

70/80
PRJCT

SCREENING
THREE (1982)

M O R A L

DIRECTED BY

MARILOU DIAZ-ABAYA

SCREENPLAY BY

RICKY LEE

STARRING

SANDY ANDOLONG ... SYLVIA

ANNA MARIN ... MARITESS

LORNA TOLENTINO ... JOEY

GINA ALAJAR ... KATHY

CINEMATOGRAPHY

MANOLO ABAYA

EDITING

MANOLO ABAYA, MARK TARNATE

MUSIC

GEORGE CANSECO

THE DIRECTOR

!! stands for a point of interest



MARILOU DIAZ-ABAYA

1955-2012

Other famous works:

Jose Rizal (1998)

Muro Ami (1999)

Bagong Buwan (2001)

!! **Moral** is actually the second movie in a three-part series of films directed by MDA and written by Ricky Lee, with the first being **Brutal** (1980) and the third **Karnal** (1983). All films have different characters yet follow one theme: women who battle against sexist and misogynist structures.

Marilou Diaz-Abaya started off her career with a series of feminist films. Her anger towards systematic oppression resulted in her being one of the few filmmakers who actually showed female narratives during the time of Marcos regime.

It should be noted that even in the international film scene, it was very rare for a female director to be as prolific as MDA was in the 1980s.

After establishing herself as a director for women, she eventually began to cover films that had to do with Philippine history, a subject she had been obsessed with ever since childhood.

Favorite topic: **sectoral rights**

The recurring central advocacy in all of MDA's films is the struggle that specific sectors have to face due to the oppressive social structures they were born into, whether it be Filipino women, Muslims in Mindanao, or those engaged in dynamite fishing.

Filmmaking practice: **constant collaboration**

MDA was known for frequently collaborating with the same set of filmmaking superstars from the second golden age of Philippine cinema. She directed 9 films written by Ricky Lee, was mentored by Ishmael Bernal, and was an active member in Lino Brocka's Concerned Artists of the Philippines. All of them used film to express their dissent against Martial Law.

THE PRODUCTION

FT stands for a
notable film technique

PRE-PROD

FT: film revolves around and gives equal attention to the storylines of four different characters whose lives intersect (!) unusual for its time, which is why audiences could not connect with it right away)

Inseparability from current events: a lot of the characters' struggles are inspired by daily life situations during the Martial Law era, such as student activism

PROD

No big stars were cast (Lorna Tolentino was just starting out), which is also why the film didn't get much traction

FT: Spot the complex mise-en-scene, meticulous production design, and sensitive camera work - Did this add to the realness of the characters? Did you feel like an observer, or like you were part of the story itself?

Abaya quote: "While making it, I was already feeling very anxious and uncomfortable about the fact that I thought this is too personal. **Baka ako lang ang makakaintindi nito.** (I might be the only one to understand it.) I was really hurt when I felt it was rejected. Even if you anticipated that rejection."

POST-PROD

!!: The editing and cinematography were both done by the same person, Manolo Abaya, who was MDA's husband up until her death. He actually made her interested in film when she was 15. He ended up doing most of the cinematography in her body of work.

FT: The film was edited so that each of the four storylines was given equal importance

THE REACTION

INITIAL REACTION

Moral went relatively under the radar. It was entered into MMFF but the critics were not used to the format of multiple intersecting storylines.

However, it was named the 1984 British Film Institute Outstanding Film of the Year.

🇵🇭: MDA received this award from London, the city where she last trained to be a filmmaker

IN THE PRESENT

Moral has since grown a following of its own, being chosen to be remastered by the ABS-CBN Restoration Project.

IMPACT ON FILM

One of the interesting aspects of local cinema is that Filipinos have never had a problem with empowering female directors and featuring women's narratives. Joyce Bernal, Malou Santos, Olivia Lamasan, and Cathy Molina-Garcia are some of the other female filmmakers who dominate local cinema today, and many women in the business cite MDA as one of their heroes.



SO NOW THAT YOU'VE SEEN IT, WHAT DO YOU THINK?

Here are some points to ponder on, or discuss with a friend or two!

“Somewhere in this movie you will find yourself.” Which character did you identify with the most? Why?

How are the issues the women faced still relevant today?

Have we made advances from when Moral was made? Would it still be considered progressive in 2018?