LA MAMA EXPERIMENTAL THEATRE CLUB PRESENTS

KINDING SINDAW IN

PANANADEM (REMEMBERING)

Concept, Choreography, & Direction
POTRI RANKA MANIS

Ellen Stewart Theatre
66 East 4th Street, NYC, 10003
March 12-15, 2020
Asalaam alaykum (Peace be with you),

We, at Kinding Sindaw Heritage Foundation Inc., are proud to bring to you Pananadem (Remembering). I am honored that you are joining us today as we transport you into the world of Derangen, an epic of the Philippines whose stories are largely unknown to the world. The Derangen exists as a precious link to human existence, declared in 2005 as “an intangible cultural heritage of humanity” by the United Nations Educational, Scientific and Cultural Organization (UNESCO).

This production is an especially precious treat for New York as we are accompanied tonight by tradition bearers directly from the land in which Derangen originates. These master artists will use chants and dance to bring to life the narrative of Taraktakan sa Oray or, “the place where gold showers from the heavens.” It is the story of a boy who became King. After falling ill and on the verge of death, his family sought the advice of the Pamumulong, a healer/seer, who revealed that the only way to save his life was by his father, the Sultan’s, abdication. Thus young Taraktakan was enthroned and cured.

However, our show tonight goes beyond the epic of Derangen as Pananadem, which translates to “remembering,” also represents the powerful resilience and steadfastness of the Meranao people and the Bangsamoro (an autonomous region within the southern Philippines and Muslim Mindanao) throughout generations. We made Pananadem to simultaneously enthral and share with you the beauty of our ancestral arts while reflecting the centuries of struggle the Meranao people have undergone by foreign invaders. It is also to make public the dire and current situation of Marawi, a land of the Meranaos, in the aftermath from the Siege of Marawi in May 23, 2017. These struggles are paralleled with Taraktakan’s story as he and his people celebrate their life and culture but also need to defend their land as the threat proves to be always present.

Now I ask you to journey with us as we reclaim and uphold our ancestral heritage and living tradition -- unite with us as we depict and explore the universal theme of resistance in the face of war and displacement. I believe that the true vision of this project is to show that no matter where you are from: If you remember the resilience of your ancestors, you can never be conquered.

Sincerely,
Potri Ranka Manis
Bai Labi a Gaus sa Borocot Maguing, 15th Pagawidan Meranao Sultanate
Artistic Director & Founder of Kinding Sindaw

PANANADEM
(REMEMBERING)

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POTRI RANKA MANIS

Co-Choreography & Kulintang Music
HADJA BAI CABAYAN D. BACAR, PH.D.
JALLALUDIN M. CASNOR
LEONORAH DIRAMPATEN-GRANDE
FAISAL B. MONAL
AL-AFGHANI USMAN
MOHAMMAD-ALI HADJI USMAN

THE REGINALD LEWIS FOUNDATION

DIRECTOR’S NOTE
SCENES

Scene 1: Marcos-Era Memories
Marcos-Era memories of a Moro child prisoner and the frequent ambushes by the military.

Scene 2: Old Marawi
The Meranao community returns from Fajr prayer. A moro child gets a secret message sewn into her dress then sets off on a journey to deliver it to the next village.

Scene 3: Crossing the River by Firefly Light
The young girl travels by firefly light to avoid being discovered by the military which has been patrolling the area in search of rebels. Since there is a curfew it is assumed that you are a rebel if you are an adult traveling at night, hence why the task was given to a child.

However, the girl is caught in a typhoon and an earthquake summoned by a sorcerer of the Kadaraan Kingdom.

Scene 4: Birthing of Kanakan and Loomna in the Kingdom of Taraktaka
We transition into the Derangen. After the rain clears magical mushrooms appear. Loomna and Kanakan are born on the same day, two princes destined to defeat Kadaraan.

Scene 5: Passing of Time and Growing Up
Kanakan and Loomna grow into young princes skilled in kali and kulintang. As time passes the seasons change:
- Naga is the tale of the sleeping dragon in the lake. When he awakens and flies, it becomes rainy season.
- A planting dance is performed in preparation for the harvest.
- Sarimanok is the tale of the Sari goddess of water who transforms into a bird after falling in love with a fisherman.
- Harvest season, a bountiful and joyous moment, arrives.

Scene 6: The Gossiping Nori Birds & the Princess in the Dream
The Nori birds are playing in the forest talking about the princess. Kanakan overhears them and becomes intrigued. A call is made to summon all the kingdoms together in order to find the identity of the princess.

Scene 7: Presentation of Royalty and Courtship
All the princes and princesses from the other kingdoms gather together and are presented to one another. A feast follows; however, none of them are the princess that the Nori birds were talking about. It is not until one woman reveals that she had a dream entailing that the princess they are searching for is in Bemberan, the kingdom in the sky.

Scene 8: Off to Bemberan
Immediately, Kanakan flies to Bemberan to meet the secret princess and she is already waiting as they are destined to marry. However, Kadaraan sails to Taraktaka to invade, taking advantage of the absent sultan.

Scene 9: Finally they Meet & Threats of Invasion
Kanakan arrives in Bemberan. His mother leads the presenting of gifts to the Bailabi (Queen) of Bemberan. Kadaraan siezes Taraktaka. The Nori bird of Bemberan sees this and flies to Bemberan to warn Kanakan of the invasion. The sultanates of Bemberan and Taraktaka fight back against the invaders.

Scene 10: Celebration but Not the End
Kadaraan soldiers are defeated, but the sorcerer unleashes her crocodile in retaliation. The crocodile of Taraktaka fights back. Kadaraan is defeated but the sorcerer does not give up. She continues to loom over as the Taraktaka sultanate is rebuilt and celebrated. A bomb is suddenly dropped on Taraktaka, a call back to Marawi.

Scene 11: FINALE
The Meranao warriors fight back. The displaced residents of Marawi rally for their right to return to their land.
HISTORICAL NOTES

MARAWI SIEGE
The Marawi Siege was the armed conflict between Philippine government security forces and pro-Islamic State militants on May 23, 2017 in Marawi City in Lanao Del Sur, Bangsamoro Autonomous Region of the Philippines, where indiscriminate bombings displaced almost 360,000 people, with 21,000 in 78 evacuation centers and the rest in host families dispersed throughout neighboring regions [1]. Amnesty International reports that military air strikes were used in excess, killing non-combatants and required further investigation into claims of human rights violations [2].

Marawi is the ancestral domain of the Maranao people which lies around the shores of the iconic Lanao Lake, one of the 15 ancient lakes of the world and the second largest in the Philippines, after which the Maranao tribe is named. As the country’s only Islamic City, the collateral damage of the Marawi Siege has resulted in the destruction of the rich cultural and architectural heritage of the Maranao people.

After almost three years of living in displacement, the internally displaced Maranao face an uncertain future. Rehabilitation and reconstruction of Marawi has seemed unending, as residents are barred from returning to the most affected areas, resulting in roughly 100,000 people, half of the Maranao population, continuing to live in temporary housing. Rather than rebuilding the destroyed properties, construction on new infrastructure projects have taken priority over the people and replaced many of their properties [3].

With the advent of a new military camp (in addition to the military camp already built in Marawi), temporary shelters will turn permanent for many Marawi residents. The Maranao people have recognized this as a continuation of the long history of oppression that they have faced in the Philippines. Landlessness and militarization, the elements contributing to discrimination and poverty among the Maranao, continues to loom over their everyday lives. 100,000 residents have signed on to a petition halting the planned military camps and multiple kambalingan (right to return) rallies have been held each year since the siege [4]. International support is needed more than ever to demand the return of the Maranao to their beloved Marawi City. The Maranao people demand to return home to Marawi.

MORO MUSLIMS OF IN MINDANAO, SOUTHERN PHILIPPINES
Dating back to the 10th to 15th centuries, there has been rich culture and traditions practiced by 13 Muslim Moro tribes in Mindanao. It was not until the United States colonized the Philippines in 1896 that Mindanao officially became part of the archipelago. What followed was a series of massacres against the indigenous peoples of Mindanao with the intention of taking their land, mirroring the colonists’ takeover of Native American lands. Given this historical past, Moros have become a hidden community of the Filipino immigrant population in America.

In Marcos-era Marawi, travelling by lantern or torch was dangerous.

For updates, follow the Let Me Go Home Movement Facebook page and join Kinding Sindaw’s campaign at: www.tinyurl.com/Love4MarawiSignUp

HISTORICAL NOTES

PALIMBANG MASSACRE
The Malisbong Masjid Massacre, also called the Palimbang Massacre, was the mass murder of Muslim Moros on September 24, 1974 in the coastal village of Malisbong in Palimbang, Sultan Kudarat, Mindanao where units of the Philippine Army killed more than 1000.

[1][2] Accounts compiled by the Moro Women's Center in General Santos City state that 1500 male Moros aged 11-70 were killed inside a mosque, 3000 women and children aged 9-60 were detained - with the women being raped and that 300 houses were razed by the government forces.[1] The massacre occurred two years after Ferdinand Marcos declared martial law in September 1972.

The massacre started after the first four days on the feast of Ramadan when members of the Philippine Constabulary arrived and captured barangay officials along with 1000 other Muslims and never came back. For more than a month, the military would capture and murder residents in the area by batch. Testimonies show that victims were made to strip of their clothes, dig their own graves and shot. [4]


Pacification then for the people of Malisbong was a euphemism for mass murder. Their story is about how almost 300 houses were burned in Malisbong during that fateful day of September 24, 1974. Boys as young as 11 and men as old as 70 were shot point-blank inside the Tacbil mosque, a structure that still stands as witness to the carnage that befell the village of innocent and non-combatant Moros. Women of all ages, girls and grandmothers alike, were raped inside the boat and were only released the next day. Some of them lost their minds.

The Malisbong Massacre claimed the lives of 1,500 men, women and children as the entire village was razed to ashes. Their story ends with death—and the deafening silence of the nation after. Our story of Malisbong is this: The armed men were members of the Philippine Army, all Filipinos.


ARTIST BIOS

POTRI RANKA MANIS [Artistic Director] is the Founder, Tradition-Bearer, NYFA Fellow, and Artistic Director of Kinding Sindaw Melayu Heritage, resident artists of world-renowned La Mama Experimental Theatre Club. She grew up in the Royal House of Borocot of Lanao Del Sur, the daughter of the late Sultan A Gaus of Borocot, Maguing, Lanao del Sur (Southern Philippines) 15 Pagawidan of Pat Pangempong ko Ronao (15 Royal House of the four Sultanates of Ranao) a true modern day princess and tradition-bearer. In 2006, she was enthroned Bai Labi a Gaus, (Bai a Labi, Marano word for Queen). Potri Ranka Manis founded Kinding Sindaw in 1992 as a way to assert, preserve, reclaim, and promote the indigenous music and dances of Sultanates of southern Philippines, which now face extinction. Potri Ranka Manis has conceived, choreographed and directed theatre productions such as “Irimun o Banag”, “Agama Niyog”, “Rajah Mangandiri”, “Lemlunay”, “Parang Sabil”, “Sultan Kudarat”, “Bembaran”, “Pandibulan”, “Pag Babalik”, “Tao Marayao”, and most recently, “Mindanao: The Legend of Tabunaway and Mamalu.

ANTHONY MARTE [Co-Executive Director/Soldier] joined Kinding Sindaw 5 years ago; however, this is his first credited appearance in a Kinding Sindaw production. In his spare time, Anthony works as a resident physician at a large area hospital. Anthony would like to thank New York City Councilman Daniel Dromm, Assemblyman Brian Barnwell, The New York City Department of Cultural Affairs, The Lower Manhattan Cultural Council, The Reginald F. Lewis Foundation, and all of our individual donors for their incredible support of this production.

MALAIKA QUEANO [Musician] is a first-generation Meranao/Fil-Am and the granddaughter of the late Sultan a Gaus of the Royale House of Borocot the 15th Pagawidan of the Pat Pangempong a Ranao, Sheik Mamintal Dirampaten. She has been with Kinding Sindaw since she could walk and has performed classical Indian dance with Lotus Music and Dance, as well as traditional Indonesian dance with Saung Budaya over the past 15 years. In 2018, she was declared the Royal Cultural Envoy to NY by the Sultan Kudarat Descendants Organization of the Philippines. Through the #Love4Marawi social media campaign to spread awareness of the Marawi Siege and the ongoing effects on the people it displaced, she seeks to advocate for return of the Meranao people to their beloved Marawi, to which they tie their identity as the People of the Lake. Malaika also serves as a Program Assistant for the Women Presidents’ Educational Organization, a community for women-owned businesses. She has her B.S. in Electrical Engineering and is currently
pursuing a career in Cybersecurity while devoting her life to continuing and honoring the rich royal heritage of the Maranaos.

TRADITION BEARERS

HADJA BAI CABAYAN D. BACAR, PH.D. [Chanter] is a Resident Doctor of Philosophy in public administration and a Bailabi Pagrangan Sambuanga del Sur, a noble woman and a member of the royal ladies of Sultan Kudarat’s descendants of the Philippines. She is from Cotabato City in Mindanao worked 43 years in government but has now retired. She studied in Marawi State University and was a member of the Darangen Cultural troupe and now acts as one of their dance advisors. She is a scholar, dancer, kulintang player, singer, and actor. She wants to support the show in order to promote her very rich culture and strives to be globally known. She has aspirations for her community to be known and recognized as part of the Philippines, to garner recognition for her preserved culture, traditions, and government despite 400 years of colonization from different foreign entities. This is her 2nd time coming to the USA for Kinding Sindaw but her first production with the group as her initial visit was only a workshop.

JALLALUDIN M. CASNOR [Sultan/Musician] is the owner of La Fabreka, an interior design and traditional hand-woven clothing company that produces Meranao clothing like, malong, landap, andong, and balud. Additionally he works at the office of the President at Mindanao State University in Marawi City, Philippines. He is visiting USA to help share Meranao culture and tradition and to support KS as a partner group. He is a versatile artist: a designer, singer, choreographer, and a versatile musician as he plays agong, kulintang (five and some traditional, Lima kadaradya). He has been performing since the 1st grade as he is the full-blooded grandson of a real Sultan of the four state of Lanao, Pata pangangpong Aranao in Lanao del sur, Philippines in which he inherited his knowledge and talents as an artist. He has performed with the NCCA Dayaw International 2018 at various universities in NY. Thank you and Mabuhay.

LEONORAH DIRAMPATEN-GRANDE [Singkil Dancer/Chanter] is a granddaughter of Sultan a Gaus of Borocot, one of the royal houses of Lanao del Sur. She was married to the son of Sultan of Macadar and she is a proud mother of 6 children. She graduated from Mindanao State University with a B.S. in International Relations. In college she was awarded best performer in the year as a member of Sining Pananadem, cultural troupe (2001). She wants to fulfill her grandfather’s wish which was to learn and promote her culture as a member of the royal family and to always remember her ancestry while preserving and promoting her culture. She hopes through her efforts she can help share and change other people’s perspectives on her culture while learning about other nations cultures as well.

FAISAL B. MONAL [Chanter/Musician/Choreography] is currently the choreographer of the CCSPC- Salamindanao Dance Company. He is an Exceptional Moro Master Artist, master artist dancer and a traditional musician ( MAGUINDANAON TRIBE). He play various maguindaon traditional instruments: kulintang, agong, debakan, babendil, and gandingan, he himself is a chanter and a shaman. He has shown excellence in the dance production in collaboration with other Maguindanaon dance master in several festivals in the Philippines like the Kalilangan Festival (Gensan) Tnalak Festival(South Cotabato) Meguyaya Festival (Nuro,Upi Maguindanao) and many others. As a traditional musician, his Kulintang Group Magui Moro Master Artist has been invited by Kularts, SF CA USA as Philippine Master Artists in Residence and performed several times in selected states of the USA such as Asia Alive!, Asia Arts Museum in San Francisco, A Musical Travelogue of the Philippine Towson University in Maryland, UCLA Class Lectures, Dance Demonstration and many others across the country. He is also a resident artist of Tao foundation for Culture and the arts in Quezon City,Philippines and joined Grace Nono’s major concert abroad in Nagoya, Japan, Asia Pacific week in Berlin, Germany, Barcelona, and in Spain.

AL-AFGHANI USMAN [Prince] aka. PJ, grew up in a humble community in the South of Philippines, where Lake Lanao is situated and where the story of Darangen comes from. He was initially more interested in hip-hop dances but when he went to university, he realized that his talent must be spent on more meaningful things, making him join Sining Kambayoka, a theater-dance group based in Marawi City, shifting his focus to cultural dances. Since then he has performed on many international stages such as the National Youth Commission of the Philippines as the lone Mindanao representative to join the PH delegation to the ASEAN-CHINA youth commission in Cambodia. He also went to the Ramayana and Mahbharata Festival and Surabaya with the Sining Kambayoka as the PH representative. He is also part of the BEST of ALIW CONCERT with LEA SALONGA and other famous Filipino artists.
It is important for him to see the other side of the world without losing
his identity. As a proud Muslim Meranaw Filipino, PJ wishes to share
his culture through dancing throughout the other parts of the globe.

Mohammad-Ali Hadji Usman [Chanter/Musician/Choreographer]
is a Meranao tradition-bearer who was part of the Mindanao University-based cultural group “Sinig Kambayoka” and “Sinig Pananadem,”
the latter of which he is now master choreographer. His first performance with Kinding Sindaw was Bemberan (2007), which covered an
excerpt of Derangen. He has enjoyed reconnecting with member of
Kinding Sindaw and filming his adventures in NYC. He is a self-taught editor and currently works as a photographer.

Cast

Adelina [Young Loomna] is 3 yrs old, lives with her parents, Lisa and KK, and attends pre-school in Philadelphia. She loves dinosaurs,
superheroes, drawing, singing, and anything that her brother likes.
Adelina is tough, strong willed, and has a unique flare for the dramatic!
She also enjoys playing soccer and practicing ballet. Her favorite stuffed animal is Yoshi.

Grace Suńga Asagra [Nori Bird/Mother of Loomna/Chorus] is a
registered Nurse, MA in Health Arts and Sciences, Certified in Holistic Nursing, Integrative Nutrition & Coaching, and Quantum Reflex Analysis helping individuals achieve amazing health and happiness. She has been with Kinding Sindaw since 2010 as an appreciation and empowering connection for her Filipino heritage that gave her a rich foundation in Indigenous science of healing. She is also a grandmother of two toddlers, Michael Joseph and Adelina Grace, who sees Kinding Sindaw as a Filipino school where they can be immersed in the culture. She is a hilot and an author “The Healing Dance: A Fusion Massage and Asian Healing Arts.”

George Chirico [Soldier] is an Electrical Engineer who has always
been interested in dance. However, it was not until ten years ago when he started to take formal dance lessons in mambo, also known as sal-sa on 2. Because of this influence he has studied with the likes of world famous mambo instructors Griselle Ponce and Eddie Torres of NYC with whom he continues to study with today. This journey has given him the privilege to travel, study and perform Afro-Cuban dance and rituals with the late Pupy Insua of NYC. He considers studying with Pupy to be a great honor. He dedicates his performance to Pupy Insua as he writes, “May I honor your memory.” Continuing his journey in ethno-cultural dancing, he has joined Kinding Sindaw which has also led him to start the study of Filipino Martial Arts (Kali/Arnis/Escrima) with Guru Frank Ortega of NYC.

Adam Ching [Prince/Chorus] is a 21-year-old Filipino who was born and raised in the beautiful city of smiles, Bacolod City, Negros Occidental Philippines. He joined Kinding Sindaw to unravel the ancient history of the Philippines and to help spread the beauty of Filipino culture. Outside of Kinding Sindaw, Adam is a student at Riverside College who is trying to pursue a nursing major. He has played basketball since he was 5 years old and also enjoys volunteering in film festivals. He is currently a New York based fashion and runway model.

Nicole Ching [Princess of Bemberan] was born and raised in the beautiful city of Bacolod, Philippines. Currently she is in her first year of college pursuing a nursing major and is optimistically adventurous in trying new things. She joined Kinding Sindaw in January (2020) to further expose herself to the culture of the Philippines. Since then she has enjoyed meeting new people while learning and getting to appreciate the events and ancient history of her own country; she is thrilled to help empower the Filipino community in this way. Outside of Kinding Sindaw, she is determined to continue doing her other activities such as, her passion for making music, playing volleyball, modeling, singing, and volunteering for film festivals.

Glenn Yusuf Baun-Cueto [Chorus] has a strong musical back-
ground, he started learning the piano at age five, and the violin at age eight; he performed at All-County, the Long Island String Festival, and was a member of a couple of youth orchestras/bands. He plays various percussion - Arabic, Japanese taiko, and Korean poongmul drumming. He also plays central Javanese gamelan music (Javanese gong ensemble) with Gamelan Kusuma Laras. His background in music, his skill and interest in martial arts, and curiosity of his heritage is what led him to joining Kinding Sindaw in 2006. His first major production with the company was Vignettes of Mindanao. On top of that, he has done Malaysian dances under the instruction of Esther DeCew, Arabic/Middle Eastern/North African folk dances and music under the instruction of Ramzi El-Edlibi and Zafer Tawil, and has danced with SALGA’s Bollywood dance contingent in various events.
VIVIAN CHOW [Media Team/Chorus] was first exposed to Kinding Sindaw through her college friend, Malaika (does this name ring a bell?). She then proceeded to help the organization with their social media and slowly became more involved by learning the different indigenous tribes of the Philippines. She is of Burmese and Chinese descent and sees how an organization like Kinding Sindaw not only empowers the Filipino community but the Asian American community at large.

CHELSEA KWON [Chorus] is originally from Seoul, Korea. She studied theatre at the Seoul Institute of Arts and Hunter College, CUNY. She has performed with Kinding Sindaw in Pagbabalik (2014) and many other La MaMa E.T.C productions such as Asclepius (2009, Ellen Stewart), Luzimbu (2009, Prisca Ouya), ReFest (2014, CultureHub), and Seoul Counterpoint (2014). She was also in other shows such as Shin-sai: Theaters for Japan (2011, Junko Ishikawa, Hybrid Theatre Works), Pudding (2009, Joon Park, Independent) and has also written and directed her own work, Taste of Money (2013, Asian American Film Lab). Currently she resides in Amsterdam, The Netherlands.

JUSTIN LEDESMA [Prince/Chorus] is 17 years old and was born in the city of Bacolod, A.K.A the City of Smiles, only moving to the United States 4 years ago. While in the Philippines he participated in competitive swimming for about 8 years, but now more frequently plays basketball. Justin is also a model and has walked several ramps including H&M and Old Navy. He joined Kinding Sindaw to learn, intrigued by the culture he did not know despite living in the same country for most of his life. He hopes to share the stories he has learned since participating in the production.

MICHELLE LEDESMA [Princess/Chorus] is from the Philippines by blood and by heart; however, she was born and raised in New York. She joined Kinding Sindaw to learn more about Filipino culture and history and to experience more of the Filipino community. She enjoys being a part of Kinding Sindaw, not only does she learn about culture but she grows to communicate with others, make friends, and share ideas. Outside of Kinding Sindaw Michelle loves music. She plays instruments and sings. She also is in part her school Volleyball team and plays many sports.

JAMEELAH ROSE DEL PRADO LINESES [Nori Bird/Princess/Chorus] is a 27-year-old New York-based film director recognized and supported by the Director’s Guild of America (DGA) and the Alliance of Motion Pictures and Television Producers (AMPTP) as a foreign film director in the United States. She is also a martial artist, theater dancer and actress, musician, freelance film instructor, live camera operator, wedding videographer/filmmaker, who was born and raised in Jeddah, Kingdom of Saudi Arabia. She studied film at the New York Film Academy and graduated with the highest honors, with her studies sponsored by Princess Hala bint Abdullah bin Abdulaziz Al Saud, one of the daughters of the late King Abdullah of Saudi Arabia. For her work she has received multiple awards from different award-winning bodies like the International Film Festival Manhattan winning Best Cinematography for her work “ATAREEK” representing the Kingdom of Saudi Arabia and the Filipino community in K.S.A. as well as one of the recipients of the “Ani Ng Dangal” under The National Commission for Culture and Arts (Presidential Award) as well as screened her films in New York, Houston, Manila and Jeddah, being the only non-Saudi and making history as the first Filipino female filmmaker in the latter.

JOSEPH LINESES [Chorus] hometown is Dingras, Ilocos Norte and Puerto Galera, Mindoro in the upper region of Luzon, Philippines. His mom is an Ilokana, his dad is a Mangyan by tribe. He was previously a part of “Mindanao the Legend” last 2018. He took this immersion deeper and continued to learn about the culture and the medium of the art with Kinding Sindaw to allow the legends to live on forever. He expresses his love through dance movements, chants, and martial arts. He is also a part of a Filipino Martial Arts School in downtown Manhattan, NY. He is currently working as a human resource specialist for medical professions.

JASMIN MALAVE [Princess/Props & Costume Designer/Chorus]: SAG-eligible. She is excited to be making her La Mama Experimental Theatre Club premiere in Pananadem! Her artistic pursuits run the gamut from acting, tech, costuming, choreography, and AD for 50+ stage and 10+ films spanning almost two decades. Trained at the Atlantic Acting School, she is also a Story Pirate and Teaching Artist. Recently, through The Drama League, she debuted a new play she co-wrote about the modern Filipino-American experience. See: JasminMalave.com
MICHAEL [Young Kanakan] is 5 yrs old, lives with his parents, Lisa and KK, and attends pre-school in Philadelphia. He loves trains and hot wheels, and playing video games with his dad and sister. He also loves basketball and soccer. He is excited to graduate from pre-school this year and to start kindergarten at a new school! His favorite stuffed animal is Frank the Fish.

KP PERALTA [Kanakan/Chorus] was a founding member of Hiyas Philippine Folk Dance Company, and choreographer for his high school's Filipino Cultural Night. He also was co-choreographer for the inaugural Festival of the Filipino American Student Union at Gonzaga University and in the subsequent year served as both Vice-President and Festival Coordinator. These experiences–while invaluable–have also perpetuated a naive bourgeois understanding of the Philippines and its culture. His membership in Kinding Sindaw is an act of resistance against colonialism and imperialism in solidarity with the people of Mindanao.

ZERINA MARIE PERALTA [Chorus] was born and raised in Seattle, Washington, and introduced to Filipino cultural dances as a child by her father. In college, she found her home-away-from-home through the Filipino American Student Association (FASA) at Western Washington University and its regional group, the NorthWest Filipino American Student Alliance (NWFASA), where she held various officer positions and helped coordinate the NWFASA Conference. She and her partner, KP, moved to Brooklyn so she could pursue her dream to become a physician assistant. She became a member of Kinding Sindaw just over a year ago to find her new home-away-from-home in New York City, and coincidentally found a cousin from Seattle!

GURO FRANK ORTEGA [Silat Choreographer] is a senior member of Kinding Sindaw and assists with the company's martial arts training and scene choreography as well as music and tribal dance. He performed in major works including, Agama Niyog, Rajah Mangandiri, Lemlunay, Parang Sabil, Bemberan, and many other performances. He is the founder of Tirada Tirsia Kali Silat System, as well as Kinding Sindaw Dance Company. He promotes Philippine Martial Arts through seminars, workshops, and lectures. He trained under the guidance of Grand Master Tuohon Leo T. Gaje and has over 40 years experience in the martial arts. He continues his studies of oral traditions, music and dance of the Philippines to further reinforce his knowledge of the culture.

CHRISTOPHER ALI PURPURA [Loomna/Chorus/Props Designer] is a writer and artist based in New York. He studied Art History at NYU and Architectural Theory at The Bartlett, University College London. His research and queer critique on dance theorist Rudolf Laban won the Royal Institute of British Architects (RIBA) President's Award for Outstanding Masters Degree Thesis. In 2015, Christopher met his spiritual guide, Shaykha Fariha Fatima of the Nur Ashki Jerrahi Sufi Order, where he is a semazen (whirler) under the guidance of tradition-bearer Sakina Nur.

AMIR RASOULPOUR [Musician] has been a member of Kinding Sindaw since 2013 and has performed with the kulintang ensemble on several productions including Pagbabalik and Mindanao. Amir works as an immigration attorney at the small firm Rasoulpour Torregoza: www.legalease.us

ROSAN A. TAN [Mother of Taraktakan/Chorus] started learning traditional Filipino dances as a young child. She is very grateful to Kinding Sindaw for furthering her education in the Filipino cultural arts and for teaching her about the history and struggles of the indigenous people of Mindanao, her mother's home island. Rosan has a writing and editing background (poetry, short fiction, criticism), with training in storytelling, acting (The Barrow Group), and improv and sketch comedy (The Peoples Improv Theater).

NONILON V. QUEANO [Musician] is a well-recognized poet, playwright, fiction and songwriter, he has won awards in many literary contests, including the Palanca, CCP, and Talaang Ginto, and was appointed as UPCB's Artist-in-Residence in 1981-1983 by the University of the Philippines system, in recognition of his achievements, literary production, and contributions to Philippine Literature. As songwriter, he is best recognized for his work, “Alay Kay Macliing Dulag” which he wrote in honor of the Kalinga Chieftain and hero who gave his life to the Cordillera Peoples struggle against the Chico River Dam Project during the Marcos regime. In 1990 while on leave to complete his masters and Ph.D. degrees, his musical interest and talents brought him to join Kinding Sindaw as a kulintang artist and consultant. He continued to teach with DECL, UP Diliman, upon his return from the US and until his formal retirement in 2012, although, his teaching extended until 2014. In 2018, his short story, “Migrante”, appeared in the UP Institute of Creative Writing, LIKHAAN Anthology, 40/40.
ARTIST BIOS

YUKIO TSUJI [Composer, Shakuhachi player, Percussionist] has been working as a composer/performer for over 200 productions. He has worked with Estelle Parsons, Ellen Stewart, the late Jerome Robins, Julie Taymor, Sir Peter Hall, John Dexter, Andre Serban, Elizabeth Swados, and many other major theater directors. He has been the house composer/musician at LaMaMa ETC for over 25 years. He performed on Ellen Stewart’s famous “MEDEA,” “ELECTRA,” “TROJAN WOMEN,” “SEVEN,” and many others since 1980. He composed over twenty five hours of music for Kei Takei’s “Moving Earth” Dance Company alone. He composed and performed in the Broadway production “SALOME,” “OEDIPUS,” and “FATHER,” “MACBETH,” “NIGHT OVER TAOS,” with Al Pacino, directed by Estelle Parsons. He is a member of New York based group “SaraGalas Band” with Sara Galassini. He has been a member of this Filipino Culture group KS over 20 years.

JEROME SERRADO VILORIA [Chorus] is excited to perform in his first production with Kinding Sindaw, something he’s been looking forward to for the past few years. He joined KS in 2019, as part of the Queensboro Dance Festival. Jerome was heavily involved in the collegiate Fil-Am community, and this is the perfect opportunity for him to stay immersed. Off-stage, Jerome plays violin for the Manhattan College Orchestra and works as a project coordinator at Apicha Community Health Center.

ROSE YAPCHING [Evil Sorceress], SAG-AFTRA, has performed with Kinding Sindaw since 1995, notably appearing in Sultan Kudarat and as the sorceress in Paghbabalik-Tracing the Path Home. She was an Associate Producer of “Revolution Selfie”. She enjoys reading, camping and abstract cooking. Her greatest passion is photography. Some of her photos can be found on her Instagram: @rosemarynmotion

CREW

HAO BAI [Projection Coordinator]

ZEANA LLAMAS [Media Team] has performed with LaMama/Kinding Sindaw since 2003. After a break to focus on school and graduating in 2019, she is currently a freelance designer and illustrator and is excited to work with KS as a graphic designer. She is honored to be using her skills to support a show which highlights the rich culture and history of the Southern Philippines while importantly framing it within its current political situation.

ARTIST BIOS

MARIE-CLAIRE PICHER [Acting Coach/Props Designer] is a co-founder and facilitator of the Theater of the Oppressed Laboratory (TOPLAB, 1990). She is an Associate Professor Emerita of French at the College of Mount Saint Vincent.

PARKER PRACJEK [Stage Manager] works as a classical homeopath and western herb integrative health consultant. She has stage managed and assisted in theater and dance in NYC for 15 years and worked with Kinding Sindaw on Parang Sabil in 2004. Although she was called out of Stage Management retirement for this show, she is so pleased to get to support the important work of Kinding Sindaw once again! ParkerPracjek.com

FEDERICO RESTREPO [Lighting Designer]

MARK TAMBELLA [Technical Director]

KINDING SINDAW

Through art, theater, and cultural workshops & classes, we seek to assert, reclaim, recreate, and preserve indigenous Philippine culture and traditions.

For more information/to stay updated
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