PORK FILLED PRODUCTIONS IN ASSOCIATION WITH THEATRE OFF JACKSON PRESENTS

NANAY



WORLD PREMIERE PLAY BY

MOLLY OLIS KROST

DIRECTED BY **ALYZA DELPAN-MONLEY**

OCTOBER 30 - NOVEMBER 14 PREVIEWS OCTOBER 28

Pork Filled Productions · toj theatre off jackson

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Pork Filled Productions, in association with Theatre Off Jackson, presents



by Molly Olis Krost
directed by Alyza DelPan-Monley

Cast

Eve	**Alanah Pascual**
Angela	**Ays Garcia**
Ernesto	**Mario Orallo-Molinaro**

Understudies

Naleisha Pedro-Rabena, Mayari Layson Roy, Angeline Nguyen

Nanay voiced by Angeline Nguyen with additional voices from the cast

Staff

Composer	**Drea Castillo**
Co-Scenic Designers/Builders	**Adair MacCormack**
	Lily N. Nguyen
Costume Designer	**Corinne Park-Buffelen**
Prop Designer	**Jack Bateman-Iino**
Sound Designer	**Josh Valdez**
Lighting Designer	**Albert (Junfu) Chen**
Electrician	**Anna Shih**
Social Media Coordinator	**Matt Dela Cruz**
Accessability Coordinator	**Omar Faust**
Assistant Director	**Matt Dela Cruz**
Outreach Coordinator	**Eloisa Cardona**
Cultural Consultant/Dramaturg	**Sam Prudente**
Captions Technician	**Jason Ehlenfeldt**
Box Office Lead	**Angel Berry**
Assistant Stage Manager	**AJ Stern**
Photography	**Bonnie Leung**
Poster Design	**Justin Leung**

Manananggal Ceramic Jar Artist	**Elva Bennett**
Co-Production Managers	**Omar Faust**
	AJ Stern
Stage Manager	**Michael Latham**
Producers	**Alanah Pascual, Matt Dela Cruz, Roger Tang**

Pork Filled Productions is a member of Theatre Puget Sound and is fiscally sponsored by Shunpike. PFP's season is supported by 4Culture, WSAC, Seattle People's Fund, ArtsFund, the Allen Family Philanthropies, Asian American Arts Alliance and Seattle Office of Arts & Culture.

Special Thanks

ArtsWest, Rachel Rene Araucto, Kathy Hsieh, SIS Productions, ReAct, Bjørn Lie Watkins, Carmen Catunao, Tianxing Yan, Leo Othón, Elva Bennett, Angela Garbes, Auntie Cindy, Dani Villanuevas, Anamaria Guerzon, Anna Mulia, Li DelPan, and all our nanays at ang aming pamilya, who provided many pronunciation resources and shared their stories with us.

Photos are prohibited during the performance. Video recording is not permitted. Audience members may take photos before and after the performance. If you post on social media, please credit the designers and PFP (@PFPTheatre).

Scenic design: @flowersprouts and Adair MacCormack
Sound: Josh Valdez @jayvsounds Lights: Albert Chen @ junfu_ch
Costumes: Corinne Park-Buffelen @Cocopb_art

Caution! A fog machine/hazer will be used in the show!
Nanay is rated PG-13 for mild profanity, issues of grief and loss, monsters (real and imaginary).

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A Word or Two from the Playwright

Nanay is a play that is shaped around the lives of two women. And I would not have been able to write it if I wasn't raised around so many vivacious, artistic, hilarious, vulnerable, smart, beautiful, emotional, strong, loving women. To my mom and my aunties: though tough at times, this play is my love letter to our family and all you have taught me.

I've been joking since the first day of rehearsals that NANAY is not my baby. After eight years of development this play is an eight year old child and I'd like to thank every Filipino artist who lent a piece of themselves to help make this child ready for the world.

Thank you to: Lisa Marie, Jed, Nicole, Ely, Zenaida, Ejay, Anamaria, Carina, Francesca, Sam, Ann, Yari, Lore, Genevieve, Earlena, Gaven, Vanessa, Kristian, Sergio, and Claro. I am forever grateful to have worked with you and I hope our paths will cross again.

And of course all of the gratitude in my heart and beyond for Zaza, Alanah, Naleisha, Mayari, Ays, Mario, Angeline, Drea, Josh, Matt, Samee, and everyone at Pork Filled. Magic is an understatement of what we've created together.

...And from the Director

What makes us whole, what makes us feel complete?

The Manananggal's name shares its roots with tanggal, tanggalin, pagtanggal, matanggal, meaning to separate, to be removed, to disconnect, disjoin, become detached. I think everyone in this room can feel some version of severance, either the intentional compartmentalizing or pushing aside of memories, identities, thoughts, or the generalized sense that we lost something along the way. For those of us of diasporic peoples, and speaking to my own experience as a second generation Fil-Am, there is a yearning to be more Filipino while never feeling fully American, missing pieces of both identities.

Our twin sisters - Angela and Eve - navigate separation, connection, and wholeness, with each other and within their selves. There are many Filipino beliefs around pairs and dualities - the coexistence of feminine and masculine energies, the Babaylan and their abyan spirits, Ginhawa and Kalag, the physical and astral souls. Being able to hold dualities - grief and joy, imperfections and differences within relationships, a sense of self amidst the sense of community - is essential to healing.

If the colonial project, which values domination and control, seeks to turn us into a sweeping monolithic identity - Americans, immigrants, Filipinos - it mistakes "wholeness" for homogeneity or singularity. My biggest struggle is to be okay with keeping things messy, imperfect, having incomplete answers, or contradictions. As our cast and creatives reach towards our shared roots working on this show, we continue to uncover the differences of our lived experiences, regional differences, or unique family customs. During rehearsal we met online with a panel of culture holders in the Philippines, and they shared a variety of stories and legends about the Aswangs, the Babaylan, and spiritual practice. You might hear the Manananggal go "tik tik tik" or "wok wok wok," depending on your province.

If there is universal among Filipinos, it is adaptability, sharing and incorporating cultures, customs, and knowledge. If you look at a map of Filipino dialects and languages, you'll notice that it is not islands or coastlines that separate languages, but rather mountainsides. A foreign cartographer might try to map us at our borders, but our cultures are porous. We share as far as we can reach. And today, our reach and interconnectedness are even more amplified.

As the sisters navigate their grief around the loss of Nanay, we note how the living are separated from the dead, which is sharpened by the severance of cultural practices that allow us to stay connected with our ancestors.

"Losing one's identity (nawala sa sarili) is to be thrown into disarray. On the other hand, it is the strengthening of one's identity that allows one to let go of it, precisely because this identity is no longer limited to one's individuality.... when the liberation and stability of tayo (together) are considered as essential to the survival of sarili [self]." - "Sikodiwa" by Carl Lorenz Cervantes

With the question of what makes us whole, we return to the twins, Angela and Eve. They do not need to be identical mirrors. They are learning how to be there for each other, within reach. Separate but not separated. They are learning that we can heal or grow when we show up, when we offer what we have to offer, and see what's possible from there.

Our wholeness is palimpsestic - layering and patching and reviving and incorporating. We work with what we have. We do our best to honor our lineage and to live in our current context. Fragmented, incomplete, but also connected together.

Bios

Molly Olis-Krost (*playwright*) (they/she) is a Filipina Jewish playwright. Their plays explore the constant collisions of the human experience: collisions with others, with our society, and within ourselves. They incorporate ritual and faith, in a variety of forms, to manifest the emotions that often exist beyond words. Their play *Nanay* was a semi-finalist for the National Playwrights Conference and finalist for the Bay Area Playwrights Festival. They hold an MFA in Playwriting from San Francisco State University and BA's in Classical Civilizations and Theater and Performance Studies from UC Berkeley. When not writing, Molly enjoys painting, baking, crafting, and misquoting song lyrics.



Alyza DelPan-Monley (*director*) (they/them) Since 2011, Alyza has been deeply immersed in Seattle's performance art scene: serving as Velocity Dance Center's Curating Artist in Residence in 2022 (That's a HANDFUL!), a founding member of site-specific durational performance company MALACARNE, a board member of Washington Ensemble Theatre, and a writer for SeattleDances. They are a collaborator with JRAT's Zero Waste fashion design movement project Wiggle Room, and have been on the creative teams for Washington Ensemble (Teh Internet, Straight White Men, Dance Nation), ArtsWest (miku, and the gods., Last World Octopus Wrestling Champion, the Effect), Noveltease (Orlando) and Seattle Children's Theater (The Pigeon Gets a Big Time Holiday Extravaganza!).



Cast

Alanah Pascual (*Eve, producer*) is a multi-hyphenate Filipina Latina artist from San Diego, CA that uses theatre as a means for healing, connection, and culture. Alanah is Development Lead and a Producer with Pork Filled Productions (PFP) where she is a champion for BIPOC joy and artistry. She has performed at: UAC, ArtsWest, Taproot Theatre, Seattle Public Theater, and more. Alanah has also directed with PFP and Shattered Glass Project, Movement Directed with Dacha Theatre, Associate Directed at Seattle Shakespeare, and Assistant Directed at ACT. Her original play, *Call My Mom*, premiered in 2022 at the Strawberry Jam Director's Festival. @alanah_del_ray.



Ays Garcia (*Angela*) is a proud Filipina American and is SO excited to be making her PFP debut in *Nanay*!! She is a recent graduate of UW Seattle (Go Dawgs!) and spends her daytime as a Care Coordinator. She was most recently seen at Taproot Theatre as Corie Bratter in *Barefoot in the Park*. Her favorite credits include *Cin-*



derella (Village Theatre), *Mamma Mia* (Village), *Snowed In Again* (Artswest), and the Educational Touring Company (5th Avenue). She would like to thank her family, friends, and partner for their endless love and support! Representation matters ALWAYS! *Maraming salamat*!

Mario Orallo Molinaro (*Ernesto*) is a Filipino/Italian actor, director, educator and arts administrator born and raised in Seattle. Mario is the former Executive Artistic Director of Jet City Improv and proud union leader (SESPA).



Naleisha Pedro-Rabena (*Eve u/s*) is honored to be a part of PFP's world premiere of *Nanay*. She was raised in Hawaii and Las Vegas, moving to Washington after high school. Here in Seattle, she has previously worked with Theatre Battery, Freehold Theatre, Copious Love & ReAct Theatre. Outside of acting, Naleisha works in Hospitality/Sales and Nightlife while also pursuing modeling, dance and singing. She is grateful for the opportunity to continue growing as an artist and storyteller. A special thank you to God, her family, her friends, and the cast for their support during this process. More @naaleisha on Instagram.



Angeline Nguyen (*Ernesto u/s*) (she/her) is thrilled to be in her first production with PFP! Angeline is a Filipina Vietnamese creative who has performed with various community theatres around Seattle and Spokane, most recently appearing as Moth/Maria in *Love's Labour's Lost* (The Phoenix Theatre). Outside of acting, Angeline can be seen playing viola and singing with the pirate sea shanty group The She-Shandies. She would like to thank the entire production team of Nanay for their work on this meaningful story and her friends and family for their support.



Mayari Layson Roy (*Angela u/s*) Where the ancestral land of Pangasinan, Philippines meets the Alaskan waters of Kodiak Island. Ecstatic to make their Pork Filled Productions debut, Roy is a queer Pangasinense artist based in Federal Way. They were most recently seen at Lakewood Playhouse as Sue Snell in Carrie: The Musical. Their credits across the South Puget Sound include Theatre Battery, Burien Actors Theatre, Centerstage Theatre, and Tacoma Little Theatre. Mayari dedicates all their performances for the queer BIPoC artists as a warm embrace to take up space; our voices and stories deserve to be heard, felt, and understood. .



The Rules of the House:

Give to the Actors!
Laugh out loud! Cheer! React!
The more you give, the more you get!

Don't Be Embarassed If You're Loud!
Theatre can't exist without your reactions and actors love a noisy, raucous audience! Feed starving actors!

Don't Interfere with Others' Enjoyment
Actors are the show, so don't get in their way or distract.
PFP uses the entire theatre, so keep the aisles clear!

Be Respectful of Other Audience Members!
Don't shush or shame them!
Don't police them (that's what house managers are for)!
We're in this together!

Designers

Drea Castillo (*composer*) is a queer Filipina composer/songwriter/musician/educator. She has scored for films that have been screened at Academy Museum of Motion Pictures, The Chinese Theatre, and the Smithsonian. She writes and performs with Bonita Fishwife, formerly Drea & the Marilyns, who just released an album and toured the West Coast and played festivals such as Belltown Bloom held at The Crocodile. She has taught workshops throughout Seattle at Rain City Rock Camp, and has had an Artist in Residency at the Burke Museum discussing and performing music of the Philippines. Drea also is the program manager for Bushwick Book Club, an organization in Seattle that hires songwriters to create new songs to perform based on a book each month. She is thrilled to be the composer for Nanay. @drea.marilyn

Adair MacCormack (*co-scenic designer/builder*) is a Seattle based scenic designer and painter. Past credits include work with ArtsWest (*The Chinese Lady, Walden, Matt and Ben*), Annex (*Jettison to Europa*) and Uw Drama (*Best of Everything, Language of angles*) She received her MFA in scenic design from UW in 2020. See more of her work at Adair-Design.com

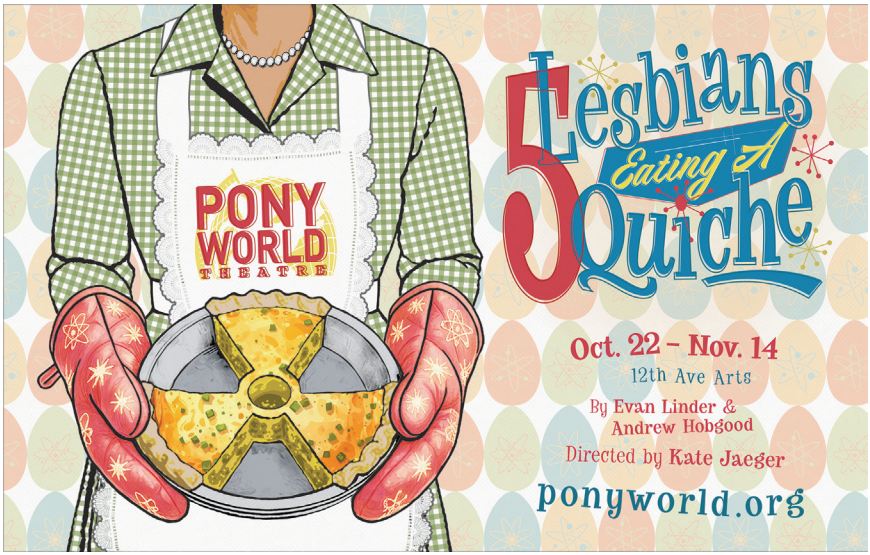
Lily N. Nguyen (*co-scenic designer/builder*)(co-scenic designer/builder) (she/her) is a Seattle theatre artist specializing in stage management, scenic design, and production management. Past credits include *Best Damn Thing, A Midsummer DICE Dream* (Dacha Theatre), *Ken Ludwig's Baskerville* (Village Theatre),

Fellow Passengers, Spain, Circle Mirror Transformation (Strawshop), *Love's Labour's Lost* (Seattle Shakespeare Co.), and *Rice on Repeat* (Oroki Productions). Lily graduated from the University of Washington in 2024 with a B.A. in Drama. She is immensely grateful for the support for this show, especially to her co-designer, Adair, for their expertise and grace. She offers that every day is truly a new beginning to forge a more loving future through action and support.

Corinne Park-Buffelen (*costume designer*) is a multidisciplinary theatre artist from Rochester, NY. Since moving to Seattle, Corinne has performed in *Peerless* (ArtsWest), *Do It for Umma* (Annex), *Jar of Fat* (Theatre Battery), *Hotel Nordo* (Cafe Nordo), and *Scary Mary and the Nightmares Nine* (Annex). Corinne costumed *Trevor, Do It for Umma, From Kings to Controllers,* and *The Lost Girls*. She wrote holiday musicals *Snowed In and Snowed In (Again)*, and adapted *Saint Joan* by George Bernard Shaw. Corinne would like to thank the founding members of PB Skate Club, Andy and Oh-Kon.

Jack Jessamyn Bateman-Iino (he/they) is a Seattle area prop designer and stage manager. Past favorite shows include *Cabaret* (Reboot Theatre) and *The Last World Octopus Wrestling* Champion (ArtsWest). Props work can be seen at JessamynProps.com. They also make cute and creepy crafts, which can be found at mutinyhall.

Josh Valdez (*sound designer*) is a Filipinx sound designer, composer, and musician in the Greater Seattle area. They're a recipient of the 2024 Gregory Award for Outstanding Sound Design for Yun Theatre's *June is the First Fall*. They've recently designed for *Blood/Sucker* (WET), *Lost Girl* (Seattle Rep), and *Dream, Carl, Dream (*Dacha Theatre). Josh is also a producer for Pork Filled Productions and is happy to be a part of creating Filipino stories. Aside from theatre, they work for



the Seattle Promise free-tuition scholarship program, is a DJ, and plays drums for YUELAN and No Slip.

Junfu (Albert) Chen (*lighting designer*) is a Chinese-born theater artist and lighting designer based in the Greater Seattle Area. His work approaches light as an active dramatic force, using color, texture, shadow, and movement to shape atmosphere and respond to the emotional world of a piece. Recent lighting design credits include *BLOOD/SUCKER* and *Hells Canyon* (Washington Ensemble Theatre), *Dream, Carl, Dream!* (Dacha Theatre), and *Li* and *Unrivaled* (Seattle Public Theater/SIS Productions). He also serves as a producer and Technical Director with Yun Theatre, where he develops multilingual and experimental work centered on immigrant and cross-cultural stories.

Michael Latham (*stage manager*) is excited to be working with Pork Filled Productions once again. When not working on a show, he can be seen performing with Seatown Sound, a local acapella group where he is a tenor/vocal percussionist. Recent backstage credits including the award winning *Vietgone* (Pork Filled Productions), *Oliver!* (Reboot Theatre Company), and *The Humans* (Sound Theatre Company). He is thankful to be involved with such an amazing production, and thankful to audiences for supporting it!

Alister Stern (*co-production manager*) is a multi-talented theater professional with experience in Stage Management, multiple design roles, and plenty of acting to boot. They are proud to be adding Production Management to their skillset, and happy to be working with

a Filipina owned micro business

BAKERY CAFE

Askatu

TOP 9+ ALLERGEN FREE

Pork-Filled and the dream-team of a cast and crew on this show.

Omar Faust (*producer/accessibility coordinator/production manager*) is a queer Asian American who was born and raised in the shadow of Mount Rainier. I studied theater at Bard College and came back to Seattle to pursue my love of bringing stories to people. Since returning, I have worked at Theater Schmeater, Annex, Sound Theatre, and Pork Filled Productions. I try to build my theater on the little island of hope and joy that's situated between the sea of the mundane and ocean of the miserable. It's from this island that I invite the audience to explore the myriad worlds that the stage offers.

Eloisa Cardona (*outreach coordinator*) can be described as a Filipina-American OG of the Seattle Theater Community. Her acting credits include testers such as Seattle Rep, Seattle Children's Theater, Seattle Public Theater, Book It Rep, Re-Act, PFP, Yun Theater, Centerstage Theater(Federal Way), Dukesbay Theater (Tacoma), and most recently Reboot Theater (*Man Of La Mancha*, Ensemble). Her theatrical experience has also encompassed directing. She has also begun dabling with writing, have adapted the first chapter of José Rizal's *Noli Mi Tangeré* into a book it form reading for the 2025 Philippines Independence Day Celebration. Her next best love besides acting in a production is "aiding and abetting theater". RNLCA-143

Sam Prudente (*cultural consultant/dramaturg*) (siya/sila) ay miyembro noon ng PTAG the Philippines' Theatre Actors Guild. Sam now has a BA in Culture, Literature, and the Arts & an MA in Cultural Studies from the UW, but was a Biology major and Performance major at the University of the Philippines, Diliman. Growing up in Guam & Papua New Guinea, then adulting in Metro Manila, they've done plays & musicals, worked in TV, film, and advertising before moving to San Francisco & Seattle. He has 2 Poetry Fellowships writing in 2 different languages with translations into English. Their cultural work centers Queer & Hyphenated identities, multicultural languaging, Equity & Social Justice. His 9-to-5 day job entails Case Management for Aging & Adult Services at the Asian Counseling & Referral Service.

Matt Dela Cruz (*producer/asst. director*) is a Filipino-American performer, writer, educator, producer, and improv nerd based in Seattle. A graduate of Circle in the Square Theatre School, the University of Washington, and Seattle Pacific University, he somehow turned theatre into both his career and personality. Recent credits include Tom Collins in *RENT* (Renton Civic Theatre) and *Vision Euro* (Seattle Comedy Theater), a musical improv show inspired by Eurovision. He also curated and performed in *I Wanna Be in a Boyband!* for this year's Seattle Cabaret Festival. Matt is very excited to lead produce and assistant direct *Nanay* with Pork Filled Productions!

Roger Tang (*executive producer*) is the Godfather of Asian American theatre.

What's New with PFP



After three decades of volunteer run productions, led by the Godfather of Asian American Theatre: Roger Tang, PFP has hired their first EVER paid staff position. Alanah Pascual is now Development Lead!

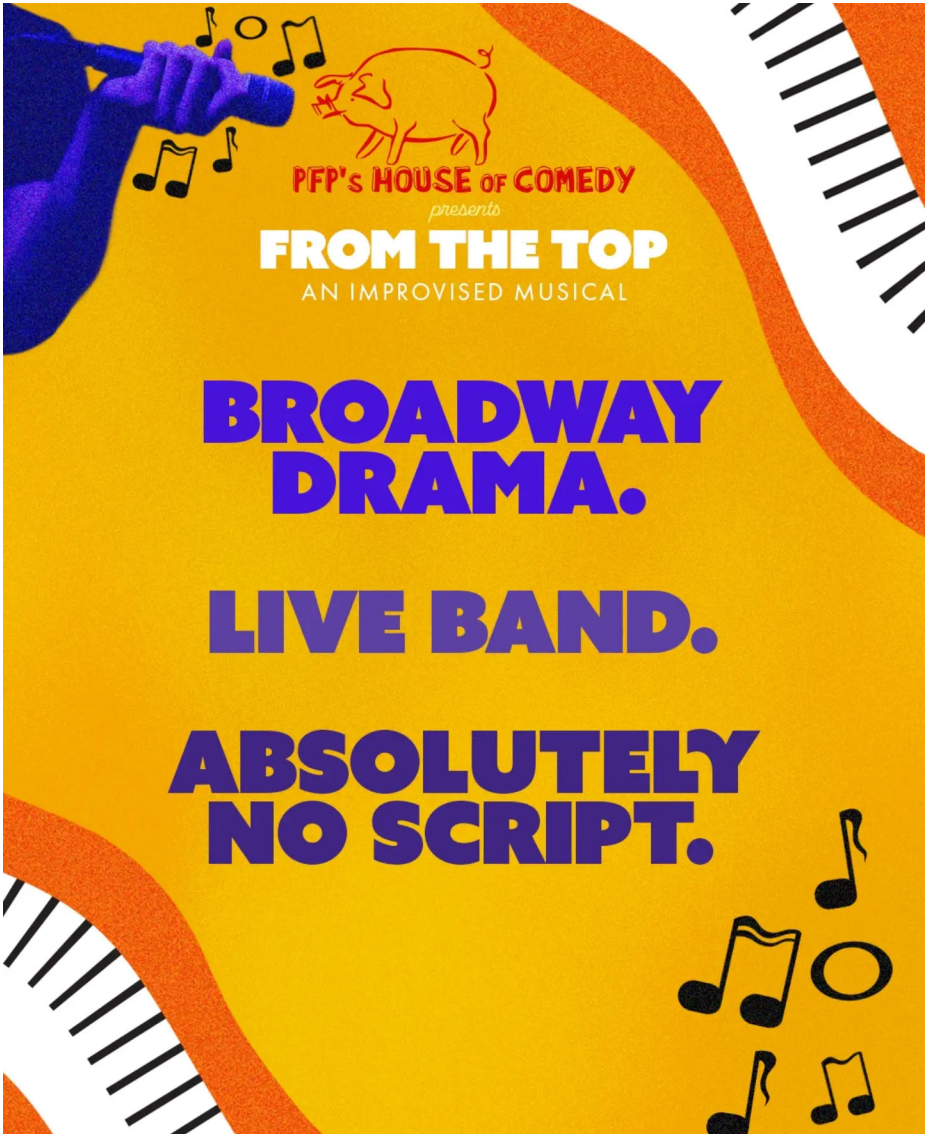
"Creating sustainability in the arts is my biggest passion and curiosity right now. I want to bring a team together to consistently support all of our artists, volunteers, and community, in order to grow into a new season of connection fueled by our foundation of theatrical passion fused with community activism. Our goal is to raise 25k by the end of 2026 in order to hire our first paid staff team that will shape PFP to last another thirty years. Truly, thank you for your support."
–Alanah Pascual

Use the QR code to donate to PFP

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Shunpike empowers artists through equitable access to vital expertise, opportunities, and business services.

Shunpike envisions a community where independent artists and arts groups thrive, creatively and economically, and where their work is widely valued as fundamental to the cultural, social, and economic well-being of Washington State.



With ArtsWest!

Coming up for the holidays, and next year starting in February!

Stay tuned!