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Student Equity, Excellence, and Diversity (SEED)
at UH-Manoa
The Queen's Conference Center
University of Hawaii Women's Center

Sponsored by the Domestic Violence Clearinghouse
and Legal Hotline

V-DAY PINAY HAWAII
presents
THE VAGINA MONOLOGUES
"Speaking the Unpeakable in Order to Save Lives"
Saturday, March 4, 2006
Hawaii's Plantation Village
4:00 pm - 6:00 pm
Proud to be Pinay reception
at 6:00 pm
Wednesday, March 8, 2006
The Queen's Conference Center
6:00 pm - 7:30 pm
Proud to be Pinay reception
at 5:00 pm
Helen Nagtalon-Miller, PhD
PUKI LIBERATION WARRIOR

Every year since its inception in 2000, V-Day has honored advocates and community leaders as “Vagina Warriors” for their commitment to a lifetime of leadership and work on behalf of women. This year, V-Day Pinay Hawaii would like to honor and pay tribute to a fellow cast member who has served as an inspiration. We have been awed with her wisdom, strength and visiion. Whether she is just talking story or whether she is making jokes and sharing insights about her generation’s puwengkengs, Helen has truly enriched our lives and our community.

Asked what peaked her interest in the production, she replies “because it dares to use the word vagina.” During her day, and even now, she observes one could not say the word, talk about, or let alone celebrate one’s vagina. When asked about the controversial nature of the subject matter, she responds definitively. “The word ‘vagina’ is a powerful tool for social, political and economic consciousness and change. And it must start with women!” She emphasizes that the work might seem hopeless because of the ingrained thoughts and practices of institutions such as religion, education, family, and media.

But she is no stranger to challenges and definitely not someone to shy away from daunting situations. Helen’s background in education, labor and community organizing is very familiar to the community. Her upbringing in the sugar plantation community of Waipahu had sensitized her to the inequities and the needs of immigrant and minority communities. Her interests in French, English, music and teacher training advanced the scope of her reach.

Although she retired in 1990, Helen continues to inspire us with her commitment to social issues and to this unique cultural adaptation of a powerful play. She would like to dedicate her performance to her paternal grandmother, whom she never got to meet, because she died young; and to her maternal grandmother who was a sakada. We express our appreciation to Dr. Helen Nagtalon-Miller for continuing to enlighten us with her world view. She notes that despite her failing eyesight, her other senses have become more acute. We thank her for helping us to see.
LYDIA ABAJO-QUIDEZ
(Ti nakiting a paldak)
Lydia comes from Rancho, Santa, Ilocos Sur, Philippines. She got her elementary and high school education from the area’s barangay schools. Lydia received a Bachelor of Science in Education from Philippine Normal College in Manila and as a working student, earned a Bachelor of Law at the Far Eastern University in the Philippines. She is a single parent of a dear son, Julius Marcus B. Aabo, who is now 7 years old. She dedicates this performance to her mother, Dolores B. Aabo, a survivor of domestic abuse, who still lives with Lydia’s father but is happy and free at the age of 72.

CINDY RAMIREZ
(Music and sound director)
Cindy originally is from Stockton, California, descended from the Gutierrez Ramirez family of Calasiao and Binmaley, and the Diagan Mangaoang family of San Fabian and Lingayen. She is a classically trained pianist who recently discovered her own voice in the last ten years. She aspires to create pieces that inspire the human connection: music that resonates in and opens up hidden spaces in our hearts. She thanks her Mom, Dad, Ray, Grandma, Lola, Lolo, Urban Babayan, Pukenkeng Sistahs, and her very, very special family of friends—you know who you are.

FAITH RIVERA
(Music and sound director)
Faith is a Kauai-born singer, songwriter, artist, producer and a 2003 Emmy award winner for Outstanding Original Song featured on NBC’s “Passions.” As a positive music artist, Faith has been featured around the world from performances with the Honolulu Symphony in Hawaii to working with bestselling authors like Neale Donald Walsch & Huston Smith. Faith is a guest performer at conferences and concerts from Santa Barbara to the Hamptons, Costa Rica, Maui, Japan to New York. In between gigs and recordings, Faith volunteers with the Women’s Festival of the Arts in Long Beach, Just Plain Folks worldwide songwriting organization, and Humanity’s Team.

DARLENE RODRIGUEZ
(Invocation of ancestors; wear and say list)
Darlene is a poet, writer and performer who was born and raised on O’ahu. She just recently visited the Philippines for the first time. She

ABOUT V-DAY
V-Day is a global movement to end violence against women and girls. From Valentine’s Day to International Women’s Day, thousands will stage Eve Ensler’s award-winning play “The Vagina Monologues” as a benefit performance to stop violence against girls and women. We join the world in celebrating our bodies, our heritage and our future. In this centennial celebration of Pilipino migration to Hawaii, V-Day Pinay Hawaii pays tribute to the women who came before us, helped clear our paths, and held us as children. The “V” in V-Day stands for Victory, Valentine and Vagina.

ABOUT OUR BENEFICIARIES
Proceeds from the play benefit the Domestic Violence Clearinghouse and Legal Hotline’s (DVCLH) Teen Alert and the Pilipina Rural Project. Founded in 1990, DVCLH provides civil legal assistance and advocacy to domestic abuse victims. DVCLH is also the only agency in the State accepting large numbers of high risk contested divorce, temporary restraining order, post-decree and paternity cases.

Teen Alert Program
Teen Alert supports youth through honest conversation in Hawaii classrooms and youth groups about dating violence that young people face in their lives. They have worked in over 40 public and private schools and partnered with numerous youth agencies to provide technical assistance and training. This year it launched Love-N-Courage, a cutting edge campaign to appeal to the: (1) Inner strength of teen survivors to get the help when they ready; (2) Love of friends and family to provide good support and; and (3) Courage of abusers to take responsibility, get help, and make the choice to break the cycle of violence.

Pilipina Rural Project
Since its inception in 2002 with a federal grant from the Office on Violence Against Women and the Hawaii State Department of the Attorney General in response to the high incidents of domestic violence-related homicides in Hawaii in which the victim or is Pilipino or part-Pilipino, the Project seeks to raise awareness regarding domestic violence among Pilipinos in Hawaii, particularly in rural Oahu such as North Shore and Waianae, as well as in the more insular areas of Maui, Molokai, and Lanai. Through grassroots outreach and education, the Project works to build a network of culturally competent services for battered victims, and develop leadership among Pilipino survivors and allies who will serve as advocates and resources for victims in their communities.

International Spotlight
The Global V-Day Spotlight Campaign for Justice to “Comfort Women” was launched last year during the landmark session of the United Nations Commission on the Status of Women. International groups have continued to fight for justice to “comfort women.” V-Day Pinay Hawaii will donate 10% of the play’s proceeds to the 2006 Spotlight Global Campaign to educate, raise awareness and ensure justice for women from the Philippines, China, Korea, Netherlands, and Indonesia who were conscripted into sexual slavery during WWII.
MESSAGE FROM

GRACE ALVARO CALIGTAN
Executive Producer

Discomfort and pain—if we allow it—is an opportunity for awakening our hearts. Many times our discomfort comes from an unfortunate, oppressive, or even historically violent initiation to awareness. So it is that much more powerful and courageous when those who have been betrayed this way still choose love and choose to transform their individual and collective wounds to wisdom.

It is my pain on many levels as a survivor that led me to my work at the Teen Alert Program at the Domestic Violence Clearinghouse and Legal Hotline. Through my four years in serving youth, I am still pained that so many young men and women must have their conversations with me in secret because they feel silenced or minimized by the adults in their lives. Greater still is my pain in knowing that family cycles of violence continue because of a group shame that distorts and makes speaking almost impossible.

To understand why an inter-generational Pilipina V-Day in Hawaii is necessary, take a moment to consider this:

• From 1999-2001, 70% of Hawaii's intimate partner violence-related murders were against women of Pilipino ancestry.

• In a landmark study by the Asian/Pacific Islander Youth Violence Prevention Center at the University of Hawaii (Mayeda and Choi-Misailidis et al., under review) of 86 public high school boys and 105 public high school girls of Hawaiian, Samoan, Filipino and Japanese ancestry were queried about dating and their perceptions of psychological dating violence.

SHARON VISITACION MATUTINO
(Hair)
Sharon is a graduate of the University of Hawaii William S. Richardson School of Law. A mother of three grown children and grandmother to one, Sharon is a lifelong resident of Waialua, now residing in Honolulu. She dedicates this piece to the little girl within who can now stand strong, self-assured and wise.

MELANIE MEDALLE
(I was 12. My mother told me to close my legs; not-so-happy fact)
Melanie was born and raised in California, after her family migrated there shortly before the declaration of martial law in the PI. She is currently pursuing an undergraduate degree at the University of Hawaii at Manoa. She believe in the propulsion of barangay and malaya, and is committed to the ideal that this can only be reached by the strength, the power, and the forgiveness of love. She dedicates this performance to her Lola, a native of Negros, and ever residing in Melanie's heart.

BERNADETTE “GIGI” MIRANDA
(Videographer)
A digital activist, poet, and healer with a background in broadcast television and community organizing, Gigi has worked in civil rights, domestic violence, demilitarization, women's issues, and youth organizing. One of her passions is telling the people's stories and struggles through film and empowering the masses through media. She teaches at Olelo Community Television's Mapunapuna Community Media Center. At her core, Gigi is a sojourning babaylan (spiritual practitioner) seeking to heal deep ancestral wounds through her films, teaching and learning about holistic nutrition, and ritualizing spiritual practice.

NORMALA T. PUMBAGUL
(House manager)
Normala is from the Southern Philippines and is very appreciative and grateful to be a part of this program. She believes it is the right time for women to come out into the open and "speak the unspeakable." She dedicates her contribution to the show to her loving mother, Hadji Calina, who taught her to be a strong Muslim woman and gave her unconditional love.
KATRINA GUERRERO
(I was 12. My mother told me to close my legs)
Katrina is a recent graduate of the University of Hawaii at Manoa with a Bachelors in Secondary Education. Born and raised in Waipahu, she loves to chill with friends and dance the night away. Her passion is to educate kids to learn meaningfully, think critically, and love openly. She also loves to learn to live her Filipino culture and pass it on to everyone. She therefore dedicates this performance to her generation—that they bridge the gaps to learn from their ancestors and carry on the Filipino culture and legacy.

YOKO IDE
(My vagina was my village; reclaiming cunt and pipit)
This is Yoko's debut performance. It is dedicated to her mother, who gives her infinite love and support for her future, and to her father, who taught her the meaning of love.

EVA R. LINDSTROM
(Ang ating munting kalachuchi)
Eva teaches communication at Chaminade University and Philippine Literature at University of Hawaii at Manoa. She loves to run, hike and swim. She believes that Filipinos greatest value to the world is their support to others in times of need. She dedicates this performance to her mother, Josefa—whose charm and zest for life saved her children from difficult times.

LYNDA MANALANG
(I was 12. My mother told me to close my legs; my angry vagina)
Lynda is originally from Los Angeles. She moved to Hawaii to pursue her Masters in Education and now works as a school counselor with the Department of Education. Lynda enjoys spending time with her family and friends, and believes that these relationships have fueled her passion to learn more about Filipino culture and involvement with the Filipino community. She dedicates this performance to her mom and her sister, two of the strongest Pinays she knows!

This study found that over half (53.5%) the boys and nearly half the girls (44.8%) surveyed who initially reported that they had never been victimized by a dating partner. They later answered that they had been victimized through at least one form of psychological dating violence.

What this tells us is that youth actually experience dating violence, yet what is alarming is they do not consider it and name it as abuse.

- In this same study, Filipino youth showed a stronger relationship between psychological dating violence victimization and parents' reported tendency to harshly punish their children.

This finding also calls to us as concerned Filipino community members to address how parents' use of harsh discipline affects adolescent dating violence

To address the above needs related to domestic violence and sexual violence, there is currently ONLY ONE one program in the state that specifically is equipped to address the cultural and linguistic barriers to immigrant Pilipina survivors.

It is my awakening and healing that has led me to co-direct and co-produce tonight's event. It has led me to find twenty-five brave women who care deeply about the Filipino community and the nurturing of its future and precious resource—our youth.

Through your discomfort and laughter tonight, make the choice to awaken your heart.

Tonight, be a loving witness to those who speak the unspeakable.

Tonight, be open to hear what your nanas, lolas, manangs, titas, ates, adings, and annak have longed to tell you for so, so long.
ARTISTIC DIRECTOR'S NOTES
by Johanna Almirol

What I have been so privileged to be witness to is some kind of miracle.

Each in their own individual and collective way, these fierce Filipinas have reclaimed their own experiences of being lost and found. While the Vagina Monologues offers no set of excuses or apologies, no set of resolutions, one thing is clear—the power of love. There has been, as Grace might say, a beautiful “surrender” inviting growth and healing. As a descendent of an Oahu plantation worker, I wandered into the performance space with the great sense that destiny really is a gift especially if you recognize it as such.

The obvious question begs one to think—how in such a repressive and culturally conservative community in private and at large, can Filipinas be so bold? The very concept of Filipina Vagina Monologues is radical at its inception, but placed in its larger historical context of the present day and its meaning deepens further. The impetus or motivation for these performers is so instinctive and yet extremely deliberate and thoughtful.

This performance opens in the centennial year of Filipinos laboring in Hawai‘i, only a few weeks after the tragic mudslide that took 1,800 Filipinos in Leyte [2/17/2006] and just days after the 20th anniversary of EDSA, People Power I [2/24/2006] that was ironically the same day President Gloria Macapagal Arroyo declared the Philippines a “state of national emergency.”

According to Joel Cadiz, president of Integrated Bar of the Philippines, the country’s main lawyers’ group as noted in the Philippine Inquirer, “This is a declaration of martial law. We have no freedom of assembly and press.” How does this relate to the Filipina Vagina Monologues?

The mantra of this production has been, “To speak the unspeakable in order to save lives.” In other words, the repression of voices generates repercussions from a domestic and local level to national

Hawaii and is also a member of the Zarsuela Club of Hawaii. A native of Santa Maria, Ilocos Sur, Nena is married to Pol and they have three children.

DEANNA ESPINAS
(Invocation of ancestors; reclaiming cunt and pipit)
Deanna is the Library Services Officer of the Department of Public Safety and oversees librarians who work in Hawaii’s jails and prisons. Deanna enjoys listening to the stories of other people’s lives. She dedicates this performance to her granddaughters so that they’ll learn to love themselves and others in a world that is filled with respect.

PRECY ESPiritu
(Invocation of ancestors; reclaiming cunt and pipit)
Precy Espiritu is Associate Professor and Coordinator of the University of Hawaii at Manoa Ilokano and Philippine Drama and Film Program. She has been involved in several Filipino plays in Hawaii, the Philippines, and New York, as actor, director, Tagalog and Ilokano dialogue coach, production staff, and organizer. She pioneered the semestral UH drama and musicfests at the UHM. She is currently a returning member of the Board of Directors of the Kumu Kahua Theatre Company, where she previously served for fifteen years. Her performance in this play is dedicated to her impoverished sisters who yearn deeper love and true caring from their brothers, and the millions of women factory workers in the Philippines, who are under the mercy of cruel, unjust, and unscrupulous employers who exploit their deplorable and helpless situations.

INES BEJARIN FININ
(Say it; my vagina was my village; reclaiming cunt & pipit)
Ines is a clinical nurse educator and tribal woman from the mountain of Abra. She has a passion for her family and friends, loves poetry, hiking, and slumber parties. She dedicates this performance to all the women of Manabo who have no voice, and for her aunties and cousins who have suffered so much.

NICKI GARCES
(Because Bongbong liked to look at it)
With her numerous trips throughout the world, Nicki could have been a travel agent. She enjoys being involved with the community. She’s a
families, the path of her family’s immigration to Hawai‘i was made harsh by post-Spanish American War and post-World War II conditions that decimated the infrastructure of the Ilokos region. Violence at this level left trails of orphans in each generation, that listened to tales of war atrocities whispered to them by surviving lolas. At age 11, Charlene’s first menstrual period was marked by her 32-year old mother’s last spoken words before she died weeks later: “Balasang, you going be the mother of the house. Education is your ticket out. Learn how for talk.” Charlene has a masters in public health from the University of Hawai‘i. Her son, Kristopher, graduated from UC Berkeley, where he was the first Filipino student body president. But even as we celebrate a century of Filipino resiliency and accomplishments in Hawai‘i, Filipino women are dying at higher rates than most groups, due to cancer and domestic violence. This performance is dedicated to Charlene’s lolas and mother, who admonished her to speak the unspeakable to save lives.

ROSE-MARIE DE AQUINO
(The woman who loved to make vaginas happy)
Rose is a survivor of domestic abuse and actively volunteers in the community to help stop the cycle of violence. She would like to dedicate this performance to: Dennis, whom she thanks for picking her up when she’s down as if she’s someone precious; Desmond and Brandon, the greatest kids in the world with whom she’ll be having some interesting dinner conversations; to Braddah Joel C. and John, she says “tanks, eh!”; her mom Tammie and Patrick, whom she thanks for being an inspiration in her life, because of them she strives to be a better parent; her only sister, Kat, whom she loves more than Kat knows. Rose believes our pek-peks aren’t ugly, but is something beautiful.

ILUMINADA F. DIRECTO
(The wear and say list; the smell list)
Iluminada is a retired teacher from the Department of Education. Born and raised in Santa Maria, Ilocos Sur, she is a past president of Santa Marians of Hawaii. She is also a member of the Zarsuela Club of Hawaii. Iluminada is married to Philip Directo, her townmate.

NENA D. EMPLEO
(The wear and say list; the smell list)
Nena is a retired librarian from the Halawa Correctional Facility of the Department of Public Safety. She is the co-chair of the Information and Education Committee of the Oahu Council of Filipino Catholic Clubs of and international. The stakes are that high because consequences are that violent.

Therefore, our simple stories must be valued that much more.

Speaking out about our stories of abuse, neglect, assault and survival takes more courage than courage itself allows.

Something unravels in our spirit in order for the truth to sing. Yes, I think we must tap into our own divinity. It does not come without sacrifice, it does not come clean.

These Filipinas are nothing short of fearless, and it has been a true honor to have my hand in stirring this intelligent and relentless rage among us.

I encourage you to be open to its lure of possibility and change. Be as brave as the women you see tonight, be brave enough to listen and bold enough to care.

After all, behind the words, moans and laughter are Filipina lives so precious we have decided to fight for them. You are invited to join us tonight. Maraming salamat po.
PRODUCTION TEAM
Executive Producer & Director: Grace Alvaro-Caligtan
Co-Producer: Amalia Bueno
Artistic Director: Johanna Almirol
Co-directors: Charlene Cuaresma and Precy Espiritu
Music and Sound Director: Cindy Ramirez
Videographer: Gigi Miranda
House Co-Managers: Elena Clariza and Norma Pumbagul
Marketing and Publicity Coordinator: Amalia B. Bueno
Proud to be Pinay Reception Coordinators: Helena Manzano & Agnes Malate
T-shirt Sales: Rosemary Albano
Poster Design: Ashley Williamson
Ilocano Translator: Aurelio Agcaoili, PhD
Cebuano and Tagalog Translators: Eva Lindstrom and Precy Espiritu

STEERING COMMITTEE
Grace Alvaro Caligtan, Amalia B. Bueno, Patricia Brown, Charlene Cuaresma,
Rose De Aquino, Deanna Espinas, Precy Espiritu, Nicki Garces, Darlene
Rodrigues, Sharon Visitacion Matutino

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A special mahalo, salamat, ingat, and dios ti agngina to these special supporters, volunteers, in-kind or financial donors whose extra effort & generosity made this event possible:
Kalaniana’ole Apuakehau, Christina Arias, Eva Betita, Keli Beyer, Michele
Boodleman, Fe Bueno, Cynthia Cabot, Joel Courtenez, Gene Dashieil, Moana
Espinda, Chastity Esperitu, Ryan Gomes, Imelda Gasmen, Adrienne Guerero,
Richard Hirata, Glenn Ifuku, Liz Laliberte, Dr. Willie Parker, Gil Penaranda,
Dennis Phillips, Kevin Pontsler, Christine Quemuel, Lydia Abajo-Quidez,
Domestic Violence Clearinghouse and Legal Hotline (DVCLH), Helena
Manzano, Pilipina Rural Project Advisory Board and Staff, Krystal Portlatin,
Jenn Rose, Milton Sakuoka, Teen Alert Program Staff, Paul Tuan Tran, Ana
Tran, and Malaya Caligtan-Tran, and Jay Yamamoto, Danielle Yandaw-Izat.

GRACE ALVARO CALIGTAN
(Executive producer and director)
Grace provides leadership to the Teen Alert Program at the Domestic Violence Clearinghouse and Legal Hotline. Under her stewardship, her team has successfully used the mediums of poetry, painting, videography, and performance to open honest conversations about healthy relationships and teen dating violence among parents, youth, service providers, and teachers statewide. A community organizer, positive change agent, and co-founder of Urban Babaylan—a Pinay women’s group dedicated to Pilipina spirituality, Grace believes in the power and intention of communities to transform narrow, self-limiting scripts to exciting life performances. A few exciting star performances of her own include bringing the international tour of Chris Millado’s Perigrinayson to the Philippines in 1998, completing her Masters degree in Political Science when her daughter was still nursing and 10 months old, crossing the Molokai channel and running/walking the Honolulu marathon, and doing her first Na Wahine triathlon. All this body knowledge, she claims, has taught her the value of surrendering and trusting the process of life itself. Routed from Washington, DC, and now rooted in Kalihi with her beautiful daughter, Malaya, and supportive partner, Paul Tuan Tran, Grace dedicates these performances to her Ilocano and Igorot ancestors; the families of the cast and crew who, behind the scenes, have also sacrificed so that these beautiful Pinay women of the Puki Liberation Front can shine; her grandmother, Marcelina Ticad Dominguez, her mother, Dr. Emma Alvaro Caligtan, her aunt, Dr. Cora Aguilar, and her sister, Christine Ann Caligtan.

ELENA CLARIZA
(House manager)
Elena is a graduate student at the University of Hawaii at Manoa. She has a deep love and pride for the Filipino culture. Her dream is to one day see her home island of Mindanao free of violence, injustice and oppression.

CHARLENE CUARESMA
(Co-director, narrator)
A descendant of sakada men and women from Ilokos Norte, Charlene Floring Cuaresma was born in a plantation hospital in Waipahu. She was destined to walk in the shadow of mothers dying before their young children, in a world of children raising children. Like many sakada
Amalia is a writer, performer, and researcher. Her poetry has recently brought awareness to the plight of Hawaii’s female offenders. The Vagina “strong, unique, beautiful and...” come out of the closet, having debuted in Bamboo Ridge Press Manoa and has worked in the areas of public relations, community monologues converges on three of her passions—poetry, Pinay power, and politics.

Amalia B. Bueno (Co-producer, marketing and publicity coordinator)
Amalia is a writer, performer, and researcher. Her poetry has recently come out of the closet, having debuted in Bamboo Ridge Press Spring 2005 issue and most recently in Meritage Press online Babaylan Speaks, where her poem “Apo Bakit”, a tribute to her grandmother, is published. She earned a BA in English Literature from the University of Hawaii at Manoa and has worked in the areas of public relations, community development, and government and was part of a national campaign to bring awareness to the plight of Hawaii’s female offenders. The Vagina Monologues converges on three of her passions—poetry, Pinay power, and politics. She dedicates this performance to four generations of “strong, unique, beautiful and fabulous” women in her family—Eugenia, Florentina, Adoracion, Fe, and Sacha.

Myra Jean Arzadon (Da vagina workshop)
Myra Jean is a Kauai girl at heart, but relocated to Oahu in 2002. She is a private secretary for the Department of Public Safety’s Law Enforcement Division. She was previously the Executive Protocol Officer to former Kauai County Mayor Maryanne Kusaka. Prior to government service, Myra owned a small business and was, and still is, a licensed cosmetologist. She enjoys volunteering for the Hawaii Republican Party, practicing the art of feng shui, yoga, movies, theatre, arts, gardening, traveling, and “doing the one thing that scares you”. She dedicates this performance to her mother, Rose Mills.

Patricia Brown, PhD (Da flood)
Pat is a psychologist who has experienced and witnessed many aspects of group work, but never has she seen such amazing group dynamics in the work done by the TVM cast. She is energized by the trust, support, caring, unconditional friendship, sincerity, generosity, humor, sensitivity, and encouragement modeled by this group of strong, nurturing and loving women. Pat admires that each member is talented, independent, yet humble and respectful of each other. Pat is the Director of the Master of Science School Counseling Internship at Chaminade University. Active in the community, Dr. Brown is a member of various music, education and health organizations. She dedicates this performance to the four most important men in her life. Because of their love and support, she is able to share in the VM sisterhood. These four mean are: her husband and best friend, Donald; sons Don Patrick and Steve; and her father, Clement Ordonio levels of Antonio for daring to leave Pangasinan in 1929 to create a new life for himself and his family.

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BIOS OF CAST MEMBERS & PRODUCTION TEAM

Aurelio S. Agcaoili, PhD
Translator for Ilocano script)
Dr. Aurelio S. Agcaoili is the Editor-in-Chief of The Weekly Inquirer, an Asian Pacific American newspaper circulated in California and other parts of the United States. He was professor and associate of the Institute of Creative Writing at the University of the Philippines. He holds a teaching credential in ESL, social sciences, and adult education from the State of California. A creative writer, he has won a number of literary awards and writing grants from the Philippines and the United States. He holds a doctorate degree from the University of the Philippines.

Johanna Almirol (Artistic director)
Johanna Almirol is an award-winning performance artist, writer and director. She received her training at NYU-Tisch School of the Arts with a MA in Performance Studies, Oberlin College with a BA in African American Studies & Fine Arts, Dance. Currently a PhD student at the University of Hawaii at Manoa in American Studies, she hopes to create scholarship that is relevant to The People following in the legacy left by her uncle, Professor Edwin Almirol, a revolutionary who truly loved this land. She is also a member of Anakbayan Honolulu and the former Third World Liberation Front. Deejay and Jazz and Blues Director of KTUH FM Honolulu radio, you can catch her on “Sweet on Sweet” Thursday mornings, 9am-12noon, 90.3 FM. She would like to dedicate this performance to her mother and her sister, for “stretching and giving” love without condition to their family. Peace.

Debralyn Andres (I was 12. My mother told me to close my legs)
Debby was born and raised on the island of Maui. She is currently working on her undergraduate degree in Political Science and Ethnic Studies with a minor in Ilokano at the University of Hawaii at Manoa. Debby is also a member of Anakbayan Honolulu, Timpuyog, and is a Bin-I tutor at Farrington High School. Debby would like to dedicate this performance to her mother, Emelyn, and her sister, Daisy.
**Invoking the Ancestors**

...Deanna Espinas & Darlene Rodrigues

Before the play begins, Babaylan invites ancestral goddesses, heroines in Philippine history, and other Pilipina women throughout the world to sit with us to pay tribute and honor women everywhere. The Pek-pek Chorus joins in the ritual preparation of invoking gratitude, guidance, and a sense of community. Written by Amalia Bueno, this piece utilizes the tradition of singing one's prayers and blessings.

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**THE VAGINA MONOLOGUES**

*by Eve Ensler*

**Narrator** ............................................ Charlene Cuaresma

**Introduction** ...................................... Ensemble

**Hair** .................................................. Sharon Visitacion Matutino

**The Wear and Say List** ............................ Iluminada F. Directo

Nena D. Empleo

Darlene Rodrigues

**Da Flood** .............................................. Patricia Brown

**Da Vagina Workshop** ................................. Myra Jean Arzadon

**Happy Fact** .......................................... Charlene Cuaresma

**Because Bongbong Liked To Look At It** ........ Nicki Garces

**I Was 12. My Mother Told Me To Close My Legs** .......................... Melanie Medalle

Katrina Guerrero

Lynda Manalang

Debby Andres

**Not-So-Happy Fact** .................................. Melanie Medalle

**Say It** .................................................. Ines Bejarin Finin, Ensemble

**This Is To Mother You** ............................... Cindy Ramirez

Rose de Aquino

Dennis Phillips

Joel Courtenay

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**My Angry Vagina** .................................... Lynda Manalang

**Ang Aking Puwerta, Ang Aking Nayon** .... Inez Bejarin Finin & Yoko Ide

This Tagalog rendition of “My Vagina Was My Village” describes the atrocities of the Bosnian rape camps during the Balkan conflict. Compounding the tragedy of rape as a systematic tactic of war, this piece uses graphic language to describe the mental anguish and physical horrors of rape victims.

**Ang Ating Munting Kalachuchi** .................... Eva R. Lindstrom

This Cebuano, Tagalog, and Ilocano translation of “The Little Coochie Snorcher That Could” has the literal title of “My Little Plumeria.” This vignette traces a girl’s painful childhood, sexually violated as a teenager, and coming of adulthood remembered with tragedy, discovery, and salvation.

**Iti Uneg Ti Burka** .................................... Precy Espiritu

The Ilocano version of “Under the Veil” describes the feelings and longings of the tender, fierce women of Afghanistan who must fully cover themselves with a burka. A deep, pervading sense of sadness is conveyed as the women wonder about the plight of their children, husbands, and families.

**The Smell List** ...................................... Iluminada F. Directo

Nena D. Empleo

**Ti Nakiting A Paldak** ............................... Lydia Abajo-Quidez

“My Short Skirt” in Ilocano is a sharp, edgy manifesto about what a woman’s skirt is not—an invitation, provocation, indication, or legal reason for rape. Rather, my short skirt emphasizes the “my” and how it can be a metaphor for defiance, happiness, freedom, and courage.

**Reclaiming Cunt & Pipit** ........................ Deanna Espinas, Ines Bejarin Finin & Yoko Ide

**The Woman Who Loved To Make Vaginas Happy** ........ Rose de Aquino

**I Was There In The Room** ......................... Ensemble

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V-Day Pinay Hawaii would like to thank the following for the use of their inspiring music in our program: Faith Rivera, Sun Catcher Pinkpikan, Atas Mike Hanopol, Tribu Kemistri, S. O’Connor.