



# Kisapmata

BY BIANCA MIRANDA

January 30 – February 18, 2024

Poster Artwork by Meazy Reign



410-131 9th AVE SW - 403.265.4292 - [Lunchboxtheatre.com](http://Lunchboxtheatre.com)

# Kisapmata

By Bianca Miranda

## CAST

**Michelle Diaz** ..... A

**Isabella Pedersen** ..... B

## CREATIVE

**Thomas Geddes** ..... Video & Projection Designer

**Cassie Holmes** ..... Set & Costume Designer

**Brianna Johnston** ..... Intimacy Director

**Gladzy Kei** ..... Graphic Designer

**Bianca Miranda** ..... Playwright

**Rebecca Orion** ..... Apprentice Stage Manager

**Gina Puntil** ..... Director

**Kodie Rollan** ..... Assistant Director & Dramaturge

**SallieMea Salcedo** ..... Sound Designer

**Kathryn Smith** ..... Lighting Designer

**Jennifer Yeung** ..... Stage Manager

We at Lunchbox Theatre are grateful to live and create here in Mohkinstsis, and the Treaty 7 region of Alberta.

We acknowledge the traditional caretakers of these lands including the people of the Blackfoot Confederacy, Tsuu t'ina, and Stoney Nakoda Nations, as well as the people of the Métis Nation of Alberta, districts 5 and 6.

### Special Thanks To

Barry Bilinsky, Beebop Donuts, Bill Yong, Chariz Faulmino, Col Cseke, Inside Out Theatre, Jenna Rodgers, Jesse Del Fiero, Jordan Baylon, Kathleen Ballangan, Keith Boniol, Kodie Rollan, Kris Teo, Kristen Padayas, Lyall Jovie, Maezy Reign, Mac Puntil, Marion Mendoza, Nicole Reyes, Nikki Shaffeullah, Philippine Consulate General, The Alberta Worker's Health Centre, Theatre Calgary, Toyin Oladele, Western Canada High-School, Zaldy Patron.

## A conversation between our Artistic Directors

Kodie Rollan, Chromatic Theatre  
and Bronwyn Steinberg Lunchbox Theatre



**KODIE:** Hello and maligayang pagdating (welcome) to our production of *Kisapmata* by Bianca Miranda! We at Chromatic Theatre are so excited that we finally get to share this incredible story in partnership with the fine folks at Lunchbox Theatre! It feels like a long time coming eh Bronwyn?

**BRONWYN:** Well these things do take a while, but I think it was “love at first read” for all of us when Chromatic first presented this piece as part of the IBPOC Playwrights Unit back in 2021. I knew right away that I loved Bianca’s writing and that I’d love to see *Kisapmata* at Lunchbox. We were delighted to support Bianca’s process developing the play at our Stage One and

Stage Two Festivals of New Canadian Work in 2022. And now, we couldn’t ask for better partners than you and Chromatic to join us to finally premiere this story in a full production!

**KODIE:** And with all the food mentioned in the show, Lunchbox feels like the PERFECT partner for this show! As an immigrant from the Philippines myself, it felt really important to share a story surrounding my community as the first piece that I program for Chromatic Theatre, as a new Artistic Director. Statistically speaking, Filipinos are the third largest subset of immigrants here in Turtle Island.

**BRONWYN:** Yes, and we’re so excited about this opportunity to specifically welcome Filipino audiences to the theatre with this story. But of course a story about Filipino characters in Canada is also an absolutely Canadian story! I think audience members from all communities can relate to these characters’ experiences.

**KODIE:** I absolutely agree, Bronwyn! And what excited us about Bianca’s story is in the way that she’s able to craft such a rich world that truly embodies the beautiful richness of Filipino culture and the realities of a diasporic community, all through the vehicle of a romance story! Brought to life by such a talented artistic team, we just know that you’ll leave the show feeling *kilig* to the max!

**BRONWYN:** I’ve heard that word, *kilig*, mentioned a lot in the process but what does that actually mean?

**KODIE:** *Kilig* is a Tagalog word that describes that feeling of romantic excitement! It’s the butterflies in your stomach feeling, that “so excited when your crush texts you that you could squeal” feeling!

**BRONWYN:** That totally makes sense and is so perfect for the romantic vibe that *Kisapmata* has! And even more perfect that we get to savour this love story around Valentine’s Day!

**KODIE:** It truly feels like the show embodies a bunch of different love letters—it’s a love letter to oneself and one’s identity, to a romantic partner, but also it’s a love letter to the culture!

**BRONWYN:** So thank you for coming in out of the February cold to -

**KODIE:** Cozy up like you’re watching your fave rom com or teleserye and -

**BRONWYN:** Enjoy the show! Thank you!

**KODIE:** And maraming maraming salamat!



Growing up in the Philippines, my mama, lola, and I would gather in the living room every night to watch episodes of our favourite teleseryes. These teleseryes brought us together - the stories were simple, at times predictable, but we were invested. 'Yelling at the TV like they could hear us' kind of invested.

So I wanted to write something like that.  
But make it queer, of course!

This play is a lot of things for me: the first play I've written by myself. A loud and proud declaration of all things Filipino - the language, the food, the music, the culture, our hopes and dreams, and the way we love. A loud and proud declaration of being here

and queer.

10 years ago, I visited the Philippines for the first time since moving here. One conversation with a friend stood out to me. She had just broken up with her girlfriend of 10 years and I asked if her parents ever knew about them. She said, "Yes, they knew. I'm still young now. Our deal is that I would marry a guy and give them grandchildren one day." I remember being enraged. I wanted to tell her, "You don't have to just take that. You deserve better. You have to fight." But even with all that rage, I understood. There was an acceptance in her body. I recognized it because I've been there before.

It is a great privilege to be able to write this love story. I've known A and B for quite some time. They're parts of me. They're recollections of all the loves I've had in my life.

This story is my whole heart.  
I hope you lean into the 'corny', that you allow yourself to experience the 'kilig', and that you feel the undeniable love that these two people shared.

Maraming salamat sa pagtangkilik ng talentong Pilipino.

Thank you for being here.



## CHROMATIC THEATRE STAFF

**Kodie Rollan** ..... Artistic Director

**Rebecca Comer** ..... Acting Associate Producer

**Kristen Padayas** ..... Associate Producer

**Maezy Reign** ..... Marketing and Communications

**Jenna Rodgers** ..... Founding Artistic Director

The Tagalog word "*kisapmata*" means "*blink of an eye*." It's also the title of a punk banger by Filipino band, Rivermaya. Inspired by this song, this new Canadian play tells the love story of two Filipino women—one living here in Canada and the other, born and raised in the Philippines. Through intimate vignettes, we see the longing, the diving in, and eventually, the letting go.



I have the privilege to have been a part of *Kisapmata* with Bianca and Chromatic Theatre since the first virtual workshop in 2021. From that moment I WAS HOOKED - what a gift of a script! I wanted to support the further development of it with all my available resources. However, I did pause and to ask myself if I was the one to direct a play about young queer Filipinx/a love. I ask because this wasn't my journey, I am the age of the moms of the characters in this play, and I am not fluent in Tagalog. What started as a list of questions turned out to be the base of values of directing the show.

This play is about love, and I truly believe that love is love is love. (Ay corny!) This play is about looking back and remembering connections that are close to your heart. Connections that informed choices in your life that has guided you and shaped you into the person you are.

This play is about sharing a cultural identity in a diasporic world. A quote from Tasneem Hameed that I have held onto as I was directing is "learn character from trees, values from roots, and change from leaves."

This play is about being enough. Specifically for me, being "Filipino enough". I am not fluent in any of languages of the Philippines, I don't karaoke, I was born here in Calgary because my parents came here for broader opportunities (of which I will be forever grateful), I am not a nurse, teacher, or engineer, and I am a Filipino. However you walk through the world applying your whole self, you are enough.

From the first virtual workshop, through Lunchbox's Stage One and Stage Two Festivals, to the moment of the lights going down in the theatre, this journey has been firmly supported and gently held with laughter, tears, challenging questions, and discoveries. I need to give thanks to our As and Bs along the way. To Chariz Faulmino, Kathleen Ballangan, and Nicole Reyes you are all intertwined in the breath of the story.

Thanks for coming. I truly hope you enjoy the show.



## LUNCHBOX STAFF

<b>Bronwyn Steinberg</b> ..... Artistic Director	<b>Patti Neice</b> ..... Executive Director
<b>Skylar Desjardins</b> ..... Production Manager	<b>May Lee Muzika</b> ..... Community Engagement & Outreach Director
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<b>Melanie Erickson</b> ..... Marketing & Communications Director	

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We would like to offer our gratitude to our Adopt-An-Artist donors and the artists who participate in this program.

If you are interested in what our Adopt-An-Artist program is about or are wanting to adopt one of our available artists please reach out to Executive Director Patti Neice at [admin@lunchboxtheatre.com](mailto:admin@lunchboxtheatre.com)



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### **Michelle Diaz - A**



Michelle Diaz (she/they) is a Filipino-Canadian actor and performer based in Edmonton. They are so thrilled to be involved in this beautiful piece with this amazing team! Graduate of MacEwan University's Theatre Arts program in 2016. Select theatre credits include: *Crescendo!* (Shadow Theatre), *The Wolves* (The Maggie Tree/Citadel Theatre), *Tell Us What Happened* (Workshop West Theatre), *Sister Act* (Mayfield Dinner Theatre), *Women on The Verge of a Nervous Breakdown* (Plain Jane Theatre Company), *The Finest of Strangers*, *For the Love of Cynthia* (Teatro la Quindicina), *Tune to A*, *The Snow Queen* (Azimuth Theatre), *Safe & Fair: Scene at Work*, *Working It Out*, *THAT'S DANGER!* (Alberta Workers' Health Centre), and *The Bully Project* (Concrete Theatre)." Big BIG thank you and love to the team and my loved ones.

### **Isabella Pedersen - B**



Isabella Pedersen is a mixed-race Filipina actress, writer and radio host. This is her debut performance with Lunchbox and Chromatic Theatre! She has worked around the world with companies such as Cosmopolitan Magazine, Global TV and Monster RX93.1. Theatre credits include: Alberta Theatre Projects' *Teenage Dick* (Anne Margaret), *Twelfth Night* (Olivia), *Barefoot in the Park* (Corie) and Theatre Calgary's *Little Women* (Swing: Meg/Beth/ Amy). Izzy is sincerely grateful for the opportunity to be a part of Kisapmata! She thanks her family, friends and wonderful co-creatives for their love and support.

### **Thomas Geddes - Video & Projection Designer**



Thomas Geddes is a Mixed-Race (Filipino/Scottish) director, designer, writer, and performer. When he isn't creating new work or in a collaborative process, he spends his time exploring the intricacies of fashion photography, experimenting in new media, or developing new artistic pursuits in movement and exploring stories based around the Asian diasporas and gender norms. This is his debut as a projection designer! He is a graduate of the National Theatre School of Canada's Production Design and Management program in 2016 and the Southern Alberta Institute of Technology's Film Production program in 2018. Can see more of his work @ [www.thomasgeddes.com](http://www.thomasgeddes.com)

### **Cassie Holmes - Set & Costume Designer**



Cassie is a theatre artist, designer, creator, and collaborator. Cassie is an advocate for the queer and disabled community, she works to make theatre a more inclusive space through her art. She specifically researches accessibility in live performance and lighting diverse skin tones. Cassie's work spans all areas of theatre design, projection, sound, costume, set and lighting, select University of Calgary credits include: *A Monster Calls*, *Argonautika*, *Hookman*, *Horse Girls*, and *The Bus Stop*. She recently made her professional debut with Lunchbox Theatre's *With Bells On* as set designer. Cassie would like to dedicate her design to the late Pacita Abad, who was an advocate for women in art and who serves as a huge inspiration for her design. Cassie would also like to say salamat to the entire creative team and Filipino community for welcoming her with open arms and sharing their beautiful culture.



### **Brianna Johnston** - Intimacy Director

Brianna is thrilled to be joining the team for *Kisapmata!*  
For Lunchbox: Fight Director: *All I Want for Christmas* (Betty Mitchell nomination), *Care Takers*. Other select credits include: Fight and Intimacy Director: *Jekyll and Hyde*, *The Extractionist*, *Murder on the Orient Express* (Vertigo), *The Mousetrap* (TC), *The Ministry of Grace* (MT7), *Teenage Dick* (ATP). Fight Director: *A Midsummer Night's Dream* (TC), *The Canadian Badlands Passion Play* (Badlands Amp - 2022, 2023), *Richard III* (Shakespeare Co), *Whispers in the Dark* (Vertigo), *The Lion, the Witch, and the Wardrobe* (ATP), *GIANT* (Ghost River, Betty Mitchell nomination), *A Dinner Party* (Bad Knaps Collective), *Peter Pan*, *Macbeth*, *The Three Musketeers* (Calgary Young Peoples Theatre). Actor: *The Lion, the Witch, and the Wardrobe* (ATP), *The Tempest*, *Julius Caesar*, *The Three Musketeers* (Shakespeare Co). Film: *Retreat to You*, *Heartland*, *Black Summer*, *Skinner*. Thanks and love to Logan for all his support!  
@bricmae



### **Gladzy Kei** - Graphic Designer

Gladzy Kei is a Filipino-Canadian contemporary muralist and illustrator from Calgary, AB. She is an advocate of woman empowerment and is passionate about amplifying the voices of minorities, including her Filipino culture. Her character designs and mural work show contemporary colors and whimsical shapes that contribute to telling her stories. She is also a crazy cat lady who loves painting minimalist artwork inspired by her two fur babies. You can check out more of her work at: [www.gladzykei.ca](http://www.gladzykei.ca) or on Social media @gladzykei



### **Bianca Miranda** - Playwright

Born and raised in the Philippines, Bianca Miranda is a fat, queer, Filipino performer and playwright, thankful to be living and working in Treaty 7. She is also the Associate Producer at Downstage, 'theatre that creates conversation'. As a theatre-maker and playwright, their works most often start from a personal place and examine the intersections of her identities. She is the co-creator and performer of *The F Word* (World Premiere by Downstage, presented by Alberta Theatre Projects). Bianca believes in the transformative power of theatre & storytelling and is eternally grateful to the people who have supported and contributed to the journey of writing and dreaming up this play. All the love to their family, friends, and relations back home in the Philippines. Maraming Salamat sa inyo. @TheBiancanator



### **Rebecca Orion** - Apprentice Stage Manager

Rebecca (She/They) is a multidisciplinary artist based in Mohkinstsis (Calgary). She is a recent graduate from Rosebud School of the Arts where she started her theatre company Incendiary Festival. They are positively thrilled to be a part of this spectacular team of artists. Select SM credits include: *The Canterville Ghost* (CYPT), *Winter Solstice* (Calgary Philharmonic), *A Christmas Story* (Rosebud Theatre), and *Roll for Initiative* (Cloudsway Dance Theatre). Her favorite song is *Buzzcut Season* and their favorite bittersweet romance is *Once*. Huge thank you to Jack for keeping me grounded and pushing me to new heights every day.



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### **Gina Puntill** - Director

Gina (she/her/siya) is a proud Filipino-Canadian based in Amiskwaciwâskahikan on land referred to as Treaty 6 colonially known as Edmonton Alberta. She is always trying to expand the relation space on the Venn diagram of Community, Workers' Rights, Arts Practice, Social Justice, and Basic Life Needs. Currently, Gina is the Artistic Director and Program Coordinator for the Alberta Workers' Health Centre's, *WORK PLAYS SCHOOLS PROGRAM* which brings the important message of Workplace Safety and Workers' Rights wrapped in professionally sculpted live theatre productions and presented to students and new workers. *Kisapmata* is the second Filipino play that Gina has the privilege to work on this season. After *Prison Dancer* at the NAC as the stage manager she shifts gears to direct this gift of a script. Gina would not be here without the support of her family in Calgary (mom, dad, Mac thanks for the food, shelter, and extreme care), and her chosen family in Edmonton (I'll be back before you can say, "the cold hurts my face").



### **Kodie Rollan** - Assistant Director & Dramaturge

Kodie Rollan is a Philippine-born, Scarborough-raised, Mohkinstis-based playwright, dramaturg, lyricist, and producer. As a dramaturg, Kodie is passionate about creating care-forward environments where artists and collaborators can dream their dreamiest dreams, show up in the fullness of themselves and thrive in their artistry. He is currently the Artistic Director of Chromatic Theatre and the Associate Dramaturg at the Banff Playwrights Lab. He was also one of the recipients of Theatre Alberta's 2023 *Michelle Dias Community Service Award*. Outside of theatre, Kodie is an avid baker and a fan of the Toronto Raptors. Maraming salamat po sa inyong lahat para sa pagpunta nyo po dito at sa pagbabahagi ng istorya na ito! (Thank you all for coming and for sharing in this story with us!)



### **SallieMae Salcedo** - Sound Designer

SallieMae (they/them) is a queer Filipinx musician based in Mohkinstis on Treaty 7 territory, also known as Calgary. Their primary experiences in the creative world have been through performing on stage as a singing solo act and in groups, writing and producing their original music, and setting up stages for performers and working the sound board at live music events. SallieMae originally expected that performing would be their debut into the theatre world, but when Bianca reached out and offered this opportunity, they couldn't refuse. SallieMae's sound design is influenced by their love of nostalgic and new age Original Pinoy Music (OPM), from artists like *Rivermaya*, *Ben&Ben*, and *Zack Tabudlo* to name a few. SallieMae is very excited to have *Kisapmata* as their introduction into sound designing and they hope you will appreciate the beauty of this project as much as they have.

*Lunchbox Theatre is a Member of the Professional Association of Canadian Theatres and engages, under terms of the Canadian Theatre Agreement, professional artists who are members of Canadian Actors' Equity Association.*



**Kathryn Smith - Lighting Designer**

Kathryn Smith is a queer and trans theatre director, designer, and creator who has worked across Canada for the last 10 years. Their focus lies in collective creation, queer and trans stories, and new work development. They are the Artistic Director of Verb Theatre which focuses on presenting 'tomorrow's theatre today', and they are a part of the Mudfoot Theatre Collective which practices eco-friendly and sustainable performance art. Kathryn uses their extensive background of clown, puppetry, and music to form community bonds - particularly for queer and trans creators. Select Theatre Credits: *Brave Girl*, *Care Takers*, *Countries Shaped Like Stars*, *Sharkbite* (Lunchbox Theatre); *Medea* (Chromatic Theatre); *Merry Wives of Windsor*, *Secret Garden*, *Selma Burke* (Theatre Calgary); *Murder In the Studio*, *Ms. Holmes & Ms. Watson: Apartment 2B* (Vertigo Theatre); *inVISIBLE*, *A Chitenge Story*, *inVISIBLE Too* (Handsome Alice Theatre); *The F Word*, *Safe Site Sessions*, *Bottle Picker Monologues* (Downstage Theatre); *Undressed* (Alberta Theatre Projects); *Bright Half Life* (Persephone Theatre); *We're Gonna Die* (Verb Theatre); *Yabber: A Folk Opera* (Mudfoot Theatre, \*collective creation). Kathryn is also an award winning singer songwriter/ sound designer under the name KP Smith. Much love to Lara and Scout the GSD.



**Jennifer Yeung - Stage Manager**

Jennifer is absolutely thrilled to be starting her professional adventure with *Kisapmata*. Selected stage management credits include: *Naughty But Nice Xmas*, *Naughty But Nice 9* (Forte), *Marriage of Figaro* (Calgary Opera), *Hookman* (SCPA & Chromatic Theatre), *Escape to Margaritaville*, *Steel Magnolias* (Theatre Calgary). In her free time, Jennifer can be found trying out new restaurants, rock climbing, or gaming. She expresses gratitude towards her supportive parents, Catherine and Paul, her partner Darius, and her furry companion, Max. @jyeungrealestates

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THE BALLAD OF

# Georges Boivin

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TRANSLATED BY JACK PATERSON

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Poster Artwork by Meazy Reign



April 16 - May 5, 2024

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