



SOME  
NIGHTS  
I FEEL LIKE  
WALKING

A FILM BY PETERSEN VARGAS - "SOME NIGHTS I FEEL LIKE WALKING"  
TOQUEA DORON, JOHAN AMTELES, ANGEL SHYON, TOMMY ALEJANDRINO AND GOLD AZCORN  
PRODUCED BY DANIEL DRI, EDITOR LARA CELEST BERNARDEZ, COSTUME DESIGNER ANTHONY CHEN, TAO SI EN, STEFANO CENTINI  
WRITTEN AND DIRECTED BY PETERSEN VARGAS

RENTALS DISTRIBUTED BY





**Daluyong Studios**  
PRESENTS

IN COLLABORATION WITH

**Origin8 Media**  
**Giraffe Pictures**  
**TEN17P**  
**Black Cap Productions**  
**Momo Films Co.**  
**Volos Films Italia**

SUPPORTED BY

**Film Development Council of the Philippines**  
**Film Philippines**  
**Infocomm Media Development Authority**  
**Singapore Film Commission**  
**Talents Tokyo Next Masters Support Program**  
**Purin Pictures**

DEVELOPED AT

**SEAFIC Southeast Asia Fiction Film Lab**  
**Produire au Sud**  
**Locarno Open Doors**

PRESENTED AT

**Cinefondation L'Atelier**  
**Hong Kong-Asia Film Financing Forum**  
**TIFFCOM Gap-Financing Market**

#### LOGLINE

A band of street hustlers brave the dark corners of the Manila night time and into the outskirts of a dangerous country to fulfill their friend's dying wish: to take his body home.

#### SYNOPSIS

Manila at night is teeming with possibility – of danger but also of tenderness. Uno meets distressed teenager Zion in a bus terminal and they bond in their brief encounter. Two years later, they meet again as hustlers booked by the same client. The night turns sour when Uno's friend, Miguelito is found overdosed by his client. Zion reveals to Uno and his buddies, Bayani and Rush, Miguelito's dying wish: to take him home. Together, they lug Miguelito's body around the city and to the countryside, via buses and highways. With each step, the conclusion becomes clearer: that there is no place in the world for these kids, except with each other. Despite their differences, they have become forged into a singular pack of brothers.



## Cast

ZION.....**Miguel Odron**  
UNO.....**Jomari Angeles**  
BAYANI .....**Argel Saycon**  
RUSH .....**Tommy Alejandrino**  
MIGUELITO .....**Gold Aceron**

## Production

COUNTRIES OF PRODUCTION.....**Philippines, Singapore, Italy**  
PRODUCTION COMPANIES.....**Daluyong Studios, Origin8 Media,  
Giraffe Pictures, Ten17p, Volos Italia**  
SHOOTING LOCATIONS.....**Manila and Pangasinan, Philippines**  
PRODUCTION DATE.....**November 2024**  
INTERNATIONAL SALES.....**Parallax Films**

## Crew

WRITER AND DIRECTOR.....**Petersen Vargas**  
PRODUCERS.....**Alemberg Ang, Jade Francis Castro**  
EXECUTIVE PRODUCERS.....**Alemberg Ang, Paul Soriano, Mark Victor**  
CO-PRODUCERS.....**Anthony Chen, Tan Si En, Stefano Centini**  
DIRECTOR OF PHOTOGRAPHY.....**Russell Adam Morton**  
PRODUCTION DESIGNER.....**Remton Siega Zuasola**  
EDITOR.....**Daniel Hui**  
SPECIAL EFFECTS.....**Neil Mendoza**  
SOUND DESIGN.....**Eddie Huang**  
MUSIC.....**Alyana Cabral and Moe Cabral**

## Specifications

LANGUAGE.....**Filipino**  
SUBTITLES.....**English**  
DURATION.....**103 minutes**  
ASPECT RATIO.....**1.85:1**  
VIDEO.....**Digital 4K, 24 fps, Color**  
SOUND.....**5.1**

## Director's Profile

Petersen VARGAS is an alumnus of the Asian Film Academy and a cum laude graduate with a special mention in Narrative Filmmaking from the University of the Philippines Film Institute.



His films tackle Filipino youth through a queer and regional lens. His last short, **How to Die Young in Manila (2020)**, competed in Busan, Singapore, Tallinn Black Nights, and The Iris Prize, and was awarded Best Short Film at Sydney and Bangkok. His undergraduate thesis film, **Lisyun qng Geografia (Geography Lessons, 2014)**, fully spoken in his native language Kapampangan and set in his hometown, won him Best Director at Cinemalaya. His short film Swirl (2014) was presented at the BFI Flare. He has made three features: Cinema One Originals Best Picture **2 Cool 2 Be 4gotten (2016)**, and the Star Cinema-produced local box-office hits An Inconvenient **Love (2022)**, **A Very Good Girl (2023)**, and **Un/Happy for You (2024)**.

Vargas grew up in the province of Pampanga but now lives in Quezon City with his three cats, Wong Kat Wai, Plastique Thomas Anderson, and LiLi Chou Chou.

## Director's Intention

Many people who know me don't know about a time in my life when I wandered the streets of Manila aimlessly. They usually happen during the later hours of the night, in the most unlikely corners of the city. During these walks I have met boys and young men from various backgrounds, in the midst of their own walking, living, existing. Surprisingly, despite our differences in age, class, sexuality, and regional roots, I have forged meaningful bonds with many of them, even though some of these friendships were too fleeting. Some of them brought me face-to-face with danger I would gladly leave behind in the past, while some have kept in touch with warmth and affection to this day. These encounters form the spiritual core of this film.

This act of walking—in search of desires that were new and foreign to me then—led me to discover my own queer identity. But it also introduced me to the capital city as a common destination for those who seek a new life: Manila as a meeting point for a variety of desires. And so these nights felt like a confluence of being in touch with my sexual awakening, and also my own feelings of displacement. I may live a different life compared to these strangers but there are things in our lives that connect us in the dark of night as if in some profound and spiritual way: leaving our respective homes from the province only to search for home in a city that we feel we may never belong to.

The subjects at the forefront of our story are young male street hustlers. The story of the city's cruisers and street hustlers can never be told without its villain: the police. In the Philippines, there is no legal basis that prohibits the male prostitute to do his trade; our law only defines prostitution as a female-only profession. And so the police find alternative means to detain the male prostitute, mostly for vagrancy, but never pursuing charges that could keep them locked in their jail cells. In May 2016, a strongman dictator became our president. Instead of keeping true to his promise of



‘change’—to clear the streets of crime in his first six months—Rodrigo Duterte launched a war against drugs and ordered the police to kill. These extra-judicial killings (EJKs)—there are reported to be 7,000 in the first six months alone—targeted only the poor. When once the police danced around the law to make their abuses, now they were given permission to be above it. Their shoot-to-kill operations left the streets with bloodied corpses of the disenfranchised. Some of these victims aren’t even part of the drug trade, their unjust deaths only meant to contribute to the police’s quota. As this happened, I thought about those young men whose homelessness have left them to live on the streets. That these same people are one of the most vulnerable to these police operations. Manila has become a dangerous arena where even its youth aren’t excluded from EJKs.

There have been a number of Filipino films made that recreated the physical realities of Duterte’s war on drugs. But what I want to express in this story is the kind of collective grief my country has been experiencing for so long. And offer proof that there is a sliver of light that exists in the darkness of Manila nighttime. There are unusual friendships formed along these dangerous streets. There is solidarity in honoring someone’s death by finding their home no matter what. I want to offer another version of our reality by showing the kind of human connection I know exists and still persists.

The visual approach is a spiritual portrait of a city and its people. Employing characteristics of the road movie, this film is an exploration and meditation on socio-political spaces, covering the thickening peripheral expanse of overcrowded slums, pockets of privilege and leisure, and the neighboring underdeveloped provincial towns. Attached to Zion’s every move, the camera and the audience experience his own mystery, confusion and self-discoveries. Deep-focus photography and immersive sound will bring to life the verve of Manila and provincial nightscapes, capturing the youths’ clandestine spaces and secret lives. I want to capture life for my invisible characters – including myself and all the people I’ve met during my walks – to be truly made visible.



## ON THE FILM'S FESTIVAL PREMIERE

I've worked on **Some Nights I Feel Like Walking** for the past six years or so, and throughout those years I felt the film growing up with me. What began as my own reaction to former president Rodrigo Duterte's dangerous and vicious streets, merciless even to the innocent and young, is now: an examination and evocation of some collective grief. The story attempts to trace the Filipino's relationship with death – through the journey of a dead body.

After Filipino titles like Jun Robles Lana's **Kalel, 15** and Antoinette Jadaone's **Fan Girl**, competing and doing a world premiere at an A-list film festival like Talinn Black Nights, this moment feels like an unshakeable dream. As much as it is an honor to share this ultimately Filipino story and experience elsewhere, I also consider this as some fulfilling return to my queer and regional roots as a storyteller.

## ON WORKING WITH INTERNATIONAL PARTNERS

This film is also my first venture into international co-production, having the absolute privilege to work with co-producers from Singapore and Taiwan. It was through Giraffe Pictures' Anthony Chen's creative input on the film that I was able to discover what could be universally affecting about the journey of a group of street hustlers lugging around their dead friend's body to bring it home – and how much power that narrative holds. It was through Giraffe's Anthony Chen, Momo's Si En Tan and Volos Films' Stefano Centini that I found collaborators in Russel Morton (cinematography), Daniel Hui (editing), Nico Tiong (colorist), and Eddie Huang (sound), who all brought the film to an unprecedentedly new level.





## Festivals

WORLD PREMIERE.....**Tallinn Black Nights Film Festival (PÖFF)**  
**Official Competition**  
Tallinn, Estonia 2024

ASIAN PREMIERE.....**Taipei Golden Horse Film Festival**  
Taipei, Taiwan 2024

SOUTH AMERICAN PREMIERE.....**MixBrasil Festival de Cultura da Diversidade**  
**MixBrasil Festival of Diversity Culture, In Competition**  
São Paulo, Brazil 2024

SOUTHEAST ASIAN PREMIERE.....**Singapore International Film Festival**  
**Foreground Programme**  
Singapore 2024

**Jogja-NETPAC Asian Film Festival**  
Yogyakarta, Indonesia 2024



## **Contacts**

### PRESS CONTACT

Michael Krause | Foundry Communications  
(212) 586-7967 | [mkrause@foundrycomm.com](mailto:mkrause@foundrycomm.com)

### FILM MOVEMENT BOOKING CONTACT

Erin Farrell | Theatrical & Festival  
(212) 941-7744 x213 | [erin@filmmovement.com](mailto:erin@filmmovement.com)

