

# *Anghel*



*Dulang pampelikula ni  
NOEL DE LEON*

## Sinopsis

BUMIBITAW ANG TAO sa Diyos, ngunit hindi kaylanman bumibitaw ang Diyos sa tao.

Si **Salvador Catacutan** (Badong Bulldoser) ay isinilang at lumaki sa Bagong Baryo — isang squatter area sa Kalookan. Maaga siyang naulila nang ang kanyang ina ay namatay sa isang sakuna. Ang ama naman niya’y nasangkot sa isang pagnanakaw at nabilanggo. Nabuhay si Badong sa sariling “abilidad” — pagnanakaw, pananakot, paniningil ng protection money. Kinilala siyang “Kilabot ng Bagong Baryo.” Sindak sa kanya ang lahat ng taga-Bagong Baryo, maliban sa isang batang naging alalay niya at tagahanga — si **Tikboy**.

Ang karibal ni Badong sa katabing barangay ay si **Goryong Gwapo**, na binansagan namang “Hari ng Potrero.” Mula’t-sapol ay lihim nang binalak ni Goryo na iligpit si Badong, upang masakop rin niya ang Bagong Baryo at lumawak ang raket niya sa sugal, droga at iba pang pinagkakakitaang bisyo.

Wala ring malay si Badong na siya’y may sakit na kanser na laganap na sa kanyang katawan. Hindi niya alintana ang pabigla-biglang pananakit ng kanyang sikmura, na akala niya’y panandalian lamang at lilipas din. Hindi niya alam na siya’y malapit nang mamatay.

Sa puntong ito ay dumating sa buhay ni Badong si **Chelo** — na nagpakilalang isang anghel na sugo ng Diyos mula sa langit. Sinikap ni Chelo na iwasto ang buhay ni Badong at ilayo siya sa kanyang maling pamamaraan. Nais ng Diyos, wika ni Chelo, na ipadama kay Badong ang kanyang pagmamahal. Galit na sinabi ni Badong na, tutal, matagal na siyang pinabayaan ng Diyos, huli na upang sila’y magkasundo pa. Pinalayas niya si Chelo at pinagsabihang huwag nang babalik pa.

Bago tuluyang lumisan si Chelo, sinadya ng anghel ang isang cancer specialist — si Dr. **Amado Javier** — at ni-refer sa kanya ang kaso ni Badong. Gumawa rin si Chelo ng paraan upang magkakilala sina Badong at ang doktor sa isang sa-wari’y di-sinasadyang aksidente. (Muntik nang nasagasaan ni Javier si Badong sa lansangan.) Kinumbinse ni Javier sa Badong na sumailalim sa isang medical check-up. Batay sa lumabas na resulta, pinagtapat ni Javier kay Badong na nabibilang na ang araw niya.

Inalok ng doktor si Badong na doon mamalagi at magtrabaho sa ospital, kung saan lagi siyang masusubaybayan. Gawa ng kabutihang nakita niya sa mga doktor at narses doon, at bunga ng pagtulong niya sa iba pang mga maysakit, unti-unting nagbago si Badong.

Makalipas ang ilang buwan, naisipan niyang dumalaw muli sa Bagong Baryo. Ibang Badong na siya — maayos sa hitsurang panlabas at sa panloob na ugali. Di niya alam, nang nawala siya ay pinasok ni Goryong Gwapo ang Bagong Baryo. Maging si Tikboy ay nagbenta na ng droga para kay Goryo. Imbes na ibalik ang kita kay Goryo, ninakaw ni Tikboy ang pera upang panggamot ni Badong. Natuklasan ito ni Goryo at hinanap ang bata upang patayin at gawing leksyon sa iba. Pinagtanggol ni Badong si Tikboy. Sa paglalaban nila, nasaksak at napatay ni Goryo si Badong. Dumating ang mga pulis at dinakip si Goryo.

Sa kamatayan, hindi batid ni Badong ang kanyang pagtutunguhan. Muling lumitaw si Chelo — upang sunduin si Badong at ihatid pauwi sa Amang nagmamahal sa kanya.



# *Dramatis Personæ*

## MAIN CHARACTERS

<b>CHELO</b> .....	The Angel. Medium build; long hair; “attractive” by human standards, but not movie-star-pretty. “Casual”, “easy” and “bubbly” are apt descriptions.
<b>BADONG BULDOSER</b> .....	A product of the slums. Big and heavy as they come, with a tough heart to boot. He’s the reason the Angel came down to earth.
<b>BADONG THE BOY</b> .....	About 10 years old. Devoted to and protective of his mother. Serious; not yet calloused, but getting there.
<b>“THE VOICE”</b> .....	From Heaven. The One who loves Badong so much He sent the Angel to save him.
<b>ALICIA</b> .....	Badong’s mother; about 35 in the few scenes that we see her. A portrait of faith, patience and nobility in poverty.
<b>GRETA</b> .....	Badong’s girlfriend; proprietress of a beer pub and disco. She lost her sense of morals long ago; now she doesn’t remember having any.
<b>GORYONG GWAPO</b> .....	The underworld boss of Potrero. “Gwapo” is definitely a misnomer. Must have been conceived in a nightmare.
<b>DR. AMADO JAVIER</b> .....	A young doctor; a cancer specialist. Capable and confident, yet low-key in demeanor.
<b>TIKBOY</b> .....	A boy of the slums; Badong’s admirer and follower

## SUPPORTING CHARACTERS AND EXTRAS

<b>“TIM”</b> .....	Also an angel, but from the Dark Side
<b>GOON 1 )</b> .....	Goryo’s “pit bulls”; with the same mugs as their boss
<b>GOON 2 )</b>	
<b>ALING PEPAY</b> .....	A “talipapa” vendor; easily excitable; Moody Diaz type
<b>OLDER DOCTOR</b> .....	An associate of Dr. Javier’s. A cancer specialist like him.
<b>YOUNG NURSE</b> .....	Cute and shapely. Betty Boop in nurse’s uniform.
<b>OLDER NURSE</b> .....	Big and surly. Probably finished her nursing course in a Marine boot camp.
<b>WOMAN</b> .....	A kind, moderately wealthy lady; for whom Alicia works as laundrywoman
<b>POLICEMAN</b> .....	At the “talipapa”
<b>POLICEWOMAN</b> .....	At the police station
<b>DESK SERGEANT</b> .....	At the police station
<b>MALE EXTRA</b> .....	At the “talipapa”
<b>FEMALE EXTRA</b> .....	At the “talipapa”



## **SEQUENCE 1A: EXT. BAGONG BARYO. NIGHT.**

FADE IN TO: Night sky. Long shot. Pinpricks of winking stars against a clear blue-black December sky. A streaking meteor far away burns a path across the expanse but quickly dies. Where it disappears, the Star of Bethlehem slowly shines in.

The Star's light gives the scene an added glow. We can now see the rooftops below. Soft and slow, solo string music — appropriate to the mood — sneaks in.

CAMERA TILTS DOWN to reveal a colony of squatter shacks. Subtitle briefly fades in and out: “**BAGONG BARYO, KALOOKAN, PASKO 1959.**”

ZOOM IN slowly to a small shack until it dominates frame.

ALICIA

*(Voice over) (Softly)* Badong...anak...hindi ka ba sasamang magsimba?

DISSOLVE TO:

## **SEQ. 1B: INT. BADONG'S SHACK. SAME NIGHT.**

TOP SHOT. It is a pitifully bare shack. The only light comes from a small kerosene lamp in a corner of the house.

ALICIA the mother bends to rouse the boy BADONG (about 10 years old) who is sleeping on the floor. A blanket made from a flour sack seems inadequate to keep the boy warm this December night.

BADONG

*(Stirring slowly)* ‘Nay...kakain na ba tayo?’

CUT TO: CLOSER SHOT of mother and son.

ALICIA

*(Sadly)* Hindi pa, anak...Bukas ng umaga pa tayo kakain...

CUT TO: CU, Alicia.

ALICIA

...Pag nakautang ako sa pinaglalabhan ko.

CUT-TO-CUT: Alicia and the boy in alternate over-the-shoulder shots.

BADONG

*(Sighs)* Bakit mo pa ako ginising, 'Nay? Dinaan ko na nga lang sa tulog dahil hindi tayo naghapunan kanina...Magugutom na naman ako nito!

ALICIA

*(Stroking Badong's hair)* Kung ayaw mong magsimbang-gabi, ako na lang.

BADONG

Bakit ka pa nagsisimba, 'Nay? Ano'ng mapapala mo do'n? Hindi naman namimigay ng pagkain do'n.

ALICIA

Ipagdarasal ko ang Tatay mo. *(Sighs)* Kawawa naman. Paskung-pasko, nasa loob ng kulungan.

BADONG

Mabuti pa nga ang Tatay. May kinakain tiyak sa kulungan.

ALICIA

*(Sharply)* Huwag mong sasabihin 'yon! Mas mabuti ang gutom, kaysa nasa kulungan. *(Pause)* Hindi siya dapat sumama sa barkada ni Goryong Gwapo. Hindi siya dapat sumali sa pagnanakaw. Siya ngayon ang nagdurusa sa loob, si Goryo ay pagala-gala lang.

BADONG

Hindi ba pangako ni Goryo ay hindi niya tayo pababayaan?

ALICIA

Huwag kang aasa sa ibang tao, lalo na sa tulad ni Goryo.

BADONG

Kanino tayo dapat umasa, 'Nay?

ALICIA

Sa Diyos, kanino pa?

BADONG

Hindi naman nagpapakita ang Diyos.

ALICIA

Hindi ibig sabihin noo'y wala Siya. Malapit lang Siya. Binabantayan Niya tayo, pati mga anghel Niya. Makikita mo...bibigyan ka Niya ng Pamasko bukas.

BADONG

Ikaw, 'Nay...ano'ng regalo ang gusto mo?

ALICIA

*(Ruffles her boy's hair)* May anak na akong nagmamahal sa akin. Ano pa'ng hahanapin ko? *(Pause)* Matulog ka na uli. Meri Krismas, anak.

BADONG

*(Almost a whisper)* Meri Krismas, 'Nay.

CU on the boy. He pulls the thin blanket up to his neck and closes his eyes.

FADE TO BLACK.

**SEQ. 2: EXT. THE NEIGHBORHOOD “TALIPAPA”. NEXT MORNING.**

FADE IN: Full shot of a busy crowd in the local common market. Track on the boy Badong as he makes his way from one vendor’s stall to another — obviously without any purpose or direction.

INTERCUT with various crowd shots from his point of view, followed by his facial CLOSE-UPS to show changing emotions as he reacts to what he sees: *Hunger*, as he watches hot food being served at the “lugaw” stand...*Envy*, as he watches a neatly-dressed boy walk by, holding a toy car...*Delight*, as he closely surveys a row of cheap toys that he can not afford to buy. He pauses longer at a stall that sells fancy jewelry, scents, underwear, and other women’s items. CLOSE-UP on a pair of earrings that catches his eye. SUPERIMPOSE a bubble-dream shot of Alicia happily trying those earrings on, as Badong imagines her.

The ghost shot of Alicia disappears abruptly as we hear the Vendor’s voice over—

PEPAY

*(Testily)* Boy, may bibilhin ka ba?

LOW-SHOT of the Female Vendor from the boy’s POV. Her name is PEPAY. She looks at Badong condescendingly.

BADONG

Tumitingin lang ho.

PEPAY

Lumayo-layo ka. Nakaharang ka sa mga bibili.

Another voice — a man’s this time — is heard from offscreen close by.

BADONG

*(Offscreen) (Clears throat)* Aling Pepay, Meri Krismas.

A sudden change comes over Pepay’s face — fear camouflaged by smiling courtesy.

PEPAY

Ay, Goryong Gwapo, ikaw pala! Meri Krismas din.

CU on Badong as he whirls around to see who Pepay’s object of fear is. CUT TO: GORYONG GWAPO as the Boy sees him from a worm’s-eye view. “Gwapo” he is definitely not. He knows it; a quick flash of irritation shows on his face when he hears the word. He is flanked by two huge GOONS whose faces also must have come out of a Halloween party.



GORYO

*(Sharply)* “Goryo” na lang, Aling Pepay! Hindi na bale ‘yung kasunod!

PEPAY

Ay, sori, Gopo! Este, Goryo! Ehe!

GORYO

*(Taking a small notepad from one of his Goons)* Wala ka bang nalilimutan, Aling Pepay? Walang tsek ang pangalan mo sa listahan namin. Wala ka pa yatang inaabot na pamasko?

Pepay quickly digs into a pocket and comes up with a few paper bills, which one of the Goons snatch from her.

PEPAY

*(Scratching her head)* Nawala lang sa isip, Goryo. Pasensya na.

GORYO

*(Starts to leave with his Goons)* ‘Yung pang-Bagong Taon, Aling Pepay. Huwag mawawala sa isip.

BADONG

Mang Goryo...

Goryo stops when he hears his name, but does not look at the boy. The Goons screen their boss and glare at Badong. Goryo decides there is no threat here, and continues to walk away, followed by his two men. TRACK ON THEM as they leave.

GORYO

Sino ‘yung batang ‘yon?

GOON 1

Di ko kilala, Boss.

GOON 2

*(Snaps his fingers)* Alam ko na! Anak ‘yun ni Andoy!

GORYO

Sino’ng Andoy?

GOON 2

‘Yung kasama natin sa huli nating pangho-holdap—

GOON 1

Tama! ‘Yung nadampot ng mga alat! Nasa kalaboso ngayon, Boss.

GORYO

Kung nasa kalaboso, hindi natin kasama.

The two Goons laugh.

CUT BACK TO: Badong in CU. Disappointment is on his face as Goryo's rejection sinks in.

PEPAY

Ano ba, Boy? Sabi nang alis diyan!

Badong whirls angrily to face the vendor. One humiliation a day is enough.

BADONG

Umalis daw, di umalis!

He grabs the pair of earrings that he was looking at earlier, and runs away.

PEPAY

*(Shouts)* Naku, magnanakaw! Pigilan n'yo 'yang batang iyan!

CAMERA TRACKS AHEAD of Badong making his escape away from the "talipapa". A few men try to catch him, but he eludes them all. Looking back while running, he bumps into the camera, which takes the POV of one who finally catches him. The boy looks up at camera with fear and surprise.

CUT TO: Low shot of a POLICEMAN from the boy's POV.

POLICEMAN

*(Grabs camera as if the boy and jeers at it)* Huli ka!

QUICK CUT TO BLACK.

**SEQ. 3: INT. AN UPPER-MIDDLE CLASS HOME. SAME MORNING.**

CUT FROM BLACK as a door opens to reveal a matronly-looking WOMAN in CU.

WOMAN

*(To camera) (Surprised)* Alicia? Pumasok ka pa ba? Paskung-Pasko, a! Hindi kita namalayan.

CUT TO: CU of Alicia, from the Woman's POV.

ALICIA

*(Slightly embarrassed)* Gusto ko ho sanang bumale kung p'wede, Misis. Pamasko ho naming mag-ina.

CUT TO: Two-shot. The Woman opens the door more to let Alicia in. INTERCUT as necessary.

WOMAN

Aba, oo! Sandali lang, ha? Kukuha ako ng pera. Kung alam ko lang na nariyan ka, hindi ka na sana inabot ng tanghali.

Woman exits scene. Alicia's attention is caught by the wrapped gifts under a Christmas tree.

CUT TO: Extreme CU of a package among the gifts. It's in the form of an angel. Alicia's hand gently picks it up.

CUT TO: CU of Alicia. She takes a closer look at the gift. She smiles in admiration.

WOMAN

*(Offscreen)* Tsokolate ang laman niyan. Gusto mo?

CUT TO: Two-shot of the women.

ALICIA

P'wede ho ba? Para ho kay Badong. Ibawas na n'yo sa susunod kong suweldo.

WOMAN

*(Handing Alicia some money)* Hus! Sige na, iyo na 'yan. Heto ang pera mo.

ALICIA

*(Very pleased) (Bows as she leaves)* Naku, salamat ho, Misis! Paalam na ho ako. Wala hong kasama ang anak ko.

CUT TO:

**SEQ. 4: EXT. A STREET. SAME MORNING.**

Specifically, the patch of highway in front of the Bonifacio Monument market. TRACK ON Alicia, who has just come from a little shopping. She's holding a small bag of groceries now in one hand, while clutching the little angel in the other. A typically large and busy Christmas crowd of pedestrians and vehicles dominate the scene.

She crosses the street, hesitates to challenge an oncoming truck. The truck stops suddenly to concede to the frail-looking woman. But the squeal of the brakes jolts Alicia. She drops the angel.

QUICK CUT to a closer shot of Alicia as she picks up the angel. She smiles when she finds out it's all right.

CUT BACK to full shot. A speeding car swerves from behind the truck in a blind overtake, directly at Alicia.

QUICK CUT back to CU of Alicia. Her face registers shock and fear when she sees the onrushing car. She puts up her hand in futile defense. Camera freezes mercifully to spare us from seeing a detailed look of how it ends. But we hear the sound of screeching tires, then the impact of metal against flesh.

CUT TO a close shot of the cardboard angel lying on the pavement.

CUT TO:

**SEQ. 5: INT. A POLICE STATION. SAME MORNING.**

CU of Badong, sitting forlornly on a long bench. He glances at camera with a hostile look.

CUT TO: Low medium shot of a POLICEWOMAN from Badong's POV. She is talking to a DESK SERGEANT. Their faces show concern. They look now and then at camera (i.e., at the boy). They seem to come to an agreement.

The Policewoman walks toward cam. Dolly back a little to include Badong. We now have an over-the-shoulder shot with the boy at foreground. The Policewoman stoops a little to Badong's level. She puts her hand on the boy's shoulder.

POLICEWOMAN

*(Gently)* Badong...may malungkot akong balita. Tungkol sa iyong nanay...

DISSOLVE TO:

**SEQ. 6: INT. BADONG'S SHACK. NIGHT.**

EXTREME CLOSE UP of a brass angel figurine on a funeral lampstand, which seems to have seen better times.

ZOOM OUT from the angel image to a wider shot. Frame now reveals that the lampstand is at the head of Alicia's cheap-looking coffin. A small crowd of neighbors keeps vigil. Badong stands beside his mother's coffin.

CU on Badong. A hurt but defiant look on his face.

QUICK CUT TO: CU of Alicia's face.

CUT TO: Vigil-keepers. They look at the boy with sympathy, shake their heads sadly and talk in whispers.

CUT BACK TO: Badong in CU. He looks at the angel-shaped box of candies that his mother wanted him to have.

BADONG

*(Softly)* Salamat sa pamasko mo, 'Nay.

He glances up at the angel figurine.

CUT TO: CU of the brass angel from Badong's POV.

CUT TO: Two-shot. Shooting over the angel figurine in foreground, at the boy in near background.

BADONG

*(To the brass figure)* Niligtas mo dapat siya. Akala ko, lagi kang nakabantay. Bakit mo siya pinabayaan? *(Pause)* Wala ka palang kuwenta.

He wearily rests his head on his mother's coffin.

DISSOLVE TO BLACK.

**SEQ. 7: EXT. SPACE. NIGHT. (I.e., “Night” as we humans know it — There is neither Day nor Night in Space).**

At the center of our black screen appears a small pinprick of light, which suddenly balloons into a multi-colored burst of light. It stays frozen briefly, then quickly implodes again to its center. Out of this, a figure comes flying fast toward camera.

It's a beautiful young woman, enveloped within a golden shell of light. She wears a casual, leisure-type pink dress and sandals. No wings, please. As she flies, she leaves in her wake a stream of what looks like stardust.

She is CHELO the Angel.

The camera tries to stay ahead of her for awhile, but Chelo flies so fast she soon overtakes the camera. SWISH PAN camera 180° around to follow Chelo as she zooms past. Camera is now shooting a little behind and above Chelo, following her now instead of leading.

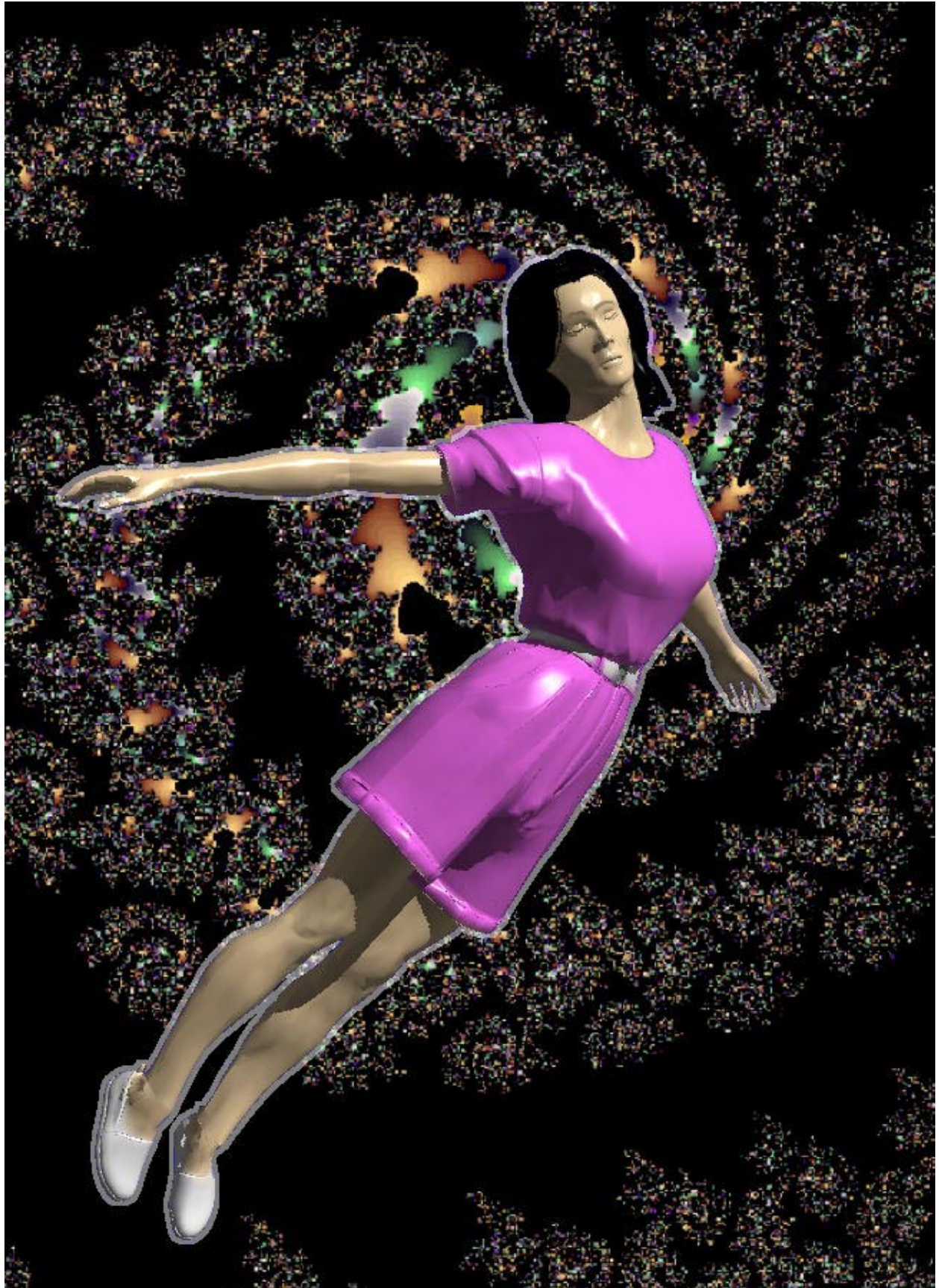
A small but nevertheless fiery comet appears from behind. Chelo becomes aware of it and plays tag with it briefly. But, wearying of the chase, she soon clips her arms close to her body, as a falcon does in an attacking dive. She increases her speed so quickly, visible “sonic boom” vortices appear ahead of her — like barriers that she's breaking through one after another. She leaves the comet behind without a sweat.

She's now flying into the sun, which appears like a huge ball of light behind another familiar planet. This is Saturn, with its skirt of multi-colored rings. Chelo flies into the rings, like a swimmer going up against a waterfall. She becomes bathed all over with every shade of sparkling color. As she gets past the rings and continues toward the sun, she's still soaked by the colors and it takes some time before she becomes “dry”.

Suddenly, she banks sharply to the right and away from the sun — headed for a small planet that looks like a blue marble. As she flies closer and closer to this planet, we recognize her destination. It is Earth.

Past the thin barrier that divides the Cosmos and our atmosphere, past the cloud cover, we realize that the Angel really means to reach what to us is familiar terrain...Our Very Own. Here, it is now daytime.

CUT TO:





## **SEQ. 8: EXT. THE TALIPAPA. DAY.**

FULL SHOT of another busy afternoon in the neighborhood market. SUPERIMPOSE subtitle in and out at the bottom of the screen: **“BAGONG BARYO, MAKALIPAS ANG 20 TAON”**.

Hardly any change from how it was at the start of the story. More stalls, perhaps. More people, considering the lateness of the day. More uncollected trash. And an atmosphere that suggests deteriorating poverty.

A pinkish beam of light shines from above. The light serves as a “tube” through which Chelo gently descends to the ground. Those among the talipapa crowd never see the light, and it disappears as soon as the Angel lands. Neither do they become aware of Chelo, who is transparent to them.

TIKBOY enters scene and pauses in front of camera for awhile to establish his presence. He is perhaps 10 to 12 years old — just slightly older than Badong was in the earlier part of the story. Tikboy looks — and acts — tough. He has a dirty face, long and shaggy hair, and what seems to be a perpetual frown. He walks with an annoying swagger. A cigarette is clamped loosely at the corner of his mouth.

He bumps into Chelo, and is surprised at walking into an obstacle which he could not see. Chelo steps aside to let him by.

A man nearby, who is counting the money in his wallet, catches Tikboy’s attention. As soon as the man puts his wallet in his back pocket, Tikboy quickly and deftly picks it without being noticed. Chelo shakes her head disapprovingly at what she sees. She recovers the wallet from Tikboy’s pocket — also unnoticed — and returns it to its rightful owner.

Tikboy stops by another boy eating “bananakyu”. He grabs the food away from the smaller child, pushes him over, and leaves the poor victim crying. Chelo picks up the boy. When she does, the boy gasps in wonder at how he has bounced back up. Chelo decides to see what further tricks Tikboy is up to.

Tikboy stops at a stall behind which is a familiar face. This is Aling Pepay’s of some scenes back. Her hair is grayer now, her face more wrinkled. But the dagger look is still there, and so is the busy tongue.

Tikboy is the tiger in the bush — blending with the background, slowly and quietly creeping closer and closer to Pepay’s cash box. And when he decides the woman is occupied with a customer, he stretches his hand for the kill. That’s when the Angel turns Pepay’s head at Tikboy’s direction. Pepay whacks Tikboy’s hand, making him drop the loot.

PEPAY

*(Machine-gun like)* TIKBOY! Damonyo kang bata ka! Pati ako, kinakatalo mo!  
Mahuli uli kita, ipapupulis na kita! Magnanakaw!

TIKBOY

*(Defiantly)* Ipapulis n'yo! 'Kala n'yo? Takot ako?

Gunshots suddenly ring out from nearby offscreen. The “fearless” Tikboy and the loudmouth Aling Pepay find themselves hugging each other and staring wide-eyed at where the shots are coming from, while everyone around them scamper for cover — some women shrieking in fear.

MALE EXTRA 1

*(As he runs)* Takbo kayo! Nagwawala na naman si Badong Bulldoser!

CUT TO: Full shot of BADONG BULDOSER, now a fully-grown man and obviously the terror of this neighborhood. He is built like...you guessed it, a piece of heavy equipment. Long hair that ends in a pony tail at the back of his head, plus a full beard on his face, make him really look like a wild man. A ragged denim jacket fails to conceal a tattoo on his chest — a heart pierced by a wicked-looking dagger. He holds a gun in one hand; an almost-empty bottle of gin in the other. Sober, you wouldn't want to tangle with a man like him. Drunk — which is what he is now — you wouldn't even want to be on the *same* street with him.

BADONG

*(Shouts)* SINO ANG MATAPANG DITO?! LABAS!!!

A skinny dog walks in front of him. Badong kicks the mongrel, which yelps in pain and runs away.

BADONG

Kung may mas matigas sa akin, labas dito para masubukan ko!

CUT TO:

Pepay and Tikboy hiding behind a stall. Pepay is shaking with fear and praying wordlessly. FEMALE EXTRA creeps up to join them.

FEM. EXTRA

Hindi pa tamaan ng kidlat ang hayupak, ano?

Pepay quickly motions at her to shut up.

CUT BACK TO: Badong.

BADONG

Wala? Walang sinabi ang mga tao dito! *(He hurls bottle of gin away.)*

QUICK CUT TO: Pepay and company. The bottle crashes near them. They break cover.

PEPAY

*(In panic)* Ahay, wala sabi! Tinamaan ng bote ang tumbong ni Badong! EHE!

Pepay and the other woman scamper away. Tikboy rises from his hiding place but stays. Badong points his gun at the boy.

TIKBOY

*(Uncertainly)* Si Tikboy ho, Mang Badong...Magkaibigan ho tayo...

Badong recognizes him and puts the gun down. Tikboy decides to retreat, too, while he can.

BADONG

*(Tucks gun in his waist)* Walang sinabi...ang mga tao...sa impyernong ito...

GORYO

*(Offscreen)* Tsk! Hindi maganda 'yang ginagawa mo, Badong.

QUICK CUT TO: Goryo and his usual two Goons. They look a bit older now. Did anybody say “wiser”? Nah. More cruel, yes. Uglier, definitely. But they were never wise to begin with.

GORYO

Papatayin mo sa nerbyos ang mga taga-rito.

CUT-TO-CUT as appropriate.

BADONG

*(Deliberately insulting)* Uyy! Si Goryong...“Gwapo”! At ang kanyang dalawang matsing! *(Laughs)*

GORYO

*(Piqued)* Huwag mo akong tatawaging “gwapo”! Alam ko namang iniinsulto mo ako!

One of Goryo’s Goons draws a stiletto knife from his back pocket and clicks it open.

GOON 1

*(Half-whisper to Goryo)* Sabihin mo lang, Boss. Bubutasin ko ang tagiliran niyan!

Though the Goon's knife is hidden, Badong knows what he's up to. He draws his jacket aside to show his gun. [All throughout this confrontation, the ghostlike Chelo is a silent but concerned onlooker. At this moment when Badong is threatened, for instance, she positions herself in front of Badong, ready to defend him if necessary.] Goryo pokes his Goon slightly with his elbow.

GORYO

*(Low voice)* Huwag, itabi mo iyan!

BADONG

Ano'ng ginagawa n'yo rito, ha? Parang natatandaan kong may kasunduan tayo — Teritoryo ko itong Bagong Baryo...sa iyo naman ang Potrero! May tawag sa Inggelis diyan...“Tres— Tres— Trespassing”! Pangit yata ang kahulugan ng “Trespassing”!

GORYO

Wala kaming masamang intensyon, Badong. Napadaan lang kami. Alam mo na — “business”! Naisipan naming magbigay-galang.

BADONG

Hoy, kung kailangan ko ng paggalang, hahanapin ko si Fred Galang. Sumasamâ ang pakiramdam ko pag nakikita ko kayo. ‘Buti pa, lumayas na kayo!

GORYO

*(Withdrawing)* Aalis kami, Badong. Pero hindi dahil inutos mo. Kargado ka, hindi ka namin papatulan.

BADONG

At uli-uli, huwag mong isasama ‘yang dalawang unggoy mo. Wala yatang lisensya ‘yan para gumala sa lansangan.

This time, Goon 2 tries to rush at Badong, but Goryo is able to hold him back too.

GOON 2

Boss, sobra na'ng hayup na ‘yan!

GORYO

Hindi ngayon, mga bata! May araw din ‘yan!

They retreat, all the while with threatening looks. They round a corner and are gone. Badong smirks and mutters a few slurred words to himself. He clears the table of an abandoned stall, takes off his jacket, and lies down to sleep.

The scene slowly darkens to suggest the onset of nighttime. An overhead streetlight shines down on Badong like a spotlight. At the same time, Chelo metamorphoses (well, alright, “turns”) from vapor to solid flesh. She is standing beside the sleeping Badong.

CHELO

*(Looking up)* Lord?

No answer.

CHELO

*(A bit more loudly)* Bosing? Nakikinig ka ba?

This time a Voice is heard over. It is a deep, strong, authoritative, no-nonsense, yet gentle Voice. It seems to reverberate and completely envelop the surrounding.

VOICE

*(Over)* Igagalang mo ako, Chelo. Nararapat akong igalang.

CHELO

*(Apologetic)* Yes, Sir...Sorry, Sir.

VOICE

Mayroon kang sasabihin?

CHELO

*(Points at the sleeping Badong)* Ito ba talaga ang assignment ko?

VOICE

Siya nga. Si Salvador Catacutan.

CHELO

Sabihin mo uli sa akin, Sir, kung ano ang gagawin ko sa taong ito?

VOICE

Chelo, ang isang mabuting anghel ay nakikinig na mabuti pag binibigyan siya ng misyon.

CHELO

Maingay ang kantahan sa langit nu’ng kinakausap mo ako, Lord. Hindi kita masyadong naintindihan.

She makes a “face”, realizing that of course her excuse won’t “sell”.

VOICE

Gusto kong makita ni Badong na mali ang ginagawa niya sa kanyang sarili at sa kanyang kapwa.

CHELO

*(Nods in agreement)* Nakita ko nga, Sir. Very, very bad.

VOICE

Gusto kong magsisi siya at talikuran niya ang mga kasalukuyan niyang gawi. At gusto kong malaman niya na mahal ko siya. Gusto kong mahal in niya ako at magbalik siya sa akin.

CHELO

Pero, porkwa? Ano'ng espesyal sa isang ito, Sir?

VOICE

Anak ko siya, Chelo. Tulungan mo siyang makilala ako.

CUT TO: Two-shot. Chelo looks with pity at the sleeping Badong, looks up, then back at Badong.

QUICK CUT TO: CU of Badong. Asleep, he doesn't look fearsome. Chelo is right: He is someone to feel sorry for.

FADE TO BLACK.

## **SEQ. 9: INT. BADONG'S SHACK. NEXT MORNING.**

FADE IN.

It's the same hovel we saw in an early scene. Badong never got away from the emptiness of his boyhood, even in terms of shelter. The only improvement we can see now is a wall, made of wooden strips for frame and corrugated board for panels. This wall does not quite reach up to the ceiling. It does divide the house in two: one part that passes for a bedroom, and another that you may call "anything else" — dining area, kitchen, you name it. Don't look for a bathroom. How Badong answers the call of nature, we'll never know.

CUT TO: Badong, in the bedroom, still asleep. As comfortably as one could be on a folding army cot. He does have a fluffy pillow under his head now. A blanket covers him up to his chest. It doesn't look like he's wearing anything else under the blanket, but you can't tell.

Offscreen, we hear the sound of cooking oil sizzling on a skillet. Do we hear someone humming a song, too? Yes, and it sounds like Chelo.

CAMERA PANS slowly. It stops when it looks through the bedroom opening, and at Chelo who's in the kitchen cooking.

CUT TO: Chelo, as she takes a generous serving of "longganisa" out of the skillet and onto a plate. If anyone can look this pretty so early in the morning...while fixing sausages...she really must be an angel. Chelo puts the plate of "longganisa" on a small dining table, there to join other items of what promises to be a very filling breakfast: fried rice, fried eggs, toast and jam, melon slices, a glass of milk.

Chelo surveys the table. Something is missing, and she wants this to be perfect. Ah, yes! She points her finger at the table and — zap! — a vase of flowers appears. She nods in satisfaction.

But, wait, something else catches her eye. Aha! The calendar on the wall. It shows a naked Tetchie Agbayani promoting a rum product. Zap you, too, Tetchie! It becomes a picture of a forest landscape — blue sky, verdant trees, majestic waterfall. If you look closely, the water is — indeed — "falling"!

Offscreen, the sound of a guitar being tuned is heard. It comes from nearby, in fact from inside the house. Chelo stops tentatively and frowns. This is followed by a few notes from a keyboard. Chelo smiles in recognition, closes her eyes, and shakes her head. She knows what's going on but can't believe it. Finally, there's a short burst of ratatats on a set of drums and cymbals. She whirls around.

CHELO

*(Laughing)* Kayo!!!

QUICK CUT TO: Full shot. We now see three MALE ANGELS in the same room with Chelo. Not just plain angels. They're Musician Angels: a guitarist, a keyboard player, and a drummer. They are ghostlike at first — like Chelo was — but gradually metamorphose (okay! okay! “turn”) to solid flesh. What do male musician angels wear? Oh, use your imagination some-time.

GUITAR

Hello, Chelo.

KEYBOARD

Good morning, Cute.

CHELO

Ano'ng ginagawa n'yo dito? Bakit n'yo ako sinundan?

DRUMS

Nami-miss ka namin. Wala kaming alto.

CHELO

*(Shakes her head)* Nasa trabaho ako, Guys.

GUITAR

*(Looks at bedroom)* Natutulog pa naman ang “trabaho” mo.

KEYBOARD

Isang kanta nga diyan, Ateng. Kasabay namin. Please?

CHELO

*(Points at stove)* Magluluto pa ako ng hotcake.

Drums does a short roll, then zaps the table with his drumstick. A heaping plate of hotcakes appears, thick syrup flowing.

DRUMS

Solved! Wala ka nang alibi, Miss.

CHELO

Maaaring mapagalitan ako sa ginagawa n'yo, alam n'yo ba?

GUITAR

Kunwari pa, ayaw. Humuhuni ka kaninang dumating kami. Palagay ko, kung bibigyan kita ng pasakalye, hindi mo mapipigilang kumanta nang bigay-todo.

CHELO

*(Folds her arms)* Ah-ah. No way. Sabi sa inyo, on duty ako.



#### GUITAR

*(Winks at her and temptingly strums a slow intro)* “O kay sarap umawit... awiting makalangit...”

Chelo smiles but still refuses to “bite”.

#### KEYBOARD

*(Follows the lead)* “...Puso ko’y umiindak...sa tuwa...sa galak...ligaya.”

That does it. Drums fires away and the three of them are up and at it.

#### MALE ANGELS

*(Sing)* “...‘Pagka’t damang-damang mo kapag umaawit,  
Nagbubunyi pati anghel sa langit,  
Sa tuwa, sa galak, ligaya.”

By the second stanza, Chelo has conceded. She joins the singing, even swaying to the beat.

#### CHELO AND FRIENDS

“Mga awiting makalangit,  
Ibang ligaya ang sa iyo’y hatid  
Na di kayang tumbasan  
Anumang awiting makasanlibutan.  
O kay sarap umawit, awiting makalangit — ”<sup>1</sup>

QUICK CUT TO: Badong in the bedroom. His eyes pop wide awake at the sound of the band playing. He gets up from the cot and we find out we were right — except for a pair of briefs, he’s in his birthday suit.

#### BADONG

*(Barks)* Sino‘ng maingay diyan?

Chelo realizes he’s awake. She frantically points at the bedroom and waves at her friends to cease and go away. The music of the Angels softly fades away, as do they. Even after disappearing, Guitar manages to play a few off-key chords of “Taps”, by way of goodbye.

Badong seems to be nursing a hangover. He appears at the bedroom doorway but has to lean against the wall to keep from stumbling.

#### BADONG

May tao ba dito?

---

<sup>1</sup> “Awiting Makalangit.” Permission to use this song may have to be obtained from copyright holder.

CHELO

*(Cheerfully)* Hello, good morning.

Shock. Upon knowing there was another person in the house. And that other person was a woman. A *beautiful* young woman. Even further shock and panic upon realizing that he was very much...er, exposed. Badong grabs an old tabloid paper that's lying nearby and covers his private part with it.

BADONG

*(Confounded)* SINO KA?!

CHELO

Ako si Chelo. Isa akong anghel.

Badong's jaw drops. Am I awake or what, he must be thinking.

BADONG

Ano 'kamo? Isa kang ano?

CHELO

Anghel.

A smile slowly forms on Badong's face. Then he starts to laugh, his shoulders shaking in glee.

BADONG

*(Withdraws again to the bedroom, laughing loudly)* Teka muna, magpapantalon ako. Mahirap tumawa habang — *(More laughter)* — may tinatakpan!

Safely screened by the wall, he puts on his denim pants and T-shirt.

BADONG

Alam mo, Miss, palagay ko'y nagkamali ka ng pinasukang bahay.

CHELO

Ikaw si Salvador Catacutan?

BADONG

Ako nga.

CHELO

Ng Mapagmahal Street, Bagong Baryo, Caloocan City?

Now fairly decent, Badong comes out of the bedroom, tying his hair behind him in a pony tail.

BADONG

Oo, ito nga ‘yun!

CHELO

Ito nga ang sadya ko. Hindi ako nagkamali.

BADONG

Baka naman may sakit ka ng pagkalimot? Ano’ng tawag doon? “Magnesia?”

CHELO

Amnesia.

BADONG

‘Yun nga! Amnesia!

CHELO

Natatandaan mo kung saan ka natulog kagabi?

BADONG

Dito sa bahay.

CHELO

Mali! Sa talipapa! Sino sa atin ang may amnesia?

BADONG

*(Snaps his fingers)* Alam ko na! Pinapunta ka rito ni Greta! Bagong babae ka ni Greta! Pinapunta ka rito para biruin ako! Di ba, ha? Ha?

CHELO

*(Looks up)* Sino naman ‘yung Greta, Lord?

VOICE

*(Over)* Girlfriend niya. Isang hostess. May-ari ng isang beer house at disco.

BADONG

*(Looks up, too — puzzled)* Sino’ng kausap mo?

CHELO

Ang Panginoon ko...nasa itaas.

BADONG

Nasa bubong?

CHELO

Sa itaas! Sa langit!

Badong breaks out laughing again.

BADONG

*(Finds it hard to speak between laughter)* Okey ka, Miss! May Panginoon-Panginoon ka pa! Sa langit, ha? *(Heads for the door)* Teka, diyan ka muna!

CHELO

Saan ka pupunta?

BADONG

Kay Greta! Okey ang gimik n'yo! *(He gets out of the house, still laughing.)*

CHELO

*(Calls after him)* Hindi ka pa nag-aalmusal! *(Realizing he's gone, she sighs and looks up)* Lord, isa sa amin ang nahihirapang umunawa.

CUT TO:

**SEQ. 10A: EXT/INT. PALIPASAN BEER HOUSE. SAME MORNING.**

STREET-LEVEL SHOT to establish the exterior of a pub. The sign identifies it as “Palipasan Beer House and Disco”. It’s a two-storey structure. Not a big one, but neither too small — the kind that the limited capital of a single-proprietor (actually, “proprietress”) can afford to maintain.

Not a very pretty structure, either. But in a rundown neighborhood such as Bagong Baryo, it must be the equivalent of Planet Hollywood.

Badong enters frame. The sign on the door says “Closed”, but this is obviously not meant for the big guy. He walks into the pub.

QUICK CUT TO:

Inside the pub. It is empty, save for a BARTENDER lazily cleaning glasses and clearing what must be the remains of the previous night’s business.

BARTENDER

Boss Badong! Magandang good morning! Ang aga mo?

BADONG

Si Greta?

BARTENDER

Nasa itaas, Boss. Sa kuwarto niya. Natutulog.

Badong goes up the stairs, without even a by-your-leave. He’s a frequent visitor here.

QUICK CUT TO:

Inside GRETA’s bedroom. Greta is in bed, sleeping. Snoring while she does. She’s wearing bra and panties and nothing else. It’s a difficult sleeping position she’s in — face against the pillow, knees drawn up to her tummy, buttocks raised — she’s like a she-cat in heat waiting for a tom-cat. It’s a very inviting pose...until you look at her face.

Her hair is in a net. There’s mud pack on her cheeks. Without pencil lining, she hardly has any eyebrows. Dark eyebags suggest she’s been through a very busy night.

The whole room is as disheveled as she is. The door opens and Badong walks in, smiling.

BADONG

Greta —

She doesn't stir. Badong slaps her protruding rear-end.

BADONG

Gising, hoy!

GRETA

*(Wakes up, startled)* Eek!!! *(Pounces on Badong when she recognizes him)*  
Anak ng —! Demonyo ka! Bakit mo ako ginising? Di mo ba alam na ito'ng oras  
ng tulog ko?

BADONG

Huwag ka nang umarte, oy! Buking na kita! 'Yung babaeng nagisnan ko sa bahay  
ko — Ikaw ang nagpadala, di ba? Binibiro mo ako, ano?

GRETA

Ano'ng babae ang sinasabi mo?

BADONG

Paggising ko kanina, may babae sa bahay ko.

GRETA

*(More furious now)* Pinagyayabang mo sa akin na nagdala ka ng babae sa bahay  
mo? May ibang babae ka bukod sa akin?

BADONG

Hindi ako ang nagdala. 'Yun nga ang tinatanong ko. Nagpadala ka ba? Ng babae,  
ibig kong sabihin? Sa akin? *(Really mixed up now)* Sino 'yung babae sa bahay  
ko?

GRETA

Ako'ng dapat magtanong noon. May babae ka ba sa bahay mo?

BADONG

Dapat ay wala.

GRETA

*(Nods)* Dapat ay wala. Hindi ko alam kung lasing ka...o durog ka. Ito'ng alam ko:  
Pagod ako, puyat ako, matutulog uli ako. *(Pushes him out)* Lumayas ka't  
nakakaistorbo ka! Layas!!!

She slams the door behind him. A really confused Badong walks downstairs and heads for the  
bar.

BADONG

*(To Bartender)* Bigyan mo nga ako ng lapad.

BARTENDER

*(Giving him a bottle of gin and a glass)* Mukhang nag-away kayo ni Greta, Boss Badong?

BADONG

*(Looks up at where he just came from) (Downs a shot of liquor)* Talagang masama ang timpla ng babaeng ‘yan pag hindi pa nag-aalmusal.

BARTENDER

*(Pointing at bottle)* Iyan ba’ng almusal mo, Boss?

Badong takes another shot, keeps the liquid in his mouth for awhile, before gulping it down.

BADONG

Hindi — pang-mumog pa lang. *(Pause)* Naniniwala ka ba sa anghel?

BARTENDER

Anghel? Aba, oo, Boss! Madalas akong makakita ng anghel.

BADONG

Henga? Saan?

BARTENDER

*(Points at picture of angel on gin label)* Hayan, Boss, o! Sa iniinom mo!  
*(Laughs wildly at his own joke)*

Badong does not laugh. He grabs the Bartender by the collar and pulls him in.

BADONG

Mukha ba ‘kong nakikipaglokohan sa iyo?

BARTENDER

*(Choking)* ‘Ayekup! ‘Indi, Bot — pinapatawa yang kita — paya — yumamig yang yuyo mo —

Badong releases him.

BARTENDER

*(Tries to catch his breath)* Sa panaginip lang ako — nakakakita ng — anghel — Boss.

BADONG

*(Snaps his fingers)* Gano’n nga siguro!

BARTENDER

Alin ang gano'n nga, Boss?

BADONG

*(Talking more to himself than to anyone else)* Nanaginip lang ako. At pag-uwi ko sa bahay, balik sa dati ang aabutan ko. Uuwi ako!

BARTENDER

Magandang ideya 'yan, Boss. Bakit hindi ka umuwi muna?

Badong heads for the exit. The Bartender grabs the gin bottle and makes the motion of throwing it at the unsuspecting Badong. Badong almost catches him when he turns around again. The Bartender ends up drinking from the bottle himself.

BADONG

Alam mo, may mga panaginip na parang totoong-totoo?

The Bartender nods desperately in agreement. Badong finally goes out. As soon as he's gone, the Bartender quickly grabs a bottle of chaser and gulps it down, then fans his mouth to try and cool himself.

CUT TO:



**SEQ. 11A: INT/EXT. BADONG'S SHACK. SAME MORNING.**

The door opens cautiously. Badong enters hesitantly, his hand covering his eyes. He opens his eyes slowly and finds out, to his dismay, that Chelo...is still there. Chelo is seated at the dining table, where an impressive feast awaits. She is going through the tabloid paper that Badong used earlier. The whole house looks tidier and cleaner now.

CHELO

*(Very friendly)* Hi! Tuloy, tuloy! Nagugutom ka na? Hindi mo pinansin ang hinanda kong almusal kanina. Hindi mo yata type. Mas bongga itong hinanda kong pananghalian.

BADONG

Narito ka pa rin?

CHELO

Akala mo, panaginip lang ako?

BADONG

Pa'no mo nahulaan ang iniisip ko?

CHELO

Ikaw naman! S'yempre, anghel ako. Marunong akong bumasa ng isip ng tao. *(Looks at tabloid, shakes her head)* Tingnan mo nga ito! "Vi at Doods, naghiwalay! Misis, tinapyas ang ilong ni Mister!" Ito ang gustong basahin ng mga tao? Walang gustong magbasa ng salita ng Diyos?

BADONG

Magkalinawan nga tayo, Consuelo —

CHELO

*(Corrects him)* Chelo. Iba si Consuelo. Anghel din iyon, pero nasa ibang department. Isang mandirigmang anghel. Malaki ang katawan, katulad mo. Champion ng bunong-braso sa amin.

BADONG

*(Instantly irritated)* Hindi ka anghel!

CHELO

*(As diplomatic as she could be)* Sorry, pero magkaiba tayo ng opinyon.

BADONG

Kung anghel ka, bakit wala kang pakpak?

CHELO

*(Laughs)* Ano ako, manok? *(Pause)* Gustong makakita ng pakpak? Puwes, pakitaan ng pakpak!

She snaps her fingers, and instantly a glowing feather appears in her hands. This she gently blows toward Badong. Badong is awed for a moment, but his skepticism quickly returns.

BADONG

‘Yung malaking pakpak! ‘Yung ginagamit sa paglipad!

CHELO

Paglipad lang pala ang gusto mong makita — Bakit hindi mo sinabi agad?

She stands up and starts to...levitate. At the background, we start to hear a slow and gentle piece of string music.

CHELO

Hindi ko na kailangan ng pakpak para lumipad.

While in mid-air, she does a beautiful ballet number to the accompaniment of the string music. Her sequence of leaps, pirouettes, arabesques and plies takes her all around the room. Again, she leaves a faint trail of stardust behind her. An astonished Badong could only weakly sit down and watch. Chelo’s dance soon ends and she lands softly back on the floor.

TIKBOY

*(Calls offscreen)* Mang Badong..? Mang Badong..?

CHELO

*(Gently, to a still mesmerized Badong)* May tumatawag.

BADONG

*(Recovering)* Ha? Sino ‘yan?

QUICK CUT TO:

Just outside the door of Badong’s shack. Tikboy waits. He holds Badong’s denim jacket from yesterday’s drunken outburst at the “talipapa”. Badong opens the door.

BADONG

O, Tikboy?

TIKBOY

*(Hands him the jacket)* Nakaiwan kayo ng dyaket sa talipapa kagabi.

CHELO

*(Just joining them)* Ako ang nakaiwan niyan. *(Takes jacket)* Ganyan nga ang gagawin mo lagi — Isasauli mo ang hindi sa iyo. Tigilan mo na ang pagnanakaw!

TIKBOY

Ho? Oho!

BADONG

*(Pointing at Chelo)* Nakikita mo siya?

TIKBOY

Aba, oho!

BADONG

*(To Chelo)* Narinig mo? Nakikita ka niya.

CHELO

*(Smiles)* Pareho kami.

BADONG

*(To Tikboy)* Nakita mo nang lumipad siya?

TIKBOY

Lumipad? *(Laughs)* Ano ho, manok? *(Whispers)* Sino siya, Mang Badong? Tsiks n'yo?

BADONG

*(Emphatically)* Hindi!

TIKBOY

Bakit ganyan kung magsalita? Huwag na raw akong magnakaw?

BADONG

Medyo kuwan iyan...praning!

TIKBOY

*(Amused)* Saan ho siya galing?

BADONG

Basta sumulpot na lang. Pero ididispatsa ko rin.

TIKBOY

*(Starts to leave)* Sige ho, aalis na ako.

BADONG

Okey. (*As an afterthought —*) Huwag mong sasabihin sa iba na may nakita kang babae dito, maliwanag? Lalo na kay Greta!

TIKBOY

(*Leaving*) Oho.

Badong goes back inside, closing the door behind him.

CUT BACK TO:

Inside the shack. Badong enters his bedroom to change to street clothes.

CHELO

Saan ka pupunta, Badong?

BADONG

Maghahanapbuhay.

CHELO

Ano'ng klaseng hanapbuhay, aber?

BADONG

Para akong pulis. Binibigyan ko ng “proteksyon” ang mga tao dito sa Bagong Baryo. Mga may-ari ng tindahan, beerhouse, night club...mga negosyante, mga operator ng pasugalan —

CHELO

Kapalit ng suhol, s'yempre?

BADONG

“Balato” ang tawag doon. Masangit sa tenga ang “suhol”.

CHELO

At kung hindi sila magbigay ng “balato”?

BADONG

Aba! Maraming salbahe diyan! Baka maholdap sila...o mabasagan ng iskararate.

CHELO

Gusto kong sumama sa iyo.

BADONG

(*Irritated*) Alam mo naman ang gusto ko? Gusto kong umalis ka dito!

**CHELO**

Hindi ka pa rin naniniwala, sa kabila ng nakita mo?

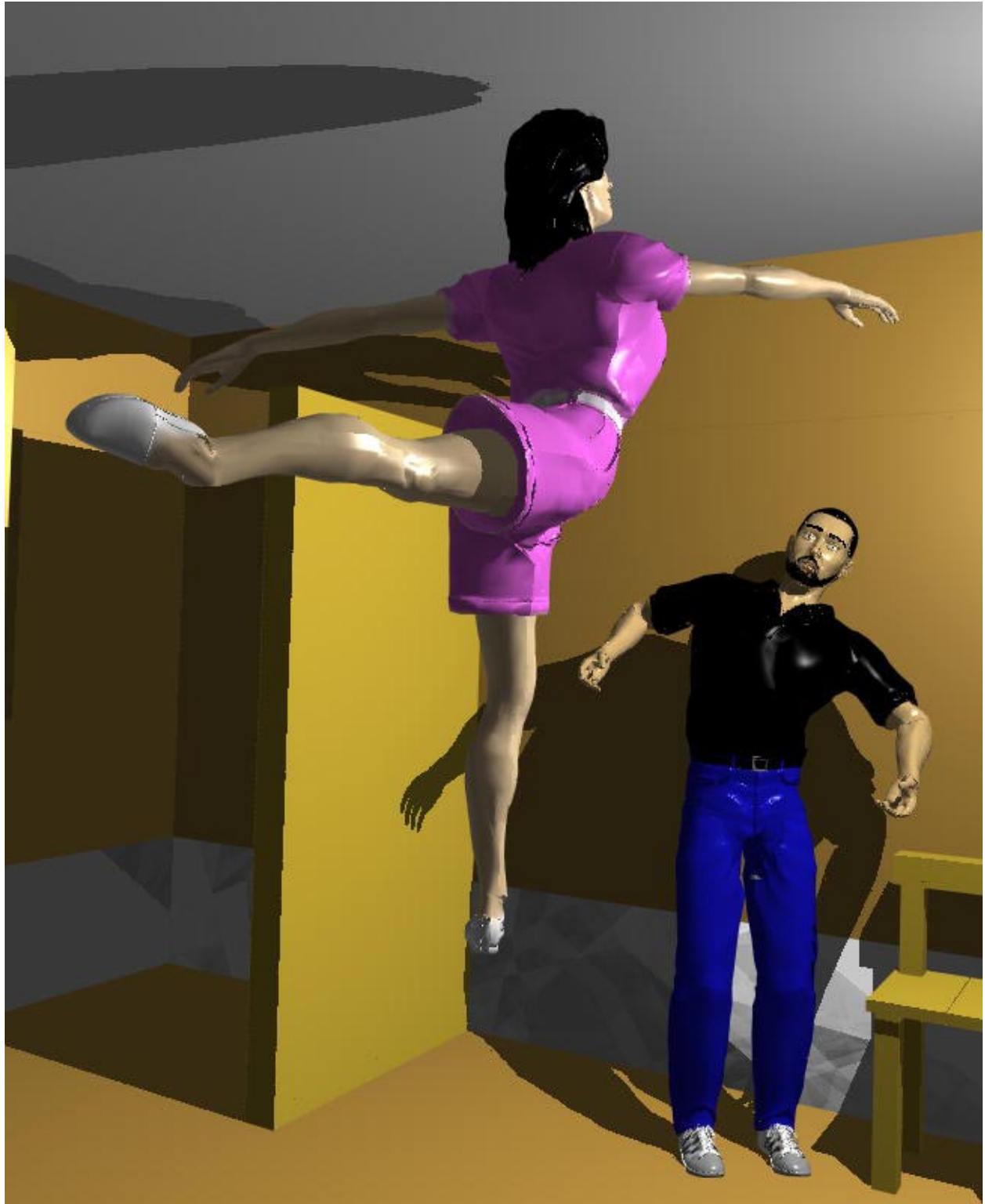
**BADONG**

Hindi importante kung naniniwala ako o hindi! Hindi ko kailangan ang tulad mo!

Gusto kong umalis ka dito, maliwanag?

He is visibly piqued as he leaves the house.

CUT TO: Chelo in close shot, looking very sad.



*“Paglipad lang pala ang gusto mong makita, bakit hindi mo sinabi agad?”*

**SEQ. 12A: INT/EXT. A “JUETENG” PARLOR. DAY.**

Inside a house that serves as a “jueteng” parlor. It’s time to draw the winning numbers of the day. An OPERATOR scrambles the numbers as a crowd of BOOKIES and some ONLOOKERS gather expectantly around him, their notepads ready.

OPERATOR

Heto ang unang numero —

QUICK CUT TO:

A police car brakes to a halt in front of the house. Out of the car comes Chelo, dressed in policewoman’s uniform, megaphone in hand. She switches her siren on briefly for effect.

CHELO

*(Barks with convincing authority)* PULIS ITO! LAHAT NG NASA LOOB,  
LABAS! WALANG TATAKBO!

CUT BACK TO:

Inside the house. As expected, the command generates an opposite reaction. The “jueteng” crowd panics and scrambles madly every which way to flee, tripping over chairs and tables. Money and bet books are tossed here and there in confusion. The poor Operator is trampled upon in the stampede.

CUT BACK TO:

Chelo in close shot. She is grinning widely. A satisfied look is on her face.

WIPE DISSOLVE TO:

**SEQ. 12B: INT. THE SAME “JUETENG” PARLOR. LATER IN THE DAY.**

Badong walks in. He looks around in wonder at the debris caused by the earlier “police raid”. The Operator is slowly trying to put the place back in order. He has a black eye and a bandaged nose.

BADONG

Ano’ng nangyari dito?

OPERATOR

Nireyd kami ng pulis, Boss Badong. Kani-kanina lang.

BADONG

Paano nangyari ‘yon?

OPERATOR

Ikaw ang dapat kong tanungin, Boss. Akala ko, kaya ako nagbibigay ng pera sa iyo, para hindi kami galawin ng pulis?

BADONG

*(Still couldn't understand it)* Aalamin ko kung ano'ng nangyari. *(Pause)* 'Yung balato mo ngayong buwan...iyon ang pinunta ko dito.

OPERATOR

Boss, kung madadalas ang raid sa amin tulad ng kanina, bakit pa ako magbibigay sa iyo?

BADONG

*(Threateningly)* HINDI KA MAGBIBIGAY?!

OPERATOR

*(Cowed)* Boss, gusto ko man, wala akong maiaabot sa iyo ngayon. Pinag-agawan ang pera kanina nang lusubin kami ng pulis. Walang natira sa akin.

CUT TO: Badong in close shot, a puzzled frown on his face.

WIPE DISSOLVE TO:



**SEQ. 13: EXT/INT. A CHINESE MINI-GROCERY STORE. SAME DAY.**

FULL SHOT of the store to establish scene.

BADONG

*(Voice over)* Ponga, bakit sa tuwina na lang —

QUICK CUT TO:

Inside the store. Two-shot of Badong and the CHINESE STOREKEEPER who owns the place.

BADONG

— Kailangan pa kitang paalalahanan? Kailangan pang sadyain kita dito para mangolekta?

STOREKEEPER

*(Scratches his head)* Akyen kalimot lang, Bos Badong. Musyalo busy sa talbaho.

Badong pulls a small notepad out of his pocket and reviews it. As he speaks, we see — over his shoulder, in the far distance across the street — a familiar figure. It is Chelo, back in her angel outfit. Badong doesn't realize he is being shadowed.

BADONG

*(Still to the Storekeeper, with irritation)* Alam mo, umaakyat ang dugo sa ulo ko pag tinitingnan ko itong libreta ko, at nakikita kong wala pang tsek ang pangalan mo —

QUICK CUT TO: Chelo in close shot. She points a finger at Badong's direction, makes an invisible check mark in the air, and blinks.

QUICK CUT TO: Badong glances at his notebook again. He does a double-take in amazement when he sees there's a check mark next to the Storekeeper's name after all.

BADONG

*(At once appeased)* — Pero nagkamali pala ako...Naka-tsek ka na pala...Nagbigay ka na...

He slowly turns away to leave, his eyes still fixed in disbelief at his notepad.

STOREKEEPER

*(Offering money that he just got out of his cash register)* Ikaw ayaw pela, Bos?...Bos Badong?...Ayaw kuha?...Tenkyu...

QUICK CUT TO: Chelo, again in close shot. She looks very pleased once more.

**SEQ. 14: EXT/INT. BADONG'S SHACK. NIGHT.**

FULL SHOT of Badong's shack as viewed from the street. There are no stars in the night sky.

BADONG

*(Voice over) (A bit slurred)* Hindi ba sinabi ko sa 'yong umalis ka na?

CHELO

*(Voice over)* Aalis ako, sa malao't madali. Huwag kang mag-alala...

CUT TO: Inside the house. Badong is taking off his street clothes. He walks and talks like one who's had more than a few shots of liquor.

CHELO

...Pero kailangan muna nating mag-usap nang masinsinan. Kumain ka na ba? Gusto mong ipaghain kita ng hapunan?

BADONG

Nag — *(Belches)* —hapunan na ako.

CHELO

Isang boteng hinyebra at isang supot na mani, hapunan ang tawag mo doon? Kumusta ang maghapon mo?

BADONG

*(Shakes his head)* Magulo, hindi ka maniniwala. Parang wala sa ayos 'yung mga taong kausap ko.

CHELO

Hindi kaya ikaw ang wala sa ayos, Badong?

BADONG

Kung wala man ako sa ayos, sino'ng maysabi sa iyong pakialaman ako?

CHELO

Ang Diyos.

BADONG

Sino?

CHELO

Ang iyong Ama...ang Diyos.

BADONG

*(Smirks)* ‘Yung Boss mong nasa bubong? Sa “itaas”, ang gusto kong sabihin? Hoy, kung ayaw mong makita akong magalit...kung ayaw mong makitang mambastos ako ng babae...huwag mo nang ituloy ang sasabihin mo. Huwag mo nang ipagpilitan sa akin ang pangalang iyon. Alam mo kung bakit? Hindi ako naniniwala na mayroong Diyos!

CHELO

Huwag mong sabihing gusto mo rin munang makitang lumilipad ang Diyos bago ka maniwala?

BADONG

Hindi ko na kailangan! *(Angrily opens a window)* Tumingin ka sa labas! Mamasyal ka dito sa Bagong Baryo! Tingnan mo kung paano nabubuhay ang mga tao dito...kung matatawag ngang “buhay” ang isang-kahig-isang-tuka na kalagayan nila. Ayan sa paligid ang katunayan — Walang Diyos! Saan ang Diyos sa maruming paligid na ito? Kung may Diyos, bakit may naghihirap at nagugutom na tao?

CHELO

Nariyan lang ang Diyos. Abot-kamay lang. Naghihintay na tawagin ng tao.

BADONG

KALOKOHAN! Iyan din ang laging sinasabi noon ng Nanay ko.

CHELO

Alam ko. Kilala ko ang Nanay mo.

BADONG

Patay na ang Nanay ko. Paano’ng —? A, nalimutan ko! Anghel ka nga pala.

CHELO

Isa siyang mabuting babae. Mabait, madasalin... Para sa iyong kaalaman, nasa piling siya ng Diyos ngayon.

BADONG

Mas kailangan siya ng Diyos kaya kinuha sa akin, gano’n ba? Musmos pa lang ako noon. Alam mo ba kung gaano kasakit ‘yon? Nang namatay si Inay, naiwan akong mag-isa. Nabuhay ako sa pagnanakaw, sa pagsusugal, sa pananakot — Ang lahat ng nalalaman ko’y napulot ko sa lansangan...at kung saan ko napulot ito... *(Displays his chest tattoo)* ...Sa bilangguan! AT NASAAN ANG DIYOS HABANG LUMALAKI AKO SA KAHIRAPAN? Kaya huwag mong sabihin sa aking pinapunta ka rito ng Diyos. Walang Diyos! Sa tanang buhay ko, hindi ko siya nakita. Kung totoo mang may Diyos, huli na para siya magpakilala. Tutal,

pinabayaan niya ako, para sa akin, wala siyang kuwenta! Wala siyang — (*Abrupt pause*)

Badong grabs his stomach and sinks to his knees in intense pain. Chelo rushes to his side to help.

CHELO

Badong, bakit?...Badong —? Ano'ng nararamdaman mo?

It takes a while for the pain to subside and for Badong to straighten up and answer.

BADONG

Walang anuman ito. Hindi lang siguro ako natunawan. (*He slowly stands up again.*)

CHELO

Gusto mong samahan kita sa doktor?

BADONG

(*Macho pride surfacing again*) Gusto kong lumayas ka. Mula nang dumating ka, naletse na ang timpla ng sikmura ko. Naletse na ang takbo ng isip ko at buhay ko. Seryoso na itong sasabihin ko at hindi ko na uulitin. Aalis ako, pero pagbalik ko...ayokong madatnan pa kita dito!

He leaves the house one more time, slamming the door behind him. Chelo is left alone, her face reflecting deep sadness and concern.

CHELO

Lord?...Lord, paliwanag nga, please? Alam kong nakikinig ka. Maysakit ba si Badong?

VOICE

(*Over*) (*Soft and sad*) Mayroon, Chelo...Kanser.

CHELO

Pero bakit, Lord?

VOICE

Bakit? Matapos ang maraming taon ng pang-aabuso sa katawan — alak, puyat, bisyo — nakakapagtaka ba?

CHELO

Mamamatay ba siya?

VOICE

Lahat ng tao ay mamamatay. Ang buhay sa mundo ay panandalian lamang.

CHELO

Gaano na lang ang nalalabi niyang panahon?

VOICE

Mahaba na ang anino niya sa lupa. Palubog na ang kanyang araw.

CHELO

Kawawa naman siya. Hindi pa siya nakakatikim ng ligaya dito sa mundo.

VOICE

Nasusulat, Chelo — “Sa lahat ng bagay sa ilalim ng langit, may nakatakandang panahon...Panahon upang isilang, panahon upang pumanaw...Panahon upang magpunla, panahon upang bunutin ang tinanim...” At para kay Badong, malapit nang sumapit ang panahon. (*Pause*) Oras na rin upang iwan mo siya, Chelo.

CHELO

P’wede mo ba kaming — ibig kong sabihin, siyang — bigyan ng kaunti pang panahon? Ayokong aminin na nabigo ako sa aking misyon kay Badong.

VOICE

Tumatakbo ang panahon, Chelo — hindi puwedeng pigilan.

CHELO

Paano si Badong?

VOICE

Nakapagtanim ka na ng binhi sa kanyang puso at isipan. Nasasa-kanya na kung aalagaan niya...o pababayaan.

CHELO

P’wede bang ayusin ko muna ang ilang “nakabitin” na bagay bago ko siya tuluyang iwan? Please...Sir?

VOICE

B’weno. Pero huwag mo akong papaghintayin nang matagal, Chelo. Marami ka pang dapat gawin.

Chelo bows her head in mixed sorrow and gratitude.

FADE TO BLACK.

**SEQ. 15A: EXT/INT. A HOSPITAL IN THE CITY. DAY.**

FADE IN to show the façade of a large hospital in the city. The sign announcing the name of the hospital should be prominent in this shot.

CHELO

*(Voice over)* May I speak with Doctor Amado Javier, please?

JAVIER

*(Voice over) (Filtered, as if over phone)* Javier speaking.

Even as we hear this conversation over the scene, we see Chelo (in doctor's white suit, or else, business wear, this time!) enter the frame and walk into the hospital building. She is holding a fairly-thick folder, which we'll learn later is a medical dossier.

CHELO

*(Over)* Doctor Javier, ang pangalan ko'y Chelo. Doktora Chelo Angeles.

JAVIER

*(Over)* Yes, Doctor?

CHELO

*(Over)* Gusto kong i-refer ang isa kong pasyente sa iyo. Mas lalo ko sigurong maipapaliwanag kung sasadyain kita sa iyong klinika. Ano ang magandang araw para makita kita?

JAVIER

*(Over)* Sabihin nating mamayang hapon? Alas tres?

CUT TO:

**SEQ. 15B: INT. DR. JAVIER'S CLINIC. SAME DAY.**

The ante-room (reception room) of Dr. Javier's clinic in the hospital. It's a decently-furnished (though not lavishly decorated) office — with the usual secretary's station, sofa, chairs, low table with magazines for waiting patients, painting reproductions on the wall. "Doktora" Chelo is seated on a sofa, well ahead of time for her appointment. There is no one else. She glances up at a wall clock.

CUT TO: CU of clock. It says 3 o'clock.

CUT BACK TO Chelo. Her curiosity is aroused by something else. It's a book at the corner of the room. As big as a library dictionary, this book rests on a specially-crafted stand. Chelo moves closer to look at it.

CU of book. The book has a beautiful leatherette cover with golden engraved letters. “Banal na Bibliya”, it says.

CUT BACK to CU of Chelo. She smiles in appreciation.

The door of the inner office opens and Dr. Javier’s SECRETARY comes out to greet Chelo.

SECRETARY

Doktora Angeles, libre na po si Dr. Javier. Won’t you come in, please?

CHELO

Salamat.

CUT TO:

The inner office of Dr. Javier’s clinic. DR. JAVIER rises from his desk to welcome Chelo as she enters. He is about as young as Chelo, not bad looking. He is suitably attired, meaning he is not dressed to impress. Even his office is plainly-furnished. No diplomas, no plaques of appreciation, no golf club certificates. Be sure to include even in the early shots, though, a Bible lying on the doctor’s desk.

JAVIER

Doktora Angeles...

CHELO

Dr. Javier, hello.

They shake hands.

JAVIER

Please make yourself comfortable.

He does not return to his usual seat behind the desk, but takes a guest’s seat similar to and close to Chelo’s — indicating he wants this to be a conversation between equals, not a me-doctor-you-visitor meeting.

CHELO

Salamat at pinaunlakan mo ako. Alam kong ang isang cancer specialist tulad mo ay laging fully booked sa appointments.

JAVIER

Nakaramdam ako ng urgency sa boses mo sa telepono. Ano ang maitutulong ko?

CHELO

*(Gives him the dossier she is carrying)* I was wondering if you could take a patient of mine. Ang pangalan niya'y Salvador Catacutan —

She talks animatedly and continues to present her case, but we don't hear the rest of her story. Instead we hear music to suggest the passage of time, which is further reinforced by a sequence of quick INTERCUTS:

- CU of wall clock. 3:10.
- Again, two-shot of Chelo and Javier. Chelo's briefing continues.
- CU of wall clock. 3:20.
- The Secretary walks in to bring glasses of cold drink for Chelo and Javier. Both smile at her.
- CU of Javier, raising a point of clarification. CU of Chelo, answering his question.
- CU of wall clock. 3:30.
- Back to Chelo and Javier. The briefing is nearly over.

JAVIER

Nasa mabuting pangangalaga mo na pala ang pasyente. Bakit gusto mo pa siyang ipasa sa akin?

CHELO

Dahil aalis ako. Mangingibang-bayan. Malapit ko na siyang iwan.

JAVIER

I see. So, ang conclusion mo ay nasa terminal stage na itong kanser ni Badong?

CHELO

Yes, Doctor. Iyon din ang sabi ng isa pang dalubhasa.

JAVIER

Ow? Sino'ng dalubhasa iyon?

CHELO

Isang mas dalubhasa pa sa ating dalawa.

JAVIER

Hindi kaya dapat ay sa kanya mo i-refer si Badong?

CHELO

Kadalasa'y pinaubaya niya sa mga tulad natin ang paggamot sa mga maysakit.

JAVIER

Hindi na siya active sa medical practice, ang gusto mong sabihin?



CHELO

Sabihin nating kung ang lahat ng may problema ay personal niyang aasikasuhin, mawawalan ng trabaho ang mga doktor na tulad mo. Na tulad natin pala.

JAVIER

Kaylan ko p'wedeng makita si Badong?

CHELO

Kailangan muna siyang kumbinsihin na kailangan niya ng radical at immediate treatment. Akala niya'y sakit ng sikhura lang ang kanyang nararamdaman.

JAVIER

Hindi ko kayang gumawa ng milagro, Doktora. Alam mo at alam ko ang hantungan ng isang may advanced cancer.

CHELO

Hindi ako humihingi ng milagro, Doktor. Kung mamamatay ang isang tao, may karapatan siyang mamatay nang mapayapa, hindi ba? Kung p'wede nating bawasan ang kirot at hapdi, bakit hindi natin gawin?

JAVIER

Iyon lang ang kaya kong gawin.

CHELO

Iyon lang ang aking hinihiling. (*Looks at Javier's desktop Bible.*) P'wede kong tingnan?

JAVIER

Please.

CHELO

(*Leafing through Bible*) Marami sa mga dalubhasa at matatalino ay hindi bilib dito. Sa sarili lamang sila sumasampalataya. Binabasa mo?

JAVIER

Sa tuwina. Marami akong napupulot na kaalaman diyan na hindi ko nakukuha sa mga medical books. Mayroong mas malaking kopya sa waiting room.

CHELO

Napansin ko nga kaninang pagdating ko. Impressed ako. Itong espesyalista na kinuwento ko sa iyo? Sabi niya'y ibang klaseng doktor ka raw.

JAVIER

(*Curious*) Kilala ko ba itong espesyalistang sinasabi mo?

CHELO

A! Mayroon siyang sinulat na libro. Tiyak na nabasa mo na. (*Changes subject*)  
Ngayon, tungkol sa iyong fee —

JAVIER

May binanggit ba akong fee?

CHELO

“Ang manggagawa ay may karapatang tumanggap ng kanyang upa.”

JAVIER

Very good! Lukas 10:7. Ibang klase ka rin. (*Pause*) May hanapbuhay ba si  
Badong?

CHELO

(*Sighs*) Mayroon, pero hindi legal.

JAVIER

(*Laughs*) Hindi ko na itatanong kung ano! (*Seriously*) Look, gagawin ko ito  
dahil sabi mo’y dapat kong gawin. Kung mabayaran ako ng pera, salamat. Kung  
hindi, alam kong mababayaran ako sa ibang paraan.

CHELO

(*Smiles*) Sigurado ‘yon.

JAVIER

(*Closes dossier and puts it aside*) Ngayon, p’wede ba akong magtanong ng  
personal? Pero bago iyon, p’wede ba kitang tawaging “Chelo”?

CHELO

Sure. Iyon ang pangalan ko.

JAVIER

May asawa ka na ba, Chelo?

CHELO

Asawa? Wala.

JAVIER

(*Pleased*) Ako din. Huwag mo sanang ikagagalit — Posible kayang anyayahan  
kitang kumain sa labas sa mga darating na araw?

CHELO

Hindi ko ikagagalit, Doktor. Pero ang Pang-i — Pero mayroon akong Boss, see?  
Lagi niya akong tinatambakan ng assignment. Wala tuloy akong panahon para sa

ibang bagay...tulad ng pamamasyal at pagkain sa labas. Sorry...

JAVIER

Sabi mo'y mag-a-abroad ka? Makita pa kaya kita?

CHELO

Bakit hindi? Sa ibang lugar at sa ibang panahon marahil...pero palagay ko'y muli tayong magtatagpo. (*Rises and extends her hand*) Salamat uli.

JAVIER

My pleasure.

Chelo departs. After she's gone, Javier moves to where she was sitting, feeling where her hands were, where her back rested, trying to recall her warmth. The Secretary comes in to take the empty glasses away. She realizes her boss is in Cloud Nine.

SECRETARY

(*To Javier*) Maganda siya, mukhang mabait, at mukhang matalino. Bagay na bagay kayong dalawa.

JAVIER

Alam mo, sang-ayon ang doktor sa sinabi mo.

SECRETARY

Ay, salamat! Alam mo, Dok, may kumakalat nang tsismis dito sa ospital tungkol sa iyo.

JAVIER

(*Cocks an eyebrow*) S'yanga? Ano'ng sinasabi nila?

SECRETARY

Masyado ka raw pihikan sa mapapangasawa. Hinihintay mo raw yatang may bumabang anghel mula sa langit.

JAVIER

(*Laughs*) Magkatotoo nga sana, ano? Pero puwede na sa akin ang isang iyon.

The Secretary gets hold of a stethoscope and pretends to examine the doctor's heart. She shakes her head and leaves the room, muttering —

SECRETARY

Terminal.

DISSOLVE TO:

## **SEQ. 16A: INT. BADONG’S SHACK. NIGHT.**

The door is violently shoved open. Badong walks — rather, stumbles — in, struggling to keep himself standing. Measuring drunkenness on a scale of 1 to 10, he is probably a 11 tonight. A bottle of gin in his hand suggests he intends to get even drunker.

BADONG

*(Angrily)* CHELO! Nasaan ka?! Hindi ba sinabi ko sa iyong —

He looks around. The place is empty.

BADONG

— Lumayas ka?!

Silence. Badong sees a note pinned against the wall. He takes it, his lips moving as he reads it.

CHELO

*(Voice over)* “Badong, kailangan kong umalis. Tawagan mo si Doktor Amado Javier, 858-991. Puwede ka niyang tulungan.”

BADONG

Wala...lumayas nga... *(Laughs, but not too heartily)* Wala na siya...Wala na ang istorbo...Wala nang bwisit...

He makes his way to the bedroom and lies on his cot, not bothering to take off his street clothes.

BADONG

Balik sa dating gawi.

Soon, the bottle of gin falls from his hand and he is fast asleep.

The scene gradually darkens.

## **SEQ. 16B: INT. WE’RE STILL IN THE SHACK. SAME NIGHT.**

Close up on the face of the sleeping Badong. A sinister-looking shadow slowly enters frame and creeps on his face. Badong is roused from his sleep. He gets up with a jolt to find out there’s somebody else in the room.

It is a dark figure. Its body is human-like, but covered with shiny scales, like a black snake. Its eyes are like glowing red coal. Two protrusions on its head are unmistakably horns. Its ears are large, like that of an elf. Its legs end in hooves, like a goat. And it has a tail, like that of a panther. Its name is ITIM.

ITIM

*(Laughs)* Magandang gabi, Badong.

He carries a black sack, which is secured by a rope at the end. He places this sack on the floor near him.

BADONG

*(Shocked)* SINO KA?!

ITIM

Tawagin mo akong “Itim”. Maniniwala ka ba kung sasabihin kong isa rin akong...anghel?

BADONG

*(Recovering)* Kalokohan! Pangit na ako, mas pangit ka pa sa akin. Paano ka magiging anghel?

ITIM

*(Roars in anger)* HINDI AKO NARITO PARA MAKIPAGLOKOHAN SA IYO!!!

When Itim gets mad, flames come shooting out of his mouth, like a flamethrower. Badong has to duck to avoid getting burned.

ITIM

*(Trying to get a clamp down on his temper)* Narito ako para batiin ka, Badong. Pinatalsik mo ang anghel ng kabutihan na nagsadya rito.

BADONG

Si Chelo?

ITIM

Ano’ng mapupulot mo roon? Umawit? Magdasal? Ano ka, bakla?...Akin ka, Badong. Gagawin kitang sikat! Makapangyarihan! Lahat ng tao’y masisindak sa pangalan mo! Salapi! Babae! Lahat ay magiging iyo!

While Itim is talking, he doesn’t notice the cord securing his sack getting loose. There is some movement inside the sack. Out of it comes a LITTLE MAN — a naked doll-sized man — who was captive inside the sack and who jumps with joy as soon as his feet land on the floor.

LITTLE MAN

*(Wildly happy)* *(His voice as small as his size)* Malaya na! Sa wakas, malaya na ako!

Itim sees the Little Man. He opens his mouth and his tongue shoots out, extending until it wraps around the Little Man — like a lizard capturing a fly. Itim doesn't swallow the Little Man right away, but plays with him first — whirling him 'round and 'round like a toy on a string.

LITTLE MAN

*(In total panic)* HUWAG! HUWAG!

Itim finally swallows him and belches with satisfaction.

BADONG

*(Aghast)* Ano 'yon?

ITIM

Isa sa mga alaga ko.

BADONG

Hanip! Kumain ka ng tao!

ITIM

*(Corrects him)* Kaluluwa.

BADONG

Sino 'yon?

ITIM

Isang kagaya mo nuong araw. Siga! Makapangyarihan!

He secures his sack again, then gives it a little kick. From inside come cries of agony and protest.

ITIM

Marami pa rito. At hindi magtatagal, ikaw naman, Badong! Magiging akin ka!  
*(Laughs deliriously)*

As he laughs, Itim transforms himself into various other hideous forms — a dragon, an old hag, a gargoyle — before finally disappearing in a flash of fire and smoke.

Badong wakes up abruptly. He is breathing hard, his body drenched with sweat. With the nightmare still fresh in his mind, he looks around nervously, trying to get his bearings back. He is alone in the room.

BADONG

*(Mutters to himself)* Hindi...hindi mangyayari 'yon. *(Then loudly and defiantly, as he stands up)* Ako si Badong Bulldozer! Hindi ako nasisindak kaninuman!  
Hindi ako —

He stops abruptly as another wave of pain jolts him. He bends and grabs his stomach. He finds it hard to breathe. He hangs on to whatever can support him — cot, chair — but they all fall over with him. He finally collapses and loses consciousness.

FADE TO BLACK.

**SEQ. 17: EXT/INT. THE SHACK. NEXT MORNING.**

FADE IN.

FULL SHOT of the shack from outside. The scene slowly brightens with the coming of the following morning. Shift focus to a rooster at foreground. The rooster crows to signal a new day.

CUT TO:

Inside the shack. Close in on Badong. He's still on the floor where he fell, asleep.

Offscreen, we hear the sound of a plate crashing on the floor, and a pan cover also falling. Badong is roused by the noise coming from the kitchen.

BADONG

*(Weakly at first)* Chelo?...Chelo, ikaw ba iyan?

He struggles to get up. Just trying to get to the kitchen is hard work for him.

BADONG

Chelo, hindi ka umalis? Gusto kong humingi ng diskargo —

But it's only a stray cat that has taken advantage of a slightly-open door and is foraging for whatever food it can find in the kitchen. The cat scampers for safety when it sees Badong.

Weak and disappointed, Badong slumps on a chair beside a table that's now totally bare.

CUT TO:



## **SEQ. 18: EXT. VARIOUS LOCATIONS. DAY.**

This is a montage of several scenes, showing Badong’s search for his missing Angel.

- We begin at the “talipapa”.  
Badong, looking haggard from lack of sleep, takes a walk through the neighborhood market. Those among the “talipapa” crowd know him, of course, and generally avoid getting too close to him. From a distance, Badong sees a woman at a vegetable stall. She has Chelo’s build, and her clothes are similar to Chelo’s. He smiles and hurries to her, only to find out that she is someone else. He apologizes for his mistake.
- Badong in a jeepney.  
He scouts the sidewalks that sail by. He does a double-take when he spots a pedestrian who positively looks like Chelo, even by the way her hair bounces when she turns her head. He hurriedly gets off the jeepney and runs after her. But she takes a corner and he loses her.
- Badong in a church.  
There are not so many churchgoers at this time of day. Badong carefully surveys pew after pew, pausing at anybody who even remotely resembles Chelo. From the church balcony, an organ begins to play. The beautiful voice of an alto sings the first lines of “Panis Angelicum”. Badong turns around excitedly. He’s sure he recognizes Chelo’s voice when he hears it! But it’s only a young student from a nearby high school who’s rehearsing with the church choir.

All throughout this montage, we do hear Chelo’s voice over, as she sings to a string accompaniment —

### CHELO

*(Voice over) (Sings)* “Pag-ibig ang siyang pumukaw  
Sa aking puso at kaluluwa  
At siyang nagdulot sa aking buhay  
Liwanag sa dilim at pag-asa.  
Pag-ibig ang siyang buklod nating  
Di mapapawi kaylan pa man.  
Sa puso’t-diwa tayo’y isa lamang.  
Kahit na tayo ay magkawalay.

“Pagka’t ang Diyos nati’y Diyos ng pag-ibig  
Magmahalan tayo’t magtulungan,  
At kung tayo’y bigo ay huwag limutin  
Na may Diyos tayo na nagmamahal...”<sup>2</sup>

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<sup>2</sup> “Diyos ng Pag-Ibig.” The use of this song may require permission by the copyright holder.

**SEQ. 19A: EXT. A STREET. DAY.**

Specifically, the patch of highway in front of the Bonifacio Monument market — almost the same spot where Badong’s mother, Alicia, met a fatal accident in a much earlier scene.

We’re going through a *deja vu* here. Badong crosses the street in exactly the same manner Alicia did many scenes past. We have a disturbing feeling that something terrible is going to happen.

Badong stops when again he catches sight of someone across the street who looks like Chelo. He dashes ahead, determined to catch her this time. He doesn’t notice that he is on a collision course with a car. The car stops, its brakes squealing. Badong falls. Ad lib cries of “Ayy, ang mama! Nasagasaan!” are heard from the crowd. It’s hard to tell whether Badong is hit or not.

The driver hurriedly comes out of his car. It is Dr. Javier! As he kneels before Badong to check him out, the big guy slowly gets up. He is shaken but otherwise okay. Again, the onlookers exclaim ad libs of “Buhay! Bumabangon! Bigla kasing tumawid! ‘Buti nakapreno ‘yung kotse!’”

JAVIER

*(Really concerned)* Nasaktan ka ba, Mister?

BADONG

Hindi. Nadulas lang ako dahil nagulat.

JAVIER

Doktor ako. ‘Buti pa, sumama ka sa ospital namin...para masiguro natin na ayos ka.

CUT TO:

**SEQ. 19B: EXT. INSIDE JAVIER’S CAR. SAME DAY.**

Two-shot of Badong and Javier inside the latter’s moving car. CUT-TO-CUT as necessary.

JAVIER

*(Offers his hand)* Javier ang pangalan ko. Amado Javier. Ikaw?

BADONG

*(Shaking hands)* Badong. *(Pause)* Salvador Catacutan.

Javier steps on the brake again. Badong almost makes a sudden acquaintance with the dashboard.

BADONG

Dok, sigurado ka bang marunong kang magmaneho?

JAVIER

*(Continues to drive) (Amazed)* Salvador Catacutan! Hinihintay kong sumipot ka sa aking klinika. Biruin mo! May kilala ka bang Doktora Angeles? Chelo Angeles?

BADONG

Si Chelo? Oo! Pero hindi doktora 'yon! Kuwan si Chelo —

JAVIER

Ano?

BADONG

Wala, kalimutan mo na. Kilala mo rin pala si Chelo. Hinahanap ko nga siya. Alam mo ba kung nasaan?

JAVIER

May isang linggo ko na ring hindi nakikita. Baka nangibang-bayan na? Hindi mo alam?

Badong shakes his head and sadly looks away.

CUT TO:

**SEQ. 20: INT. JAVIER'S CLINIC. SAME DAY.**

Badong is seated in front of Javier's desk, not very comfortable about being in a strange turf. He is jolted by another onset of pain — not a big one, but enough to make him bend down.

The door opens. He quickly straightens up and tries to hide what he's feeling. Dr. Javier comes in, holding an X-ray plate. He takes his seat behind his desk.

JAVIER

Wala kang pilay.

BADONG

Sabi sa iyo, Dok. Nadulas lang. P'wede na akong umalis?

JAVIER

Teka muna. May sinabi sa akin si Doktora Angeles tungkol sa iyo.

BADONG

Ano?

JAVIER

May nararamdaman ka bang sakit ng sikmura?

BADONG

*(Not too convincingly)* Mayroon...pero paminsan-minsan lang.

JAVIER

Gusto kong i-confine ka ng ilang araw, para mabigyan ka ng general check-up.

BADONG

Bakit? Wala naman akong diprensya.

JAVIER

Kung wala, wala kang dapat ikatakot, di ba?

BADONG

*(Defiantly)* Sino'ng maysabing natatakot ako? Wala akong kinatatakutan!

JAVIER

Good! *(Presses his desk intercom)* Becky?

SECRETARY

*(Over intercom)* Yes, Doctor?

JAVIER

Payag na ma-confine si Mr. Catacutan. I-schedule mo ang mga test niya, please?  
Simula bukas.

SECRETARY

Yes, Doctor.

BADONG

*(Squints suspiciously and wags a finger at the doctor)* Okey ka, Dok. Nakuha  
mo ako sa biglaan. Hindi ako basta-basta nakukuha sa biglaan.

JAVIER

*(Smiles)* Siguro'y hindi ako basta-bastang doktor?

CUT TO:

## **SEQ. 21: INT. THE HOSPITAL. DAY.**

Badong in an examination room. The screen is drawn aside and a YOUNG NURSE walks in. She hands a folded patient's gown to Badong.

YOUNG NURSE

Maghubad po kayo ng damit at isuot n'yo ito.

She walks out again, drawing the screen close behind her. After Badong undresses to the buff, he unfolds the one-piece gown issued to him.

BADONG

*(Calls out)* Miss, mali ito! Pambabae ito!

The screen opens again and this time an OLDER NURSE with the mien and the body of a bulldog enters.

OLDER NURSE

*(Gruffly)* Ano'ng problema?

Even the usually unshakable Badong is slightly cowed. He covers himself with the gown.

BADONG

*(Shakes his head)* Wala...kalimutan mo na.

Again, what follows is a montage of several scenes showing Badong undergoing a series of tests administered by Dr. Javier.

- Bedside interview between Badong and Dr. Javier in a ward. We hear questions like “Gaano kadalas kung sumpungin ka ng sakit? / Gaano katindi? / Gaano katagal? / etc.” He jots Badong's answers on a notepad.
- CU of Badong coming out of a nap. His eyes grow large with alarm when he sees the Older Nurse at his bedside. CU of Older Nurse, who is holding an enema bottle containing a strange-looking liquid. Even the Nurse's smile looks menacing.
- Badong being X-rayed. The abdominal area is the focus of interest for this X-ray session.
- Dr. Javier studying Badong's X-ray plate. The abdominal area shows up clearly — the result of the radiopaque liquid injected by enema. With a pencil, Dr. Javier traces some obviously ugly areas on the X-ray negative. Beside Javier is a bespectacled OLDER DOCTOR, who looks like he's also well-versed on cancer analysis.
- Badong inside a CAT scanner. He looks very, very lonely — lying on a metal table inside the huge metal drum. He closes his eyes and utters a single, inaudible word...“Chelo”.

- Electrode wires connected to Badong's head make him look like a hydra monster. This is the EEG stage of the tests. Behind a nearby monitor, Javier looks at the image of Badong's head formed on the screen. He blinks in disbelief when he thinks he sees an image of Chelo where the brains should be. But a second look tells him it was just an illusion after all.

CUT TO:

Two-shot of Javier and the Older Doctor staring at the screen. The tests are over. Badong is gone. The two doctors are surrounded by other records, printouts and images of Badong's tests. This is the evaluation stage.

OLDER DOCTOR

So, ano sa tingin mo?

JAVIER

*(Gravely)* Nakakapagtakang buhay pa siya hanggang ngayon. Terrible ang damage sa sikmura. Nagsimula na rin ang pagkalat. We know for sure na dumayo na sa utak at nagsisimula na roon ang kanser. Posibleng sa ibang parte pa ng katawan.

OLDER DOCTOR

You'll try surgery?

JAVIER

Ipapayo ko sa kanya. Pero gawin ko man iyon, hindi ko siguro makukuhang lahat.

OLDER DOCTOR

Chemo?

JAVIER

*(Nods)* Lahat ng options, dapat niyang malaman.

OLDER DOCTOR

Ano ang prognosis mo?

JAVIER

Without surgery, inside of six months.

OLDER DOCTOR

I agree. Kaylan mo sasabihin sa kanya?

JAVIER

Pinababalik ko siya bukas.

CUT TO:

## **SEQ. 22: INT. JAVIER'S CLINIC. DAY.**

The reception room of Dr. Javier's clinic. Badong has just come in.

SECRETARY

Magbasa-basa po muna kayo, Mr. Catacutan. Sasabihin ko kay Doktor na narito na kayo.

Badong takes a seat and leafs through the magazines on the low table.

BADONG

Puro Inggelis pala ito, Miss —

But the Secretary has gone inside. He is all alone.

CU of Badong. At background show the Bible at the corner of the room. The Bible is open. After a while, it starts to...glow! As if calling Badong's attention to it.

VOICE

*(Over) (From the direction of the Bible, faintly at first, then louder) Badong... Anak...Badong...*

Badong turns his head and is amazed by what he sees. The pages of the Bible turn by themselves, as if an unseed hand is rippling through it in search of a particular page.

VOICE

Lumapit ka, Badong...Basahin mo...

As if hypnotized, Badong gets up and walks closer.

VOICE

“Halika at magliwanagan tayo...Gaano man karumi ang iyong kasalanan, handa Akong patawarin ang lahat ng iyan...Kahit na ikaw ay marumi...ikaw ay magiging busilak sa kaputian.”

As the words are spoken, they rise out of the Bible like a long ribbon of fiery letters. They form a vortex in the air, then shoot at Badong's heart like a bolt of lightning. Badong shouts and staggers backward in pain. The pages turn by themselves once more.

VOICE

“Tumutulong Ako sa nasisiphayo...Ang walang pag-asa'y hindi Ko binibigo.”

Again, a stream of letters. Another flash of lightning that strikes at Badong's heart. This time he sinks to his knees, crying.



BADONG

*(In tears)* Diyos ko! Diyos ko!

The door of the inner office opens. Dr. Javier and his Secretary come out. Both are astonished to see Badong on the floor.

JAVIER

Badong? Ano'ng nangyari?

Badong quickly gets up and rushes out of the room.

JAVIER

*(Shouts)* Hintay! Badong!

TRACK ON Badong as he runs through the corridor in fear and confusion, bumping into this and that, with Javier running after him. He is soon out of the hospital — much too fast for Javier to catch.

CUT TO:



*“Halika at magliwanagan tayo...Gaano man karumi ang iyong kasalanan, handa Akong patawarin ang lahat ng iyan...Kahit na ikaw ay marumi...ikaw ay magiging busilak sa kaputian.”*

**SEQ. 23: INT/EXT. BADONG'S SHACK. DAY.**

CU of Badong, seated at the dining table. He is staring at a bottle of gin. The bottle hasn't been opened nor used. He is deep in thought. There is a knock on the door.

TIKBOY

*(Calls) (Offscreen)* Mang Badong...Mang Badong!

Badong snaps out of his reverie. He opens the door. He sees Tikboy and Dr. Javier.

TIKBOY

May naghahanap ho sa inyo, Mang Badong.

JAVIER

Magandang hapon, Badong. P'wedeng tumuloy?

Badong nods, not too enthusiastically. He lets the doctor in.

BADONG

*(To Tikboy)* Iwan mo na kami, Tikboy.

JAVIER

Salamat, Tikboy, ha?

TIKBOY

Gusto n'yong bumalik ako mamaya, Mang Badong? Nakahuli ng aw-aw 'yung mga istambay sa kanto. P'wede akong makadili-hensya ng pulutan. Pagsaluhan natin.

BADONG

*(Shakes his head)* Sa ibang araw na, Tikboy.

He closes the door, but not too well. It remains ajar.

CUT TO: Tikboy outside the door. He looks dejected and puzzled by Badong's dismissal. He decides to stay and eavesdrop.

CUT BACK TO: Badong and Javier inside the shack. Badong offers his guest a seat.

JAVIER

Madali naman palang hanapin itong bahay mo. Kilalang-kilala ka ng mga tao.

BADONG

*(With a trace of sarcasm)* A, oo! Kilalang-kilala ako dito.

JAVIER

Dito rin ba nakatira si Tikboy? ‘Yung naghatid sa akin?

BADONG

Si Tikboy? Walang tirahan ‘yon. Pagala-gala lang. Tagahanga ko ‘yon, kaya madalas dito sa bahay.

JAVIER

Bakit ka biglang umalis? Ni hindi ko nasabi sa iyo ang resulta ng eksamen mo.

BADONG

Alam ko na ang sasabihin mo. May malubhang sakit ako, di ba?

JAVIER

Oo, Badong. Kanser...

CUT TO: Tikboy. The news hits him hard.

CUT BACK TO: Badong and Javier.

JAVIER

Kung papayag ka, gusto kitang operahan.

BADONG

Mawawala ba ang sakit ko kung operahan ako?

JAVIER

Makakatawad tayo ng kaunting panahon.

BADONG

Gaanong panahon?

JAVIER

Dalawa...tatlong buwan marahil.

BADONG

Hindi sulit, sa tingin ko, kung iyon lang ang pakinabang sa pagbiyak ng katawan ko.

JAVIER

Mayroon pang ibang paraan. Radiation...pasisinagan ka ng di-nakikitang init. Chemotherapy...mga gamot na pamatay ng kanser. Pero —

BADONG

Pero ano?

JAVIER

Sa kalagayan ng sakit mo, wala pa ring garantiya na matatanggal ang lahat ng dapat tanggalin. Mayroon ding mga kakaibang epekto sa katawan —

BADONG

Ano'ng epekto?

JAVIER

Nakakita ka na marahil ng mga pasyente na nalulugas ang buhok...manipis at mahina ang mga katawan —

BADONG

Ayokong magkagano'n. Kung mamamatay ako, ayokong mamatay na miserable ang hitsura. Prangkahin mo ako — Kung walang operasyon, walang mga hokus-pokus na sinabi mo, gaano pa ang itatagal ko?

JAVIER

Mahirap sabihin, Badong. Depende sa pag-aalaga mo sa katawan. Ang magagawa ko lang ay bawasan ang kirot. Pero kung hindi mo titigilan ito... (*Indicates bottle of gin —*) ...Baka sa sementeryo na ang susunod kong bisita sa iyo.

CUT TO: Tikboy outside. This is too much for him. He doesn't want to hear any further. He hurriedly walks away, trying to keep himself from crying.

CUT BACK TO: Badong and Javier.

BADONG

Wala akong perang pambayad sa iyo.

JAVIER

Magagawan ng paraan iyan. P'wede kang magtrabaho sa aming ospital.

BADONG

Bilang ano? Hindi ako nakatapos ng pag-aaral.

JAVIER

P'wede kang maging guwardiya...o driver ng ambulansya. Sa children's ward namin, kailangan ang taga-subaybay ng mga batang pasyente. Maliit ang suweldo...Pero ang kainaman ay malapit ka sa akin. Masusubaybayan kita nang husto.

BADONG

Bakit mo ginagawa ito? Hindi mo naman ako kaanu-ano.

JAVIER

Binigyan ako ng Diyos ng karunungan para gumamot. Tungkulin kong gamitin para tulungan ang mga tulad mo...kaibigan man o hindi...may pambayad man o wala. Nuong bata ako, namatay ang nanay ko sa kanser. Wala kaming pambayad noon. Kaya lang ako nakapag-aral ay dahil may umampon sa akin. Pinangako kong magiging doktor ako...para labanan ang sakit na umagaw sa nanay ko.

BADONG

Hindi ka ba nagalit sa Diyos dahil kinuha niya ang nanay mo?

JAVIER

Nuong una, oo. Pero naisip ko kalaunan na hindi naman talaga nawala ang nanay ko. Buhay pa rin siya sa langit kung saan siya maligaya. At buhay pa rin siya sa puso ko at binibigyan niya ako ng ligaya! (*Rises*) Hihintayin kita sa ospital bukas?

BADONG

Kung naroon ako, naroon ako.

JAVIER

(*Takes bottle of gin*) Ibalato mo na lang sa akin ito.

BADONG

Huwag mong sabihing iinumina mo?

JAVIER

(*Shakes his head*) Souvenir. Bayad ka na.

They shake hands.

CUT TO:

## **SEQ. 24: INT/EXT. THE HOSPITAL. DAY.**

Another montage of scenes, showing Badong's attempts at rehabilitation.

- Badong opens the door to Javier's clinic. This would be the morning immediately after the previous sequence. Javier and the Older Doctor are in an informal meeting in front of Javier's Secretary's Desk. Javier is visibly delighted to see him. He formally introduces Badong to the Older Doctor. "Magsisimula na siyang magtrabaho dito," we hear Javier say.
- Inside a dressing room, Badong tries on a driver's uniform in front of a mirror. He tries on the regulation jacket but decides he doesn't like it. He takes it off, puts on his old denim jacket, and nods in self-approval.
- The hospital motor pool supervisor hands Badong the keys to the ambulance he'll be driving. Badong tries the siren but couldn't turn it off. That starts a minor commotion of noise and blinking lights in the car park. In panic, the supervisor has to open the hood and remove the battery connection.
- Javier shows Badong a small bedroom near the motor pool. "Pwede kang matulog dito tuwing gabi," we hear Javier saying, "mabantayan mo tuloy ang mga sasakyan dito. Kaya lang ay parang naka-24-hour duty ka." "Walang problema," Badong answers.
- Badong — apparently off-duty — tours the children's ward. He is quickly attracted to a little girl who's a miniature version of Chelo. The girl is invalid and needs help to stand and walk. But when Badong runs to her aid, she shrinks away from him. A nurse explains that the girl is scared of Badong's long hair and beard.
- In a bathroom, Badong loosens his pony-tailed hair. He takes a goodbye look at his beard, sighs deeply and starts to put shaving foam on his face. He unfolds a razor and begins his facial cleanup.
- The children's ward again. This time, Badong — clean-shaven and sporting a short haircut — has no problem befriending the little girl. He lifts her up and she admiringly caresses his now handsome face.
- Badong in an examination room. His old nemesis, the Older Nurse with the bulldog looks, comes in. She is holding a mean-looking syringe. She motions Badong to put his pants down. This is going to be an "in-your-but" job. When Badong complies, the Older Nurse playfully pinches his bare behind. Badong quickly covers himself again and gives the nurse a "no-no" sign.
- CU of Badong in his bedroom. He is reading the Bible by a bare overhead bulb, surrounding him in a spotlight effect against a dark background. After reading awhile, Badong closes the book and brings it close to his heart.

All through this montage of scenes, we hear Badong's voice over, singing —

BADONG

*(Voice over) (Sings)* “O Diyos, ang dalangin ko’y Iyong tanggapin  
Na maging karapat-dapat sa Iyong paningin.  
Kung may pag-aalinlangan,  
Ang aking paniwalaan ay Ikaw.

“O Diyos, ang kailangan ko’y ibayong lakas  
Upang di ko na tahakin, ligaw na landas.  
Sa pagparoo’t-parito,  
Sa ula’t bagyo’y hindi magbabago.

“Katapatan ko ang alay ko, Panginoon.  
Katapatan ko sa Iyo’y panghabang-panahon.  
Kahit minsan man, tiwala ko’y di kukupas.  
Katapatan ko’y panatilihin Mong wagas.”<sup>3</sup>

FADE TO BLACK.

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<sup>3</sup> “Katapatan.” Permission by the copyright holder may have to be obtained to use this song.



**SEQ. 25: EXT. THE “TALIPAPA”. NIGHT.**

FULL SHOT of the “talipapa”. The stalls are empty and so is the street.

Badong walks toward camera. Badong looks so very different now, he seems to be out of place in this neighborhood. His attire is simple yet impeccable. His poise is upright. His walk is slow but steady and confident.

From a blind alley, a DRUNK comes out and bumps into Badong.

DRUNK

*(Angry and slurred)* ANO BA?! Anak ka ng — Para kang siga kung managasa, a!  
Naghahanap ka ba ng — away?

BADONG

*(Apologetic)* Pasensya na. Hindi ko sinasadya.

DRUNK

*(Still hostile)* TARANTADO! Hindi mo sinasadya? — *(Raises his bottle of liquor)* E kung sadyain ko sa mukha mo itong — *(Recognizes Badong)* Ha? BADONG BULDOSER! *(Instantly alert and contrite)* Naku! Di ko alam na kayo pala! Patawarin n’yo ako, Mang Badong! *(Laughs nervously while hurrying away)* ‘Gandang gabi po...Paalam po!

BADONG

Huwag kang matakot. Hindi kita sasaktan.

But the drunk flees as fast as he can.

CHELO

*(Offscreen)* Hindi siya maniniwala, Badong.

Badong whirls around to where the voice came from.

CUT TO: Full shot of Chelo. We have never seen her as fresh, as beautiful, and as glowing as she is tonight.

CHELO

Bakit napakahirap para sa tao ang maniwala kapag nakakakita sila ng kabutihan?  
*(Pause)* Kumusta, Badong?

CUT TO: Two-shot of Chelo and Badong. CUT-TO-CUT as appropriate.

BADONG

*(Very, very surprised and delighted)* CHELO! Ikaw nga ba?

CHELO

Huwag mong sabihing hindi mo na ako kilala! Baka maghanap ka na naman ng pakpak?

BADONG

Akala ko'y hindi na kita makikita kaylanman.

CHELO

Wow! Marunong na siyang magbitiw ng "kaylanman"! Mabigat na salita iyon. Huwag mong basta-basta gagamitin. (*Gently touches his shirt with her hands, as if brushing away some unseen dust*) Type ko yata ang bihis mo ngayon, Kuyang! May shooting ka ba ng pelikula?

BADONG

May trabaho na kasi ako... Alangan na s'yempre 'yung maong na pantalon at T-shirt na butas. Doon ako sa ospital ni Doktor Javier. Kilala mo rin siya, di ba? Biruin mong akala niya'y isa kang doktora! (*Laughs*)

CHELO

(*Also laughs and pretends to be surprised*) Bakit kaya niya naisip iyon, ano?

GRETA

(*Offscreen*) AHA!!!

CUT TO: Full shot of Greta — a very, very angry Greta. It would be fitting to inject a sudden, jarring, stinger music as this...this...weird-looking creature in a grotesque outfit barges in.

CUT TO: Three-shot. CUT-TO-CUT as necessary.

GRETA

(*To Badong*) (*Sounds like she's ready to wage war*) Kaya pala hindi ka na nagpapakita sa akin, ha? May bago ka na palang tsiks! Ipaliwanag mo'ng lahat ito, kabron!

BADONG

(*Low-key*) Wala akong dapat ipaliwanag sa iyo.

GRETA

WALA?! Matapos ang pinagsamahan natin?

BADONG

Ano'ng pinagsamahan? Binayaran mo ako para bigyan ng proteksyon ang negosyo mo. Pero binitiw ko na ang gano'ng trabaho. Tapos na ang samahan natin.

GRETA

At ang maraming beses na binigyan kita ng “aliw”? Bale-wala rin sa iyo?

BADONG

Teka, magkano ka ba kung sumingil? Sabihin nating singkwenta pesos isang gabi—

GRETA

*(Watch it, she's just about ready to explode)* HOY! Ano'ng akala mo sa akin? Bilasa?! Isandaang piso po ako bawa't “serbisyo”!

BADONG

*(Matter-of-factly)* At limandaang piso naman sa isang buwan ang proteksyon ko. Sabihin nating minsan isang linggo ang “serbisyo” mo sa akin — *(He does an invisible calculation in the air with his fingers)* Wan tayms por...payb menus por — Lumalabas na may utang ka pa sa aking isandaang piso buwan-buwan... Mahigit na isang libong piso sa isang taon!

BOOM! That does it!

GRETA

HA?! E KUNG UTANGIN KO ANG MUKHA MO?! *(She swings her oversized bag at Badong but misses.)*

BADONG

A-ah! Tigilan mo ‘yan! Baka magalit na ako!

GRETA

Mababa na ang tingin mo sa akin? Dahil — Dahil may kulasisi ka nang iba! *(To Chelo)* PAYATOT!

BADONG

Huwag mong gagalitin ‘yan. Kaya kang gawing estatwang bato niyan!

GRETA

Sira ang ulo mo, Badong, kung pinalit mo sa akin ang pipitsuging ‘yan! Kung burado ako sa iyo, mas lalo kang burado sa akin! *(Spits vehemently)* PWE!

She leaves in a huff, head held high and hips swaying like a queen she thinks she is.

BADONG

*(To Chelo)* *(After the dust has settled — )* Huwag mong papansinin ‘yon, ha? Parang inidoro ang bunganga noon.

CHELO

Totoo naman ang sinabi niya...Payatot ako.

BADONG

Naku, hindi! (*Not very sure how to say what he's about to say*) Ang totoo...hindi ko lang sinasabi sa iyo...Kahit nuong umpisa...ang tingin ko sa iyo...maganda ka!

At background, we hear the slow music of a guitar playing “Diyos ng Pag-Ibig” (“Pag-ibig ang siyang pumukaw / Sa aking puso at kaluluwa...”)

BADONG

(*Like a shy young man courting a girl for the first time*) Mahirap sabihin ito ng isang kagaya ko...hindi dahil hindi totoo...kundi dahil kaylanman, hindi ko pa ito sinasabi kahit kanino...Mahal kita, Chelo!

Both are silent for some time, just looking tenderly at each other.

CHELO

Hindi ko akalaing darating tayo sa ganito... (*Sadly*) Kinalulungkot ko, Badong... pero hindi ko p'wedeng suklian ang pagmamahal mo tulad ng inaasahan mo.

BADONG

(*Hurt and puzzled but still trying to understand*) Ang gusto mong sabihin... tinuruan mo akong magpakabuti, pero hindi pa rin sapat ang pagpapakabuti ko para maging karapat-dapat ako sa iyo?..Gano'n ba?

CHELO

(*Soothingly*) Hindi gano'n, Badong. May mga bagay na hindi ko kayang ipaliwanag...dito...ngayon. Subali't darating ang panahon na lahat ng tanong mo'y bibigyan ng kasagutan.

She draws closer to him and gently...so very softly...kisses him. Badong closes his eyes, in the hope that the kiss would stay longer on his lips.

When Chelo moves back, her image slowly begins to...blur.

BADONG

Chelo! Naglalaho ka! Huwag mo akong iwan...

CHELO

(*As she fades away*) Huwag kang magpakabuti dahil mahal mo ako. Magmahal ka dahil nilikha ka ng Diyos sa pagmamahal! Hanggang magkasama tayong muli, Badong...paalam...

And she leaves Badong...once more. Badong looks around wildly, in vain hope that she's still around somewhere. Realizing that she's really gone, he sits on the table of an empty stall, in deep thought and caressing his lips where an angel favored him with a kiss.

TIKBOY

*(Offscreen) (Softly at first)* Mang Badong... *(Louder now)* Mang Badong!

BADONG

Tikboy? Ikaw ba iyan?

The boy comes out of the shadows. He is holding a small paper bag. He seems nervous and agitated.

TIKBOY

*(Approaching uncertainly)* Kanina ko pa sana kayo lalapitan, pero...kausap n'yo ang sarili n'yo. Baka 'kako lasing na naman kayo...mabulyawan pa n'yo ako.

BADONG

*(Gives him a gentle jab at the arm)* Hindi ko gagawin 'yon. Magkaibigan tayo.

TIKBOY

Matagal ko na kayong hindi nakikita...Matagal na kayong hindi nakikita ng kahit sino. Hindi ko sigurado kung kayo pa rin kayo.

BADONG

*(Laughs)* Lekat! Ano'ng "kayo pa rin kayo"? S'yempre, ako pa rin ako! Halika sa bahay at magkwentuhan tayo...tulad ng dati!

TIKBOY

*(Shakes his head)* Nagmamadali ho ako. Gusto ko lang ibigay sa inyo ito.  
*(Offers Badong the paper bag.)*

BADONG

*(Taking the bag) (Baffled)* Ano ito?

He opens the bag and takes out of it a large wad of paper money.

BADONG

Maraming pera ito! Saan mo kinuha ito?

TIKBOY

Alam kong maysakit kayo, Mang Badong. Gamitin n'yo iyan para pambili ng gamot.

BADONG

*(Not angry, just concerned)* Ninakaw mo ba ito?

TIKBOY

*(Flaring up)* Anak ng tinapa! Hindi importante kung saan ko kinuha ‘yan!  
Dinilihensya ko ‘yan para sa inyo!

BADONG

Hindi ka dapat kumuha ng hindi sa iyo, Tikboy.

GORYO

*(Offscreen)* Tama ‘yang sinabi mo, Badong!

QUICK CUT TO: Goryo and his ever-present Goons. Badong and Tikboy are caught off-guard and do not see them coming. Stinger music at the background would heighten the tense mood. The trio show no fear, no respect — just insolence. Badong’s long absence has apparently eroded his stature in the local underworld.

GORYO

‘Gandang gabi, Badong. Long time no see.

GOON 1

*(In mock admiration)* Ang ganda mo ngayon, Badong! Ang kinis ng mukha mo!

GOON 2

Hindi na “Badong” and dapat itawag diyan.

GOON 1

E ano?

GOON 2

Bading!

The two Goons are crazy over their joke and give each other a high-five.

BADONG

Ano ba ngayon? Espesyal na araw? Bakit gumagala na naman ang mga unggoy sa lansangan?

GORYO

May hinahanap kaming matsing na naligaw — *(Points at Tikboy)* ‘Yang nasa likod mo!

TIKBOY

*(Hides behind Badong, shaking in fear)* Mang Badong, papatayin nila ako!

BADONG

Bakit? Ano'ng ginawa mo?

GORYO

Nakiusap siyang maging pusher ko ng gamot. Ang kaso, hindi binabalik sa akin ang napagbentahan. Nang kuwentahin ko, aba! May sampung libong piso na pala ang utang niya sa akin! (*Laughs and points at the money that Badong is holding*) Uy! Mukhang 'yang nasa kamay mo, Badong!

BADONG

Totoo ba 'yon, Tikboy? Nagbenta ka ng droga para kitain ito?

TIKBOY

Gusto ko lang hong makatulong sa inyo. Alam kong kailangan n'yo ng pera.

BADONG

(*Puts an arm on the boy's shoulder*) Salamat sa pagmamalasakit mo. Okey ang intensyon mo, pero mali ang sistema. Relaks ka lang — Ako'ng bahala sa iyo.

Badong walks toward Goryo and offers him the money.

BADONG

Heto'ng pera mo, Goryo. Ako na'ng humihingi ng tawad para kay Tikboy.

GORYO

(*Takes the money and pockets it*) Hindi gano'ng kasimple, Badong. Kung isasarado natin nang basta gano'n ang usapan, kakalat ang balita na p'wedeng lokohin si Goryo. Kailangang turuan ng leksyon ang kutong-lupang 'yan!

Goryo gives his Goons a signal. They advance menacingly toward Badong and Tikboy. Badong does not wait to be surrounded. He grabs a piece of wood and clubs the nearest Goon with it.

BADONG

Heto'ng turuan mo! (*Shouts*) TAKBO, TIKBOY!

Tikboy runs for safety.

The second Goon draws his stiletto knife from his back pocket and attacks Badong with it. Badong neatly sidesteps, then brings his knee into the Goon's stomach. Down goes the Goon, and his knife too.

Now it's Goryo's turn. Insanely furious, he grabs an empty trash can and charges at Badong. Again, Badong steps out of the way and trips his attacker. Goryo dives — trash can and all — into a roadside ditch.

BADONG

*(Surveying the three on the ground)* Akala n'yo, basta kursunada n'yo, magagawa n'yo? Bakit hindi kayo bumalik sa lungga n'yo — At huwag na n'yong perwisyuhin ang mga tao dito?

His opponents are dazed, but not crushed. They get back on their feet and continue their offensive. Singly or by twos, Badong beats them back. Stalls come crashing down. The whole place is soon in shambles.

But Goryo and his Goons finally wisen up. They simultaneously assault Badong from all around. Three altogether are just too much for one guy, even if he's the Bulldoser. The two Goons grab Badong from behind, keeping him immobile.

GOON 1

*(To Goryo)* HAWAK NAMIN, BOSS! BANATAN MO!

Goryo picks up the knife that his Goon has dropped earlier. He lunges at the captive Badong. The Goons block the camera's view and we are mercifully spared the sight of the knife doing its damage.

A brief silence. Badong has stopped struggling. It is as if they are all momentarily frozen. Then Goryo pulls out the knife and we see that the blade is covered with blood.

That's when we hear the sound of approaching siren. A car brakes to a sudden halt offscreen. Flashing lights from a police car illuminate the scene.

GOON 1

PARAK, BOSS!

GOON 2

ISPLITTAYO!

Goryo and his Goons scramble for their lives. Badong is left behind, still standing but slowly, slowly starting to sink. He is clutching at his stomach.

POLICEMAN

*(Offscreen) (Barks)* HINTO, HOY! SAAN KAYO PUPUNTA?! BITAW 'YAN!  
BITAW!!!

A couple of gunshots. Then silence.

CUT-TO-CUT: The windows of the surrounding squatter shacks are cautiously opened one by one, revealing subdued light within the houses, and curious, frightened faces peering out.



Tikboy comes out of hiding. He slowly walks toward cam, his face streaked with tears. Track on him as he walks forward. As he passes some doors, they open noiselessly and people start coming out of their houses.

TIKBOY

*(Crying)* Mang Badong...Mang Badong!

A cheerful Badong meets Tikboy. He looks none the worse for wear — hair just slightly out of place and shirt just a bit loose, which he's trying to fix now. Don't look for any sign of bruises or blood; there isn't any. But a strange and eerie glow is starting to surround his whole body.

BADONG

Bilib ka na, Tikboy? Di ba sabi ko sa iyo, hindi ka maaano? Hindi na manggugulo dito ang mga iyon!

But Tikboy doesn't hear him — doesn't even see him! The boy just walks past him.

Aling Pepay and the Female Extra of an earlier scene are among those who have come out to see what's going on. They are just a few steps behind Tikboy. Badong is in their way.

FEMALE EXTRA

Sino 'yung hinuli ng mga pulis?

PEPAY

Tila si Goryong Gwapo at mga bata niya.

FEM. EXTRA

Sino naman 'yung nakasemplang sa lupa?

PEPAY

*(Gasps)* Mukhang si Badong Bulldoser! Patay na si Badong?!

BADONG

*(Laughs)* Hindi ako patay, Aling Pepay! Heto't kaharap n'yo ako!

But Pepay and the other woman do not see nor hear him either. They rush forward and zip through him, as if he were...nothing!

Still confused, Badong follows the crowd, which is getting larger by the second. The people are gathered around a fallen body on the ground. Tikboy is kneeling beside the body. Also looking on is a policeman. Two other policemen are in a nearby patrol car, guarding Goryo and his Goons who are in handcuffs.

TIKBOY

*(Really disconsolate)* Mang Badong...Hindi kayo p'wedeng mamatay, Mang Badong...

POLICEMAN 1

*(Puts a hand on Tikboy's shoulder)* Wala na talaga, iho. Patay na.

BADONG

*(Half-aloud, to himself)* Ako nga 'yan...Patay na ako!

A jeepney stops close by, its driver attracted by the crowd. The Policeman tells the driver that his jeepney is being commandeered to transport Badong's body.

POLICEMAN 1

*(To another policeman in the car)* Dadalhin pa ba ito sa ospital?

POLICEMAN 2

*(In patrol car)* Para ano pa? Idiretso mo na sa morgue. Samahan mo na. Kami ang magdadala ng mga ito sa presinto.

The policeman asks some male onlookers to help him load Badong's corpse in the jeepney. They do so. Victim and killers alike are soon taken away by different routes.

**SEQ. 26: EXT. BADONG’S SHACK. SAME NIGHT.**

Tikboy squats on the ground in front of Badong’s shack. Badong stands nearby, looking just as lost and mixed up as the boy. Now and then, his body would lose clarity — like a TV image that strays out of fine tuning only to quickly come back into focus.

TIKBOY

*(Half-aloud, really to himself)* Mang Badong, ikaw lang ang kaibigan ko. Ano ngayon ang mangyayari sa akin?

BADONG

*(Sighs)* Ewan ko, Tikboy. Hindi ko rin alam ang mangyayari sa akin.

We shift to full shot. A “break” appears in the night sky. Through this opening, a soft beam of multi-colored light shines through and touches the spot where Badong stands.

CUT TO: CU of Badong looking up at the light, not knowing what it is but awed by it just the same.

VOICE

*(Over)* Oras na para umuwi ka sa akin, anak.

BADONG

Sino ka? Ikaw ba ang sinasabing “Panginoon” ni Chelo?

VOICE

Ako’y Ako, Badong. Noon, ngayon, at sa walang hanggan.

BADONG

*(Admiringly)* Hindi ko akalaing ganyan pala ang hitsura Mo — Maganda, maliwanag...at nadarama ko ang kabutihan Mo!

VOICE

Salamat, anak. Handa ka na bang umalis?

BADONG

Teka, si Tikboy! Paano na siya?

Just then we see a pair of headlights coming near. A car stops nearby. Dr. Javier comes out of it.

BADONG

Dok —

Without a word, Javier walks to Tikboy and squats beside him — like a man who understands that the best way to respect someone’s grief is to keep silent.

TIKBOY

Patay na ho si Mang Badong.

JAVIER

Alam ko.

TIKBOY

Paano n’yo nalaman?

JAVIER

Nakita ng mga pulis ang ID ng ospital namin sa pitaka niya. Tumawag sila sa ospital. Nagpunta ako agad sa punerarya na pinagdalan sa kanya.

TIKBOY

Sa palagay kaya n’yo, p’wedeng ako na ang tumira dito sa bahay niya? Wala kayang magalit?

JAVIER

Wala ka nga raw sariling bahay, nabanggit ni Badong minsan.

TIKBOY

Walang bahay, walang magulang, walang kamag-anak, at ngayon...wala nang kaibigan.

BADONG

Dok, p’wede mo ba siyang tulungan?

JAVIER

Gusto mong magtrabaho sa ospital namin?

TIKBOY

Ho? Hindi ho kayo nagbibiro? Ano ho’ng trabaho?

JAVIER

Walis, lampaso, linis ng mga sasakyan — Maliit lang ang sweldo, pero libre pagkain, at mayroon kaming maliit na kuwarto sa garahe na p’wede mong tulugan. (*Stands up*) Sasamahan kita kung gusto mong pasyalan si Badong sa punerarya. Pagkatapos, tutuloy na tayo sa bago mong tirahan.

Javier walks back to his car and opens the door invitingly for Tikboy. Tikboy hesitates and looks Badong’s house over.

BADONG

Huwag kang manghinayang sa bahay, Tikboy. Hindi ka para dito. Wala kang kauwian dito kundi kamatayan. Bagong buhay ang inaalok niya sa iyo.

Tikboy makes up his mind. He gets into Javier's car.

BADONG

*(Almost jumping with joy)* Yes! *(Shouts after them as they drive away)* Ayos ka na, Tikboy! Magpapakabait ka!

CHELO

*(Offscreen)* Kita mo na, Badong? Lahat ng tanong ay may kasagutan.

Badong turns around. There she is once more. They're both covered by a radiant glow this time.

BADONG

*(Indescribably happy)* CHELO! Nagbalik ka!

CHELO

Hindi, Badong. Ikaw ang nagbalik. Hindi ba pangako ko sa iyo — Magkakasama tayong muli?

She reaches out lovingly for him. He takes her hand. A rainbow colored beam shines on them. Together they fly on this beam of light toward...eternity.

FADE TO BLACK.

CREDITS SCROLL UP, while at background we hear a choir (of angels?) sing the closing song:

“Pagkat ang Diyos nati’y Diyos ng pag-ibig,  
Magmahalan tayo’t magtulungan,  
At kung tayo’y bigo ay huwag limutin  
Na may Diyos tayo na nagmamahal.

“Pag-ibig ang siyang pumukaw  
Sa aking puso at kaluluwa  
At siyang nagdulot sa aking buhay  
Liwanag sa dilim at pag-asa.  
Pag-ibig ang siyang buklod nating  
Di mapapawi kaylan pa man.  
Sa puso’t-diwa tayo’y isa lamang.  
Kahit na tayo ay magkawalay.

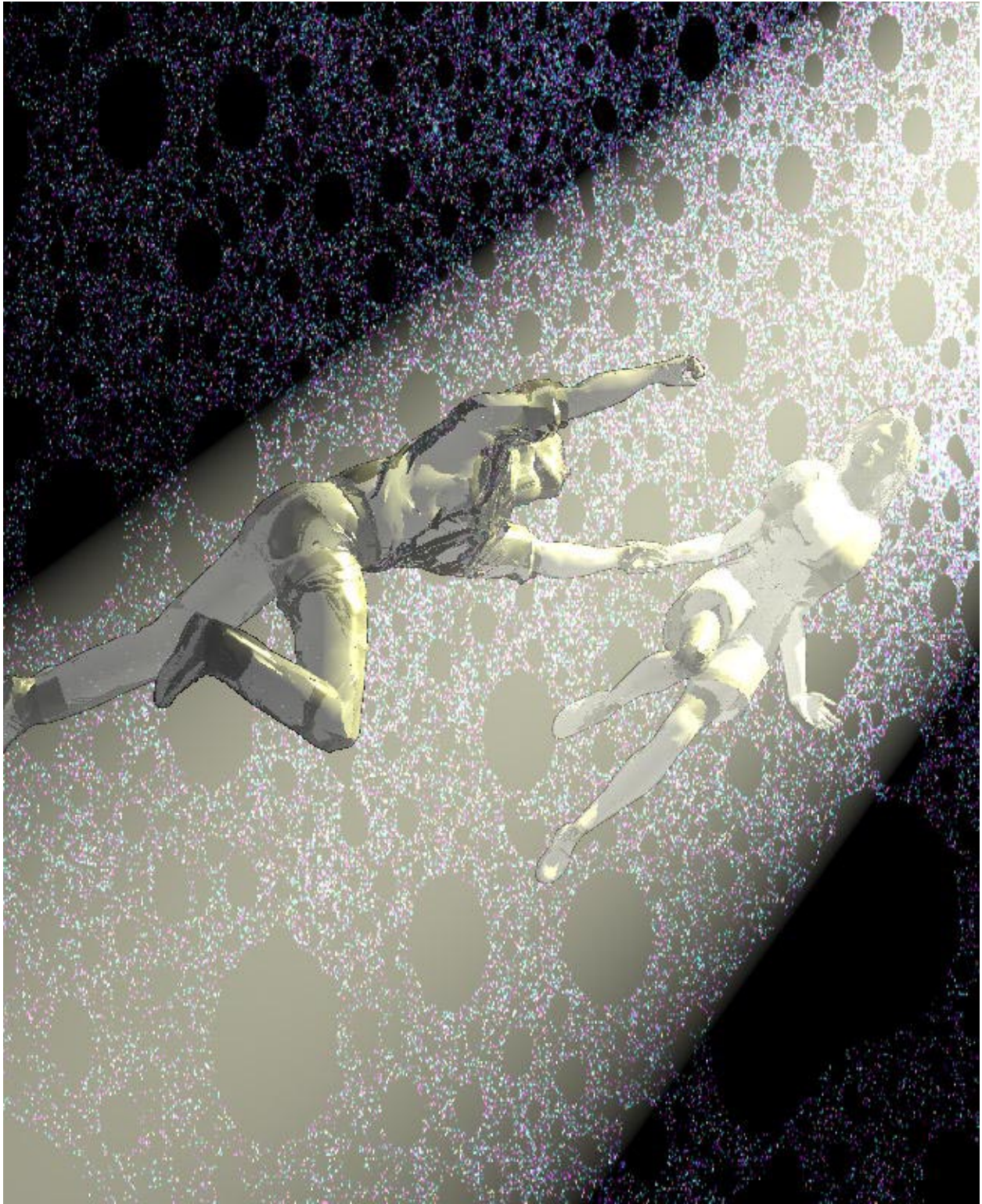
“Pagka’t ang Diyos nati’y Diyos ng pag-ibig  
Magmahalan tayo’t magtulungan,  
At kung tayo’y bigo ay huwag limutin  
Na may Diyos tayo na nagmamahal...”<sup>4</sup>

**THE END**

*Riyadh, Saudi Arabia  
02 June 1999*

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<sup>4</sup>“Diyos ng Pag-Ibig.” Same copyright advisory as before.



*“Hindi ba pangako ko sa iyo — Magkakasama tayong muli?”*

*Tapos na po, Panginoon.*

*Ano ang susunod?*