

REAL ON REEL:

A STUDY ON HOW THE VICTIMS OF ENFORCED DISAPPEARANCES, THE
GOVERNMENT, AND THE SOCIETY ARE PORTRAYED IN FILMS

A Research Report

Presented to

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University of the Philippines Manila

In partial fulfillment

Of the

Requirements in

Political Science 198

2nd semester 2013-2014

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2010-08441

I. Introduction

"Sobra nang pahirap ang pitong taong paghahanap! Sobra na talaga!" (Seven years of searching is too much of an agony. It's just too much!)

The statement above came from the mothers of missing Karen Empeno and Sherlyn Cadapan, as their daughters' disappearance reached its 7th year. Karen and Sherlyn are only two of the many victims of enforced disappearances. The first incident of enforced disappearance happened during the reign of Ferdinand Marcos. The FIND documented the Marcos regime with the highest number of victims of enforced disappearances with 878 cases, followed by Cory Aquino's administration with 614 victims, Gloria Arroyo's administration with 182 victims, Fidel Ramos' administration with 94 victims, Joseph Estrada's administration with 58 victims, and the current administration of President Noynoy Aquino with 12 victims as of the year 2010 (Philippine Daily Inquirer, 2012).

Enforced disappearance is still an unaddressed issue here in the Philippines. In fact, it was only during the year 2012 when an act, penalizing enforced or involuntary disappearances, was signed into law by the president. According to the Republic Act 10353, "enforced or involuntary disappearance refers to the arrest, detention, abduction or any other form of deprivation of liberty committed by agents of the State or by persons or groups of persons acting with the authorization, support or acquiescence of the State, followed by a refusal to acknowledge the deprivation of liberty or by concealment of the fate or whereabouts of the disappeared person, which places such person outside the protection of the law."

The military men who were responsible for the disappearance of the two UP students, Karen Empeno and Sherlyn Cadapan and other victims are still at large because of the ineffective implementations in the country. "In all the cases of enforced disappearance, none of the perpetrators is ever punished or put to jail. Under the Noynoy Aquino regime, disappearances are still perpetrated as part of its counterinsurgency program, Oplan Bayanihan.", stated by the secretary general of Families of Desaparecidos for Justice (Karapatan, 2013).

Since enforced disappearance is still an issue unknown to many Filipinos, this study aims to promote the awareness of the general public or the society with regarding the said issue. The

study also aims to make a policy review on the newly ratified law, Anti Enforced or Involuntary Disappearance Act of 2012. The policy review aims to explain if the law is coherent with the occurrences in the contemporary period, with the use of the data that would be analyzed through the analysis of the films and the interviews from the informants.

The study focuses on how the directors and the script writers want their audience to perceive the victims of enforced or involuntary disappearances, being the main subject of the research topic, the government, being the one liable for the slow implementations, and the society, because of its present and future contribution to the promotion of human rights.

The output of the said research is an academic manuscript. The target audience of the research would be the non-governmental organizations, in order for the study to be developed, the general public, in order to promote awareness regarding the issue of enforced disappearances, and the national government, in order to help on the development of the newly ratified policy, Republic Act 10353 or the Anti-Enforced or Involuntary Disappearance Act of 2012.

Research Problem: *With the use of the portrayal of the victims of enforced disappearances, the government, and the society in films about desaparecidos, how can the RA 10353 address applicably the issue of enforced or involuntary disappearances?*

Objectives

- determine how the victims of enforced disappearances are portrayed in the films
- determine how the society is portrayed in the films
- determine how the government is portrayed in the films
- determine how the government detention facilities are portrayed in the films

Specific provisions of RA 10353	Objectives	Possible sources of data	Indicators	Possible Informants	Possible Questions
1. definition of the victims of enforced disappearances	determine how the victims of enforced disappearances are portrayed in the films	Dukot	<ul style="list-style-type: none"> Profile of the victim in the film Treatment received from the agents of the government Human rights violations 	Script Writer: Bonifacio Ilagan	<p>How do you see a victim of enforced disappearance? What are their characteristics? How can you say that a person is a victim of enforced disappearance? What does a victim of enforced disappearance undergo?</p>
		Burgos		Script Writer: Ricky Lee	
				Ipe Soco and JL Burgos	
2. duty to report victims of enforced disappearances	determine how the society is portrayed in the films	Dukot	<ul style="list-style-type: none"> Awareness of the society Cooperation of the society in battling the issue 	Script Writer: Bonifacio Ilagan	<p>How do you see the society regarding the issue of enforced disappearances? How aware do you think is the society regarding the said issue? How cooperative do you think the society is in battling the said issue?</p>
		Burgos		Script Writer: Ricky Lee	
				Ipe Soco and JL Burgos	
3. duty of inquest/investigating public prosecutor or any judicial or quasi-judicial official or employee	determine how the government is portrayed in the films	Dukot	<ul style="list-style-type: none"> Government actions in the film Cooperation of the society in battling the issue 	Script Writer: Bonifacio Ilagan	<p>How do you see the government regarding the issue of enforced disappearances? How cooperative do you think is the government in battling the said issue?</p>
		Burgos		Script Writer: Ricky Lee	
				Ipe Soco and JL Burgos	
4. submission of list of government detention facilities	determine how the government detention facilities are portrayed in the films	Dukot	<ul style="list-style-type: none"> Characteristics of the place where the victims are detained 	Script Writer: Bonifacio Ilagan	<p>What is your idea of the detention facilities where the victims are held? What are the characteristics of the detention facilities where the victims are held?</p>
		Burgos		Script Writer: Ricky Lee	
				Ipe Soco and JL Burgos	

II. Review of Related Literature

The Philippines, unlike other Asian countries, lacked a persistent economic ascent that is attributed to the Ferdinand Marcos Regime (Kushida, 2003). It is an unblemished truth that the Marcos regime has the most number of documented human rights violations.

The studies regarding human rights particularly enforced or involuntary disappearances with the use of movies are seldom and unrecognized. On the other hand, there are still some literary works that made use of movies in explaining and understanding certain and specific topics.

An example of literature that made use of a movie in elucidating the chronological characteristics of discourse is “Temporal Analysis of Discourse in the Corpus of a Narrative Movie” by Hirokazu Sato from Tokyo University of Foreign Studies. The study made use of the film “Late Autumn” directed by Yasujiro Ozu in 1960. The research made use of the temporal characteristics of the spoken parts and different kinds of pauses that occurred in the discourses of the film and it explained that these temporal characteristic tendencies can be regarded as the representation of the distinctive tendencies of easily developing natural human communication (Sato, 2009).

Another literature that made use of films is “Analysing Film Content: A Text-Based Approach” by Andrew Vassilliou. This study aims to answer three main questions: (a) what information do these texts provide about the film content and how do they express it, (b) how can machine-processable representations of film content be extracted automatically in these texts, (c) and how can these representations enable novel applications for analyzing and accessing digital film data. The proposed method of the study made was the video content analysis. The study found that the language used in audio description scripts and screenplays contain idiosyncratic repeating word patterns (Vassilliou, 2006).

The last literature that made use of a film as a medium is “Genderlects in Film: Representation of Gender in an American Movie Screenplay” by Michi Saki from Ryukoku University. In this paper, the researcher made use of her analysis of the text of a contemporary American screenplay in explaining the ways in which it represents men and women. Asymmetrical discourse was used in this study, which was used to define interactions in which one is superior to the other because of their unequal status (Saki, 2009). The visual and linguistic representations were also analyzed in this research.

Films can widely shape the understanding of its audience regarding reality and though they are criticized as biased and technical, films are still valid as a medium of idea transmission

(Jopson & Castillo, n.d.). The research made use of the screenplay of the movie as a medium of the study. The screenplay includes the script, the scene guidelines, and acting directives.

The persisting issue of enforced or involuntary disappearance is addressed internationally for more than forty years but without success (Pervou, 2012). After so many years, the Philippines has finally legislated a law that will be able to penalize and criminalize enforced or involuntary disappearances. The RA 10353 is a first in Asia.

Although RA 10353 is existent, enforced or involuntary disappearance still remains and happens. In fact, it was documented that Ben Villeno, a labor leader, disappeared on August 27, 2013, after sending an SMS to his colleague that he was being followed by men whom he believed were from the military (Asian Human Rights Commission, 2013).

With the use of the films the study aims to know how the victims of enforced disappearances, the government, and the society are portrayed. The ideas transmitted by the films to the audience will be used to review the policy regarding the issue of enforced disappearances in the Philippines, RA 10353 or the Anti-Enforced or Involuntary Disappearance Act of 2012.

III. Research Method

The method of empirical study the researcher used in this study is critical discourse analysis. Discourse is defined as a particular process of communicating about and understanding the world or an aspect of it (Jorgensen & Phillips, 2002).

There are five common features among the different approaches to Critical Discourse Analysis, and these are: (1) the character of social and cultural processes and structures is partly linguistic-discursive, (2) discourse is both constitutive and constituted, (3) language use should be empirically analyzed within its social context, (4) discourse functions ideologically, and (5) critical research (Jorgensen and Phillips, 2002).

With the use of films, the research intended on explaining and understanding the perceptions conceived by the audience. Major authors who have described discourse analysis are Marianne Jorgensen and Louise Phillips with their work, “Discourse Analysis as Theory and Method.”

Fairclough’s three-dimensional model is an analytical framework that focuses on (1) linguistic features of the text, (2) processes relating to the production and consumption of the text, and (3) the wider social practice to which the communicative event belongs (Jorgensen and Phillips, 2002). This is the analytical framework used by the research study.

Crucial to a qualitative study is the selection of sampling. The study used purposive sampling in choosing the movies to be critically analyzed. In order to explain the perception given by the film makers and script writers to the audience, the research used full-length movies from the contemporary period. Between short and full-length movies, it is better to use full-length because the meanings portrayed by the films are not presented hastily. The full-length movies that were analyzed are about human rights violations, particularly, enforced or involuntary disappearances. Two films were used for the study. The two films are both contemporary films about the issue of enforced or involuntary disappearances.

As a discourse analyst, the researcher should not by all means just find out what the lines really mean or just discover the reality behind the discourse (Jorgensen & Phillips, 2002). To become an effective discourse analyst, the researcher worked with what is actually said or done in the movies analyzed, explored the patterns in and across the lines of the characters, and identified the social outcomes of the many discursive representations of reality in the movie.

Movies to be used:

The two movies used for the study are (1) *Dukot*, and (2) *Burgos: A Mother's Love*, both films are about the issue of enforced or involuntary disappearance. Two movies are used in order to compare and contrast the two cases.

1. DUKOT

It is a movie released during the year 2009. During that time, the Philippines is under the administration of Gloria Macapagal Arroyo, the regime with the second most number of human rights violations. It was the first movie about the human rights violation, specifically, enforced disappearances. The movie was written by Bonifacio Ilagan.

2. BURGOS: A MOTHER'S LOVE

The second movie to be analyzed is the movie *Burgos: A Mother's Love*. The film is about Jonas Burgos, an agriculturist and activist, who was abducted on April 28, 2007. The story revolves on his mother's dedicated journey on finding him. The movie is practically inspired by a true story. It was released during the year 2013. It was written by Ricky Lee.

The tools used for the discursive analysis are (1) international control or the relationship between speakers and (2) ethos or the identities constructed (Jorgensen & Phillips, 2002).

Informants:

Another method to be used is semi-structured interviews. The informants for this research study are the script writers, and the people related to the victim of enforced disappearance portrayed in the movie or any relative or close friend of a victim of enforced disappearance. To ensure the reliability and validity of the research, triangulation is used. The interviews of the

script writers, and the person who can validate the real story behind the movie is used for the reliability and validity of the explanation obtained from the discourse analysis of the films.

1. BONIFACIO ILAGAN

Bonifacio Ilagan is a multi-awarded script writer, editor, director, and human rights activist. He was arrested and tortured during the Marcos regime and the administration of Ramos. He wrote the screenplay of the movie *Dukot* released in 2009.

2. RICKY LEE

Ricky Lee is an award winning screenwriter and novelist. He was also an activist during the martial law era. He now works as a creative manager at the ABS-CBN Broadcasting Corporation. He wrote the screenplay of the movie *Burgos: A Mother's Love* released in 2013.

3. JL BURGOS

JL Burgos is the brother of the victim of enforced disappearance, Jonas Burgos. He is also a freelance film maker.

After having gathered all the data from the films, and the informants, the researcher used the research findings to analyze and review the existing policy on enforced or involuntary disappearances. The research aims to know if the RA 10353 or the Anti-Enforced or Involuntary Disappearance Act of 2012 can really help to stop and lessen the issue of enforced or involuntary disappearances.

IV. Research Findings

According the Republic Act 10353 or the Anti-Enforced or Involuntary Act of 2012, the victims of the enforced disappearance are those who experienced the arrest, detention, abduction

or any other form of deprivation of liberty committed by the agents of the State or by persons or groups of persons acting with the authorization, support or acquiescence of the State, followed by a refusal to acknowledge the deprivation of liberty or by concealment of the fate or whereabouts of the disappeared person, which places such person outside the protection of law.

VICTIM OF ENFORCED DISAPPEARANCES

DUKOT

PROFILE:

Victims of Enforced Disappearances are often activists or critics of government corruption and social inequalities. The victim in the film *Dukot* is a student leader and a student whose school projects are aimed at helping and developing communities, who chose to dedicate all his time to the movement or in other words has gone full time living with the masses, an act which showed concern for the marginalized. The victim first lived with the peasants and after seeing the discriminatory treatment experienced by indigenous people, lived with the indigenous people. While staying with the indigenous people and enduring the life of poverty, he taught the indigenous people arithmetic, reading, writing, history and current state of the country, social inequalities, and their right to their ancestral domain for them to avoid being fooled. The acts done by the victim showed selflessness, and putting the interest of the masses before his own personal interest.

The victim underwent discussions that enlightened him to become an activist. Change occurred along with this transformation, he became more respectful, more considerate, and more mature. He gained a great deal of social consciousness and principles, and was also led to become a deep thinker. As an activist, the victim searches for justice. In search for justice, he

joins rallies where he shows bravery in standing up for what he believes in. His priorities include the movement (living with the masses), the masses, and the country. He thinks mostly of politics and national democracy, and while in the hands of his oppressor, he is shown to be a fighter that has a strong will power.

TREATMENT RECEIVED FROM GOVERNMENT AGENTS:

While with his girlfriend, a former activist, the victim and his girlfriend was abducted and detained by government agents. During his detention, he is not visible to the public's eye and cannot avail his right of access to communication and to due process. He experienced different kinds of physical abuse and torture. His girlfriend experienced sexual harassment while in the hands of the government agents. While experiencing all of these in detention, the victims are not protected by the law.

BURGOS: A MOTHER'S LOVE

PROFILE:

The film showed story of the victim, Jonas Burgos. The victim grew in a family that values democracy. He was taught that it is not wrong to live for others, that there are problems in the society, and there are people who are in need. At a young age, he was enlightened by the realities during the martial law era. He was an activist, who also joins rallies. He is an agriculturalist who chose to work with the farmers rather than working for a multinational company, which showed his selflessness. He gave technical training to the farmers and showed genuine concern for them. But not all victims are activists. An instance was shown wherein the victim was the brother of the activist included in the order of battle of the government agents.

TREATMENT RECEIVED FROM GOVERNMENT AGENTS:

The victim was abducted during broad daylight by four men and a woman wearing civilian clothes in a restaurant located inside a mall. The film was coming from the perspective of the family of the victim, and it showed that they perceived the victim to be experiencing different kinds of physical abuse and torture. The victim cannot avail the right to access communication.

According to Republic Act 10353 or the Anti-Enforced or Involuntary Act of 2012, agents of the state are the persons who, by direct provision of the law, popular election or appointment by competent authority, shall take part in the performance of public functions in the government, or shall perform in the government or in any of its branches public duties as an employee, agent or subordinate official, of any rank or class.

GOVERNMENT

DUKOT

GOVERNMENT OR ADMINISTRATION:

The government was seen by some of the people as a fascist regime. Democracy is not present according to the families of the victims of enforced disappearances.

GOVERNMENT AGENTS:

Government agents are portrayed as the perpetrators of the enforced disappearances. They consider being an activist as a crime. They identify themselves to the public as NPAs or members of the Abu Sayyaf. They show power over the victims while in detention and they hold the lives of the victims in their hands. They can easily access information about their victims and

these victims are in their order of battle. Because of their easy access on information, the government agents can easily prevent themselves from being arrested.

According to Republic Act 10353 or the Anti-Enforced or Involuntary Disappearance Act of 2012, order of battle is a document made by the military, police or any law enforcement agency of the government, listing the names of persons and organizations that it perceives to be enemies of the state and which it considers as legitimate targets as combatant that it could deal with, through the use of means allowed by domestic and international law.

The government agents see the victims as communists. While the victim is in detention, the government agents have their agenda. One agenda is to make the victims cooperate with them, become their spy or their deep-penetration agent. Another agenda is to make the victims confess of being part of the illegal activists or NPAs and obtain information about the CCP-NPA-NDF.

They consider the victim's mass work as a communist trick that will lead to the negative image of the government (evil, has done nothing good, corrupt, and rotten). The government agents are threatened by the left, and sees that the legal activists support the illegal activist.

COOPERATION IN BATTLING THE ISSUE OF ENFORCED DISAPPEARANCES:

Government agents deny that they are the perpetrators of the enforced disappearances and put the blame on the NPAs or illegal activists. They deny that human rights violations are not happening and that the cases filed are just made up stories. Their witnesses during the hearings tell lies and would say that the victims are members of the illegal activists or NPAs.

BURGOS: A MOTHER'S LOVE

GOVERNMENT OR ADMINISTRATION:

The justice system that we have has a slow process and is portrayed to be driving the victim's cases in circles and the military agents that are held responsible for the abduction of Jonas Burgos are promoted. The government abducts the victims in order to paralyze the people in fear. They abduct people instead of killing them so that it won't cause rage but instead fear.

GOVERNMENT AGENTS:

The government agents are the perpetrators of the enforced disappearances. Despite all the evidence, they will still insist that the true perpetrators of the disappearances are the left and are just trying to make them look bad.

COOPERATION IN BATTLING THE ISSUE OF ENFORCED DISAPPEARANCES:

Military agents, who, even though, have the knowledge, will not disclose the whereabouts of the victim. After so many years, the government has finally admitted the existence of enforced disappearances by ratifying the new law, RA 10353 or the Anti-Enforced or Involuntary Disappearance Act of 2012. Although there is a law, this does not guarantee the military agent's confession of being the perpetrators of the enforced disappearances.

SOCIETY

DUKOT

AWARENESS AND COOPERATION IN BATTLING THE ISSUE OF ENFORCED DISAPPEARANCES:

There are people who fight for the same cause as the victims and there are those who help and protect activist but most of the people do not care about the human right violations and remain apathetic about the issue of enforced disappearances. There are people who help and join the families in finding the victims but there are those who do not believe that human rights violations exist and enforced disappearances are just made up stories. There are people with knowledge or information about the enforced disappearances but remain to do nothing because of fear and there are people who help with the cases but will choose to remain anonymous also because of fear. This fear is because of their thinking that they are nothing compared to the people in power and people who help in the cases of human rights violations are in grave danger.

BURGOS: A MOTHER'S LOVE

AWARENESS AND COOPERATION IN BATTLING THE ISSUE OF ENFORCED DISAPPEARNCES:

Victims are abducted to paralyze the people in fear. They abduct people instead of killing them so that it won't cause rage but instead fear. Despite this strategic plan of the state, activists remain to fight for their cause and find justice for the victims.

There are people who understand that one should bear witness against injustice and give themselves to others. They believe that the families of the victims should express their search.

There are people who are willing to give information about the abduction of the victim but are still careful because of the danger it may cause. They chose to remain anonymous because of fear, the same reason why no one helped Jonas while he was being abducted. There are also people who are socially conscious of the enforced disappearances happening but all they can do is to sympathize. Despite all of this, there are still people who believe that the military are

not involved with the abduction of Jonas Burgos. They are convinced that the victims are at fault in whatever they are experiencing.

Most people are responding to the loss of Jonas because he is famous because of his late father Joe Burgos who was a journalist. Other victims who aren't popular remain unnoticed to everyone.

V. Conclusion

The culture of impunity is the main reason why enforced disappearances are still happening. The discourse surrounding enforced disappearances is hidden from public scrutiny due to the government's denial to acknowledge the existence of desaparecidos.

As portrayed in films about enforced disappearances, victims are perceived to have experienced various forms of human rights violations such as physical, verbal, emotional, and sexual abuse. What remains alarming is that the plight of these desaparecidos is not taken seriously by the state despite ratification of RA 10353 or the Anti-Enforced or Involuntary Disappearance Act of 2012.

To conclude, it is not enough to have a law pertaining to enforced disappearances. What is needed is for the government to act on the stipulations of the law and hold accountable the perpetrators with due process of the law.

VI. Policy Recommendation

Since it was only in the year 2012 when the RA 10353 was ratified, it can be claimed that it is a significant step for the government to finally acknowledge the existence of enforced disappearances. However, the burden to implement and oversee the law lies on the cooperation between the national government and the civil society along with non-government organizations.

These three institutions can work hand in hand to ensure that whoever is deemed responsible for violations shall be held accountable.

Counter insurgency programs such as Oplan Bayanihan are deeply embedded in the government's agenda. These counter insurgency programs are anchored on the stereotyping and labeling of legal activists as a crime that must be sanctioned by the state. As such, these programs limit the capability of the law to protect civilians from arbitrary arrest and detention by government agents such as military.

INTERVIEWS WITH SCRIPT WRITERS

Table 1

Script writers' perception of the victims of enforced disappearances

VARIABLE	THEMES	CODES	SCRIPT WRITER'S RESPONSE
Victim of Enforced Disappearances	Profile	Government critics, activists, militants, leftists	I would say if we are speaking of the victims involved in involuntary or enforced disappearances, ano yan, all, almost, karamihan, hindi man lahat ay government critics. Pero I would say kung sa Pilipinas paguusapan natin, yung topic, mga aktibista, mga militante, mga kaliwa.
		Cuts across sectors and classes	Noong panahon ko rin ang majority ay mga estudyante, pero ngayon nagcucut across sectors and classes, manggagawa, magsasaka, indigenous peoples, women, and so on and so forth. Age does not matter anymore. Ke kabataan ka, ke matanda ka, for so long as identified ka dun sa iniisip ng gobyerno na kaliwa, target ka.
		Not criminals. They fight for their cause, a society that they envision.	Most of them are just fighting for what they believe in. they are not criminals. They have a vision of what they want our society should be, and they are fighting for this vision.
	Treatment Received	Abduction, cannot avail	First yung abduction itself. Ako ay kinuha against my will ng walang karampatang

	from Government Agents	the right to liberty	<p>papeles.</p> <p>Under normal circumstances, dapat pag hinuli dapat dadalhin sa, ippresent sa kung saan dapat ipresent, at mayroong time limit na pwedeng i-detain at kung nakalagpas na yung time limit na yun kailangan sampahan ng kaso otherwise kailangan i-release nila.</p> <p>The desaparecidos are abducted, detained in secret places, tortured, subjected to all sorts of physical and psychological humiliation, etc. Some of them disappear completely, without a trace. I cannot think of any case where the victim was able to come back alive.</p>
		Subject to physical and verbal abuse and to physical and psychological humiliation. Female victims are subject to sexual abuse.	<p>At immediate yung physical abuse, yung pananakit, sa iba't ibang oras, sampal, suntok, tadyak, at yung verbal abuse, syempre kasama na yun doon.</p> <p>In detention, patuloy yung physical torture. All sorts of physical abuse.</p> <p>So, yung respeto sa kaligtasan, sa human dignity, wala lahat yan, wala lahat.</p> <p>The desaparecidos are abducted, detained in secret places, tortured, subjected to all sorts of physical and psychological humiliation, etc.</p> <p>Because meron akong kapatid na dinukot at hindi na naming nakita. Dinukot siya noong 1977. And until now, we haven't seen her. Of course, meron na kaming reports na siya ay patay na. And before she was killed, she was raped.</p>
		Cannot avail the right to access communication	<p>In fact, noong 1974 sa mahabang panahon, I was hidden away from the public</p> <p>Yung karapatan na magkaroon ng lawyer, wala din yan. Yung karapatan na madalaw, wala lahat yan.</p>

		Detention in military camps, secret places, or anyplace that could serve as a torture ground	<p>Nalaman ng mga magulang ko na ako ay inaresto so they went about in search of me sa mga military camps, until finally they were able to get reliable information that I was in Camp Crame</p> <p>Sa halip na dinala sa military camp or to an officer, justice officer, tinuloy kami sa motel.</p> <p>The desaparecidos are abducted, detained in secret places, tortured, subjected to all sorts of physical and psychological humiliation, etc.</p>
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Table 2

Script writers' perception of the society regarding the issue of enforced disappearances

VARIABLE	THEMES	CODES	SCRIPT WRITER'S RESPONSE
SOCIETY	Awareness	Most of the Filipinos remain ignorant and unaffected of the issue. This remains a problem because we must all realize that each has a role to play in order to prevent human rights violations such as enforced disappearances.	<p>While there is a segment of our society na maingay, na masipag sa kampanya para hindi mangyare yung ganung klase ng human rights violation, ang marami yung parang walang pakialam.</p> <p>Over the years, the practice of political abduction and violation of human rights ay nagpatuloy at naging parang karaniwang event. It has become so commonplace that many among Filipinos no longer care, are no longer affected.</p> <p>So it will take a long time, I think for our people, at least yung mas marami sa ating mga kababayan to realize that the problem is social and that each of us has a role to play in the prevention of involuntary disappearances and similar human rights violations.</p>
		Not sensational for the media unless the victim is someone famous	Kahit nga sa media pag ganun, hindi na yan front page material, nandun na yan sa inside pages. Kasi it's no longer sensational, not unless, meron talagang additional na dimension, for instance, panahon nung kaso ni Jonas Burgos. It so happen na si Jonas ay anak ng kaniyang kilalang ama na si Joe Burgos at kinuha ng media.

Table 3

Script writers' perception of the government regarding the issue of enforced disappearances

Variable	Themes	Codes	Script Writers' Response
GOVERNMENT	Cooperation in battling the issue	It took a long time before the government admitted that there is such thing as enforced disappearances but it still denies that it is the perpetrator of such human rights violations.	<p>Ang nakakapagalala, it took a long time for government to admit na ang ganyang klase ng human rights violations ay nangyare at nangyayare pa. Can you imagine yung batas laban sa political abductions ay naaprubahan noon lamang 2012. Samantalang panahon pa ng martial law and immediately after kinakampanya na yan ng mga human rights advocates.</p> <p>In the first place, hindi naman ipina-admit sa AFP as an institution that it was the biggest perpetrator of human rights violations.</p>
		Culture of impunity is engrained in our government which results to their power hunger.	<p>Wala tayong kakulangan sa batas, ang kulang sa atin ay yung pagpapatupad, at ang unang lumalabag sa mga batas na yan ay ang mga law enforcers.</p> <p>So we have this law, it remains to be seen, if the law will be followed by our law enforcement agencies, by the police, military, especially. Why? Because the culture of impunity, yun na nga ang sinasabi ko, na-engrain na eh sa ating gobyerno. Other way else of explaining it is ganito, yung mga pulis at mga sundalo have tasted power nung panahon ng martial law. They tasted power eh. Power over life, power over you know. At they felt and they experienced that it was good. So minamaintain nila yung power na yun. Kahit dumalaw ka sa karaniwang presinto, yung sinasabing nirerespeto ang karapatan ng mga detainees, hindi yan natutupad, wala yan sa consciousness ng karaniwang pulis.</p>

		Active opposition to the government causes the enforced disappearances	But the state cannot tolerate dissent, much less active opposition. And so these enforced disappearances.
	Government detention facilities	Small room, military camp, safe house, secret places	<p>Kung ilalarawan ko sainyo yung unang karanasan ko nung 1974, parang hindi nakakapaniwala ano. In the first place, hindi talaga siya kulungan. Hindi siya kulungan. Bakanteng espasyo na. Gano ba kalaki tong space na to? Siguro mga ganito kalaki. How do we estimate this? Kayo na ang bahalang mag-estimate kung gano kalaki, para maisulat mo. We were almost 50 na nakakulong diyan. Walang toilet.</p> <p>Kung ang paguusapan natin ay yung safe houses, ay mas malala yun. I was brought to a safe house. I was blindfolded. Hindi ko alam kung saan. It was an apartment. At nandun lang ako sa kwarto, nakakulong lang sa kwarto. Dun nangyayare ang torture, ang lahat. So ganun ang facilities.</p> <p>Nalaman ng mga magulang ko na ako ay inaresto so they went about in search of me sa mga military camps, until finally they were able to get reliable information that I was in Camp Crame</p> <p>Sa halip na dinala sa military camp or to an officer, justice officer, tinuloy kami sa motel.</p> <p>The desaparecidos are abducted, detained in secret places, tortured, subjected to all sorts of physical and psychological humiliation, etc.</p>

	Government Agents	During abduction government agents or military agents wear civilian clothes.	Hindi naka-uniform ang mga kumuha sakin at ang marami ay nakatakip pa ang muka at may dala pang high powered rifles.
		Government agents' agenda is to make the victims confess in order for them to incriminate themselves and to break them down.	Syempre walang abugado, at pinipilit akong paaminin ng mga pwedeng magincriminate sa aking sarili. Kapag nadudumi, hindi ka pwedeng dumumi dun sa lata no. So tatawag ka ng gwardya. Eh yung mga gwardya siguro inutusan silang wag kaming pansinin. Nagmamakaawa na kami para dumumi, hindi nila kami pinapansin. Bahagi palagay ko yun ng torture. Bahagi ng process nila to break us down.

INTERVIEWS WITH FAMILIES OF VICTIM OF ENFORCED DISAPPEARANCES

Table 4

Families' perception of the victims of enforced disappearances

VARIABLE	THEMES	CODES	SCRIPT WRITER'S RESPONSE
Victim of Enforced Disappearances	Treatment Received from the Government	Stages the victims undergo	Based dun sa kwento ni Raymond Manalo, ano yan eh, may mga iba't ibang stages. Una, gusto nilang, cino-coop nila, gusto nilang maging kakampi. Second, pinapatay. Yung iba, ginagawa nilang prisoner. So, ayun yung tatlong ano.
		Cannot avail the right of access to communication	Ano sila, para sila talagang hayop, pano sila tratuhin. Yan yung isang ano effect ng enforced disappearance, wala silang legal rights, inalisan talaga sila. Wala silang abogado, wala silang pwedeng family na bumisita, walang check and balance.
		Subject to torture	Tapos syempre yung torture, continuous torture.

Table 5

Families' perception of the society regarding the issue of enforced disappearances

VARIABLE	THEMES	CODES	SCRIPT WRITER'S RESPONSE
Society	Awareness	Remains ignorant	Pero tingin ko hindi nila alam until mangyare sakanila, or deadma lang parang news lang siya, numbers lang siya. Until ma-experience na nila, ng mga tao, na meron silang mga nawawala, parang ganun.
			Marami talagang hindi nakakaalam sa issue ng enforced disappearance. Akala nila kidnapping

Table 6

Families' perception of the government regarding the issue of enforced disappearances

VARIABLE	THEMES	CODES	SCRIPT WRITER'S RESPONSE
Government	Government Agents	Perpetrators	Pero ang ano, minimissing mo yung tao with acquiescence of the state or with the approval of the state or hinahayaan ng state.
	Cooperativeness	Does nothing regarding the issue	Sa totoo wala. Factual kong masasabi na wala silang ginagawa, gumagawa sila ng press release, hanggang ganun lang, showbiz talk.
	Detention Facilities	For animals	Yung isang nakausap ko, parang kulungan ng aso yung pinaglagyan eh.

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Appendix

DUKOT			
SCENE NUMBER	VICTIM OF ENFORCED DISAPPEARANCES	SOCIETY	GOVERNMENT (GOVERNMENT AGENTS, GOVERNMENT DETENTION FACILITIES, ETC)
1	<p>A1: Get down! A2: Don't play-act! A1: When I count three, run! One. Bong: Have mercy. I'm a mere activist. A1: Two. Bok: I did no wrong. A1: Didn't you just say you're an activist? A2: That's your crime – being an activist!</p>		<p>A1: Get down! A2: Don't play-act! A1: When I count three, run! One. Bong: Have mercy. I'm a mere activist. A1: Two. Bok: I did no wrong. A1: Didn't you just say you're an activist? A2: That's your crime – being an activist!</p>
2	<p>A1: Hey! Put some sense into his head!</p> <p>Roxy: Bong. You're alive. They let you live. I told you so. Bong: They didn't intend to kill me. It's psywar, Roxy... You know, so we'd cooperate with them. Roxy: What's important is that we are both alive. Bong: Who gave you this? You got visitors? And there is food. Roxy: They've become good guys.</p>		<p>A1: Hey! Put some sense into his head!</p> <p>Roxy: Bong. You're alive. They let you live. I told you so. Bong: They didn't intend to kill me. It's psywar, Roxy... You know, so we'd cooperate with them. Roxy: What's important is that we are both alive. Bong: Who gave you this? You got visitors? And there is food. Roxy: They've become good guys.</p>
3			<p>(on the radio) A2: Copy last cell phone call of Subject 2. Eyeball confirmed. A1: Sir, we're getting a hit! A2: About time. We haven't slept in two nights. A1: Time to drink!</p>

			A2: Relax. A2: There. Follow her. Get to the other side to meet her.
4	<p>A2: Go. Go. Move. Goddamn... They've slipped! Move! Subjects going your way! Copy? A1: Copy! Copy! A2: Subjects going your way! In the jeep! A1: I can see the jeep! A2: Overtake! Overtake! Sandwich! Sandwich!</p> <p>(inside the jeepney) Junix: Your cell phone, quick! Maricel: What's the matter? Huh? Why? Junix: Just do it! Quick!</p> <p>A2: Keep tailing.</p> <p>Maricel: What's that? Junix! A2: Don't move! We're NPA rebels! You two, get down! A1: Get down! Get down! Maricel: No! A1: Get down! Maricel: No! Help us! Junix: We're activists! Maricel: Help us! Junix: Who are you? Maricel: Help us! Junix: We're activists! Help us! Maricel: Help us! A2: Don't resist! Get in! Get in! Maricel: Help! Junix! Help us!</p>	<p>A2: Go. Go. Move. Goddamn... They've slipped! Move! Subjects going your way! Copy? A1: Copy! Copy! A2: Subjects going your way! In the jeep! A1: I can see the jeep! A2: Overtake! Overtake! Sandwich! Sandwich!</p> <p>(inside the jeepney) Junix: Your cell phone, quick! Maricel: What's the matter? Huh? Why? Junix: Just do it! Quick!</p> <p>A2: Keep tailing.</p> <p>Maricel: What's that? Junix! A2: Don't move! We're NPA rebels! You two, get down! A1: Get down! Get down! Maricel: No! A1: Get down! Maricel: No! Help us! Junix: We're activists! Maricel: Help us! Junix: Who are you? Maricel: Help us! Junix: We're activists! Help us! Maricel: Help us! A2: Don't resist! Get in! Get in! Maricel: Help! Junix! Help us!</p>	<p>A2: Go. Go. Move. Goddamn... They've slipped! Move! Subjects going your way! Copy? A1: Copy! Copy! A2: Subjects going your way! In the jeep! A1: I can see the jeep! A2: Overtake! Overtake! Sandwich! Sandwich!</p> <p>(inside the jeepney) Junix: Your cell phone, quick! Maricel: What's the matter? Huh? Why? Junix: Just do it! Quick!</p> <p>A2: Keep tailing.</p> <p>Maricel: What's that? Junix! A2: Don't move! We're NPA rebels! You two, get down! A1: Get down! Get down! Maricel: No! A1: Get down! Maricel: No! Help us! Junix: We're activists! Maricel: Help us! Junix: Who are you? Maricel: Help us! Junix: We're activists! Help us! Maricel: Help us! A2: Don't resist! Get in! Get in! Maricel: Help! Junix! Help us!</p>

		<p>activists! Help us! Maricel: Help us! A2: Don't resist! Get in! Get in! Maricel: Help! Junix! Help us!</p>	
5	<p>Aling Sonia: Can I ask a question? G1: Yes, ma'am? Aling Sonia: Are you the friends of Maricel Salvacruz? Jimmy and G1: Yes, ma'am. G1: Why do you ask, ma'am? Aling Sonia: I am Maricel's mom. I am looking for her. G1: Why, ma'am? Aling Sonia: She's missing. Jimmy: What, ma'am? G1: We lost touch since she graduated last year. Jimmy: Even during her last year in the university, she was already inactive in our org. Aling Sonia: What org? Jimmy: Organization, ma'am. She didn't want to become an activist anymore. Aling Sonia: Do you know if she has a boyfriend? Do you know him? Please tell me. If she did elope, there's nothing I could do anymore. Please, tell me. B1: Guys, I have bad news! Junix is missing! G1: What? Maricel, too! This is Maricel's mom. B1: How are you, ma'am?</p>		

	<p>G1: Since when has Junix been missing?</p> <p>B1: Going two days. Chances are, he's been abducted. But the news didn't say that Maricel, too, is missing.</p> <p>Aling Sonia: This Junix, is he a friend of Maricel?</p> <p>G1: Ma'am, Junix is Maricel's boyfriend.</p> <p>Aling Sonia: Then, he and Maricel could really have eloped. But why did he say that Junix was abducted?</p> <p>G1: Junix is an activist... like us. He was the chair of our organization. But he's been out of the campus since last year.</p> <p>Aling Sonia: Delinquent in school... And he even took my daughter away!</p> <p>Jimmy: It's not what you think, ma'am.</p> <p>G1: Junix has gone fulltime.</p> <p>Aling Sonia: What fulltime?</p> <p>G1: All his time... he's dedicated to the movement.</p> <p>Aling Sonia: What movement?</p> <p>G1: Our movement.</p> <p>Aling Sonia: Didn't you just translate the word? I cannot understand what you're saying. Can you speak normally, so I can understand you? But who would abduct... what's his name again?</p> <p>Jimmy: Junix, ma'am.</p> <p>Aling Sonia: Junix what?</p>		
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	<p>G1: Junix Etrata. Aling Sonia: And why... my daughter as well?</p>		
<p>6</p>	<p>Ms. Human Rights: Junix is an activist. Those whom the activists hit harbor the motive. All of them who have fallen victims of extrajudicial killings and abduction are activists or critics of government corruption and social inequalities. Who should become primary suspects for what has happened to them?</p> <p>Aling Sonia: But my daughter is not an activist. Ah, yes. She used to be one. But that was a long time ago.</p> <p>Ms. Human Rights: She could have been implicated, if indeed she's Junix' girlfriend.</p> <p>Aling Sonia: Is no one safe these days? Marcos has long been gone, has he not?</p> <p>Ms. Human Rights: Excuse me.</p> <p>Ms. Human Rights: You're fast! I just sent you a text message.</p> <p>Domy: Details.</p> <p>Ms. Human Rights: What details?</p> <p>Domy: About this latest case. I want to do the story right now.</p> <p>Ms. Human Rights: It's double abduction, Domy! This is Maricel. This is Junix.</p> <p>Aling Sonia: May I see</p>		

	<p>the picture? He was the guy who came to our house one time who my daughter said was not her boyfriend.</p> <p>Domy: You are the mother of ---</p> <p>Ms. Human Rights: -- Maricel, she's ma'am Sonia. Domy here is a reporter of the Manila Mirror.</p> <p>Domy: I'd like to interview you, ma'am.</p> <p>Aling Sonia: Isn't it... dangerous?</p> <p>Ms. Human Rights: Not at all. It's natural that you'd go search for your daughter.</p> <p>Aling Sonia: They might pounce on me... I am just a small fry.</p> <p>Domy: It's not a question of big or small. We lose a dog or a chicken, we look for it. What more a human being? I'm sorry, ma'am.</p> <p>Aling Sonia: Please excuse me. All right... But where are Junix's parents? They ought to talk as well.</p> <p>Ms. Human Rights: They are in Davao. Somebody should be in touch with them by now.</p> <p>Aling Sonia: How did you learn that Junix has gone missing?</p> <p>Ms. Human Rights: That's what Nestor and Amelia here have reported.</p> <p>Nestor: Junix has been living with us for some six months already.</p>		
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	<p>Aling Sonia: Living with you where?</p> <p>Nestor: In the mountains of Zambales.</p> <p>G1: That's what we meant when we said that Junix has gone fulltime. He's living with the masses.</p> <p>Amelia: But before that, Junix first lived with some neighboring peasants for six months.</p>		
<p>7</p>	<p>(flashback)(narrates)</p> <p>Nestor: In the lowlands.</p> <p>IP's: We're selling! We're selling! Come, buy! We have pig, bananas, yam leaves, papayas, banana flowers! Come, buy! Honey!</p> <p>Junix: Looks like harvest is not good.</p> <p>IP1: Don't know what's happening. Plants seem not to want to bear fruits.</p> <p>Junix: Wow, honey! How much?</p> <p>IP2: It's up to you. Ten pesos.</p> <p>Junix: What a bargain! This costs a lot in Manila.</p> <p>IP2: You're from Manila?</p> <p>Junix: Not anymore, I am local now. Name's Junix.</p> <p>IP1: Wholesalers shortchange us. They pay us a mere seven pesos per bottle.</p> <p>IP2: Then, when we count our money, we realize we've been had.</p> <p>Junix: Why don't you count the money carefully?</p> <p>IP2: Many of us are poor</p>		

	<p>in arithmetic. Junix: I can teach you, if you want.</p> <p>(narrates) Amelia: Junix feels so much for us. He doesn't want us to be fooled. So he taught us arithmetic, reading, and writing.</p> <p>Junix: Good! You're good! And now, we're doing addition. How many can you count? IP's: Five! Junix: And this? IP's: Five! Junix: Let's count! What's the answer? IP's: Ten! Junix: Good!</p> <p>(narrates) Nestor: He explained history and the state of the country, why the poor are poor, and how we are being cheated out of our ancestral domain.</p> <p>Junix: Down here are the peasants, workers, and indigenous people. Up here is the ruling elite, monopoly capitalists, big landowners, and their disciples. This is why there no peace among us... because only a few lord it over us. We hope that the majority find a way to rule someday.</p> <p>(narrates) Amelia: Junix amazes us.</p>		
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	<p>He let go of his personal interests so he could help people like us. We know he's not used to a life of poverty. But he does not raise a whimper.</p> <p>Nestor: Last Friday, Junix travelled to Manila. He'd gather and buy things we needed. He'd also try to get in touch with friends who had pledged to help us. Sunday, he was supposed to be back.</p>		
8	<p>(flashback)</p> <p>TV Reporter: In the scorching sun and endless marches, they carry the will to fight. They cry out issues of education, of youth and the country. In rallies like this, it matters not where they come from. What matters is that they all are the youth who have same issues to raise with –</p> <p>(television is turned off)</p> <p>Aling Sonia: There's food. Help yourself.</p> <p>Maricel: Yes, mom.</p> <p>Aling Sonia: So you have become an activist?</p> <p>Maricel: Mom?</p> <p>Aling Sonia: I saw you on TV. Since when have you become an activist?</p> <p>Maricel: A year after Dad was killed. One year. That's my deadline.</p> <p>Aling Sonia: What deadline are you talking about?</p> <p>Maricel: I told myself I'd join the activists if nothing</p>		

	<p>came out of Dad's case after a year.</p> <p>Aling Sonia: You think your father would be happy? He himself frowned upon activists. Can they give you justice?</p> <p>Maricel: Justice is the activists' byword. I listened to their speeches. I read their statements. They said, "Justice could only be claimed when victims unite."</p> <p>Aling Sonia: And you believed them?</p> <p>Maricel: Yes, mom. Who should act as one but the victims themselves?</p> <p>Aling Sonia: Indeed, you have become an activist.</p>		
9	<p>Jimmy: Good that you didn't change your mind when you learned about Junix.</p> <p>Nina: Actually, I got worried about the incidents. But I really believe in what you are fighting for. In fact, Junix is my idol. I salute his bravery and principles. I even got a crush on him.</p> <p>G1: So, you've decided?</p> <p>Nina: Yes, of course!</p>	<p>Jimmy: Good that you didn't change your mind when you learned about Junix.</p> <p>Nina: Actually, I got worried about the incidents. But I really believe in what you are fighting for. In fact, Junix is my idol. I salute his bravery and principles. I even got a crush on him.</p> <p>G1: So, you've decided?</p> <p>Nina: Yes, of course!</p>	
9		<p>Delio: Hello! Good morning, Mr. Etrata.</p> <p>Nardo Etrata: Come in.</p> <p>Delio: My name is Delio.</p> <p>Nardo Etrata: You look familiar... Yes,</p>	<p>Delio: Hello! Good morning, Mr. Etrata.</p> <p>Nardo Etrata: Come in.</p> <p>Delio: My name is Delio.</p> <p>Nardo Etrata: You look familiar... Yes, you're the one who's often in the news.</p> <p>Delio: I am a human rights</p>

		<p>you're the one who's often in the news. Delio: I am a human rights worker, sir. Nardo Etrata: Yes, you are. How are the cases you've filed with the Human Rights Commission? Delio: We don't know, sir. The military says that we're just making up stories. Nardo Etrata: But I admire you, your kind. You are all so brave... But have you come to see me, son? Delio: Mr. Etrata, please don't take this too hard. Your son Junix... Nardo Etrata: What? Delio: Junix is missing. Nardo Etrata: What do you mean missing? Delio: That's what our national office in Manila says. I have been asked to inform you. I don't know the details. It was just a report we got.</p>	<p>worker, sir. Nardo Etrata: Yes, you are. How are the cases you've filed with the Human Rights Commission? Delio: We don't know, sir. The military says that we're just making up stories. Nardo Etrata: But I admire you, your kind. You are all so brave... But have you come to see me, son? Delio: Mr. Etrata, please don't take this too hard. Your son Junix... Nardo Etrata: What? Delio: Junix is missing. Nardo Etrata: What do you mean missing? Delio: That's what our national office in Manila says. I have been asked to inform you. I don't know the details. It was just a report we got.</p>
11	<p>A1: This cunt-hole is tough. Three days, and he has not cracked. A3: Could be because he really doesn't know. A1: He's high up in the NPA, that's why he's in our Order of Battle. He's tough because they brainwash well. They'd</p>		<p>A1: This cunt-hole is tough. Three days, and he has not cracked. A3: Could be because he really doesn't know. A1: He's high up in the NPA, that's why he's in our Order of Battle. He's tough because they brainwash well. They'd give up their</p>

	<p>give up their lives for communism. (sings) To shed one's blood for the country is eternal greatness... To shed one's blood for the country is eternal greatness... Stupid! I'm also an NPA, that's why I know. But I'm an agent, too.</p>		<p>lives for communism. (sings) To shed one's blood for the country is eternal greatness... To shed one's blood for the country is eternal greatness... Stupid! I'm also an NPA, that's why I know. But I'm an agent, too.</p>
12	<p>Noel Etrata: Ma, have you been told – Delio! Emma Etrata: Noel! Enough! Stop being an activist! I don't want you to follow your brother. One activist in the family is enough! Nardo Etrata: Emma! Emma! Don't be so – Emma Etrata: Look what has become of your brother! Instead of peace in our family...</p>		
13	<p>Emma Etrata: That's what I say almost everyday. It's just news in the papers and on TV. But it's not going to happen to my son. Someone abducted, killed, whatever in the Philippines! I try to feel around... what, nobody cares! Like nothing is happening. And now, the news is all about my Junix! And it just me and my family who grieve! Noel Etrata: Ma, the movement is one with us! Emma Etrata: Noel! It is your movement that has put Junix in danger!</p>	<p>Emma Etrata: That's what I say almost everyday. It's just news in the papers and on TV. But it's not going to happen to my son. Someone abducted, killed, whatever in the Philippines! I try to feel around... what, nobody cares! Like nothing is happening. And now, the news is all about my Junix! And it just me and my family who grieve! Noel Etrata: Ma, the movement is one with us!</p>	

		Emma Etrata: Noel! It is your movement that has put Junix in danger!	
14	<p>A2: Are you sure? Is this biography of yours complete? Maricel: Yes, sir. A2: Why didn't you write that you are a member of Anakbayan? That you campaigned for your partylist in the last election? That your father died in the strike? Maricel: I've long been inactive. And my father, he died a long time ago. A2: Why, who killed him? Maricel: I don't know. You might be in the know. A2: Maricel, there is nothing you can keep from us. That's why we are intelligence. How long have you been missing? Maricel: Three days. A2: Good. You can still manage to count the days. What if it runs for more than a month, two months, three months? Can you still count? What if – Maricel: Stop, please! Enough!</p> <p>(hearing Maricel's scream) Junix: She's innocent! Enough!</p>		<p>A2: Are you sure? Is this biography of yours complete? Maricel: Yes, sir. A2: Why didn't you write that you are a member of Anakbayan? That you campaigned for your partylist in the last election? That your father died in the strike? Maricel: I've long been inactive. And my father, he died a long time ago. A2: Why, who killed him? Maricel: I don't know. You might be in the know. A2: Maricel, there is nothing you can keep from us. That's why we are intelligence. How long have you been missing? Maricel: Three days. A2: Good. You can still manage to count the days. What if it runs for more than a month, two months, three months? Can you still count? What if – Maricel: Stop, please! Enough!</p> <p>(hearing Maricel's scream) Junix: She's innocent! Enough!</p>
15	<p>Maricel: You could have a daughter my age. Or a sister. Or a female cousin! Think about them! If we've done wrong, why don't you charge us in</p>		<p>Maricel: You could have a daughter my age. Or a sister. Or a female cousin! Think about them! If we've done wrong, why don't you charge us in court? Why do</p>

	<p>court? Why do this to us? My God, my God! A1: This bitch, a Communist who calls God! Maricel: Enough!</p> <p>(hearing Maricel's scream) Junix: Sons of bitches! Sons of bitches!</p> <p>Maricel: Enough! Stop! Stop!</p>		<p>this to us? My God, my God! A1: This bitch, a Communist who calls God! Maricel: Enough!</p> <p>(hearing Maricel's scream) Junix: Sons of bitches! Sons of bitches!</p> <p>Maricel: Enough! Stop! Stop!</p>
16		<p>(TV) Rallyists: Blood debts of the fascist regime must be paid up! Defend people's rights! Defend people's rights!</p>	<p>(TV) Rallyists: Blood debts of the fascist regime must be paid up! Defend people's rights! Defend people's rights!</p>
16	<p>Junix: Isn't it important to say – I love you forever. Maricel: I love you forever. Hold on... It's risky for you to be roaming around. Aren't you hot? You're under surveillance, right? Junix: I made sure no one's trailing me. Maricel: The comrades are looking for you. Junix: Yes. Maricel: And, expectedly, they count more than I do. And so, you're leaving. Junix: You want me to leave, don't you? I am leaving. Maricel: This is it, Junix. This is what I've been saying. Nothing's going to come out of our relationship, to our lives. If we get married, what</p>		

	<p>will always be your priority is the movement, the masses, the country.</p> <p>Junix: I know you understand me. You understand why it must be so.</p> <p>Maricel: Yeah, sure. That is why I am letting you go. You are free. I hope you let me go, too.</p>		
18	<p>(flashback)</p> <p>C1: Stay in here. They're moving away. You can go.</p> <p>Junix: Thank you, sir. But how come you knew –</p> <p>C1: That you are fleeing? That some guys are running after you?</p> <p>C2: We've been watching you at the entrance, and those guys, too. They're intelligence agents.</p> <p>Junix: Do you know me?</p> <p>C1: You're an activist, right? We see you on TV. You speak in rallies. You say the masses are suffering and oppressed, the masses need to be protected, the masses need to fight... We are among the masses that you refer.</p> <p>C2: I say, are we giving those men a dose of their medicine?</p> <p>Junix: Not anymore. Thank you again.</p>	<p>(flashback)</p> <p>C1: Stay in here. They're moving away. You can go.</p> <p>Junix: Thank you, sir. But how come you knew –</p> <p>C1: That you are fleeing? That some guys are running after you?</p> <p>C2: We've been watching you at the entrance, and those guys, too. They're intelligence agents.</p> <p>Junix: Do you know me?</p> <p>C1: You're an activist, right? We see you on TV. You speak in rallies. You say the masses are suffering and oppressed, the masses need to be protected, the masses need to fight... We are among the masses that you refer.</p> <p>C2: I say, are we giving those men a dose of their medicine?</p> <p>Junix: Not anymore.</p>	

		Thank you again.	
19	<p>A2: You think you can fool us?</p> <p>A1: Even if you didn't write it down here, we know you are an activist! A popular student leader!</p> <p>A2: Who is Sancho?</p> <p>A1: You are Sancho! Sancho is you alias in your fucking movement!</p> <p>A2: You've gone underground, right? That's why you've dispensed with your real name.</p> <p>A1: You've become a member of the underground!</p> <p>A2: What are you doing in Zambales? Why are you living with the peasants, the Aeta?</p> <p>Junix: That's what we call mass work.</p> <p>A1: We know all about your fucking mass work.</p> <p>A2: You pretend to simply live among the poor, to help them. Truth is, that's a Communist trick to fool them.</p> <p>A1: Once you've gained their trust, you drive them to fight the government!</p> <p>A2: You make it appear that the government is evil. The government is useless! Has done nothing good! Government is corrupt!</p> <p>Junix: If not rotten, then what?</p> <p>A1: Buddy, listen closely to this. Listen closely to this!</p>		<p>A2: You think you can fool us?</p> <p>A1: Even if you didn't write it down here, we know you are an activist! A popular student leader!</p> <p>A2: Who is Sancho?</p> <p>A1: You are Sancho! Sancho is you alias in your fucking movement!</p> <p>A2: You've gone underground, right? That's why you've dispensed with your real name.</p> <p>A1: You've become a member of the underground!</p> <p>A2: What are you doing in Zambales? Why are you living with the peasants, the Aeta?</p> <p>Junix: That's what we call mass work.</p> <p>A1: We know all about your fucking mass work.</p> <p>A2: You pretend to simply live among the poor, to help them. Truth is, that's a Communist trick to fool them.</p> <p>A1: Once you've gained their trust, you drive them to fight the government!</p> <p>A2: You make it appear that the government is evil. The government is useless! Has done nothing good! Government is corrupt!</p> <p>Junix: If not rotten, then what?</p> <p>A1: Buddy, listen closely to this. Listen closely to this!</p> <p>(voice on tape)</p> <p>V1: Be sure to consult Doc regarding Apo's situation.</p>

	<p>(voice on tape) V1: Be sure to consult Doc regarding Apo's situation. V2 (Junix): What am I going to tell him? V1: That he is getting worse. We're worried. He might go anytime. V2 (Junix): Ok. What if I bring him here? V1: Great! Will he come with you? V2 (Junix): I will try to convince him.</p> <p>A1: Who is Doc? Junix: I don't know. A1: Who are those speaking in the tape? A2: You are one of them! The guy you're talking to is Commander Pidyong! Apo is the Party secretary in the area. He's sick, seriously! But your paramedics can't make him well! A doctor is what you badly need! A1: This is a recording of your mobile phone conversation! Junix: I don't know what you're talking about! A2: Oh, yeah? If we can bug Garcillano, we can do bug you, anyone! Go, take off his pants! Quick! What, still resisting, eh? Go, take off his pants!</p>		<p>V2 (Junix): What am I going to tell him? V1: That he is getting worse. We're worried. He might go anytime. V2 (Junix): Ok. What if I bring him here? V1: Great! Will he come with you? V2 (Junix): I will try to convince him.</p> <p>A1: Who is Doc? Junix: I don't know. A1: Who are those speaking in the tape? A2: You are one of them! The guy you're talking to is Commander Pidyong! Apo is the Party secretary in the area. He's sick, seriously! But your paramedics can't make him well! A doctor is what you badly need! A1: This is a recording of your mobile phone conversation! Junix: I don't know what you're talking about! A2: Oh, yeah? If we can bug Garcillano, we can do bug you, anyone! Go, take off his pants! Quick! What, still resisting, eh? Go, take off his pants!</p>
20	<p>A1: Are you among those who raided the army detachment in the Old River? You killed three of us there, including a new</p>		<p>A1: Are you among those who raided the army detachment in the Old River? You killed three of us there, including a new</p>

	<p>graduate of the military academy! Goddamn you! A2: Is it true that the NPA in the province has grown to company size? A1: Confess that you are the link between the armed rebels and legal activists, and we won't hurt you anymore. Junix: No. I don't know what you are talking about. You can't get anything from me. A2: Cap, bring in the two. Quick! A1: Look at him. Scrutinize him. A2: Look at his face closely! A1: A minute...</p> <p>(moves away) A1: What, don't you recognize him? A2: Did you take a good look? A1: You haven't been with him or seen him in any meeting? Roxy: No, sir. M2: What a bitch. How can you testify against him, if you don't know him at all? A1: Relax, relax, relax. Wait. We can work it out. A little difficult, yes. But with enough practice... You can very well do it, right, Bong? You've taken theater workshops, right? You can do it.</p>		<p>graduate of the military academy! Goddamn you! A2: Is it true that the NPA in the province has grown to company size? A1: Confess that you are the link between the armed rebels and legal activists, and we won't hurt you anymore. Junix: No. I don't know what you are talking about. You can't get anything from me. A2: Cap, bring in the two. Quick! A1: Look at him. Scrutinize him. A2: Look at his face closely! A1: A minute...</p> <p>(moves away) A1: What, don't you recognize him? A2: Did you take a good look? A1: You haven't been with him or seen him in any meeting? Roxy: No, sir. M2: What a bitch. How can you testify against him, if you don't know him at all? A1: Relax, relax, relax. Wait. We can work it out. A little difficult, yes. But with enough practice... You can very well do it, right, Bong? You've taken theater workshops, right? You can do it.</p>
20	Ms. Human Rights: Never again. Never again to martial law. That's what	Ms. Human Rights: Never again. Never again to martial law.	

	<p>we always say when we look back to the 1970's. Even the veterans of the First Quarter Storm who survived the Marcos martial law could not believe that summary executions and abductions of activists and government critics are happening again.</p> <p>(whispers to Aling Sonia) Ms. Human Rights: Would you like to speak, Aling Sonia? Let me hold the picture.</p> <p>Ms. Human Rights: Aling Sonia's daughter is not a criminal. What she simply wanted was to help her mom send the kids to school.</p> <p>Nardo Etrata: Like Maricel Salvacruz, our son Junix Etrata is not a criminal.</p> <p>Emma Etrata: If they did violate some law, we have the courts. I am a grade school principal in Davao. I teach my teachers and pupils that we are a democracy. Am I mistaken?</p>	<p>That's what we always say when we look back to the 1970's. Even the veterans of the First Quarter Storm who survived the Marcos martial law could not believe that summary executions and abductions of activists and government critics are happening again.</p> <p>(whispers to Aling Sonia) Ms. Human Rights: Would you like to speak, Aling Sonia? Let me hold the picture.</p> <p>Ms. Human Rights: Aling Sonia's daughter is not a criminal. What she simply wanted was to help her mom send the kids to school.</p> <p>Nardo Etrata: Like Maricel Salvacruz, our son Junix Etrata is not a criminal.</p> <p>Emma Etrata: If they did violate some law, we have the courts. I am a grade school principal in Davao. I teach my teachers and pupils that we are a democracy. Am I mistaken?</p>	
22			Colonel Quilala: Well, Ms. Human Rights! You are here again! And who are

		<p>you looking for in my office this time?</p> <p>Ms. Human Rights: Maricel Salvacruz and Junix Etrata. Missing since October 24.</p> <p>Coronel Quilalal: Ah yes. I suppose they are the parents?</p> <p>Ms. Human Rights: Yes, sir. Aling Sonia is the mom of Maricel. Mr. and Mrs. Etrata are Junix's parents.</p> <p>Junix' Parents: Good afternoon.</p> <p>Atty. Rafael Lopez: Atty. Rafael Lopez here, Colonel.</p> <p>Colonel Quilalal: And besides them, you also brought a reporter.</p> <p>Domy: Good afternoon, sir.</p> <p>Colonel Quilalal: I read your last writeup. You put us in a bad light, partner.</p> <p>Domy: I simply quoted your spokesperson. I am a plain reporter. I don't issue your statements or make up the stories. Your spokesperson might be in need of some workshops.</p> <p>Colonel Quilalal: Anyway.</p> <p>Ms. Human Rights: Here are their pictures.</p> <p>Colonel Quilalal: No. They are not in my custody. And what made you think they are here?</p>
23	<p>Nardo Etrata: Like you, Junix has a lot of dreams. For himself, for his brother, for us. All those dreams became last priority. I couldn't believe.</p> <p>(flashback)(narrates)</p>	<p>Nardo Etrata: Like you, Junix has a lot of dreams. For himself, for his brother, for us. All those dreams became last priority. I couldn't believe.</p> <p>(flashback)(narrates)</p> <p>Nardo Etrata: We were so</p>

	<p>Nardo Etrata: We were so happy each time he was home. Manila is far and he was rarely home. Everytime he's home, we'd note his great transformation. He became more respectful, more considerate, more mature.</p> <p>Nardo Etrata: Hey, I can see two busy activists!</p> <p>Junix: This is part of my thesis on community development, Papa.</p> <p>Nardo Etrata: Really? Or part of activist development?</p> <p>Junix: Well, it's also our mass work in YS.</p> <p>Nardo Etrata: Not everybody understands your terms. What is YS?</p> <p>Noel Etrata: Youth and students, papa.</p> <p>Nardo Etrata: I'm listening.</p> <p>Junix: There's this community we're organizing. A lot of out-of-school youths. Their parents wanted us to teach them. So, I am making a module for their history class.</p> <p>Nardo Etrata: And what has Noel got to do with it?</p> <p>Noel Etrata: I'm his critic, papa. I told him to make it illustrated, like a comic book.</p> <p>Nardo Etrata: And you're the one to do it, since you're fine arts.</p> <p>Noel Etrata: The greatest</p>		<p>happy each time he was home. Manila is far and he was rarely home. Everytime he's home, we'd note his great transformation. He became more respectful, more considerate, more mature.</p> <p>Nardo Etrata: Hey, I can see two busy activists!</p> <p>Junix: This is part of my thesis on community development, Papa.</p> <p>Nardo Etrata: Really? Or part of activist development?</p> <p>Junix: Well, it's also our mass work in YS.</p> <p>Nardo Etrata: Not everybody understands your terms. What is YS?</p> <p>Noel Etrata: Youth and students, papa.</p> <p>Nardo Etrata: I'm listening.</p> <p>Junix: There's this community we're organizing. A lot of out-of-school youths. Their parents wanted us to teach them. So, I am making a module for their history class.</p> <p>Nardo Etrata: And what has Noel got to do with it?</p> <p>Noel Etrata: I'm his critic, papa. I told him to make it illustrated, like a comic book.</p> <p>Nardo Etrata: And you're the one to do it, since you're fine arts.</p> <p>Noel Etrata: The greatest Filipino artist! But I still have questions about the module itself, papa.</p> <p>Junix: What is it this time?</p>
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	<p>Filipino artist! But I still have questions about the module itself, papa.</p> <p>Junix: What is it this time?</p> <p>Emma Etrata: Hey you two! Have you been recruiting your liberal father?</p> <p>Nardo Etrata: They will have a hard time.</p> <p>(narrates)</p> <p>Nardo Etrata: He has become a deep thinker. Not that I agree with everything he says. But I am amazed at his social consciousness.</p> <p>Nardo Etrata: Where did such a social consciousness take my son? I don't know. Wherever, I am sure it is not for the bad. And so I plead to the military, to the police, and this government, do not demonize my son and his fellow activists. You're looking for change, you're looking for sincerity among those who say they want change. In the Philippines, the activists have it. Do not demonize them. They are citizens and they have a right to due process.</p> <p>Emma Etrata: Except if we have ceased to become a democracy.</p>		<p>Emma Etrata: Hey you two! Have you been recruiting your liberal father?</p> <p>Nardo Etrata: They will have a hard time.</p> <p>(narrates)</p> <p>Nardo Etrata: He has become a deep thinker. Not that I agree with everything he says. But I am amazed at his social consciousness.</p> <p>Nardo Etrata: Where did such a social consciousness take my son? I don't know. Wherever, I am sure it is not for the bad. And so I plead to the military, to the police, and this government, do not demonize my son and his fellow activists. You're looking for change, you're looking for sincerity among those who say they want change. In the Philippines, the activists have it. Do not demonize them. They are citizens and they have a right to due process.</p> <p>Emma Etrata: Except if we have ceased to become a democracy.</p>
24	A3: You have a visitor! Get in! Talk!		A3: You have a visitor! Get in! Talk!

	<p>Maricel: Junix. My God! Junix: Maricel. Forgive me. You got into this on my account. Maricel: Shh. Junix. Not your fault. Junix: What did they do to you? Maricel: They're shameless! Junix: What did they ask you? Maricel: A lot. About you. About the CPP-NPA-NDF. Don't worry. I said nothing. In the first place, I really don't know what you have been doing, who you are in the movement. And they are mad because they didn't get our cell phones. I said they could have been lost when they grabbed us. Junix: That's what I said, too. Maricel: Junix. They want to cooperate with them. They want me to spy for them, become their deep-penetration agent. They said I don't have to labor in the call center. How about you? They could have done all sorts of torture on you.</p>		<p>Maricel: Junix. My God! Junix: Maricel. Forgive me. You got into this on my account. Maricel: Shh. Junix. Not your fault. Junix: What did they do to you? Maricel: They're shameless! Junix: What did they ask you? Maricel: A lot. About you. About the CPP-NPA-NDF. Don't worry. I said nothing. In the first place, I really don't know what you have been doing, who you are in the movement. And they are mad because they didn't get our cell phones. I said they could have been lost when they grabbed us. Junix: That's what I said, too. Maricel: Junix. They want to cooperate with them. They want me to spy for them, become their deep-penetration agent. They said I don't have to labor in the call center. How about you? They could have done all sorts of torture on you.</p>
<p>25</p>	<p>(flashback) A1: Wake up! A2: You are Commander Sancho, right? Junix: No! A2: Admit it. So all this is ended. So you can go home. A1: You're tough, huh! Junix: Sons of bitches!</p>		<p>(flashback) A1: Wake up! A2: You are Commander Sancho, right? Junix: No! A2: Admit it. So all this is ended. So you can go home. A1: You're tough, huh! Junix: Sons of bitches!</p>

	<p>A4: Buddy, sir is upset. We have to make him talk.</p> <p>A2: You're really tough, eh? Why don't you confess that you and your girl are NPAs?</p> <p>Junix: You can't get anything from me!</p> <p>A1: I'll soften you up!</p> <p>A2: One more time!</p> <p>A1: Confess! Confess!</p> <p>Junix: I know nothing!</p> <p>A1: You're NPA! You're NPA! We know all about you! Confess! Confess! You're NPA!</p>		<p>A4: Buddy, sir is upset. We have to make him talk.</p> <p>A2: You're really tough, eh? Why don't you confess that you and your girl are NPAs?</p> <p>Junix: You can't get anything from me!</p> <p>A1: I'll soften you up!</p> <p>A2: One more time!</p> <p>A1: Confess! Confess!</p> <p>Junix: I know nothing!</p> <p>A1: You're NPA! You're NPA! We know all about you! Confess! Confess! You're NPA!</p>
26	<p>Maricel: Why are they so hard on us?</p> <p>Junix: They claim they couldn't defeat the Left because the open movement supports the underground. NPAs without guns are what they call the demonstrators. There's no difference between them, as far as they are concerned.</p> <p>Maricel: Junix. How can we save ourselves?</p> <p>Junix: Let's be firm. Let's brace up for the worst.</p> <p>Maricel: That's easier said than done. You are ready. I am not.</p>		<p>Maricel: Why are they so hard on us?</p> <p>Junix: They claim they couldn't defeat the Left because the open movement supports the underground. NPAs without guns are what they call the demonstrators. There's no difference between them, as far as they are concerned.</p> <p>Maricel: Junix. How can we save ourselves?</p> <p>Junix: Let's be firm. Let's brace up for the worst.</p> <p>Maricel: That's easier said than done. You are ready. I am not.</p>
27	<p>(flashback)</p> <p>Maricel: I am resigning from the organization.</p> <p>Junix: You're bullheaded! And I thought you've understood! Whatever happened to all our</p>		

	<p>discussions?</p> <p>Maricel: Nothing. I didn't get justice for my father. I let my mother to mind my siblings by herself. And if I don't stop this foolishness, nothing's going to come out of my studies as well!</p> <p>Junix: You talk like you've never been enlightened.</p> <p>Maricel: In fact I was blinded! I should not have wasted my time being an activist!</p> <p>Junix: By those words, you've become more than reactionary!</p> <p>Maricel: And that's why I am resigning! And I'm breaking up with you! Because what you need is some fanatic just like you! You're not human anymore, do you know that? Nothing's in your head, and in your heart, but politics, national democracy! You've forgotten even our own anniversary!</p> <p>Junix: Maricel! I love you – forever! I'm sorry.</p>		
28	<p>Maricel: How to be steadfast, Junix? How?</p> <p>Junix: Remember what we studied about serving the people? In struggle, death is a common occurrence. But if we have the interest of the people at heart, death could be so much meaningful.</p> <p>Maricel: You sound like a broken CD. Can you hear</p>		

	<p>yourself, Junix? You're saying that we are going to die indeed.</p> <p>Junix: There's no good letting fear eat us up. What I'm saying is, let's help ourselves to be strong. Keep in mind that reason and justice are on our side.</p> <p>Maricel: You can say that because you don't have little siblings to worry about.</p> <p>Junix: I got a brother, Noel. I worry for him, because he's an activist in our province.</p>		
<p>29</p>		<p>Ms. Human Rights: He saw the actual abduction of Junix and Maricel. Aling Sonia is Maricel's mom. Mr. and Mrs. Etrata are the parents of Junix.</p> <p>Attorney: Ok, Pilo. Take this seat.</p> <p>Pilo: I was on my way home from work. They took a ride in Ortigas. They sat opposite me.</p> <p>(flashback)</p> <p>Maricel: What's happening?</p> <p>A2: Don't move! We're NPA rebels! You two, get down!</p> <p>A1: Get down!</p> <p>Maricel: No!</p> <p>A1: Get down!</p> <p>Maricel: No! Help us!</p> <p>Junix: We're</p>	

		<p>activists! Maricel: Help us!</p> <p>(narrates) Pilo: When I heard the boy say they're activists, I knew who were abducting them. Not the NPA. Ms. Human Rights: Who, then? Pilo: Whoever fights against NPA. Suddenly, it occurred to me, I need to see the plate of the abductor's van. It's a van, colored maroon.</p> <p>Pilo: My conscience kept bothering me... until I have spoken. I know, a lot of witnesses see what's been happening today. But nobody wants to talk. They fear, naturally. Or are simply apathetic. Nardo Etrata: It's good that there are people like you, brave enough to speak up. Attorney: When the abductors got away, Pilo did something else. Aling Sonia: This is my daughter's cellphone! Maricel's cellphone! Pilo: They kept on ringing. I didn't want to answer. I wasn't sure about what to</p>	
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		do. Attorney: Our case is finally going to move, hopefully.	
30			<p>Pilo: I've said what I need to tell, everything I know.</p> <p>Judge: Silence in the court!</p> <p>Attorney: Your honor. I believe we have established, beyond reasonable doubt, the veracity of the witness' testimony, in so far as the plate number of the van is concerned. And we have shown evidence that said plate number is assigned to a confidential vehicle of the military intelligence.</p> <p>Judge: I agree. Counsel for the defense, if you have nothing more to say about the plate number –</p> <p>Attorney (Defense): There's more, your honor. I have here a police blotter. This document will prove that the van allegedly used in the abduction of the two purported victims was carnapped in Quezon City, a week before the supposed abduction in Ortigas. Your honor, I'm hereby submitting this document as evidence number thirteen.</p> <p>Attorney: Your honor, I want to examine whatever that is, as well as the police authority from which it came from.</p> <p>Judge: Granted.</p> <p>Attorney: Thank you, your honor.</p> <p>Attorney (Defense): Your honor, there is another thing that I want to submit to this</p>

			<p>court. This is a police report of an investigation on the disappearance of the subject van.</p> <p>Judge: Proceed.</p> <p>Attorney (Defense): Thank you, your honor. According to this report, all evidences point to one group that did the carnapping: the terrorist NPA.</p> <p>Judge: Silence in the court!</p> <p>Attorney (Defense): So the logical conclusion is that the NPA also perpetrated the double abduction. The NPA abducted their own comrades Junix Etrata and Maricel Salvacruz.</p> <p>Judge: Silence in the court!</p> <p>Attorney: Objection your honor! I object to the statement that Junix Etrata and Maricel Salvacruz are NPA members. That it has yet to be proven, if it could be proven! Secondly, that is irrelevant to the case at hand. So what if they are NPAs? Is that reason enough to abduct and deprive them of their rights?</p> <p>Judge: Sustained. Strike it.</p> <p>Attorney: My first question, in relation to the laughable evidence of my co-lawyer here is "why?".</p> <p>Judge and Attorney (Defense): What do you mean "why?".</p> <p>Attorney: Assuming that Junix and Maricel are indeed rebels, why would their fellow rebels abduct them?</p> <p>Attorney (Defense):</p>
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			<p>Because they committed crimes against the rebel movement.</p> <p>Attorney: That is preposterous your honor!</p> <p>Attorney (Defense): It is true your honor!</p> <p>Judge: Silence in the court!</p>
31	<p>Doctor: It was a miracle he survived. Amazing! Your son is a fighter.</p> <p>Nardo: Just like his brother, Junix. Yes, he is. He is.</p> <p>Doctor: Excuse me.</p> <p>Emma: Nardo, our son...</p> <p>Nardo: Don't worry. Don't worry. Our son is a fighter. He is a fighter...</p>		
32			<p>A3: Let's go! Hurry up!</p> <p>A1: You must thank us. We lent you clothes. You stink!</p> <p>A2: Any idea where we're going? The cemetery! Know why?</p> <p>A1: We're burying – you!</p> <p>A2: Let's go.</p>
33		<p>Domy: I went to the place told by my mysterious informant, the concerned village official! I talked to the woman who complained to the village council.</p> <p>Ms. Human Rights: Shh!</p> <p>Domy: Why?</p> <p>Ms. Human Rights: Just write it down.</p> <p>Domy: Aren't we –</p> <p>Ms. Human Rights: We learned that a listening device has been installed somewhere here.</p>	

		<p>(paper)</p> <p>Domy: I think I know where the van used to abduct Junix Etrata and Maricel Salvacruz is. I got a witness!</p> <p>Ms. Human Rights and Domy: Yes!!</p>	
34		<p>Grandma: I saw that van come and go in the garage. Same plate number that was flashed on TV. But it's been many days since it got in the garage. Then I smelled paint. I'm allergic to paint! I told my grandson to find out where the smell came from. It came from the garage, where else! Two men were painting the van another color.</p> <p>Judge: Did your grandson talk to the two?</p> <p>Grandma: My grandson asked who they were. The Abu Sayyaf, they said! So I reported them to the village council.</p> <p>Judge: Ok, attorney. I will give a warrant to raid.</p> <p>Attorney: Thank you your honor.</p>	
35			<p>A1: Repeat! Repeat! (radio)</p> <p>Abandon house! Abandon</p>

			<p>house!</p> <p>A1: Stop! Stop! Blindfold them! Some people are coming!</p> <p>A1: Hurry up! Hurry up! Get in!</p>
36		<p>Domy: Upstairs!</p> <p>Police1: Brod, stay out, please. This is a police operation. Do not meddle with a police operation! If you've got work, we got work, too!</p> <p>Domy: We're not meddling, sir! The public has the right to know.</p> <p>Police1: We will arrest you! Get out! Get out!</p>	<p>Domy: Upstairs!</p> <p>Police1: Brod, stay out, please. This is a police operation. Do not meddle with a police operation! If you've got work, we got work, too!</p> <p>Domy: We're not meddling, sir! The public has the right to know.</p> <p>Police1: We will arrest you! Get out! Get out!</p>
37			<p>(on the phone)</p> <p>Domy: Buddy, I'm still out dining. I am treating myself because I am banner story for three days in a row. Hold on.</p> <p>Domy: How much is it?</p> <p>Store Owner: Two hundred eighty pesos.</p> <p>(on the phone)</p> <p>Domy: Here's more good news. My editor agreed to serialize extrajudicial killings and abductions of activists! Part one coming up this Monday. I'm sure the military is going to be pissed off. I could be the next target!</p> <p>(gunshot)</p>

		<p>Store Owner: AAAAAAAAAAAAHHH HH!</p>
<p>38</p>		<p>Attorney (Defense): We'd like to tell you about the report of the Task Force Junix-Maricel. The house which was raided by the police last Tuesday, has been rented by a special team of the NPA. It has been confirmed to be under the direct command of the Military Commission of the Communist Party of the Philippines. At this point, we would like to present our two witnesses. They are ex-NPAs, Manuel Sebastian a.k.a. Commander Roxy and Peter Cordova a.k.a. Commander Bong. We bagged them in a recent encounter in Bulacan.</p> <p>Commander Roxy? Roxy: The house that was raided... we really had been using it. In fact, it was where our comrades took Ka Ana and Ka Sancho.</p> <p>Attorney (Defense): Who is Ka Ana and Ka Sancho? Commander Bong, please explain. Please answer the question.</p> <p>Roxy: Let me. I'll answer. Ka Ana is Maricel Salvacruz. Ka Sancho is Junix Etrata. They're both high officials of the NPA in Zambales. But Ka Sancho is more senior.</p> <p>Attorney (Defense): Commander Roxy can you tell us what happened to the two?</p>

		<p>Roxy: They were arrested by the NPA because they violated several Party principles.</p> <p>Attorney (Defense): Like what?</p> <p>Roxy: Like, Ka Sancho already has a wife but he maintains a relationship with Ka Ana or Maricel. She knew that Junix is no longer single, but it was ok with her to share him with another woman. Then there's the revolutionary tax, big money, that they didn't remit to the Party. When they learned about an investigation, they cut off their line to the movement. So the NPA had them arrested.</p> <p>Attorney (Defense): How did you know about all this?</p> <p>Roxy: I was there when the NPA planned their arrest. But I was not part of the team. That was commando job. Bong was in it. He's G-2.</p>
39	<p>A1: Why did you not do as we rehearsed?</p> <p>Bong: I panicked. I blacked out.</p> <p>A2: That was why we rehearsed, so everything would come out fine.</p> <p>Bong: But what you want me to say isn't true.</p> <p>A1: Fuck you! You didn't take after Roxy! You can't testify in the Senate! You'll put the administration at risk!</p> <p>A2: Hey, fuck! Serve us before we kill you! It's</p>	<p>A1: Why did you not do as we rehearsed?</p> <p>Bong: I panicked. I blacked out.</p> <p>A2: That was why we rehearsed, so everything would come out fine.</p> <p>Bong: But what you want me to say isn't true.</p> <p>A1: Fuck you! You didn't take after Roxy! You can't testify in the Senate! You'll put the administration at risk!</p> <p>A2: Hey, fuck! Serve us before we kill you! It's my</p>

<p>my birthday today! Bong: Yes, sir. Yes, sir. A3: Clean up the mess!</p> <p>A2: It's my birthday today! Drink! Wait a minute...</p> <p>A3: Stand up! Stand up! Stand up! We're gonna play! Junix: Have mercy on us! Maricel: Enough!</p> <p>A3: Hey! Hurry up! Bring us beer here!</p> <p>A2: You have mercy on our country! A1: So you won't be in this state! A2: Ka Junix, do you know that you've become much of a liability? Do you know that? Do you know that? Do you know what it means. Maricel: No! No! Have mercy! A2: But before we kill you, what a waste if we don't use Maricel!</p> <p>A3: Did you get him? A4: Buddy, he's dead! That's what escapees deserve! A1: Wow! What a romantic clinch! Hey I'll teach you to be more romantic! Tell him, my hero! My communist hero! A2: Let them be! I'll finish them off! A2: Come here!</p>		<p>birthday today! Bong: Yes, sir. Yes, sir. A3: Clean up the mess!</p> <p>A2: It's my birthday today! Drink! Wait a minute...</p> <p>A3: Stand up! Stand up! Stand up! We're gonna play! Junix: Have mercy on us! Maricel: Enough!</p> <p>A3: Hey! Hurry up! Bring us beer here!</p> <p>A2: You have mercy on our country! A1: So you won't be in this state! A2: Ka Junix, do you know that you've become much of a liability? Do you know that? Do you know that? Do you know what it means. Maricel: No! No! Have mercy! A2: But before we kill you, what a waste if we don't use Maricel!</p> <p>A3: Did you get him? A4: Buddy, he's dead! That's what escapees deserve! A1: Wow! What a romantic clinch! Hey I'll teach you to be more romantic! Tell him, my hero! My communist hero! A2: Let them be! I'll finish them off! A2: Come here! Maricel: No! Junix! A3: Stand up! Stand up! Maricel: Junix! Junix!</p>
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	<p>Maricel: No! Junix! A3: Stand up! Stand up! Maricel: Junix! Junix! Junix!</p>		<p>Junix!</p>
40	<p>Junix: You are worse than beasts! The day of reckoning will come! You will not win! The people will be the judge!</p>		<p>Junix: You are worse than beasts! The day of reckoning will come! You will not win! The people will be the judge!</p>
41		<p>Speaker: Ka Myrna should have been with us today! But she's attending to another case of abduction, the latest of the more than 1000 cases of extrajudicial killings and abductions since 2001! Jimmy: Justice to the victims of human rights violations! People: Justice! B1: Prosecute violators of human rights! People: Prosecute! B1: Prosecute violators of human rights! People: Prosecute! Speaker: Comrades, let us welcome the parents of Junix Etrata!</p> <p>Aling Sonia: It's good you are able to make it. How are you? Emma: We're fine. Nardo: Have you delivered your speech? Aling Sonia: Not yet.</p>	

		<p>I'm jittery... first time...</p> <p>Emma: You can easily do it.</p> <p>Aling Sonia: What, have we really become activists?</p> <p>Emma: It seems like it. Our children made us be.</p> <p>Speaker: We're calling on the father of Junix Etrata, Mr. Leonardo Etrata! Let's give him a big hand!</p> <p>Jimmy: Human rights</p> <p>—</p> <p>People: -- Uphold!</p> <p>Nardo: I would just like to say that my wife and I have come to personally thank you for being with us in the search for our son for justice... For carrying on the cause that is most important to our son, Junix!</p> <p>Speaker: Another parent is with us today, the mother of Maricel Salvacruz, Ms. Sonia Salvacruz! Let's give her another big hand!</p> <p>Jimmy: Justice to the victims of human rights violations!</p> <p>People: Justice!</p> <p>B1: Prosecute violators of human rights!</p> <p>People: Prosecute!</p> <p>Aling Sonia: You</p>	
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		<p>don't know how I feel right now. I cannot imagine having to speak like this. And I can only blame my daughter Maricel. But before the law and society, what has my daughter done wrong? Some say we don't have a problem with human rights. The stories of killings and abductions of militants are all made up by the enemies of the country. To those who say so, here is my question: Have they lost a child? Have they experienced excavating burial sites? Have they gone to identify corpses in the morgues? I am sure their answer is no, because they are up there. But it is not forever that they will be up there, even if they force it. I believe that time will surely come when power shall be in the hands of the victims, and with that is born justice. That's all. Thank you so much.</p> <p>Speaker: Justice to Maricel Salvacruz! People: Justice! Speaker: Justice to Maricel Salvacruz! People: Justice!</p>	
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		Jimmy: Human rights! – People: -- Uphold!	
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DUKOT

Scene 1:

Imperative statements are given by the government agent, which denotes superiority to the victim of enforced disappearance. The victim of enforced disappearance while in the hands of the perpetrator is seen as inferior to the government agent because of the use of words such as “have mercy”. The scene portrays that the government agents sees being an activist as a crime.

Scene 2:

An imperative statement is given by a government agent to one of the victims of enforced disappearance. Inferiority of the victim of enforced disappearance is still seen. Cooperation of the victims is an agenda wanted by the government agents. The scene portrays that the victim of enforced disappearance sees that in return for the victim to live, they have to cooperate with the government agents.

Scene 3:

The statements of the government agent suggest that they have the ability to access the phone calls of any person. Their statements also suggest that their main objective is to investigate on certain people.

Scene 4:

The main objective of the government agents is not just to investigate on certain people but also abduct them. The people they abduct identify themselves as activists. In the government agents’ abduction of the activists, they identify themselves to the public as NPAs. As the abduction is happening, no response from the public is seen. There is not a single person able to help the activists while they are being abducted.

Scene 5:

The victim of enforced disappearance is identified by his colleagues as an activist and during his days as a college student, the chairman of an organization (left organization). The victim was not able to graduate because he instead decided to dedicate all his time to the movement.

Scene 6:

The statement suggests that victims of enforced disappearances are critics of the government corruption and social inequalities. With this statement, they are assuming that the government should be held accountable for the extrajudicial killings and enforced disappearances that are happening to the critics. The statement about Marcos denotes that during his time as president such happenings are occurring and nobody was safe during that time. The victim was portrayed to be living with the masses, which was the meaning of dedicating all his time to the movement. The victim lived with the peasants and the indigenous people.

Scene 7:

The indigenous people are portrayed as always being fooled by people. The victim showed concern for these people by teaching them arithmetic, reading, and writing. He explained the history and the state of the country to them, the reasons why the poor are poor, and how they were being cheated out of their ancestral domain. He explained the social classes that are present in the society. The actions of the victim showed that he put the interest of the marginalized before his own personal interests.

Scene 8:

The act of being an activist is frowned because it comes with safety or security issues. The search for justice is one reason of being an activist. According to the lines, justice is the byword of the activists. Justice can only be won when victims unite.

Scene 9:

The victim is seen by some people as someone with bravery and a good deal of principles. Even though being an activist can endanger anyone's life, there are still people who want to become one because of the cause they are fighting for.

Scene 10:

People who fight for human rights are still present. Military agents are denying the fact that human rights violations are happening and instead they say that the cases filed are made up stories.

Scene 11:

The victim refuses to cooperate with the government agents. The statement of the military agent suggests that he was once an NPA who chose to cooperate with the government agents. This suggests that there are activists who cooperate while there are those who don't. The Order of Battle is suggested as something that has the name or information of the victim.

Scene 12:

The scene also suggests that being an activist is a danger to anyone's life. The act of being an activist is frowned upon by some people. It suggests that becoming an activist results to becoming a victim of enforced disappearance.

Scene 13:

People do not care about news of human rights violations, specifically enforced disappearances. They remain apathetic regarding the said issue. The statement suggests that becoming an activist brings danger.

Scene 14:

The government agents are capable of knowing every detail and information about the victim. Torture is something that the victims undergo and sexual harassment is something that female victims undergo while in the hands of the perpetrators.

Scene 15:

The government agents see the victims as communists. Mercy is not shown by the government agents to the victims. The right of due process is not given to the victims.

Scene 16:

There are people who see the government as fascist. There are people who want to defend the people's rights.

Scene 17:

An activist is someone who prioritizes the movement, the masses, and the country. An activist puts aside his/her own personal interest.

Scene 18:

There are citizens who support activists. In return for the activists' actions in defending the people's rights, there are citizens who are considered as the masses willing to help and protect them.

Scene 19:

The statement suggests that the government agents are capable of knowing everything about the victim. The victim is known as an activist and a popular student leader. The government agents consider the mass work done by activists as a communist trick. Living with the indigenous people, for them, is the way of the activists to drive the indigenous people against the government. They consider it a way of the activists to make the government appear as evil, useless, has done nothing good, corrupt, and rotten. Physical maltreatment is something that victims experience under the government agents that abducted them.

Scene 20:

The government agents use some of the activists they abducted to go against other activists they abducted. They will go to the extent of making up stories to make the victims that won't cooperate with them look bad publicly.

Scene 21:

Extrajudicial killings and enforced disappearances happened during the Marcos regime and are still happening today. The right to due process cannot be availed by the victims. Democracy cannot be seen because of human rights violations that are happening.

Scene 22:

Military agents notice news articles that would bring negative image to their identity. Families of the victims perceive that the victims are being held at military camps.

Scene 23:

The victim who is an activist cannot be seen with selfishness. The victim can be considered as selfless because of not putting aside his own self-interest or dreams. During the time when the victim became an activist, a transformation occurred. He became more respectful, more considerate, and more mature. His school projects were aimed in helping and developing communities. When a person becomes an activist, he/she becomes a deep thinker and he/she will acquire a great deal of social consciousness. Families of the victim plead to the government. The statement assumes that the government really is the one accountable for the loss of the victims. The families plead for the victims' right to due process.

Scene 24:

The government agents want to know about the CPP-NPA-NDF. The government agents want the victim to cooperate with them. They want the victim to become their spy, their deep-penetration agent. In return for their cooperation, the government agents would help the victim make more money than what he/she makes with his/her job.

Scene 25:

The government agent wants the victim to confess. In order for the victim to confess or talk, they put the victim in a lot of pain and suffering. The government agents get instructions from a higher body. The government agents do different kinds of torture with the victim just to soften him and make him confess.

Scene 26:

The government agents consider the legal activists the same with the illegal activists. The reason why they abduct the victims is because they want to defeat the left. The abductions are needed because the government agents know that the legal activists support the illegal activists.

Scene 27:

Activists or those who become victims of enforced disappearances are considered to think mostly of politics and national democracy. They put aside their own personal interest. Before become an activist, they undergo discussions that enlighten them with the reality that is happening.

Scene 28:

Statements show the victim's bravery and selflessness. In order to not give up on what the government agents want, they do not let fear eat them up. Victims believe that their death will be meaningful if in their struggle they always put first the interest of the people.

Scene 29:

A lot of people toward the issue of enforced disappearance remain apathetic if not they fear of what will happen if they will speak up because they know that the perpetrators are government agents. But there are still a number of people who would be brave enough to speak up and become a witness against the perpetrators.

Scene 30:

Government agents deny the fact that they are the perpetrators of the enforced disappearances. During case hearings, they make up stories and blame the disappearances to the NPAs or the illegal activists.

Scene 31:

Activists are seen as fighters. They are brave and have a strong will power.

Scene 32:

While in the hands of the government agents, victims are inferior to them. The government agents can do whatever they want with the victims.

Scene 33:

There are people who want to help with the ongoing cases of enforced disappearance who remain anonymous because of their fear.

Scene 34:

People who help against the perpetrators of enforced disappearances are still present. Government agents who are responsible with the direct abduction of the victims identify themselves to the public as the Abu Sayyaf.

Scene 35:

Government agents are capable of receiving important information to help them. They could easily prevent themselves from being arrested.

Scene 36:

There are people who would like the public know about what is happening in the cases of enforced disappearances.

Scene 37:

People who help and try to popularize the happenings against the government agents in the cases of the enforced disappearances are killed. It is a reason why people fear speaking up.

Scene 38:

The government agents point their hands to the NPAs or illegal activists as the perpetrators of the enforced disappearances. Their witnesses in court are set up to tell lies. Their witnesses are the victims who chose to cooperate with them. They would also identify the victims as a part or member of the NPA.

Scene 39:

All kinds of torture are experienced by the victims. Those who will not do what they are told are punished by the government agents holding them. Escaping from the government agents leads to death.

Scene 40:

Victims see their perpetrators as beasts because of the inhumane treatment they were given.

Scene 41:

There are people who remain to fight for the rights of everyone and to prosecute perpetrators. Searching for justice leads to become an activist. People who help in the search of the victims of enforced disappearance are still present. There are people who don't believe that human rights violations are still present and the stories of extrajudicial killings and enforced disappearances are made up. Those who are high in the social classes are not capable of realizing that extrajudicial killings and enforced disappearances. It is only when they, themselves experience having a family member as a victim of enforced disappearance will they realize that it is true that human rights violations are still happening.

BURGOS: A MOTHER'S LOVE			
SCENE NUMBER	VICTIMS OF ENFORCED DISAPPEARANCES	SOCIETY	GOVERNMENT (GOVERNMENT AGENTS, GOVERNMENT DETENTION FACILITIES, ETC)
1			<p>MGA REPORTER: Ikalimang taong anibersaryo na ng pagkawala ni Jonas, anong gusto mong sabihin sa ating gobyerno?</p> <p>Ano nang nangyayari sa kaso?</p> <p>Na-promote daw ang mga taong responsible sa pagdukot kay Jonas, anong masasabi mo?</p> <p>Itutuloy mo pa ba ang pagpa-file ng case, o patatawarin mo ang mga taong may kagagawan?</p>
2	BABAE SA KABILANG LINYA: Hello, Ma'am? Nakita ko po	BABAE SA KABILANG LINYA:	

	<p>'yung picture sa diyaryo, 'yung anak n'yo po ata.... Maaga po kasi akong pumapasok sa call center kaya nakikita ko siya. gumagala-gala po sa may simbahan ng Quiapo. nanlilimahid. Para pong tinorture, o kaya pinainom ng drugs. Minsan po nakaupo lang doon sa may underpass, nakatingin sa malayo, o kaya ay may binubulong-bulong....</p>	<p>Hello, Ma'am? Nakita ko po 'yung picture sa diyaryo, 'yung anak n'yo po ata.... Maaga po kasi akong pumapasok sa call center kaya nakikita ko siya. gumagala-gala po sa may simbahan ng Quiapo. nanlilimahid. Para pong tinorture, o kaya pinainom ng drugs. Minsan po nakaupo lang doon sa may underpass, nakatingin sa malayo, o kaya ay may binubulong-bulong....</p>	
3	<p>EDITA: Hanggang kailan ba ang tama na? Kung minsan mas mabuti pa ang namatayan, may pinaglalamayan. Pero ito, walang pruweba na buhay siya, wala ring pruwebang patay na siya. kaya lagi mong iniisip na andyan lang siya. Kailangan ang tulong mo. Pero wala kang magawa.</p>		
4	<p>EDITA: April 28, 2007. Tuwing may kailangang pagdesisyunan ay nagpapatawag kami ng family council. Natutunan ko ito noon sa namatay kong asawang si Joe. Lahat ng miyembro ng pamilya ay may boto, maski sa mga bata na kalahati lang.</p>		
5	<p>EDITA: Nawawala po ang anak kong si Jonas Burgos. Baka po</p>		

	<p>matulungan n'yo kaming mahanap siya. Isa po siyang agriculturist. Nagtatrabaho po siya kasama ng mga magsasaka sa aming farm sa Bulacan....</p> <p>REPORTER: Mrs. Burgos, asawa n'yo si Joe Burgos, ang matapang at tanyag na peryodista noong panahon ng martial law at People's Power, di ba nag-alangan ang mga military na kidnapin si Jonas?</p> <p>EDITA: Hindi pa naman po natin maku-conclude na military nga ang....</p> <p>MGA REPORTER: Di po ba obvious na abduction ang nangyari? Ano na pong next steps n'yo? Di po ba may asawa si Jonas? Nasaan na ang asawa at anak niya? Involved po ba sa kilusan ng mga magsasaka ang anak n'yo?</p>		
6		<p>EDITA: Hello?</p> <p>BOSES NG DRIVER: Nakita ko po ang picture ng anak n'yo sa TV. Driver po ako. Di n'yo po 'ko matatawagan dahil hiniram ko lang sa boss ko ang cellphone na 'to. May nakita po akong kinidnap. Sa Ever Gotesco. Baka po 'yun ang</p>	

		<p>hinahanap n'yo.... Puntahan n'yo po ang security guard. Nasa kanya po ang logbook. Naroroon po ang plate number ng maroon na Toyota Revo na pinagsakyan ng mga taong dumukot sa anak n'yo.</p>	
7		<p>WAITRESS: Kumakain po siya. Sumisigaw po siya dahil pigil-pigil siya noong apat na lalaki at no'ng isang babae. JL: Nakauniporme sila? WAITRESS: Hindi po. SONNY: Paano mo nalamang mga sundalo sila? WAITRESS: Hindi ko po alam. Basta ang sabi po nila, wala daw makikialam, dahil drug addict daw ang hinuhuli nila. SONNY: Hindi ka man lang tumulong? Di ba sabi mo sinisigaw na no'ng kapatid ko na hindi siya kriminal, aktibista siya? WAITRESS: Natakot po ako....</p>	
8			<p>SONNY: Hindi ito ang sasakyang sinasabi noong security guard.... SUNDALO: Ang car plate ay naka-</p>

			<p>register sa isang pulang Isuzu jeep, na pag-aari ng isang illegal logger na naaresto namin noong 2006. Ninakaw 'yan ng mga "kaliwa" at ikinabit ang car plate sa sasakyan ng military para pagmukhain kaming masama. Kita n'yo naman, matagal nang nakatiwangwang ang sasakyang 'yan dito. Pihadong mga "kaliwa" ang kumidnap sa hinahanap n'yo.</p>
9	<p>WAITRESS: Nakita ko po siya pumasok ng restaurant. Marami pong kumakain noon dahil Sabado.</p> <p>(flashback) JONAS: Sinigang na baboy. Saka kanin. JONAS: Sino kayo? Miss, Miss, may nanggugulo dito o! JONAS: Tulungan n'yo ako! NAKASIBILYANG LALAKI 1 H'wag kayong makikialam! Drug addict ito!</p> <p>WAITRESS: Natatandaan ko ang mga mata niya. Humihingi ng tulong. Iyon ang lagi kong napapanaginipan mula noon....</p> <p>(flashback) JONAS: Hindi ako kriminal! Isa</p>	<p>WAITRESS: Nakita ko po siya pumasok ng restaurant. Marami pong kumakain noon dahil Sabado.</p> <p>(flashback) JONAS: Sinigang na baboy. Saka kanin. JONAS: Sino kayo? Miss, Miss, may nanggugulo dito o! JONAS: Tulungan n'yo ako! NAKASIBILYANG LALAKI 1 H'wag kayong makikialam! Drug addict ito!</p> <p>WAITRESS: Natatandaan ko ang mga mata niya. Humihingi ng tulong. Iyon ang lagi kong napapanaginipan mula noon....</p> <p>(flashback) JONAS: Hindi ako kriminal! Isa</p>	<p>WAITRESS: Nakita ko po siya pumasok ng restaurant. Marami pong kumakain noon dahil Sabado.</p> <p>(flashback) JONAS: Sinigang na baboy. Saka kanin. JONAS: Sino kayo? Miss, Miss, may nanggugulo dito o! JONAS: Tulungan n'yo ako! NAKASIBILYANG LALAKI 1 H'wag kayong makikialam! Drug addict ito!</p> <p>WAITRESS: Natatandaan ko ang mga mata niya. Humihingi ng tulong. Iyon ang lagi kong napapanaginipan mula noon....</p> <p>(flashback) JONAS:</p>

	akong aktibista! Tulungan n'yo ako!	(flashback) JONAS: Hindi ako kriminal! Isa akong aktibista! Tulungan n'yo ako!	Hindi ako kriminal! Isa akong aktibista! Tulungan n'yo ako!
10		EDITA: Wala man lang tumulong.... Sa haba ng nilakbay nila mula restaurant papunta sa parking lot, sa dami ng taong nakakita, wala man lang isang Kristiyano o Samaritanong tumulong... Iyon ang hanggang ngayon ay hindi magpatahimik sa akin....	
11	<p>EDITA: Malaki ang kinikita ni Joe bilang public relations Officer ng Philippine National Oil Company. Pero nakakain ako ng sistemang ito, sabi niya. The time will come na hahanap-hanapin ko ang rangya na ibinibigay nito. Kaya humingi siya ng permiso sa family council na payagan siyang mag-resign. Gusto niyang magtayo ng isang diyaryo, ang <i>We Forum</i>. Upang makatulong daw sa mga kababayang ino- oppress sa ilalim ng martial law. Pero ibig sabihin noon ay kailangang magtipid ang pamilya. Magtataas ng kamay ang batang si Jonas.</p> <p>BATANG JONAS: Okey lang, Dads, maski di na tayo kumain sa labas.</p>		

	<p>BATANG SONNY: Basta maipagmamalaki ka namin. Di ba, mga 'tol?</p> <p>MGA KAPATID: Go go go, Dads!</p> <p>JOE: From the mouth of babes....</p> <p>EDITA: Pinatulong siya ng Dads niya sa diyaryo. Doon namulat si Jonas sa mga nangyayari sa palibot habang martial law.</p>		
12	<p>EDITA: Hindi nagtagal ay napilitan akong payagan ang mga anak ko na sumali sa mga rally. Anong magagawa ko, alangan namang pigilan ko sila ay mismong diyaryo namin ang nagrereport ng mga nangyayari? Pero sinusundan ko sila sa bawat rally, maski di nila alam. Para akong nagsa-surveillance. Kulang na lang sabihan ko ang mga pulis, hoy, h'wag kayong magkakamaling saktan ang mga anak ko, hahampasin ko kayo ng kawali!</p>		
13	<p>JONAS: Ngayong naka-graduate na ako ay gusto ko sanang magpaalam na mag-fulltime. Tutulong ako sa mga magsasaka.</p> <p>JONAS: Gusto ko namang me gawin sa sarili ko.</p> <p>EDITA: Puwede kang kumita nang malaki bilang agricultural researcher sa multinational companies. Ba't mo pipiliin</p>		

	<p>ang...ang...Sasama ka sa kung anumang 'yang kilusang 'yan, di ba labag 'yan sa faith natin?</p> <p>JONAS: Pagtulong po ito sa mga kababayan nating....</p> <p>EDITA: Maski na! Naiintindihan n'yo ba ang sinasabi ni Jonas? Pumapayag ba kayo?</p> <p>SONNY: Moms, di naman mawawala sa atin si Jonas. Mas magbubuhos lang siya ng panahon sa pagtulong sa mga magsasaka....</p> <p>JL: Ipaglalaban lang niya ang karapatan ng mga magsasaka, Moms....</p> <p>EDITA: Kinumbinse na kayo ng kapatid n'yo....</p> <p>JOE: Karapatan ng bata, Moms.</p>		
14	<p>EDITA: Di ako makakapayag. Hahawak siya ng baril!</p> <p>JOE: Paano mo naman nasigurong hahawak siya ng baril? Saka buhay niya 'yun. Ikaw nga itong laging nagsasabing respetuhin natin ang desisyon ng mga bata.</p> <p>EDITA: Iba ito.</p> <p>JOE: Anong naiba? This is what we have shown them while they were growing up, na hindi masama ang mabuhay para sa ibang tao. Na me mga problema sa lipunan at</p>		

	<p>maraming ibang taong nangangailangan.</p> <p>EDITA: Ang inaalala ko ang safety niya!</p> <p>JOE: Hanggang kailan natin sila aalagaan at poprotektahan?</p>		
15			<p>ATTY. FERNANDEZ: The military denies na nasa kanila si Jonas. Pinalalabas nilang NPA ang dumukot.</p> <p>EDITA: Pero lahat ng ebidensiya ay nagsasabing nasa kanila si Jonas!</p> <p>ATTY. FERNANDEZ: We will file for a writ of habeas corpus sa Supreme Court asking the government to produce Jonas in court.</p>
16			<p>EDITA: Alang-alang sa anak kong si JL, na inaanak mo. Alang-alang sa kumpare mong si Joe. Alam ko, may alam ka.</p> <p>ERMITA: Wala akong....</p> <p>EDITA: Sabihin mo sa kanila, huwag nilang saktan si Jonas.</p> <p>ERMITA: Wala akong magagawa, mare. Gustuhin ko man. Nasa kamay na ng iba ang kaso.</p> <p>EDITA: Kung gan'on ay may alam ka nga. Na-identify na ang isa sa mga sundalong nag-abduct kay Jonas pero pinagtatakpan pa rin nila. Nagsisinungaling ang mga</p>

			<p>sundalong nag-testify sa korte. Anuman ang kalooban ng Diyos ay tatanggapin ko. Pero paano ko ‘yun magagawa kung hindi ko malalaman ang totoong nangyari? I just want to know the truth. Tulungan mo ako.</p>
17	<p>PINUNO: Ikinalulungkot namin ang nangyari kay Jonas. EDITA: Kayo ang mga kasamahan niya. Anong ginagawa n’yo para hanapin siya? PINUNO: Gumagawa rin kami sa sarili naming paraan. EDITA: Noon pa man ay tutol na ako sa pagsali ng anak ko sa inyo, pero nirespeto ko ang paniniwala niya. PINUNO: Iginagalang din po namin ang paniniwala n’yo. EDITA: Sinasabi sa ilang diyaryo na nagnakaw daw ng malaking halaga sa kilusan ang anak ko, kaya n’yo daw siya pinadukot. PINUNO: Alam naman natin, Ma’am, kung sino ang dumukot sa anak n’yo. PINUNO: Nirerespeto namin ang asawa n’yong si Joe Burgos. Kagaya ni Jonas, malaki ang naitulong niya sa aming mga ipinaglalaman. Kahit siguro nagkasala ang anak n’yo ay di namin gagawin ‘yun. At isa pa, di po ganoon ang</p>		<p>PINUNO: Ikinalulungkot namin ang nangyari kay Jonas. EDITA: Kayo ang mga kasamahan niya. Anong ginagawa n’yo para hanapin siya? PINUNO: Gumagawa rin kami sa sarili naming paraan. EDITA: Noon pa man ay tutol na ako sa pagsali ng anak ko sa inyo, pero nirespeto ko ang paniniwala niya. PINUNO: Iginagalang din po namin ang paniniwala n’yo. EDITA: Sinasabi sa ilang diyaryo na nagnakaw daw ng malaking halaga sa kilusan ang anak ko, kaya n’yo daw siya pinadukot. PINUNO: Alam naman natin, Ma’am, kung sino ang dumukot sa anak n’yo. PINUNO: Nirerespeto namin ang asawa n’yong si Joe Burgos. Kagaya ni Jonas, malaki ang naitulong niya sa aming mga ipinaglalaman. Kahit siguro nagkasala ang anak n’yo ay di namin gagawin ‘yun. At</p>

	<p>aming sistema. Dinadaan po namin sa isang proseso. Kami naman po ay di namin ikakaila. Ibabando pa nga po namin upang magsilbing aral sa iba. Pero ang anak n'yo'y wala pong nagagawang kasalanan sa amin.</p>		<p>isa pa, di po ganoon ang aming sistema. Dinadaan po namin sa isang proseso. Kami naman po ay di namin ikakaila. Ibabando pa nga po namin upang magsilbing aral sa iba. Pero ang anak n'yo'y wala pong nagagawang kasalanan sa amin.</p>
18			<p>RETIRED GENERAL: There is no evidence whatsoever that proves that Jonas Burgos was abducted by the military. According to investigation, masalimuot ang buhay ng lalaking 'yan. He lived a double life. Siguradong aware siya sa consequences ng mga ginagawa niya!</p>
19	<p>SONNY: Moms, dinala ko ang painting ko. EDITA: Maganda. Sabi ko kasi sa'yo mag-exhibit ka na. Alam ko, nahirapan kang mag-paint mula nang mawala si Jonas.... SONNY: Kung si Jonas ang masusunod, lahat ng ipi-paint ko puro farmers! Moms, sorry. Di ko mapatakbo nang maayos ang farm. EDITA: Maayos naman a. SONNY: Hindi, Moms. Hindi ako gaya ni Jonas, na mahilig talaga sa farm. Malapit siya sa mga magsasaka. Ako.... Nami-miss ko si Jonas.</p>		
20			<p>MAGSASAKA: Ma'am Edita, may mga</p>

			<p>sundalo pong gustong tumawid sa bukid natin!</p> <p>PEACHY: Hanggang dito ba naman sina-surveillance tayo!</p> <p>MAGSASAKA: Nagda-jogging lang daw po sila. Mga sampu po.</p>
21		<p>PROGRESIBONG MADRE: Kung di ka magsasalita ay baka di mo na mahanap ang anak mo. You have to express your search. That's what being a prophet is for. To bear witness against injustice. Hindi lang ito para sa anak mo kundi para din sa iba pang mga desaparecido. Giving yourself to others, 'yan ang pagiging totoong Kristiyano.</p>	
22		<p>AKTIBISTA: Ang gusto ng estado ay maghasik ng takot sa ating mga naiwan, upang huwag na nating hanapin ang mga nawawala nating mahal sa buhay. Ginawa rin ito noong panahon ng mga Nazi, na sa halip na patayin ay dinudukot nila, dahil kapag pinatay ay baka lalong tumapang ang mga naiwan. Gusto nilang ma-paralyze sa takot ang mga naiwan. Pero magpapatakot ba</p>	

		<p>tayo? MGA TAO: Hindi! AKTIBISTA: Tinitutulan ba natin ang enforced disappearances? MGA TAO: Oo! AKTIBISTA: Parusahan ang mga nagkasala! MGA TAO:</p> <p>Parusahan! AKTIBISTA: Ilabas ang mga nawawala! MGA TAO Ilabas! Jonas! Jonas! Jonas! Jonas!</p>	
23		<p>NANAY LOLIT: E puro Burgos na lang nang Burgos, kasi siya ang sikat! Lahat ng tao tumutulong sa kanya! E paano naman ang mga anak natin, nawalan din naman tayo! MIYEMBRO NG KARAPATAN: Di naman ho sa gano'n, Nay Lolit.</p>	
24	<p>MERLY: Maglilimang buwan pa lang pong nawawala ang Kuya ko. Palaban kasi lagi 'yun e! Involved siya sa welga sa factory. Gusto sumama ni Nanay. Di ko pinayagan. Me alta presyon 'yun. Dinadasal kong siya na nga si Kuya, pero ayoko ring siya.</p>		
25			<p>ATTY. FERNANDEZ:</p>

			<p>Wala pa ba? CLERK: Kung gusto n'yo ho ay bumalik na lang kayo. ATTY. FERNANDEZ: Pinaiikut-ikot n'yo lang kami e....</p>
26			<p>EDITA: Attorney? ATTY. FERNANDEZ: Gusto nila tayong pagurin. Gusto nila tayong sumuko. But the wheels of justice will eventually turn on the side of the truth. We just have to keep working hard. Sooner or later a new witness will surface, or we will find a new evidence.</p>
27		<p>MATRONA: Good afternoon. Di ba ikaw si Edita Burgos, 'yung nanay no'ng Jonas Burgos? I just want to express my opinion. EDITA: Sino po ba sila? MATRONA: Asawa ako ng isang major sa army. Nababasa ko sa diyaryo ang tungkol sa kaso ng anak mo. Lagi n'yong sinisisi ang mga sundalo. Unfair na e. Lagi na lang ang mga sundalo ang dumudukot, ang nangto-torture at pumapatay! E ang anak mo, palagay mo ba di siya humawak ng baril? Palagay mo ba di siya pumatay din?</p>	

28		<p>JL: Maraming salamat.... BABAING PSYCHIATRIST: Bagong transfer lang ako dito mula sa Maynila. Pero nabalitaan ko, may dinala nga raw galing sa kapitolyo.Di ko pa rin nakikita. Pero nababasa ko ang tungkol sa kapatid mo. JL: Maraming salamat talaga.... BABAING PSYCHIATRIST: Alam ko ang hirap ng.... JL: Four years na.... BABAING PSYCHIATRIST: I can only sympathize.... JL: Sana siya na nga ito.</p>	
29			<p>NEWS ANCHOR: Kaninang alas tres ng hapon ay pinirmahan na ng Pangulo ang Anti-Enforced or Involuntary Disappearance Bill. Tayo ang kaunaunahang may ganitong batas sa buong Asya.... MIYEMBRO 1: Sa wakas! MIYEMBRO 2: Congratulations, Edita.Malaki ang nagawa ng Jonas case para mangyari ito! NANAY LOLIT:</p>

			<p>Wala ring mangyayari! HEAD NG KARAPATAN: Tama si Nanay Lolit. Malaking hakbang ito, pero hindi ibig sabihin ay aamin na sila. MIYEMBRO 1: O ilalabas na nila ang mga nawawala! HEAD NG KARAPATAN: Baka nga pati ‘yung batas mag-disappear din!</p>
30	<p>EDITA: Ka Endo, nakasama n’yo daw ang anak ko? KA ENDO: Oo. Sa isang baryo. Siya ang nagbibigay ng technical training sa amin. Walang tatalo sa kabaitan ng anak n’yo. Mahal siya ng mga magsasaka. EDITA: Mabuti naman ho.... KA ENDO: Pagbangon ko sa umaga’y babangon na rin ‘yun. Ako kasi ang nagpiprepara ng kape ng mga kasamahan namin. Tinutulungan niya ako. Pinagtitimpla pa niya ako ng kape minsan!</p>		
31	<p>REPORTER: Pasensya na ho kayo sa tanong ko, pero alam n’yo naman siguro na sa lahat ng mga kaso ng desaparecido, never pang may nakitang buhay? EDITA: Ang alam ko lang, ayokong masanay na wala si Jonas. Dahil ‘yun ang gusto ng mga dumukot sa kanya, ang makalimutan namin siya. Kaya ‘yun din ang panlaban</p>		

	<p>namin sa kanila, ang mga alaala ng mga mahal namin sa buhay na dinukot nila.</p> <p>REPORTER: Pero hanggang kelan? Five years na.</p> <p>EDITA: May reporter na nagtanong noon. Paano daw kung ibang anak ko ang nawala, ano sa palagay ko ang gagawin ni Jonas? ‘Yun, sigurado ako sa sagot doon. Kikilos agad siya. Hahanapin agad niya. Never siyang bibitaw. Siya ang magiging spokesperson. Dahil ganoon si Jonas. Ganoon ang anak ko.</p> <p>SONNY: Kung may ipagtatampo man si Jonas sa aming magkakapatid, iyon ay kung wala kaming ginawa. Higit pa doon sa kinulong o inabduct siya, kung malalaman niya na hindi namin siya hinanap, na hindi kami nagsalita, iyon ang magpapasama ng loob niya. Wala kaming mukhang ihaharap sa kanya pag nagbalik siya.</p>		
32	<p>EDITA: Ito po si Nanay Lolit. Nawalan din siya ng minamahal sa buhay.</p> <p>NANAY LOLIT: Taga-Pampanga ako. Ang anak ko, si Mulong, tricycle driver. Dinukot siya ng mga sundalong nakasibilyan. Noon pang 1998. Sa harap ko at ng asawa niya. Isinakay siya sa isang dyip. Pero wala naman talagang kinalaman si Mulong. Ang kumikilos</p>		

	talaga at matagal na naming di nakikita ay ang anak kong dalagita. Habang hablot-hablot ng mga sundalo si Mulong at palayo na sila ay sumisigaw ‘yung mga sundalo, ibabalik lang daw nila si Mulong kung sasabihin ko kung saan nagtatago ang anak kong dalaga.		
33			<p>EDITA: Pasensya ka na. Pambili mo man lang ng pagkain para sa mga anak ni Mulong.</p> <p>NANAY LOLIT: Tatanggapin ko maski nahihya ako. Buo ang dignidad ko. ‘Yun ang sinira ng mga putang ina! Napag-aral ko ang mga anak ko sa private school, galing sa sarili kong kayod. Nagbebenta ako ng manok sa sidewalk. Tatlumpong manok sa isang araw,kayang-kaya ko noong ibenta. Di ‘ko umaasa sa iba. Pero dahil balik nang balik sa bahay namin ‘yung mga putang inang naghahanap sa dalaga ko, kinailangan naming umalis at makitira kung kani-kanino dito sa Maynila. Ngayon ay umaasa kami sa tulong ng mga NGO at maski ng mga di namin kakilala. ‘Yun ang ayoko!</p>

BURGOS: A MOTHER'S LOVE

Scene 1

People perceive that the perpetrators of Jonas Burgos are among the government. The military agents who were held responsible for Jonas' abduction were promoted.

Scene 2

The concerned citizen perceives that the victim experienced torture.

Scene 3

A victim of enforced disappearance is portrayed as someone without any communication or connection with anyone even their families.

Scene 4

The victim grew up in a family that values democracy.

Scene 5

The victim was an agriculturalist who worked with the farmers in their farm in Bulacan. People perceive that the abductors of Jonas Burgos were among the military.

Scene 6

There are people who are willing to give information about the abduction of the victim but are still careful because of the danger it may cause. They chose to remain anonymous.

Scene 7

The victim was abducted while eating in a restaurant in Ever Gotesco Mall. He was abducted by four men and a woman who were not in uniform but still asserted that they were arresting the victim because he was a drug addict. The victim shouted that he was not a criminal only an activist but no one helped him including the waitress because they were in deep fear.

Scen 8

The military insists that the abductors were among the left and were really trying to make them look bad.

Scene 9

The victim was dining on a Saturday which meant there were a lot of people. While being abducted, the victim shouted for help but not a single person did.

Scene 10

It is bothersome that there is no single person who helped Jonas Burgos while he was being abducted.

Scene 11

During his younger years, the victim was asked to help his father with their newspaper, We Forum. Because of this Jonas was awakened early with the realities during martial law.

Scene 12

The victim joins rallies.

Scene 13

The victim did not want to work in multinational companies to earn huge amounts of paychecks but instead decided to go fulltime in order to help the farmers and fight for their rights. This showed the victim's selflessness and concern for the farmers.

Scene 14

While growing up the victim learned that it is not wrong to live for others, that there are problems in the society, and that there are people who are in need.

Scene 15

The military agents are denying the fact that they have the victim even if all the evidence leads to them. They keep on insisting that the NPAs are the one responsible for Jonas' abduction. The lawyer said that they will file a writ of habeas corpus for the government to produce the body of Jonas still Jonas' location is left unknown.

Scene 16

The conversation of Edita Burgos and General Ermita, suggests that Jonas Burgos is really in the hands of the military. General Ermita has knowledge about the whereabouts of Jonas but he could not do anything or be of any help even if he wants to.

Scene 17

The conversation of Edita Burgos with the leader of the movement in which Jonas is involved suggests that the left are not the ones to blame for Jonas' abduction. The leader said that they both know who really is responsible for Jonas' abduction. He is pertaining to the military.

Scene 18

The witness against Jonas was a retired general. He was insisting that Jonas lived a terrible life.

Scene 19

The victim was someone who was really close to the farmers and could easily run a farm. From the conversation, it can be concluded that the victim shows concern for the farmers even suggesting them as the subject for the paintings of his brother.

Scene 20

The family of the victim was assumed to be under surveillance. This is because of the military men who were seen in their farm but were insisting they were only doing jogging exercises.

Scene 21

There are people who understand that one should bear witness against injustice and to give themselves to others. The families of the victims should express their search.

Scene 22

Victims are abducted to paralyze the people in fear. They abduct people instead of killing them so that it won't cause rage but instead fear. Despite this strategic plan of the state, activists remain to fight for their cause and find justice for the victims.

Scene 23

Most people are responding to the loss of Jonas because he is famous because of his late father Joe Burgos who was a journalist. Other victims who aren't popular remain unnoticed to everyone.

Scene 24

Another victim was portrayed as someone who was always involved in rallies in their factories.

Scene 25

A problem can be seen in our justice system. It has a slow process and drives the victim's cases in circles.

Scene 26

The justice system or the government is portrayed to be wanting to exhaust those who filed the case against the military agents or the abductors of Jonas Burgos.

Scene 27

There are people who believe that the military are not involved with the abduction of Jonas Burgos. They are convinced that the victims are at fault in whatever they are experiencing.

Scene 28

There are people who are socially conscious of the enforced disappearances happening but all they can do is to sympathize.

Scene 29

A move from the government to battle the issue of enforced disappearances is seen. President Noynoy Aquino signed the RA 10353 or the Anti-Enforced or Involuntary Disappearance Bill in the year 2012. Human rights advocates believe that this is a huge step but still they are convinced that it does not mean that the perpetrators will admit that they are responsible for Jonas' abduction.

Scene 30

According to one of the farmers, the victim gives technical training to the farmers. The victim shows genuine concern and care for the farmers.

Scene 31

The scene portrays that in all of the cases of enforced disappearances in the contemporary times no one has come out alive. Families believe that one agenda of the perpetrators is for the victims to be forgotten.

Scene 32

Another victim was portrayed as someone who was abducted by military men. The victim has a sister who is involved in movements and they have never seen for a long time. The military men took the victim and said that they will only return him if the victim's whereabouts will be revealed to them.

Scene 33

The military men would return to the victim's house to know where the sister of the victim. This shows the persistence of the military in finding someone who will probably be their victim.

Transcription of Interview with Bonifacio Ilagan

So, yung una pong question. Sa inyo po, ano po ba yung profile ng mga nagiging biktima ng enforced disappearances tsaka ano po yung inuundergo nila?

By profile yung karaniwan nilang katangian?

Opo

I would say if we are speaking of the victims involved in involuntary or enforced disappearances, ano yan, all, almost, karamihan, hindi man lahat ay government critics. And by government critics, ang malaking bulto ay mga aktibista. At sa mga aktibista ang mas karaniwan ay ang mga tinatakan nilang kaliwa or left. Kasi maraming klase ng aktibista. At ang napupuruhan ng ganung klase ng punitive action ay yung mga leftist so called. Meron ding minority na government critics pero hindi aligned sa iba't ibang political groups. Pero I would say kung sa Pilipinas paguusapan natin, yung topic, mga aktibista, mga militante, mga kaliwa. In my time, when I was much younger, ang profile ay kabataan. But over the years nabago na yun. Age does not matter anymore. Ke kabataan ka, ke matanda ka, for so long as identified ka dun sa iniisip ng gobyerno na kaliwa, target ka. Noong panahon ko rin ang majority ay mga estudyante, pero ngayon nagcucut across sectors and classes, manggagawa, magsasaka, indigenous peoples, women, and so on and so forth. Noong panahon ni Marcos, syempre naging markado yang ganyang practice. Kahit na napalitan si Marcos, kahit panahon ni Cory, ganun parin naman eh. Maaring na-reduce ang number ng victims, but the practice has always been there. After Cory, si Ramos, si Erap, at tumaas ulit ang statistics nung panahon ni Gloria Macapagal Arroyo. In fact, marami ang nagsasabi na second to the Marcos regime in terms yung ganung klase ng impunity, yung Gloria Macapagal Arroyo presidency. Nung si Gloria ay napalitan, ang marami sa mga Pilipino ay umasa na yung culture of impunity na tinatawag ay mawawala, but hindi eh, kasi until now ang practice ng enforced or involuntary disappearances yung abduction ng aktibista lalo na ng mga so called kaliwa meaning to say mga militante ay nagpapatuloy.

Ano naman po yung sa tingin niyo pong inuundergo nila habang, pano niyo po masasabi na biktima po sila ng enforced disappearances

Well I can speak from my own experience kasi ako ay twice naging victim ng political abduction. Kung ang ating paguusapan, kung ang ating reference ay yung batas. Tama ba? 10353? Kung ang paguusapan natin ang reference natin ay yung batas lahat nung nakalagay dun na bawal ay dinanas ko. At sa pagsasabi ng aking karanasan, ang aking masasabi ay karaniwan ito sa karanasan ng marami sa mga biktima. First yuong abduction itself. Ako ay kinuha against my will ng walang karampatang papeles. Of course nung martial law, sabi nila, bakit magppresent ng warrant of arrest eh martial law nga eh diba? Pero kahit nung martial law, meron

paring tinatawag na papel eh. Nagiba iba ng pangalan. Merong ASSO, Arrest Search and Seizure Order tapos naging PDA yan, Presidential Detention Action. Pero essentially yun yung papel na dapat iniharap sa arestuhin sa kukunin. Dun sa dalawang experiences ko, one in 1974, martial law at ang isa ay 1991 ba or 1994. Nakalimutan ko na. 1994 yata. Basta panahon ni Ramos, parehong walang ipinakita saking papel na ganoon. Hindi naka-uniform ang mga kumuha sakin at ang marami ay nakatakip pa ang muka at may dala pang high powered rifles. At immediate yung physical abuse, yung pananakit, sa iba't ibang oras, sampal, suntok, tadyak, at yung verbal abuse, syempre kasama na yun doon. Under normal circumstances, dapat pag hinuli dapat dadalhin sa, ipresent sa kung saan dapat ipresent, at mayroong time limit na pwedeng i-detain at kung nakalagpas na yung time limit nay un kailangan sampahan ng kaso otherwise kailangan i-release nila. That never happened to me in the two cases that I was abducted. In fact, noong 1974 sa mahabang panahon, I was hidden away from the public. Nalaman ng mga magulang ko na ako ay inaresto so they went about in search of me sa mga military camps, until finally they were able to get reliable information that I was in Camp Crame. Sa Camp Crame, dineny na nandun ako. And the denial, tumagal ng tumagal, hanggang umabot ng almost a year before they finally admitted that I was there. In detention, patuloy yung physical torture. All sorts of physical abuse. Syempre walang abugado, at pinipilit akong paaminin ng mga pwedeng magincriminate sa aking sarili. At yung detention ay tumagal ng two years, until I was given temporary liberty so called. Nung second naman, 1994, ganun din. Sa halip na dinala sa military camp or to an officer, justice officer, tinuloy kami sa motel. At sa motel nangyare yung torture, yung interrogation, and other than that. Ano pa ba? So, yung respeto sa kaligtasan, sa human dignity, wala lahat yan, wala lahat. Yung karapatan na magkaroon ng lawyer, wala din yan. Yung karapatan na madalaw, wala lahat yan.

Ano naman po. Yung sa society, panoniyo po nakikita yung society regarding sa issue ng enforced disappearances?

Ano ang reaction ng society? Yun yung nakakalungkot no. Kasi matagal na tong nangyayare sa ating bansa, sa ating lipunan. While there is a segment of our society na maingay, na masipag sa kampanya para hindi mangyare yung ganung klase ng human rights violation, ang marami yung parang walang pakialam. So ang pakiramdam ko dito. Over the years, the practice of political abduction and violation of human rights ay nagpatuloy at naging parang karaniwang event. It has

become so commonplace that many among Filipinos no longer care, are no longer affected. Kahit nga sa media pag ganun, hindi na yan front page material, nandun na yan sa inside pages. Kasi it's no longer sensational, not unless, meron talagang additional na dimension, for instance, panahon nung kaso ni Jonas Burgos. It so happen na si Jonas ay anak ng kaniyang kilalang ama na si Joe Burgos at kinuha ng media. But otherwise, kapag ang biktima ay karaniwang tao, lalo na kung manggagawa lang o magsasaka, wala yan, wala. So it will take a long time, I think for our people, at least yung mas marami sa ating mga kababayan to realize that the problem is social and that each of us has a role to play in the prevention of involuntary disappearances and similar human rights violations.

Pano naman po yung government? Gaano po sila kacooperative in battling the issue of enforced disappearances?

Panahon ni Marcos, syempre dineny yan. Ang nakakatawa dyan, when Marcos was on the downslide, nung pabagsak na siya eh. Martial law parin pero pabagsak na siya. He was interviewed by the foreign media, talagang sinasabi niya "What human rights violations? There are no political detainees in the Philippines." That's on record ha. Sinabi niya yan talaga. Ang nakakatawa rito yung pamilya niya especially Imee Marcos, when she was interviewed two years ago, yun din ang same line na sinabi, nung tinanong siya about human rights violations during martial law, "I don't know what you're talking about." Ok, ganun din syempre si Bongbong, si Imelda. Hindi na bale, pamilya sila ni Marcos eh. What do you expect? Ang nakakapagalala, it took a long time for government to admit na ang ganyang klase ng human rights violations ay nangyare at nangyayare pa. Can you imagine yung batas laban sa political abductions ay naaprubahan noon lamang 2012. Samantalang panahon pa ng martial law and immediately after kinakampanya na yan ng mga human rights advocates. Pero nagpatuloy parin at hanggang ngayon nagpapatuloy. So what do I say about the government response, while it's good that there is now such a law, personally hindi ako naniniwala na yung batas ay matutupad. Kasi yung culture of impunity ay nananatili. Alam niyo naman sa ating bayan, hindi tayo kulang sa batas eh, lahat ng batas meron tayo, anti-littering, batas kontra dito, batas kontra diyan. Wala tayong kakulangan sa batas, ang kulang sa atin ay yung pagpapatupad, at ang unang lumalabag sa mga batas na yan ay ang mga law enforcers. So we have this law, it remains to be seen, if the law will be followed by our law enforcement agencies, by the police, military, especially. Why? Because

the culture of impunity, yun na nga ang sinasabi ko, na-engrain na eh sa ating gobyerno. Other way else of explaining it is ganito, yung mga pulis at mga sundalo have tasted power nung panahon ng martial law. They tasted power eh. Power over life, power over you know. At they felt and they experienced that it was good. So minamaintain nila yung power na yun. Kahit dumalaw ka sa karaniwang presinto, yung sinasabing nirerespeto ang karapatan ng mga detainees, hindi yan natutupad, wala yan sa consciousness ng karaniwang pulis. Noong nawala si Marcos, si Fidel Ramos initiated a move among the rank and file and the officers corps of the Armed Forces of the Philippines, and the police na magkaroon ng image ang AFP at ang Police. So nilagyan niya yung AFP ng N, New Armed Forces of the Philippines. For a time yung insignia ng mga sundalo ganun eh, New Armed Forces of the Philippines. Pero what was new about it? Wala. Hindi naman nagkaroon ng re-education yung mga sundalo. In the first place, hindi naman ipina-admit sa AFP as an institution that it was the biggest perpetrator of human rights violations. So pag nilagyan mo yan ng New, balewala yan. Kasi walang realization kung anong ibig sabihin nung New. Well, eventually, nawala din yung New kasi siguro sabi nila medyo funny, medyo weird, so inalis nila yung New, naging AFP parin. Ok, people will say I am wrong because in the Armed Forces of the Philippines, meron na raw continuing course on human rights. Totoo yan eh. Yung mga karaniwang sundalo at mga pulis ay undergoing a course on human rights. Pero bakit nagpapatuloy parin yung phenomenon? Bakit so many years after they said that the course was being observed, yung human rights course, bakit may lumitaw na General Palparan? Na talagang katakot takot ang ginawa diba? Will the law change the culture of impunity? I don't think so. Yung kultura ay masyado ng nakalatag sa consciousness ng mga law enforcers, ng mga military, at mahirap na mawala ng ganun ganun na lamang. Pero ok, sige, may batas. Edi pag may nahuli, pwede niyang i-invoke yung batas. Eh pano nga kung nandun na siya sa safe house diba? Pano naman kung wala naman nakakita o may nakakita nga natatakot naman? So it will have to take long and the effort will be much much more than merely announcing that there is now Republic Act 10353.

Pano niyo po maddescribe yung mga government detention facilities na pinagdadalhan ng mga biktima ng enforced disappearances?

Kung ilalarawan ko sainyo yung unang karanasan ko nung 1974, parang hindi nakakapaniwala ano. In the first place, hindi talaga siya kulungan. Hindi siya kulungan. Bakanteng espasyo na.

Gano ba kalaki tong space na to? Siguro mga ganito kalaki. How do we estimate this? Kayo na ang bahalang mag-estimate kung gano kalaki, para maisulat mo. We were almost 50 na nakakulong diyan. Walang toilet. So ang ginawa namin, nakiusap kami na bigyan kami ng balde. So binigyan kami ng lata. So yung lata nilagay naming sa likod sa isang corner at dun kami umihi. Kapag nadudumi, hindi ka pwedeng dumumi dun sa lata no. So tatawag ka ng gwardya. Eh yung mga gwardya siguro inutusan silang wag kaming pansinin. Nagmamakaawa na kami para dumumi, hindi nila kami pinapansin. Bahagi palagay ko yun ng torture. Bahagi ng process nila to break us down. At it took a long time before the Marcos government saw to it na magkakaroon na talaga ng detention centers. Kasi early on nung panahon ng martial law, yung ganung klase ng pangyayare sa Pilipinas, napansin ng foreign media eh. At sila Marcos, allergic sa foreign media, lalo na kapag may mga komentaryo. So nung may mga lumabas na foreign media na ganito, tinayo nila yung Ipil detention center, sampaguita detention center na more or less may setup na na kulungan talaga. Of course nung immediately after the declaration of martial law, siguro ewan ko kung bakit hindi nila napaghandaan, ang kulungan ay yung gymnasium sa camp crame. Libo libo ang nandun. Pero I'm talking of yung mga inaresto, in-abduct at inilagay sa ganung klase ng kulungan eh. Kung ang paguusapan natin ay yung safe houses, ay mas malala yun. I was brought to a safe house. I was blindfolded. Hindi ko alam kung saan. It was an apartment. At nandun lang ako sa kwarto, nakakulong lang sa kwarto. Dun nangyayare ang torture, ang lahat. So ganun ang facilities.

Diba po kayo po yung nagsulat nung script nung film na Dukot? Ano po yung naging inspiration niyo?

Syempre yung aking karanasan. Yung karanasan ko. At karanasan ng marami sa aking mga kakilala. Of course, I was also inspired, if we may call it that, by the story of Jonas Burgos. Storya ng aking kapatid na babae. Because meron akong kapatid na dinukot at hindi na naming nakita. Dinukot siya noong 1977. And until now, we haven't seen her. Of course, meron na kaming reports na siya ay patay na. And before she was killed, she was raped. So yun yung inspiration ko, yung mga kaso na yun. At sabi ko, it's high time that I write something about my experience and the experiences of many more like me.

Last question na po. Ano po yung suggestion niyo para mas malabanan yung issue ng enforced disappearances?

Well, let's start off with the law. So, there is a law. Kailangan palagay ko, mapopularize talaga ang batas na yan sa karaniwang tao. It should be part of the regular courses sa eskwelahan. Kasi kung malalaman ng karaniwang mamamayan, lalo na mula sa kabataan na may mga ganitong batas, they could always refer to the batas whenever they hear or learn about incidents to the contrary diba? Sasabihin nila "Oh? Bat nangyare yun? Diba may batas na ganito?" So they begin to question, so it's no longer "Eh talagang ganyan sa Pilipinas eh!" diba? Pero yung popularization at pagpapaliwanag sa batas ay lalong dapat na gawin sa hanay ng militar at pulisya. Yun ang una, popularization of the law. Other than that, our experiences nung panahon ng martial law at yung mga pangyayare nung mga panahong nagdaan after martial law, should also be popularized. Kasi eto yung magbibigay ng konkretong substance dun sa sinasabi ng mga human rights advocates tungkol sa human rights violations. These are living proofs nung mga kwento na ito eh. Of course, parang, actually kapag nabasa niyo yung mga testimonya talagang nakaka ano eh, iba yung feeling eh. But I think we have to undergo that feeling, yung ganong klase ng damdamin. We have to feel one way or the other, how the victims suffered. Para mas konkreto sa ating consciousness yung duty ng bawat isa to be part and partial of a movement, which brings me to my third point. It's a good thing na sa Pilipinas merong sector na active sa pagtatanggol sa karapatang pantao eh. Pero minority sila. They are a small group. They are a small group. They need all the help. KARAPATAN for instance nandyan. Nakita niyo naman yung opisina. It's a small office. Iilan lang ang tao nila and they are handling countless cases all over the Philippines. So kung ang human rights advocates ay madadagdagan para yung sinabi kong maliit na bahagi ng ating lipunan na active sa pagtatanggol sa mga karapatang pantao kung madaragdagan yung human rights advocates, lalong lalakas. And it's really going to be a mass movement. It's really going to be a mass movement. At mahalaga yan dahil we are, meron tayong kinokontrang culture of impunity. Yun na yun. So without that kind of a mass movement, to counter the culture of impunity, we have a long way to go, in terms of really being proud na meron tayong ganitong batas. Sapagkat in the long run, yung cliché na at the end of the day oh may batas nga tayo para dyan so what? Ganun din naman ang nangyayare.

Transcription of Interview with Ricky Lee

What do you think is the profile of the victims of enforced disappearances? How do you see the society and the government regarding the issue?

Most of them are just fighting for what they believe in. they are not criminals. They have a vision of what they want our society should be, and they are fighting for this vision. But the state cannot tolerate dissent, much less active opposition. And so these enforced disappearances.

The desaparecidos are abducted, detained in secret places, tortured, subjected to all sorts of physical and psychological humiliation, etc. Some of them disappear completely, without a trace. I cannot think of any case where the victim was able to come back alive.

What inspired you to write the script of the film “Burgos”? How did you come up with the script of the film?

I wrote “Burgos” because the story of Jonas Burgos and his family deserves to be heard. Film can be a very potent voice.

Do you think that the RA 10353 or the Anti Enforced or Involuntary Disappearance Act of 2012 is enough to prevent or lessen the cases of enforced disappearances? Why?

I myself know of some friends before who have been victims of enforced disappearances. Nothing happened to their case. I see RA 10353 as a positive step towards confronting this very serious problem, but I don't think it will finally solve the problem. The problems are much deeply rooted in our socio-political situation in the country.

Transcription of Interview with JL Burgos

So, yung first question ko po. Ano po yung sa tingin niyo pong profile po nung mga nagiging victim po ng enforced disappearances?

Una, kaya merong disappearance naging ano siya eh, policy siya ng yung unang legal, hindi siya legal eh no, pero policy siya ng government na may paper. Matagal na namang may nagddisappear pero yung officially na merong paper nung Nazi Germany, meron silang ano parang anti resistance na paper na ginawa. Ang tawag nila nacht und nebel, ibig sabihin night and fog, tapos ano yan laban sa resistance against Nazis. Bago yun ang ginagawa nila pinapatay nila yung mga nagreresist dun sa Nazis. So, dahil pinapatay nila, yung mga families ng victim, nagrerevolt kasi pinapatay. So, gumawa sila ng bagong policy yun nga yung nacht und nebel, ano yun i-ddisappear yung mga tao. Ang objective nila dun ay para hindi magreact yung family kasi matatakot sila kung buhay pa ba, patay or kung baka kapag sila'y magsalita baka lalong saktan

yung missing nila, parang ganun. So, ano yun, meron talagang ganung ginagawa ang gobyerno nung panahon ng Nazis. Sa latin America ganun din, usually yung mga nagresist sa status quo sa existing government, sila yung victims. So, contextualize natin sa Pilipinas, dumami yan ng husto nung panahon ni Marcos. Ano yan eh, merong tinatawag ang US, anti communist, anti insurgency campaign, low intensity conflict. Isa yun sa, kaya nagstart yung disappearances. So in short, ang haba ng paliwanag ko, ang point ko ay lahat ng usually nagresist, sila yung usually nagddisappear. So, kung i-define din natin ang enforced disappearance based dun sa UN definition ay, hindi ko maalala. Pero ang ano, minimissing mo yung tao with acquiescence of the state or with the approval of the state or hinahayaan ng state. So, usually, kaya yung sa anti-enforced disappearance bill ang pinupush ng desaparecidos dun ay state actors ang ano.

Ano naman po yung sa tingin niyo po yung inuundergo ng mga victims?

Kay Jonas hindi namin alam, hindi naming alam. Kasi hindi naming siya kinakausap, pero based dun sa kwento ni Raymond Manalo, ano yan eh, may mga iba't ibang stages. Una, gusto nilang, cino-coop nila, gusto nilang maging kakampi. Second, pinapatay. Yung iba, ginagawa nilang prisoner. So, ayun yung tatlong ano.

Ano naman po yung sa society po? Gaano po sila ka-aware tsaka ka-cooperative para mabattle yung issue?

Wala akong facts na ano eh, to prove yung theory ko. Pero tingin ko hindi nila alam until mangyare sakanila, or deadma lang parang news lang siya, numbers lang siya. Until ma-experience na nila, ng mga tao, na meron silang mga nawawala, parang ganun. So, halimbawa, alam niyo yung pelikulang Burgos?

Opo

Nagpost, gumawa kaming facebook page nun eh. So, dahil sila Roco Nacino yun at si Lorna Tolentino, so medyo sikat, so may hawak silang. Si Lorna Tolentino, naaalala ko meron yung thread. Naglabas ako ng picture hawak ni Lorna Tolentino yung picture ni Jonas, tapos ano, may mga nagccomment na ano, "Sino ba si Jonas?" Ano yan, maraming ganun. "Ano bang nangyare kay Jonas?" So, based doon sa thread na yun, yun lang kasi yung napapanghawakan ko eh. Marami talagang hindi nakakaalam sa issue ng enforced disappearance. Akala nila kidnapping,

dinidifferentiate natin yung kidnapping sa enforced disappearance, ang kidnapping usually may ransom yan eh or may kapalit hindi necessary na pera, pero may kapalit, pero yung sa disappearance, dinidisappear lang sila para walang trace, parang ganun.

Yung government naman po. Sa tingin niyo po gaano po sila ka-cooperative para mawala yung issue?

Sa totoo wala. Factual kong masasabi na wala silang ginagawa, gumagawa sila ng press release, hanggang ganun lang, showbiz talk. Isang halimbawa nyan, yung isang suspect namin, tingin nga naming siya yung brains ng pagdukot kay Jonas, ay napromote siya. Si General Ano. Nung nawala si Jonas, colonel pa lang siya. Napromote siya sa panahon ni P-noy na maging general, and eventually maging intelligence service of the armed forces of the Philippines chief head. So, siya yung head ng intelligence, so yung ISAP diba sila yung counterpart ng CIA, parang ganun. So, ganun kapowerful siya ngayon at siya talagang tinuturo naming brains ng abduction ni Jonas.

Ano naman po yung idea niyo po dun sa mga detention facilities po nung government?

Base sa ano, yung kay Jonas hindi ko rin ule masasabi kasi hindi namin alam kung san siya dinala. Meron kaming hinala pero hindi naman namin pwedeng, hindi naman namin mapatunayan kung saan. Pero based sa kwento ng ilang mga nadisappear na nakatakas, actually ilan lang yan, si Raymond Manalo, yung isa pinatakas, nakalimutan ko yung pangalan niya. Ano sila, parasila talagang hayop, pano sila tratuhin. Yan yung isang ano effect ng enforced disappearance, wala silang legal rights, inalisan talaga sila. Wala silang abogado, wala silang pwedeng family na bumisita, walang check and balance. So, let's say na, let's say, guilty talaga yung kanilang kinuha, sabihin nating ano, NPA, sabihin nating NPA talaga yung dinukot. Meron sa batas natin, yung Bill of Rights, so kailangan mong sundin yan. So isa yun sa mga ano, ayun yung inalis mo pag dinisappear ka, kahit na guilty ka, actually kahit nga yung rapist diba, kapag rapist binibigyan siya ng day in court, ganun yung ginagawa, eh rapist yun, ano pa yung mga aktibista na dinudukot nila na dapat talagang may right. Ayun. Ano nga ule yung tanong? Sorry.

Yung idea niyo po sa mga detention facilities.

So, ayun, tinatrato talaga silang ano, parang hayop. Yung isang nakausap ko, parang kulungan ng aso yung pinaglagyan eh. So, mga ilang days yun. Tapos syempre yung torture, continuous torture. Kakapasa lang din yung ano diba yung anti-torture law, so yun. Tapos isang ano, isang ano, mas malaking ano yun eh, mas malaking problema yung penal system natin. Hindi talaga conducive ang ano for rehabilitation, kaya mo kinukulang ang isang tao for him/her to be rehabilitated, so hindi conducive yun, yung mga kulungan natin. Common criminals, petty criminals, hindi rin sila magrereform dahil sa kanilang environment. Ayun.

Diba po yung sa Burgos film, lahat po ba dun sa story as in totoo po, kasi syempre pop ag film?

Sinubukan, sinubukan nila na gawing truthful yung mga eksena, actually lahat, pero may mga ano run na cinematic, tawag nila cinematic license eh. So, halimbawa, sa pelikula, parati akong may hawak na camera, hindi naman totoong meron. So, kinakantyan ako ng mga barkada ko, “JL, may bag naman. Pwede mo namang ilapag yung ano.” Ganyan. Yun, mga ganun na ano.

Eh kung meron po ba dung mga kulang or sobra po na mga about dun sa story ni Jonas, ano po yung mga yun?

Maraming kulang, kasi hindi mo naman pwedeng sabihin sa ganung kaikli, sa haba ng mag-seven years na kasi eh. So, maraming kulang. Namili lang sila. Halimbawa ang isang nakakatuwa rin. Ginagawan din kasi nila ng device kung papano siya magiging cinematic. Example, si ginoong Ricky Lee ang nagsulat nun. Madalas siyang makipagcoordinate sa family kapag meron siyang kailangang storya, or may naiisip siya, or may kulang siya, kulang yung material niya, kinocontact niya kami every now and then. So, may ginawa siyang isa. Nagtext siya, tumawag siya, sabi niya, “Ano ba yung joke ninyo na common or joke ni Jonas na common si Jonas lang parati nagsasabi nun na ngayon hindi niyo na, wala ng nagjoke nun kasi wala na si Jonas.” Naghahanap siya ng ganun, so isip ako ng isip. Ang naalala ko lang parati yung mga kids kami eh ang gusto ni Ricky Lee yung matanda na siya. So, wala talaga akong maisip nag-blank lang ako. Actually nadepress ako nun kasi nung time na yun parang, “Shet! Ilang taon pa lang nawawala si kuya ko tapos hindi ko maalala yung jokes niya.” Parang ganun, tinext ko yun kay Ricky Lee, sabi ko, “Unti-unti yatang nawawala yata yung ano, some parts of ano memories ng kay Jonas ng matanda na siya.” Actually, pinaliwanag ko talaga ng totoo. Actually, depressing yan. Ginamit niya yan sa film. Yung text na yan, yung sa last part. Ayun. Hindi totoo yung

eksena na yun. Kami ng nanay ko sa bus, yung last part. So, pero may totoo run yung tinext ko sakanya na may ganun akong feeling, so ginawan niya ng cinematic, pano siya cinematic.

Kung sainyo po parang paginevaluate niyo po yung movie, ok naman po? Nakuha naman po ba yung gusto niyo?

Nakakatakot naman magsalita, baka ano baka magalit sakin. Hindi kasi ano, ako'y gumagawa din ng pelikula. Kapag ako gagawa ng pelikula, iba yung treatment parang ganun. Sa objective niya na i-popularize yung pelikula. Siguro, nakatulong siya, nakatulong siya talaga. Ayun, yung pelikula, i-popularize yung cause, nakatulong talaga siya ng malaki. Yung popularity lang ni Lorna Tolentino at tsaka ni Roco Nacino tsaka ng iba pang mga artista, director, at ng script writer. Ang laking tulong nun para sa cause namin, natin. Ayun naman yung objective nun eh. Ang problema hindi pa siya napapalabas ng sa mainstream, so ok lang naman yun mapapalabas parin yun, hopefully. Ang ginagawa iniikot lang sa schools eh. So yun, yung ganun, nakakatulong yun. Meron akong hindi gusto, meron akong gusto.

Pwede po bang anomalaman?

Ginegeneralize ko na nga. Wag na. Wag na. Baka magalit sakin yung director.

Sige po. Yung sa ano naman po. Yung sa law, sa tingin niyo po ba enough yun para maprevent or malessen yung cases?

Una, ang law ay kailangan may executive body to execute eh. Mukang may problema sa executive branch, kasi hindi naman ine-execute yung properly yung law. Halimbawa, si Jonas ay missing, missing parin siya. Continuing crime yun eh ang disappearances, kasi kaya siya continuing kasi sa tingin ko lang, hindi naman ako abodagdo, tingin ko lang kung bat siya continuing crime kasi missing parin siya hanggang ngayon. The crime is still being committed. So, hence sa ideang yan, dapat yung law ay nakatulong yun para ilitaw si Jonas and yet Jonas is still missing.

Ano naman po yung suggestions niyo para mawala yung issue ng disappearances po?

Wow. Una, education. Dapat talaga, ano siya eh, systematic siya eh. Hindi siya mawawala ng isang law kung ang state, ibig sabihin ko ang state

