, and contributes a regular arts and culture column for the national broadsheet *The Philippine Star*.

Opening Credits [*as presented onscreen, ¹ over theme music—new frames are indicated by semi-colons, lines are separated by slash marks, hash marks indicate spelling differences or older names*]: Charito Solis; Alma Moreno; Lorna Tolentino; Rio Locsin; Cherie Gil; Gina Alajar; Orestes Ojeda; William Martinez; Manila by Night; Bernardo Bernardo; Johnny Wilson; Jojo Santiago; Sharon Manabat; WITH THE SPECIAL PARTICIPATION OF Maya[#] Valdes; ALSO STARRING Rolly Lapid / Rey Tomenes / Bong Benitez / Roger Saulog; Dante Castro / Tony Angeles / Perry Fajardo / Lucy Guinto[#]; Pinky Shotwell / Vangie Labalan / Aida Carmona / Abbo dela[#] Cruz; STORY AND SCREENPLAY Ishmael Bernal; SCRIPT CONSULTANTS Jorge Arago / Toto Belano / Jose Carreon / Rick[#] Lee / Peque Gallaga / George Sison; MUSIC Vanishing Tribe; DIRECTOR OF PHOTOGRAPHY Sergio Lobo (f.s.c.[#]); FILM EDITOR Augusto Salvador; ASST FILM EDITORS Toto Natividad / Efren Salvador; FIELD SOUNDMAN Bing de Santos / ASST CAMERAMAN Pio Interno; PUBLICITY HEAD Bibsy Carballo; PUBLICITY STAFF Lolita Solis / Rod Samson / Alfie Lorenzo; FILMED THRU THE FACILITIES OF Regal Films, Unit 1 / UNIT MAINTENANCE Jovencio Davad[#] / Roger Radan; COLOR PROCESSING LVN Laboratories, Inc.; POST PRODUCTION FACILITIES Magna-Tech Omni; SOUND SUPERVISION Vic Macamay; SOUND EFFECTS Abbo dela[#] Cruz; PROJECT COORDINATOR Douglas Quijano; PRODUCTION MANAGER Felix Dionisio; PRODUCTION DESIGN Peque Gallaga; ART DIRECTOR Ronnie Lazaro / COSTUMES Bing Fabregas[#] / CROWD DIRECTOR Kokoy Jimenez / PROPS Roy Lachica; ASSOCIATE DIRECTOR Warlito M. Teodoro; EXECUTIVE PRODUCER Lily Monteverde; DIRECTED BY Ishmael Bernal

Seq. 1: Virgie's house. Early evening. Int.-ext.

Virgie's house is a typical middle-class subdivision home with a manicured garden. Bicycle wheels rolling on pavement. People going home from office or school. Alex, Virgie's eldest son, 18 years old, is by the fence talking to a friend. Virgie, fresh from a shower, appears in the doorway.

VIRGIE Alex.

ALEX Ma?

VIRGIE Akala ko ba may lakad tayo?

ALEX'S FRIEND Good evening ho.

VIRGIE Good evening.

(*To Alex*) Sabi mo'y guest mo kami. Aba ako'y naligo na.

ALEX

Oho ma, sandali lang. Susunod na ako.

VIRGIE

Hindi ba a las nueve ang kanta mo?

Ako, ayoko ng nahuhuli. Ang mga

kapatid mo?

VIRGIE Alex.

ALEX Ma?

VIRGIE I thought we were going out?

ALEX'S FRIEND Good evening, Ma'm.

VIRGIE Good evening.

(*To Alex*) You said we'd be your guests. I'm ready to go.

ALEX

Yes, Ma, a minute. I'll just follow.

VIRGIE

Doesn't your gig start at 9? I don't want to be late. What about your brother and sister?

ALEX

Si Albert po yata nagba-basketball pa.

VIRGIE

Anong nasa basketball? Tawagin mo! Si Ella?

ALEX

Na kina Menchu ho. Hindi ho yata sasama e.

VIRGIE

Aba, ayoko ng ganyan. Usapan natin may lakad tayo, sama-sama tayo, pagkatapos merong isang hindi pupwede. Aba hindi maaari! Sige tawagin mo, nakakabwisit naman.... (*Father's car horn honks*) O ayan na ang daddy mo. Buksan mo ang gate.

ALEX O sige pare, sandali lang ha?

ALEX

I think Albert's still in the basketball court.

VIRGIE

What? Call him then! And Ella?

ALEX

She's at Menchu's. I think she's not coming along, Ma.

VIRGIE

Uh-oh, I don't like this. We agreed to go out, all together. And now someone can't make it? That can't be! Call them! This is getting irritating.... (*Father's car horn honks*) Oh, that's your Dad. Open the gate.

ALEX Hey, buddy, a minute, okay?

Father's car enters driveway. Virgie and Alex meet him. We hear sounds of banging on corrugated iron.

FATHER

O ba't hindi ka pa nakabihis?

ALEX

Si Mommy naman OA. A las nueve pa naman yon, Dad.

VIRGIE

O mabuti na yong nauuna kaysa nahuhuli. Ay punyeta, naririyon pa pala ang mga karpintero ko! (*To carpenters working on roof*) Mang Romy, madilim na. Bukas na yan.

MANG ROMY Oho, sandali na lang ito.

VIRGIE O sige ho.

FATHER

Hey, how come you're not dressed up yet?

ALEX

Wow, Mommy's overacting again. Dad, it isn't until 9 p.m.

VIRGIE

Well, it's better to be early than late. Aww, darn, my carpenters are still here! (*To carpenters working on roof*) Mang Romy,² it's getting dark. Just come back tomorrow.

MANG ROMY Yes, Ma'm. Just a bit and we're done.

VIRGIE Oh, okay.

Seq. 1a: Dining room.

Virgie, her daughter Au-Au, and maid are setting the table.

VIRGIE

Kunin mo yong paboritong achara ng
daddy mo ha?

AU-AU OPO.

VIRGIE (*To maid*)

Ilagay mo yan diyan ha; kaninong baso
ito?

MAID Kay Albert po.

VIRGIE Saan nakaupo si Albert?

MAID Dito po.

VIRGIE Di diyan. Tandaan mo ha?

MAID Opo.

VIRGIE

Hey, bring out your daddy's favorite
pickled papaya, okay?

AU-AU Yes, Mom.

VIRGIE (*To maid*)

Set it there. Now whose glass is this?

MAID Albert's, ma'm.

VIRGIE And where does Albert sit?

MAID Here, ma'm.

VIRGIE

Then set it there. Remember that, okay?

MAID Yes, ma'm.

Seq. 1b: Bathroom.

Father is taking a shower.

VIRGIE

Daddy? Daddy! Sabi mo a las siete ka
uuwi. Ngayon seven quarter na. Nahuli
ka!

FATHER

Pasensya ka na, ang daldal nung
kliyente ko.

VIRGIE Dalian mo't kakain na tayo.

FATHER Oo, susunod na ako.

VIRGIE

Daddy? Daddy! You said you'd be home
by 7. It's 7:15! You're late!

FATHER

Yes, sorry. My client wouldn't stop
shooting his mouth off.

VIRGIE Well, hurry as dinner's ready.

FATHER Okay, go ahead, I'll catch up.

Seq. 2: Folk music nightclub. Int.-ext. Night.

Alex, accompanying himself on the guitar, sings Graham Nash's "Teach Your Children." The folkhouse is full. Alex's family watches him proudly. Manay, a couturier with a crush on Alex, swoons over him. Kano, a lesbian drug pusher, enters and transacts business with Alex's friends. Suddenly a gunshot rings out and mayhem ensues.

*FATHER Mommy, pabayaan mo yan!
Ako'ng bahala diyan! Huwag mong
pakialaman yan! Alex, umalis ka diyan
sabi!

*VIRGIE Umalis ka diyan! Alex umalis ka
diyan! Ano'ng ginagawa mo diyan?!

*FATHER Mommy, keep away! Let me
handle it. Leave it to me! Alex, listen to
us! Get away from there!

*VIRGIE Get away from there! Alex, get
away from there! What are you still
doing there?!

* simultaneous/overlapping lines

Seq. 2a: Nightclub Driveway.

People pour out of the folkhouse. Manay and other gays converge in driveway.

GAYS

Hintayin niyo ako! Huwag mo akong hilahin! Nakaka-tense! Ay, nakakaloka! Ayan, kasi liligaw-ligaw! Ang salamin ko! Ayan, ang kalandian ninyo (*Kano bumps into them*) – ay kiki niyo! Halika na nga! Halikana kayo.

GAYS

Wait for me! Hey, stop pulling me! This is terrible! It's driving me crazy! Must be a love angle! See what that gets you! My glasses! See what flirting gets you! (*Kano bumps into them*) – Oh you cunts! C'mon, let's get away from here! Let's go!

Seq. 3: Sauna Turko. Int.–ext. Night.

Kano, listening to Jeff Beck's "Led Boots" on a portable transistor radio, walks into Sauna Turko, on Roxas Boulevard.

RECEPTIONIST (*On phone*)

Hindi ko nga maintindihan kung ano ang gusto. Matapos akong bugbugin, gusto akong do-hin. Nung minsan nga, nasa simbahan kami, sa Santa Cruz pa, gusto ba naman akong hipuan. Sinipa ko ngang bigla! (*Gets joint from Kano*) TY. (*On phone*) Sabi ko sa kanya, kung gano'n ang trip niya, pumatol na lang siya sa bakla!

KANO (*To manager*)

Boss, ang siyota ko naman.

MANAGER (*Teasing her*)

Ang lagay, e....

KANO

Yaan mo, oorosin kita bukas. Sige na o.

RECEPTIONIST (*On phone*)

I tell you, it's a headache for me. I don't know what he wants. First he beats me up, then he wants to do me. One time, we were even in church, in Sta. Cruz, and he wanted to feel me up. So I kicked him. (*Gets joint from Kano*) TY.³ (*On phone*) Told him if that's his kind of trip, then he should hook up with some gay!

KANO (*To manager*)

Boss, how's my darling?

MANAGER (*Teasing her*)

Well, what's your offer?...

KANO

Don't worry, I'll butt-fuck you tomorrow. C'mon.

Seq. 3a: Lounging area.

Gaying watches amusedly as Bea, a blind sauna attendant, quarrels with another sauna girl.

BEA

Hoy, burat mong may kupal! Kahit pinagbili ako ng nanay ko, mabili ako! E ikaw, ano'ng ginagawa mo rito? Kaya ka inaamag dito, kasi ang baho mo!

BEA

Well, fuck you! I may have been sold by my mother, but I sell! What about you, what are you doing here? Nobody takes you, cuz you stink!



Top: Sequence 2; Bottom: Sequence 3b

GIRL

Ba putang to, kung magsalita akala mo kung sino. Para sabihin ko sa yo, ikaw ang hindi naghuhugas, paano hindi mo nakikita ang iyo.

BEA

Bruha! Putang to! Akala mo kung sino ka, nagmamalini ka pa! Buwisit na to, pareho lang naman tayo ng kalibre! Pagkatapos sasabihin mo sa akin –

MANAGER

Tama na yan! Bea, nandiyan si Kano.

BEA

Gaying tara. Huwag kang madaan-daan sa Misericordia, puta ka!

GIRL Landi!

GIRL

Well, fuck you too, you whore! You think you're somebody, the way you mouth off! I'll tell you, it's you who don't wash up, cuz you never see yours!

BEA

Bitch! Motherfucker! Who do you think you are!? You asshole, we're in the same fucking business! And you think you're somebody?!

MANAGER

Cut that out! Bea, Kano's here.

BEA

Gaying, let's go. Don't you ever find yourself in Misericordia, ⁴ you bitch!

GIRL Cunt!

Seq. 3b: Reception area.

BEA

Kano, sama naman ng timing mo, puta ka e. Nakipag-away ako doon sa loob.

KANO (*already high*) Oy mare.

BEA

Mga buwisit, mga leche! (*Sniffs*) Ang sarap ng amoy mo, a. Hmp! Akala nila makakaya nila ako.

KANO My idol.

BEA

O, ano bang idol ang pinagsasasabi mo – ay! (*Kano grabs her*)

BEA

Hey, Kano, such bad timing, you asshole. I was in a fight inside.

KANO (*already high*) Howdy, podner.⁵

BEA

Fucking bitches! (*Sniffs*) Hey, you smell good. Hmp! They think they can step all over me? Assholes.

KANO My idol.

BEA

Hey, what are you saying? Heyy! (*Kano grabs her*)

Gaying giggles as Kano and Bea struggle on the floor.

*KANO

Halika nga dito. Ano, lalaban ka? Bibiyakin kita!

*BEA

Ay, bitiwang mo ako! Naku, kung naging lalaki ka lang, kinapon na kita! Ano ka ba! Kung lalaki ka kakapunin kita.

*KANO

C'mon, give it to me. You wanna fight? I'll bang you hard!

*BEA

Hey, let me go! If you were a man I'd castrate you! Stop that! If you'd been a man I'd cut your balls off.

* *simultaneous/overlapping lines*

KANO

Halikan mo ko, sige na. May regalo ako sa yo, e.

BEA Regalo muna.

KANO Halik muna.

BEA Basta regalo muna.

KANO Halik muna.

KANO

C'mon, give me a kiss. I have something for you.

BEA Let me have it.

KANO Kiss me first.

BEA Give it to me first.

KANO Kiss me first.

Seq. 3c: Corridor.

Kano, Bea, and Gaying walk toward roof.

KANO

First class na first class ang regalo ko sa yo, mare.

BEA

Hu, yung huling bigay mo, nahilo lang ako.

KANO

What I have for you is top-rate, podner. First-class!

BEA

Yeah? What you had the last time just got me dizzy.

Seq. 3d: Rooftop.

Kano faces city from rooftop and shouts.

KANO

Oowee! I love you Manila, kahit ano ka pa man: bata, matanda, mabaho, pangit, babae, lalaki, bakla o – (*amused by self-reference*) tomboy. Halika, blow tayo! (*Kisses Bea*)

BEA O, hindi ka na nagsawa.

KANO (*attempts to light a stick of pot*)

Hindi ko ma-light, pa-light nga, o! (*Flicks lighter by Bea's breasts*)

BEA

Sige, sunugin mo'ng suso ko, sige!... Alam mo, pupunta ako ng Saudi e.

KANO Sasama ka na naman kay Greg Williams, no?

BEA

Siyempre, pinasusunod yata niya ako.

KANO

Putanginang Greg Williams na yan! (*Leans on rooftop edge*)
Magpapakamatay na ako, huwag ninyo akong aawatin! Magpapakamatay

KANO

Oowee! I love you Manila, whatever you are: young, old, stinky, ugly, girl, boy, homo, or – (*amused by self-reference*) tomboy. C'mon, let's blow! (*Kisses Bea*)

BEA Don't you ever tire of it?

KANO (*attempts to light a stick of pot*)

Can't light it up! Hey, can I have a light! (*Flicks lighter by Bea's breasts*)

BEA

Go ahead, burn my tits!... You know what, I'm going to Saudi.

KANO You're going with Greg Williams again, right?

BEA

Of course. He wants me to follow.

KANO

Fuck that Greg Williams! (*Leans on rooftop edge*) I'll kill myself, don't anybody stop me! I'll really kill myself!! I'm jumping off, I'm killing myself!

*Sequence 3d*

na talaga ako! Tatalon na ako,
magpapakamatay ako!

BEA (*pushing her forward, laughing*)

Sige, magpapakamatay ka, sige!

KANO

Tarantado ka, hindi mo talaga ko mahal,
no?

BEA

Mahal, siyempre. Binibigyan mo ko ng
damo, e.... Shotgun ulit!

BEA (*pushing her forward, laughing*)

Go ahead, kill yourself, do it!

KANO

Why, you fool, you really don't love me,
do you?

BEA

Of course I love you. You give me dope,
right?... C'mon, another shotgun!⁶

Kano blows directly from lit end of joint into Bea's nose, then Gaying's, who fans away the smoke. The three, now all high, look out at the city lights of Manila.

Seq. 4: D' Remark Kitchenette. Int.-ext. Night.

Eva Eugenio's "Tukso" plays on jukebox, beside which a man flirts with a waitress, girlfriend of the restaurant's Chinese owner. Febrero, a taxi driver, arrives and exchanges smiles with his girl Baby, a waitress.

CHINESE OWNER'S RIVAL

Mamayang labasan aantayin kita diyan
sa may simbahan ha.

WAITRESS

Alam mong may trabaho ako dito e,
hindi ako puwede mamaya.

CHINESE OWNER'S RIVAL

Intindihin mo yung Intsik na yon! Basta
ang importante magkita tayo.

WAITRESS

Hindi nga puwede. Ayan nakatingin na
sa tin!

CHINESE OWNER'S RIVAL

Pambihira ka naman e.

WAITRESS 2 (to a customer)

Hoy ikaw ha, hwag mo akong lolokohin.
Hihipuin ko yung bayag mo!

CHINESE OWNER'S RIVAL

When you're done here, I'll wait for you
by the church, okay?

WAITRESS

You know I still have much work here. I
can't meet you later.

CHINESE OWNER'S RIVAL

Never mind that Chinaman! What's
important is that we see each other.

WAITRESS

I told you I can't. He's already looking
at us!

CHINESE OWNER'S RIVAL

Oh, come on.

WAITRESS 2 (to a customer)

Hey, you, don't give me any bull. Or I'll
have you by the balls!

Baby spills some beer on her customer.

CUSTOMER

Ano ba? Tong babaeng to, hindi nag-
iingat, lulunurin pa ata ako a. Hindi
nag-iingat.

FEBRERO (intervening)

Pare dahan-dahan ka, syota ko yan.

CUSTOMER

Syota mo, probinsiyana yata yan e.
Hindi nag-iingat, e.

FEBRERO

Okey na, okey na. Baby, ilagay mo na sa
chit ko yan, ako ang magbabayad. Ayos
ba, pare?

CUSTOMER (mollified)

Ayos na. Sige lang.

CUSTOMER

Hey, watch it! Be careful, girl, or you'll
drown me. Just watch it.

FEBRERO (intervening)

Hey, man, watch what you say. She's my
girl.

CUSTOMER

Your girl? Is she from the boondocks?
She better be more careful.

FEBRERO

It's okay. Baby, put it on my tab. I'll pay
for it. That should make it okay, man.
Right?

CUSTOMER (mollified)

That's okay, that's all right.

Baby returns beer to counter.

WAITRESS 3

Ikaw talaga, hindi ka na natuto.

BABY

E papano? (*Spills beer on counter*)

WAITRESS 3 Ang burara mo!

WAITRESS 3

Why can't you ever learn?

BABY

But how? (*Spills beer on counter*)

WAITRESS 3 You're so clumsy!

Hot Chocolate's "Sexy Thing" plays on jukebox while Chinese owner signals to waitress to come over.

WAITRESS

Sabi na sa yo, e. Nakakainis!

WAITRESS

See what I told you. Damn it!

Man shrugs then dances. Chinese brings waitress to kitchen where he tells others to go out in Chinese before confronting waitress.

CHINESE

O bakit lalandi-landi ka kanina do'n?

WAITRESS

Hindi naman ako naglalandi, kinukulit lang naman ako. Tsaka maaari ko ba namang gawin sa yo yon, e ikaw lang naman ang mahal ko? O sige, para huwag ka nang magalit, (*kisses him*) o ayan. May kiss ka na magagalit ka pa.

CHINESE

So why were you flirting out there?

WAITRESS

I wasn't. He was pestering me. And how can I do that to you, when you're the only one I care for? Here, so you stop being pissed, (*kisses him*) there. You get a kiss, you'll still be pissed?

Meanwhile among customers, Baby approaches Febrero.

BABY

Balikin mo ako pag labasan, ha?

FEBRERO

Oo. Ang ganda-ganda mo.

BABY

Come back for me when we're done for the night, okay?

FEBRERO

Sure. You're so beautiful.

Seq 4a. Cocktail lounge row on M. H. del Pilar St.

After closing time, Febrero drives Baby home in his taxi.

BABY Kailan tayo pakakasal?

FEBRERO Malapit na.

BABY "Malapit na." Mamaya mo matulad ako sa mga babae doon sa restaurant, puro mga dalagang ina.

FEBRERO Hindi, naghihintay lang ako.

Mag-ipon-ipon lang tayo.

BABY When are we getting married?

FEBRERO Soon.

BABY "Soon." For all I know, I could wind up like all those girls in the restaurant, all of them single mothers.

FEBRERO No, I'm just biding my time.

Until we have enough saved up.

Seq. 4b: Baby's house, a crowded tenement on Harrison Blvd.*Baby alights from Febrero's cab.*

BABY O sige ha.
 FEBRERO Sige ha, ingat ha.

BABY Okay, see you.
 FEBRERO Okay, take care.

Baby walks amid arguing prostitute and pimp toward her house.

PIMP
 Bakit beinte pesos lang binigay mo sa kin kanina?
 PROSTITUTE
 E hanggang doon ang binayad sa kin, e.
 PIMP
 Nasa Del Pilar ka na yan lang kinikita mo?
 PROSTITUTE
 Alam mo naman hanggang Del Pilar lang ako e. Alam mong hindi ako papasa sa Boulevard.
 PIMP
 Magkano ba ang kinita mo nitong linggong ito?
 PROSTITUTE Siento beinte.
 PIMP Siento beinte lang?

PIMP
 So how come I only got 20 pesos from you?
 PROSTITUTE
 But that's what I got paid.
 PIMP
 You're already on Del Pilar and you earn only that?
 PROSTITUTE
 You know I can only do Del Pilar. You know I can't make it to the Boulevard.⁷
 PIMP
 So how much was your take this whole week?
 PROSTITUTE Hundred-twenty.
 PIMP That's all? Hundred-twenty?

Baby enters house.

MOTHER Baby.
 BABY Inay.
 MOTHER O, gusto mong magkape?
 BABY Wag na ho, inaantok ho ako.
 MOTHER
 Tatandaan mo'ng mga sinasabi ko sa yo, ha. Huwag kang mahihiya pag nagtitinda ka ng sweepstakes ha. Sinasabi ko ha.

MOTHER Baby.
 BABY Ma.
 MOTHER You want some coffee?
 BABY It's all right, ma, I'm sleepy.
 MOTHER
 Just remember what I tell you, okay? No shame to be selling sweepstakes tickets, okay? I'm telling you.

Baby walks through congested room and undresses amid sleeping brothers and sisters.

Seq. 5: Adel's house in San Nicholas. Int.-ext. Night.

Adelina Macapinlac,⁸ in nurse's uniform and carrying a large red bag, walks toward the house she shares with Febrero, her live-in lover. She enters courtyard and washes off her make-up. Febrero, already in underwear, waits on bed. When Adel knocks he pulls a latch-string to let her in. She washes her face, pausing to look at her reflection, then goes to Febrero. They kiss passionately.

ADEL

Teka muna, magbibihis muna ako.

ADEL

Wait, I'll change.

She undresses her nurse's uniform in front of him, locks her red bag in a cabinet, then makes love to him. They are interrupted by a crying child, whom Febrero cradles while Adel prepares some milk formula.

FEBRERO

Tama na. Sumosobra naman ang baby ko. Pinagtitimpla ka na ng gatas.

FEBRERO

Quiet down, baby, you're getting a bit much. Your milk will be ready in a while.

Seq. 6: Virgie's house. Int.-ext. Day.

After breakfast, the children are preparing to go to school.

VIRGIE

Au-Au, andiyan na ang sundo mo.

ALEX Mommy.

VIRGIE (*To maid*)

Akina iyang baon ng anak ko.... (*Notices maid's appearance*) Talagang hindi tayo nagkakaintindihan. Di ba sinabi ko na sa yong lagyan mo ng clip iyang buhok mo, baka mapunta pa yan sa pagkain ng anak ko.

MAID Lalagyan na ho.

ALEX (*interrupting*) Mommy.

VIRGIE O?

ALEX Di bale na lang ho.

VIRGIE

Au-Au, the schoolbus is here.

ALEX Mommy.

VIRGIE (*To maid*)

Give me my son's allowance.... (*Notices maid's appearance*) Oh no, we really don't understand one another, do we? Haven't I told you to use a hair clip? Your hair could get into my children's food.

MAID I'll wear it, ma'm.

ALEX (*interrupting*) Mommy.

VIRGIE Yes?

ALEX Oh, never mind.

Seq. 6a: Driveway.

Virgie walks Au-Au to gate.

VIRGIE

Hija ito ang baon mo. Yung hotdog, yung paborito mo. Mamaya pagsundo

VIRGIE

Here's your lunchbox, dear. Hotdogs, your favorite. Listen, when I pick you



Sequence 5

ko sa yo doon ka na lamang sa may gate
at hindi kung saan-saan kita hinahanap
ha.... Masarap ba ang may mommy?

AU-AU Masarap.

VIRGIE O kiss.

AU-AU Babay!

VIRGIE Babay!

up later, just wait by the gate, okay, so I
don't have to look around for you.... Is it
nice to have a mommy?

AU-AU It's nice.

VIRGIE Give me a kiss.

AU-AU Bye-bye!

VIRGIE Bye-bye!

Au-Au rushes to schoolbus full of unruly classmates as her sister Ella comes out of the house.

ELLA: Mommy, alis na ako.

VIRGIE (*noticing makeup on Ella's face*): O
ano yang nasa mukha mo?

ELLA: E bakit ho yung ibang classmates ko?

VIRGIE: E naku hindi pupwede. Alisin mo
yan, alisin mo yan!

ELLA: Mommy, I'm going.

VIRGIE (*noticing makeup on Ella's face*): Hey,
what's that on your face?

ELLA: My classmates put on makeup too,
Mom.

VIRGIE: No way. Wash that off, wash it off!

Carpenters arrive.

MANG ROMY

Magandang umaga po, Misis.

VIRGIE

Halikayo Mang Romy. (*While leading
the carpenters to the side of the house*)
Yung bubungan ko naman, bilis-bilisan
nyo naman at may papagawa ako sa
inyo doon sa may likuran. Yung bakod
na nasira no'ng nakaraang bagyo, e
taas-taasan nyo at matibay.

MANG ROMY Oho.

VIRGIE Sige na.

MANG ROMY

Good morning, Missus.

VIRGIE

Come over here, Mang Romy. (*While
leading the carpenters to the side of the
house*) I really wish you can fix up my
roof faster, as there's still work to do in
the backyard. The wall got damaged in
the last typhoon. So make it higher and
stronger.

MANG ROMY Yes, ma'm.

VIRGIE Okay.

Seq. 6b: Bathroom – Bedroom.

VIRGIE Albert?

ALBERT Ma?

VIRGIE Papano ka ba naman maligo?
Basang-basa ito! Baka elepante ang
naligo dito a. Nagdi-disco ka pa yata
dito.

ALBERT Paano naman ho akong maliligo
nang hindi mababasa itong banyo?

VIRGIE Ba't pag ako ang naliligo, yan
lamang ang nababasa? Talaga kayong
dalawang magkapatid, buong banyo
nababasa. Sige doon ka na. (*Walks to
kitchen and sees maid*) Aber, tingnan
nga kita? (*Sees clips in maid's hair*) O
pagkatapos mo dyan, yung basahan sa
banyo iligpit mo, basang-basa. (*Enters*

VIRGIE Albert?

ALBERT Ma?

VIRGIE My goodness, how do you take
a shower? It's all wet in here! Was it an
elephant that washed up here? Or were
you disco-dancing?

ALBERT But how can I take a shower
without the bathroom getting wet?

VIRGIE Well, how come when I take
a shower, only this part gets wet? But
with you boys, the whole bathroom
gets wet. Anyway. (*Walks to kitchen
and sees maid*) Well, can I see if you've
done it? (*Sees clips in maid's hair*) Okay,
when you're done here, get that rag
from the bathroom, it's all wet. (*Enters*



Top: Sequence 6b; Bottom: Sequence 6c

her sons' room, which is in a mess) Hay naku Diyos ko, sa tuwing papasok ako sa kuwarto ninyo, gusto kong himatayin! Ipikit ko na lang kaya ang mata ko? (*Picks up smut magazine on bed*) Naku, nakakatakot umupo dito, baka ano pa'ng maupuan ko. O ano kayong dalawa?

ALBERT Ako mommy, paalis na.

VIRGIE (*to Alex*) O ikaw?

ALEX Mommy, hindi ako papasok e.

VIRGIE Bakit?

ALEX

Naubos ko na po yong allowance ko e.

VIRGIE

Naku, na naman? Hindi ka na ba magbabago? (*Performs exasperation*) Ayoko na ayoko na ayoko na! Hindi ka ba naaawa? Sa ano'ng akala mo sa daddy mo, tumatae ng pera? Aba e hirap na hirap na ako sa pagpapalaki sa inyong magkakapatid a. Ikaw namang panganay ka, imbis na makatulong ka, nagpapahirap ka pa!

ALEX

Kaya lang naman po naubos ang pera ko, e sa pakikisama. Kasi po yung ibang barkada ko, lagi na lang sila ang nagbo-blowout. Napahiya ako, siyempre nag-blowout na rin ako.

VIRGIE

E why do you live beyond your means? May allowance ka, magtipid ka! E kung sabihin ko sa yo ngayon nag-blowout ako, wala tayong pambili ng pagkain, wala tayong kakainin? O kaya nag-shopping ako, wala kayong pang-matrikula? Aba kahit hindi tayo mayaman, pagdating ng matrikula meron akong ibinibigay sa inyong pera. Aba, hindi ako katulad ng ibang ina diyen, kung kani-kanino nangungutang

her sons' room, which is in a mess) Oh my Lord, every time I come in here, I feel I'm gonna faint. Should I just close my eyes? (*Picks up smut magazine on bed*) Oh my, I can't even sit down anywhere here, can't tell what I could be sitting on. Well, you two, what goes?

ALBERT Me, I'm about to go, Mommy.

VIRGIE (*to Alex*) And you?

ALEX

Mommy, I'm not going to school.

VIRGIE Why not?

ALEX I got no more allowance.

VIRGIE

What? Again? Won't you ever change? (*Performs exasperation*) I can't stand it any more! Have you no mercy? What do you think your dad does, shit money? My God, I'm having such a tough time raising you kids! And you're the oldest, and yet instead of helping out, you make it worse!

ALEX

The only reason I run out of allowance is because of friendship. All the time, it's my gang-mates that pay the bill. I get embarrassed, so sometimes I have to pick up the bill too.

VIRGIE

So why do you live beyond your means? You have an allowance, make it last! What if I tell you now that I picked up the bill for some friends, so that I've run out of money for food, and so we don't have anything to eat, what then? Or that I went shopping for myself and I ran out of money for your school enrolment? Why, even if we're not well off, when matriculation time comes, I have money to give you so you can enroll in school. I don't want to be like other mothers who have to

pag school opening. Ako hindi, palagi akong handa.... (*Turns sentimental*) Hindi lamang nyo nalalaman, gabi-gabi pinagdadasal ko kayo. E papano, ang buhay ninyo balu-baluktot. Papano kung wala na ako, wala ang daddy ninyo, papano na kayo? (*To Albert*) O ano?

ALBERT

Alis na ko, ma. (*Kisses Virgie, who momentarily forgets and smiles*)

VIRGIE

Uwi agad pagkatapos ng klase. (*Frowning, to Alex*) E papanong hindi ako magse-sermon, e paulit-ulit ka sa kasalanan mo? E di paulit-ulit din ako. Sigé, ikukuha na kita!

take out loans when school opens. Not me. I'm ready with the money for your schooling.... (*Turns sentimental*) You may not know it, but every night I pray for all of you. Because of the way you lead your lives. What happens when I'm not around anymore, and your daddy's gone, too, how will you cope? (*To Albert*) How?

ALBERT I'm going, Ma. (*Kisses Virgie, who momentarily forgets and smiles*)

VIRGIE

Come home right after school. (*Frowning, to Alex*) So how do I stop giving sermons, when your sins don't stop? So I can't stop sermonizing, too! Okay, okay, I'll get you your allowance.

Seq. 6c: Bedroom.

As Virgie looks for money under stack of boxes inside closet, father, on bed, tickles her side with his foot.

FATHER 'Ney –

VIRGIE Ano ba!

FATHER (*entreating for sex*)

Sigé na.

VIRGIE Ang aga-aga, e.

FATHER Halika na, 'ney.

VIRGIE Ang aga-aga naman, e.

FATHER Five minutes lang, sigé na.

VIRGIE Nakakainis naman, e.

FATHER 'Ney, 'ney, sigé na.

VIRGIE Umagang-umaga naman e.

FATHER

Sigé na 'ney, 'ney. (*Father grabs Virgie from behind, mashing her breasts, and hauls her onto bed.*) O – ahh!

VIRGIE Ay, nakikiliti ako!

FATHER Ang bango e.

VIRGIE

Tama na! Mamaya na, mamaya na!

FATHER Bango kasi e!

FATHER Hon –

VIRGIE Hey, stop that!

FATHER (*entreating for sex*)

Come on.

VIRGIE It's too early.

FATHER Come here, hon.

VIRGIE Too early for that.

FATHER Just five minutes, come on.

VIRGIE What a bother you are.

FATHER Hon, come on, hon.

VIRGIE But it's so early in the morning.

FATHER

Come on, hon. (*Father grabs Virgie from behind, mashing her breasts, and hauls her onto bed.*) Oh – ahh!

VIRGIE Hey, you're tickling me!

FATHER You smell so sweet.

VIRGIE Stop it! Later, later!

FATHER But you smell so sweet!

VIRGIE (*exchanges kisses with him*)
Tama na.
FATHER (*Getting aroused*)
Halika!

VIRGIE (*exchanges kisses with him*)
Okay, stop it.
FATHER (*Getting aroused*)
Come on!

Someone knocks on door. Virgie extricates herself and arranges her hair. Father, fly still open, pretends to sleep.

VIRGIE Ha, e, tuloy.
ELLA Mommy papasok na ako.
VIRGIE
Tingnan ko'ng mukha mo. (*Ella shows her face is clear of makeup*) Sige.
Sunduin kita mamaya ha. A, four-thirty ha?
ELLA Opo. Sige po Mommy. Babay!
VIRGIE
Bye. (*Father starts up again, Virgie rejects him*) Huwag mo nga akong maganyan-ganyan. Ikaw hindi mo iniisip kung paano gumastos ang mga anak mo.
FATHER Ano ba naman –
VIRGIE
E ayoko e. (*Knocks are heard again, Virgie affects formality and Father turns away*) Tuloy.
MAID
May naghahanap hong babae diyan sa inyo sa labas.
VIRGIE O sige.

VIRGIE Yes? Come in.
ELLA Mommy, I'm going.
VIRGIE
Let me see your face. (*Ella shows her face is clear of makeup*) All right. I'll pick you up later. At four-thirty, okay?
ELLA Yes, okay. Mommy. Bye-bye!
VIRGIE
Bye. (*Father starts up again, Virgie rejects him*) Will you stop it? You never even consider how your children spend their money.
FATHER What the heck –
VIRGIE
I don't want, that's that. (*Knocks are heard again, Virgie affects formality and Father turns away*) Come in.
MAID
Ma'm, a woman's outside, asking for you.
VIRGIE Oh, okay.

Seq. 6d: Living Room.

Virgie is stunned at the presence of an overweight elderly woman, in cheap but skimpy attire, about the same age as her.

MIRIAM
Hoy, Virgie! Hoy!... Nakakainggit ka naman ngayon. Donyang-donya ka na. Siguro hindi mo na ako kilala: si Miriam, yung taga-Misericordia? O. (*Virgie nervously fingers rosary*)

MIRIAM
Hey, Virgie! Hey!... How you've come a long way, how I envy you! You've turned into such a queen. Maybe you don't even remember me anymore. I'm Miriam, from way back in

beads around her waist) Kasi nung Miyerkoles nagsimba akong Baclaran. Naku, nakita ko ba naman ang putang (*Virgie is taken aback by Miriam's cusswords*) si Minnie. E siya nagsabing dito ka nakatira. Kaya sugod agad ako, kasi ang laki ng problema ko e. Ikaw lang ang makakatulong sa akin e. Mag-usap naman tayo o.

VIRGIE Ha? Mag-usap tayo?

MIRIAM Oo.

VIRGIE (*goes back and forth between patio and sala*)

Dito tayo. Ah, dito. Ah, dito. Ah, dito, dito na.

MIRIAM (*follows Virgie into sala*)

Naku ikaw nga si Virgie, hindi pa nagbabago ugali mo e.

VIRGIE Upo ka.

MIRIAM

Ang ganda naman ng sala mo. Ang ganda ng set mo. Ang mga bata? Hindi ko man lang inabutan Siyanga pala o, manggang hilaw para sa yo.

VIRGIE (*sets the green mangoes on the table then rubs her hands*)

Salamat ha. (*To her maid*) Osang, ang alcohol ko!

MIRIAM

Naku alam mo, hirap na hirap na kami sa Misericordia. Alam mo naman, yung mga ginagawa namin, ginagawa na ng mga sauna girls. Tapos yong mga parak, ang taas ng hinihinging tong. O, e alam mo naman – trenta pesos lang ako isang chupa. E sa trenta, dose lang napupunta sa akin – ano pa'ng mangyayari sa buhay ko? Ngayon, sabi ni Minnie, yung asawa mo malakas ang koneksiyon sa pulis. Baka kako makatulong sa amin, o... Ay, ito palang manggang hilaw – pasensiya

Misericordia? (*Virgie nervously fingers rosary beads around her waist*) You know what, last Wednesday I heard Mass in Baclaran.⁹ And you know whom I saw? Why, that whore (*Virgie is taken aback by Miriam's cusswords*) Minnie. And it was she who told me where you live now. That's why I rushed over, cuz I have such a big problem. And you're the only one who can help me. Let's talk about it, okay?

VIRGIE What? Talk about it?

MIRIAM Yeah.

VIRGIE (*goes back and forth between patio and sala*)

Here, let's stay here. No, here. No, no, here, here, let's stay here.

MIRIAM (*follows Virgie into sala*)

Oh wow, you're still the same old Virgie, you haven't changed.

VIRGIE Sit down.

MIRIAM

What a nice living room you have. Nice-looking sala set, too. Your kids here? A pity I didn't catch 'em. Oh, by the way, here's some green mango for you.

VIRGIE (*sets the green mangoes on the table then rubs her hands*)

Thanks. (*To her maid*) Osang, get my alcohol bottle!

MIRIAM

You know what, we're having such a miserable life in Misericordia. As you may know, what we do, the sauna girls are doing too. And the cops, they're charging so high for protection. Now, as you must know, I only get 30 bucks for a blowjob. And out of that, only 12 bucks get to me. So how do I live a life? Now, Minnie said your husband has a strong connection with the cops. He might be able to help us, I thought. Oh,

ka na, walang bagoong, e. Yun
ba namang putang nagpunta sa
Pangasinan nangako ng bagoong, tapos
nakalimutan.

VIRGIE

Huwag kang magagalit, ha? Bakit
hanggang ngayon nandidiyan ka pa rin?

MIRIAM Talagang gano'n, e.

VIRGIE

Anong talagang ganyan? Mangyari kasi
inisip mong hindi ka na magbabago!
E kung nilagay mo ba naman sa isipan
mo, hinigpitan mo yang utak mo,
susunod yang isipan mo sa pagbabago.
Aba'y tingnan mo ako: mangyari
inisip ko, kaya sumunod ang utak
ko sa pagbabago. Ikaw, tingnan mo:
hanggang ngayon nandidiyan ka pa rin.
Hindi ka na magbabago! Naintindihan
mo ba'ng sinabi ko?

so sorry, by the way, I didn't get to bring
salted shrimp fry for that green mango.
Damn that whore who went home to
Pangasinan,¹⁰ she promised to bring
back salted shrimp fry, but she forgot.

VIRGIE

Don't get upset, okay? But let me ask
you, why are you still there?

MIRIAM Well, that's life.

VIRGIE

What do you mean that's life? It's a
problem if you don't think you can
ever change. But if you put it in your
head, and you keep it there, then
everything will follow, you can't help
but change. Why, look at me: I put it in
my head, that I will change, and so I did.
But look at you, until now you're still
there. You'll never get to change. You
understand what I'm saying?

Seq.7: Manay's shop. Int. Day.

MARICHU (*knocking on Manay's door*)

Maria Cristina? Hoy. Teresa, ano ba?
Tanghali na. Beth, hoy ano ba. Dali,
bangon na. Maria Cristina, bangon na.

MARICHU (*knocking on Manay's door*)

Maria Cristina? Hey, Teresa, c'mon! It's
noon already. Beth, hey! C'mon, quick,
get up. On your feet, Maria Cristina.¹¹

Manay, naked except for thong underwear, wakes up beside a similarly naked sleeping male partner and opens door.

MANAY (*still groggy*) Hm?

MARICHU (*whispers*)

Andiyan si Febrero sa labas!

MANAY (*awakened by the news*)

Putang ka!

MARICHU

At saka si Vasquez, at ang buong
College of Engineering ng La Salle.

MANAY

Huwag kang maingay! I-delay mo muna
silang. Yung gown in Vasquez na kay

MANAY (*still groggy*) Hmm?

MARICHU (*whispers*)

Febrero's out there!

MANAY (*awakened by the news*)

Oh fuck!

MARICHU

And Vasquez, and the entire College of
Engineering of La Salle.¹²

MANAY

Hush, quiet down! Hold them there.
Vasquez's gown is with Caring. Tell her

Caring. Sabihin mo i-rush, dali! Naku, maloloka ako sa inyo – (*Gay leaves but Manay calls him back*) Marissa! (*Manay beckons gay back*)

MARICHU O ano yon?

MANAY Huwag mong papapasukin si Febrero dito ha?

MARICHU Oo, oo, oo.

MANAY Hintayin mong sabihin ko sa yo.

to rush it! Rush it! Oh no, I'll go crazy – (*Gay leaves but Manay calls him back*) Marissa! (*Manay beckons Gay back*)

MARICHU What?

MANAY Don't let Febrero in here, okay?

MARICHU Ya, ya, ya.

MANAY Wait until I tell you.

Manay wakes up sleeping man.

MANAY Hoy, kuwan, kuwan – ano ba'ng pangalan mo? Punta ka sa banyo, magtago ka agad, nandiyan ang juwawa ko. Dali, dali! (*Manay hides man in bathroom*)

MANAY Hey, you – what's your name again? Quick, go to the bathroom, hide in there, my boyfriend's here.¹³ Quick, quick! (*Manay hides man in bathroom*)

Evita,⁴ in living room, holds court amid gays, students, and Febrero.

EVITA (*apparently responding to news of Manay's late awakening*)

By the ejaculation of all the saints in heaven, my third husband was also an insomniac, but he was already up and about – and you know what I mean by “up” especially – before sunset!

MARICHU Sandali lang, titingnan ko yung gown mo. (*To gay dressmaker*) Caring! Caring, yung gown ni Evita kailangan mamayang gabi.

DRESSMAKER Lilip na lang.

EVITA Oy por Dios, Caring ha. Huwag mong uulitin yong ginawa mo sa kin last week. Aba'y guest ko pa naman si Aspiras, panay imperdible ang likod ko!

MARICHU O Caring, mamaya yan, dalian mo ha?

*EVITA (*talking about Manay again*) Ito naman si Manay Sharon, practically turn of the century na, nasa Consciousness Two pa.

MARICHU Wait a minute, I'll check on your gown. (*To gay dressmaker*) Caring! Caring, that gown for Evita is needed tonight.

DRESSMAKER Just some hemming.

EVITA Oh my God, Caring, don't do what you did to me last week. Why, Aspiras was my guest, and my back was full of safety pins!¹⁴

MARICHU Hey, Caring, that's needed today, so rush it, okay?

*EVITA (*talking about Manay again*) Aww, heck, this Manay Sharon, it's practically the turn of the century, and he's still at Consciousness Two.¹⁵

*MARICHU

Febrero, lalabas na yon, naghihilamos lang.

EVITA (*looking at the students*)

Gusto na yatang kumanta ng Vienna Boys Choir.

*MARICHU

Febrero, he'll be out soon, he's just washing his face.

EVITA (*looking at the students*)

I think the Vienna Boys Choir wants to start singing.

Manay and man are in bathroom where Manay washes his face.

MANAY Hoy, pag andiyan ang juwawa ko, huwag kang mag-iingay ha. Huwag kang kikibo. Huwag kang uubo, huwag kang babahing, huwag kang uutot, ha!

MAN Oo.

MANAY (*looking into mirror after washing his face*) Ay naku, bakla pa rin!

MANAY Hey, if my boyfriend comes in, just stay quiet, okay? Don't say a thing, don't even cough, don't sneeze, don't fart!

MAN Yes.

MANAY (*looking into mirror after washing his face*) Oh, wow, still gay!

Evita continues talking in living room.

EVITA You know, *chica*, I met this funny man last night. He was fixing the locks of my tocador, and then he proceeded ba naman to make me kuwento. He said, "You know Miss Vasquez, basta mabuhay, gagawin ko ang lahat." Ang sabi ko naman, "Really?" Ang sabi niya, "I can fix radios, stereos, and television sets." And then, and then he says, "Ako marunong mag-arouse." "Arouse!" I screamed. Ang sabi nya, "Kung gusto mo, kukunin ko yung ubas, ikakabit ko sa wire, at ipapasok sa –" well I don't know how to put this delicately so I'll put it bluntly na lang "– anus." (*As her gay audience laughs*) Que deliciously shocking, que horror!

MARICHU O sinubukan mo naman?

EVITA Yes! (*They laugh again*)

MANAY (*from bedroom*)

Marichu, si Febrero papasukin mo na.

MARICHU

O Febrero, pumasok ka na raw.

EVITA You know, *chica*, I met this funny man last night. He was fixing the locks of my dressing table, and what do you know, he proceeded to chat me up. He says, "You know, Miss Vasquez, just to make a living, I'll do anything." So I say, "Really?" He goes on: "I can fix radios, stereos, and television sets." And then, and then he says, "And I know how to arouse." "Arouse!" I screamed. And he says, "If you want, I can get some grapes, attach a wire to them and insert them in your –" well, I don't know how to put this delicately so I'll just put it bluntly "– anus." (*As her gay audience laughs*) Oh my, how deliciously shocking, the horror!

MARICHU So did you try it?

EVITA Yes! (*They laugh again*)

MANAY (*from bedroom*)

Marichu, you may tell Febrero to come in.

* *simultaneous/overlapping lines*

EVITA (*referring to Febrero and the students*)
 Naku, between Robert DeNiro and the Vienna Boys Choir, siguradong panay imperdible na naman ako mamayang gabi. (*Shouts out to Manay*) Hoy Manay Sharon, Bong Tangco'ng guest ko!

MARICHU
 Hey, Febrero, you can go in now.
 EVITA (*referring to Febrero and the students*)
 Oh my, between Robert DeNiro and the Vienna Boys Choir, I'm sure I'll be full of safety pins again tonight. (*Shouts*

Seq. 7a: Manay's Bedroom.

Febrero enters Manay bedroom. They kiss.

MANAY (*embracing and kissing Febrero*)
 Hay naku, hmm. (*After some kissing*)
 O, you want some coffee?
 FEBRERO Hindi na.
 MANAY How about some juice? May beer dito, malamig.
 FEBRERO Hindi na, hindi na.
 MANAY I have some chicken here, kung nagugutom ka.
 FEBRERO Mamaya na.
 MANAY
 Are you sure? Buti naman at dumalaw ka, nami-miss na kita! Hmm! (*Kisses Febrero again*)
 FEBRERO (*after kissing back*)
 May sakit ang anak ko e.
 MANAY (*familiar with the routine*)
 May sakit ang anak mo o mambababae ka na naman?
 FEBRERO (*laughs a bit*)
 Hindi, may sakit talaga yon.
 MANAY Baka naman ika'y nagsisinungaling lang ha.
 FEBRERO (*smiling*)
 Ako ba naman magsisinungaling sa yo?
 MANAY
 Meron bang taong hindi nagsisinungaling?
 FEBRERO
 Ako hindi. (*Assumes serious expression*)
 Hindi, talaga, may sakit.

out to Manay) Hey. Manay Sharon, I have a special guest, Bong Tangco!
 MANAY (*embracing and kissing Febrero*)
 Oh, my, hmm. (*After some kissing*)
 You want some coffee?
 FEBRERO Never mind.
 MANAY How about some juice? There's beer, too, ice cold.
 FEBRERO No, no more.
 MANAY I have some chicken here, if you're hungry.
 FEBRERO Maybe later.
 MANAY
 Are you sure? Good thing you dropped by, I've been missing you so much!
 Hmm! (*Kisses Febrero again*)
 FEBRERO (*after kissing back*)
 My kid's sick.
 MANAY (*familiar with the routine*)
 Your kid's sick, or you need it for women?
 FEBRERO (*laughs a bit*)
 No, my kid's really sick.
 MANAY You sure you're not shitting me?
 FEBRERO (*smiling*) Me, shit you?
 MANAY
 Is there anyone who doesn't ever come up with bullshit?
 FEBRERO
 Not me. (*Assumes serious expression*)
 Honest, my kid's sick.

MANAY

O siya, magdadatung na ako. You love me?

FEBRERO I love you. (*They kiss again*)

MANAY

Ay naku, ewan ko ba. Ako kinakabahan sa yo. Hindi ako naniniwala, e. Baka akala mo hindi ko nababalitaan ha.

FEBRERO Huus.

MANAY

Ikaw daw may kinalolokohang waitress ngayon, probinsiyana, sinusundo mo gabi-gabi. (*Febrero laughs nervously*) Itanggi mo. Itanggi mo. Kung hindi babae siguradong may sward kang kinalolokohan ngayon. Naku, kabisado ko kayong mga taxi driver. Hindi mo maikakaila sa kin yan. O ano, hindi ba pagka gabi, sumakay sa inyo ang sward, dadalhin kayo doon sa madilim sa talahiban, any moment di-disappear na yung ulo ng sward, makikita mo na lang ang ulo ng taxi driver, hii-hii. (*Mimics orgasmic euphoria*) O ano, itanggi mo. O, ano'ng sakit ng anak mo?

FEBRERO Tigdas e.

MANAY

Two hundred, tama na yan. Yung kiss ko. (*They kiss again*)

MANAY

All right, all right, I'll give you money. You love me?

FEBRERO I love you. (*They kiss again*)

MANAY

Oh, hell, I dunno. I get all antsy with you. I just can't believe you. You think I don't hear about what you do?

FEBRERO Jeez.

MANAY

I hear you're crazy over some waitress, some girl fresh from the boondocks, and you pick her up in your cab every night. (*Febrero laughs nervously*) Deny it. Go ahead, deny it. If it's not some girl, it's another homo. I know all about you cab drivers. You can't deny it. That late at night, when some homo gets in your cab, the poor wretch will have you take him to some dark spot by some empty lot with tall grass. And any moment his head will disappear, and only the head of the taxi driver stays up, hii-hii. (*Mimics orgasmic euphoria*) Go on, deny it. Anyway, what's your kid sick of?

FEBRERO Measles.

MANAY

Two hundred, that should be okay. How about my kiss? (*They kiss again*)

Seq. 8: Girls' school. Ext. Day.

Dismissal. Girls are going home or being fetched, some by their boyfriends. Among the latter are Alex and his friends. Alex fetches his girl, Vanessa.

ALEX'S FRIEND O saan tayo pupunta?

GIRLFRIEND Gusto ko sa Seven Seas para libre pomada.

ALEX'S FRIEND Sige!

VANESSA (*To Alex*) Sabado bukas, ha?

ALEX

Alam ko, magsisimba tayo.

ALEX'S FRIEND Where are we going?

GIRLFRIEND I want it at Seven Seas, where there's free lubricant.¹⁶

ALEX'S FRIEND Okay!

VANESSA (*To Alex*) It's Saturday tomorrow, right?

VANESSA

E nung isang Sabado pumalya ka na, e.

ALEX

Papano kina Gerry ako natulog. Yung maid ba naman nila hindi ako ginising.

VANESSA

Hm excuses, excuses. Ang taong hindi marunong humarap sa Diyos, et cetera, et cetera, et cetera.

ALEX

Para ka namang nanay ko. Kaninang umaga tatlong oras at tatlong oras akong sinermonan.

VANESSA

Sabi nga sa kin ng nanay ko kaninang umaga, “Vanessa, kung mag-aasawa kayo ni Alex, aba’y mag-ipon-ipon na kayo. At least kumuha kayo ng lupang mahulugang unti-unti.” Sabi ko naman, “Saan naman kukuha ng perang panghulog ng lupa si Alex? E folk singer lang yung tao – nawalan pa nga ng trabaho e –” (*Jesus freaks accost them at the gate with leaflets*) Oh thank you.

MAN (*giving Alex and Vanessa a leaflet each*)

Jesus loves you. Jesus loves you.

WOMAN

Jesus loves you. (*In foreign accent*)

Mahal kita.

VANESSA

Thank you.

ALEX

I know. We’ll go to Mass.

VANESSA

Last Saturday you didn’t show up.

ALEX

That’s cuz I slept over at Gerry’s. And their maid didn’t wake me up.

VANESSA

Hmm, excuses, excuses. Somebody who can’t face God, et cetera, et cetera, et cetera.

ALEX

You’re starting to sound like my mother. Hell, this morning I had to listen to her sermon for three fucking hours!

VANESSA

And my own mother told me this morning, “Vanessa, if you and Alex are getting married, you better start saving up. At least get a piece of property that you can pay for by installment.” So I said back, “And where will Alex get the money for any down payment for a piece of property? Since he’s just a folk singer, and he even lost his job –” (*Jesus freaks accost them at the gate with leaflets*) Oh, thank you.

MAN (*giving Alex and Vanessa a leaflet each*)

Jesus loves you. Jesus loves you.

WOMAN

Jesus loves you. (*In foreign accent*)

Seq. 9: Motel. Int.

Alex and Vanessa make love in the shower.

VANESSA Teka muna, ang mata ko. Ang ginaw ng tubig, no?

I love you.

VANESSA Thank you.

When they finish showering, Alex closes the faucet and they get out of the bathroom and into the bedroom. Alex hands her a towel. They wipe themselves dry. As she combs her hair, she approaches the bed, where Alex is.

VANESSA

Urong nga o. (*Alex moves aside for her*) Uwi mo akong maaga ha. Mommy ko nagiging neurotic na sa aming magkakapatid. Paano ba naman yung utol ko tatlong araw nang hindi umuwi. Ewan ko kung ano ang gagawin. Ayun, ipapa-Metrocom yata.

ALEX (*clicks his fingers then heads for the phone*)

Pucha si Nonong muntik ko nang makalimutan, tatawagin ko nga pala. Ubos na yung stuff ko e. (*On phone*) Hello, Operator? Outside line please. (*To himself*) Buti na lang naalala kong tawagan. (*Sees Vanessa picking up a sandwich*) O, huwag ka munang kumain, bababa ka. (Hums for a while; on phone) Hello, Nong? Si Alex to. Oo. O, yung pinag-usapan natin. Ano? Wow pare, hassle. Sinabi ko sa barkada kong meron. Wow.... Pano ngayon to? O sige, bahala na next week, ha? Thank you na lang.

VANESSA

Ano, wala ano?

ALEX

Wala. Hassle e. Tena na. (*They kiss*)

VANESSA

Alex, I love you.

ALEX

I love you also. Sandali ha.... (*Gets a small box from his pants, takes out necklace inside and hangs it on Vanessa's neck*)

VANESSA

O, saan mo naman nakuha ito?

ALEX

Wala, inartehan ko lang si Mommy. Sinabi ko ubos na ang allowance ko, kasi ibo-blowout ko raw ang barkada e. Bigay siya.

VANESSA Wait a minute. My eyes! Oh, the water's so cold.

VANESSA

Move over. (*Alex moves aside for her*) Take me home early, okay? Mommy's turning neurotic over all of us kids. Imagine, my bro hasn't come home in three days. No idea what happens next. Mommy might sic the police on him.

ALEX (*clicks his fingers then heads for the phone*)

Fuck, almost forgot. Gotta give Nonong a ring. I've run out of stuff. (*On phone*) Hello, Operator? Outside line, please. (*To himself*) Good thing I remembered. (*Sees Vanessa picking up a sandwich*) Hey, hey, don't eat yet, you'll lose your high. (Hums for a while; on phone) Hello, Nong? Alex here. Yup, what we talked about, man. What? Wow, man, hassle. But I told my gang I'd have it. Wow.... Now what? Oh, okay, next week then, okay? Thanks anyway.

VANESSA

What, nothing?

ALEX

Ran out. Hassle. C'mon let's do it. (*They kiss*)

VANESSA

Alex, I love you.

ALEX

I love you also. Wait a minute.... (*Gets a small box from his pants, takes out necklace inside and hangs it on Vanessa's neck*)

VANESSA

Hey, where'd you get this?

ALEX

Simple, I gave Mommy the act. Told her my allowance had run out, cuz I've been treating the gang. So she handed me some.

VANESSA

Hindi naman kaya magkulay-gray ito pag nabasa?

ALEX

Loka hindi. Baka sa pangalawang beses puwede pa.

VANESSA (*laughs*)

Thank you. I love you.

ALEX

I love you also. (*They kiss anew, then lie down to continue when Alex suddenly gets up*)

VANESSA (*stopping him*)

Alex, sandali.... O?

ALEX Saka muna, sandali lang.

VANESSA Pambihira ka naman, bitinero!

ALEX Sandali lang.

VANESSA

Won't this tarnish if it gets wet?

ALEX

Course not, crazy. Maybe when it gets wet a second time.

VANESSA (*laughs*)

Thank you. I love you.

ALEX

I love you also. (*They kiss anew, then lie down to continue when Alex suddenly gets up*)

VANESSA (*stopping him*)

Alex, wait.... Hey?

ALEX Wait a bit. Just a sec.

VANESSA You're leaving me hanging!

ALEX Just a bit.

He gets a popper from his pants' pocket, they sniff from it alternately, then proceed with their lovemaking.

Seq. 10: Bea's House. Int.-ext. Day.

Bea's house is a one-room affair on Misericordia. Greg Williams prepares for a trip while Bea and her two kids watch.

BEA

Hoy ikaw Greg Williams ka, baka naman pagdating mo ng Saudi e wala na akong marinig sa yo. Pangako mo ipapakuha mo ako, ha?

GREG Oo.

BEA

Pag niloko mo ako, susugurin kita.

GREG

Hinde, mga dalawa-tatlong buwan lang, pasusunurin na kita.

BEA

At saka itong mga anak ko, huwag mo naman kakalimutang padalhan paminsan-minsan. Alam mo naman ang tatay ng mga ito kung sumipot – mga luko-luko.

BEA

Hey, you, Greg Williams, you sure I'll still hear from you when you get to Saudi? You promised to send for me, right?

GREG Yep.

BEA

If you're shitting me, I'll go after you.

GREG

Naah, just give me two-three months, then you follow.

BEA

And my kids, hope you don't forget to send 'em something once in a while. You know how their dad's forgotten all about 'em.



Top: Sequence 10; Bottom: Sequence 11

GREG

Oo, hindi ko makakalimutan yan,
parang mga anak ko na rin yan e.

GAYING (*arriving from outside*)

Ate Bea, Ate Bea – ay, Kuya Greg! Ate
Bea puwede bang bumale sa yo kasi
may sakit yung nanay ko e. Pambili lang
ng gamot.

BEA Magkano?

GAYING Ano, diyos pesos lang.

BEA

Puro ka pera. Ang dami-dami mo nang
advance. Ang dami-dami nang perang
nakukuha sa akin.

*GAYING

Sige na.

*GREG

Sampung piso lang, bigyan mo na!

*BEA

Sige, kunin mo yung pitaka ko.

GREG

Pag nasa Saudi na ako, padadalhan kita,
dollars pa.

BEA (*to Gaying*)

O magkano yan? Magkano'ng natira?

GAYING Setenta y siete.

BEA

O tama. Sige, ibalik mo na
ang pitaka ko. Bumalik ka agad, ha?
Maliligo pa ako e. Maglilinis ako ng
bahay. Itong mga anak ko, ang dudumi
(*sniffs*) – hm, mga amoy araw pa. O,
magpaalam ka sa Kuya Greg mo. Aalis
yan, pupunta yan sa Saudi.

GAYING

Kuya Greg ha, yung Avon ko, ha?

GREG

Oo, kung gusto mo, tatambakan pa kita
ng Avon!

GAYING

O sige Ate Bea, thank you. Babalik ako
kaagad ha.

GREG

Yep, sure, I won't forget 'em, they're
almost like my kids now, right?

GAYING (*arriving from outside*)

Ate Bea, Ate Bea – oh, Kuya Greg!¹⁷
Ate Bea, may I get an advance from you,
cuz my mom's sick? Just to buy some
medicine.

BEA How much?

GAYING Well, just ten pesos, please.

BEA You're always after money.

You've racked up so much advance pay.

You've asked for so much money from
me already.

*GAYING

Please.

*GREG

It's just ten pesos, give it to her!

*BEA

Okay, get my wallet.

GREG

When I get to Saudi, I'll send you
money anyway, in dollars at that!

BEA (*to Gaying*)

Okay, how much is there? How much
is left?

GAYING 77 pesos.

BEA

That's correct. Okay, put back
my wallet where it was. Come back
right away, okay? I still have to take a
shower. I have to clean up around here.
These kids are so filthy (*sniffs*) – hmm,
and they stink, too. Hey, say goodbye to
your Kuya Greg. He's leaving soon, he's
going to Saudi.

GAYING

Kuya Greg, you promised me Avon
soap, didn't you?

GREG

Yeah, if you want, I'll send you tons of
Avon!

GAYING Okay, Ate Bea, thank you. I'll be
back right away.

* simultaneous/overlapping lines

Greg approaches Bea and starts kissing her. She starts up.

BEA

Yung mga bata. (*To her kids*) Mga bata doon muna kayo sa pasilyo. Huwag kayong lalayo, ha?

BEA

The kids. (*To her kids*) Hey, kids, go over to the alley. But don't stray too far, okay?

The kids rush outside and play patty-cake.

SISTERS Juaniyo, Pancho, and Jose Mari / I like coffee, I like tea –

Back in the house, Bea motions to bed where she and Greg neck. Finally Greg gets up and picks up his bags, but Bea holds him back.

BEA Mahal mo ako?

BEA You love me?

GREG Oo. (*Kisses her*)

GREG Yes. (*Kisses her*)

BEA Ipapakuha mo ako?

BEA You'll send for me?

GREG Oo. (*Kisses her again*)

GREG Yes. (*Kisses her again*)

BEA Alam mo ang istorya ng buhay ko?

BEA You know the story of my life?

GREG Oo. (*Kisses her for the last time*)

GREG Yes. (*Kisses her for the last time*)

BEA Mahal mo ako talaga?

BEA You really love me?

GREG Mahal na mahal.

GREG Love you so much.

Greg walks out of the house, passing by some guys at the corner who sing opening bars of Florante's "Pinay." Bea meanwhile takes a bath, squatting on the floor and pouring water from a barrel with a tub.

GUYS (*singing*) Dapat ka bang mangibang-bayan? / Dito ba'y wala kang mapaglagyan? / Tungkol sa bebot, dito'y maraming okay / Dito ang kelot ay kulang / Bakit pa iiwanan ang lupang tinubuan? / Dito ka natutuo ng iyong mga –

GUYS (*singing*) Do you have to leave the country? / Don't you have a proper place here? / When it comes to girls, here so many are okay / Here there aren't enough guys / So why leave our native land? / Here's where you learned every –

Seq. 11: Adel's House. Int.-ext. Night.

Adel steps out of outhouse wrapped in a towel. A neighbor in her congested slum neighborhood consults with her.

*WOMAN (*overheard*)

Ella, yung pinsan ko sa Cebu sumulat sa akin. Aba e akalain mo gusto dito raw

*WOMAN (*overheard*)

Ella, my cousin in Cebu wrote to me. Imagine, she wants to come over and

sa akin tumira. E yung kita ko para sa amin lang kulang na kulang pa –

*ADEL

O, nakabili ka na ba ng Temptra? O sige ito, painumin mo four times a day ha.

MAN (*to another neighbor*)

Eba ano ba, yung mga anak mo nagkalat sa lansangan. Para kang hindi nanay, a!

live with us. But the money I make isn't even enough for us here –

*ADEL

Well, did you get to buy Temptra? Okay then, have the kid take it four times a day.

MAN (*to another neighbor*)

Eba, hey, your kids are all over the street. You're not being a good mother!

Adel finds Manay and Febrero home. Manay has brought a box of gifts – canned goods, pots and pans, dresses for the children.

*MANAY

Ito para sa mga bata, wala akong nabili para kay Ade e.

*ADEL

Hoy Manay, andito ka pala. Ano to?

MANAY

O ayan. Ayan mga gamit, binili ko para sa inyo, Ade. Ito, para sa yo ito o.

ADEL (*holding umbrella*)

Naku, ang cute-cute naman nito!

MANAY (*gives her an ice bucket*)

O ito, magagamit mo yan o. Ganda no?

ADEL

Naku, lalagyan ng ice!

MANAY

Ang dami kong dalang mga kakanin o.

ADEL

Naku may kaldero, may corned beef...

Naku salamat, ha? Sobra-sobra na ata yan.

MANAY

Hindi. Alam mo na naman ang gimmick ko sa buhay – Rosa Rosal.

ADEL

Manay, huwag kang magsawa sa amin, ha? (*Begins to groom herself*)

*MANAY

These are for the kids. I couldn't find anything for Ade.

*ADEL

Hey Manay, good to see you here.

What's this?

MANAY

Here you are. New clothes I bought for you all, Ade. Here, this one's for you.

ADEL (*holding umbrella*)

Oh wow, how cute this is!

MANAY (*gives her an ice bucket*)

And here, you can use this too. Isn't that nice?

ADEL Wow, it's for ice!

MANAY And I brought a lot of food.

ADEL

Hey, there's even corned beef.... Wow, thanks! This is too much.

MANAY

No. You know me and my life gimmick – Rosa Rosal.¹⁸

ADEL

Manay, don't ever get tired of us, okay? (*Begins to groom herself*)

MANAY (*glancing at Febrero*)

No I won't.

* simultaneous/overlapping lines

MANAY (*glancing at Febrero*)

Hindi.

ADEL

Febrero, handa na ang pagkain mo, ha.

FEBRERO (*distracted by Manay*)

Ha?

ADEL

At saka heto yung polong pinalantsa ko kanina. Manay, dito ka na lang kumain, samahan mo si Febrero.

MANAY

Huwag na, may customer ako sa shop mamaya.

ADEL

Hu, manghahala ka lang e. (*Proceeds to dress up for work*)

MANAY Hindi uy! (*Febrero laughs*)

ADEL Pakisarado ang bintana.

ADEL

Febrero, here, your food's ready.

FEBRERO (*distracted by Manay*)

What?

ADEL

And here's your polo shirt that I ironed this morning. Manay, why don't you eat here too? Join Febrero.

MANAY

No more, I'm expecting a customer at the shop.

ADEL

Really. Maybe you just have a pick-up. (*Proceeds to dress up for work*)

MANAY Of course not! (*Febrero laughs*)

ADEL Please close the window.

Manay gets up to provide Adel privacy by shutting the room's window.

MANAY

Ay naku, hindi ako basta-basta namumulot ng kung sino-sino diyan. Alam mo na, peperahan ka lang ng mga hayop na yan. Alam mo na ang mga tao ngayon, puro mga mukhang pera. Doon na lang sa shop, pinalayas ko ang lahat ng mga modista ko ah. Biro mo, ultimo mga butones pinag-iinteres! Inuuwi sa bahay! Kaya ako, pag kukuha ako ng modista, kailangan may NBI clearance. Wala akong panahon. (*Whispers to Febrero*) I love you.

FEBRERO (*whispers back*) I love you.

ADEL

Kailangan maaga ako sa ospital e. May pasyente ako ngayon, bagong opera sa almoranas, ang lakas-lakas nga ng agos ng dugo hanggang ngayon. Sabi ko nga kay Doktor Vicente, baka hindi na almoranas yon, baka kanser na sa puwet!

MANAY

Why, I don't just pick up anyone out there. You know how those bastards just hit you for money. In these times, everyone's just out for money. In fact in my shop, I sent off all my dressmakers. Can you imagine, even the buttons, they were filching. Now I demand an NBI¹⁹ clearance from all applicants. (*Whispers to Febrero*) I love you.

FEBRERO (*whispers back*) I love you.

ADEL

I have to be early at the hospital. A patient just went under the knife for hemorrhoids, and he's been bleeding like anything. In fact I said to Doctor Vicente, that might not have been hemorrhoids, he could have cancer of the asshole!

Everybody laughs.

MANAY (to Febrero, out of Adel's earshot)

O, kailan ka pupunta sa shop?

FEBRERO

Sa makalawa. May meeting kami bukas, e. Tungkol ba doon sa pagbabago ng kulay ng taxi.

MANAY

Ang corny-corny, bakit dilaw? Dapat magenta.

FEBRERO Ano'ng magenta?

MANAY Pink, purple.

MANAY (to Febrero, out of Adel's earshot)

When can you come over to the shop?

FEBRERO

Day after tomorrow. We have a meeting tomorrow. On changing the cab's paint color.

MANAY

It's so corny, why must it be yellow? Should be magenta.

FEBRERO What magenta?

MANAY Pink, purple.

Adel goes to the door to talk to a neighboring woman.

ADEL Aling Viring?

ALING VIRING Oy?

ADEL

Pagkagising ho ng mga bata, pakainin ninyo tapos paliguan nyo ho. Si Boboy ho noong isang gabi nag-alburoto. Siguro ho nainitan.

ALING VIRING Ako'ng bahala.

ADEL (to herself) Si Aling Viring naman, oo. (Addressing Febrero) O ikaw Febrero, kalian ka naman aalis? (Gets red bag from closet)

*FEBRERO

E hihintayin ko lang si Aling Nita. Maliligo pa ako e.

*ADEL (holding her nurse's cap)

Manay, tulungan mo nga ako dito, o.

ADEL Aling Viring?²⁰

ALING VIRING Yes?

ADEL

As soon as the kids get up, feed 'em and bathe 'em, okay? Boboy pulled a tantrum the other night. Maybe cuz it's so hot.

ALING VIRING I'll take care of 'em.

ADEL (to herself) Oh, this Aling Viring. (Addressing Febrero) And you, Febrero, what time are you stepping out? (Gets red bag from closet)

*FEBRERO

I have to wait for Aling Nita. And I still have to take a shower.

*ADEL (holding her nurse's cap)

Manay, can you help me with this please?

Baby cries, Febrero cradles kid.

MANAY (helping Adel with her cap)

Ihahatid na kita, dala ko naman yung kotse ko e.

ADEL Sige.

MANAY (helping Adel with her cap)

I can drop you off, I have my car and driver anyway.

ADEL Okay.

* simultaneous/overlapping lines

Adel waits for Manay to leave but hesitates outside the hospital.

HOSPITAL INTERCOM ANNOUNCEMENT: Paging Doctor Brigada, emergency room please. Doctor Brigada, emergency room please.

Seq. 12: D'Remark Kitchenette. Int.–ext. Night.

Baby goes about her work while jukebox plays Anthony Castelo's "Nang Dahil sa Pag-ibig" all throughout. When she nears pimp he solicits her.

PIMP

Alam mo mas malaki ang kikitain mo
kung papayag kang ireto kita sa mga
Hapon. Kikita ka hanggang seven
hundred, hindi ka pa pagod. Dito pagod
ka, maliit ang kita, barya-barya.

PIMP

You know, we'll both make so much
more money if I set you up with some
Japanese. You can make seven hundred,
easy. And it won't tire you out. Here
you get all used up, for loose change.

Baby wrenches herself free from pimp and complains to Febrero, who's just arriving. Febrero goes to pimp and challenges him while the place's Chinese owner also confronts the man who flirted with his waitress-girlfriend. Their confrontation is interrupted by the fighting of Febrero and the pimp outside.

CHINESE OWNER'S RIVAL

O walang aawat ha! Walang aawat!
Sandali!

CHINESE OWNER'S RIVAL

Okay, nobody steps in! Nobody
meddles! Come on!

Febrero is beaten up by pimp. Baby is visibly disappointed.

Seq. 13: Bambang Street. Ext.

Early evening, Alex and his friends are looking to score some drugs. Kano negotiates with them from outside their car.

KANO

Mogs lang, e.

KANO

I only got Mogs.²¹

ALEX'S FRIEND

Magkano?

ALEX'S FRIEND

How much?

KANO

Kagaya din ng dati.

KANO

The usual.

ALEX'S FRIEND

Ilan ba'ng kukunin natin?

ALEX'S FRIEND

So how many do we get?

ALEX'S FRIEND 2

Tigalawa tayo.

ALEX'S FRIEND 2

Two each.

KANO

O sige. Hintayin nyo na lang ako diyan
sa kanto ha.

KANO

Okay, just wait for me at the corner.

A group of trannies are almost run over by the car of Alex and his gang.



Sequence 13

TRANNIES

Gemma, Gemma, ano ba Gemma – ay!
Ano ba yan? Putang to! Ay anak ka ng
kabayo! Walanghiya!

ANOTHER TRANNIE (*upon seeing Alex
and his friends*)

Ay, mga lalake! Ang guwapo!

TRANNIES

Gemma, Gemma, what the fuck,
Gemma – hey! What are you doing,
you whore?! Sonafabitch! Jesus Christ!

ANOTHER TRANNIE (*upon seeing Alex
and his friends*)

Oh, boys! How good-looking!

Seq. 13a: Trannies' Outdoor cabaret.

Alex and his friends amusedly watch trannies dancing to Lipps, Inc.'s "Funkytown" while waiting for Kano. Their attention is caught by a dwarf trannie in high heels.

ALEX'S FRIEND (*describing the trannies
they just saw*)

Pare hayop ang dila nung isang yon!

ALEX'S FRIEND (*describing the trannies
they just saw*)

Man, dig that tongue!

Seq. 13b: Streets of Sta. Cruz district.

Alex and friends continue talking about the trannies while walking back to car from which they shoo away a white-robed old man leaning on it. Kano uses a child runner to deliver the goods, then joins them in their car.

KANO

O ito, kanino? Two hundred forty!

ALEX'S FRIEND Heto'ng bayad.

KANO (*to Alex*)

O ikaw, hindi ka na ba kumakanta sa
club?

ALEX

Hindi na. Mula nang nagkaroon ng
barilan nagalit ang ermat ko. Ayaw na e.

KANO (*counting payment*)

Twenty, forty... Diyo ko, aabutin ako
ng Miyerkoles sa pagbibilang dito.

ALEX'S FRIENDS

Ayos lang yan. Pare okey na to. Okey
na?

KANO

Okey. O pare diyan niyo na lang ako
sa kanto, ha? (*She alights from their
car then talks to Alex*) Pare, kung sex
trip naman, may barkada akong sauna

KANO

Here, who picks these up? Two
hundred forty!

ALEX'S FRIEND Here's the money.

KANO (*to Alex*)

Hey, don't you sing at the club
anymore?

ALEX

Had to quit. After that shooting
incident. My Mom got so pissed and
scared shitless, made me quit.

KANO (*counting payment*)

Twenty, forty.... My God, it'll take me a
week to count this.

ALEX'S FRIENDS

Should be no problem. Man,
everything's A-okay. Right?

KANO

Okay. Guys, you can drop me off at
that corner. (*She alights from their car
then talks to Alex*) Hey, man, if it's a

attendant sa Sauna Turko, malapit sa Bayside.

ALEX Type!

KANO Pare, bulag. (*Alex and friends laugh at the idea*) Sige pare, ha.

sex trip you want, I have this friend who's an attendant at Sauna Turko, near Bayside.²²

ALEX Type!

KANO She's blind, man. (*Alex and friends laugh at the idea*) Okay, guys, see you.

Seq 14: Virgie's house. Int. Night.

Late night, Virgie is massaging her husband in their bedroom.

VIRGIE Wala pa yung panganay mo, a.

FATHER Hwag mong masyadong higitan yong mga bata. Lalo na si Alex. Lalaki yan e.

VIRGIE Hm!

FATHER Ano'ng mangyayari do'n? Wala!

VIRGIE Maloloka na yata ako, e.

VIRGIE Your eldest isn't home yet.

FATHER You really shouldn't be so strict with the kids. Especially Alex. He's a guy.

VIRGIE Hmmph!

FATHER What can happen to him?

Nothing!

VIRGIE Oh, I'll go crazy.

She rubs her hands with alcohol then takes a valium.

FATHER Tama na yan.

VIRGIE Hm, buti na ito kaysa mag-hysteria pa ko!

FATHER Stop that.

VIRGIE Hmm, this is better than turning hysterical!

Seq. 15: Sauna Turko. Int. Night.

Alex has acquiesced to Kano's inducement. Bea scrubs him vigorously in a tub.

ALEX

May itatanong ako sa yo, huwag kang magagalit.

BEA

Hu, taas mo nga ang kili-kili mo! (*Raises Alex's arms to scrub his underarms*) Pare-pareho kayong mga lalake, iisa lang ang tinatanong ninyo. Mabuti na rito kaysa mamalimos.

ALEX

Nagtataka lang kasi ako dahil sa mata mo.

ALEX

I wanna ask you something. Don't get angry, okay?

BEA

C'mon, show me your armpits! (*Raises Alex's arms to scrub his underarms*) You guys are all alike. You all ask the same thing. This is better for me than having to beg.

ALEX

I was just wondering, since you're sightless.

BEA

Ano ba, magpapa-sensation ka o iinterbyuhin mo ko?

ALEX

Hindi ka ba naaasiwa?

BEA

Ba't ako maaasiwa? Yung iba nga diyan nagmamalinis. Kalkalin mo ang buhay nila ang baho-baho naman. Ako kahit bulag ako, kumikita ako. Diyan nga ako hinahangaan e. Saan ka ba nae-L?

ALEX

Diyan, sa suso.

BEA

Well, what are we gonna do? Do I give you a blowjob²³ or will you just interview me?

ALEX

You don't find it awful?

BEA

Why should I find it awful? I'm no hypocrite like others around who pretend to be so clean. But when you dredge up their lives, they all stink! Me, even if I'm blind, I'm earning good money. That's why I'm admired. Now where's your sexy spot?

ALEX

There, my nipples.

Bea soaps his chest. She then pours water on him and they kiss.

Seq. 15a: Cubicle.

BEA (*Massaging Alex*)

Pero hindi naman ako magtatagal dito, e. Kasi may nanghula sa akin. Balang araw raw makakakita raw ako. At saka pupunta ako ng Saudi. Andoon ang boyfriend ko e... O, tihaya.

BEA (*Massaging Alex*)

But I'm not staying long here. A fortune-teller told me that I'll regain my sight sometime, and that I'll go to Saudi. That's where my boyfriend is.... Okay, turn over.

Alex turns over for frontal massage, then engages Bea in sex.

Seq. 16: Bambang St. Ext. Night.

Kano deals with some junkies in a car.

KANO Pare mahal talaga ngayon, e.

JUNKIE Mandrax lang, kukuha ako ng sampu ngayon.

KANO Hindi nga puwede pare, e. Kuwarenta na lang.

JUNKIE Beinte na lang.

KANO Hindi nga puwede pare, e. (*Notices police car*) Pare parak!

KANO But man, it's really gotten expensive.

JUNKIE It's just Mandrax, I'll get ten now.

KANO I can't give it. It's forty each.

JUNKIE C'mon, twenty.

KANO No way. (*Notices police car*) Hey, cops!

KANO (*whispering, to warn another pusher*) Pare parak.

VOICE OF WOMAN RESIDENT 1

Saan ka ba galing? Gabi na, hindi ka pa umuuwi!

VOICE OF WOMAN RESIDENT 2

Kay Aling Poleng, sa Tondo.

KANO (*whispering, to warn another pusher*) Hey man, cops.

VOICE OF WOMAN RESIDENT 1

Where've you been? It's so late, and you come home only now!

VOICE OF WOMAN RESIDENT 2

I was at *Aling* Poleng, in Tondo.

Seq. 17: Disco. Int. Night.

Alex, Vanessa, Manay, and his friends dance on the crowded floor to Festival's "Don't Cry For Me, Argentina." Manay keeps eyeing Alex, who responds with smiles. When Vanessa notices their flirtation she teases Alex. The couple then take a seat while Manay and friends continue dancing.

MANAY AND FRIENDS All right! More, more, more, more!

VANESSA

Iuwi mo ako ng maaga, ha? Pano baka mag-freak out na naman ang nanay ko. Kanina nagalit, nag-sermon na naman. Pano nabalitaan yung kapatid ko nakakita na ng trabaho, kaya nga lang night shift. Sabi niya, "Anong night shift – night shift? Kapag nagtatrabaho dapat sa umaga, hindi sa gabi, dahil sa gabi, natutulog na."

ALEX

Sabihin mo sa nanay mo nagpupunta na tayo sa buwan!

VANESSA

Sus, ito naman! Ako nga din napasama sa sermon niya kanina. Pinashi-shift ba naman ako ng course, Nutrition daw. Sabi niya hindi daw niya malaman kung ano ang gagawin ko sa, sa Tourism. Sabi ko naman, "Kung magshi-shift ako ng course, magshi-shift na lang ako ng Hotel and Restaurant Management." Sa awa ng Dios, naging berde ang mukha niya!

ALEX Sandali lang, ji-jingle ako.

VANESSA Sige.

VANESSA

Take me home early, okay? Mommy might freak out again. She was pissed off again today, and we got a sermon. Coz my sister found a job, but it's on the night shift. She kept saying, "What night shift – night shift? You work in the daytime, not at night, because at night, you sleep."

ALEX

Why don't you tell your mom that we've been going to the moon?!

VANESSA

Hey, c'mon! I also got it too. Now she wants me to shift course, and take up Nutrition. She said she doesn't know what I'll do with Tourism. So I told her, "If I shift course, I better just go into Hotel and Restaurant Management." Thank God, her face turned green!

ALEX Give me a minute, I gotta pee.

VANESSA Okay.

When gays see Alex go to the rest room, they goad Manay on and cheer when he gets there.

MANAY'S FRIENDS
Manay, go na. Go!

MANAY'S FRIENDS
Manay, go. Go!

In the rest room, Manay pees next to Alex.

MANAY (to Alex)
Magkita tayo mamaya, ha?
ALEX
Kasama ko'ng siyota ko e.... Kung gusto mo, mamaya ihahatid ko muna.
Magkita tayo sa labas ng a las dos.
MANAY Type.

MANAY (to Alex)
Let's meet up later, okay?
ALEX
My girl's with me If it's okay with you, I'll take her home first, and we can meet up by 2 a.m.
MANAY Type.

Seq. 18: Parking lot behind PICC. Ext. Night.

Several vehicles are parked, several voyeurs cruise around. Sounds of couples making out. In Garpas taxicab are Febrero and Baby, necking in the back seat. Radio plays Victor Wood's "Hahabol-habol."

BABY Mahal mo ko?
FEBRERO Oo, mahal na mahal kita.

BABY You love me?
FEBRERO Yeah, love you so much.

They continue necking.

BABY
Hindi mo naman ako ginagalang, e.
FEBRERO
Ginagalang kita. Ikaw lang tong babaeng ginagalang ko e. Kung hindi ba naman kita ginagalang, hahalikan pa ba naman kita?

BABY
But you don't respect me.
FEBRERO
I respect you. You're the only woman I respect. If I didn't respect you, would I be kissing you?

They neck some more.

BABY
Yang dila mo naman e, para kang kumakain ng kuhol e!
FEBRERO
Nandoon ang sarap, e.
BABY
Papakasalan mo ko?

BABY
Hey, your tongue, it's digging too deep!²⁴
FEBRERO
But that's where it tastes so good.
BABY
You'll marry me?

FEBRERO

Oo, pakakasalan kita. Ano bang klaseng lalake'ng akala mo sa kin?

FEBRERO

Yeah, I'll marry you. What kind of guy do you think I am?

Their necking turns into heavy petting. Radio plays Sampaguita's "Laguna." Suddenly a whistle blows and people are discombobulated. After whistle blows twice more, security guard addresses everyone through a megaphone.

GUARD

Hoy, pangkat ng mga malilibog! Bawal dito yang ginagawa ninyo! Magsilayas na kayo dito, private property ito. Magsialis na kayo, binababoy ninyo ang lugar na ito e. O ano ba? Hindi pa ba kayo aalis? Kakasuhan namin kayo! Magsilayas na kayo, puwede ba? (*Vehicles start leaving*) Naghahanap pa yata kayo ng sakit ng ulo e. Wag ninyong babuyin ang lugar na to, private property ito!

GUARD

Hey, all you horny people! You can't do that here! Get out, this is private property! You're making a pigsty of this place. Go on, scoot! Or we'll file cases against all of you! Get out of here right now, okay? (*Vehicles start leaving*) Unless you want trouble. You can't do that here, this is private property!

Seq. 19: Manay's Bedroom. Int. Night.

Manay and Alex, after sex, cuddling and kissing in bed.

MANAY Do you love me?

ALEX Okey lang.

MANAY (*disappointed by Alex's casual answer*)

You don't love me?

ALEX Okey lang, trip lang.

MANAY Pero you don't love me?

ALEX

Love you siyempre.... (*They kiss again*)
Ganito pala no?

MANAY Okey lang, di ba?

ALEX Nung una akala ko mahirap.
Ngayon, okey lang.

MANAY I love you.

ALEX Me also.

MANAY (*takes a deep breath then exhales*)

Sana magtagal tayo. (*Shifts position to cradle Alex*) Ayoko na ng mga

MANAY Do you love me?

ALEX Kinda.

MANAY (*disappointed by Alex's casual answer*)

You don't love me?

ALEX Kinda, good trip.

MANAY But you don't really love me?

ALEX

Of course I love you.... (*They kiss again*)
Didn't think it would be like this.

MANAY It's good, isn't it?

ALEX At first I thought it would be tough. Now, I find it okay.

MANAY I love you.

ALEX Me also.

MANAY (*takes a deep breath then exhales*)

I hope it lasts. (*Shifts position to cradle Alex*) I don't care for flings anymore,

flings, sawang-sawa na ako sa mga flings-flings lang. Pag niloko mo ako, magpapakamatay ako!

ALEX Pano yan, may siyota ako?

MANAY

Kung mga chicks lang okey. Pero pag mga ibang swards, naku, susunugin ko'ng bahay mo! Alam mo naman ako, neurotica saka tensionada. Sa lahat ng hindi ko ma-take, yung nanloloko't nandadaya e. Marami nang masasamang tao sa mundo; huwag na nating dagdagan pa.

ALEX

Sakay lang naman ako ng sakay sa mga trip, e. Kung ano'ng trip mo, trip ko na rin. Ang mga barkada ko nga panay weird e. May barkada akong tomboy. May barkada akong bulag. (*Manay laughs*) Masahista pa sa sauna parlor. Siyanga pala, baka matulungan mo yung barkada kong bulag a.

I'm sick of flings. If it turns out you're just putting me on, I'll kill myself!

ALEX But I have a girlfriend.

MANAY

I don't really mind, if it's just chicks. But if they're other fags, beware, I'll burn your house down! You know me, I'm tense and neurotic. And what I can't take is being made a fool of, and cheated on. Too many bad guys in the world already; let's not add to that number.

ALEX

I just go along for the ride, anyone's trip. Whatever's your trip, it's my trip too. My friends are all kinda weird, after all. One's a tomboy. One's a blind girl. (*Manay laughs*) Who does massage in a sauna parlor. That reminds me, maybe you can help her.

Seq. 20: Sauna Turko. Int. Night.

MANAY (*at door, to doorman*)

May hinahanap ho akong masahista, bulag ho siya. Bea ata ang pangalan.

DOORMAN Ah, si Bea.

MANAY (*at door, to doorman*)

I'm looking for a masseuse, the blind girl. I think her name's Bea.

DOORMAN Oh yes, Bea.

Men come out of a cubicle carrying a man, who's had a heart attack.

MANAY Ay, puta!

MEN Kasi sa libog, kaya inatake. Dahan-dahan!

MANAY Oh, fuck!

MEN Got too horny and excited, had an attack. Carry him carefully!

Manay moves inside lobby then bumps into Kano. "Full Moon Boogie" by Jeff Beck with the Jan Hammer Band plays on.

MANAY (*to Kano*) Excuse me.

KANO Okey lang. (*To man*) Pare ano'ng nangyari diyan?

MANAY (*to Kano*) Excuse me.

KANO That's okay. (*To man*) Hey, man, what happened there?

MAN

Wala, inatake lang sa puso. Wala ito.

MANAY

Nakaka-tense naman dito ang mga happenings!

MAN

Nothing much, just a heart attack. That's all.

MANAY

Oh, what a place. This gets me tense!

Manay and Kano move toward coin-operated Space Invaders cocktail cabinet and sit on opposite sides.

KANO Pare may coins ka?

MANAY Coins?! Ano'ng palagay mo sa akin, alkansiya?

KANO Meron ka bang maliit na piso?

MANAY (*looks in his shirt pocket*)

Meron yata.

KANO (*gets a cigarette and offers Manay a stick*) Gusto mong yosi, heto o, kuha ka.

MANAY Sige; ilan ba'ng kailangan mo?

KANO

Isa lang. Okey ba sa yo ang sounds?

MANAY (*finds a coin and hands it to her*)

Hindi masyado, medyo maingay, too much. (*Kano lights Manay's cigarette*)

Type! Gentleman! Bongga ang gimmick mo!

KANO Hey, man, you have any coins?

MANAY Coins?! What do you take me for, a piggy bank?

KANO You have a small peso?

MANAY (*looks in his shirt pocket*)

I may have.

KANO (*gets a cigarette and offers Manay a stick*) You want a cigarette, here, take one.

MANAY Okay, how many do you need?

KANO

Just one. The sounds okay with you?

MANAY (*finds a coin and hands it to her*)

Not really, it's loud, too much. (*Kano lights Manay's cigarette*) Type!

Gentleman! You got a good gimmick!²⁵

Kano uses the coin to start a game session while Manay smokes his cigarette.

KANO Hinihintay mo si Bea?

MANAY Oo.

KANO Magpapamasahe ka?

MANAY

Diyos ko day, kung magpapamasahe ako, bakit naman sa babae pa? Baka tayo kidlatin!

KANO

Alam mo, nagtataka ako sa mga katulad mo e.

MANAY I beg your pardon!

KANO

Huwag kang maha-hassle, ha? Kasi

KANO You waiting for Bea?

MANAY Yes.

KANO Having a massage?

MANAY

My Lord, if I needed a massage, why would I get a girl? Lightning might strike.

KANO

You know what, I wonder about your kind.

MANAY I beg your pardon!

KANO

Don't get hassled, okay? Don't you find

- hindi ka ba ano? Hindi ka ba.... (*Asks point-blank*) Hindi ba matitigas ang mga lalake?
- MANAY
Loka, yon nga'ng masarap, e.
- KANO (*after a pause*)
Naniniwala ka ba sa true love?
- MANAY Ano?
- KANO True love!
- MANAY Medyo. Oo.
- KANO (*smiling shyly*)
True love ko si Bea e.
- MANAY (*amused by her confession*)
E ikaw, true love ka rin daw ba niya?
- KANO Ewan.
- MANAY Pano yan?
- KANO
Ewan ko nga e. Ang labo. Matagal ko na ngang binobosohan yan, noong bata pa kami sa Olongapo.
- MANAY
Malandi ka talaga! Isnabera! E papano ngayon yan? Ano'ng problema niyo?
- KANO
Ewan ko nga! Hindi naman bread-tripper si Bea. Siguro hindi lang siya talaga mahilig sa pars. Bigay-todo na nga ako sa kanya, e hindi ko pa rin alam kung ano'ng gusto niya! Ikaw?
- MANAY Ako? Ano? Ano pa, di bakla!
- KANO
Alam ko. Ang ibig kong sabihin, kung sino ang true love mo!
- MANAY Marami....
- KANO Ang pinaka-true true love mo!
- MANAY
Meron akong estudyante, meron akong ... ano ba naman ito, *True Confessions* 'day, di ko ma-take! Anyway, meron akong isang estudyante. Okey naman. Sweet din.
- KANO True love ka naman niya?
- it.... (*Asks point-blank*) Don't you find guys' bodies too hard?
- MANAY
You fool, that's what's pleasurable.
- KANO (*after a pause*)
You believe in true love?
- MANAY What?
- KANO True love!
- MANAY In a way. Yes.
- KANO (*smiling shyly*)
Bea's my true love, you know.
- MANAY (*amused by her confession*)
And are you her true love, too?
- KANO Dunno.
- MANAY So how's that?
- KANO
Well, I dunno. It's complicated. You know, I used to take a peep at her in the shower, way back when we were still kids in Olongapo.²⁶
- MANAY
You horny girl! So how's it now? You're having problems with her?
- KANO
I really don't know! Bea's no bread-tripper. Maybe she just doesn't get it on with my kind. I give her everything, but I still don't know what she wants. And you?
- MANAY Me? What? What else, I'm gay!
- KANO
I know. I mean who's your true love!?
- MANAY So many....
- KANO Your one true love!?
- MANAY
There's a student, there's a ... hey, what is this, *True Confessions* girl,²⁷ what the hell? But I do have one who's a student. He's okay. Quite sweet too.
- KANO But are you his true love?

MANAY

Tigilan mo nga ako ng mga true love – true love manay, hindi na uso yan! Diyos ko, 'day, hindi ko ma-take ito. Alam mo yan, ilusyones lang yan! Ang say nila kapag natrue-true love daw, gumaganda ang buhay. Pero ako, pag nai-in love ako, nagkakaputa-puta!

MANAY

Will you cut that out? True love – true love.... Hey, girl, that went out a long time ago! Omigod, I can't take this. You know what, those are simply illusions! They say when you find your true love, life becomes so beautiful. But with me, every time I fall in love, my life gets ruined!

Seq. 21: Misericordia. Ext. Night.

Late night. Manay, Bea, and Gaying pray before street altar on Misericordia. A prostitute joints them momentarily then leaves. A doddering old woman genuflects before the altar. Presently they leave.

MANAY

O, dahan-dahan at may kanal! Hay naku, maloloka ako! Bakit? Ewan. (*Giggles*) Funny no? I make my own questions, and I answer them myself. (*Giggles again*) Ikaw, gaano ka nang katagal na bulag?

BEA Mula nang pagkabata.

MANAY Really? Paano nangyari yon?

BEA

Magtatatlong taon ako noon, bigla na lang lumabo nang lumabo ang aking paningin hanggang magdilim. Nasa Olongapo pa ako noon.

MANAY

Ay naku, you don't realize how lucky you are! Really, napakasuwerte mo! I mean – that is the tragedy of my life: lahat nakikita ko! Maski hindi ko dapat makita, nakikita ko. Maski wala namang dapat makita, nakikita ko pa rin. Loka!

BEA

E baka yung kadalasang nakikita mo, imahinasyon mo na lamang.

MANAY

Say mo, true rin! Philosophical! Actually ang ibig kong sabihin, lahat

MANAY

Hey, careful, there's a canal! Oh wow, I'll go crazy! Why? I don't know. (*Giggles*) Funny, isn't it? I make my own questions, and I answer them myself. (*Giggles again*) And you, how long have you been blind?

BEA Since early childhood.

MANAY Really? How did it happen?

BEA

I was three years old when my eyesight went fainter and fainter until everything turned dark. We were still in Olongapo then.

MANAY

Well, you don't realize how lucky you are! Really, you've been very lucky! I mean – that is the tragedy of my life: I see everything! Even what I shouldn't see, I see! Even when there's nothing to see, I still see. Crazy!

BEA

Maybe what you're seeing is just in your imagination.

MANAY

You don't say, how true that is, too! How philosophical! Actually, what I



Sequence 21

ng mga tao sa mundo luko-luko! Hindi ba? Yang mga mukhang inihaharap sa atin, hindi naman yon ang tunay nilang mukha e, di ba? Maraming mukha yang mga tao: may mukhang pampamilya, may mukhang pambarkada, pang-asawa, pang-girlfriend, pang-swardfriend, et cetera, et cetera, et cetera, hindi ba? Iba yan ng iba, di ba? Patong-patong! Tulad ko: when my boyfriend tells me “I love you,” anong mukha yon? If I know, mukhang pang-echeng ng datung, di ba?

BEA

E bakit ka naman maaawa sa sarili mo? Kahit luko-luko ang lahat ng tao, umiikot naman ang mundo. Lahat ng kabutihang ginagawa natin bumabalik din naman sa atin balang araw, hindi ba?

MANAY Hm kyeme, Reyna ng mga Martir Part Two.

BEA

Basta ako, makikita ko lang yung dapat kong makita. Yung iba, yung hindi ko nakikita, hindi bale na lang.

MANAY

Makikita? E ano ang makikita mo, e bulag ka? Diyos ko 'day, this is the most useless conversation I've had in my whole life! (*They arrive in front of Bea's house*) Oy, loka, meron nga pala akong kaibigang nurse. Sasamahan kita, baka matulungan ka. I'm sure madami yong kaibigang specialists or so I think. Anyway, I've done my good deed for the day like a good girl scout. O siya. (*Leaves*)

BEA Sunduin mo na lang ako, ha?

MANAY O sige.

GAYING O dahan-dahan, may kanal!

BEA Alam ko.

mean is that everyone on earth is crazy! Isn't that right? The faces we see are not the real faces, isn't that right? People have multiple faces: there's the face for one's family, there's the face for one's gang, for the wife, for the girlfriend, for the gay friend, et cetera, et cetera, et cetera, isn't that right? The faces keep changing, don't they? Layers of them! Like me: when my boyfriend tells me “I love you,” what face is that? If I know, it's a face that seeks money,²⁸ right?

BEA

But why feel sorry for yourself? Even if everyone's crazy, the world keeps turning. All the good we do comes back to us someday, don't they?

MANAY

Hmm, is that so?²⁹ Queen of the Martyrs, Part Two.

BEA

As for me, I only see what I must see. What I don't see doesn't matter.

MANAY

What you see? Well, what *can* you see, when you're blind? My God, girl, this is the most useless conversation I've had in my whole life! (*They arrive in front of Bea's house*) Hey, little girl, by the way, I have a friend who's a nurse. I'll take you to her, maybe she can help you. I'm sure she knows many eye specialists or so I think. Anyway, I've done my good deed for the day like a good girl scout. Okay, bye. (*Leaves*)

BEA

Just pick me up when you have the time, okay?

MANAY Okay.

GAYING Watch it, a canal!

BEA I know.

Seq. 22: Ospital ng Maynila. Ext.-int. Night.

As Manay, Bea, and Gaying walk toward the hospital, Bea is accosted by shawled female psychic.

PSYCHIC

Hoy alam mo ikaw, noong eighteenth century, ang kikay-kikay mo! May isang pintor, in love na in love sa iyo, nagnakaw para sa iyo, naputulan ng kamay! Kaya hanggang ngayon nagbabayad ka e. Ang lakas-lakas ng psychic powers mo hija, dapat ma-develop mo yan! At magdadasal ka, ha? Kawawa ka naman, ang bigat ng pinagbabayad mo. Kaya hanggang ngayon hindi mo pa nakikita ang tatay mo, e. *(To Manay)* Ikaw?... Bakla! *(She leaves)*

MANAY

Huwag pansinin, uso ngayon yan sa Maynila – yang mga luka-luka! Tayo na nga. ... dahan-dahan at may bangketa.

PSYCHIC

Hey, you know what, in the eighteenth century, you were such a flirt! A painter was so in love with you, even stole for you, and had his hands cut off! That's why you're still paying for it. You have such strong psychic powers, girl, you should develop them. And keep praying. Poor you, you're paying for so much in your past. That's why you still haven't seen your father. *(To Manay)* And you?... You're a faggot! *(She leaves)*

MANAY

Pay no mind, it's the fashion here in Manila – to be off one's rocker. Let's go on ... careful, there's a sidewalk.

They come across a crowd ogling the shooting of a movie in the hospital driveway.

BEA Bakit ba, ano ba'ng meron diyan?

MANAY May shooting.

BEA Sino'ng artista?

GAYING

Ayun si Al Tantay saka si ano o, si Marissa o. Al! Al!

CREW

Let's go! Tabi kayo riyan, tabi, tabi! Pakiusap lang po, huwag pong maingay! Marissa, ready? Sandali, sandali.

BEA What's going on?

MANAY They're shooting a movie.

BEA Who's the star?

GAYING

There's Al Tantay, and there's ... oh, it's Marissa! Al! Al!

CREW

Let's go! Keep aside, to the side! Quiet, please! Marissa, ready? Wait, wait.

A make-up artist is pouring fake blood on Al Tantay's chest; Marissa Delgado, in nurse's costume, checks her reflection in a compact mirror.

MANAY Tara, baka makaalis na si Adelina. Paraan, paraan. Paraan.

MANAY Let's go, we might not catch Adelina. Let us through, let us through.

POLICE Tabi na kayo riyan. (*To Manay and his companions*) O kayo, saan kayo pupunta?

MANAY Aalis na!

POLICE (*to other onlookers*)

O kayo diyan, tabi kayo riyan.

POLICE Keep to the side. (*To Manay and his companions*) Hey, you, where do you think you're going?

MANAY We're just going!

POLICE (*to other onlookers*)

Okay, you there, keep to the side.

At the hospital's information section the nurses are looking over some clothes that their colleague is selling.

MANAY Good evening miss. A Miss, sandali lang.

NURSE (*with an Ilonggo accent*)

Good evening.

MANAY Baka puwede ninyo akong matulungan. I'm looking for ano, Adelina Macapinlac.

NURSE Sino yon?

MANAY Nurse siya dito, dito siya nagtatrabaho.

NURSE Wala, walang nurse dito na ganoong pangalan.

MANAY Inihahatid ko ho siya dito gabi-gabi. Six-to-twelve yata ang shift niya, evening shift.

NURSE Wala, sinasabi ko – alam kong lahat ng nurse dito't saka walang Adelina Macapinlac dito.

MANAY You must be making a mistake. Puwede bang paki-check niyo lang?

NURSE Wala, sinasabi kong wala e.

MANAY Puwede bang paki-check niyo lang sa logbook, kasi I'm sure she works here, ako'ng naghahatid sa kanya e. (*To another nurse*) A miss, puwede ba?

NURSE Sinasabi ko wala, e. O tingnan mo, o.

NURSE 2 Ano ba yan?

NURSE (*reading names in her logbook*) Magallanes, Mesa.

MANAY Adelina Macapinlac ba, kilala nyo?

NURSE Adelina Macapinlac daw, sinasabi kong wala e.

MANAY Good evening, Miss. Uhh, Miss, a moment, please.

NURSE (*with an Ilonggo³⁰ accent*)

Good evening.

MANAY Can you help us, please? I'm looking for, uhh, Adelina Macapinlac.

NURSE Who's she?

MANAY A nurse here, she works here.

NURSE No nurse here by that name.

MANAY I drop her off here every night. I think her shift's from six to twelve, the evening shift.

NURSE No one here by that name, I'm telling you. I know all the nurses here, and there's no Adelina Macapinlac here. No one.

MANAY You must be making a mistake. Can you just check it out please?

NURSE I'm telling you, no one!

MANAY Could you please check the logbook, because I'm sure she works here, I'm the one who drops her off here. (*To another nurse*) Miss, please?

NURSE I'm telling you, no one. Go ahead and look.

NURSE 2 What is it?

NURSE (*reading names in her logbook*) Magallanes, Mesa.

MANAY Would you know Adelina Macapinlac?

NURSE She insists there's an Adelina Macapinlac working here, I'm telling her, none!

NURSE 2 We know all the nurses here, but we don't know the person you're looking for.



Sequence 22

NURSE 2 Kilala namin ang lahat ng nurse dito, pero yon lang ang hindi namin kilala.

NURSE Wala o, tingnan mo.

MANAY Kung wala sa evening shift, baka naman nalipat na sa morning or –

NURSE Wala, dahil alam ko'ng lahat ng shift dito! Sinasabi kong wala, no, alam mo ba ang kulit-kulit mo? Sinasabi kong walang nurse ditong Adelina Macapinlac! Nandiyan na nga, e: Mesa, Milan, wala nga. Sinasabi ko nga sa yo ang kulit-kulit mo, e!

MANAY Look, I'm sure she works here, I mean, ano, I wouldn't come here kung hindi ako siguradong nandito siya. Because I need to see her, because yung kaibigan kong bulag, she needs ano, she needs a specialist.

MANAY Puwede ba, huwag mo akong tarayan, huwag mo akong tawagang makulit? Kung ayaw mo akong tulungan, get somebody else who could help me!

NURSE Ginambilan kita gaw, wara ngani dire gaw Adelina Macapinlac! Nganga sagad dire kasi disini man! Bwisit nga agi, ay kasi kasabad ay, magapakita ka gaaway kaw?

NURSE No one, check out the logbook yourself, here.

MANAY If she's not on the evening shift, maybe she works in the morning now –

NURSE No one, cuz I know everyone in every shift here! I'm telling you! So why do you insist? I'm telling you there's no nurse here named Adelina Macapinlac! Here's the list: Mesa, Milan! I'm telling you, but you still keep insisting! You're such a busybody!

MANAY Look, I'm sure she works here, I mean, what, I wouldn't come here if I wasn't sure she's here. Because I need to see her, because my friend who's blind, she needs a specialist. Will you just please look in your files for me, because I'm sure her name's there!

MANAY Hey, don't you raise your voice at me! And don't you call me a busybody! If you don't want to help, get somebody else who could help me!

NURSE Ginambilan kita gaw, wara ngani dire gaw Adelina Macapinlac! Nganga sagad dire kasi disini man! Bwisit nga agi, ay kasi kasabad ay, magapakita ka gaaway kaw?³¹

Seq. 23: Adel's sugar daddy's house. Int. Night.

Adel and her sugar daddy are fighting.

ADEL

Ano pa'ng gusto mo sa akin, walanghiya ka! Ano pa'ng hahanapin mo? Ano pa talagang hindi ko nagagawa sa yo? Ano pa'ng serbisyong hindi ko nagagawa sa yo? At may reklamo ka pa! Pagbubuhatan mo pa ako ng kamay! Pasang-pasa na ang katawan ko sa katatrabaho, pagdating ko dito

ADEL

What else do you want from me, you bastard!? What else are you looking for? Is there anything I haven't done for you? What sort of service haven't I done for you? And you're still griping! And you still lay a hand on me! My body's already so beat up from work,



Sequence 23

bubuwisitín mo pa ang buhay ko?
Leche ka, kung ayaw mo, magpahinog
ka!

*MAN

Pag umalis ka dito, babasagin ko'ng
mukha mo! Babasagin ko.... Wala
kang utang na loob! Ganoon ha? Wala
kang utang na loob! Oo hindi mo ako
kailangan! Kaya pala kung kani-kanino
kumakabit ka, walanghiya ka!

*ADEL

Sige, sige! Pumunta lang ako dito
para mabuhay, dahil namamatay na
ako ng gutom sa probinsiya. Maski
anong klaseng trabaho pinasok ko na
basta mabuhay lang ako! Wala akong
inaasahan basta pera. Sige, sige! Hindi
kita kailangan. Hindi kita kailangan!

and when I get here you still give a
rough time? Fuck you, you get a life!

*MAN

Try leaving, and I'll break your face!
I'll break.... You ingrate! You have no
fucking gratitude! Sure, you don't need
me! That's why you shack up with
everyone, you fucking whore!

*ADEL

Go ahead! Go ahead! I only came here
to have a life, or else I starve to death in
the province. Whatever work there was,
I took it, just so I have a life. I didn't
rely on anyone for money. Go ahead, go
ahead! I don't need you! I don't need
you!

Adel picks up a knife from the dining table.

ADEL

Sige, lumapit ka. Subukan mong
lumapit, sige lumapit ka!

ADEL

Go ahead, try getting any closer. Try it,
come on, try it!

Seq. 24: Luneta. Ext. Night.

Cultists with woman psychic form a prayer circle on the grass. Gay wearing black costume and boots whirls around to Lipps, Inc.'s "Funkytown." Manay scolds Febrero while gay friends talk among themselves.

SISTER MARY Poong Liwanag.
GROUP Poong Liwanag.
SISTER MARY Hugasan mo ang aming
katauhan.
GROUP Hugasan mo ang aming
katauhan.
SISTER MARY Poong Liwanag.
GROUP Poong Liwanag.
SISTER MARY Poong Liwanag.
GROUP Poong Liwanag.
SISTER MARY Pusong mapayapa.
GROUP Pusong mapayapa.

SISTER MARY O Lord of Light.
GROUP O Lord of Light.
SISTER MARY Cleanse our beings.
GROUP Cleanse our beings.
SISTER MARY O Lord of Light.
GROUP O Lord of Light.
SISTER MARY O Lord of Light.
GROUP O Lord of Light.
SISTER MARY Heart of peace.
GROUP Heart of peace.

* simultaneous/overlapping lines



Sequence 24

MANAY (to Febrero)

Niloloko ka, niloloko – saan ba nanggaling ang babaeng yan? Akala mo kung sinong tweetie-tweetums ha, daig pa ang pagkabirhen ng Boots Anson-Roa! E kamustahin mo naman ang mga arte, ha: “Ah, ah, naku Manay, thank you, ha. Alam mo Manay, mahal na mahal ko si Febrero e.” Tapos – naku huwag mong ipapakita sa kin yang babaeng yan, talagang sasagasaan ko siya! (*Distracted by a handsome passerby*) Ay!

GAY (to Manay's other friends, talking about Manay)

Eto naman si Marichu, ayaw namang magpapigil. Hindi lang kaharap si Febrero kung ano-ano na ang pinagsasabi. Kesyo “He doesn't love me anymore, he doesn't need me. Ginagamit lang niya ako –” (*Distracted by a male stranger*) Ang ganda ng legs!

GAY 2 Yan ang legs!

GAY Pero pag kaharap....

GAY 3 Siyempre dead na dead. Love Story Part Two.

GAY 2 Bakit ikaw, may kilala kang baklang hindi neurotic?

MANAY (to Febrero)

Hoy, hindi ako nagmamalinis ha. Sa lahat ng ayoko sa tao, yung nagsisinungaling o nanloloko. Aba'y pag nahuli mo nang nagsinungaling sa yo, kalimutan mo na! Ano ka, loka? Ano bang klaseng babae yang kabit mo, ha? Saang impiyerno mo bang napulot yang putang demonyitang yan?

MANAY (to Febrero)

She dares put one over us, she dares! Where the hell did that woman come from? You'd think she's some tweetie-tweetums, acts more virginal than Boots Anson-Roa.³² Oh, how she puts on the act: “Ahh, ahh, oh, Manay, thank you. You know, Manay, I love Febrero so much.” And then – I tell you, don't ever let her near me, or I'll have her run over! (*Distracted by a handsome passerby*) Ayy!

GAY (to Manay's other friends, talking about Manay)

And this Marichu, she can't be held back. Just cuz Febrero isn't here, the things she says. Listen to her. “He doesn't love me anymore, he doesn't need me. He just uses me –” (*Distracted by a male stranger*) Wow, lovely legs!

GAY 2 Now those are legs!

GAY But when he's around....

GAY 3 Of course she's head over heels. Love Story Part Two.

GAY 2 Why, you know any faggot who isn't neurotic?

MANAY (to Febrero)

Hey, I'm not saying I'm that clean. But if there's anything I despise, it's a liar or someone who takes me for a fool. Why, if you catch someone lying to you, forget it! What are you otherwise, crazy? What kind of woman is that mistress of yours? From what side of hell did you pick up that demon whore?

Krip Yuson, poet, recites to no one and everyone, attracting two tots; costumed gay whirls by him as he speaks.

KRIP YUSON

There is no city but this city / This is the landscape of your life / Wherever you turn,
black / Ruins of your loves come into view / You wish for other harbors and other
places / But only an echo of the city / The selfsame city / Shimmers in the hearing
glass / There is no city but this city....

SISTER MARY Poong Liwanag.

GROUP Poong Liwanag.

SISTER MARY Punuin mo kami ng
makahulugang init.GROUP Punuin mo kami ng
makahulugang init.

SISTER MARY Poong Liwanag.

GROUP Poong Liwanag.

FEBRERO (*to Manay*)

Baka nagkamali lang yung receptionist.

MANAY

Puwede ba? Oy Febrero, walang
Adelina Macapinlac sa putang ospital
na yan ha. Tinarayan ko'ng lahat ng
malalanding nurses doon. Tinilian
ko! Kinalkal ko lahat ng mga official
files doon, wala! Para akong luko-
luko.... (*Corrects himself*) Luka-luka!...
Talagang sa panahong ito, wala kang
mapagkakatiwalaan.

SISTER MARY O Lord of Light.

GROUP O Lord of Light.

SISTER MARY Fill us with meaningful
warmth.GROUP Fill us with meaningful
warmth.

SISTER MARY O Lord of Light.

GROUP O Lord of Light.

FEBRERO (*to Manay*)

Maybe the receptionist just made a
mistake.

MANAY

The hell she did. Hey, Febrero, there is
no Adelina Macapinlac in that fucking
hospital. I already bitched at all the
fucking nurses there. I screamed at
them! I went through all the official
files, nada, zilch! I was like some crazy
bastard.... (*Corrects himself*) Some
crazy bitch!... I tell you, in this day and
age, there's no one you can trust!

Seq. 25: Ade's house. Int. Night.

Febrero watches from his bed as Ade kisses him and then strips.

FEBRERO Saan ka galing?

ADEL Sa ospital, saan pa?

FEBRERO Where'd you come from?

ADEL The hospital, where else?

*Incredulous, Febrero turns away. She starts making love to him but he responds coldly. She
embraces him by his neck, from which a scapular dangles.*

ADEL

Bakit? Ha? Febrero bakit? Ano'ng nangyayari sa iyo? Bakit?... (*Suspects something is seriously wrong*) Febrero, mahal kita. Kahit ano'ng mangyari, huwag mo akong iwan. Huwag mo akong pabayaang....

ADEL

Why? Huh? Febrero, what's wrong? What's wrong with you? Bakit?... (*Suspects something is seriously wrong*) Febrero, I love you. Whatever happens, don't leave me. Don't ever let me go....

Febrero softens up and responds to her entreaties.

Seq. 26: Virgie's house. Int.-ext. Night.

Having taken another tranquilizer, Virgie stops by the hallway, fingering her keys, unable to look up at a religious statue gazing down at her. Instead she goes straight out to her lawn and stands by the fence looking out at the rest of the city. Her husband, seeing her, shakes his head and goes to her. She embraces him tearfully.

VIRGIE Sayang na sayang. Si Alex, nung ipinanganak ko yan, hindi ako makapaniwala. Hindi ako makapaniwala!

VIRGIE Such a pity. That Alex, when I gave birth to him, I couldn't believe it. I just couldn't believe it!

Seq. 27: Bambang St. open canal. Ext. Night.

Amid a dilapidated movie-advertising vehicle and empty market stalls, Bea and Gayng cross an open canal (estero). Gayng sees Kano in the distance and calls out to her.

GAYING Kano! Kano! Kano!... Kano!
Kano sees them and runs to embrace Bea.

KANO My idol!

BEA (*rejecting her*) Heh! Galit ako sa iyo!
Galit ako sa mundo. (*Begins sobbing*)

GAYING Kanina pa yan.

BEA Galit ako sa inyong lahat!

KANO Ano na ba to?

BEA Ano ba to, ano ba to....

GAYING Niloloko raw kasi siya ng mga tao. Kasi yung kaibigan niyang bakla, dinala siya sa ospital para patingnan yung mata niya. Tapos hindi naman pala totoo yung nurse na doon nagtatrabaho. Hm, peke pala o.

BEA (*rejecting her*) Bah! I'm pissed at you!
I'm pissed at the world. (*Begins sobbing*)

GAYING She's been like that.

BEA I'm pissed at you all!

KANO Why, what's wrong?

BEA Why, what's wrong? Why, what's wrong?....

GAYING She says she's being had by everyone. Cuz that gay friend of hers took her to this hospital, so she could have her eyes checked. But then that nurse who was supposed to be there

- KANO Tama na yang drama mo, halika na. Tama na, halika na. (*Takes Bea by the waist*) Halika na, Gaying.
- BEA Hindi bale, aalis naman ako e. Pupunta na ako ng Saudi.
- KANO Oy naalala mo noong nandoon pa tayo sa Olongapo? Ang baho-baho mo pa noon, hindi ka kasi naliligo e.
- BEA Hu, mas mabaho ka naman.
- turns not to be working there at all. She was a total fake.
- KANO Okay, okay, cut the drama. Let's go. (*Takes Bea by the waist*) Let's go, Gaying.
- BEA Never mind, I'm leaving anyway. I'm going to Saudi.
- KANO Hey, you remember when we were still in Olongapo? Boy, did you stink then, cuz you never had a bath.
- BEA What are you talking about, you were the stinker.

Kano takes out a bottle of cough syrup, takes a swig and offers some to Bea.

- KANO Oy uminom ka muna. Naalala mo nagtitinda ka pa ng mga sweepstakes sa mga Amerikano? Paingles-ingles ka pa noon e.
- BEA (*returns bottle to Kano*) O.
- KANO "Hey Joe, wanna try your luck Joe?" Oow!
- BEA (*starting to lighten up*) E ikaw naman, tindera ng PX goods kuno! Saan ka, binubugaw mo yung mga babae doon pag hindi mo makuha!
- KANO O tarantado!... Ikaw ang idol ko, e.
- BEA Hu, na-bust ka lang sa 'Gapo kaya ka andito ngayon, e.
- KANO O hindi pa ako naba-bust ha!
- BEA Hu, alam ko yata.
- KANO Kaya ako nandito sinundan kita.
- KANO Here, drink up. You remember when we were still selling sweepstakes tickets to the Americans? And you kept trying out your English?
- BEA (*returns bottle to Kano*) Here.
- KANO "Hey Joe, wanna try your luck Joe?" Oow!
- BEA (*starting to lighten up*) And what about you, pretending to be a seller of PX goods! When what you were really up to was pimping for all the girls you couldn't get!
- KANO Crazy!... That's cuz you were my idol.
- BEA Hah, you just got busted in 'Gapo, that's why you landed here.
- KANO Hey, I've never been busted!
- BEA Hah, I know it too.
- KANO Reason I'm here is cuz I followed you.

Kano gives cough syrup bottle to Bea, who takes more swigs from it.

- BEA Sinundan.... Na-bust ka e.
- KANO O, o, o tama na yan. Ginagawa mo naman itong softdrinks e. May tama ka na no?
- BEA Oo. (*Laughs more openly*)
- BEA Followed me.... You got busted.
- KANO Okay, okay, that's enough. It ain't soft drinks. You're already on a high, right?
- BEA Yeah. (*Laughs more openly*)



Top: Sequence 27; Bottom: Sequence 28

Kano leads Bea into a pushcart, beside a garbage dump.

KANO

O pahinga ka muna dito, halika.

BEA

Ano ba ito?

KANO

Kariton. Dito muna tayo.

BEA (*now high, in a laughing fit*)

Ang baho naman dito!

KANO (*laughing with her*)

E papano basura yan e! Pagtiyagaan mo na yang amoy. E kasing baho mo naman yan dati e!

BEA

Hindi oy.... Sarap! (*Kano starts caressing her face, then her arms*) Kano ha, ayoko niyan.... Kano ha! (*Kano mashes Bea's breasts*) Ang hilig mo naman diyan, e.

KANO

E andiyan ang rhapsody, e.

KANO

Okay, c'mon, you can rest here first.

BEA

What is this?

KANO

A pushcart. We can stay here first.

BEA (*now high, in a laughing fit*)

It stinks in here!

KANO (*laughing with her*)

How can it not stink, when it's trash?! You can take it, you used to stink like that.

BEA

Of course not.... Feels good! (*Kano starts caressing her face, then her arms*) Hey, Kano, I don't like that.... Hey, Kano! (*Kano mashes Bea's breasts*) You always want to do that.

KANO

Cuz that's where the rhapsody is.³³

As Kano starts kissing Bea, Gayng moves away, giggling, and hooks a bra from a clothesline.

Seq. 28: Street accident. Ext. Night.

Febrero and Baby are caught in a traffic jam caused by a vehicular accident. From the car men lift bloodied victims.

BABY

Febrero halika sandali –

FEBRERO (*distracted by accident*)

Oy!

BABY – mag-usap tayo.

FEBRERO

May aksidente a! (*Gets out of the cab for a closer look*)

BABY (*follows him*)

May importante akong sasabihin sa iyo!

FEBRERO

Ilan kaya ang namatay? Pisang-pisa a!

BABY

Febrero, listen –

FEBRERO (*distracted by accident*)

Oh no!

BABY – let's talk.

FEBRERO

An accident! (*Gets out of the cab for a closer look*)

BABY (*follows him*)

I have something important to tell you!

FEBRERO

I wonder how many died? What a wreck!

BABY Febrero –
 FEBRERO Ano ba!
 BABY Buntis ako.
 FEBRERO (*taken aback by the news*)
 Ano? Hindi ka ba nag-iingat?
 BABY (*surprised by his response*)
 Ha?
 FEBRERO Hindi ka ba umiinom ng pills
 mo?!
 BABY Hindi.
 FEBRERO Napakagaga mo naman pala e.
 Hindi ka naman pala umiinom ng pills
 mo e. E pano ngayon yan?
 BABY E di pakasal na lang tayo.

More victims are hauled out of the wreck.

FEBRERO
 Puro kamalasan ang buhay na to! Bakit
 ba napakatanga mo? Ano'ng ipalalamon
 ko sa yo? Intindihin mo naman ako!
 Ilan beses na natin napag-usapan yan?
 Lalaki ako! Hindi kita pakakasalan
 tapos pababayaan lang!... Ang gusto
 ko sana maghintay-hintay, upang
 maka-ipon-ipon. Kung bakit ba naman
 napakagaga mo e!
 BABY (*in tears*)
 Kasi, mahal na mahal kita, e.

BABY Febrero –
 FEBRERO What is it?
 BABY I'm pregnant.
 FEBRERO (*taken aback by the news*)
 What? You haven't been safe?
 BABY (*surprised by his response*)
 What?
 FEBRERO You haven't been taking pills?!
 BABY No.
 FEBRERO How stupid. You haven't been
 taking your pills! So what now?
 BABY We should get married.

FEBRERO
 What a bummer! Why have you been
 so stupid? What will I feed you? You
 couldn't care less about me, could you!?
 How many times have we discussed
 it? I'm a guy! I can't just marry you and
 then not care for you!... I told you to
 wait, until I manage some savings. And
 what do you do but get stupid.
 BABY (*in tears*)
 It's because I love you so much.

Seq. 29: Virgie's house. Int. Night.

It is raining when Virgie undertakes a house cleaning. She is typically meticulous about the activity. When cleaning Alex's table she drops a box and finds sticks of pot inside as well as other drugs. Then she and her husband take turns beating up Alex, hitting him with drawers and boxes, throwing plates at him, as his younger siblings cry.

*VIRGIE
 Walanghiya ka! Babasagin ko'ng mukha
 mo! Papatayin kita! Papatayin kita!
 Daddy pabayaan mo ako. Walanghiya
 ka! Walanghiya ka! Papatayin kita!
 Papatayin kita! Puro sakit ng ulo'ng

*VIRGIE
 You bastard! Let me at you! I'll kill
 you! I'll kill you! Daddy, let me at him!
 Let me be! You bastard! I'll kill you!
 I'll kill you! You give me nothing but
 heartache! I'll kill you! (Alex shouts

binibigay mo! Papatayin kita! (Alex shouts “Mommy!”) Daddy patayin mo’ng batang yan! Hindi ka na ba titino? Ha?!

*FATHER

Pabayin mo yan! Pabayaang mo sa akin ang batang yan! Makakatikim sa akin yan, ako ang gugulpi diyan! Tatakbo ka pa, ha. Tangina mo, sinabi ko na sa iyong huwag kang magda-drugs! Puro ka kalokohan, wala kang nalalaman. Saan ka pupunta? Papatayin ka namin talaga, walanghiya ka! Ako’ng papatay diyan! Ilang beses ko nang sinabi ko na sa iyong huwag kang magda-drugs, huwag kang magda-drugs! Habulin niyo yan!

“Mommy!”) Daddy, kill that bastard! You’ll never learn, you goddamn bastard!

*FATHER

Let him be! Leave that goddamned boy to me! He’ll get it from me! I’ll beat him to a pulp! You’re gonna run away? You motherfucker, I told you never to do drugs! You’re full of shit! You don’t know anything, do you!? Where do you think you’re going? We’ll kill you, you fucker! I’ll kill him! I told you never to do drugs! Never ever do drugs! Go after him, get him! Get him!

They chase Alex into his bedroom where, tearful and bloody, he later sneaks away from his house into the rain.

Seq. 30: D’Remark Kitchenette. Int.–ext. Night.

It is raining. The restaurant is almost empty of customers. Pimp approaches Baby, who is seated by herself, waiting for Febrero. Imelda Papin’s “Taksil” plays on jukebox.

PIMP

Kawawang Baby, naghihintay na naman. Alam mo, may matagal na akong gustong sabihin sa yo, hindi ko lang masabi-sabi dahil baka masaktan ka: naghihintay ka sa wala, e. Yung taxi driver mo may asawa –

PIMP

Poor Baby, waiting for nothing again. You know, I’ve wanted to tell you something for the longest time, I couldn’t do it cuz it might hurt you: you’re waiting for nothing. Your taxi driver has a wife –

They are interrupted by the commotion of the Chinese owner expelling his waitress-girlfriend.

CHINESE

Layas, layas na! Sige ikaw, hindi ikaw kailangan akin dito a! Sige ikaw, puta ka, wala kang kuwenta! Sige, alis ka! (*He throws her suitcases out into the street*) O, ito pa damit mo, yan! Dalhin mo yan,

CHINESE

Get out of here, get out! You I no need here, no need you! Go and leave, you whore, you’re no good! Go on, get out! (*He throws her suitcases out into the street*) There, take your clothes with

* simultaneous/overlapping lines

yan pa, o! Walanghiya ka! Sige layas ka, huwag ikaw babalik dito! O eto pa, naiwan mo o, dalhin mo lahat yan!

PIMP (*to Baby*)

Tingnan mo ang kapalaran ng babaeng hindi wise sa buhay.

you! Take them. You fucker! Go and get out, and no come back here, you! Here, take them, you! Go and take all your things!

PIMP (*to Baby*)

See what happens to women who don't play it smart?

Chinese owner throws more of waitress's clothes at her in the rain. She picks them up, crying and wet.

CHINESE

Diyang ka sa ulan! Mabuti nga sa yo lumayas ka! Parati malandi ka! Ayoko na sa yo, masyado ka salbahe!

CHINESE

Stay out there in the rain, you! Best thing you leave! Nothing but a whore, you! Don't want you anymore, too much, you! No good, you!

Seq. 31: Bea's house. Ext.-int. Day.

Greg Williams, dirty and wearing the same clothes he wore when he left, comes home amid street guys singing Heber Bartolome's "Buhay Pinoy." Meanwhile Bea and her female neighbor are quarreling.

GUYS (*singing*)

Tingnan niyo sa bangketa / Pulubi ay naghilera / Mga kamay laging nakasahod / Doon sila natutulog....

*NEIGHBOR

Bruha, walanghiya, bwisit! Ku, landi! Puta! Pampam!

*BEA

Pagkatapos sisipot ka dito, akala mo kung sino ka! Gaganyanin mo pa'ng mga anak ko, akala mo kung sino kang naghahari-harian sa lugar na ito! Mas lalo kang pampam! Puta!

NEIGHBOR (*after Bea senses Greg's arrival and follows him with her kids into the house*) Akala mo, e wala naman talaga ang hinahanapuhay niyan, e!

GUYS (*singing*)

Look at the sidewalk / Where beggars are all lined up / Their hands always with palms up / And that's where they sleep....

*NEIGHBOR

Fucking asshole! You shameless slut! Bitch! Whore!

*BEA

You just show up here, who do you think you are! And you'll do that to my kids, you think you lord it over this place!? Why, you're the bigger whore! You bitch!

NEIGHBOR (*after Bea senses Greg's arrival and follows him with her kids into the house*) She thinks she's somebody, when she's a worthless do-nothing!

In the house, Greg throws a fit.

* *simultaneous/overlapping lines*

GREG

Niloko kami ng recruiter namin sa Bangkok, e! Nawala na lang at sukat. Nagkagulo nga sa Bangkok sa kahahanap sa kanya e! Pati yung tatlong libong bond naming tangay-tangay! Nag-waiter nga lang ako para may makain! E kung hindi ko ginawa yon, mamamatay kami ng gutom! Nagkautang-utang pa ako para lang makauwi dito! Hu, tanginang yan!

GAYING (*from outside*)

Ate Bea nandito na ko!

BEA (*turns on Gaying*)

Sa'n ka na naman ba galing?!

GAYING

Di ba nagpaalam naman ako sa yong bibili ako ng gamot para sa nanay ko?

BEA

Saan ka bumili ng gamot, sa Tarlac? Ilang oras kang nawala? Ang paalam mo sa kin sandal ka lang, a! Kanina pa ko nag-iisa dito, ang tagal-tagal, nakipag-away na nga ako diyan e! Tingnan mo nga tong bahay, ang dumi-dumi, ang baho-baho. Sige, maglinis ka na diyan!

GAYING (*upon seeing Greg*)

Kuya Greg yung Avon ko?

GREG

Wala!

GAYING (*still in good spirits*)

Ay, wala! (*Walks away*)

BEA

Avon – Avon.... Pag humingi kayo ng pera ang bilis-bilis niyo. Pag kailangan kayo nawawala kayo!

GREG

Tanginang buhay to, oo! Balik na naman tayo sa wala!

GREG

Our fucking recruiter pulled a fast one in Bangkok! He just vanished. We turned Bangkok upside down looking for the motherfucker! And the bastard even made away with all our papers! We had to work as waiters just so we could eat! Otherwise we would've starved to death! I had to borrow money left and right just so I could fly back. Now I'm fucking deep in debt! Goddamn fuck it!

GAYING (*from outside*)

Ate Bea, I'm back.

BEA (*turns on Gaying*)

And where'd you come from this time?!

GAYING

Didn't I tell you I had to buy medicine for my mother?

BEA

And where'd you have to buy the medicine, in Tarlac?³⁴ You've been gone for hours! You said it would only take you a while. But you made me wait so long, and I've been alone here so I even get into a fight outside! Look at our house, it's so filthy, and it stinks! Will you start cleaning up!?

GAYING (*upon seeing Greg*)

Kuya Greg, you have my Avon?

GREG

No, nothing!

GAYING (*still in good spirits*)

Oh, nothing! (*Walks away*)

BEA

Avon – Avon.... When you're asking for money, you're so fast. And then you're gone!

GREG

Fucking shit! What a life! We're back to nothing!

Bea moves her kids and herself toward Greg on bed.

BEA

Greg, anong klaseng tao ka?

BEA

Greg, what kind of a person are you?

Still angry but silenced by her question, Greg glares at Bea.

Seq. 32: Vanessa's house. Int. Night.

Devotees sing to Virgin Mary while Virgie talks to Vanessa on porch.

DEVOTEES

Araw-araw kay Maria kami ay nagdarasal / Si Maria'y aming Ina, ibig naming marangal. *(Rest of the song overlaps with Virgie and Vanessa's conversation)*

VIRGIE

Kasi e, umalis si Alex sa bahay. E, wala naman yon e. Kasi nakagalitan naming mag-asawa. E pinagtanong ko na sa kanyang mga kaibigan pero hindi nila alam kung saan naroroon.

VANESSA

Yan naman ho kasing si Alex, e –

VIRGIE

Kaya lang ako nagpunta rito baka, baka alam mo kung saan siya.

VANESSA

Matagal na rin ho na –

VIRGIE

Alam, alam ko naman kayong mga teen-agers, ma-mga sensitive. E kaunting mapagalitan lamang, ayun, lumayas na! E siguro naman nangyayari rin sa pamilya niyo yan, ano?

VANESSA

Natural lang naman ho yon, e.

VANESSA'S MOTHER *(letting devotees in)*

Tuloy kayo, pasok.

VANESSA *(to Virgie)*

Iyan naman hong si Alex niyo, nakakainis talaga e. Kahit sa akin hindi

DEVOTEES

Every day we pray to Mama Mary / Mama Mary's our mother, whom we honor. *(Rest of the song overlaps with Virgie and Vanessa's conversation)*

VIRGIE

Well, you know, Alex left home. It's nothing. His Dad and I just scolded him. I've been asking his friends, but they say they don't know where he is.

VANESSA

Well, Alex, you know how he is –

VIRGIE

That's why I came here, you just might know where he is.

VANESSA

It's been some time since –

VIRGIE

You know, I know how you teen-agers are, how sensitive you all are. We just scolded him, and he left home just like that! But doesn't that happen in every family?

VANESSA

Well, yes, it's natural for –

VANESSA'S MOTHER *(letting devotees in)*

Come in, come in.

VANESSA *(to Virgie)*

But you know, ma'm, that Alex, he can be such a pain. He hasn't even shown up for some time. I even hear he's with some swish.

nagpapakita. Sabi nila sumama daw sa bakla e.

VIRGIE Bakla?

VANESSA Oho, sward!

VANESSA'S MOTHER (*to Virgie, interrupting*)

Misis, sumama na kayo sa parosaryo namin sa loob o. Ah siyanga pala, siya ang mister ko. (*To her husband*) Siya ang mommy ni Alex, boyfriend ni Van; siya ang magiging balae natin. (*Giggles*) Ah eto pa ang ibang anak namin.

VANESSA'S FATHER

Tumuloy ho kayo.

VIRGIE

Naku ang suwerte ko naman.

VANESSA'S MOTHER

Bakit?

VIRGIE

May panata rin ako sa Fatima.

VANESSA'S MOTHER

Ah ganoon ho ba? Tuloy kayo, tuloy.

VIRGIE Swish?

VANESSA Yes, a gay!³⁵

VANESSA'S MOTHER (*to Virgie, interrupting*)

Missus, why don't you come in and join us in praying the rosary? Oh, by the way, here's my husband. (*To her husband*) She's the mommy of Alex, Van's boyfriend; she'll be our in-law. (*Giggles*) And here are the rest of our kids.

VANESSA'S FATHER

Come in please.

VIRGIE

Oh, how lucky can I get.

VANESSA'S MOTHER

What do you mean?

VIRGIE

I'm also a devotee of Fatima.

VANESSA'S MOTHER

Oh, is that so? Come in, come in.

As they pray, Virgie seems more worried than grateful.

VANESSA'S MOTHER (*leading the Hail Mary*)

Aba Ginoong Maria, napupuno ka ng grasiya, ang Panginoong Diyos ay sumasaiyo, bukod kang pinagpala sa babaeng lahat at pinagpala naman ang iyong anak na si Hesus.

DEVOTEES, VANESSA'S FAMILY, AND

VIRGIE

Santa Maria, Ina ng Diyos, ipanalangin mo kaming makasalanan ngayon at kung kami'y mamamatay, amen.

VANESSA'S MOTHER (*leading the Hail Mary*)

Hail Mary, full of grace, the Lord is with thee. Blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus.

DEVOTEES, VANESSA'S FAMILY, AND

VIRGIE

Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death, amen.

Seq. 33: Manay's dress shop. Int. Night.

Virgie is seated apart from a group of gays, Manay's friends, who are listening to Evita, dressed exotically with a turban on her head.

EVITA (*laughing after every statement*)

And so let me tell you about how I met Lagdameo, M.D. But first of all I came down with this dreaded disease called vaginal herpes.

GAY Que gross.

EVITA Aba hindi, ikaw naman. Vaginal herpes pala, according to Time magazine, of all things is – of course you know where vaginal is?

GAY Syempre!

EVITA Anyway, vaginal herpes, according to Time magazine, is due to either venereal disease or (*pause*) emotional stress.

GAY Maybe it's the former?

EVITA Both! (*Evita and gays laugh*) So there I was, dying with excruciating pain ha, wheeling into the fourth floor and Doctor Lagdameo comes and says, "Four-o-nine!" Boy! Did he examine me! Started palpating me and talaga namang I mean everywhere! He started palpating me everywhere, hanggang umabot doon sa kailangang kong mag-Joanne Drew! (*They laugh again*)

GAY 2 (*to Virgie*)

Ah misis, maupo muna kayo, bababa na yon.

EVITA (*momentarily distracted by the reference to Manay*)

Manay Sharon yung aking gown! Diyos ko ten-thirty na ang show ko, para pa akong Soraya dito!

GAY How gross.

EVITA Of course not. It isn't. It turns out that vaginal herpes, according to Time magazine, of all things is – of course you know where vaginal is?

GAY Of course!

EVITA Anyway, vaginal herpes, according to Time magazine, is due to either venereal disease or (*pause*) emotional stress.

GAY Maybe it's the former?

EVITA Both! (*Evita and gays laugh*) So there I was, dying with excruciating pain, if you must know, being wheeled up to the fourth floor, and Doctor Lagdameo comes and says, "Four-o-nine!" Boy! Did he examine me! Started palpating me, and boy was he doing it, I mean everywhere! He started palpating me everywhere, until he reached that part where I needed some Joanne Drew!³⁶ (*They laugh again*)

GAY 2 (*to Virgie*)

Oh, missus, take a seat, he'll be down in a minute.

EVITA (*momentarily distracted by the reference to Manay*)

Oh, Manay Sharon, my gown! My God, my show's at ten-thirty, and I'm still looking like a Soraya here!³⁷

In his bedroom, Manay wakes up Alex.



Sequence 33

MANAY

Oy gumising ka na, andiyan ang nanay mo. Naku gumising ka na, andiyan ang nanay mo't baka mag-iskandalo pa! Tumayo na sabi, e!

ALEX Natutulong pa ang tao, e!

MANAY (*cleaning up Alex's mess*)

Ang dami-dami ng kalat, naku! Hwah! Tumayo na sabi, bilisan mo! Tingnan mo ang bahay ko, ginagawa mong parang bahay ng baboy! Ang baho-bahona!

MANAY

Hey, wake up, your mom's here. Hey, better get up, your mom's here and I don't want a scandal! I said get up!

ALEX But I'm still sleeping!

MANAY (*cleaning up Alex's mess*)

What a mess you made here! Jeez! I said get up, this minute! See what you're doing here, making a pigsty of my house! It stinks so much already!

Meanwhile Evita continues to entertain the gays and shock Virgie.

EVITA (*continuing her hospital narrative*)

I tell you that guy talaga, napaka-sex maniac! Nando'n ako halos nakatali doon sa four posts of the hospital bed, ha, at pagkatapos, gusto pa niya akong, gustong patungan ng protoscope niya!

GAY Ano'ng ginawa mo!

EVITA Ha, diring-diri ako sa sarili ko!

EVITA (*continuing her hospital narrative*)

I tell you, that guy, really, such a sex maniac! There I was tied up to the four posts of the hospital bed, mind you, and he still wanted to mount me with that protoscope of his!

GAY So what did you do?

EVITA Omigosh, did I feel so dirty!

Their laughter subsides when Manay comes out, herding Alex before him.

MANAY Misis, ang anak ho ninyo.

GAY (*aside*) Aw. Fetch ng mother.

MANAY Missus, here's your son.

GAY (*aside*) Aww. Fetched by mother.

Fists clenched, Alex leaves the house as gays make snide remarks.

MANAY Mga kaibigan ko ho.

VIRGIE

Ah, e maraming salamat sa inyo ha! Ah sige, magpapaalam na ako sa inyong lahat ha! E alam niyo naman ang mga bata, masyadong sensitive. E, gu-good night everybody!

GAY (*aside*) Award!

VIRGIE Thank you. (*Rushes out*)

MANAY These are my friends.

VIRGIE

Oh, well, okay, thank you so much, all of you. We'll have to go, okay? You know how it is with kids, they're so sensitive. So okay, good night.

GAY (*aside*) Award!³⁸

VIRGIE Thank you. (*Rushes out*)



Sequence 34

*EVITA

Can you imagine? What's the problem?
What's the problem?

*MANAY

O sige, sige. Naku cigarette, cigarette!
Maloloka ako! I have to apologize sa
inyo my darlings – this doesn't happen
everyday na dinadalaw ako ng aking
mother-in-law! Oy lighter nga, lighter,
lighter. Naku, maloloka ako!

EVITA (*eager to hear someone else's story
for a change*) And so and so and so?

MANAY

Paano naman hindi ka maloloka e kung
titingnan mo, akala mo disenteng-
disente – mukhang teacher, di ba?
Naku former prosti, my mother-in-law,
my mother-in-law is a former prosti,
manay! (*Everyone responds, shocked
but amused*) Alam mo ba yang mother
ni Alex, yung boyfriend niya noong
araw, yung hawak niya connected dati
sa pulis, at ang resulta, at ang resulta
nga yang Alex. And before you know
it, ayan – anak kete anak kete anak,
instant family. Naku, maloloka ako! My
mother-in-law, wa na prosti, mother!

*EVITA

Can you imagine? What's the problem?
What's the problem?

*MANAY

Okay, okay. I need a cigarette, a
cigarette! I'll go crazy! I have to
apologize to you, my darlings – this
doesn't happen every day that I get a
visit from my mother-in-law! A lighter,
a lighter! Omigosh, I'll go crazy!

EVITA (*eager to hear someone else's story
for a change*) And so and so and so?

MANAY

Why won't I go crazy, when, you
know, if you look at her, she looks
so decent – she looks like a teacher,
doesn't she? But omigosh, she used
to be a prostitute, my mother-in-law,
my mother-in-law is a former prostie,
imagine that! (*Everyone responds,
shocked but amused*) You know, that
mother of Alex, her boyfriend before,
he had connections with the police,
and what happened was, the result was
Alex! And before you knew it, voila!
Kid after kid after kid, instant family!
Omigosh I'll go crazy! My mother-in-
law, no more of a whore!

Seq. 33a: Remedios Circle.

At a street corner Virgie embraces Alex and pleads with him.

VIRGIE Alex, anak, Alex, huwag mo na
kaming iiwan. Huwag mo nang uulitin
yan, ha?

VIRGIE Alex, son, Alex, don't ever leave
us. Don't ever do that again, okay?

Seq. 34: Outside Adel's house. Ext. Night.

*Baby is waiting for Adelina in the rain. When Baby sees Adel walking down the street in
her nurse's uniform and carrying her red bag, she stops Adel.*

BABY Miss, buntis ako. Huwag ka
sanang magagalit sa akin, hindi ko na

BABY Miss, I'm pregnant. Please don't
get angry, but I don't know what to do

* simultaneous/overlapping lines

kasi alam ang gagawin ko e. Ayaw sana kitang lapitan pero wala naman akong ibang malalapitan, e. Ang sakit-sakit!

anymore. I didn't want to bother you, but there's no one else I can turn to. I'm hurting so much!

Ade attempts to leave but Baby, crying, pleads with her.

BABY

Huwag mo akong iiwan! Ang mga lalake – ang dami-dami kong kapatid – nanay ko –

ADEL Sino ka ba?

BABY (*answering indirectly*)

Si Febrero!

ADEL

Halika nga dito. (*They take shelter in a dark corridor*) Ipalaglag mo na yan!

BABY Wala kaming pera, e.

ADEL Lalong walang pera si Febrero!

BABY Sabi niya papakasalan niya ako.

ADEL Bagong salta ka no?

BABY Oo.

ADEL E bakit ka nagpabuntis? Sana nag-ingat ka.

BABY Mahal na mahal ko si Febrero.

ADEL Lahat ng lalake iyan ang sinasabi.

BABY Bakit niya ako lolokohin? Hindi ko naman siya niloloko a.

ADEL Bakit ba tayong lahat naglolokohan? Ewan.

BABY Tulungan mo ako.

ADEL Papano?

BABY Kausapin mo si Febrero.

ADEL

Makinig ka sa akin. Paano ka pakakasalan ni Febrero, e kasal na yon, dalawa na ang anak no'n? Baka akala mo ako ang misis niya – hindi, kabit lang ako. Hindi ko naman puwedeng ipasa sa yo, di ako naman ang mawawalan, di ba? Tsaka ipasa ko sa yo o hindi, pareho lang dahil iyang mga lalakeng yan, maraming kabit.

BABY

Please don't leave me! All the guys – all my brothers and sisters – my own mother –

ADEL Who are you anyway?

BABY (*answering indirectly*)

It's Febrero!

ADEL

You come over here. (*They take shelter in a dark corridor*) Drop that baby!

BABY But we have no money.

ADEL Febrero has none, too!

BABY He said he'd marry me.

ADEL You're new in Manila, aren't you?

BABY Yes.

ADEL So why'd you let yourself get knocked up? You should've been careful.

BABY I love Febrero so much.

ADEL All the guys promise that.

BABY But why would he fool me? I don't ever lie to him.

ADEL Why are we fooling ourselves? I dunno.

BABY Help me please.

ADEL How?

BABY Talk to Febrero.

ADEL

Listen to me. How can Febrero marry you, when he's already married, in fact they have two kids? And I'm not his wife – no, I'm just his mistress. And I can't pass him on to you, right, cuz it'll be my loss. And even if I did pass him on to you, no difference, cuz these

Palibhasa bagong salta ka – promdi ka, napakainosente mo. Ganyan din ako noong araw nung bagong dating ako sa Maynila, laging naloloko. Yang si Febrero, may kabit na bakla yan. Kaya sa susunod mag-iingat ka bago ka pumatol! Kung hindi, magkaka-leche-leche ang buhay mo. Kailangan mas wise ka sa lalake, kung hindi lalamugin ka ng mga hindot na yan! At saka huwag mong iiyakan iyang mga lalake, boring na yan. Tibayan mo ang loob mo, tapos ipalaglag mo na yan. (*Leaves*)

guys have many mistresses. Heck, you're so new here, you're fresh from the boondocks, you're so innocent That's how I was too when I just came to Manila, always getting fooled, by everyone. That Febrero, he even has a faggot lover. Next time, be careful before you hitch up with anyone! Otherwise your life will just keep on getting ruined. You have to be smart with guys, otherwise the bastards will eat you alive! And never cry over them, that's so boring already. Toughen up, and drop that baby. (*Leaves*)

Seq. 35: Virgie's house. Ext. Night.

Alex desperately searches his room, facing the prospect of cold turkey. Since his parents had probably cleaned the place, he finds nothing. He then seeks relief elsewhere –

Seq. 36: Breakwater trip. Ext. Night.

Alex, his friends, and Kano have apparently just finished a drug session and are passing the time by the waters of Manila Bay.

ALEX

Alam mo, ang tingin ko sa Maynila parang, parang ulap, nakalutang; o minsan nag-iiba ang korte, nag-iiba ang kulay; minsan naman ang labo-labo, parang, parang ang tigas; minsan naman napakalamig tingnan, okey; minsan nakakainis, nakakasakit e. Sakay lang ng sakay: yan ang trip e.

KANO

Alam mo pare, mas maganda ang Maynila kaysa sa Olongapo. Sa Maynila – wow pare, sumasabog yan, pow, wow, kazam, kzzt, ahh! Ang galing, pare, ang galing. Ikot ng ikot yan, bira ng bira! Kaya kailangang ikaw, sakay lang ng sakay kundi maiiwan ka – kundi pati ikaw sasabog! Kailangan

ALEX

You know, the way I see Manila, it's like a cloud that's afloat; or sometimes it changes shape, it changes color; then sometimes it gets vague, it looks so hard; and sometimes it looks so cool and comforting to look at; but sometimes it's such a piss-off, so hurtful. Well, whatever, just ride on: that's the trip.

KANO

You know, man, Manila's so much better than Olongapo. In Manila – wow, man, it's fireworks, pow, wow, kazam, kzzt, ahh! Great, man, just great. It just keeps whirling around, and sparkling! That's why you just have to ride on, or you get left behind – or you yourself explode! You gotta be fast, catch the

mabilis ka, sakay ng sakay, trip lang ng trip. Okey ba pare? Di ba?

ride, enjoy the trip. Isn't that okay, man? Right?

Costumed trannies, apparently having just come from a Halloween party, suddenly emerge onto the same breakwater portion where Alex, Kano, and friends are. Led Zeppelin's "Moby Dick" starts playing.

KANO

O ano, ano? O ano, type niyo bang mag-join sa tripping?

ALEX'S FRIEND

Pare okey ba, ha?

KANO

Hey, what? Hey, c'mon, don't you wanna join the trip?

ALEX'S FRIEND

Yeah, man, okay, right?

Alex, friends, and Kano begin stripping. Kano is wearing a cotton undershirt and briefs like the boys. Then they jump into the water with lifesavers, one with the design of a horned demon which they throw about. Soon they begin to see fireworks in the sky and candles afloat on the water, as the trannies continue to enjoy themselves.

Seq. 37: Baby's house. Int. Night.

The family is preparing to leave for an All Saints Eve overnight vigil at a cemetery. Baby is discussing her pregnancy with her mother in a corner.

BABY'S MOTHER (*to noisy kid*)

Oy ikaw, labas ka! (*To Baby*) Ilang buwan na iyan?

MALE HOUSEHOLD MEMBER

Ano ba? Ang gulo mo!

BABY Tatlong buwan ho.

MOTHER Puwede pa. Ipalaglag mo.

BABY Wala ho akong naipon na pera.

MOTHER Hindi ikaw, ang lalake mo!

BABY Hindi ko na ho nakikita e, may kasama na raw hong ibang babae.

BABY'S MOTHER (*to noisy kid*)

Hey, you, go outside! (*To Baby*) How many months?

MALE HOUSEHOLD MEMBER

Hey! Stop bothering me!

BABY Three months, Mama.

MOTHER Early enough. Have it dropped.

BABY I've no savings at all.

MOTHER Not you, but your guy!

BABY I don't see him anymore, I hear he's with another girl.

Outside Baby's room, the prostitute and her pimp-husband, who were earlier discussing her earnings, are packing their belongings while other female members of the household prepare food to take for the all-night cemetery vigils.

PROSTITUTE

Ay naku ang gugulo ng mga batang ito, oo! Umalis nga kayo diyan! Dalian niyo!

PROSTITUTE

Oh dammit, these kids are too much! Will you all get out!? C'mon, scoot! Right now!

OTHER WOMEN

Nagpunta na ba kayo sa semeteryo?
Oho. Anong oras kayo pumunta sa
semeteryo?

PIMP (*to his prostitute-wife*)

Oy yung dalawang bags ilabas mo ha?

PROSTITUTE

Dalian mo, mata-traffic tayo sa Grace
Park e.

PIMP Sinabi nang mag-empake e.

ANONYMOUS WOMAN

Esther, ano pa ba'ng kulang dito?

Baby's father arrives.

BABY'S BROTHER

Mano po, Itay.

MOTHER

O, nakakita ka ng trabaho?

FATHER

Meron – sa Alabang. Labintatlong piso
isang araw, pero napakalayo e! Ang
pamasaha, dos singkuwenta papunta
roon; pabalik, dos singkuwenta. E ang
pagkain pa, di bale wala!

MOTHER

Etong anak mo Tomas, may problema.

OTHER WOMEN

Have you been to the cemetery? What
time did you go to the cemetery?

PIMP (*to his prostitute-wife*)

Hey, take out the two bags, okay?

PROSTITUTE

C'mon, hurry, there'll be so much traffic
at Grace Park.

PIMP I told you to pack already.

ANONYMOUS WOMAN

Esther, what else do we need?

BABY'S BROTHER

Good morning, Dad.

MOTHER

So, did you find work?

FATHER

Yeah – in Alabang. Thirteen bucks a
day, but how far! The fare's 2.50 going,
another 2.50 coming back. Plus money
for lunch, so what else is left, almost
nothing!

MOTHER This child of yours, Tomas, she
has a problem.

Prostitute and her pimp-husband pass by Baby's family on their way out to take leave.

PROSTITUTE Aling Cora, tutuloy na ho
kami. Lalakad na ho kami.

MOTHER E saan ba ang tungo niyo?

WOMAN Babalik na lang ho kami sa
Pangasinan.

MOTHER E bakit pa kayo babalik doon?

COUPLE

E.... Wala hong mangyayari dito e.

MOTHER O sige.

COUPLE Sige ho, Mang Tomas, Baby sige.
(*Baby gives them a wan smile*) Tuloy na
kami ha? O sige ho.

PROSTITUTE Aling Cora, we have to
leave. We'll just have to go.

MOTHER So where are you going?

WOMAN We'll just return to Pangasinan.

MOTHER But why do you have to go back
there?

COUPLE

Well.... Nothing will happen to us here.

MOTHER Oh, okay.

COUPLE Okay, Mang Tomas, Baby, okay.
(*Baby gives them a wan smile*) We'll
have to go. Okay.

Seq. 38: Adel's routine. Ext. Night.

Febrero in his taxi is surreptitiously following Ade, still in nurse's uniform, and who is in another cab. Ade enters Aloha Hotel. Meanwhile two prostitutes board Febrero's cab.

PROSTITUTE 1

Buwisit na punyetang Rudy yan! Akala ko Hapon ang ibibigay sa atin, yun pala Bisaya!

PROSTITUTE 2

E oo nga e! Kalbo na, kurang pa!

PROSTITUTES (*overlapping*)

Seven hundred daw ang ibabayad, iyon pala kalahati! Naku kawawa yang Rudy'ng yan!

FEBRERO

Miss ... mga miss, hindi ako puwede, may waiting ako!

PROSTITUTES

E ano ka ba? E kami lang dito ang kliyente a. Babayaran ka naman a!

FEBRERO

Sinabing hindi ako puwede e, may waiting ako!

PROSTITUTES

Hu, diyan ka nga nga! Suplado!

PROSTITUTE 1

Fuck that prick Rudy! I thought he was giving me a Japanese, turned out to be a Bisaya!³⁹

PROSTITUTE 2

Yeah! And a hairless old man at that!

PROSTITUTES (*overlapping*)

The fee was supposed to be seven hundred, turned out to be half! Fuck that Rudy!

FEBRERO

Miss ... hey, I can't take you, I'm on waiting time!

PROSTITUTES

Huh, what are you? We're the only ones here. And we'll pay you anyway!

FEBRERO

I told you I can't, I'm on waiting time!

PROSTITUTES

Hell, fuck it, let's get out of this stupid cab! Damn prick!

Suddenly Adel emerges from hotel in full make-up and party dress.

ADEL (*to guard*)

Pakitawag naman ako ng taxi.

GUARD Taxi!

ADEL (*to guard*)

Could you get a cab for me please?

GUARD Taxi!

Ade gets into the cab hailed by the guard. Febrero tails them. Adel gets down at a whorehouse in Leon Guinto.

BOUNCER

Ade –

ADEL

Ako'ng bahala sa inyo.

BOUNCER

Ade –

ADEL

I'll take care of you.



Sequence 39

Seq. 39: Carnival. Ext. Night.

Sights and sounds of a seedy carnival include an old man peering from a hole at a display, an upright roulette wheel being turned, and a female impersonator lip-syncing Eruption's "One-Way Ticket." Bea and Greg walk together through these sights and sounds.

GREG

Alam mo dito sa Maynila, abilidad lang ang kailangan e. Napornada na din lang yung trabaho ko sa Saudi, naghanap na ako ng ibang trabaho – mas maganda pa, magkasama pa tayo.

BEA Anong trabaho?

GREG

At saka mas malaki ang kikitain natin dito kaysa sa kinikita mo sa sauna. Two hundred lang ang dali-dali isang gabi, wala pang kahirap-hirap. Magkasama pa tayo.

BEA Anong klaseng trabaho?

GREG

E basta, may umareglo na. Malapit na yon. Maghintay ka na lang diyan.

GREG

You know, here in Manila, you just need some smarts and learn some tricks. Since nothing came out of my job prospect in Saudi, I looked for other work – which turned out better, and we're still together.

BEA What work?

GREG

And I'll make a lot more than what you get in the sauna. Two hundred bucks a night, easy money, no sweat. And we're together.

BEA What sort of work?

GREG

You'll see, it's done, someone arranged it. Just wait, it'll come soon.

Seq. 40: D'Remark Kitchenette. Int. Night.

Slow night. A blind man passes by the kitchenette. Pimp finishes his drink and walks over to Baby by the door, waiting for Febrero.

PIMP

Huwag mo nang hintayin yang taxi driver mo. Hindi na babalik yon, buntis ka na, e. Alam mo naman ang mga lalake.... Sumama ka na lang sa akin sa mga Hapon.

PIMP

Stop waiting for your taxi driver. He won't be back, he's already gotten you knocked up. You know how guys are.... Why don't you just come with me and take on some Japanese?

Baby looks back at Chinese owner, who leers at her.

Seq. 41: Whorehouse. Int. Night.

Baby's pimp brings Japanese into living room where Baby sits with other whores. On TV, Christian evangelist Rex Humbard preaches.

WHORE Hoy Sonny!

SONNY Reserbado to.

WHORE Hey, Sonny!

SONNY He's reserved.



Sequence 41

WHORE (*disappointed*) Ay....
 SONNY Kachi-san, this way please....
 WHORE 1
 Naalala mo yung Hapon kagabi? Yung mukhang puwit?
 WHORE 2
 Hoy Mila, huwag mong kalilimutan ha! Pupunta tayo sa munisipyo bukas, magpapaburat na tayo ng ano natin! Tandaan mo, ha?
 WHORE 3
 Hindi ako makaihi, nakakainis. Puputok na ang puson ko!
 REX HUMBARD (*on TV*)
 If you read the pages of this book ... a message directly from me, and also from God's word....
 PIMP (*to Japanese*)
 Kachi-san, you may choose! Choose, choose, come on.
 ADEL (*just arriving*)
 Sonny malandi ka, hindi mo sinabing maraming Hapon diyan....
 WHORE 4 (*pointing out the new Japanese customer*) Ade sukiyaki, o.

WHORE (*disappointed*) Aww....
 SONNY Kachi-san, this way please....
 WHORE 1
 You remember that Japanese last night? The butt-faced one?
 WHORE 2
 Hey, Mila, don't forget, okay? We're going to the municipal clinic tomorrow, we gotta have our cunts turned inside out! Don't you forget!
 WHORE 3
 I can't pee, fuck it. My bladder's bursting!
 REX HUMBARD (*on TV*)
 If you read the pages of this book ... a message directly from me, and also from God's word....
 PIMP (*to Japanese*)
 Kachi-san, you may choose! Choose, choose, come on.
 ADEL (*just arriving*)
 Sonny, you prick, you didn't say there'll be a lot of Japanese....
 WHORE 4 (*pointing out the new Japanese customer*) Ade, sukiyaki.

Adel and Baby see each other. Adel drags her downstairs to the garden.

BABY Aray ko! Ahh!
 ADEL Leche ka, subukan mong magsumbong sa asawa ko kung hindi babaliin ko lahat ang buto sa katawan mo! Gusto mong madampot kang nakatakip ng peryodiko? Malandi ka rin, ano? Hah?!

BABY Ouch! Ahh!
 ADEL You cunt, you try telling my husband and I break every bone in your body! You wanna be picked up wrapped in newspaper? Why, you cunt!

Seq. 42: Hotel room. Int. Night.

Japanese customer attempts to strip Baby, speaking Japanese throughout. Baby refuses his advances and offers to undress herself. When customer suddenly embraces her she throws up on him, rushes to bed and then to bathroom. He helps her clean up and tries to clean up himself. Then he brings her back to bedroom but she faints on the floor.



Sequence 42

Seq. 43: Vanessa's house. Ext. Night.

Christmas season. Alex and Vanessa are bickering by the garage. Alex is pallid and dingy, looking every inch like the addict that he has become. Vanessa is eating an apple.

ALEX

Van may sabit ako, e. May papakiusap sana ako sa yo: puwede bang mahiram yang kuwintas na ibinigay ko sa yo? Isang linggo lang. Kailangan ko lang kasi ng bread e.

VANESSA

Ano naman ang gagawin mo?

ALEX

Kailangan ko lang ng bread; isasanla ko ng isang linggo, tapos isasauli ko din sa isang linggo.

VANESSA

Isasanla mo pagkatapos bibili – bibili ka ng drugs!

ALEX

Hindi, hindi ako bibili ng drugs, kailangan ko lang kasi may sabit ako!

VANESSA Hindi!

ALEX Siges na o.

VANESSA

Hindi! Bakit mo babawiin, pambihira ka talaga.

ALEX Kailangang-kailangan ko lang e.

VANESSA Hindi, binigay mo na e.

ALEX

Ano ba! Ba't ang kulit-kulit mo? Isasauli ko naman sa yo! Isang linggo ko lang hihiramin, ano ba –

VANESSA

Ang hirap naman sa iyo e, magda-drugs-drugs ka, pagkatapos ipagpapalit mo pa ako sa bakla! Ngayong wala kang pera, ano ba!

ALEX

Isang linggo ko lamang hihiramin sa yo.

VANESSA

Isang linggo, isang linggo.... Hindi ka na nga nagpapakita –

ALEX

Van, I got a little problem. A favor, please: can I borrow that necklace I gave you? Just for a week. I need some bread.

VANESSA

So what will you do with it?

ALEX

I just need some bread to tide me over; I'll hock it for just a week, then I'll return it to you. Just a week.

VANESSA

You'll hock it – so you can buy drugs!

ALEX

No, no, I won't get drugs, I just have a little debt to pay.

VANESSA No!

ALEX C'mon, please.

VANESSA

No! Why should you take it back from me, you're terrible.

ALEX I really need it.

VANESSA No, you gave it to me.

ALEX

Hey, c'mon! What are you? What the hell, I told you I'll return it to you anyway! I'm just borrowing it for a week, damn it!

VANESSA

Well, that's your problem, you get into drugs, and you even leave me for a faggot! And now you need money, what the fuck!

ALEX

I'm only borrowing it for a week.

VANESSA

A week, a week.... You haven't even been showing up –

Christmas carolers sing outside the gate.

CAROLERS

Ang Pasko ay sumapit / Tayo ay
mangagsiawit / Ng magagandang tinig /
Dahil sa ang Diyos ay pag-ibig....

VANESSA (*shouts to her brother*)

Ronnie, paalisin mo nga itong mga
carolers! Leche!

CAROLERS

Here comes Christmas / Let's all sing /
Lovely tunes / Because God is love....

VANESSA (*shouts to her brother*)

Ronnie, will you send those carolers
away!? Fuck!

Ronnie goes to the gate.

ALEX Van.

VANESSA Ano?

ALEX Yung hinihingi ko.

VANESSA E sa ayoko, e.

ALEX

Pambihira ka naman, parang wala
tayong pinagsamahan!

VANESSA What?

ALEX What I'm asking.

VANESSA No way.

ALEX

C'mon, what the hell! Don't you care at
all for me!?

Ronnie dismisses carolers then sees a friend and goes with him as well.

*RONNIE (*to carolers*)

O kayo, ano'ng ginagawa niyo
diyan? Huwag na kayo diyan, umalis
na kayo.

*CAROLERS Merry Christmas po!

*VANESSA

Anong pinagsamahan? Tumigil ka nga
diyan! Binigay mo na, e. Ano ka, Indian
giver?

ALEX Sige na, akin naman to, e.

VANESSA Huwag mong hahatakin to!

ALEX E kailangan ko e!

VANESSA E hindi nga puwede!

ALEX Akin na yan!

VANESSA

Ano ba – (*Necklace falls on floor. They
struggle to retrieve it*) Ayan! Ikaw talaga,
bitawan mo yan, akin yan! Tarantado ka
talaga –

*RONNIE (*to carolers*)

Hey you, what are you still
doing there? Get out of there,
just go.

*CAROLERS Merry Christmas!

*VANESSA

What do you mean I don't care? Will
you cut it out!? You gave it to me. What
are you, an Indian giver?

ALEX C'mon, it came from me anyway.

VANESSA Hey, stop grabbing at it!

ALEX But I need it!

VANESSA I said no way!

ALEX Give it to me!

VANESSA

What the fuck – (*Necklace falls on floor.
They struggle to retrieve it*) Oh, shit!
Give me that! Let go of it! You asshole –

* *simultaneous/overlapping lines*

VANESSA'S MOTHER

Anong ingay yan? Ano ba'ng nangyayari diyan? *(To Alex)* Bitiwan mo'ng anak ko!

ALEX Putangina niyo, a!

VANESSA

E kinukuha niya Mommy yung kuwintas ko e!

ALEX

Akin to, binabawi ko lang, kailangan ko e!

MOTHER

Tama na yan ha, lumayas ka nga dito! Lumayas ka na. Halika na, Vangie, doon na tayo sa loob. Huwag mo nang ipakita ang pagmumukha mo dito!

VANESSA *(to Alex)* Tarantado!

ALEX Bog!

VANESSA'S MOTHER

What's that noise? What's happening here? *(To Alex)* Leave my daughter alone!

ALEX Well, fuck you all!

VANESSA

Mommy, he's trying to get back my necklace!

ALEX

It's mine, I'm just getting it back, cuz I need it!

MOTHER

Cut it out! Get the hell out of here! Come over, Vangie, get back inside. And don't you ever show your face here again!

VANESSA *(to Alex)* You shithead!

ALEX You too!

Seq. 44: Gay bar. Int.-ext. Night.

Macho dancers in bikini briefs perform to Blondie's "Call Me." Gay customers tuck money inside dancers' G-strings, kiss their own partners, etc. At one table sit Manay and his friends, with Alex in the same sorry state.

GAY 1

Oye Cristina, wala ka bang nata-type-an diyan sa mga barkada ni Alex?

GAY 2 Alin, iyang mga yan?

GAY 1 Matagal nang tingin ng tingin sa yo yan!

GAY 2

Noong araw sana, noong preskong-presko sila galing sa kolehiyo. Pero tingnan mo ngayon: puro mga drug addicts. Maghirap pa ko sa mga yan!

GAY 1

Ayaw mo niyan, experienced?

GAY 2

Anong experienced? Saan? Sa turok?

GAY 1 *(laughs)*

Ang suplada naman nito!

GAY 1

Hey, Cristina, don't you find anyone your type among Alex's friends?

GAY 2 Who, those guys?

GAY 1 They've been eyeing you!

GAY 2

Well, maybe if it were sometime ago, when they were still fresh out of college. But look at 'em now, they're all drug addicts. I'll just go broke with that type.

GAY 1

But don't you want 'em with experience?

GAY 2

What experience? With needles?

GAY 1 *(laughs)*

Hmm, picky, picky!

ALEX (to Manay)

Manay, two hundred lang naman o.
Babayaran ko naman sa yo.

MANAY Puwede ba?

ALEX (to Manay)

Manay, just two hundred. I'll pay you
back anyway.

MANAY Aww, please.

Gay bar workers and clientele continue their exchanges, oblivious to Alex and Manay's deteriorating relations.

ALEX

Manay please lang. Two hundred lang,
kailangang-kailangan ko.

MANAY Aagh!

ALEX

Manay, c'mon please. Just two hundred,
I really need it.

MANAY Aagh!

Manay drags Alex out in the street where he sermonizes in front of Alex's friends and amid cruising gays. As he vents, behind him a cruiser succeeds in picking up a guy for the night.

MANAY (to Alex)

Dito ka, dito tayo mag-uusap. Huwag
kang makulit, kakausapin kita. Ako
maloloka na sa yo ha. Tuwing makikita
kita you're in the worst horrible
conditions: wala kang tulog, wala kang
pera, lasing ka, bangag ka, meron kang
sabit, naku! Anong klaseng buhay yan?
(Alex attempts to leave) Hoy bumalik
ka, kinakausap kita. You cannot spend
your whole life going from botica to
botica to botica. Utang ka ng utang ng
pera, hiram ka ng hiram ng pera; kailan
matatapos yang putanginang lecheng
kaputahang lahat na yan?! Hoy Alex,
tingnan mo'ng sarili mo: batang-bata ka
pa. Guwapo ka naman. May utak ka rin
naman. Bakit sinasayang mo ang buhay
mo sa putanginang drugs na yan? I
mean what's the point? It's stupid, that's
the point! Puro kagaguhan yan, that's
the whole point! Alam mo ba kung
ano ang nangyayari sa yo, Alex? You're
useless! Ano ba ang silbi ng buhay
mo dito sa mundong ito? Wala! Wis!
E ano ba ang ine-expect mo? Nakita

MANAY (to Alex)

Here, you come here, here's where
we talk. Stop fidgeting, I'll tell you
something. I'm going crazy, with what's
happening to you. Every time I see you,
you're in the worst horrible conditions:
no sleep, no money, drunk, stoned,
you're in debt, after debt, after debt!
Shit! What kind of life is that? (Alex
attempts to leave) Hey, come back here,
I'm talking to you. You cannot spend
your whole life going from drugstore
to drugstore to drugstore. When the
hell is that fucking stupid cycle gonna
stop?! Hey, Alex, look at yourself:
you're so young. And you're so good-
looking. And you have a head on your
shoulders. So why are you wasting your
life away on those stupid drugs? I mean
what's the point? It's stupid, that's the
point! It's just totally senseless, that's
the whole point! You know what's
happening to you, Alex? You've turned
useless! So what kind of life do you have
in this world? Nothing! Zilch! And what
do you expect? Have you taken stock

mo ba ang sarili mo ngayon? You're an addict, sugapa! Ay naku, maloloka ako sa yo! Maski ano pa'ng sabihin ko sa yo, hindi ka naman nakikinig! Ako nanghihinayang sa yo. I mean, bata ka pa. Dapat sa yo nag-aaral. You have your whole life ahead of you. You can plan your career, your future, et cetera, et cetera, pero wala! Luko-luko ka, e. Kung anong iniisip mo, puro ka drugs. Sinisira mo'ng buhay mo. Consciously winawasak mo ang buhay mo sa putang drugs na yan! Stupid!

of yourself? You're an addict, you're insatiable! Omigod, I'm going crazy because of you! Whatever I say to you goes out the other ear! I can't accept how you're wasting your life. You're still so young. You should still be in school. You have your whole life ahead of you. You can plan your career, your future, et cetera, et cetera, but it's become zilch! You've become an asshole, and you're a wreck, you're totally wasted. Cuz it's all just been drugs! You're destroying your whole life because of drugs! It's just so stupid!

Seq. 45: Virgie's house. Int. Night.

Christmas dinner complete with Christmas tree, blinking lights, gifts on display. Virgie's family is complete save for Alex. Beside Virgie, who's at one end of the table, sits Au-Au; opposite her is her husband.

VIRGIE (*to maid*)

Wala ka na bang ibang sinelas? Palitan mo yan at ke ingay-ingay!

MAID Opo, senyora.

FATHER

Alam mo may nangyari sa courtroom nung, nung isang araw. May kliyente ako, e bakla. Tumingin ba naman siya kay Feliciano, kay Judge. Sabi niya, "Acheng!" Umarte na nang umarte! Merong pa-ganyan pa na pa-ganito, at gumanyan pa sa ganyan, at may pa-ganire pa. At hinawakan pa ang kilay –

VIRGIE

Au-Au, huwag gamitin ang kamay sa pagkain.

FATHER (*flustered by Virgie's interruption*)

Well anyway, ay, sabi ni Judge Feliciano: "When you speak in court, you face the court!" E sabi niya e, "Ache! I'd rather face my audience!" – yon ang sabi niya. Nagalit si Judge, kinuha ba naman niya

VIRGIE (*to maid*)

Don't you have another pair of slippers? Change what you're wearing, they're so noisy!

MAID Yes, ma'm.

FATHER

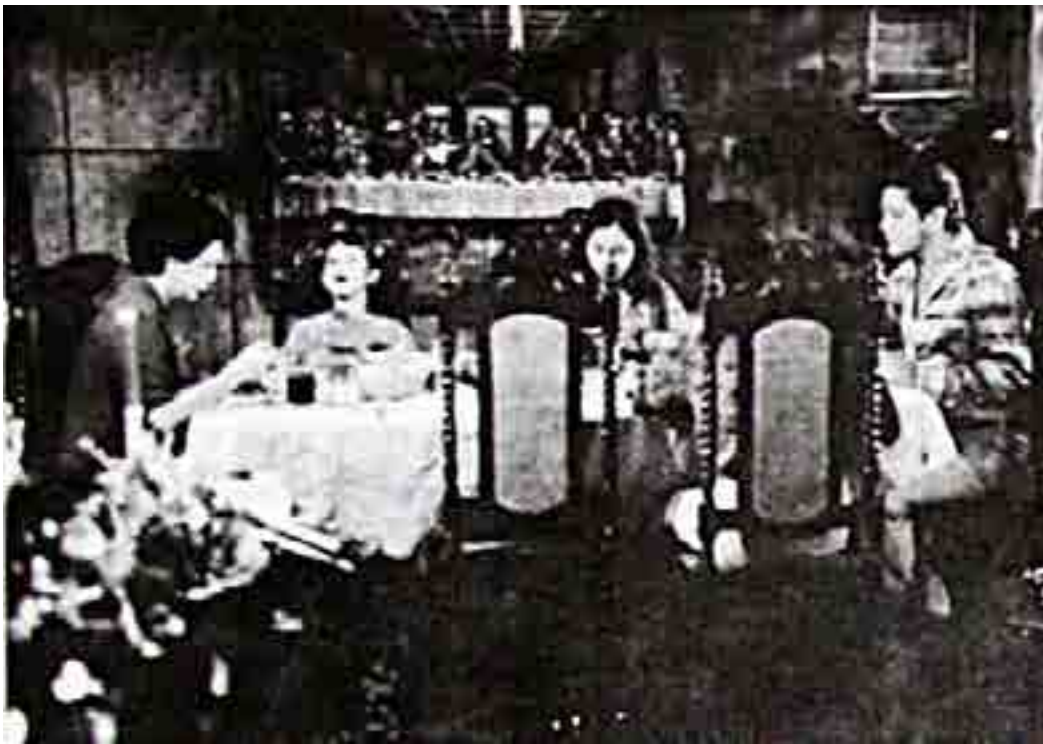
You know, we had a courtroom incident the other day. I had a client, who happens to be gay. Can you imagine, he looked at Feliciano, at the judge. And he said, "Acheng!"⁴⁰ And he started acting up, such a swish! Sashaying this way and that. And flicking his eyebrows –

VIRGIE

Au-Au, don't use your hands on the food.

FATHER (*flustered by Virgie's interruption*)

Well, anyway, Judge Feliciano said: "When you speak in court, you face the court!" And that swish replied, "A-che! I'd rather face my audience!" – that's



Top: Sequence 45; Bottom: Sequence 46

yung gavel niya, at pagkatapos ipinalo
nang ipinalo nang ipinalo nang ipinalo –
VIRGIE (*hitting Au-Au's hand*)
Hindi ba sinabi ko sa iyong huwag
mong gamitin ang kamay mo sa
pagkain? Napakagaga mo, napakatanga
mo, hindi ka na ba matututo?!

what he said. The Judge got enraged,
got his gavel and kept pounding it
down hard –
VIRGIE (*hitting Au-Au's hand*)
Didn't I tell you not to use your hands
on the food? Don't be stupid, don't you
ever learn!?

Family returns to eating, quietly.

Seq. 46: Roxas Blvd. Ext. Night.

Greg is leading Bea.

BEA Anong lugar ito?
GREG Papasok tayo ng trabaho.
BEA Trabaho?
GREG Oo.
BEA Anong trabaho?
GREG Basta pera din ito, sayang.
BEA Tekang muna.
GREG Halika na!
HAWKER Toro, toro!
TOURIST
What's a toro? Would you want to
explain to me what a toro is, man?
HAWKER It's fucking.
TOURIST
Hey quit that, man! Give me some girls,
give me some girls.
GREG Halika na.

BEA What place is this?
GREG We'll go to work.
BEA Work?
GREG Yes.
BEA What work?
GREG Relax, it means money.
BEA Wait a minute.
GREG Come on!
HAWKER Toro, toro!⁴¹
TOURIST
What's a toro? Would you want to
explain to me what a toro is, man?
HAWKER It's fucking.
TOURIST
Hey quit that, man! Give me some girls,
give me some girls.
GREG C'mon.

Bea pauses to listen.

HAWKERS (*close-up of mouths making
announcements*)
Toro, live show sir! Toro, toro, toro!
Toro, live show sir! Live show, live
show! Mister, mister live show!
Magagandang babae! Toro, live show!

HAWKERS (*close-up of mouths making
announcements*)
Toro, live show, sir! Toro, toro, toro!
Toro, live show, sir! Live show, live
show! Mister, mister, live show!
Beautiful girls! Toro, live show!

Bea realizes Greg's intentions and attempts to flee. They quarrel violently.

*BEA

Eee! Ayoko, ayoko! Gagawin mo kong puta! Bitiwan mo ako! Bitiwan mo ako! Ayoko! Papatayin muna kita! Ayoko, ayoko! Bitiwan mo ako, ayoko, ayoko! Walanghiya ka!

*GREG

Saan ka pupunta? Halika na! Ano ba! Sandali! Aray ko, ang buhok ko! Ano ba! Lalaban ka pa? Walanghiya ka! Halika na!

*BEA

Eee! I don't want! You'll turn me into a whore. Let me go! Let me go! I don't want! I'll kill you first! No, no! Let me go, I don't want! You bastard!

*GREG

Where you going? Come on! Hey, what the fuck! Wait! Ouch, my hair! What the hell! You're gonna fight me? You bitch! Come on!

Greg manages to subdue Bea but only for a while. She kicks Greg from behind and manages to escape his clutches but could not run too far because of her blindness. He recovers and grabs her once more.

BEA

Bitiwan mo ko! Putangina mo!
Hindot ka!

GREG O ano? Sasama ka? Putang to!

BEA Hindot ka!

GREG

Ano? Sasama ka? Putang to,
pinahihirapan mo pa ko!

BEA

Get your hands off me! You sonafabitch!
Fuck you!

GREG What the fuck! You're not coming with me? You bitch!

BEA Fuck you!

GREG

What? You're not coming with me?
Fucking whore, you'll give me a hard time?

Seq. 47: In front of Shakey's Pizza Parlor, Malate.

Order is breaking down in the streets, with drugs, crime, and prostitution openly exhibited.

PROSTITUTE

Umalis ka nga diyan, baka ako malasin.

PROSTITUTE

Will you move out of there, so my fuckin' luck changes?

Baby, seeing Febrero in distance, rushes toward him.

BABY

Febrero, ano na'ng nangyari sa yo?
Hintay ako ng hintay sa yo, hindi ka naman dumarating. Tingnan mo, ang laki-laki na ng tiyan ko! (*Febrero runs away from her*) Ano ka ba, hoy! Hoy!

BABY

Febrero, what's happening with you?
I keep waiting for you, and you don't show up. Look, my belly's so big already! (*Febrero runs away from her*) Hey, what's with you! Hey!

* simultaneous/overlapping lines

A drugged prostitute accosts Baby.

DRUGGED PROSTITUTE

Hoy simba tayo, samahan mo ako sa simbahan.

DRUGGED PROSTITUTE

Simba tayo, halika na!

DRUGGED PROSTITUTE

Come on, let's go to Mass, come with me to the church.

DRUGGED PROSTITUTE

Let's go to Mass, come on!

Baby rejects the prostitute but the latter is insistent.

BABY (*freeing herself from the drugged prostitute's clutches*)

Ano ba! (*Shouts at Febrero across the street*) Putangina mo! Mamatay ka na sana, hayop ka! Duwag! Duwag! Ang asawa mo puta! Call girl! Nando'n sa Vito Cruz, sawsawan ng mga Hapon! Ako, malinis na babae! (*In tears*) Hayop ka, putangina mo!

BABY (*freeing herself from the drugged prostitute's clutches*)

What the fuck! (*Shouts at Febrero across the street*) You sonafabitch! I hope you die, you prick! Coward! Coward! Your wife's a whore! A call girl! She's there on Vito Cruz,⁴² feeding the Japanese with her body! Me, I'm a clean woman! (*In tears*) You prick, you sonafabitch!

Seq. 48: New Year's Eve. Ext. Night.

As fireworks explosions intensify Adel walks down a narrow alley in her nurse's uniform and with her red bag, apparently on her way home. At the end of alley an anonymous hand grabs her and strangles her. The fireworks, welcoming the New Year, barely illuminate her lifeless body.

Seq. 49: Morgue. Int.-ext. Night.

Manay, carrying a bouquet, approaches the stocky morgue attendant with his gay friends, Febrero, and Alex.

MANAY

Mister, mister, yun hong patay namin?

ATTENDANT

Ano'ng pangalan?

MANAY

Adelina Macapinlac.

ATTENDANT (*points to a coffin*)

Ayun o. (*When they hesitate, he goes to the coffin to clear it of clothes and papers and open the window*) Excuse me, mga Misis.

MANAY

Mister, mister, where's our friend's corpse?

ATTENDANT

What name?

MANAY

Adelina Macapinlac.

ATTENDANT (*points to a coffin*)

Right there. (*When they hesitate, he goes to the coffin to clear it of clothes and papers and opens the window*) Excuse me, Missus.



Top: Sequence 47; Bottom: Sequence 49

GAY Miss.
ATTENDANT (*in good spirits*)
Ayan o.

Manay's party is dumbfounded.

GAY 2 Manay ano yan?

Inside the coffin is an old woman in nurse's uniform. Manay goes over to attendant, who's yawning.

MANAY
Mister, hindi yan ang patay namin!
ATTENDANT Ano'ng ibig mong sabihin?
MANAY Iyong sinabi ko!
ATTENDANT Ano ba'ng sinabi mo?

GAY 3 Nakakaloka!

MANAY
Sinasabi nang hindi yan si Adelina,
napakakulit naman e! Nakaka-
imbiyerna na e!
ATTENDANT
Aba ang mga putang baklang to! Hindi
ba sabi niyo Adelina Macapinlac? Yan si
Adelina Macapinlac!

MANAY
Hoy, mga bakla nga kami pero hindi
kami mga puta ha! At hindi yan si
Adelina Macapinlac!

ATTENDANT Yan si Adelina Macapinlac!

MANAY
Sinasabi nang hindi yan si Adelina
Macapinlac e!

ATTENDANT
Huwag kang sisigaw!

GAY Aba!
MANAY (*sarcastically whispering*)

Hindi yan si Adelina Macapinlac!

ATTENDANT
E kung si Adelina Macapinlac yan,
ano'ng gagawin ko sa inyo?

GAY Miss.
ATTENDANT (*in good spirits*)
Here she is.

GAY 2 What the.... What's that?

MANAY
Mister, that is not our friend's corpse!

ATTENDANT What do you mean?

MANAY Exactly what I said!

ATTENDANT And what did you say?

GAY 3 Omigosh!

MANAY
I'm saying that is not Adelina, don't you
get it!? This is terribly infuriating!

ATTENDANT
Wow, these fag whores! Didn't you
ask for Adelina Macapinlac? That is
Adelina Macapinlac!

MANAY
Hey, we may be fags but we're not
whores, okay! And that is not Adelina
Macapinlac!

ATTENDANT
That is Adelina Macapinlac!

MANAY
I'm telling you it's not Adelina
Macapinlac!

ATTENDANT
Don't shout at me!

GAY Omigosh!
MANAY (*sarcastically whispering*)

That is not Adelina Macapinlac!

ATTENDANT
Well, if that's Adelina Macapinlac, what
do I do to you?

MANAY

Ay naku, maloloka ako sa inyo! (*Turns away from him*)

ATTENDANT

Anak ng putang trabaho ito, oo!
Pambihira din ang mga baklang ito, oo!
Sinabi nang wala, e ang pilit-pilit! Wala dito, e. (*Goes through several files*)

GAYS (*to Manay*)

Relax, take it easy. Easy ka lang.

MANAY

You expect me to be martyr to people like that? Ay naku! E kung nai-imbinyerna ako, ano'ng gagawin ko? Tigilan mo ko!

GAYS

High blood naman ito. (*Attendant apologetically approaches them*) Ayan na. Appear si Porky.

ATTENDANT Sorry ho, mga misis.

GAY Miss.

ATTENDANT

Ah, miss. May nagkamali ho e. Kasi pareho ng pangalan e, nagkapalit ng damit. Yun ho pala si Avelina Macasaet. Si Adelina Macapinlac ho napadala na namin kahapon sa Cagayan, pero padadalhan namin ng telegrama bukas para ipabalik dito.

Febrero faints.

GAYS (*catching and carrying Febrero*)

Ay, ang bigat! Ano ba Manay, tulungan mo ko dito! Doon, doon natin dalhin! (*Toward embalming table, which Attendant clears*) Ay, huwag diyan, para sa dead yan! Do'n sa stretcher, dali! Dahan-dahan lang, baka malaglag ha.

MANAY

Omigod, he's driving me crazy! (*Turns away from him*)

ATTENDANT

What a fucking job! These fags are impossible! Well, if you insist, then your friend isn't here! (*Goes through several files*)

GAYS (*to Manay*)

Relax, take it easy. Go easy.

MANAY

You expect me to be a martyr to people like that? Omigod! If he gets me infuriated, what the hell should I do?

GAYS

Don't be so high-blood. (*Attendant apologetically approaches them*) Here he comes. Porky reappears.

ATTENDANT Oh, sorry, missus.

GAY Miss.

ATTENDANT

Ah, miss. Somebody made a mistake. Their names are so similar, and their clothes happened to be exchanged. Turns out that one is Avelina Macasaet. We sent off Adelina Macapinlac's body yesterday to Cagayan,⁴³ but we'll send a telegram tomorrow so it can be brought back here.

GAYS (*catching and carrying Febrero*)

Oh wow, he's so heavy! C'mon, Manay, help us here! (*Toward embalming table, which Attendant clears*) Hey, not there, not there, that's for the dead! There on the stretcher, quick! Steady, he might fall off.

Overwhelmed, Manay breaks down and rushes out.

MANAY (*over and over*)

Ayoko na. (*To his approaching friends*)
Layuan niyo ko! Ayoko na! Ayoko na!
(*He screams in pain*) Haaay!

MANAY (*over and over*)

I give up. (*To his approaching friends*)
Leave me alone! I give up! (*He screams*
in pain) Haaay!

Seq. 50: Kano's flight and capture. Int.-ext. Night.

Inside Sauna Turko Alex tries to borrow money from Bea.

BEA

Anong utang ng pera? Ano'ng palagay
mo sa kin? At magkano ang palagay
mong kinikita ko dito? Pambihira ka
naman e!

GIRL Ang ingay naman!

BEA (*to girl*)

Heh, tumigil ka nga diyan! (*Back to*
Alex) Talagang buwisit talaga itong
buhay na to! Lagi namang ganyan e.
Pagpunta mo dito mangungutang ka!
Diyos ko, maawa ka –

BEA

What, borrow money from me? What
do you think I am? And how much do
you think I make here? Jeez!

GIRL How noisy!

BEA (*to girl*)

Heh, you quiet down! (*Back to Alex*)
What a fucking life! Always a fucking
life! You come here, and you want to
borrow money!?! My God, have pity –

Kano rushes in from the street, scattering a young sampaguita vendor's wares.

KANO

Bea! Bea, halika itago mo ko!
Hinahanap ako ng mga parak! Itago mo
ko!

BEA

Ah leche, tigilan niyo nga ako! Sawang-
sawa na ko! Ipahuhuli kita!

KANO

Ba putang to!

KANO

Bea! Bea, hide me, quick! The cops are
after me! Hide me!

BEA

Oh, fuck! Will you guys get off me!?! I've
had enough! I'll have 'em arrest you!

KANO

Why, you whore!

Plainclothesmen hurry into sauna from car, passing by the vendor rearranging his leis.

When Kano sees them she runs toward sauna building's roof. Confused, Alex follows her.

GIRLS

Bakit, ano'ng nangyari? Ewan ko. May
mga pulis ata!

AGENT (*to Bea*)

Miss, may nakita kang tomboy?

GIRLS

Why, what's happening? I dunno. I
think they're cops!

AGENT (*to Bea*)

Miss, did you see that tomboy?

BEA

Nagpunta sa bubong. Doon ang daan,
kanan tapos derecho.

AGENT (*calling another agent*)

Dodo!

BEA

Up the roof. You pass through there,
turn right then straight.

AGENT (*calling another agent*)

Dodo!

Agents chase Alex and Kano, who throws her stuff in a toilet. They run over roof, into a basketball court, disrupting a game. An overweight agent, reluctant to jump from the roof, goes out through the entrance of Sauna Turko and tells other agents.

AGENT

Doon, pare, sa likod! Dali!

AGENT

There, over there, at the back! Quick!

Kano and Alex are chased through Roxas Blvd., past Central Bank's open canal and around Harrison Plaza, where a young couple is seen arguing. Occasionally, overweight agent pauses for breathing.

GIRL

Ayoko sabi e, ayoko nga! Bitiwan mo ko
sabi e! Ayokong sumama. Basta bitiwan
mo ko! Ayoko sabi, walanghiya ka, sabi
na sa yo. Ba't ka namimilit? (*Points
her umbrellla at boy, after running
characters separate them*) Walanghiya
ka talaga, yayariin mo lang ako!

GIRL

I told you I don't want to! Let me go! I
don't want to go with you. Just let me
go! I don't want to, you sonafabitch, I
told you. Why do you keep forcing
me? (*Points her umbrella at boy, after
running characters separate them*) You
sonafabitch, you'll just fuck me up!

BOY

Bakit nagpapakipot ka pa?

BOY

Why are you playing hard-to-get?

After Kano and Alex turn into Harrison Plaza's indoor bump-car amusement area, Alex huddles behind some boxes and rushes out when coast is clear. Agents take a shortcut and intercept Kano in middle of street.

KANO

Ah! Bitiwan niyo ko! Ayoko, mga
putangina ninyo! Mga burat ninyo!
Ayoko! (*Traffic gets blocked*)

KANO

Hey! Let me go! Leave me alone, you
sons of bitches! You fucking pricks! Let
me go! (*Traffic gets blocked*)

Seq. 51: Alex's wandering. Ext. Night thru morning.

After Kano's arrest, Alex finds himself alone. Some trannies pass by him.

TRANNIES

Ay, nakakaloka! E talaga namang luka-
luka yon e!

TRANNIES

Oh, how crazy! Well, she's really crazy,
after all!

Walking toward Luneta, we see a glimpse of Virgie taking tranquilizers, all dazed out.⁴⁴ Alex sees an old man cleaning the sidewalk.

ALEX	Mama, puwede ho bang makahingi ng tubig ninyo? Maghihilamos lang ho ako.	ALEX	Sir, may I bother you for some water? Just to wash my face a bit?
MAN	Aba oo, siges hijo.	MAN	Why, sure, son, go ahead.
ALEX	Salamat ho	ALEX	Thank you, sir.

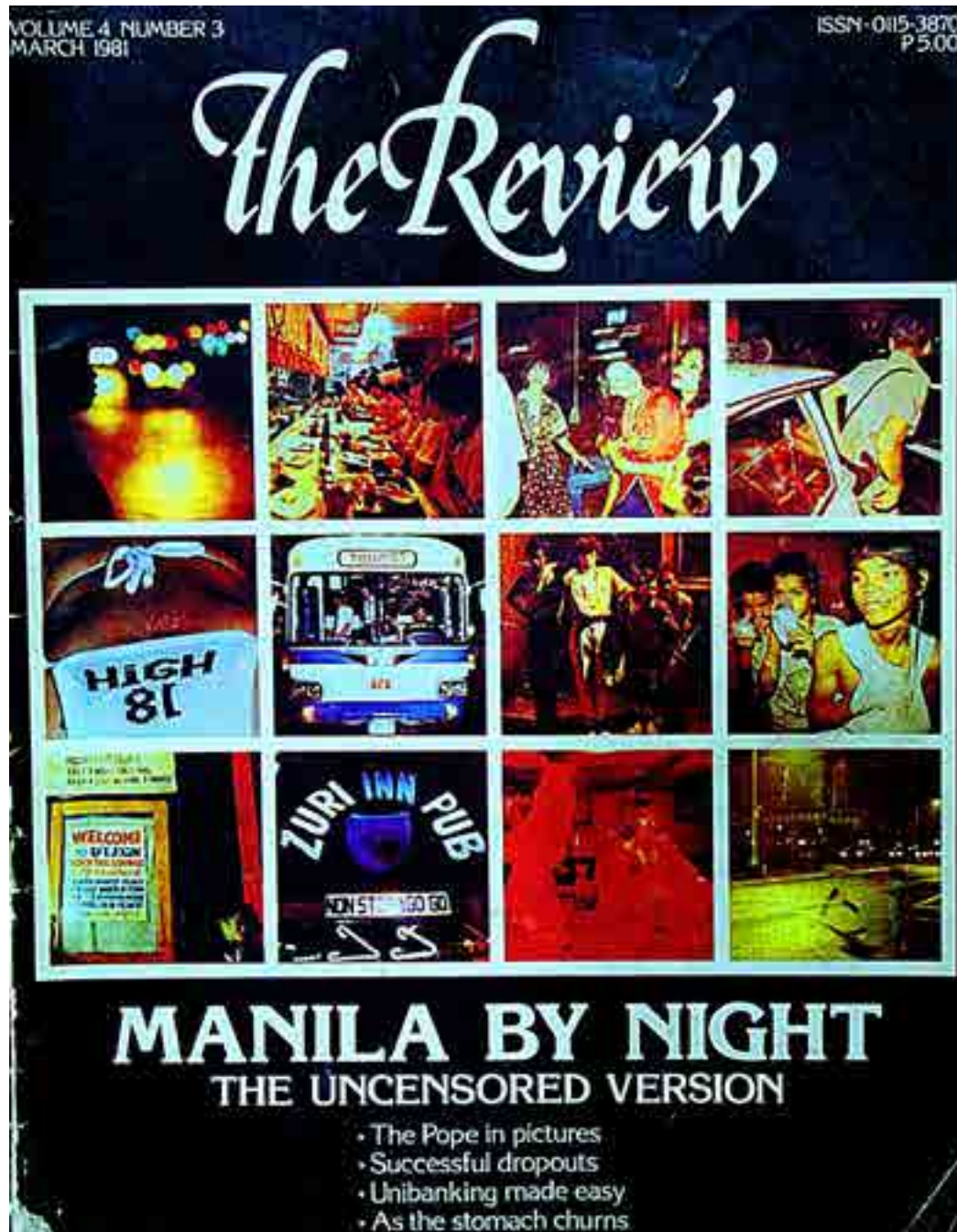
Alex washes his face from a pail of water.

ALEX (<i>after washing</i>)	Salamat ho.	ALEX (<i>after washing</i>)	Thanks, sir.
MAN	Okey.	MAN	It's okay.

Baby is seen boarding a jeepney, her tummy swollen with child. Jeepney blares out Imelda Papin's "Taksil." Alex lingers by breakwater, where guitarist plays Graham Nash's "Teach Your Children" and trannie in heart-shaped costume loiters. We see a glimpse of Manay arranging a religious statue. Alex walks down Luneta, where exercisers are seen shadow-boxing and doing martial arts exercises to the breaking dawn. Exhausted, he lies down on the grass, flowers surrounding him like a halo. The whole park, with early-rising weekend citizens, is then seen against the morning sun.

Closing Credits [see note in Opening Credit section]: The End;

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Notes

1. More information, including the roles played by each performer, can be found at the *Internet Movie Database* <<http://www.imdb.com/search>>.
2. “*Mang*” is the equivalent of “Mister,” but used with the addressee’s first name. Cf. Seq. 11’s use of “*Aling*” (note 20).
3. Pronounced “*tiway*,” abbreviation of “thank you,” occasionally used as a verb (“*tiwayin*,” to pay with verbal thanks; to exploit).
4. Red-light street for less-wealthy locals and Chinese visitors in Chinatown district; this implies that Bea may have started work there and “upgraded” to a sauna parlor as massage attendant while maintaining her residence in the area.
5. Kano uses the term “*mare*,” a shortening of “*kumare*,” feminine of “*kumpare*” (from the Italian *comare*, godmother; and *compare*, godfather)—best friend; technically a person who stands as Catholic-baptismal godparent of one’s child, i.e., someone who’s trusted enough to take care of the godchild if the parent is incapacitated or dies.
6. Same sense as American slang: weed shotgun is performed with the lit part of the joint held in the mouth, while the other end is positioned in the recipient’s mouth or nostril (with hands forming an air tunnel); when the holder blows, the recipient will be able to inhale a stronger whiff.
7. Del Pilar Street is in central Ermita’s red-light district, which is patronized by American servicepersons. (Roxas) Boulevard, although running parallel a few blocks away, directly faces Manila Bay and therefore exudes respectability because of its ideal location; the US Embassy and a number of five-star hotels and upscale apartments are located on this strip.
8. Adelina Macapinlac is alternately addressed as Adelina, Adel, and Ade, presumably depending on the preference of the character addressing her.
9. At the end of the former red-light district, stretching all the way into the seedier environs of Pasay City, is the shrine of Our Lady of Perpetual Help in Baclaran; because of its location, underworld figures (gangsters and sex workers) as well as working-class citizens attend its novenas and Masses. In a previous Bernal film, *Aliw [Pleasure]*, sex workers, still in revealing night-club attire, prayed here for more Japanese customers.
10. Northern coastal province named and known for salt as well as seafood products.
11. Manay is also called Manay Sharon by the other gay characters, plus several other nicknames (Maria Cristina, Teresa, Beth), possibly in reference to pop-culture icons of femininity.
12. De La Salle University is a private Catholic school for students from well-off families; they presumably are ordering uniforms or requesting a donation from a high-society couturier.
13. Manay uses the term “*juwawa*,” gay-lingo Frenchification of the Tagalog “*asawa*” or spouse; currently shortened to (and mainstreamed as) “*jowa*.”
14. Evita’s name references the eponymous Andrew Lloyd Webber and Tim Rice musical (then banned in the Philippines) on Eva Perón, Argentina’s

controversial First Lady, whose life had too many parallels with that of Imelda Marcos. The character name-drops two prominent Marcos-era ministers, Jose Aspiras (tourism) and, later, Arturo “Bong” Tangco, Jr. (agriculture). In a later disco scene (cf. Seq. 17), the dance version of the musical’s most popular hit will be played.

15. A reference to Alvin Toffler’s then-trendy 1970s bestseller *Future Shock*, in which a contemporary sensibility is supposedly susceptible to the overwhelming effects of increasingly swift changes in society and technology, necessitating a coping adjustment to be provided in the next wave of social development, called Consciousness Three.
16. Seven Seas Motel was a popular chain providing two-hour room rentals for “quickie” sex.
17. *Ate* and *Kuya* before people’s names could indicate fictive (sibling) kinships with older women or men respectively.
18. Film actress Rosa Rosal first became known for her *femme fatale* roles, then starred in a number of highly acclaimed prestige projects during the studio system era of the 1950s. She became known to a new generation of admirers for her humanitarian work with the Red Cross as well as for hosting her own TV charity program.
19. National Bureau of Investigation, of the Republic of the Philippines’s Department of Justice.
20. “*Aling*” is the equivalent of “Miss” or “Missus,” used with the addressee’s first name.
21. Short for Mogadon, a hypnotic prescription sedative popular among drug abusers.
22. Bayside was a popular nightclub along Roxas Boulevard.
23. Bea uses the term “sensation,” one of the euphemisms that emerged for polite-society discussions of sex activities in massage parlors.
24. Baby’s expression “*kumakain ng kuhol*” literally means “eating [freshwater] snails,” a local delicacy which requires sucking and use of the tongue to get at the flesh of the cooked mollusk.
25. “Type” is a double-clipped form of “Type *ko*” [my type], in turn a clipping of “*Yan ang type ko*” [that’s my type]; “*bongga*” is slang, usually a compliment meaning stylish, outlandish, extravagant, awesome.
26. Olongapo City is located near Subic municipality, the site of the (since-terminated) biggest American naval base outside the US. As a result, it had a thriving night-time entertainment industry for US servicepersons.
27. Manay uses “*day*,” a shortening of the regional term “*inday*” (girl), adopted initially as gay-lingo and now mainstreamed.
28. The phrase “*pang-echeng ng datung*” literally means “to mooch [or sponge or sweet-talk] some dough [from ‘the *tong*’ or extortion money]” in gay lingo.
29. Manay says “*kyeme*,” a Spanish-sounding gay-lingo coinage (*quieme*) that means “nonsense.”
30. Ilonggo is one of the Visayan-region languages, less familiar to Manila residents than Cebuano.

31. Roughly “I already told you, there’s no Adelina Macapinlac here! Yet you keep saying she’s around! You annoying, totally clueless queer, do you want to start a quarrel?”
32. Boots Anson-Roa, film and TV actress, was known for playing wholesome women characters.
33. “Rhapsody” is a twist on “*rap-sa*,” back-formation of “*sarap*,” the Tagalog word for pleasure.
34. Tarlac is a province north of Manila made seemingly more distant by its rusticity.
35. Vanessa uses the term “sward”—not the rarely used English term for grassland, but a Filipino coinage for “gay male,” free of the pejorative associated with traditional terms.
36. Joanne Drew Figure Salon (Australia-based, founded by Joan Andrews) was a popular slimming facility for Manila socialites. Evita would be referring to her lower waist area, including the crotch.
37. Dated reference, possibly referring to a Muslim-like appearance because of the turban that the character is wearing (provided by Paul H. Roquia and Ka Deniz Reyes of the Facebook Pinoy Film Buffs group); also possibly a playful corruption of “*suray*,” untidy or disarranged (as suggested by Nestor de Guzman of the same FB group).
38. Ironic usage, a reference to failure.
39. Some of the most impoverished Philippine provinces are in the Visayas region.
40. *Acheng* is a regional variation on *Ate* (elder sister); the seemingly French resonance has made it a preference for gay (and women) “*femme*” speakers.
41. Spanish for “bull,” *toro* suggests studly expertise as well as bullfighting, since inexpensive live sex is performed in the round (like a bullring), where the central couple is expected to display a variety of unusual and athletically demanding positions before the *torero* climaxes. Cf. the Japanese title of Nagisa Oshima’s *In the Realm of the Senses: Ai no corrida*, literally “bullfight of love.”
42. Vito Cruz Street would be toward the end of the former red-light district of Ermita, which had also catered to American servicepersons during the period when the US had military bases in the Philippines. Because of its farther location (closer to the seedier portion of Pasay City), it catered to older and/or non-Caucasian clientele.
43. The northernmost mainland province in Luzon, to which travel would be impeded by the presence of a mountain range and inadequate roads.
44. At this point additional footage that anomalously reappeared on a recent digital copy was inserted in a special release print, intended strictly for then-First Lady Imelda Marcos’s appeasement—which nevertheless was never granted; using footage already in previous scenes, it runs through some of the characters and announces, via male voice-over, how they were either punished or redeemed as part of the New Society’s moral renewal.