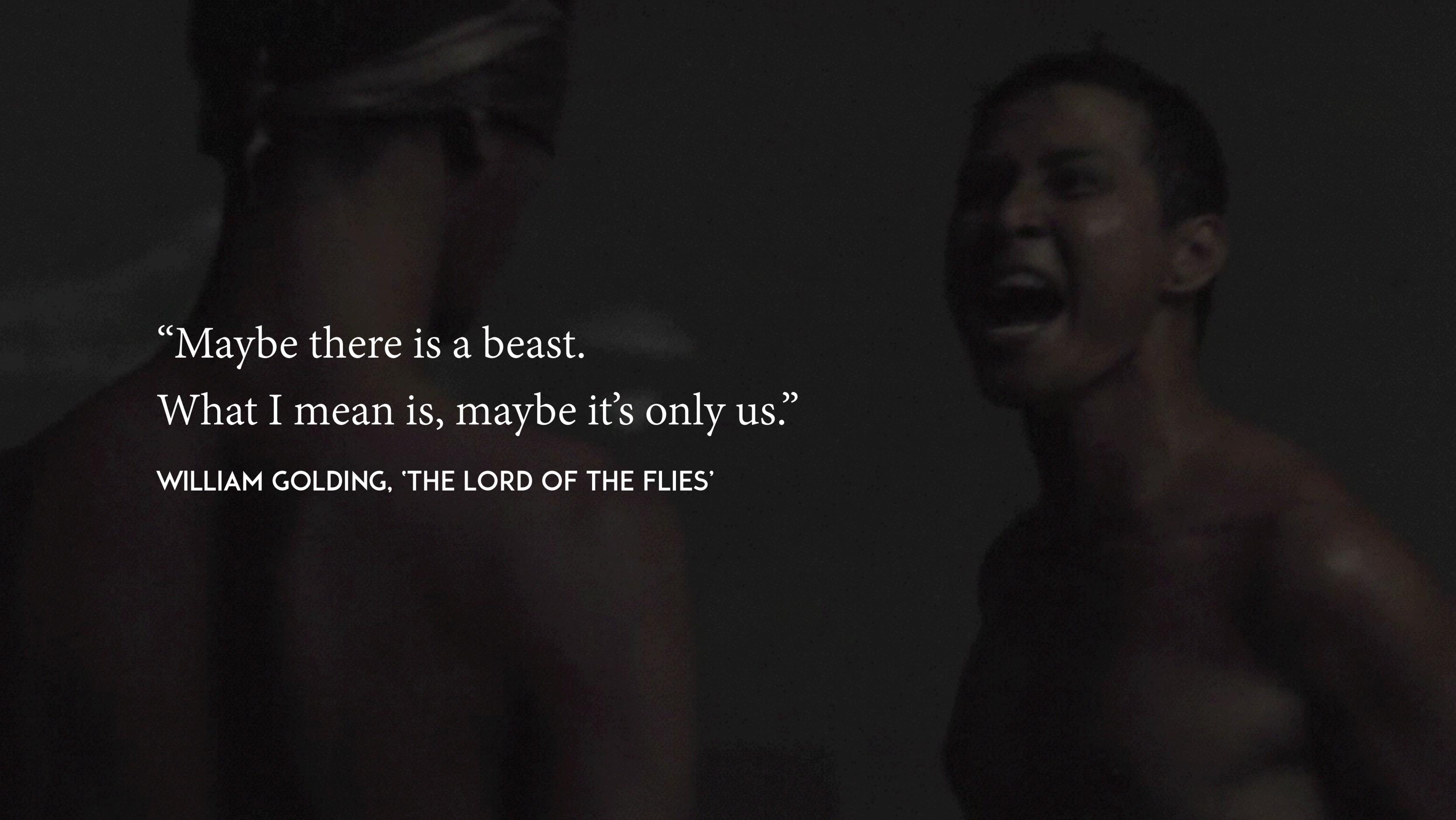


KAPATIRAN

A FILM BY PEPE DIOKNO



Karlovy Vary
International Film Festival
Official Selection – Out of Competition



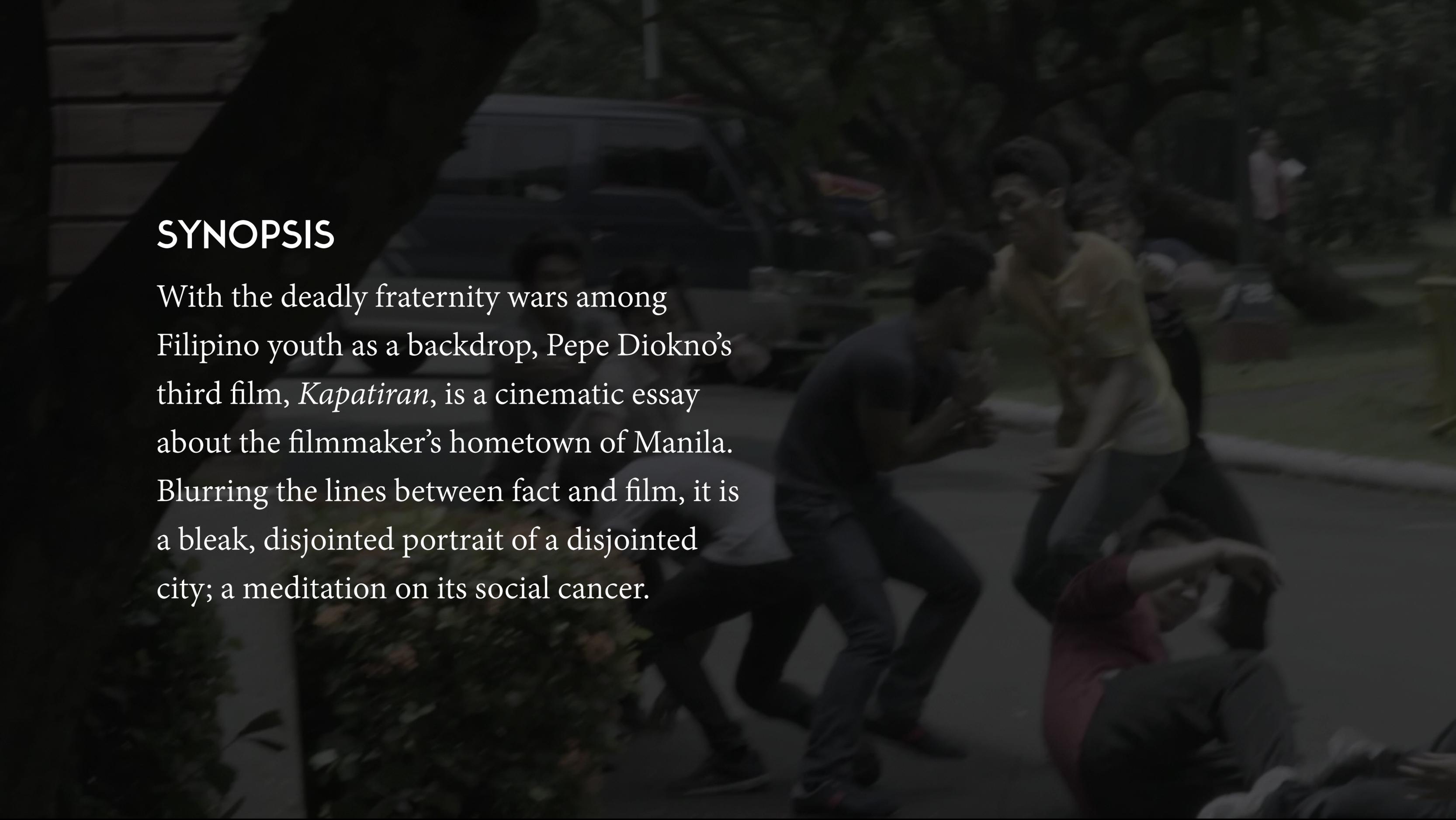
“Maybe there is a beast.

What I mean is, maybe it’s only us.”

WILLIAM GOLDING, ‘THE LORD OF THE FLIES’



MANILA



SYNOPSIS

With the deadly fraternity wars among Filipino youth as a backdrop, Pepe Diokno's third film, *Kapatiran*, is a cinematic essay about the filmmaker's hometown of Manila. Blurring the lines between fact and film, it is a bleak, disjointed portrait of a disjointed city; a meditation on its social cancer.

DIRECTOR'S STATEMENT

IN my hometown of Manila, we often read news about students involved in fraternity violence. Young men are beaten and sometimes killed in hazing rituals or murdered in fraternity wars. Even law students are involved in this dangerous cycle — but why? demons.

To me, these are not random acts of violence. They are not just the effects of angsty youth.

Fraternities are secretive groups that promise life-long connections and an easy way to get ahead.

They are a symptom of a bigger problem, a disease that plagues our society. In our country, “who you know” is of primal importance, and rules can be bent by anyone with connections. This tribalism — this lack of nationalism — has allowed the

worst of things to persist, from poverty to corruption and murder.

“Kapatiran” is a portrait of this disjointedness; a meditation on our social cancer. It blurs the lines between fact and film, mixing scripted scenes and found footage, in a cinematic conversation. My hope is to break the blindness to this flagrant dysfunction; to hold up mirror and confront our demons.



ABOUT THE DIRECTOR

Pepe Diokno is a 28-year-old Filipino film director, writer, and producer, born and raised in Manila. At the age of 22, his debut film, *Engkwentro*, won the Lion of the Future Award and the Orizzonti Prize at the 2009 Venice Film Festival, with its brave exposition of vigilante murders that take place in southern Philippines.

Diokno is the namesake and grandson of the late Senator Jose W. Diokno, the Philippines' "Father of Human Rights", who was held in solitary confinement during the Marcos dictatorship. This third film, "Kapatiran", comes at a time where Filipino society is in flux, with the return of the dictator's family on the crest of a populist wave. Now with a planned film about the Marcoses, Diokno is a rare, young voice in Philippine cinema.









You're not my type.

Usted no es mi tipo.

你不是我的类型。

君のタイプではない。

あなたは私のタイプではない。

tu n'es pas mon type.

du bist nicht mein Art.

أنت نوعي.

تو نیستم نوعی.

Von siete

IB



What the fucker!



Hail to thee our Alma Mater!



CAST

Kapatiran's cast is made up of actors, non-actors, fellow filmmakers, friends of the filmmakers, and people on the street. There was no shooting script, and the director and actors would improvise, drawing from actual experiences, stories heard, and things seen in the news.



Lav Diaz, filmmaker



Regina Belmonte, writer

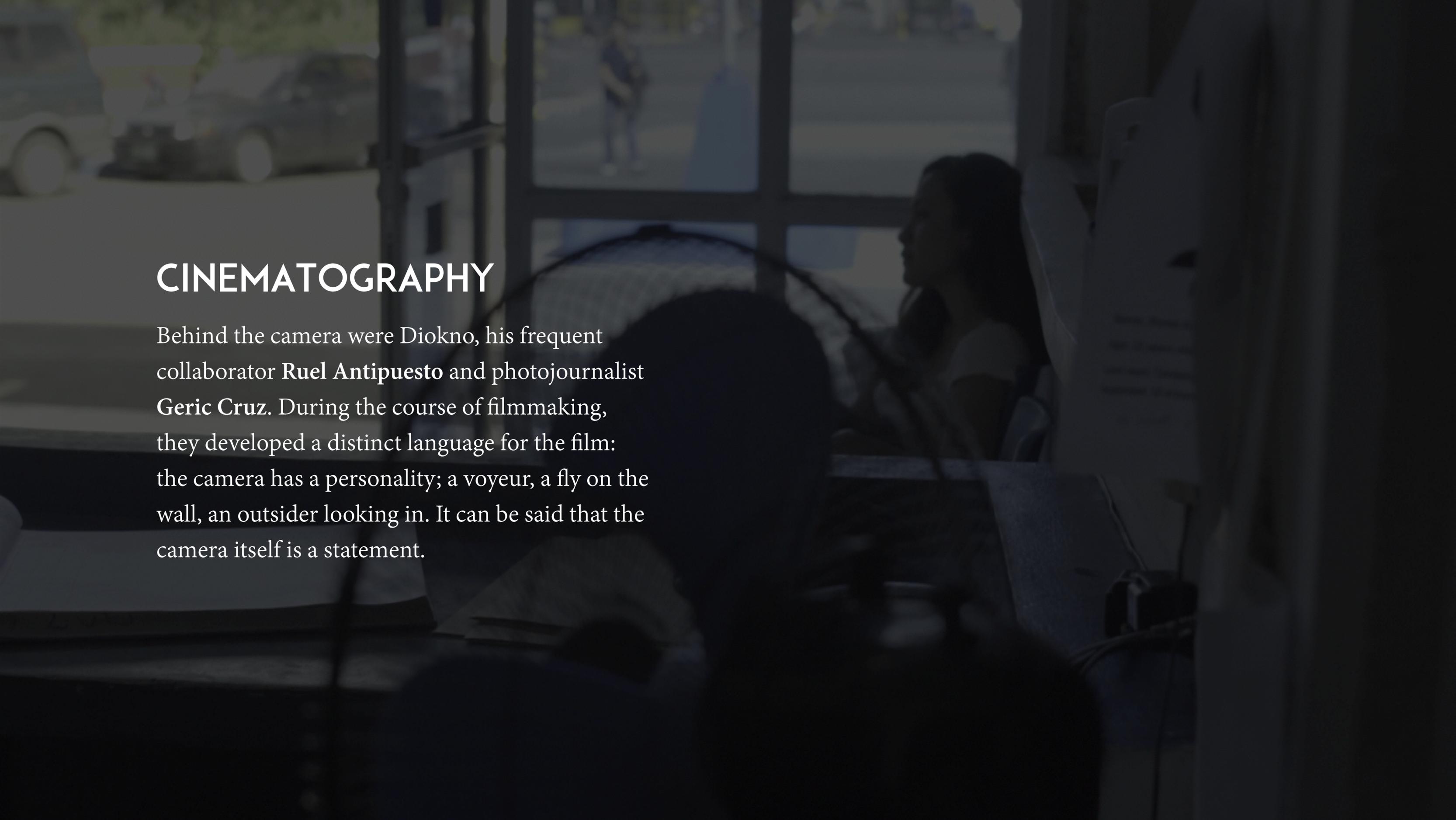


Menggie Cobarubias, actor

WRITING AND EDITING

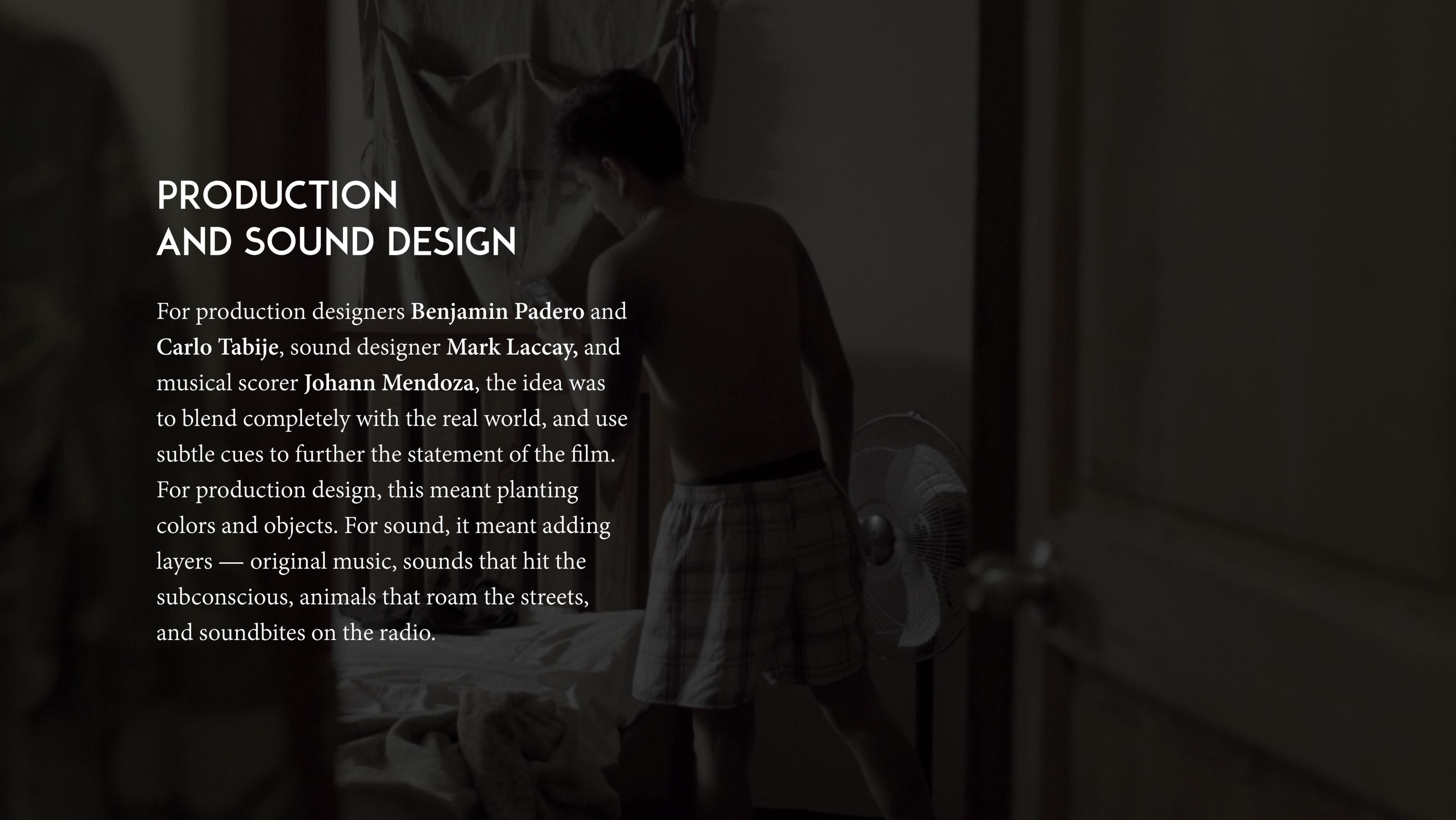
They say that a film is written three times — on page, on set, and in the editing room. This is most true on *Kapatiran*. The film began with a story by **Lilit Reyes** and **Diokno**, which was later deconstructed on set. Diokno and editor **Benjamin Tolentino** then assembled the film as a stream-of-consciousness essay-film.





CINEMATOGRAPHY

Behind the camera were Diokno, his frequent collaborator **Ruel Antipuesto** and photojournalist **Geric Cruz**. During the course of filmmaking, they developed a distinct language for the film: the camera has a personality; a voyeur, a fly on the wall, an outsider looking in. It can be said that the camera itself is a statement.



PRODUCTION AND SOUND DESIGN

For production designers **Benjamin Padero** and **Carlo Tabije**, sound designer **Mark Laccay**, and musical scorer **Johann Mendoza**, the idea was to blend completely with the real world, and use subtle cues to further the statement of the film. For production design, this meant planting colors and objects. For sound, it meant adding layers — original music, sounds that hit the subconscious, animals that roam the streets, and soundbites on the radio.

REVIEWS

**“HARSH, HEARTENING,
DIZZYING, DEADLY”**

CLARENCE TSUI, THE HOLLYWOOD REPORTER

“ABSOLUTELY BRAVE”

OGGS CRUZ, RAPPLER

“IN YOUR FACE”

JESSICA ZAFRA, INTERAKSYON

**“EXCEPTIONALLY
PERSONAL
AND POWERFUL”**

KARLOVY VARY INTERNATIONAL FILM FESTIVAL

**“A FASCINATING
EXPERIMENT”**

PHILBERT DY, CLICK THE CITY

CREDITS

QCINEMA INTERNATIONAL FILM FESTIVAL with the support of the
QUEZON CITY FILM COMMISSION in association with
CLICK MULTIMEDIA RESOURCE INC. CLICK SONIC LABS
present a **FILIPINO-SINGAPOREAN CO-PRODUCTION**
by **EPICMEDIA** and **PŌTOCOL** a **PEPE DIOKNO** film "KAPATIRAN"
sound design and mix **MARK LACCAY** original score **JOHANN MENDOZA**
editing **BENJAMIN TOLENTINO** production design **BENJAMIN PADERO**
CARLO TABIJE cinematography **RUEL ANTIPUESTO, f.c.s.** **GERIC CRUZ**
co-produced by **JEREMY CHUA** produced by **BIANCA BALBUENA**
written by **PEPE DIOKNO LILIT REYES BENJAMIN TOLENTINO**
directed by **PEPE DIOKNO**

