



UP Playwrights' Theater  
20th Theater Season 2006 - 2007

Portraits by: Rafael del Cas

# Basilisa ng Malolos

a contemporary sarswela based on The Women of Malolos by Nicanor G. Tiongson

music/musical direction Joy Marfil

direction Jose Estrella



# OICA

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UP PLAYWRIGHTS' THEATRE  
20th Theatre Season 2006-2007

Nicanor G. Tiongson's

# Basilia ng Malolos

<b>Direction</b>	José Estrella
<b>Music/Musical Direction</b>	Joy Marfil
<b>Choreography</b>	Dexter Santos
<b>Costume Design</b>	John Abul
<b>Set Design</b>	Ludendorffo Decenteceo
<b>Lights Design</b>	John Ilao Batalla
<b>Video</b>	Mele Yamomo
<b>Poster Design</b>	Lex Marcos
<b>Set Apprentice</b>	Joseph Gabriel
<b>Costume Apprentice</b>	Carlo Pagunaling
<b>Assistant Direction</b>	Arlo de Guzman
<b>Directing Apprentice</b>	BJ Borja
<b>Sounds</b>	Jon Lazam

**February** 14, 15, 16, 21, 22, 23, 28 - 7pm  
**March** 1, 2 - 7pm

**February** 17, 18, 24, 25 10am/3pm  
**March** 3, 4 - 10am/3pm

Wilfrido Ma. Guerrero Theater  
2nd floor, Palma Hall, UP Diliman, Quezon City  
Telephone Nos. 926-1349/981-8500 local 2449/2450



MESSAGE

Once again I have the distinct pleasure of addressing the opening of another UP Playwrights' Theatre production, **Basilisa ng Malolos** by Nicanor Tiongson, under the excellent direction of Jose Estrella.

The greatest stories in the world have been the stories of individual people in whom we see the embodiment of truths we hold most closely. Such is what we have in Basilisa, a heroine who carried within her the ideals of a nation.

This is an age of much cynicism, especially in the political sphere. But stories such as these cannot help but resonate within us, and we all have much to thank UP Playwrights' Theatre for as they bring us back our history and, with that, our identity.

Congratulations on this excellent production. Mabuhay ang UP Playwrights' Theatre!

*Emerlinda R. Roman*  
President  
University of the Philippines





MESSAGE

UP Playwrights' Theatre's staging of Dr. Nicanor Tiongson's **Basilisa ng Malolos** does a great service to the memory of a singularly brave group of Filipinas whose dedication and actions helped bring about significant and positive changes during a time when women's roles were thought to be limited largely to the domestic sphere. It is but proper that audiences be reminded of such profiles in courage which many historians have failed to mention. UP Playwrights' Theatre deserves congratulations for helping to fill the gaps in our nation's collective memory, as well as for its considerable contributions to Philippine theatre.

*Sergio S. Cao*  
Chancellor

University of the Philippines

MENSAHE

Sa ngalan ng Kolehiyo ng Arte at Literatura, binabati ko ang UP Playwrights' Theatre sa pagtatanghal ng **Basilisa ng Malolos**.

Sa ilalim ng batikang direktor na si Josefina F. Estrella at sa pamamagitan ng mga mahuhusay at kilalang artista ng tanghalan, natitiyak kong ang produksyong ito ay isa na namang karagdagan sa isang masinop at maipagmamalaking pagsasadula ng mga natatanging akda.

Mabuhay ang UP Playwrights' Theatre sa kanilang walang sawang pagtatanghal ng mga obrang nag-iiwan ng tatak sa mga manonood!

*Virgilio S. Almario*  
Dekano

Kolehiyo ng Arte at Literatura



**Nicanor G. Tiongson**  
*Playwright*

After writing the history and biographies of the Women of Malolos in 2004, I very much wanted to introduce them and their achievements to a much wider audience through an art form that would make them come to life as warm-blooded mortals and at the same time underscore their pivotal role in the movement for the liberation of women and country over a century ago.

Since I was most familiar with the art of the theatre and since I wanted to use a dramatic genre that would be associated with the turn of the last century, it seemed logical to use the form of the sarswela to tell the story of these intrepid women. Luckily and soon enough, the motive and occasion to write such a work materialized when the Barasoain Kalinangan Ensemble under Armand Sta. Ana asked me to do a sarswela on the Women of Malolos for their 25<sup>th</sup> anniversary presentation in 2005. That first sarswela was what I revised, quite drastically, for this Dulaang UP version directed by Jose Estrella.

In translating the story of the Women of Malolos from the pages of history to the proscenium stage, I first set up the historical parameters that I would observe for the writing of the historical play. Observing these parameters entailed hewing closely to the chronology and typology of events which provided the framework for the activities of the women—from late 1888, when the story begins, to 1917, when Basilia Tantoco opens her school for children in Malolos. It also implied working with all historical landmarks in the Women's lives and, most of all, with their personal traits as described by their descendants. In the case of Basilia, it meant respecting biographical facts about her, such as: that she signed, with 19 other women, the letter to Weyler; that she was the first-born in a Chinese-mestizo land-owning family; that she was related by blood to most of the other Women of Malolos; that she was a strong, decisive woman with qualities of leadership; that she was one of the leaders (along with Alberta Uitangcoy and Mercedes Tiongson) of the Women; that a former curate of Malolos tried to harass her sexually but failed; that her father (Gabino Tantoco), uncle (Fr. Agustin Tantoco) and brothers were deeply involved in the Katipunan del Norte; that she was a founding member of the board of directors of the first Red Cross founded by Hilaria del Rosario-Aguinaldo in Malolos in 1899; that she hosted in her home the first organizational assembly of all the new members of the local committees of Malolos and Bulacan, Bulacan of the Asocacion Feminista Filipina in 1906; that she was actively involved in the establishment of the Club de Mujeres and the first Centro de Puericultura of Malolos in 1917; that she managed and financed a school of her own called the Escuela Catolica de Malolos, also around 1917; and that she remained single till her death in 1925 at the age of 60.

Within these historical parameters, I then imagined and fashioned the dramatic persona of Basilia and the varied characters that would serve as her foil and parallel (Miguel, Ikang, Narcisa, among others), the dialogue that might have been spoken between them, the situations she could have, and most probably, figured in, such as: the distribution of anti-friar pamphlets like *Dasalan at Tocsohan* and books like Rizal's *Noli* and *Fili*; the reproduction and discussion of Rizal's letter to the Women of Malolos in their school in 1889; the farewell scene at the train station where the eight maginoo of Malolos boarded the train for Manila to be exiled in Mindanao and Sulu; the oath-taking as Katipunan member;

the preparation of food and arms for the Katipunan during the Revolution; the sewing of flag for the Republic of Malolos; the mass exodus from Malolos upon the arrival of the Americans and the revival of the Katipunan against the new colonizers.

In the creation of these characters and situations, I was guided by interviews I conducted with the descendants of the Women, by books of the period (like **Urbana at Feliza**), and, most of all by my experience as I was growing up in the same district where most of the women lived amidst the houses and streets which witnessed the parade for the opening of the Malolo Congress in September 1898 and the invasion of the capital by the American soldiers in March 1899. As a direct descendant of Eugenia Tanchanco and a relative of all the women, I had the advantage of being familiar with many of the values, customs, habits and even idiosyncrasies of the families raised by these Women.

Following the conventions of the traditional sarswela, I used prose dialogue and wrote the lyrics for songs which express specific emotions and moods (romantic, comic, alimentative etc). I also observed the sarswela convention of having a *bida* (Basilia and the Women) and *kontrabida* (the friars and male chauvinists). However, all these conventions were reinterpreted and transformed, subverted even, by the intent and content of this play.

Unlike traditional sarwelas which seek to “entertain” and “teach moral lessons” prescribed by the establishment, this contemporary sarswela seeks to articulate social and political ideas at the turn of the century, and to dramatize the struggle of the Malolos Women to liberate themselves from the domination of the “*panginoong puti*” (the Spanish friars and officials) and “*panginoong kayumanggi*” (the Filipino patriarch). In this spirit, the music composed for the sarswela aims, first and foremost, to communicate ideas in a way that makes the audience critical of these ideas. Moreover, the characterization of the Women goes against the portrayal of heroines as shy and submissive in sarswelas like **Paglipas ng Dilim** and **Dalagang Bukid** just as the characteristics of the male protagonist here departs quite radically from the image of the “perfect hero” in the traditional sarswela. Most of all, this contemporary play emphatically rejects the narrative closure which endorses the “happy” (read “morally correct”) ending of the traditional sarswela, because such an ending is not warranted by the continuing struggle of Filipino women for total liberation from patriarchy. With these radical changes in values and orientation, **Basilia** could in fact be described as a sarswela that is anti-sarswela. Personally however, I like to think of this play as representing just another stage in the growth of the dramatic genre, a growth prompted by the need to reach out and be relevant to the present generation.

The experience of writing a history book and a dramatic piece on the Women of Malolos led me to a deeper understanding of a statement that my professor, Teodoro Agoncillo, once made in our M.A. class, when he was asked what he thought of the historical essays on the heroes of the Philippine Revolution that Quijano de Manila had published in the **Free Press** (later anthologized in the book **A Question of Heroes**). Of Nick Joaquin, the eminent historian and literary scholar Agoncillo said: “For a historian he is a good fictionist. For a fictionist he is a good historian.” After writing this play, I understood that the shift from writing history to writing a play was not at all impossible, in the sense that both types of writing involved the same technique of creating a coherent narrative out of the welter of immutable and lifeless facts and figures. In the end, one realizes that the path of science and the way of art are but parallel tracks moving towards the same epiphanies that humans search for to set their spirits free.

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# Basilia ng Malolos

## What is a Sarswela?

*Nicanor G. Tiongson*

In the Philippines, the *sarswela* is a play with songs and dances, usually written in prose, containing from one to five acts, depicting the vagaries of romantic love among idealized Filipino characters, and often incorporating contemporary social, political, economic or cultural issues of relevance and interest.

## Roots in the 19th Century

As a dramatic form, the sarswela is not indigenous to the Philippines. In the 19th century, two principal influences shaped the Filipino sarswela, namely: the Filipino *sainete*, and the Spanish *sarswela*.

If the *sainete* of Ramon de la Cruz contributed to the development of the zarzuela in Spain, so the *sainete* as written by Filipino folk playwrights stands as an important forerunner of the Filipino sarswela. The Philippine *sainete* or one-act comic skit featured ordinary characters, colloquial dialogue, earthy humor, and lively songs and dances—all of which were later to reappear as characteristics of the native sarswela. Typical of these *sainete*, which served as curtain raisers or intermission numbers to the long *komedyas* in the 19th century, is Francisco Baltazar's **La India Elegante y El Negrito Amante**, 1860.

If the Filipino *sainete* was an important antecedent, the Spanish zarzuela was the direct ancestor of the Filipino sarswela. The sarswela was first introduced to Manila audiences in 1879 by the Zarzuela Company of Dario de Cespedes, which performed **Jugar con fuego** by Ventura de la Vega and Francisco Asenjo Barbieri. A year after, another theatre group from Spain, that of Alejandro Cubero, arrived in the Philippines and presented sarswelas like **La Calandaria**. From then on, till the first decades of the 20th century, Spanish theatre artists continued to stage sarswela not only in Manila but in rich provincial centers, like those of Iloilo, Cebu and Bicol. To these Spanish sarswelistas may be attributed the popularization of the form. For it was they who trained Filipino artists like Praxedes "Yeyeng" Fernandez, Patrocinio Tagaroma, Nemesio Ratia and Jose Carvajal, to act and sing for these plays, just as it was they who developed a taste among Filipino urban audiences for this type of musical.

## The Flowering of the Filipino Sarswela: 1890-1940

Formed by these various theatrical influences, the Filipino sarswela was finally born in the last years of the 19th century, with the presentation of **Budhing Nagpahamak**, ca. 1890, with libretto by an anonymous Bulacan playwright, and music by Isidoro Roxas. Soon other sarswelas were staged in other provinces. In 1900, **Ing Managpe** by Mariano Proceso Pabalan was shown in Bacolor, Pampanga. In 1901, Vicente Soto's **Gugma sa Yutang Natawhan** was premiered in Cebu, while in Vigan, Mena Pecson Crisologo's **Codigo Municipal** was presented in 1908. In 1907, in Sorsogon, Asiselo Jimenez staged his **Pagkamoot sa Banuang Tinoboan**.



## Basilisa ng Malolos

The rise of the sarswela as the newest form of entertainment, however, was not uncontested. In practically all the regions where the sarswela rose. Komedyas actors, directors, and playwrights banded together to defend the theatrical supremacy they had enjoyed for centuries. In Manila, the conflict came to a head, when Severino Reyes, considered the father of the Tagalog sarswela, presented a play entitled **R.I.P.**, 1902 which attacked the komedyas for its escapism. Believing that the sarswela was the more “artistic” and “truthful” form of theatre, Reyes wrote and staged the Tagalog sarswela, **Walang Sugat** in 1902. The latter’s success established the sarswela as the premier theatre form in Manila from 1902 to the 1930s.

The rapid spread of the sarswela all over the country may be attributed to a complex of circumstances. First, with the disappearance of the repressive censorship under Spain which had inhibited any form of realism in literature, with the search for a Filipino identity in the periods of Reform (1882-1896) and Revolution (1896-1901), and, finally, with the popularization of a more scientific educational system under America, Filipinos were ready for a kind of theatre that would be more truthful in its depiction of Philippine realities. Second, American censorship encouraged the creation and presentation of literary works like the sarswela, which did not assail the American Occupation the way the “seditious” dramas did, but instead contented itself with the portrayal of local “customs”. Third, the sarswela began to enjoy the financial support of the feudal aristocracy as well as the new urban petitbourgeoisie, many of whom had patronized the komedyas of the previous century.

The golden age of the sarswela saw the presentation of the following popular plays in Tagalog: **Dalagang Bukid**, 1917, by Hermogenes Ilagan; **Alamat ng Nayon**, 1925, by Servando de los Angeles; **Paglipas ng Dilim**, 1920, by Precioso Palma; and **Sa Bunganga ng Pating**, 1921, by Julian Cruz Balmaseda. Among the composers, the best known were Fulgencio Tolentino, Leon Ignacio, Bonifacio Abdon, Alejo Carluen and Juan Hernandez.

Even after Manila had tired of the sarswela, it continued to enjoy popularity till after the War in many regions of the country. In Pampanga, the most famous sarswelistas were Juan Crisostomo Sotto, Aurelio Tolentino, Felix Galura and Urbano Macapagal; in Cebu, Buenaventura Rodriguez, Fernando Buysen, and Pio Kabahar; in Bikol, Hugo de la Torre. Jose Figueroa, Valerio Zuiga, and Bonifacio Baesa; in Iloilo, Valente Cristobal Jimeno Damaso, Angel Magahum, and Jose Ma. Ingalla; in the Ilokos, Mariano Gaerlan, Leon Pichay, Isaias Lazo, and Barbaro Paat; and in Pangasinan, Catalino Palisoc, Francisco Cruz, and Jose Mejia.

The majority of the sarswela of the first half of the 20th century and of the succeeding decades took the love story as their principal framework, and then introduced social messages and popular issues into the plays to give them urgency and relevance. Sarswelas exposed the evil of the card game *pangguingue*, of cockfighting, of drinking, of infidelity and usury, of colonial mentality and social climbing, of gold digging and corruption in politics. Invariably, the sarswelas resolved their problems by taking the stand of conventional morality. The good were always rewarded, and the evil mended their ways or were punished.

## From Stage to Screen

Towards the end of the 1930s, the sarswela's popularity began to decline in Manila for a number of reasons. First, the new, more colorful *bodabil*, a potpourri of American songs, dances, comedy skits, circus acts, and magical numbers, was now favored by an audience that had grown fond of American culture. Second, from the year 1927, the talkies, both American and (later) Filipino, attracted more and more audiences with their variety of genres. Third, the rise of the mass media, notably of film, radio, and later television, which could be enjoyed anytime and often at home, eventually emptied the theaters of their audiences.

But while the teatros were closed down, the dramatic forms themselves did not die but merely suffered a formal change, as they metamorphosed into other media – a phenomenon that was both logical and necessary. When the movie producer Jose Nepomuceno got Atang de la Rama and Horacio Morelos to star in the film version of Hermogenes Ilagan's hit sarswela **Dalagang Bukid**, 1919, little did he know that he had effected the transition from the stage to screen. From then on, the actors, directors, and writers of the stage systematically migrated, so to speak, into the new medium of film, and brought with them not only the different genres of the theatre (like the drama, sarswela, komedya), and their corresponding world view, values, characters and plots, but the acting and directorial conventions of these theatre forms as well.

From 1919 to the 1970's, several generations of screen sweethearts starred in what were really film sarswelas. In the 30s and 40s, Mila del Sol starred in musicals like **Giliw Ko**; in the 50s Carmen Rosales and Rogelio de la Rosa rose to stardom with movies like **Maalaala Mo Kaya?**, while Rosa del Rosario and Leopoldo Salcedo came back to popularity after the wars with movies like **Bakya Mo Neneng**. In the 40s and 50s, Nida Blanca and Nestor de Villa starred in filmed sarswelas, which showed the influence of American Broadway musicals, like **Waray Waray**. In the 60s and 70s, the singing star Nora Aunor was paired with Tirso Cruz III, in musicals like **The Gift Of Love**.

## Revival and Revitalization

At the height of the Americanization of Filipino culture from the 40s to the early 60s, the sarswelas, like all other traditional forms, were snubbed as bakya or low-brow, and not worthy of serious study. A few institutions did revivals of pre-war sarswelas, but the success generated by these revivals was more scholarly than popular. Centro Escolar University mounted productions of **Sundalong Mantika**, and **Dalagang Bukid**; the Ateneo de Manila University revived **Paglipas ng Dilim**; and more recently, the CCP and the Metropolitan Theatre showed **Ang Kiri** and **Paglipas ng Dilim**, respectively.

## Basilisa ng Malolos

With the rise of national consciousness among the youth in the late 60s and early 70s, however, Philippine traditional culture became the subject of study by leading Filipino scholars and artists, who felt that they were “mis-educated” by the Americanized educational institutions they attended. In the midst of this new ferment, the sarswela was re-studied and re-evaluated.

In 1970, the Zarzuela Foundation of the Philippines pioneered the revival of the famous sarswela **Walang Sugat**; it also launched a modern sarswela playwriting contest. Soon, theatre artists, who had been steeped in the Europeo-American tradition of playwriting, began to experiment with the sarswela as a vehicle for the communication of modern messages. **Halimaw**, 1971, of Isagani Cruz and Lutgardo Labad focused on the monarchical kingdom that would be established after the Constitutional Convention of 1971; **Ang Bundok**, 1977, by Amelia Lapeña-Bonifacio and Fabian Obispo underscored the need for the mountain tribes of the north to band together against foreigners who were about to invade their lands; **Sumpang Mahal**, 1976, by Domingo Landicho and Rey Paguio satirized the colonial mentality of Filipino Balikbayans; and **Ms. Philippines**, 1980, by Isagani Cruz and Rey Paguio analyzed the dreams and frustrations of beauty contest participants. In 1982, the PETA staged **Pilipinas Circa 1907** by Nicanor Tiongson and Lutgardo Labad, Louie Pascasio and Lucien Letaba, which showed how the Americans systematically and simultaneously conquered the economy, politics, culture and education of the country during the first decade of the century. Meanwhile, CCP's Tanghalang Pilipino revived **Paglipas ng Dilim**, **Sa Bunganga ng Pating**, **Dalagang Bukid**, and **Walang Sugat**. To celebrate the centennial of Philippine independence in 1998, the National Centennial Commission sponsored a sarswela contest. Winners of this contest were **Palasyo ni Valentin** by Mario O' Hara (first prize), and **Hibik at Himagsik ni Viktoria Laktaw** by Bienvenido Lumbera, **Bayan Ko**, **Isang Paa na Lamang** by Melba Maggay-Padilla and **Paglayang Minamahal** by George de Jesus III.

Today, it would be an exaggeration to claim that sarswela has been restored to its pre-war popularity. But the undeniable success of its recent revitalizations proves that the Filipino of today, no matter how urbanized he is, still responds emotionally to the song and dance conventions of the sarswela. Any serious attempt, therefore, to define the content and form of the Filipino national theatre today will have to take into consideration the phenomenon of this Spanish play, which has been effectively and thoroughly indigenized by the Filipino.

From 1880 to 1920, Basilisa Tantoco led the Women of Malolos in their struggle against the “white overlord” (the Spanish friar) and the “brown overlord” (the Filipino patriarch). In 1889, the Women succeeded in opening a night school for Spanish against the will of the Spanish curate. In 1896, they provided food, funds and flags for the Katipunan. In 1899, they co-founded, furnished and served in the hospitals of the Cruz Roja of the Malolos Republic. In 1906, they formed the Malolos Committee of first women’s organizations in the country. In 1917, when most of the women were already inactive, Basilisa helped to establish the Club de Mujeres which built the first Centro de Puericultura in Malolos. At the same time, Basilisa established, funded and managed her own Escuela de Malolos. As she actively involved herself in these momentous events, Basilisa gradually liberated her heart, mind and will from the strictures of colonial rule as well as the social impositions and gender-stereotyping of the patriarchy, both foreign and local. Before her death, she had learned to stand on her own- as a woman, person and a patriot, even as she realized that the struggle for the emancipation of all Filipino Women had just begun.

Mula 1880 hanggang 1920, pinamunuan ni Basilisa Tantoco ang Kababaihan ng Malolos sa kanilang pakikibaka laban sa “panginoong puti” (prayleng kastila) at “panginoong kayumanggi” (patriyarkang Pilipino). Noong 1889, nabuksan ng kababaihan ang eskwela para sa Kastila kahit tutol dito ang prayle. Noong 1899, tumulong sila sa pagtatatag at nagsilbi sa mga ospital ng unang Krus na Pula ng Republika ng Malolos. Noong 1906, sumapi ang sampung kababaihan sa Asosiyasyon Feminista Pilipina, ang unang organisasyon ng kababaihan sa bansa. Noong 1917, nang nanahimik na ang karamihan sa kanyang mga kasamahan, tumulong si Basilisa sa pagtatatag ng Club de Mujeres na siyang nagbukas ng unang Centro de Puericultura sa Malolos. Sa taon ding iyon binuksan, pinondohan at pinamahalaan ni Basilisa ang sarili niyang Escuela Catolica de Malolos. Habang nakikibahagi siya sa mahalagang pangyayari sa kasaysayan ng bansa, nakuha rin ni Basilisa na manindigan laban sa panggagahis ng rehimeng Espanyol at pati na sa mga “batas ng kalikasan” o “kaugaliang panlipunan” na lumalabag sa karapatan ng babae, na pawang nilikha lamang ng patriyarka, maging banyaga man ito o katutubo. Bago siya yumao, nabuo ni Basilisa ang kanyang sarili, bilang tao, babae at makabayan, bagamat alam niyang nagsisimula pa lamang noon ang pakikihamok para sa ganap na pagpapalaya sa kababaihang Pilipino.

## Basilia ng Malolos



The Women of Malolos present the letter to Governor-General Valeriano Weyler, asking permission to open a night school where they could learn the Spanish Language, at the Convento of Malolos in the afternoon of December 12, 1888.

Painting by Rafael del Casar

## *Carta De Las Mujeres de Malolos para El General Valeriano Weyler*

*Exemo. Sr. Gobernador general de Filipnas.---- Exemo. Sr.*

*—Nosotras las iovenes que suscriben y algunas mas ante V.E. con el debido respeto nos presentamos y exponemos: que descosas de saber el rico idioma español, estimuladas y agradecidas por vuestro generoso espíritu ge generalizar en el pais la lengua de Castilla: y no pudiendo aprenderla en los colegios de Manila, unas por escasa fortuna, otras por las apremiantes circunstancias en que se encuentran en sus casas, ni hacerlo nor de día por estar ocupadas en quehaceres domesticos mas perentorios: Con tal proposito---A. V.E. humildemente suplicamos se nos conceda una Escuela nocturna en casa de una vieja pariente nuestras, donde acudiremos en compania de nuestras madres a recibir lecciones de gramatica casellana bajo la enseñanza del professor de latinidad retribuido por cuenta nuestra, quien en poco tiempo ha dado pruebas de aptitud para la enseñanza del castellano por el adelanto que manifiestan sus dicipulos, al paso que los maestros oei pueblo, sin tralar por esto de ofenderies en su profesion, no han conseguido hasta presente positivos resultados.*

*Es gracia que no dudamos merecer de la recoocida bondad de V.E. cuya importante vida, guarde Dios muchos años—Malolos, 12 de Diciembre de 1888.*

## *Letter of the Malolos Women to Governor-General Valeriano Weyler*

*His Excellency, the Governor-General of the Philippines.*

*“Your Excellency: We, the undersigned young women and others, do hereby present and petition with due respect to Your Excellency the following: Desirous of knowing the rich Spanish language, stimulated and grateful for your generous spirit in spreading in the country the knowledge of the Castilian language and unable to learn it in the schools of Manila ---some because of the pressing circumstances in which they find themselves and others because their domestic duties prevent them from studying during the day, we humbly request Your Excellency that we be granted a night school in the home of an old relative of ours where we shall attend classes accompanied by our mothers to receive lessons in Spanish grammar under a Latin professor who will be paid by us. This professor has given proof of his ability to teach Spanish in a short time. Progress has been observed among his private pupils while, on the other hand, without any desire to offend them in their work, we must say that the other teachers of the town have not obtained until now positive results.*

*It is a favor that we are sure we shall obtain from your well-known generosity. May God keep your precious life many years. --- Malolos, December 12, 1888.*



## Basilisa ng Malolos

Pebrero 22, 1889

*Sa mga Kababayang Dalaga sa Malolos, Bulakan,*

*Ang babaing tagalog ay di na payuko at luhod, buhay na ang pagasa sa panahong sasapit; wala na ang inang katulong sa pagbulag sa anak na palalakhin sa alipusta at pagayop. Di na unang karunungan ang patungo ng ulo sa balang maling utos, dakilang kabaitan ang ngisi sa pagmura, masayang pangaliw ang mababang luha. Napagkilala din ninyo na ang utos ng Diyos ay iba sa utos ng Pari, na ang kabanalan ay hindi ang matagal na luhod, mahabang dasal, malaking kuentas, libaguing kalmin, kundi ang mabuting asal, malinis na loob at matuid na isip. Napagkilala din ninyo na di kabaitan ang pagkamasunurin sa ano mang pita at hiling ng nagdidiosdiosan, kundi ang pagsunod sa katampata't matuid, sapagka't ang bulag na pagsunod ay siyang pinagmumulan ng likong paguutos, at sa bagay na ito'y pawang nagkakasala.*

*Epistolario Rizalino  
Vol. II p. 122*

February 22, 1889

*To My Country Women, The Young Women of Malolos,*

*No longer does the Filipina stand with her head bowed nor does she spend her time on her knees, because now she is quickened by hope in the future; no longer will the mother contribute to keeping her daughter in darkness and bring her up in contempt and moral annihilation. And no longer will the science consist in blind submission to any unjust order or in extreme complacency, nor will a courteous smile bear the ineffable panacea for all tribulations. You know that the will of God is different from that of the priest; that religiousness does not consist of long periods spent on your knees, nor in endless prayers, big rosarios, and grimy scapularies, but in spotless conduct, firm intention and upright judgment. You also know that prudence does not consist in blindly obeying any whim of the little tin god, but in obeying only that which is reasonable and just, because blind obedience is itself the cause and origin of those whims, and those guilty of it are really to be blamed.*

*Epistolario Rizalino  
Vol. II, p. 122  
English Translation by the Phil. Review,  
Vol. II Jan. 1917, pp. 25-29*

*Debido a la propaganda de esas muchachas que predicán con la palabra y con el ejemplo, ya se va popularizando en provincias la idea de ser deshonrosa para el hombre y para la mujer la adhesión al fraile, y esto está produciendo grandísimos efectos.*

*Carta para Jose Rizal, 17 de Pebrero, 1889  
Epistolario De Marcelo H. Del Pilar  
Volumen 1*

*Because of the propaganda of these ladies who preach by word and by action, the idea is now spreading in the provinces that it is dishonorable for a man and for a woman to associate with the friar, and this is producing great results.*

*Letter to Jose Rizal, February 17, 1889  
Epistolario De Marcelo H. Del Pilar  
Volume 1*

SONETO A LAS  
DALAGAS MALOLENSES

SONNET TO THE YOUNG  
WOMEN OF MALOLOS

*Salve, preclaras virgenes de Oriente!  
Fulgentes rayos de soñada Gloria,  
Que convertis en fe de la Victoria  
Dudas que agravan el dolor paciente.*

*Bless ye illustrious maids of the Orient  
Gleaming rays of dreamed glory  
Who turned fearful doubts intensifying  
Our patient suffering into hopes of victory.*

*No temais al necio maldiciente,  
Inicuo detractor de vuestra historia,  
El oro, aun cubierto por la escoria,  
Surge, al accion del fuego, mas luciente.*

*Fear not the foolish curser  
The wicked detractor of your past;  
Gold though covered with dross  
When exposed to flame  
comes out brighter than ever.*

*Animad a los patrios defensores,  
Uniendo vuestro encanto a su proeza  
Del Progreso al buscar los esplendores;*

*Inspire the defenders of the nation  
Lend your charm to their valor  
In seeking the splendors of progress.*

*Y evocando recuerdos de grabdeza  
Volcanicen unanimes ardores  
La explosion, del amor, valor y alteza.  
Kuitib.*

*And invoking memories of greatness  
Foment the common ardor--  
The outburst of love, courage and grandeur.*

*LA SOLIDARIDAD  
Fernando Canon  
(Pseudonimo "Kuitib")  
15 de Marso de 1889*

*LA SOLIDARIDAD  
Fernando Canon  
(Pseudonym "Kuitib")  
March 15, 1889 issue*

*Ecoss De Ultramar  
Amor A España*

*...no cesamos de encomiar, admirar y aplaudir, la noble intrepidez, la hermosa actitud y teson con que se presentaron las simpaticas jovenes malolenses a la superior autoridad del Archipielago por su paso en aquel pueblo, demandando justicia en reivindicacion de sus honras y lealtad, puestas en tela de juicio por un cierto informe y vejadas por comentarios mas o menos reticentes... Tales deseos del bello sexo bulaqueño no solo merecen nuestros aplausos y nuestro entusiasmo, merecen algo mas, nuestro decidido apoyo, pues para eso y para algo mas somos y nos llamamos democratas, confiado que los elementos del bello sexo de los demas pueblos imitaran el buen ejemplo y la nunca bien encomiada conducta de sus compañeras de Malolos.*

*LA SOLIDARIDAD  
Graciano Lopez-Jaena  
15 de Febrero*

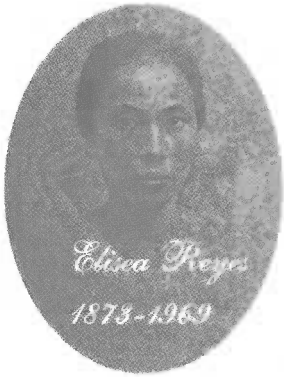
*Echoes from the Colonies  
Love Of Spain*

*...we cannot stop praising, admiring and applauding the noble courage, the beautiful tenacity and firmness with which the charming young women of Malolos presented themselves to the high official of the Archipelago and the step they have taken in that town to demand justice and the vindication of their honor and loyalty which are endangered by certain acts and clouded by more or less unfavorable comments... such a desire of the fair sex in Bulacan deserves not only our applause and our enthusiasm but something more— our devoted support. Therefore, for that and other reasons we are and call ourselves democrats, trusting that the fair sex of other towns will imitate the good example and the praiseworthy conduct of their Malolos sisters.*

*LA SOLIDARIDAD  
Graciano Lopez-Jaena  
February 15, 1889*

**Basilisa ng Malolos**

*Portraits of the Women of Malolos  
by Rafael del Casal*





*Filomena Tiangson*  
ca. 1867-1939



*Mercedes Tiangson*  
1870-1925



*Agapita Tiangson*  
1872-1937



*Felicina Tiangson*  
1869-1933



*Anastacia Tiangson*  
1874-1940



*Aurora Tanchangco*  
1872-1938



*Eugenia Tanchangco*  
1871-1969

*Cecilia Tiangson*  
(ca. 1867-1934)

*Basilisa Tiangson*  
(1860-ca.1900)

*Pax Tiangson*  
(ca. 1862-1889)

*Aleja Tiangson*  
(Ca. 1865-1900)

*Rufina Reyes*  
(1869-1909)

**Awit ng Pagbati**

Damas, caballeros, piling kaibigan  
Brindis ng pagbati ang ating lalay  
Sa itinatanging Señor Jose Rizal  
g awtor ng Noli, akdang makabayan

imi'y nagpupugay, nagpapasalamat  
bayaning hindi nangiming maglahad  
malalang kanser ng ating lipunan.  
ayo po ay dangal ng Katagalugan.

ng ang nais nati'y mahango ang bayan  
kinasasadlakang abang kalagayan.  
Mata ay imulat, tayo'y manindigan  
Para makalaya itong Inangbayan.

ng ang nais nati'y mahango ang bayan  
kinasasadlakang abang kalagayan.  
Mata ay imulat, tayo'y manindigan  
Para makalaya itong Inangbayan.

**Ang Sampung Utos ng Prayle**

Ang mga utos ng prayle ay sampu:

Ang nauna. Sambahin ang prayle nang lalo sa lahat.

Ang ikalawa: Huwag kang manuba ng ngalang deretsos

Ang ikatlo: Mangilin ka sa prayle linggo man at piyesta.

Ang ikaapat: Isangla mo ang katawan mo sa pagpapalibing sa ama't ina.

Ang ikalima: Huwag kang mamamatay kung wala pang pampalibing.

Ang Ikaanim: Huwag kang makiapid sa kanyang asawa.

Ang ikapito: Huwag kang makinakaw.

Ang ikawalo: Huwag mo silang pagbibintangan, kahit ka masinungalingan.

Ang ikasiyam: Huwag mong ipagkait ang inyong asawa.

Ang ikapulo: huwag mong ipagkait ang iyong ari.

**Mga Babae sa Noli**

Bakit ba ganon ang babae sa Noli  
Wala kahit isang mapagmamalaki?  
Wala na nga kayang katutubong babaeng  
May tigas ng loob at isip na sarili?

Tingnan n'yo ang bida, itong si Maria Clara  
Pinagkanulo ng pobreng si Ibarra  
Para mailihim sa pindehong amang  
Anak siya sa pari, ni Senyora Pia.

At ito naman pong si Donya Victorina  
Hindi niya matanggap na siya ay India  
Ang pulbos sa mukha'y parang paletada  
Para siya'y pumuting parang Europea.

Enemiga niya si Donya Consolacion  
Na labandera ang dating okupasyon  
Pero silang dalawa't walang pinag-iba  
Manningwit ng Kastila ang kanilang ambisyon.

Huwag kalimutan ang abang si Sisa  
Na bugbog serada sa kanyang asawa  
Kikimimin lahat ang sakit at dusa  
Ang huwaran niya'y mater dolcrosa.

Hindi namin gustong maging Maria Clara  
Mayumi, mahinhin at medyo boba  
At ayaw din naming maging Victorina  
O Consolacion na mal educada

At lalong di dapat tularan si Sisa  
Na ang alam lamang ay magmakaawa  
Mura at sikad ang agaha't hapunan  
Masaling mo lamang, aagos ang luha.

Bakit ba ganon ang babae sa Noli  
Wala kahit isang mapagmamalaki  
Wala na nga kayang katutubong babaeng  
May tigas ng loob at isip na sarili?

**Batas ng Kalikasan**

Sa mula't mula pa ay itinakda na  
Ang lahat ng batas nitong kalikasan  
Na dapat tuparin, sundin at iginalang  
ng dalawang kasariang likha ng Maykapal.  
Lalaki ang dapat na maghanap buhay  
Magsibak ng kahoy, makipagdigmaan  
Ang babae nama'y tatayong maybahay  
Asawa at anak ang aalagaan.

Ang tinutukoy mo'y di likas na batas  
Kundi kaugaliang likha ng kasaysayan  
Sa ibang lipunan ay kabaligtaran  
Babae'ng nasa bukid, lalaki'ng nasa bahay

Likas sa lalaki'ng pumili't mag-aral  
Ng alinmang propesyong kanyang pipिता  
Bagay sa babae ang magsanay na lang  
Magluto, maglaba, manahit' magburda

Ang babae sa iyo'y aliping namamahay  
Aliwan ng lalaki at palaanakan  
Walang pinag-iba sa isang kalabaw  
Sa gusto ng asawa laging nakasingkaw

Ang pagsuway sa batas niyong kalikasan  
Ay pecado mortal sa poong maykapal  
Ito ang sisira sa takdang kaayusan.  
Ng langit at lupa at ng sinukuban.

Iyang salaysay mo ay pawang alamat  
Na nilikha lamang ng taga-Europa  
Sa alamat mong turing sagot ko'y alamat  
Nunong katutubo siyang nagpamana.

Nung unang panahon na wala pang lupa  
Mayroong isang ibon na lilipad lipad  
Sa pagitan ng langit at ng karagatan,  
Nang mahapo na'y walang madapuan.

Pinag-away niya ang langit at dagat  
Tinamaan ang langit ng alang matalaas  
Umulan ng bato sa karagatan  
Hanggang sa nabuo ang sangkapuluan.

Sa malaking isla dumapo ang ibon  
Doon sumulpo't ang unang kawamban  
Halama'y tinuka, nabiyak at natambod  
Babae't lalaki sa iisang biyas.

Babae't lalaki'y nilikha na pantay  
Turinga'y gayun din sa unang lipunan  
Gayong kaayusan ay nasira na lamang  
Nang kami'y sakupin ng mga dayuhan.



**Espiritu Santo de Lambanog**

Bakit, Ikang, ano ba ang gusto?  
 Tatlong rolyo kaya ng pianono?  
 O isang tiklis ng manggang piko?  
 O tatlong kaban ng dinorado?

Mahilig ba sa salawal na pulang tatlong pera?  
 O salawal na puting tatlong salapi?  
 Baka naman ang hilig ay camisang sinamay?  
 O berong seda de china na may burdang makulay?

Purihin ang lambanog sa kaitaastaasan  
 Kaluluwang dalisay ng sangkaniyugan  
 Tubig na nagpapala sa mayama't mahirap  
 Aleluyah! Bukod-tanging likha ng tao't kalikasan

Purihin ang lambanog na makapangyarihan  
 Pampalakas ng loob ng nahihintakutan  
 Mabisa sa sinumang may ibig kalimutan  
 At pampatibay din ng pagkakaibigan

Ang lambanog pala'y mabuti o masama  
 Comporme sa taong sa kanya'y tumutungga.  
 Masama kung pagmulan ng gufo at sakuna  
 Mabuti kung magagamit sa magagandang pakana.

Purihin ang lambanog sa kaitaastaasan  
 Kaluluwang dalisay  
 Aleluyah! Aleluyah! Aleluyah!  
 ...ng sangkaniyugan.

**Panunumpa sa KKK**

Ako'y sumusumpa sa Diyos at sa bayan  
 Na ipagtatanggol nang buong katapangan  
 Ang Kataastaasan, Kagalang galangang  
 Katipunan ng mga Anak ng Bayan.

Aking iingatan ang kaniyang mga lihim  
 Buong katapatang siya ay susundin  
 Sasakloloan ko ang mga kapatid  
 Sa pangangailangan at mga panganiib.

Nanunumpa ako't nangangako  
 Na magpipitagan sa mga pinuno  
 At bilang patunay ng nasa sa puso  
 Ako'y lalagda sa sariling duho

**Ang Liham**

Kami'y nagpupugay, sa'yo Kamahalan  
 Kapitan Heneral nitong Pilipinas  
 Tuloy dumudulog at nakikiusap  
 Mangyari pong dinggin yaring pakiusap.

Kaming nakalagda sa dulo ng liham  
 Pati na ang ibang mga kababaihan  
 Sa inyo kamahalan, ngayo'y humaharap  
 At buong paggalang kaming naglalahad

Ang hangad po naming sana'y matutuhan  
 Ang wikang Kastila na kaban ng yaman  
 Na siya ring nais ninyong lumaganap  
 Sa lahat ng sulok ng Sangkapuluan.

Ngunit sa kolehiyo'y di makapag-aral  
 Sapagkat ang ita'y nasa kagipitan  
 Ang iba po nama'y di makapasok sa araw  
 Dahil po sa dami ng gawaing bahay.

Kaya hiling namin sa inyong kaburiyan  
 Pahintulutan kaming sa gabi mag-aral.  
 Sa bahay ng isang matandang kamag-anak  
 Mga nanay namin ang siyang aaralibay

Pakiusap din po na kami'y turuan  
 Ni Sandicong guro niyong latinidad  
 Talino't galing nya ay napatunayan  
 Kay bilis matuto ng kanyang mag-aaral.

Umaasa po kaming biyaya'y makakamtan  
 Sapagkat kayo po'y taong mapagbigay.  
 Aming ipinagdarasal na ang inyong buhay  
 Palawigin pa sana ng Diyos na Maykapal.

**Ang Babaeng Malaya**

Ang babaeng malaya ay di na payuko  
 Buhay na'ng pag-asa sa kinabukasan  
 Mulat na ang mata sa katotohanan  
 Marunong magtanggol sa sariling dangal.

Ang babaeng ito'y dapat nang itanghal  
 Di lamang sa ganda at tamis ng asal  
 Kundi sa tapang din ni'yong kalooban  
 At sa mapanuri, bukas na isipan.

Magiging katuwang ng kanyang asawa  
 Sa mga pagsubok at mga panganib  
 Kaakbay sa dusa, dalita't hinagpis  
 Kasama't karamay ng bayang nilulupig.

Ang mga supling niya'y kanyang tuturuang  
 Gumalang sa puri't malinis na asal  
 Tumutupad sa ukol at sa matuwid  
 Maglingkod sa kapwa't mga kababayan.

**Mahirap Man o Mayaman**

Ang babae sa ating bayan  
 Mahirap man o mayaman  
 Iisa ang kapalaran  
 Sa ganitong kalakaran.

Dalawa ang sinusunod  
 Na lalaking panginoon  
 Isang panginoong puti  
 At isa pang kayumanggi.

Bawat babaeng isilang  
 Hinuhubog ang isipan  
 Para tanggaping maluwa  
 Na siya'y paghaharian.

Sa unang panginoon  
 Ang babae ay indiang  
 Nakagapos sa rosaryo  
 At sintas na may basbas.

Sa pangalawang panginoon  
 Babae'y mujer de casa  
 Nakatali sa bastidor,  
 Lampin, kaldero at kama.

Ang babae na umangal  
 Sa ganitong kaayusan  
 Sinisipa't sinasampal  
 Pinipiit sa kulungan.

Siya ay binabansagang  
 Sira-ulo o mangkukulam  
 O babaeng bayaran  
 At kaaway ng lipunan.

Hanggang kailan titiisin  
 Ang ganitong paniniil?  
 Kailan natin haharapin  
 Ang leong naninibasib?

**Jocelynang Baliwang**

*The Kundiman of the Revolution-1896*

Pinopoong sinta, niring kaluluwa  
 Nakakawangis mo'y mabangong sampaga  
 Dalisay sa liris, dakila sa ganda

Matimyas na bukal ng madlang ligaya  
 Edeng masanghayang kinaluluklukan  
 Ng galak at tuwang katamistamisan

Adakang maningning na ang matunghaya'y  
 Masamyong bulaklak agad sumisikal  
 Masamyong bulaklak agad sumisikal

## Si Eva ang may Sala

Sa panahon nati'y karaniwang pahayag  
Kung sa pagsasama'y walang maging bungo  
Tiyak na babae ang may diperensya  
Dahil ang lalaki'y laging may potensya.

Kung lalaki naman ay mapariwara  
Asawa ang nagkulang sa pag aalaga  
Kung bunso'y madapa sa bisyong masama  
Ina ang nagkulang sa pag aaruga.

Kung baro't salawal ng asawa o anak  
Ay nanlilimahid, may puni't o butas  
Babae ang tiyak na may pagkukulang  
Pagkat ang laba at tahi ay gawaing bahay.

Kung asawa namay humanap ng iba  
O magsawa kaya't manghinawa sa kanya  
Kung siya'y saktan o bugbugin kaya  
Siya ang may sala, dahil nagpabaya.

At kung babai'y sakaling dahasin  
Ng isang lalaki, kedugo man o hindi  
Tiyak na babae ang panghihinalaang  
Nagbigay ng motibo o kaya'y naglandi

Nangahas si Evang kumagat ng mansanas  
Sa paghahanap niya ng katotohanan  
Kaya't ang babae sa kutya nasadlak  
Lalaki ang ilinaas, naging santo si Adan.

## Kung Baga sa Pastillas

Ang dalisay na pag-ibig  
Di maaaring madaliin  
Dahan-dahn kung haluin  
Sa sakit lutuwin.

Sa bahay na pagsasalaang  
Sa luluhan na malalay  
Hindi apay ang nababagay  
Kundi damidaming atay-atay.

Sa tiis at tiyaga lamang  
Nabubuo ang pagmamahal  
Pag ito'y pinaghirapan  
Sakdal timyas ang linamnam.

Ang malambot na kaputtan  
Di pinapapak agad-agad  
Palalamigin at ilalatag  
Hahating hinay-hinay.

Bawat hiwa'y igugumon  
Sa maputing repinado  
Para di ito humulas  
Sakaling magsentimyeto.

Bawat isa'y dadamitan  
Ng papel na sakdal niplis  
Mga ibon at bulaklak  
Na binuhay ng gunting.

Bawat pastilyas na kainin  
Komuyon sa araw-araw  
Sasariwa sa gunita  
Ng unang pagmamahalan.

## Puso'y Ialay sa Bayan

Sandakot na bigas matapos unaban  
Sa dahon ng saging ay ipalalaman  
Isang duho nito'y dapat tulisan  
Ang kabila namay kailangang tutupan.

Sa kaldero'y dapat sumapaw ang tubig  
Ditto pakukuluan na parang sinaing  
Hanggang sa mainit, saka hahanguin  
Talulong mabango, malambot, mainit.

Tatulo'y masda't puso ang katulad  
Silang dalawa'y larawa't sagisag  
Ng pag-ibig natin na handang ibigay  
Nang ating makamit mithing kalayaan.

Halina, kapatid, at ating ialay  
Na walang pasubali o agam agam  
Anak, kasintahan, kapatid, magulang  
Kung sila'y kailangan nitong himagsikan

Iwaksi ang takot at pagkabagabag  
Nagliliwanag na sa dakong silangan  
May bagong buhay na naghihintay  
Lipos ng pag-asa at kasaganaan.

## Pag-ibig ay Isang Ilog

Ang dalisay na pag-irog  
Ay tulad ng isang ilog  
Walang tigil ang pagdaloy  
Sa pagdaan ng panahon

Sa pagdagsa ng pagsubok  
Lalo pang lumalakas  
Lumalalim, lumalawak  
Ang tunay na pagmamahal

Kung sakaling may magtangkang  
Sa kaniya ay humarang  
Tiyak ito'y matatangay  
Niyong agos na malakas.

Mula bundok hanggang parang  
Mula bukid hanggang dagat  
Ang pag-ibig na dalisay  
Ay buhay na walang-hanggan.

Ang dalisay na pag-irog  
Ay tulad ng isang ilog  
Walang tigil ang pagdaloy  
Sa pagdaan ng panahon.

## Araw ng Tagumpay

Ang araw na ito'y araw ng tagumpay  
Pagdaig sa dusa na pinagdaanan  
Ipagdiwang natin ang pagsintang wagas  
Ng dalawang pusong tapat kung magmahal.

Mabuhay, mabuhay silang ikakasal  
Ang pag-ibig nila'y walang kasintiba'y  
Dumaan sa apoy nitong himagsikan  
Lantay na ginto ang siyang katulad.

Mabuhay, Mabuhay silang ikakasal  
Ang pag-ibig nila'y walang kasintibay  
Dumaan sa apoy nitong himagsikan  
Lantay na ginto ang siyang katulad.  
Lantay na ginto ang siyang katulad.

## Cruz Roja

Tinatatag ngayon ng ating Republica  
Itong Katipunan ng dakilang Cruz Roja  
Na ang tanging layo'y ang magkawanggawa  
Sa sinumang tao na nagdaralita.

Habang ang digmaa'y di pa nalulutas  
Tungkol sa kalayaan nitong Pilipnas  
Pangangasiwaan nitong Katipunan  
Pagtulong sa maysakit at mga sugatan

Nang di namimili, kaibigan man o kalaban  
Sa hospital man o sa lansangan  
Katipunang ito'y magdudulot ng lahat  
Ng mga kailangan ng kinulang-palad.

Kapag nakamtam na'ng ating kalayaan  
pondo ng Cruz Roja'y kusang ilalangkap  
Sa pagtatayo ng bahay pagamutan  
Pati paaralan para sa mahirap

Kung kilalanin na ng ibang mga bansa  
At tumibay na rin ang ating kalayaan  
Pilit na sasangguni ang ating samahan  
Sa katipunan ng taga-ibang bayan.

Upang makatulong sa ikabibihasa  
Sa ikadedakla at ikauuniad  
Gayon din naman sa ikalalaya  
Ng mga babae sa sandaigdigan.

Gumising na, babae tayo'y magbalikwas  
Huwag matakot sa pandarahas  
Umaasa sa atiy mga kinulang-palad  
Dinggin ang tawag nitong Inangbayan.

## Pinagbuklod ng lisang palad

Tayo'y pinagbuklod ng iisang palad  
Umibig sa lalaking walang pakundangan  
Ang tiwala nati'y dinahas, nilinlang  
Pag-ibig na tapet ay pinagtaksilan.

Ngunit araw ito ng ating kalayaan  
Namulat na tayo sa katotohanan  
Na wala na tayong ibang maaasahan  
Wala na nga kundi ang sarili lamang

Pag-aralang tumayo sa sariling paa  
Palibayin ang loob, isip, at kaluluwa  
Ang babae'y maaaring mabuhay na mag-isa  
Nang di nakasandal sa ama o asawa.

Panghawakan natin ang sariling buhay  
Tayo ang lilikha ng ating kasaysayan  
Ng ating tadhana at kapalaran  
Tayo ang papanday ng kinabukasan.  
Tayo ang papanday ng kinabukasan.

## Alin Mang Lahi

Lyrics: Jose Rizal

Music: Antonio J. Molina

Alin mang lahi isinanggalang sa lupit  
ang kanyang lupang tinubuan  
tuloy pinaghandugan  
ng buhay at dugo.

Kung kailangan ang kamatayan  
kung saka sakali't igiginhawa ng mga kalahi  
Tatangaping nangingiti  
kaaliwa't tuwang di mumunti.

Ngunit pagkasawing palad yata  
ng katagalugang napapanganyaya  
Bukod pa sa ibang umaabala  
'tong nagbibigay hapis ang ibang kapwa.

Ngunit pagpuwa sa bagay  
Di kulang sa pupuhunanin  
Lakas, dunong, tapang, yaman ay gayon din.

Aywan kung bakit at inaalipin  
Ng alin mang lahing makasuno natin  
sa bagay di natin

At bawat lahing makasuno natin

## Mabuhay ang AFF

Sumilang na ngayon sa sangmaliwanag  
Samahang malayang walang ibang layon  
Kundi ipaglaban ang ating kapakanan  
Sa dampa at mansion, sa lunsod at nayon.

Mabuhay ang samahan na ating tanggulan  
Kapag pagkatao nati'y niyurakan.  
Tumayo ka, Babae, luha mo'y pahiran  
Tuklasin at hubugin ang sariling buhay.

Edukasyon ang unang pagsusumikapin  
Sa loob at labas nitong paaralan  
Para matutuhan ng kababaihan  
Ang kanilang karapatan at pag-ibig sa bayan.

Magbubukas tayo ng tanggapan  
Na siyang magtuturo sa kababaihan  
Kung paano nila mapangangalagaan  
Ang kalusugan ng kanilang anak.

Tutulong din tayo sa pagsasawata  
Sa pambubusabos sa mga utusan  
Sa pang-abuso sa mga bilanguan  
At pangangalakal sa kadalagahan.

	<i>Basilisa Tantoco</i>	<i>Jenny Jamora</i>
<i>Alberta Vitangcoy/Basilisa Tantoco (alternate)</i>	<i>Mercedes Tiongson</i>	<i>Nathasia "Tasy" Garrucha</i>
	<i>Miguel Maglaya</i>	<i>Nikki Ventosa</i>
<i>Miguel Maglaya (alternate)/Manuel Cirsostomo/Agustin Tantoco</i>	<i>Leon Lorenzon Tuells/Jose Rizal</i>	<i>Felix Rivera</i>
<i>Cecilia Tiongson/Narcisa Dizon/Alberta Vitangcoy</i>	<i>Ikang</i>	<i>Red Concepcion</i>
	<i>Jose Rizal/Pari Agustin Tantoco</i>	<i>Lex Marcos</i>
<i>Tomas Ranchangco/Weyler/Emilio Aguinaldo</i>	<i>Andeng Tantoco</i>	<i>Judith Javier</i>
	<i>Teodoro Sandico</i>	<i>Diana Alferez</i>
<i>Teodoro Sandico (alternate)</i>	<i>Gabino Tantoco/Guitarist</i>	<i>Rito Asilo</i>
<i>Teresa Tantoco/Narcisa Dizon</i>	<i>Elisea Reyes</i>	<i>Jaime Manuel Flores</i>
	<i>Filomena Tiongson</i>	<i>Belen Calingacion</i>
<i>Eugenia Tanchangco/Hilaria del Rosario-Aguinaldo</i>	<i>Paz Tiongson/Aling Tindeng</i>	<i>Neil Ryan Sese</i>
	<i>Olympia Reyes/Guadalupe Reyes</i>	<i>Michael Ian Lomongo</i>
<i>Agapita Tiongson</i>	<i>Fray Garcia/Kura Agustin Fernandez</i>	<i>William Manzano</i>
	<i>Antonio Tantoco</i>	<i>Coreen Angelica Chan</i>
<i>Domingo Tantoco</i>	<i>Jose Bautista</i>	<i>Papan Fetalvero</i>
<i>Jose Bautista</i>	<i>Graciano Reyes/Pari Agustin Tantoco</i>	<i>Hazel Grace Maranan</i>
	<i>Pinang</i>	<i>Mary Indalecio</i>
<i>Juana Reyes</i>	<i>Ikang (understudy)/Anastacia Tiongson</i>	<i>Cinderella Mayo</i>
<i>Rosenda Tanchangco/Francisca Tantoco</i>	<i>Aurea Tanchangco</i>	<i>Emerald Anne Jorda</i>
	<i>Fray Santos/Bandillo</i>	<i>Rayna Vihuela Reyes</i>
<i>Aleja Tiongson</i>	<i>Maria Tantoco/Donya Concha de Calderon</i>	<i>Dax Carnay</i>
	<i>Rufina Reyes</i>	<i>Ralph Jalbuena</i>
<i>Leoncia Reyes/Anastacia Tiongson</i>	<i>Tenteng</i>	<i>Jan Vincent Ibesate</i>
	<i>Vicente Gatmaytan/Juan Tantoco</i>	<i>Everett Elpusan</i>
<i>Cecilia Tiongson (understudy)/Leoncia Reyes</i>	<i>Basilisa Tiongson</i>	<i>Adel Demonteverde</i>
	<i>Anita</i>	<i>Harriet Corea</i>
<i>Violinist</i>	<i>Pianist</i>	<i>Olielle Amper</i>
		<i>Katherine Sabate</i>
		<i>Camille Irish Hernandez</i>
		<i>Franchesca Louise SanAgustin</i>
		<i>Jules Angelo Dela Paz</i>
		<i>Chin-Chin Fernando</i>
		<i>Carizza Cortez</i>
		<i>Martha Sta. Barbara</i>
		<i>Maria Nieves Reyes</i>
		<i>Aaron Paul Caguia</i>
		<i>Nicole Andrew Guila</i>
		<i>Hazel Gutierrez</i>
		<i>Samantha Clarin</i>
		<i>Graziell Latiza</i>
		<i>Julius Garrido</i>
		<i>Brian Sapihao</i>



## Jenny Jamora

*Basilisa Tantoco*



Jenny was last seen in Repertory Philippines' *The Boor and the Proposal* and *The Sound of Music*. Her other productions with Rep include *Aladdin, Jr.* (Rep Children's Theatre), *Forty Carats* and *Much Ado About Nothing*. Some of her work for the New Voice Company includes starring roles in *Aspects of Love* (Manila, Singapore), *Frozen*, *The Vagina Monologues* (Manila, Singapore, Tokyo), *Cabaret*, *Sacrilege*, *StopKiss*, *Falsettos*, *Antigone*, *The Lysistrata Project* and *The Blue Room* where she was an Aliw Award nominee for Best Actress in a Non-Musical. She also appeared in *As You Like It* (Actor's Actors, Inc.), *Fire Water Woman* (Musical Theatre Philippines), *Madame de Sade* (Dramatis Personae) and *Romeo and Juliet* (RADA's Acting Shakespear 2003).

## Nathasia "Tasy" Garrucha

*Alberta Uitangcoy/Basilisa Tantoco (Alternate)*



Acting in a musical is a dream come true for Tasy. An undergraduate Tourism Management student in the Asian Institute of Tourism, UP Diliman, Tasy has been a dance practitioner for twelve years. She graduated from Philippine High School for the Arts (PHSA) in Mt. Makiling, Los Baños, Laguna, where she received the CCP Makiling Scholarship Award and the Artistic Excellence Award. She considers herself privileged to have trained under Frances Niduaza and Jomar Ferreria in Voice and under Joy Paginado and Herbert Go in her Theatre elective classes.

Tasy devoted her heart and soul in Dance, Music, and Theatre with notable performances for Sanghiyas Pangkat Mananayaw of PHSA such as *Pagbibigkis*, *Dayog Anag-ag*, *Layag* and, her recital, *Krokis*. She's one of the choreographers who reaches out abroad and all over the

country.

For UP Filipiniana Dance Company, she performed in *Bukas ng Kahapon* (2004), *Buhay-Buhay* (2003) in UP Theatre, and *Ang Bukang Liwayway... Takipsilim* (2005) in Meralco Theatre. Also, she danced with the group for the movie *Zsa Zsa Zaturnah*, an entry for the MMFF, and for the *PBA Grand Opening* in Araneta (2006). She trained and performed with Douglas Nierras' *Powerdance Company*, performing with them in the concert *Powerdance: A Gold Celebration*, (2004). What made it a memorable concert was that she performed with Gary Valenciano. She even joined the company in its outreach all over the country.

Her theatre credits include *Komedi* for UPPT and *Hamlet: Redux* for DUP, both directed by another of her inspirations, Prof. Tony Mabesa. She's also privileged to have trained under Van Manalo, Agnes Locsin, Noney Froilan, and Douglas Nierras.

## Nikki Ventosa

*Mercedes Tiongson*



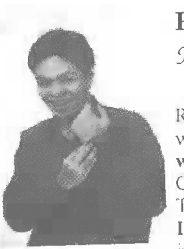
Nikki trained with New Voice Company, Steps Dance Studio, Ryan Cayabyab and Nelson Caruncho. Her theatre credits include: *V-Day 2001-2004*, *Revolutionary Hearts*, *Revolutionary Hearts the Repeat*, *Monique in Concert*, *Monique Sings Gershwin and Other Broadway Hits*, *Waiting for Godot*, *Cabaret*, *Monique-25 years in Theatre*, *Aspects of Love* (Manila and Singapore) for the New Voice Company. She also was in *Shock Value*, *Gabriela: An Oratorio* and *St. Louis Loves Dem Filipinos... The Musical* for Dulaang UP.

She has appeared in several commercials and corporate mail shows and concerts such as *Awit ng Kalayaan* at *Pag-ibig*, *Mini Concerts for JP Morgan Chase*, *Mini Concerts for Center for Filipino in London*, *J&J Baby Soap*, *J&J Baby Cologne*, *J&J Face Powder*, *Magnolia Chocolate*, *Maggi Instant Noodles*, *Cebu Pacific*, *Shangri La Edsa Plaza*, *Cotton USA*, and *Robinsons*.



**Felix Rivera**  
*Miguel Maglaya*

There are some interests that cannot be given up, some dreams that cannot be forgotten and some passions that cannot be ignored. Felix started performing when he was in high school as part of *La Salle Greenhills* youth music group *Kundirana*. Upon entering college, he joined the University of Asia and the Pacific Chorale to further his knowledge and skill in music and singing. Though he finished his degree in Humanities and Economics, he still pursued a career in music and performance. Expanding his expression in singing, Felix became a part of *Il Divino the Musical* (Santos/de Guzman) staged by renowned director-writer *Freddie Santos*. He got his first taste of musical theatre with Tanghalang Atenco's *Lam-Ang The Musical* where he played the lead. Years later, he found himself on the world of stage: Stages, Inc.'s *Footloose the Musical* and Trumpets' *Joseph the Dreamer* (2006). As lyricist, he co-wrote the theme songs for MMFF entries *Aishite Imasu 1942* ("Hanggang Wakas", Aishite Imasu) and *Exodus* ("Love that Never Fades" sung by Sarah Geronimo and Erik Santos). Felix is the son of Dr. Felixberto and Mrs. Lilian Rivera, and brother to Northwest University pianist Richelle and GMA 7 news producer Rosetti.



**Red Concepcion**  
*Miguel Maglaya (alternate)/Manuel Ciriosostomo/Agustin Tantoco*

Red started performing as a folk dancer with **Kaloob: Philippine Music and Dance Ministry**, in which he was a member for five years. After being bitten by the theater bug in a **Trumpets Playshop workshop**. He joined the cast of Trumpets' **Honk!: The Ugly Duckling**, under the direction of Ms. Chari Arespacochaga. He was then, for a time, a student and scholar in Singapore, studying BA Musical Theater (HONS) at LaSalle-SIA. Upon returning to Manila, Red joined the cast of Trumpets' **The Little Mermaid**, as Slick the devilfish under the direction of Jaime del Mundo. Red has also appeared in Trumpets other plays, such as **The Happy Prince** and **Fables and Parables**. He was recently in Repertory Philippines **Aladdin** essaying the role of the parrot Iago, and also in Rep's 2007 season opener **Moose Murders** as the incestuous Stinky Holloway. He was also in Atenco Blue Repertory's production of **Sweet Charity** and is currently in their production **Stage of Love**. He was also a jazz scholar at Steps Dance Studio, under James Laforteza and has appeared in a number of TV and radio ads. He has also starred in the film **All things New** for Good New Productions.



**Lex Marcos**  
*Leon Lorenzo Tuells/ Jose Rizal*

Lex is currently finishing a Bachelors degree in Art History at the UP College of Fine Arts where he also finished a certificate course in painting. He started performing as a member of the UP Concert Chorus and toured parts of the United States and Europe during the UPCC Millennium tour. He was last seen in UPPT's **Ang Birheng Matimtiman**. Other theatre credits include: **Sepharad: Voces de Exilio** (Franz Kafka/Eugenia's husband/ Call Center Agent/Chorus), **Kanjicho** (Lord Yoshitsune), **The Butterfly's Evil Spell/Ang Malupit na Encanto ng Mariposa** (Boy Beetle), **Ice Cometh, Fluid, Tatarin, Lysistrata, and Recoged Esta Voz: The Miguel Hernandez Project**.



**Judith Javier**  
*Cecilia Tiongson/Narcisa Dizon/Alberta Uitangcoy(alternate)*

Judith last graced the Dulaang UP stage as Gabriela in **Gabriela: An Oratorio** under the direction of Prof. Tony Mabesa. She is more than thrilled to be part of **Basilisa ng Malolos** and working with Ms. Jose Estrella for the first time. Her other productions for DUP include **Hibik at Himagsik nina Victoria Lactao** and **Alamat** (UP Playwrights Theatre).

Judith owes a huge debt of gratitude to the late National Artist for Dance, Ramon A. Obusan and the Ramon Obusan Folkloric Group for developing not only her dancing skills but also her love and passion for culture and the arts. She is also grateful to her generous voice teacher and mentor Edgardo "Dodo" Crisol.

Judith has worked in theatre productions such as: **A Walk Back in Time, Noli Me Tangere, The Musical, Ang Pagpatay kay Luna** of Tanghalang Pilipino; **Magsimula Ka** of CCP OUTREACH; **Kababalaghan sa Engkantahan** of Expedition Theatre; **The Emperor's New Clothes** of Repertory Philippines; **AQUABARKADA** of Word of Mouth Theatre; **Noli, Ang Filibustero** and **Sining** of Pro./Greenroom Artists; and Children's plays and Corporate Shows of Kids Act Philippines, which include: **Snow White, Sleeping Beauty, Cinderella, Once on this Island** and many others. Her last TV appearance was in **700 Club** as a featured story and she recently did garment modeling for **COSMOPOLITAN Magazine**.



## Diana Alferez

*Ikang*

Diana graduated with a Bachelor of Science in Computer Science from AMA Computer College. She was a former apprentice at the **Tanghalang Pilipino's Actors' Company**, the resident theatre company of the Cultural Center of the Philippines, from 1999 to 2003. With the Actors' Company, she trained under Nonon Padilla, Chris Millado, Irma Adlawan-Marasigan and Sherry Lara for acting, acting styles and script analysis; Ana Valdes-Lim for stage voice improvisation and mask class; Josephine Roco-Chavez, Dra. Myrna Lopez and Agnes Bartedo for voice for musical theatre; Edna Vida for Beginning Classical Ballet and Modern Ballet; Cecille De Joya for Flamenco. She performed in the company's numerous productions such as **Ang Pagpatay kay Luna, Ligawang Ligaw, Pinocchio, Drakula, Ang Sinungaling, A Hundred Songs of Mary Fee, Makbet, El Camino Real, Pinoy Agonistes, Ilustrado: Ang**

**Buhay ni Rizal, Paglayang Minamahal, Tales of Italo, Walang Sugat, Ang Ulo ni Pancho Villa, Country in Search of a Hero, Noli Me Tangere** and the **Rizal Musicals in Repertory** (Noli Me Tangere and El Filibusterismo). She was also took part in some Philippines' leading theatre companies productions' such as PETA's **Lola Basyang** and **Hans Christians Must Be Filipino**; MUSICAL's **Alikabok** and **Sarangola ni Pepe**; Company of Player's **Camelot**; Kid's Act's Philippines' **Snow White** and the **seven Dwarf, Sleeping Beauty, Cinderella, Broadway Beats, Once Upon A Summertime** and **Winter Fairyland**; Teatro Adarsari's **And Ibong Adarna at Ang Sarimanok**; Expedition Theatre Company's **Si Nora, Si Vilma at si Ako** and **Kababalaghan sa Engkantada**; Philippine Playhouse, Inc.'s **The Tale of King Midas**; and Dulaang UP's **The Butterfly's Evil Spell**.

She has guested in prime time TV programs in ABS CBN such as **Calla Lily, Komiks, Kampanerang Kuba, Krystalla, Recuerdo De Amor, Wansapanataym, Hiraya Manawari**. She has appeared in GMA 7's **Now and Forever** presents **Tinig and Duyan** among others

She taught **creative drama for children's class** in Maria Montessori School, Cambridge Child Development Center, ABS CBN Foundation ETW Summer Workshop 2003, CCP Summer Workshop (2000, 2001), **musical theatre classes** for TRUMPETS Playshop (Children and Teens), Assumption College's Metta, Channel Repertory, Willow Tree Pre-School, Fun-D-Mentals and Child Learning Center for Kids Acts Philippines, and Maria Montessori School. She also handles the **Little Minstrels**, a newly formed singing group of Maria Montessori School.

She is currently with the **Philippine Playhouse** under Ana Valdes-Lim. Aside from theatre and TV, she has several commercials to her credit. Her spare time is devoted to embroidery, jewellery and photography.



## Rito Asilo

*Jose Rizal/ Pari Agustin Tantoco*

Rito is the **Associate Artistic Director** and a resident actor of the **New Voice Company**. He is also the **Assistant Editor** of the Saturday Special section of the *Philippine Daily Inquirer*.

Some of his acting credits are: **Sino Ka Ba, Jose Rizal?** (Jose Rizal) and **Tsinoy, Mga Anak ng Bayan** (Emilio Aguinaldo) under Musical Theater Philippines; **Pag-ibig sa Bayan** (Aquilino "Nene" Pimentel/ Fr. Joaquin Bernas) and **Nasaan si Hesus?** (Alex/ Fr. Carlos); **Sa Ibayong Dagat** (Jose Rizal and Abel) under Bayanihan Philippines; **Magnificat** (Jesus Christ) under Ryan Cayabyab and Nestor Torre; **Martir sa Golgota** (Jesus Christ); **Magsimula Ka** (Miguel/Mario) under Gines Tan and Nestor Torre; **Padre Pio** (Padre Pio);

**Katy** (The Emcee) under MTP; **Be Not Afraid: Pope John Paul II** (Edmund Wojtyla) under CBCP; **Birhen ng Caysasay** (Juan Maningkad) under Ryan Cayabyab and Ramon Orlina; **Bakhita, The Musical** (Arab Master) under the Canossians Nuns; **The Butterfly's Evil Spell** (The Angel) from Dulaang UP under Josefina Estrella; Andrew Lloyd Webber's **Aspect of Love** (Marcel) under Monique Wilson and Dee Cannon (Singapore and Manila); William Finn's **Falsettos, The Musical** (Mendel); **Sacrilege** (Bishop Foley); and **StopKiss** (Detective Cole) under New Voice Company; **King and I** (Lin Tha) under the Laurels; **The Lost Child Trilogy** (Narrator) under New Voice and David Glass Ensemble.

As a director, he directed the following: **Kander and Ebb's Cabaret, The Musical**, Eve Ensler's **The Vagina Monologues** (English, Singapore and Manila)/**Usapang Puke: The Vagina Monologues in Filipino**, Diane Shaffer's **Sacrilege**, Bryony Lavery's **Frozen**, and Marie Jones' **Stones in His Pockets**, all under New Voice Company.



## Jaime Manuel Flores

*Tomas Ranchangco Weyler Emilio Aguinaldo*

Beaver's last play was in 1996 when he took on the roles of Haringbata and Halimaw in Aurelio Tolentino's *Kahapon, Ngayon at Bukas* at UP Los Baños, where he was an active member of Teatro Umalohokan. This makes *Basilisa ng Malolos* his first theatre performance after an 11-year hiatus from the stage. In between, he has performed regularly in a number of concerts with the UP Manila Chorale and the Manila Chamber Singers. He is currently an instructor at the Department of Arts and Communication in the College of Arts and Sciences at UP Manila, where he teaches subjects in organizational communication and research. He and his wife are expecting their first child this June.



## Belen Calingacion

*Andeng Tantoco*

Belen graduated from Silliman University with a degree of Bachelor of Arts in Speech and Theatre Arts, graduating with honors. She taught at Silliman for four years where she also directed and acted in plays. Her directing credits include *Ang Sistema ni Tuko*, *Ang Tatay Mong Kalbo* (The Bald Soprano), among others. She also played lead roles in *Paraisong Parisukat*, *Paglipas ng Dilim*, *Pilipinas Circa 1907*, *Endgame* etc. In 1984, she came to the University of the Philippines to take graduate studies and joined the Department of Speech Communication and Theatre Arts of which she is currently the Chairperson. She served as company manager of DUP in 1986 and acted in several of DUP productions such as *Rashomon*, *The Importance of Being Earnest*, *Romeo and Juliet*, and *Camino Real*.

Dr. Calingacion's artistic involvement has gone beyond academic theatre, broadening her work to include projects involving at-risk children and youth. Inspired by her doctoral dissertation on theatrical intervention for the rehabilitation and empowerment of street children, she has done productions involving actual street children and is active in creative projects with street children and other marginalized communities. In 2002, supported by a grant from the National Commission for Culture and the Arts (NCCA), she directed *Awitlansangan*, a performance production featuring poetry and songs both written and performed by the street children themselves. Her latest involvement is an animation project on child sexual abuse in which she co-authored a manual of instructions for the use of the video as education material. In 2003, she was awarded a Fulbright Grant to serve as Scholar-in-Residence at Kennesaw State University (KSU) Department of Theatre and Performance Studies and Georgia Southern University (GSU) Department of Communication Arts, both in Georgia, USA while in KSU she organized and brought Philippine cultural productions to the campus and in GSU, she conceptualized and directed a critically acclaimed production, *Soled-Out It's All About Shoes*- a performance work investigating through a collage of texts the historical, societal, cultural and personal issues and meanings inherent in shoes. She was also one of only three Fulbright Visiting Scholars chosen to perform at the Millennium Stage of the Kennedy Center in Washington, D.C. for the Annual Visiting Scholars Conference in May 2004. After a long hiatus, Dr. Calingacion returns to the DUP stage as *Doña Andeng*.



## Neil Ryan Sese

*Teodoro Sandico*

Neil is an actor for stage, television and film. He obtained a Bachelor of Arts degree in Theatre Arts from the University of the Philippines. Guided by his mentors, he honed his craft by taking part in various Dulaang UP productions such as *Sepharad: Voces de Exilio*, *Othello*, *Oedipus Rex*, ...And St. Louis Loves Dem Filipinos and *Kanjicho*; in UP Shakespeare Company productions such as *Merchant of Venice* and *Taming of the Shrew*; and in Tanghalang Pilipino productions such as *Troyanas* and *Hudhud*.



## Michael Ian Lomongo

*Teodoro Sandico*

Ian is a member of the Neo-Angono Artist Collective and serves on the editorial board of Art Paper Magazine. He used to be part of the Tanghalang Pilipino Actors' Company (1999-2003). He was last seen in DUP's "**Hamlet Redux**" (Horatio). Ian considers himself a fan of Cynthia Alexander and Jeanette Winterson. He admires strong, gracious women and his favorite image of "grace under pressure" is that of a woman riding a lion.



## William Manzano

*Gabino Tantoco/Guitarist*

William first appeared onstage, as a chorus member in the Dulaang UP production **St. Louis loves dem Filipinos...The Musical**. In 2006, he was seen in the Talk TV satire **Shock Value** as Papa Dan and in the modern take of a Shakespearean play dubbed as **Hamlet: Redux** where he played the character of Guildenstern. He also appeared as Willy Loman in Dulaang Laboratoryo's **Death of a Salesman**.



## Coreen Angelica Chan

*Teresa Tantoco/Narcisca Dizon*

Coreen is a 4<sup>th</sup> year Broadcasting Communication student. **Basilisa ng Malolos** is her first theatre production in college. In a church in Cavite, she teaches the youth songs and Bible lessons during her spare time. She wants to work in television program production in the future.



## Papan Fetalvero

*Elisea Reyes*

Young and passionate, she found herself embraced by the wings of seasoned professionals in distinct fields. From the Halili-Cruz School of Ballet (Most Outstanding Ballet School in Asia) to voice lessons with a certified instructor, she learned every lesson, ignoring the stubbed toes and whining diaphragm, waiting for that which had already begun: the chance to give back to the Lord what He has bestowed. The stage was set by Repertory Bridget's musicals **Catz-The Musical** (Victoria) and **Kalumpang at Kumintang-The Musical** (Batangan). Dulaang UP now opens the curtains.



## Hazel Grace Maranan

*Filomena Tiongson*

Hazel is a 2<sup>nd</sup> year Certificate in Theatre Arts student majoring in Performance. She took voice, stage movement and basic acting classes under Prof. Ludendorffo Decentecoo, Mr. Dexter Santos and Prof. Josefina Estrella. She acted in several Dulaang Laboratoryo Productions such as **Spring's Awakening** (Mover), **Antigone** (Antigone), **Picnic** (Rosemary) and Sarah Medina's **I Do** (Bride # 1). She also directed a scene from Arthur Miller's **Death of a Salesman** as her finals for her directing class. She last acted in **Blood Wedding** (Utusan/Chorus) held at the Manila Hotel for the 2006 International Theatre Institute Conference.



## Jan Vincent Ibesate

*Domingo Tantoco*

JV is a 4<sup>th</sup> year Broadcast Communication student. He is a member of two organizations in the University, namely, the **UP-CMC Broadcasting Association** and **UP Cinema**. This is his first time to be involved in a play produced by the UP Playwrights' Theatre. He wants to pursue a career in Broadcasting when he graduates.



## Cinderella Mayo

*Paz Tiongson/ Aling Tindeng*

Cindy is a 2<sup>nd</sup> year Certificate in Theatre Arts student in UP Diliman. She was last seen in Dulaang UP's **Shock Value** (Nogina).

Her other theatre credits include **Shadows of the Reef/Mga Anak ng Dagat** for Dulaang UP; **Noah's Ark** and **Guys and Dolls** for Repertory Philippines; **Red Riding Hood** for CCP Baby Ballet Class; and **Edge** for Dulaang Laboratoryo.



## Emerald Anne Jorda

*Olympia Reyes/Guadalupe Reyes*

Em is a third year Theatre Arts student in UP Diliman. She has already worked and performed in various Dulaang UP Laboratoryo and Dulaang UP productions.

Her acting credits include: **Shock Value** and **Gabriela: An Oratorio** all for Dulaang UP; **Fingers** and **Inseng** for Playwrighting class; **Dancing in the Afternoon**, **Death of a Salesman**, **Nang Dahil sa Init**, **Diapers sa Serbesa**, **Alice in Wonderland**, **Macbeth**, and **Las Viajeras** for Dulaang Laboratoryo; **Bayan-Bayanan** and **Alamat ng Pitong Bulkan** for UP Summer Theatre Workshop; **Luneta: A Musical** and **Landas ng Kasarinlan** for Gantimpala Foundation.



## Rayna Vihuela Reyes

*Agapita Tiongson*

Rayna is a 2<sup>nd</sup> year Theatre Arts student in Ateneo. She has worked as part of the production staff in plays such as **Bayan-Bayanan**, **Ang Nilalang ni Victor Frankenstein**, **Ang Aksidenteng Kamatayan ng isang Anarkista** and **The Glass Menagerie**. She also acted in **Nasaan si Kaliwete?** (Dr. Barnes). Last summer, she was part of **La Vida es Sueño** (Koro) for the UNESCO-ITI World Theatre Congress. All of these productions were under Tanghalang Ateneo.

She has also acted for Ateneo High School's Teatro Baguntau in their staging of **Filibustero** (Pepay). She acted in **Bawat-Tao** (Wastong-Husga at Tagapagbalita) for the 2006 acting class of the Ateneo Fine Arts Program. She most recently played Homeroom Teacher in Tanghalang

Ateneo's **Middle Finger Po** directed by Ron Capinding



## Mary Indalecio

*Eugenia Tanchango/Hilaria del Rosario-Aguinaldo*

Mary is a 2<sup>nd</sup> year Certificate in Theatre Arts student in UP Diliman. She has been seen in **Sopranong Kalbo** (Mary), **First Day Funk** (Mover) and **I Do** (Foreign Bridesmaid), all Dulaang Laboratoryo productions. Her most recent production was **Hamlet Redux** in which she played the role of Gentlewoman.



## Dax Carnay

*Fray Garcia/Kura Agustin Fernandez*

Dax is a 4<sup>th</sup> year BA Speech Communication student. His various theatre credits include "**Sistema ni Propesor Tuko**" (Bondying) and "**Butihing Babaeng Tinig**" (Tex Turero) for UP Repertory; **Tartuffe** (Cliente) for ITI Theatre Festival; "**Last Order sa Penguin**" (Tuqz), **Theatre 130's finals** (Mover) for Dulaang Laboratoryo, and "**Gabriela: An Oratorio**" (Chorus) under Dulaang UP. This is his 3<sup>rd</sup> production under Dulaang UP.



## Ralph Jalbuena

*Antonio Tantoco*

Ralph is a 1<sup>st</sup> year Music Education student in UP Diliman. This is his first time to be a part of a UP Playwrights Theatre production.



## Neil Everett Elpusan

*Jose Bautista*

Everette is a 2<sup>nd</sup> year BS Business Economics student in UP Diliman. He played **Mang Serapio** in **Ang Paglilitis ni Mang Serapio** to fulfill a requirement in his Theatre II class in UP. This is his first Dulaang UP production.



**Adel Demonteverde**

*Graciano Reyes/Pari Agustin Tantoco*

Adel is a 4<sup>th</sup> year Certificate in Theatre Arts student in UP Diliman. His production credits include **Three Sisters** (property staff), **Tanikalang Guinto** (production staff), **Imaginary Invalid** (marketing staff), **Iceman Cometh** (property staff), **Tatarin** (property head), **Angel Sreet** (ASM costume), **Recoged Esta Voz** (ASM props) and **CCP Virgin Labfest** (stage manager). His recent production in Dulaang UP was **Shock Value** as student production manager.



**Hazel Gutierrez**

*Cecilia Tiongson (understudy)/Leoncia Reyes*

Hazel has done several Productions with Dulaang UP as staff. Costume Designer and Stage Manager. Her acting credits, on the other hand, include Dulaang Laboratoryo's **Nang Dahil sa Init** (Mommy), **Walang Iwanan** (Babae) and **Mga Boses sa Ilalim ng Lupa** (Chorus/Mover). She also an artist of Center for Pop Music Philippines and has done several concerts in Music Museum, Struelife, and SM Megamall Cinemas.



**Katherine Sabate**

*Ikang (understudy)/Anastacia Tiongson*

Katherine is a 2<sup>nd</sup> year BA Theatre Arts student in UP Diliman. Her theatre credits include: UP Integrated School (Teatro Munti): **Ang Munting Magtitinda ng Sampaguita**; UP Integrated School (Filipino Drama Class): **Hinilawod** (An Epic), and Dulaang UP: **Shadows of the Reef/Mga Anak ng Dagat** (Women) and **Hamlet Redux** (Courtier/Dancer).



**Harriet Corea**

*Pinang*

Harriet is a 1<sup>st</sup> year Certificate in Theatre Arts student in UP Diliman. Her theatre credits include **Shadows of the Reef/Mga Anak ng Dagat**, **Shock Value**, and **Hamlet** where she served as staff for sponsorship, property and marketing, respectively. She performed as one of the chorus in **Shock Value** for Dulaang UP. She also played Alice in **Alice in Wonderland** for Dulaang Laboratoryo.





## **Martha Sta. Barbara**

*Rufina Reyes*

Martha is a 1<sup>st</sup> year BA Theatre Arts student. Her theatre credits include **Pirates of Penzance** (Ruth) for Repertory Philippines and **Kapihan sa Loob ng Isang Dula** for Dulaang Filipino. She was the director of the piece **Funeral Blues** by the Oral Interpretation Department for CSB's Speech Week: Empowering Benildeans through Speech. Her Dulaang UP production credits are **Shadows of the Reef/Mga Anak ng Dagat** and **Shock Value**. She was also part of **Faculty Follies 2006** as a Video Projectionist.



## **Camille Iris Hernandez**

*Rosenda Tanchangco/Francisca Tantoco*

Though pubescent in age, Cacai is no stranger to theatre life. A senior member of an eminent ballet repertory company, Cacai has been dancing since she was 8 years old and over the years has developed the passion, discipline and astuteness apt for the performing arts. She is currently a 1<sup>st</sup> year Certificate in Theatre Arts student in UP Diliman. Her acting credits include **Shadows of the Reef/Mga Anak ng Dagat** (mover), and **Hamlet Redux** (Grim Reaper).



## **Franchesca Louise San Agustin**

*Aurea Tanchangco*

Chic has been writing plays and acting onstage since she was 8 years old. By the time she graduated from Miriam College High School, Chic had already been part of 26 productions. **Basilia ng Malolos** is her first UPPT production.



## **Chin-Chin Fernando**

*Aleja Tiongson*

Chin is a 1<sup>st</sup> year Certificate in Theatre Arts student in UP Diliman. She last appeared onstage in Dulaang UP's **Shadows of the Reef/Mga Anak ng Dagat** (Dancer). Her other performances include hosting for Assumption Antipolo's **Handog: The Philippine's Gift to the World** and for the **Switch Legacy Concert**.



## Jules Angelo C. Dela Paz

*Fray Santos/Bandillo*

Jules is a 1<sup>st</sup> Year Certificate in Theatre Arts student. His theatre credits include **Spamlet** for the ABS CBN Summer Workshop, *Dulaang Laboratoryo's* **Death of a Salesman** (Charlie) and **Alice in Wonderland** (King/Rabbit). He was part of the past three productions of Dulaang UP: **Shadows of the Reef/Mga Anak ng Dagat**, **Shock Value** and **Hamlet** where he served as property, costume and marketing staff, respectively.



## Nicole Andrew Guila

*Vicente Gatmaytan/Juan Tantoco*

Nick is a 1<sup>st</sup> year Certificate in Theatre Arts student in UP Diliman. He was last seen in two Dulaang UP productions, **Shock Value** and **Shadows of the Reef/Mga Anak ng Dagat**. His Dulaang Laboratoryo's theatre credits include **Alice in Wonderland** (Grifför) and **Death of a Salesman** (Happy). He has attended a dance convention at **International School Manila** and a workshop at **ABS CBN**.



## Carizza Cortez

*Maria Tantoco/Donya Concha de Calderon*

Carizza is a 1<sup>st</sup> year Certificate in Theatre Arts student. This is her first UPPT production. She was a member of PAMULATAN, Assumption Antipolo's Theatre group for 4 years. Her acting credits are **Miss Saigon** (Director; role of Engineer); **Presence** (Writer; Director; role of Father); **Wonder Bookshop** (role of Labaw Donggon), all under PAMULATAN. She also acted in **Death of a Salesman** (role of Linda) directed by Mica Pineda for Dulaang Laboratoryo. She was also part of the Dulaang UP productions **Shadows of the Reef/Mga Anak ng Dagat** (Publicity Staff), **Shock Value** (Video Assistant), **Hamlet** (Asst. Sounds Boardman). She was also part of the **Faculty Follies 2006** as Sounds Boardman.



## Maria Nieves Reyes

*Leoncia Reyes/Anastacia Tiongson*

Nieves is a 1<sup>st</sup> year Certificate in Theatre Arts student. Her acting credits Teatro Kolchiyo ng Miriam's **Lear's Daughters/Desdemona: a play about a handkerchief** and **UKAY-UKAY: A Variety Show**. She also took part in the recent Dulaang UP production **Shock Value** as one of the chorus.



**Aaron Paul Caguia**  
*Tenteng*

Aaron is a 1<sup>st</sup> year Certificate in Theatre Arts student. His acting credits include: Rotary Club of Marikina's **The Congo** (Lead Elderly); Dulaang Laboratoryo's **Death of a Salesman** (Happy/Bernard) and **Alice in Wonderland** (Mock Turtle). He has been part of the past three productions of Dulaang UP: **Shadows of the Reef/ Mga Anak ng Dagat** (Marketing Staff), **Shock Value** (Property Staff) and **Hamlet** (Property Staff).



**Olirelle Amper**  
*Juana Reyes*

Olli is a 1<sup>st</sup> year Certificate in Theatre Arts student in UP Diliman. She worked as a member of the Costume Staff at her first DUP production, **Shadows of the Reef/Mga Anak ng Dagat**. Then she was the Sponsorship Asst. for **Shock Value**. For **Hamlet**, she was assigned backstage as Video Assistant/Projectionist. She is now currently acting for **Basilisa ng Malolos** as Juana Reyes while at the same time working backstage for the Costume Department.



**Samanta Clarin**  
*Basilisa Tiongson*

Samanta is a 2nd year Certificate in Theatre Arts students in UP Diliman. Her acting credits include **Sopranong Kalbo** and **First Day Phunk** for Dulaang Laboratoryo.



**Graziel Latiza**  
*Anita*

Graziel is a 1st year Certificate in Theatre Arts student in UP Diliman. She played Alice in **Alice in Wonderland** for Dulaang Laboratoryo.



## Julius Garrido

*Violinist*

Yul is a multi-awarded artist and musician from the UP College of Architecture. He was a two-time winner of the prestigious Shell National Student Art Competition, a prizewinner at the New CCP National Competition for Design Excellence in Architecture and, recently, an awardee for best musical score at the 3<sup>rd</sup> UP Cinema Piling Obrang Video Festival for his music in Ad Allarilla's "OZ". As a musician, he has done collaborations and recordings with bands such as Kiko Machine and Narda and also performed experimental music at the Cubao X with other performance artists.

Yul is also a skilled instrumentalist in Japanese traditional music. In 2002, he underwent intensive training under Kabuki Master Mochizuki Takinojo to perform in Dulaang UP's all-Filipino Kabuki production "Kajincho" in 2003. There he played the *kotsuzumi* or Japanese shoulder drum. In 2005, he joined the UP Center for International Studies Noh Project and began his yearlong study of Noh under the renowned *Nohgakushi* Dr. Naohiko Umekawa. Subsequently, he was trained by Kotsuzumi Master Shunichiro Hisada and was handpicked along with a handful of Filipinos to perform with six Noh Masters on the eve of the 50<sup>th</sup> year of Philippines-Japan Friendship. Yul is also a passionate pianist and violinist who regularly performs for his friends at the UP Dulaang Laboratoryo.

## Andrew Bryan Sapigao

*Pianist*



Bryan is a 2nd year Piano major in College of Music, UP Diliman, under Prof. Gemma Malicdem. He had his first piano lessons at the age of five with Ms. Elvira Lambino in Dagupan, Pangasinan. He first learned the fundamentals of reading music notation. At the age of eight, he took piano lessons under Prof. Avelina Manalo, who cultivated Bryan's talent and taught him without any monetary compensation. His skill in playing the piano was further developed at the UP College of Music Extension Program as recommended by Ms. Lambino.

Bryan's parents, who were both based in the province, entrusted him to his aunt in Quezon City. Despite the transitory absence of his parents, Bryan's talent continued to grow with the help of his teacher and the help of his aunt. He was able to play in **Malacañang, Brunei, Paco Park, Museo Pambata, Concert at the Park, UP Theatre**. These are just some of the almost countless performances he accomplished. He has also joined the **National Music Competitions for the Young Artists (NAMCYA '98)** where he got *3rd place*, Category A2. Bryan received his secondary education at the prestigious Philippine High School for Arts in Makiling, Laguna. He studied there for 4 years as a Piano major under Prof. Avelina Manalo.

## José Estrella

*Director*

José is currently the Artistic Director of Dulaang UP. She earned an MFA in Directing from Columbia University (New York City) through a Fullbright Grant and studied Noh Theatre in Kyoto, Japan under a Noh Sensei for three months. Directing credits include the Filipino translations and/or the original versions of *Blood Wedding*, *Ang Pokpok ng Ohio*, *Sepharad: Voces de Exilio*, *Recoged Esta Voz: The Miguel Hernández Project*, *The Butterfly's Evil Spell*, *Divinas Palabras*, *El Publico*, *Macbeth*, *The Merchant of Venice*, *The Winter's Tale*, *Phaedra*, *La Chunga*, *Largo Desolato*, *Waiting for Godot*, *Our Town*, *Love's Labours Lost*, *Trojan Women*, among others. José also directed original Filipino plays such as *Ang Butihing Babae ng Timog*, *Compassion*, *Banwa-Anon*, *Her Son*, *Jose Rizal*, *In My Father's House*, and *Oraciones*, among others. Most recently, José directed Tanghalang Pilipino's *Orfeo sa Impyerno* and was also one of the artist collaborators of *Hotel Grand Asia: Lohan Journey*, a three-year collaboration project produced by the Setagaya Public Theatre and Japan Foundation, which premiered in March 2005. Jose is an Associate Professor at the Department of Speech Communication and Theatre Arts in UP Diliman.



## Nicanor G. Tiongson

*Playwright*

Nicanor G. Tiongson is a professor at the UP Film Institute in Diliman, Quezon City. As a playwright, he wrote the contemporary sarswela *Pilipinas Circa 1907*, which was staged by PETA in 1982, the UH-Manoa Philippines Studies Center in 1989 and the Tanghalang Pilipino in 1992. He also authored the librettos of *Siete Dolores* and *Adarna* for Ballet Philippines, *Gatlaya* for the Philippines High School for the Ars, and *Realizaing Rama* for the ASEAN Flagship Project. A leading theatre scholar, he has published pioneering studies on the Philippine komedya, sinakulo and sarswela. In 2004, he wrote and published an award-winning book, *The Women of Malolos*, on which the sarswela *Basilia ng Malolos* is based. He was one of the 100 artists and cultural workers who received the CCP Centennial Award for Arts and Culture in February 1999.



## Joy Marfil

*Music/Musical Director*

Joy earned her degrees in Bachelor of Music (*Cum Laude*) and Master of Music in Composition at the University of the Philippines. A recipient of the Fulbright Scholarship, she studied at the State University of New York (U.S.A.) where she successfully obtained a degree in Master of Arts in Music Theory. Currently, she is an Assistant Professor at the University of the Philippines, College of Music. Besides teaching, she is also a multi-awarded film music composer. She has composed for films that have received local and international fame such as **Mga Munting Tinig**, **Saranggola** and **Mulanay**. Recently, she finished the scoring for **Barcelona**. She has been exposed to trends in film music including her recent attendance at the Film Music Workshop mentored by Marc Snow (film scorer for "Smallville"), David Spear (film Scorer for "Bourne Identity"), and others in New York City. One of her commissions for a musical play, "**The Last Days of Jose Rizal**" was performed in California U.S.A. Her other commission, "**Gabriela: an Oratorio**", produced by Dulaang UP. At present, she is a member of the Music Theory Society of Western New York and Film Scorer Society of the Philippines. She is currently the Treasurer of the Asian Composers League, Philippines, Inc.



**Dexter Santos**  
*Choreographer*

Dexter created the stage movement and dance routines for Atlantis Production's **Beauty and the Beast**; New Voice Company's **Aspect's of Love, Cabaret and Monique: 25 Years in Theatre**; Metropolitan Theatre Guild's **A Midsummer Night's Dream and Romeo and Juliet**; Dulaang UP's **Shock Value, Sepharad: Voces de Exilio, St. Louis Loves Dem Filipinos The Musical, Recoged Esta Voz: The Miguel Hernandez Project, The Butterfly's Spell, El Publico, Oedipus Rex, Crave/Mithi, and The Winter's Tale**; Madiraka Events and Services' **Temptation Island...LIVE!**; UP Theatre Council's **Ang Last Order sa Penguin, Dulaang Talyer's Uyayi ng Ulan**; and Tanghalang Ateneo's **Kahapon, Ngayon at Bukas... The Seditious Love Musical, Don Juan ang Babaerong Sevilla and Lam-ang**. He recently devised the movement of

**Blood Wedding, Tartuffe, and La Vida es Sueño** for the 31<sup>st</sup> UNSECO-ITI World Congress and CCP's **Hinabing Gunita** for the Independence Day Celebration. He was the Assistant Director and Choreographer for World Theatre Project's **La Voix Humaine** and **Medea**, Samba Likhaan's opera **Sikhay sa Kabila ng Paalam** and Opera Guild Philippines' **Don Giovanni**. He has participated in various workshops and conferences on Movement and Art Education of the VSA Arts International Festival in Brussels, Los Angeles, Florida, Atlanta and Washington DC. He is a BA Theatre Arts graduate and is currently taking his Master of Arts Degree in Theatre in UP Diliman. He is also a faculty member of the Ateneo de Manila University and the University of the Philippines.



**John Abul**  
*Costume Designer*

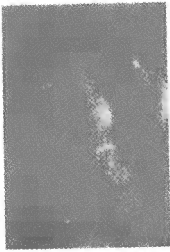
John Abul is graduate of the University of the Philippines College of Fine Arts, with Painting as his major field of study. He debuted in theatre as Dr. Frankenfurter in the **Rocky Horror Picture Show, the Musical** at the Philamlife Auditorium. He is founding member of the experimental theatre group Dulaang Talyer, the first and only Filipino theatre group that was invited to perform at the Avignon Theatre Festival in Avignon, France, in the year 2003. There, he was actor and costume designer for the play **Bilog**, a multi-media play about the complexities of relationships.

He likewise acted for Philippines Educational Theatre Association's (PETA) production of **Faust** and designed costumes for the same company's **Ralph and Claudia** as well as for Tanghalang Pilipino's **Romeo and Juliet**. Thus, designing costumes is something not really new to him as his sojourn started during his high school days at the Claret High School for Boys where he designed for its production of the modern interpretation of Jose Rizal's **Noli Me Tangere**. He also did research and executed the costumes for **1896**, a period play produced by PETA. That is why he gladly accepted the project **Basilia ng Malolos** as it is something he is so familiar with, being a native of Bulacan.



**Ludendorffo Decentecco**  
*Set Designer*

Lu is a member of the faculty of the Department of Speech Communication and Theatre Arts of the UP Diliman. He graduated from Silliman University with a BA in Speech and Theatre, *cum laude*, and from Tulane University in New Orleans with a Master of Fine Arts in Theatre Design. The Young Critics Circle has cited him for his designs (set and costume) for the theatre.



## John Ilaog Batalla

*Lights Designer*

John joined the Certificate in Theatre Arts course in 1990, majoring in Technical Theatre and Management. Eventually, he found his niche as a lighting designer and technical director and worked on many DUP plays as well as those of UP Playwright's Theatre and Dulaang Laboratoryo's. Then he ventured as a lighting designer for other theatre and dance companies, including: **Tanghalang Pilipino, PETA, Gantimpala Theatre, Actor's Actor Inc., Ballet Philippines and Philippine Ballet Theatre**. His last productions with DUP were **Oedipus Rex, The Summer Solstice/Tatarin, and Shadows of the Reef/Mga Anak ng Dagat**, all directed by Anton Juan. John is an

active member of the **Philippine Association of Theatre Designer and Technicians**.



## Mele Yamomo

*Video*

Mele is notorious in pioneering exceptional groups and novel ideas. He was an exchange-artist with the National Theatre of Korea under a fellowship grant from the Arts Council Korea (ARKO). There, he conceptualized, directed, and designed **Crossing Boundaries** to an intimate audience consisting primarily of Seoul's cultural intelligentsia. His direction was described by the Supreme Dancer of the National Dance Company of Korea, as "the most intelligent- the best I have seen in Korea in the last few years." He founded Dulaang Habi in 1995 while still a student at the Philippine High School for the Arts, directing and writing the music for the group's numerous experimental plays and musicals. Mele was also Artist in Residence at casa San Miguel where he established Dulaang San Antonio, the resident theatre group of the center. As Founding Artistic Director of Dulaang San Antonio, he helped bring Filipino master works and world classics to the Zambales audiences. He also served as incorporator/artist for the ANINO Shadow Play Collective and was its resident composer creating music for the company's various local and international projects such as **Ibalon** (the Philippine's official entry to the International Shadow Theatre Festival in Patras, Greece) and a Children's TV show on Hong Kong television. Mele's other hats are teacher, art-scholar, music composer, graphic designer and digital-film-maker. As an independent musical composer he writes music for the theatre, TV, film and radio. His musicals, TV and film scores, and festival theme songs have been performed in Greece, Hong Kong, Japan, Belgium and the USA. Mele was the country's ambassador of the 2004 ASEAN Youth Art Camp in Cambodia where he presented **Tawid**, a video essay on the issue of Modernism and Cultural Heritage in Southeast Asia. The Philippine High School for the Arts (PHSA) hired him to develop and implement the Arts Studies program, which aims to integrate the various art disciplines, as well as the general education courses. He recently flew to Kyrgyzstan to produce a documentary on the plight of the mute and deaf in Bishek.



## Lex Marcos

*Poster Designer*

Lex is a Fine Arts Major in UP Diliman. He is also a member of the UP Artists' Circle Fraternity and is a freelance artist. He has given art workshops in various parts of the country. He was chosen as part of the Philippine Delegation for ASEAN-Japan Youth Camp held in Laos in January 2004. Poster design credits include: **Kamatayan ng Dinastiya** for Dulaang Laboratoryo; **Floy Quintos' Fluid** for UP Playwrights' Theatre; **The Summer Solstice/Tatarin, Lysistrata, Recoged Esta Voz: The Miguel Hernandez Project and Sepharad: Voces de Exilio, Shadows of the Reef/Mga Anak ng Dagat** for Dulaang UP. Lex recently took a course on scene designer under Prof. Amiel Leonardia and was commissioned to design the set of Dulaang UP's **Ang**

**Birheng Matimtiman** last summer. As a visual artist, he regularly participates in various group exhibits with the UP Artists' Circle Fraternity.



**Joseph Gabriel**  
*Set Apprentice*

Joseph is a 2<sup>nd</sup> year Certificate in Theatre Arts student from UP Diliman. He has participated in various productions of Dulaang UP such as **St. Louis loves dem Filipinos... The Musical**; **Sepharad: Voces de Exilio**; **Shadows of the Reef/Mga Anak ng Dagat** and **Shock Value**. He was also part of UPPT's **Tatlong Dula ni Severino Montano**. This is his first apprenticeship job for UPPT.



**Carlo Pagunaling**  
*Costume Apprentice*

Carlo is a 3<sup>rd</sup> year student enrolled in the Certificate in Theatre Arts program in UP Diliman. His theatre credits include: *Dulaang UP's Tatarin/The Summer Solstice* (costume staff), *Lysistrata* (publicity staff), *Recoged Esta Voz* (house manager), *St. Louis Loves Dem Filipinos The Musical* (student technical director), *Sepharad: Voces de Exilio* (set apprentice), *Ang Birheng Matimtiman* (costume apprentice), *Shadows of the Reef/Mga Anak ng Dagat* (costume stylist) and *Hamlet Redux* (costume designer). He has also worked with the *UP Playwrights' Theatre* productions such as *Komedi* (sponsorship head) and *Tatlong Maikling Dula ni Severino Montano* (costume apprentice). He was the House Manager for the 2005 UP Summer Theatre Arts Workshop of the Department of Speech

Communication and Theatre Arts and was responsible for Set execution in *L' Elisir D' Amore* (UP College of Music). He also worked as backstage crew for *Sining ng Malaya' Aparisyon*.



**Arlo De Guzman**  
*Assistant Director*

Arlo graduated *Cum Laude* in BA Theatre Arts in UP Diliman. He also holds an International Diploma from Ritsumeikan University in Kyoto, Japan where he studied under an AIEJ scholarship. He briefly studied **Odissi**, Indian traditional court dance in Kesenean Perbedahan (Temple of Fine Arts) in Kuala Lumpur, Malaysia under Guru Geetha Shakarnalam. He also learned **Kyomai**, Kyoto's traditional folk dance in the Inoue School of Japanese Traditional Arts (School of Geisha) in Gion under Sensei Yoko Inoue. He recently trained in **Noh** under Noh Master Naohiko Umekawa. He has been part of Dulaang UP, UP Playwrights' and Tanghalang Pilipino productions. His play **Sakura** (Cherry Blossoms) won for him in the Don Carlos Palanca Awards for Literature.

Currently, he is a faculty at the International Studies Department of the De La Salle University where he is also taking his master's degree.





**BJ Borja**  
*Directing Apprentice*

BJ is a 3<sup>rd</sup> year Certificate in Theatre Arts student in UP Diliman. His major theatre credits include production management work for directors Tony Mabesa, Anton Juan and Jose Estrella for Dulaang UP (**Shadows of the Reef/Mga Anak ng Dagat**, and **Sepharad: Voces de Exilio**), UP Playwrights' Theatre (**Komedi**) and UP Department of Speech Communication and Theatre Arts (**2005 UP Summer Theatre Arts Workshop**). As a director, he has directed productions for the Biñan Youth Performance Council, a community theatre group in Laguna of which he is the Founder and Artistic Director. At present, he is the production manager of **Dulambuhay: A Festival of Theatre Arts Students' Thesis Productions** under

Dulaang Laboratoryo.



**Jon Lazam**  
*Sounds*

Jon was part of several productions such as **Crave/Mithi**, **The Iceman Cometh** and **Gabriela: an Oratorio** for Dulaang UP, **Tanikalang Guinto** for UP Playwrights' Theatre, **Ang Reyna at ang mga Rebelde** for Dulaang Laboratoryo, and **Portrait of the Artist as Filipino** for CCP and World Theatre Project. He has translated plays such as **Kala-uwakan** (based on *The Birds* by Aristophanes), and **Pagdating ng Daluyong** (from the English version of *The Iceman Cometh* by Eugene O'Neil).



**Percy Ng**  
*Video Researcher*

Percy is the founding director of Anonymous Apostolic Artists, Inc. A BS Commerce graduate, she is currently taking Master of Arts Degree in Theatre in UP Diliman. She served as the Lights Boardman for Dulaang UP's **Gabriela: An Oratorio**.



**Mios Angela Buenafè**  
*Additional Vocal Coaching*

Mios is an M.A. Theater Arts student in UP Diliman and was asked by Director Jose Estrella to teach in Dulaang UP's **Basilisa ng Malolos**. Mios graduated from the Ateneo de Manila University and had been a member of the Ateneo College Glee Club. She also learned teaching an ensemble through UP Singing Ambassadors.

She is a voice instructor in Workshops@ABS-CBN Talent Center, and recently directed **Prince of Egypt**, **Hercules**, **Oliver**, **Annie** and **14K excerpts**. She was in Search for Star in a Million Top 20 and was the People's Choice Awardee in Campus Diva.

Mios is also an instructor and resident actor in Center for Arts Foundation, Inc. Her performing arts credits include: **The Phantom of the Opera** (Christine), **Sunset Boulevard** (Norma), **Les Miserables** (Cosette), **Bisperas ng Pasko** (Gloria). She is also a string orchestra and band/acoustic singer and usually performs in Meralco Theater, Music Museum, Shangri-La, and Hotel Philippine Plaza. Mios is known for her whistle voice and is also a jazz dancer, pianist and drummer.

Her TV and print credits include: **Batibot**, **ABS-CBN's Insider**, **Studio 23's Breakfast**, **Lifestyle Network's E!** **Entertainment Commercial** and **OBB**, and **Great Image print ad**.



**Bryan Viray**  
*Production Manager*

Bryan is a 2<sup>nd</sup> year Certificate in Theatre Arts student majoring in Arts Management. He took up Theate Practicum under Prof. Josefina F. Estrella and is currently enrolled in Production and Stage Management Methods under Ms. Marec Barbara M. Tan-Tiongco. He is an alumnus of Marinduque National High School where he first showed his theatrical talents as performer, director and stage manager.

He worked in Dulaang UP/UPPT productions like **Gabriela: an Oratorio** as *Production Maanager*; **Shock Value** as *Stage Manager*; **Blood Wedding** (International Theatre Festival) and **Birheng Matimtiman/Mandragola**, both Assistant Stage Manager; **St. Louis Loves Dem Filipinos... The Musical** as

*Marketing Staff*; **Tatlong Maiikling Dula ni Severino Montano** as *Sponsorship Staff*; **Sepharad: Voces de Exilio** as *Video Projectionist*.



**PJ Valenciano**  
*Publicity Manager*

PJ is a 1st year MA in Theater Arts student in UP Diliman. She is a Sociology graduate from UP Diliman. She was a member of the core group of PETA-MTTL. She was the Publicity Head in Dulaang UP's **Hamlet Redux**.



**Jo-Anne Quiros**  
*Stage Manager*

Jo Anne is a 3<sup>rd</sup> year BA Theatre Arts student. She's been part of several Dulaang UP's production such as: **Lysistrata** (Publicity Staff), **Recoged Esta Voz** (Publicity Head), **Angel Street** (Costume Staff), **St. Louis Loves Dem Filipinos... The Musical** (Publicity Head), **Gabriela: An Oratorio** (Deputy Stage Manager). She was also the Assistant Production Manager in UPPT's **Tatlong Maiikling Dula ni Severino Montano**. Among her outside productions credits are: CMU Thesis Production of **L'Elisir d' Amore** (Assistant Production Manager), Center for International Studies' **Coffee Shop within a Play** (Stage Manager), **Okina/Ang Paglalakbay ni Sisa: Isang Noh sa Laguna** (Stage Manager). She was also the stage manager of the play

"**Si Igoy at ang mga Haragan** under PETA directed by Paul Santiago.



**Hazel Gutierrez**  
*Stage Manager*

Hazel is a 3<sup>rd</sup> year BA Theatre Arts student in UP Diliman. Her production credits include: **Lysistrata** (Marketing Staff), **Recoged Esta Voz: The Miguel Hernandez Project** (Marketing Head), **Angel Street** (Costume Head), **St. Louis Loves Dem Filipinos... The Musical** (Costume Mistress), **Sepharad: Voces de Exilio** (Costume Design Apprentice), and **Ang Tatlong Maiikling Dula ni Severino Montano** (Stage Manager) for Dulaang UP; **2005 Summer Theatre Arts Workshop** (Stage Manager) of DSCTA; **L'Elisir D'amore** (Stage Manager) for UP College of Music.



**William Manzano**  
*Incidental Music*

William is an independent rock instrumentalist, singer and songwriter. He is the front man of his indie pop band, **The Barpins**. Aside from his work with the group, he has written music for another independent pop band, **Mithi**. Currently, he is working on a new project called **Happy Days Ahead**.



**Angienelie Jose**  
*Assistant Production Manager/Program Coordinator*

Aeyen is a 2<sup>nd</sup> year Theatre Arts student majoring in Arts Management in UP Diliman. She worked in Dulaang UP/UPPT productions like **Hamlet Redux** (Assistant Stage Manager), **Shock Value** (Costume Head), **Shadows of the Reef/Mga Anak ng Dagat** (Marketing Head), **Ang Tatlong Maiikling Dula ni Severino Montano** (Sponsorship Head), **Sepharad: Voces de Exilio** (Assistant Marketing Head), and **St. Louis Loves Dem Filipinos The Musical** (Marketing Staff).



**Samantha Clarin**  
*Assistant Stage Manager*

Sam is a 2<sup>nd</sup> year Certificate in Theatre Arts student. Her production credits are **St. Louis Loves dem Filipinos... The Musical** (Marketing Staff); **Sepharad: Voces de Exilio** (Costume Head); **Severino Montano Plays** (Publicity Staff); **Shadows of the Reef** (Lights Boardman); and **Shock Value** (Sponsorship Staff).



**Niña Bedruz**  
*Stage Hand*

Niña is a 1<sup>st</sup> year Certificate in Theatre Arts student major in Technical Theatre and Management in UP Diliman. Her theatre credits include **CAL Faculty Follies 2006** (Technical Director); Dulaang UP's **Hamlet Redux** (Set Assistant); **Shock Value** (External Property Staff and Video Assistant) and **Shadows of the Reef/Mga Anak ng Dagat** (Marketing Staff and Video Projectionist).



**William Manzano**

*Incidental Music*

William is an independent rock instrumentalist, singer and songwriter. He is the front man of his indie pop band, **The Barpins**. Aside from his work with the group, he has written music for another independent pop band, **Mithi**. Currently, he is working on a new project called **Happy Days Ahead**.



**Angienlie Jose**

*Assistant Production Manager/Program Coordinator*

Aeyen is a 2<sup>nd</sup> year Theatre Arts student majoring in Arts Management in UP Diliman. She worked in Dulaang UP/UPPT productions like **Hamlet Redux** (Assistant Stage Manager), **Shock Value** (Costume Head), **Shadows of the Reef/Mga Anak ng Dagat** (Marketing Head), **Ang Tatlong Maiikling Dula ni Severino Montano** (Sponsorship Head), **Sepharad: Voces de Exilio** (Assistant Marketing Head), and **St. Louis Loves dem Filipinos The Musical** (Marketing Staff).



**Samantha Clarin**

*Assistant Stage Manager*

Sam is a 2<sup>nd</sup> year Certificate in Theatre Arts student. Her production credits are **St. Louis Loves dem Filipinos... The Musical** (Marketing Staff); **Sepharad: Voces de Exilio** (Costume Head); **Severino Montano Plays** (Publicity Staff); **Shadows of the Reef** (Lights Boardman); and **Shock Value** (Sponsorship Staff).



**Niña Bedruz**

*Stage Hand*

Niña is a 1<sup>st</sup> year Certificate in Theatre Arts student major in Technical Theatre and Management in UP Diliman. Her theatre credits include **CAL Faculty Follies 2006** (Technical Director); Dulaang UP's **Hamlet Redux** (Set Assistant); **Shock Value** (External Property Staff and Video Assistant) and **Shadows of the Reef/Mga Anak ng Dagat** (Marketing Staff and Video Projectionist).



**Camille Iris Hernandez**  
*Marketing Head*

Apart from being nascent onstage, Cacia's production work caps her burgeoning theatre career. Her productions credits include **Shadows of the Reef/Mga Anak ng Dagat** (costume staff), **Shock Value** (marketing staff) and **Hamlet Redux** (property head).



**Mercy Senga**  
*Sponsorship Head*

Mercy is a 1<sup>st</sup> year Certificate in Theatre Arts student. Her theatre credits include **Shadows of the Reef/Mga Anak ng Dagat** (Marketing Staff), **Shock Value** (Costume Staff) and **Hamlet** (Costume Staff).



**Patrick Valera**  
*Publicity Head*

Patrick is a 1<sup>st</sup> year Certificate in Theatre Arts student. His recent production work includes being part of the Sponsorship Staff for **Shadows of the Reef/Mga Anak ng Dagat**; Property Staff for **Shock Value**; and Costume Head for **Hamlet Redux**.



**Pia Kaye Flores**  
*Exhibit Coordinator*

Pia is 3rd year student taking up BA Arts Studies. She has previous experiences in directing and playwriting when she was in high school. She is also involved in some productions in church particularly those intended for children. This is her first time to be involved in a theatre production in UP and first time to be given the role of **Exhibit Coordinator** and **House Manager**.



## **Chic San Agustin**

*Property Head*

This first year Theatre Arts student has been part of 3 other college productions this year. **Shadows of the Reef/Mga Anak ng Dagat** (costume staff), **Shock Value** (marketing staff), and **Hamlet** (costume and marketing staff).



## **Chin-Chin Fernando**

*Costume Head*

Chin is a 1<sup>st</sup> year Certificate in Theatre Arts student in UP Diliman. Her theatre credits for Dulaang UP include **Shadows of the Reef/Mga Anak ng Dagat** (Property Head), **Hamlet Redux** (Lights Boardman), and **Shock Value** (Sponsorship Staff). She was also in **Aspects of Love Singapore Tour-2006** as Backstage and Production Staff for the New Voice Company.



## **Angela Trinidad**

*Sound Boardman*

Angela is a 2<sup>nd</sup> year Certificate in Theatre Arts students in UP Diliman. Her Dulaang UP production credits include **And St. Louis Loves Dem Filipinos The Musical** (Costume Staff), **Gabriela: An Oratorio** (Costume Staff) and **Ang Tatlong Maikling Dula ni Severino Montano** (Marketing Staff).



## **Karen Gaerlan**

*Lights Boardman*

Gaerl, as she is more commonly referred to, is a 1<sup>st</sup> year Certificate in Theatre Arts student. Past productions with Dulaang UP are **Shadows of the Reef/Mga Anak ng Dagat** (Marketing Staff), **Shock Value** (Property Staff), and **Hamlet Redux** (Publicity Assistant). An accomplished singer. Gaerl can usually be heard accompanied by her Sole Companion.

# Manila Bulletin

## Production Staff



Harriet Corea



Tart Latiza



Kate Sabate



Papan Fetalvero



Jacinta Remulla



Yanny Delos Santos



Kriska Ylagan

## Backstage Staff



Olli Amper



Aaron Caguia



Jules Dela Paz



Nieves Reyes



<b>Direction</b>	Jose Estrella
<b>Music/Musical Direction</b>	Joy Marfil
<b>Choreography</b>	Dexter Santos
<b>Costume Design</b>	John Abul
<b>Set Design</b>	Ludendorffo Decenteceo
<b>Lights Design</b>	John Ilaog Batalla
<b>Video</b>	Mele Yamomo
<b>Poster Design</b>	Lex Marcos
<b>Set Apprentice</b>	Joseph Gabriel
<b>Costume Apprentice</b>	Carlo Pagunaling
<b>Assistant Direction</b>	Arlo de Guzman
<b>Directing Apprentice</b>	BJ Borja
<b>Sounds</b>	Jon Lazam
<b>Video Research</b>	Percy Ng
<b>Additional Vocal Coaching</b>	Mios Angela Buenafè
<b>Photography</b>	Noel Amata

<b>Managing Director</b>	Teresa Paula S. De Luna
<b>Resident Technical Director</b>	Barbara M. Tan-Tiongco
<b>Administrative Officer/ Production Manager</b>	Manuel B. Casalan
<b>Marketing Manager</b>	Luz S. De Luna
<b>Production Assistant/ Program Layout</b>	Alfred N. Crisologo
<b>Theater Custodians</b>	Jesus A. Lopez Ricardo Bustillos Lemuel J. Macadaan

## Basilisa ng Malolos

## Production Staff

<b>Production Manager</b>	Bryan Viray
<b>Assistant Production Manager</b>	Angienelie Jose
<b>Publicity Manager</b>	PJ Valenciano
<b>Marketing Head</b>	Camille Hernandez
<b>Sponsorship Head</b>	Mercy Senga
<b>Publicity Head</b>	Patrick Valera
<b>Production Staff</b>	Harriet Corea
	Graziell Latiza
	Katherine Sabate
	Jacinta Remulla
	Marianne delos Santos
	Ma. Rusfan Fetalvero
<b>House Manager/Exhibit Coordinator</b>	Pia Flores
<b>House Manager</b>	Kriska Ylagan
<b>Front of House Staff</b>	Boojie Santiago
	Camille Ramos
	Clods Patajo

## Basilisa ng Malolos

## Technical and Backstage Staff

<b>Stage Managers</b>	Jo-Anne Quiros
	Hazel Gutierrez
<b>Assistant Stage Manager</b>	Samanta Clarin
<b>Lights Boardman</b>	Karen Gaerlan
<b>Incidental Music</b>	William Manzano
<b>Sounds Boardman</b>	Angela Trinidad
<b>Video Projectionist</b>	Marianne delos Santos
<b>Costume Head</b>	Celine Fernando
<b>Property Head</b>	Franchesca San Agustin
<b>Costume Staff</b>	Nieves Reyes
	Jacqui Amper
<b>Property Staff</b>	Aaron Caguia
	Jules dela Paz
<b>Stage Hand</b>	Niña Bedruz
<b>Rehearsal Mistress</b>	Nathasia Garrucha

PHILIPPINE DAILY INQUIRER

**JOB**  
*Market*

## Video Credits

- Sta. Maria, Felice P. In Excelsis: The Mission of Jose P. Rizal, Makati City: Studio 5 Design Inc., 1996
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### Books/Materials courtesy of:

National Historical Institute  
General Reference and Filipiniana Sections  
The University of the Philippines Diliman Main Library  
Filipiniana and Media Division  
National Library

## Additional Text

**Modesto de Castro**  
Urbana at Felisa

## Music Credits

**Jocelynang Baliwag**  
The Kundiman of the Revolution-1896

**Aling Mang Lahi**  
Lyrics: Jose Rizal  
Music: Antonio J. Molina

**College of Music Library**

**Alerta Katipunan**

# Dulaang UP/UP Playwrights' Theatre

Dulaang UP is the official performing group for the theater of the University of the Philippines. Dulaang UP is based in the UP Department of Speech Communication and Theatre Arts (DSCTA), which runs the sole formal theatre training program in the country leading to the completion of undergraduate and graduate degrees. As well as a certificate course in Theatre it employs the conservatory approach to training where enrollees enjoy maximum guidance in performance from scholars, practitioners, leading stage and film artists, and recognized personages in theatre.

Under the Dulaang UP umbrella is the **UP Playwrights' Theater**, founded in 1986, which stages original plays by Filipino playwrights and has ventured into reviving the sarswela. UP Playwrights' Theater serves as the venue for new works of prize-winning local playwrights such as Butch Dalisay, Anton Juan, Joi Barrios, Luna Sicat, Rene Villanueva, Charlson Ong, Allan Palileo, Aureus Solito, and Chris Martinez.

## UP Playwrights' Theatre Seasons

**1986-1987**

### Tatlo sa Mayo

**Saling Pusa** ni Joi Barrios

**Dalaw** ni Aaron Jayme

**Dalawa** ni Luna Sicat

direksyon Tony Mabesa

### Tatlo

**Dalawa** ni Luna Sicat

**Intermedyo** ni Chris Millado

**Tatalon** ni Rogelio Sicat

direksyon Tony Mabesa

### Sicat, Dalisay, Hernandez

**El Sentenido del Indio** ni Jorge Hernandez

**Tatalon** ni Rogelio Sicat

**Kalapating Dagat** ni Jose Dalisay, Jr.

direksyon Tony Mabesa

**1987-1988**

### Halakhakan

**El Sentenido del Indio** ni Jorge Hernandez

**Immigration Blues** ni Bienvenido Noriega, Jr.

**In Transit** ni Jose Dalisay, Jr.

**New Yorker in Tondo** ni Marcelino Agana, Jr.

direksyon Tony Mabesa

**In My Father's House** ni Elsa Coscoluella

**Sa Tahanan ng Aking Ama,**

isinalin ni Raul Regalado

direksyon Tony Mabesa

### Triptych

**Aguniya** ni Aileen Aromin

**Magkaibang Klase** ni Raul Regalado

**Maternal** ni Luna Sicat

direksyon Tony Mabesa

**1989-1990**

**Groniere** ni Floy Quintos

direksyon Tony Mabesa

**1990-1991**

**Banwa-Anon,** (tatlong dula ni Ramon Joscon

**Bulung-bulung sa Sangandaan**

**Totoy Adobe**

**Minsan Isang Aswang**

direksyon Jose Estrella

**Homage to Freddie,**

Tatlong dula ni Wilfrido Ma. Guerrero

**One, Two, Three**

direksyon Edna May Landicho

**Mirror, Mirror on the Wall**

direksyon Ogie Juliano

**Pakikiramay,** isinalin ni Ramon Joscon

mula sa Compassion

direksyon Jose Estrella

**1991-1992**

**Death in the Form of a Rose/Kamatayan**

**Sa Hugis ng Rosas** ni Anton Juan, Jr.

direksyon Anton Juan, Jr.

**Kuti-kutip** ni Edna May Landicho

direksyon Edna May Landicho

**1992-1993**

### Tatlo

**Esprit de Corps** ni Aureus Solito

**Short Time** ni Dean Francis Alfar

**Payapang Gabi** ni Charlson Ong

direksyon Alexander Cortez

**Nino Engkantado** ni Edna May Landicho

direksyon Edna May Landicho

# Dulaang UP/UP Playwrights' Theatre

1993-1994

**Her Son, Jose Rizal** ni Leonor Orosa-Guquinco  
**Ang Kanyang Anak, Jose Rizal,**  
isinalin ni Adel N. Valerio  
direksyon Jose Estrella

1995-1996

**Death in the form of Rose/  
Kamatayan sa Hugs ng Rosas** ni Anton Juan, Jr.  
direksyon Anton Juan, Jr.

1996-1997

**Ang Sundalong Kapitan  
At mga awit ng Ang Dalagang Bukid**  
ni Hermogenes Ylagan  
direksyon Ogie Juliano

1997-1998

**Pagsalungo**, (tatlong dula ni Rogelio Sical)  
**Tata Selo, San Papunta ang Paruparo?**  
**Tatalan**  
direksyon Tony Mabesa

**Oryang**

**Pula't Gata** ni Chris Martinez  
**Las Viajeras** ni Joi Barrios  
**Lakhan Bini** ni Allan Palileo  
direksyon Jose Estrella

**La Viuda Alegre** ni Leon Stein at Franz Lahar  
**Ang Masayang Balo,**  
isinalin ni Hermogenes Ylagan  
direksyon Ogie Juliano

1998-1999

**Frustrations** ni Wilfrido Ma. Guerrero  
direksyon Tony Mabesa

1999-2000

**Palasyo ni Valentin** ni Mario O'Hara  
direksyon Tony Mabesa

**Ale-Aleng Namamangka**  
ni Rolando Tinio  
direksyon Tony Mabesa

**A.T.! Aurelio Tolentino**  
ni Amelia Lapena-Bonifacio  
direksyon Tony Mabesa

2000-2001

**Dobol** ni Rene Villanueva  
**Baclofen** ni Chris Martinez  
direksyon Alexander Cortez

2001-2002

**Ang Mga Kahon  
Claudia and Her Mother**  
ni Rolando Tinio  
direksyon Amiel Leonardia

2002-2003

**Tanikalang Guinto** ni Juan Abad  
direksyon ni Ogie Juliano

2003-2004

**Fluid** ni Floy Quintos  
direksyon Alexander Cortez

2004-2005

**Fluid... Flows Again!** ni Floy Quintos  
direksyon Alexander Cortez

**Komedi: Staged Reading** ni Nicolas Pichay  
direksyon Tony Mabesa

**Komedi**, (tatlong dula ni Nicolas Pichay)  
**Maikling Kasaysayan ng Punenarya sa Pilipinas**  
**Pangulo Naming Mahal**  
**Psychedelia Apocalypse**  
direksyon Tony Mabesa

**Alamat: The Musical** ni Edna May Landicho  
direksyon Edna May Landicho

2005-2006

**Tatlong Maikling Dula ni Severino Montano**  
**Sabina**

**The Ladies and the Senator**  
**Paalaman sa Calamba**  
isinalin sa Filipino ni Joel Saracho  
direksyon Ogie Juliano

YOUR GUIDE TO A BALANCED LIFE

# WORKINGMOM



**DULANG UP**  
31st Theatre Season 2006-2007

**ALL MY SONS**

by Arthur Miller

Filipino translation: Jerry Respeto

Direction: Amiel Y. Leonardia

May 2-13, 2007

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**DULANG UP**  
32nd Theatre Season 2007-2008

on the occasion of UP's Centennial celebration

***Martir sa Golgota: Isang Senakulo***

Direction: Tony Mabesa

July 11-July 29, 2007

***As You Like It***

by William Shakespeare

Direction: Josè F. Estrella

Aug. 29-Sept. 16, 2007

***Maiden Song (a new musical)***

Libretto: Ricardo Saludo

Music: Vincent de Jesus

Direction: Alexander C. Cortez

Nov. 21-Dec. 9, 2007

***Orozman at Zafira***

by Francisco Baltazar

Direction: Dexter M. Santos

Feb. 13-Mar. 2, 2008



**UP PLAYWRIGHTS' THEATRE**

21st Theatre Season 2006-2007

***Itim ang Puso ng Kahungkagan***

by Ricaredo Demetillo

Filipino translation: Romulo Baquiran Jr.

Direction: Amiel Y. Leonardia

May 7-May 18, 2008



Founding Artistic Director  
**ANTONIO O. MABESA, Prof. Emeritus**

Director - General  
**ANTHONY M. JUAN JR., Ph.D. (on leave)**

Artistic Director  
**JOSEFINA F. ESTRELLA**

Managing Director  
**TERESA PAULA S. DE LUNA**

Resident Technical Director  
**BARBARA M. TAN-TIONGCO**

Advisory Council  
**AMIEL Y. LEONARDIA**  
**ALEXANDER C. CORTEZ, Ph.D.**  
**ROGELIO L. JULIANO JR. (on sabbatical)**  
**AMIHAN B. RAMOLETE (on study leave)**  
**LUDENDORFFO T. DECENTECEO**  
**EDNA MAY O. LANDICHO, Ph.D.**  
**DEXTER M. SANTOS**

# Department of Speech Communication and Theatre Arts

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Alejandro J. Casambre, Ph. D.  
Antonio O. Maresca  
Leticia H. Tison

Josefina A. Agravante  
Maria Veronica G. Caparas (on leave)  
Belen D. Calingacion Ph. D (Chair)  
Patricio B. Lazaro Ph. D.  
Ludenciano T. De Genteceo  
Carmenita P. Del Villar, Ph. D.  
Anthony M. Amih Jr., Ph. D. (On leave)

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Alexander C. Cortez Ph. D.  
Janeth L. De Leon  
Josefina F. Estrella  
Ramona S. Flores  
Antoinette Buxa Hernandez, Ph. D.  
Rogelio Sullano (on Sabbatical)  
Fancy May O. Landicho  
Ma. Amihan B. Ramolete (on study leave)

### **ASSISTANT PROFESSORS**

Villy N. Buenaventura  
Celia Torres-Buitan, Ph. D.  
Teresa Paula S. De Luna  
Regina B. Gochuico  
Ma. Fabiola R. Ortiz  
Mary Jannette L. Pinzon (on leave)

### **INSTRUCTORS**

Christine F. Jamandre  
Melanie M. Leaño  
Arlene Lawrence P. Geneta  
Dexter M. Santos  
Maree Barbara M. Tan-Tiongco  
Ma. Erica Jan E. Valerio  
Katrina Paulette T.  
Paradina

### **PROFESSORIAL LECTURER**

Amiel Y. Leonardia

### **LECTURER**

Luis C. Buenaventura

### **ADMINISTRATIVE STAFF**

Manuel B. Casalan  
Larry P. Agunday  
Lemuel J. Macadaan  
Alfred N. Crisologo  
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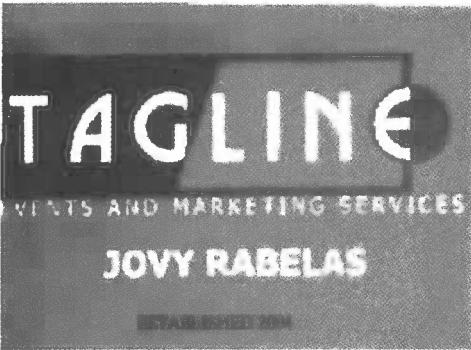
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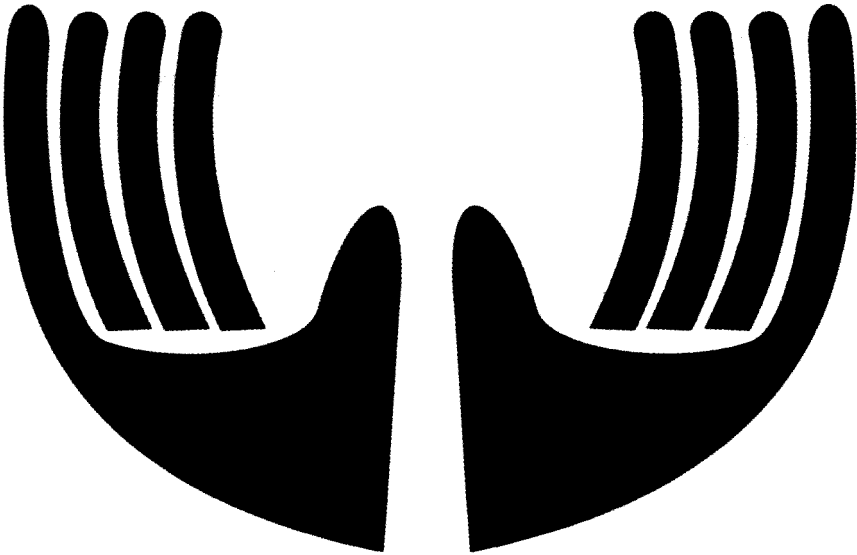
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