

IN THESE PANDEMIC TIMES...

SPC Sisters hold Council of Province

**2021 SECOND ONLINE COUNCIL OF PROVINCE
November 28-December 1, 2021**

THEME: Jesus, the Healer, Leading SPC Communities
towards Road to Wholeness

OBJECTIVE: "To be 'Christified' and become 'Christifying' places
filled with the ardent fire of Christ" (CA 2019, p. 11, par. 3)

The Sisters of the Congregation of St. Paul of Chartres are attending a Council of Province on November 28-December 1, 2021. According to S. Lilia Therese Tolentino, SPC, Provincial Superior: "This is the Second Online Council of Province, the second time the entire SPC Philippine Province is gathered together in digital space for the Council of Province. We are now used to conducting our activities online. Digital technology is indeed one of the amazing and powerful blessings of our present age, keeping us connected with one another, especially during this pandemic time, which has significantly restricted our movements."

In her Opening Remarks, Sister also said: "My dear Sisters, let us make this Council of Province an experience of encounter with God and one another, a time of prayer, a time of God's visitation, when we welcome Him to enter and dwell in the sacred space of our life as individuals and as a religious community. May this Council of Province effect the healing of our woundedness and pains so that we may be able to create 'Christified' and 'Christifying' communities of integrated and healthy Sisters. As wounded healers, may we make God's kingdom real, visible, and present in the life of our local community, our Congregation, the people we serve, and the people who need healing."

We look forward to the International Research Forum...

The Future is in Research!

In celebration of our 110th founding anniversary, St Paul University Manila invites you to be part of The International Forum on Innovative Collaborative Learning in Higher Education 2022 with the theme "The Future of Research in Higher Education: Caring, Community-Empowering, Outcomes-Based, and Socially Impactful," to be held on January 27-29, 2022 via zoom.

This is an international research forum. Join us and our five international co-hosts for this event namely: ASEAN Media and Communication Studies and Research Center, University of the Thai Chamber of Commerce, Institut Teknologi Dan Kesehatan Bali (Indonesia), Liaocheng University (China), Loyola Institute





of Business Administration (India), West End University College (Ghana), the South Manila Educational Consortium (Philippines), and St. Paul of Chartres Educational Ministry.

Those who are interested to join this forum, may register on this link <https://forms.gle/wGxQnQaHXHgzhJYd6>.

For more information, you may send an email to ficl2022@spumanila.edu.ph.

Students advocate for sustainability education

In collaboration with the Paulinian Environmental Society, the Supreme Student Council will be publishing tips, tricks, and ideas on how to live a sustainable life!

This is their fb post:

For the month of November, we will be talk to you about **RECYCLING!**

Did you know that our very own university president **LOVES** to recycle? She has her own **Artwork for a Cause** project wherein she sells her own *trash to art* pieces and uses the profit to help Paulinians in their financial needs.

Check out part 1 of our interview with her, here on the **SSC page!** Part 2 will be posted on the **PES page** where she shows us her beautiful artworks on facebook.

UPCYCLING MATERIALS

WE LIVE IN SUCH A MASS-PRODUCED, BUY-IT-NOW SOCIETY. WHY SHOULD PEOPLE CONTINUE TO MAKE THINGS BY HAND, EVEN IF NOT ARTISTIC?

One of the best ways by which we develop our creativity and artistry is to make things by our own hands. Someone once said that the most precious gifts are not the ones we buy from the market (or) no matter how costly they are. Rather, the most precious gifts are those that we make by our own hands because when we give a handmade gift, we are not just giving a friend a gift but we are (also) giving the person [also] the time, effort, love and sacrifices that we invest in preparing that gift.

THE SSC AND PES PRESENTS!

SR. EVANGELINE ANASTACIO, SPC

FOR THIS MONTH'S THEME: **RECYCLING**



AND THE SAGA CONTINUES...



From time to time, we feature children of alumnae who have become achievers in their respective fields.

Today we feature the children of Sylvia Jacinto-Jamora, HS 1954 (photo left). Sylvia is a renowned dermatologist, recently retired from her Skin Clinic in Makati. Her children are all achievers in diverse fields.

Jasmine has taken over her mom's practice, is making a name for herself in the field, and is a much sought-after speaker and resource person on dermatology.



Therese Jamora-Garceau is the Assistant Lifestyle Editor of The Philippine STAR.





Gary is a restaurateur.



Jenny is an award-winning film and stage director and actress.

Marie is an award-winning film director, recently featured in this article:



MARIE JAMORA: THE 'ANG NAWAWALA' DIRECTOR FINDS HERSELF IN HOLLYWOOD



grave architecture
QUARK HENARES

ever be featured at the Slamdance Film Festival.

In the near-10 years since its release, fans of Philippine Cinema eagerly awaited Jamora's next movie. What most didn't know is that she moved to the US, and has since then carved a solid spot for herself, not only in the Filipino-American film community but in Hollywood as well. She started out doing workshops and a few short films, served as editor for the very excellent documentary *The Death of Superman Lives: What Happened?*, created a community dedicated to bridging the gap between Filipino and Filipino-American cinema, and is now a TV director, impressively kicking this new chapter off with the Ava DuVernay-produced hit series *Queen Sugar*, currently on the Oprah Winfrey Network.

Queen Sugar, now on its sixth season, is a drama about three estranged sisters in Louisiana who have to reunite after a family tragedy puts their clan's struggling sugar cane farm in danger. Entering the world of episodic television was a challenge for Marie, as it was a world away from both filmmaking and TV production in the Philippines (Marie had her share of TV work, showrunning and directing *Project Runway Philippines S1* with stints directing *Jelbabun* and *Eat Biology*, she also did an unsung foodie series called *Family Style* in the US, now available on HBO Max).

To get ready for the series, Marie had to watch each of the 70 episodes that preceded hers. Unlike movies, directing for episodic television meant that your episode had to more or less look like every other episode in the series, with an established and well-documented style. She was given a lookbook of all the seasons up to her episode until season 5, which contained around 50-plus pages of images from the show. She was also given a show bible for directors, another 20-plus pages of rules for shooting an episode. There were loose meetings, location scouts, tech scouts and consultations with a producing director, who made sure there were consistencies between the episodes of the season.

She equates being a new director on an established show to being a houseguest: "Most shows only give out episodes to newer directors when they're deep into their seasons. But at the same time, actors are really deep into their characters. This is what they teach us at the Warner Brothers TV Directors' Workshop: You can't say, 'I want you to stand here.' Alarm bells will ring in your actor's ears because you're saying, 'I want.' You have to say, 'What do you think? Do you think your character would start over here? Would they go to the kitchen and grab a coffee cup here?' You're kind of talking to them and it's collaborative, but it's never dictatorial, because that would really bring their barriers up," she shares.

"And then sometimes they'll say, 'My character wouldn't do that.' And I'll say, 'Where do you think they would go? You know the character best.' It's the same with the DOP (director of photography) and almost every conversation you have with everybody there because they've all been there a long time, and I'm a guest in this house. You have to bring some wine and don't mess up the furniture. The job is to understand the show, to know the show and to work with the playground of the show."

FROM 'QUEEN SUGAR' TO 'CLEANING LADY'

Of course, this varies from show to show. An-



From film to TV, Director Marie Jamora on the set of *The Cleaning Lady* with PA Michael Session and writer Michael Notabile. (Photo by MELISSA CARTER)



Directing Tina Lifford and Omar Dorsey (who play Violet and Hollywood, respectively) for an episode of *Queen Sugar*, the TV series created by Ava DuVernay for the Oprah Winfrey Network.



Directing a scene from *The Cleaning Lady* Season 1 in the New Mexico desert

between the two. "TV is the hardest industry to break into, so luckily Melissa Carter, the showrunner of *Cleaning Lady*, worked on *Queen Sugar* season one. So she knew Anthony Sparks, the showrunner of *Queen Sugar* S6. She called him up and asked — because I think my name was submitted by my reps — 'How's Marie? How did she do?' And he was wonderful; he recommended me because of the work I did on *Queen Sugar*. And because of that, I had an interview with her, the creator of the show, Miranda Kwok, and the producing director, Marisol Adler.

"They asked me what I thought of the pilot, and I delved deep into the themes of the show, the cultural significance, you know, especially

Marie busy: She's actually the founder of Cinema Sala, a non-profit organization dedicated to showcasing Filipino and Filipino-American work from the film and performing arts industries. What started as a small potluck-slashing-screening between friends has now grown into a full-on community of Filipino filmmakers, actors and film fans.

It's actually Cinema Sala where Marie met Ava DuVernay, director of Academy Award-nominated movies *Selma* and *12th*, as well as creator and producer of *Queen Sugar*. DuVernay was doing a film series at her campus in Historic Filipinotown featuring classic filmmakers of race and gender like John Singleton and Agnes Varda. To pay homage to the location, she wanted to do a Filipino Day.

The programming director Mercedes Cooper chose to collaborate with Cinema Sala for this program. Marie shared Cooper's motivations behind doing such: "When they taught high school kids about different cinemas, they noticed that the black kids knew the black filmmakers. The Chinese-American kids knew the Chinese filmmakers, but the Filipino kids knew nobody. That didn't seem right."

The program, which included Filipino classics such as *Kilala Ka Ba Ka Ba?* and *Moray*, as well as important new films like *Call Her Ganda*, was one of the best-performing programs of the series, so when DuVernay's company ARRAY held a small summit for 14 community leaders, Cinema Sala was one of them. "They taught us the tools to build organizations and make them sustainable. And at the end of that, they gave everybody a \$10,000 grant. And then all of us were crying because we're like, 'We're seen, we're seen' and that's where I got to know Ava personally. She's really a champion. She really talks the talk, walks the walk and just gives opportunities to people."

TEACHING AT THE AMERICAN FILM INSTITUTE

Marie also teaches at the prestigious American Film Institute, alma mater to such luminaries as David Lynch and Darren Aronofsky. Her recruitment happened after the #MeToo movement, when the institute decided to do a push for diversity in their faculty. In many ways this is an extension of her work as an Ateneo professor, and she continues to work with a number of her former Ateneo students based in LA. "I remember I was hanging out with Gino (Jose) and Luigi (Gonzalez), her colleagues and former students) by a food truck, and they pointed out to the person we were talking to that I was their teacher. I told that guy, 'Yeah, I never want to teach again,' and then the next day I got a call from AFI," she says, amused by the irony.

Because of all her work she might have to end her stint soon, but still finds teaching very fulfilling. "The AFI kids are doing thesis films right now. It's nice because this is the first class where I know every single director. I met them in their first year where they shared their goals. That was my first class with them, about their voice. And now we see what they've become and how close to their goals they are."

We haven't discussed the real reason she moved to the US — which is, of course, love. Marie met fellow filmmaker Jason McLagan at the Slamdance film festival and the two have been inseparable ever since. Both moved to Los Angeles (Jason is originally from upstate New York) and lived and worked together before finally tying the knot (in *vocax* Makati, of all places) in 2018. They have a beautiful baby girl named Harana who seems to be the perfect mini-me for her parents. At the tender age of two she loves taking AR videos of herself parachuting and sending them to random parents' friends, and during the interview she wouldn't stop demanding for coffee.

Wait — did Harana really just ask for coffee? "She has baby coffee, while I have mommy coffee. I'll tell you what it's made of later." (It's actually prune juice) McLagan, a very charming and warm fellow, already seems Filipino at this point. "I'm really lucky that Jason is really a partner in both the companies and in terms



All in the family. With husband and business partner Jason McLagan and two-year-old daughter Harana

shop, an intensive course where only eight to 12 directors are chosen. She was already on her way to directing *Queen Sugar* when the pandemic happened, and so she saw the workshop as a great opportunity where she could better herself and be more equipped for the medium. "Actually, Warner Bros taught me about TV prep and post, and they really teach you stuff they don't teach in film school. So that was really valuable. That was life-changing for me."

THE FIRST NATIVE FINAY IN THE DIRECTORS' GUILD OF AMERICA

The TV work is what led to her to become a full-fledged