

Special Literary Section: *Manila by Night*
 Story, Screenplay, & Direction: Ishmael Bernal
 Transcription & 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); Seq. 6b & 12 (Jojo de Vera); and Seq. 3d (Mowelfund Film Archive). (JD)

About the Translator

Krip 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 & culture column for the national broadsheet *The Philippine Star*.

Kritika Kultura 19: 173. [Note: Skipped page numbers indicate areas filled with still pictures: i.e., pages 178, 187, 200, 207, 218, 222, 224, 226, 231, 240, 242, 249, 251, 253, 259, 263, and 269 will be missing from this file. The dialogue scenes in Sequence 11a (pp. 205-06) are missing in the journal publication.]

Opening Credits [as presented onscreen,¹ over theme music – new frames are indicated by semi-colons, lines are separated by slash marks, asterisks mark 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, Philamlife Homes. 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?

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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?

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, nariryan 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.

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: 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.

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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?

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.

MAID: Opo.

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?!

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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!

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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.

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

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: Tama na yan! Bea, nandiyan si Kano.

MANAGER: Cut that out! Bea, Kano's here.

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

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

GIRL: Landi!

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 pinagsasabi 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.

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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!

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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.

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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.

CHINESE OWNER'S RIVAL: When you're done here, I'll wait for you by the church, okay?

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. Hhipuin ko yung bayag mo!

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.

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!

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.

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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!

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

WAITRESS: Sabi na sa yo, e. Nakakainis!

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

WAITRESS: See what I told you. Damn it!

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

naman ang mahal ko? O sige, para huwag ka nang magalit, (*kisses him*) o ayon. May kiss ka na magagalit ka pa.

being pissed, (*kisses him*) there. You get a kiss, you'll still be pissed?

Meanwhile among customers, Baby approaches Febrero.

BABY: Balikan mo ako pag labasan, ha?

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

FEBRERO: Oo. Ang ganda-ganda mo.

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?

BABY: When are we getting married?

FEBRERO: Malapit na.

FEBRERO: Soon.

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

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

FEBRERO: Hindi, naghihintay lang ako. Mag-ipon-ipon lang tayo.

FEBRERO: No, I'm just biding my time. Until we have enough saved up.

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Seq. 4b: Baby's house, a crowded tenement on Harrison Blvd.

Baby alights from Febrero's cab.

BABY: O sige ha.

BABY: Okay, see you.

FEBRERO: Sige ha, ingat ha.

FEBRERO: Okay, take care.

Baby walks amid arguing prostitute and pimp toward her house.

PIMP: Bakit beinte pesos lang binigay mo sa kin kanina?

PIMP: So how come I only got 20 pesos from you?

PROSTITUTE: E hanggang doon ang binayad sa kin, e.

PROSTITUTE: But that's what I got paid.

PIMP: Nasa Del Pilar ka na yan lang kinikita mo?

PIMP: You're already on Del Pilar and you earn only that?

PROSTITUTE: Alam mo naman hanggang Del Pilar lang ako e. Alam mong hindi ako papasa sa Boulevard.

PROSTITUTE: You know I can only do Del Pilar. You know I can't make it to the Boulevard.⁷

PIMP: Magkano ba ang kinita mo nitong linggong ito?

PIMP: So how much was your take this whole week?

PROSTITUTE: Siento beinte.

PROSTITUTE: Hundred-twenty.

PIMP: Siento beinte lang?

PIMP: That's all? Hundred-twenty?

Baby enters house.

MOTHER: Baby.

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.

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.

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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: Tekang 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.

VIRGIE: Au-Au, the schoolbus is here.

ALEX: Mommy.

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.

VIRGIE (*To maid*): Give me my daughter's lunchbox.... (*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: Lalagyan na ho.

MAID: I'll wear it, ma'm.

ALEX (*interrupting*): Mommy.

ALEX (*interrupting*): Mommy.

VIRGIE: O?

VIRGIE: Yes?

ALEX: Di bale na lang ho.

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

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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!

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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*

Kritika Kultura 19: 188 [187 contains illustrations].

her sons' room, which is a mess) Hay naku Diyos ko, sa tuwing papasok ako sa kuwarta 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-

her sons' room, which is 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

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 diyan, kung kani-kanino nangungutang

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

Kritika Kultura 19: 189.

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. Sige, 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*): Sige na.

VIRGIE: Ang aga-aga, e.

FATHER: Halika na, 'ney.

VIRGIE: Ang aga-aga naman, e.

FATHER: Five minutes lang, sige na.

VIRGIE: Nakakainis naman, 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: 'Ney, 'ney, sige na.
 VIRGIE: Umagang-umaga naman e.
 FATHER: Sige 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, 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!

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

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

yung taga-Misericordia? O. (*Virgie nervously fingers rosary*)

even remember me anymore. I'm Miriam, from way back in

Kritika Kultura 19: 191.

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?

MANAY (*still groggy*): Hmm?

MARICHU (*whispers*): Andiyan si Febrero sa labas!

MARICHU (*whispers*): Febrero's out there!

MANAY (*awakened by the news*): Puta ka!

MANAY (*awakened by the news*): Oh fuck!

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

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

MANAY: Hwag kang maingay! I-delay mo muna sila. Yung gown in Vasquez na kay

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.

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*)

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: Febrero, lalabas na yon, naghihilamos lang.

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: 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*)

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

EVITA (*looking at the students*): Gusto na yatang kumanta ng Vienna Boys Choir.

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!

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: Oo.

MAN: Yes.

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

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!

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: O sinubukan mo naman?

MARICHU: So did you try it?

EVITA: Yes! (*They laugh again*)

EVITA: Yes! (*They laugh again*)

MANAY (*from bedroom*): Marichu, si Febrero papasukin mo na.

MANAY (*from bedroom*): Marichu, you may tell Febrero to come in.

MARICHU: O Febrero, pumasok ka na raw.

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 out to Manay*) Hey. Manay Sharon, I have a special guest, Bong Tangco!

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.

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*) I love you.

VANESSA: Thank you.

Seq. 9: Motel. Int.

Alex and Vanessa make love in the shower.

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

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

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 umuuwi. 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: 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.

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*)

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 (*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.

Kritika Kultura 19: 201 [200 contains illustrations].

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,

BEA: Sige,
kunin mo

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

BEA: Okay,
get my
wallet.

bigyan mo na! | 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.

pesos, give it to her!

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.

Kritika Kultura 19: 202.

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?
 GREG: Oo. (*Kisses her*)
 BEA: Ipapakuha mo ako?
 GREG: Oo. (*Kisses her again*)
 BEA: Alam mo ang istorya ng buhay ko?
 GREG: Oo. (*Kisses her for the last time*)
 BEA: Mahal mo ako talaga?
 GREG: Mahal na mahal.

BEA: You love me?
 GREG: Yes. (*Kisses her*)
 BEA: You'll send for me?
 GREG: Yes. (*Kisses her again*)
 BEA: You know the story of my life?
 GREG: Yes. (*Kisses her for the last time*)
 BEA: You really love me?
 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 beboto, 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 sa akin tumira. E yung kita ko para sa amin lang kulang na kulang pa –

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

WOMAN
(*overheard*): Ella, my cousin in Cebu wrote to me. Imagine, she wants to come over and live with us. But the money I make isn’t even enough for us here –

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

Kritika Kultura 19: 203.

MAN (*to another neighbor*): Eba ano ba, yung mga anak mo nagkalat sa lansangan. Para kang hindi nanay, a!

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

ADEL: Hey Manay, good to see you here. What’s this?

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

MANAY: Here you are. New clothes I bought for you all, Ade. Here, this one’s for you.

ADEL (*holding umbrella*): Naku, ang cute-cute naman nito!

ADEL (*holding umbrella*): Oh wow, how cute this is!

MANAY (*gives her an ice bucket*): O ito, magagamit mo yan o. Ganda no?

MANAY (*gives her an ice bucket*): And here, you can use this too. Isn’t that nice?

ADEL: Naku, lalagyan ng ice!

ADEL: Wow, it’s for ice!

MANAY: Ang dami kong dalang mga kakanin o.

MANAY: And I brought a lot of food.

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*)

ADEL: Hey, there's some stew and 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.

Kritika Kultura 19: 204.

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 pinagi-interesan! 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.

Seq. 11a: Manay's car.

[N.b.: This portion to the end of page 205 is missing in the journal publication.]

Adel and Manay are in the back seat, talking along Roxas Blvd.

ADEL: Alam mo, mahal na mahal ko si Febrero. Kita mo naman ang serbisyo ko sa

ADEL: You know, how I love Febrero. You can see how I serve him hand to foot. And

kanya. Kung alagaan ko yung dalawang anak niya, maski anak niya sa ibang babae. Pero turing ko parang anak ko na rin.

MANAY: Napapansin ko nga e.

ADEL: Paano nung bagong dating ako dito sa Maynila, siya ang kauna-unahang taong nagpakita sa akin ng kabutihan. Takot na takot ako, e. Ang lakas ng nerbiyos ko, tatanga-tanga pa ako. Kaya noong nakilala ko si Febrero, napalagay na ang loob ko....
(*Pokes Manay's arm*) Ang hirap ng buhay dito sa Maynila, ano?

MANAY: Dios ko day, sinabi mo pa!

Adel lights at Ospital ng Maynila.

ADEL: Manay, thank you, ha? (*To driver*) Jun, salamat.

MANAY: O sige.

how I take care of his two kids, even if they're from another woman. I practically treat 'em as my own.

MANAY: So I notice.

ADEL: And it's all because when I first got here to Manila, he was the first person who showed me kindness. How scared I was at that time. I was so nervous, an innocent from the boondocks. It was only when I met Febrero that I began to calm down....
(*Pokes Manay's arm*) Such a tough life here in Manila, isn't it?

MANAY: Omigod, you can say that again!

ADEL: Manay, thank you so much. (*To driver*) Jun, thanks.

MANAY: Okay.

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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.

ALEX'S FRIEND: Magkano?

KANO: Kagaya din ng dati.

ALEX'S FRIEND: Ilan ba'ng kukunin natin?

ALEX'S FRIEND 2: Tigalawa tayo.

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

KANO: I only got Mogs.²¹

ALEX'S FRIEND: How much?

KANO: The usual.

ALEX'S FRIEND: So how many do we get?

ALEX'S FRIEND 2: Two each.

KANO: Okay, just wait for me at the corner.

A group of drag queens is almost hit by the car of Alex and his gang.

Kritika Kultura 19: 208 [207 contains illustrations].

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

ANOTHER DRAG QUEEN (*upon seeing Alex and his friends*): Ay, mga lalake! Ang guwapo!

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

ANOTHER DRAG QUEEN (*upon seeing Alex and his friends*): Oh, boys! How good-looking!

Seq. 13a: Drag queens' Outdoor cabaret.

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

ALEX'S FRIEND (*describing the drag queens they just saw*): Pare hayop ang dila nung isang yon!

ALEX'S FRIEND (*describing the drag queens they just saw*): Man, dig that tongue!

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

Alex and friends continue talking about the drag queens 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... Diyos ko, aabutin ako ng Miyerkoles sa pagbibilang dito.

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.

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 (*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

Kritika Kultura 19: 209.

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 higpitan 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.

Kritika Kultura 19: 210.

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 awkward?

BEA: Why should I find it awkward? 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!

Kritika Kultura 19: 211.

Plainclothesmen in car follow Kano, who eludes them through a narrow alleyway.

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

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

VOICE OF WOMAN RESIDENT 1: Saan ka ba galing? Gabi na, hindi ka pa umuuwi!

VOICE OF WOMAN RESIDENT 1: Where've you been? It's so late, and you come home only now!

VOICE OF WOMAN RESIDENT 2: Kay Aling Poleng, sa Tondo.

VOICE OF WOMAN RESIDENT 2: I was at Aling Poleng's, 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.

Kritika Kultura 19: 212.

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?

MANAY (to Alex): Let's meet up later, okay?

ALEX: Kasama ko'ng siyota ko e.... Kung gusto mo, mamaya ihahatid ko muna.

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.

Magkita tayo sa labas ng a las dos.

MANAY: Type.

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?

BABY: You love me?

FEBRERO: Oo, mahal na mahal kita.

FEBRERO: Yeah, love you so much.

They continue necking.

BABY: Hindi mo naman ako ginagalang, e.

BABY: But you don't respect me.

FEBRERO: Ginagalang kita. Ikaw lang tong babaeng ginagalang ko e. Kung hindi ba naman kita ginagalang, hahalikan pa ba naman kita?

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!

BABY: Hey, your tongue, it's digging too deep!²⁴

FEBRERO: Nandoon ang sarap, e.

FEBRERO: But that's where it tastes so good.

BABY: Papakasalan mo ko?

BABY: You'll marry me?

Kritika Kultura 19: 213.

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 flings,

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,

Kritika Kultura 19: 214.

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?

Kritika Kultura 19: 215.

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, nagtatataka ako sa mga katulad mo e.

MANAY: I beg your pardon!

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: Huwag kang maha-hassle, ha? Kasi

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

Kritika Kultura 19: 216.

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 Beae.

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 Gayng 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

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-encheng ng datung, di ba?

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?

They pass by Miriam, Virgie's prostitute acquaintance, eating a pastry and refusing a cheapskate customer's haggling.

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?

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: Hm kyeme, Reyna ng mga Martir Part Two.

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

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

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

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*)

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: Sunduin mo na lang ako, ha?

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

MANAY: O sige.

MANAY: Okay.

GAYING: O dahan-dahan, may kanal!

GAYING: Watch it, a canal!

BEA: Alam ko.

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 riyon, 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 riyon. (*To Manay and his companions*) O kayo, saan kayo pupunta?

MANAY: Aalis na!

POLICE (*to other onlookers*): O kayo diyan, tabi kayo riyon.

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.

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! Nandiyang 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

Manay is dumbfounded by the nurse's sudden shift to Ilonggo.

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,

bubuwisitin 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.

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?

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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 pabayaan....

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 Gayning cross an open canal (estero). Gayning 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

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KANO: Tama na yang drama mo, halika na.
Tama na, halika na. (*Takes Bea by the waist*) Halika na, Gayning.

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, Gayning.

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: 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*): 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: “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*)

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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, Gaying 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!

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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.

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.

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 pababayaang 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.

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 pabayaano mo ako. Walanghiya ka! Walanghiya ka! Papatayin kita! Papatayin kita! Puro sakit ng ulo’ng	FATHER: Pabayin mo yan! Pabayaano 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	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! (<i>Alex shouts</i>	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
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binibigay mo! Papatayin kita! (<i>Alex shouts “Mommy!”</i>) Daddy patayin mo’ng batang yan! Hindi ka na ba titino? Ha?!	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!	“ <i>Mommy!</i> ”) Daddy, kill that bastard! You’ll never learn, you goddamn bastard!	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!
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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 –
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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

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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: Diyan 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....

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: 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: 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*): Akala mo, e wala naman talaga ang hinahanapbuhay niyan, e!

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.

Kritika Kultura 19: 236.

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!

Kritika Kultura 19: 237.

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 teenagers 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.

Kritika Kultura 19: 238.

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: 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: 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: 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.

Kritika Kultura 19: 239.

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.

GAY: How gross.

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

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: Syempre!

GAY: Of course!

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

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

GAY: Maybe it’s the former?

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*)

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

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!

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.

Kritika Kultura 19: 241 [240 contains illustrations].

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-baho na!

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, I was so disgusted with myself!

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

MANAY: Misis, ang anak ho ninyo.

GAY (aside): Aww. 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!

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)

VIRGIE: Thank you. (*Rushes out*)

Kritika Kultura 19: 243 [242 contains illustrations].

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: 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: Paano naman hindi ka maloloka e kung titingnan mo, akala mo disentang-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 (*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

Kritika Kultura 19: 244.

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 –

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

ADEL: Sino ka ba?

ADEL: Who are you anyway?

BABY (*answering indirectly*): Si Febrero!

BABY (*answering indirectly*): It's Febrero!

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

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

BABY: Wala kaming pera, e.

BABY: But we have no money.

ADEL: Lalong walang pera si Febrero!

ADEL: Febrero has none, too!

BABY: Sabi niya papakasalan niya ako.

BABY: He said he'd marry me.

ADEL: Bagong salta ka no?

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

BABY: Oo.

BABY: Yes.

ADEL: E bakit ka nagpabuntis? Sana naging ingat ka.

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

BABY: Mahal na mahal ko si Febrero.

BABY: I love Febrero so much.

ADEL: Lahat ng lalake iyan ang sinasabi.

ADEL: All the guys promise that.

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

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

ADEL: Bakit ba tayong lahat naglolokohan? Ewan.

ADEL: Why are we fooling ourselves? I dunno.

BABY: Tulungan mo ako.

BABY: Help me please.

ADEL: Papano?

ADEL: How?

BABY: Kausapin mo si Febrero.

BABY: Talk to 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

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

ipasa ko sa yo o hindi, pareho lang dahil
iyang mga lalakeng yan, maraming kabit.

even if I did pass him on to you, no
difference, cuz these

Kritika Kultura 19: 245.

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.

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: 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 maiwan ka – kundi pati ikaw sasabog! Kailangan

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 drag queens, 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?

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

ALEX'S FRIEND: Pare okey ba, ha?

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 drag queens 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?

BABY'S MOTHER (to noisy kid): Hey, you, go outside! (To Baby) How many months?

MALE HOUSEHOLD MEMBER: Ano ba? Ang gulo mo!

MALE HOUSEHOLD MEMBER: Hey! Stop bothering me!

BABY: Tatlong buwan ho.

BABY: Three months, Mama.

MOTHER: Puwede pa. Ipalaglag mo.

MOTHER: Early enough. Have it dropped.

BABY: Wala ho akong naipon na pera.

BABY: I've no savings at all.

MOTHER: Hindi ikaw, ang lalake mo!

MOTHER: Not you, but your guy!

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

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 tayong 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.

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.

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.³⁹

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: *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!⁴⁰

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.

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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.

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: Anong klaseng trabaho?
 GREG: E basta, may umareglo na. Malapit na yon. Maghintay ka na lang diyan.

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 televangelist Rex Humbard preaches.

WHORE: Hoy Sonny!
 SONNY: Reserbado to.

WHORE: Hey, Sonny!
 SONNY: He's reserved.

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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.

Kritika Kultura 19: 254 [253 contains illustrations].

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: Sige 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 –

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

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 –

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 –

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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 (<i>to carolers</i>): 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?
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RONNIE (<i>to carolers</i>): 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?
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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!

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: Ano ba – (*Necklace falls on floor. They struggle to retrieve it*) Ayan! Ikaw talaga, bitawan mo yan, akin yan! Tarantado ka talaga –

VANESSA: What the fuck – (*Necklace falls on floor. They struggle to retrieve it*) Oh, shit! Give me that! Let go of it! You asshole –

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VANESSA’S MOTHER: Anong ingay yan? Ano ba’ng nangyayari diyan? (*To Alex*) Bitiwan mo’ng anak ko!

VANESSA’S MOTHER: What’s that noise? What’s happening here? (*To Alex*) Leave my daughter alone!

ALEX: Putangina niyo, a!

ALEX: Well, fuck you all!

VANESSA: E kinukuha niya Mommy yung kuwintas ko e!

VANESSA: Mommy, he’s trying to get my necklace!

ALEX: Akin to, binabawi ko lang, kailangan ko e!

ALEX: It’s mine, I’m just taking it back, cuz I need it!

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!

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*): Tarantado!

VANESSA (*to Alex*): You shithead!

ALEX: Bog!

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 1: Hey, Cristina, don’t you find anyone your type among Alex’s friends?

GAY 2: Alin, iyang mga yan?

GAY 2: Who, those guys?

GAY 1: Matagal nang tingin ng tingin sa yo yan!

GAY 1: They’ve been eyeing you!

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 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: Ayaw mo niyan, experienced?

GAY 1: But don’t you want ’em with experience?

GAY 2: Anong experienced? Saan? Sa turok?

GAY 2: What experience? With needles?

GAY 1 (*laughs*): Ang suplada naman nito!

GAY 1 (*laughs*): Hmm, picky, picky!

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ALEX (*to Manay*): Manay, two hundred lang naman o. Babayaran ko naman sa yo.

ALEX (*to Manay*): Manay, just two hundred. I’ll pay you back anyway.

MANAY: Puwede ba?

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!"⁴¹ 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

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?!

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 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!

Bea realizes Greg's intentions and attempts to flee. They quarrel violently.

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!?

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!*⁴²

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.

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: Eee! Ayoko, ayoko! Gagawin mo kong puta! Bitiwan mo ako!

GREG: Saan ka pupunta? Halika na! Ano ba! Sandali! Aray ko, ang buhok

BEA: Eee! I don't want! You'll turn me into a whore. Let me go! Let me

GREG: Where you going? Come on! Hey, what the fuck! Wait! Ouch, my

Bitiwan mo ako!
Ayoko! Papatayin
muna kita! Ayoko,
ayoko! Bitiwan mo
ako, ayoko, ayoko!
Walanghiya ka!

ko! Ano ba!
Lalaban ka pa?
Walanghiya ka!
Halika na!

go! I don't want!
I'll kill you first!
No, no! Let me go,
I don't want! You
bastard!

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 malasina.

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!

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A totally wasted streetwalker accosts Baby.

DRUGGED STREETWALKER: Hoy simba tayo, samahan mo ako sa simbahan.

DRUGGED STREETWALKER: Come on, let's go to Mass, come with me to the church.

Baby rejects the prostitute but the latter is insistent.

DRUGGED STREETWALKER: Simba tayo, halika na!

DRUGGED STREETWALKER: Let's go to Mass, come on!

BABY (*freeing herself from the streetwalker'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!

BABY (*freeing herself from the drugged streetwalker'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

Nando'n sa Vito Cruz, sawsawan ng mga Hapon! Ako, malinis na babae! (*In tears*) Hayop ka, putangina mo!

call girl! She's there on Vito Cruz,⁴³ 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.

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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.

GAY: Miss.

ATTENDANT (*in good spirits*): Here she is.

GAY 2: What the.... What's that?

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?

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*)

ATTEDANT: 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-
imbiyerna 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.

Overwhelmed, Manay breaks down and rushes out.

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,⁴⁴ 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.

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?

Kritika Kultura 19: 266.

BEA: Nagpunta sa bubong. Doon ang daan, kanan tapos derecho.

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!

BEA: Up the roof. You pass through there, turn right then straight.

AGENT (*calling another agent*): Dodo!

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 umbrella at boy, after running characters*

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) Walanghiya ka talaga, yayariin mo lang ako!

BOY: Bakit nagpapakitpot ka pa?

separate them) You sonafabitch, you'll just fuck me up!

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 drag queens pass by him.

DRAG QUEENS: Ay, nakakaloka! E talaga namang luka-luka yon e!

DRAG QUEENS: Oh, how crazy! Well, she's really crazy, after all!

Kritika Kultura 19: 268.

Walking toward Luneta, we see a glimpse of Virgie taking tranquilizers, all dazed out.⁴⁵ 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 (after washing): Salamat ho.

ALEX (after washing): 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 drag queen 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; ACKNOWLEDGEMENTS Mile's Auto Sales Corporation / Hospital* ng Maynila / National Parks Development Committee* / Turko Sauna Parlor, Roxas Boulevard; Bayside Incorporated, Roxas Blvd., Pasay City / Aloha Hotel & Restaurant, Roxas Blvd, Manila / Central College* of the Philippines, Quezon City; Ligaya Lodge, Old Sta. Mesa, Manila / National Park* Development Committee, Rizal Park, Manila / Ayala Corporation, Ayala Ave., Makati, Metro Manila / Harrison Plaza Commercial Center, F. B. Harrison, Metro Manila / Cultural Center of the Philippines, Roxas Blvd., Metro Manila; Shakey's Pizza Parlor,

Malate, Manila; Shaw Case Restaurant, Shaw Blvd., Pasig, Metro Manila; Hon. Mayor Ramon D. Bagatsing / Hon. Mayor Pablo Cuneta / Hon. Mayor Adelina Rodriguez / Hon. Mayor Ernesto Domingo / Hon. Mayor Emiliano Caruncho / Hon. Mayor Nemesio Yabut / Hospital ng Maynila [*repeated*]

Notes

- 1 More information, including the roles played by each performer, can be found at the Internet Movie Database (website <<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*” (endnote 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 Grace Park is the district in Caloocan City that borders the North Expressway; several bus terminals are clustered in the area. Alabang, where Baby’s father found a job opening, is a middle-class residential district in Muntinlupa City, in the southern portion of Metro Manila. Pangasinan, where the soon-to-be former pimp and his partner-prostitute plan to relocate, is in the northwestern part of Luzon, 4-6 hours away by bus north of Manila; in an earlier scene, Miriam also mentioned the province in her conversation with Virgie, her former flesh-trade co-worker.
- 40 Some of the most impoverished Philippine provinces are in the Visayas region.
- 41 *Acheng* is a regional variation on *Ate* (elder sister); the seemingly French resonance has made it a preference for gay (and women) “femme” speakers.
- 42 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.”
- 43 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.
- 44 The northernmost mainland province in Luzon, to which travel would be impeded by the presence of a mountain range and inadequate roads.

- 45 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.