

PRISON DANCER ENRICHMENT GUIDE



**MUSIC AND LYRICS BY ROMEO CANDIDO
BOOK BY ROMEO CANDIDO AND CARMEN DE JESUS
DIRECTED BY NINA LEE AQUINO
PRODUCERS: ANA SERRANO, CARLA SERRANO & ROMEO CANDIDO**

**Season Sponsor Capital Power
A Co-Production with Prison Dancer Inc.
Developed with support from the National Arts Centre's National Creation Fund**

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking and enjoy the experience as much as possible. To ensure the most positive experience, please review the following information prior to arriving:

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre. Ringing, beeping, vibrations and screen lights are extremely distracting to other audience members and performers. If you turn your device back on at intermission, please remember to power it down again before the second act begins.
- The taking of photographs, videos and audio recordings in the theatre is strictly prohibited by law and our professional labour agreements.
- The only food or beverages permitted in the theatre are bottled water, beverages in Citadel Sippies and unwrapped ice cream bars purchased in the lobby. Please enjoy all other snacks in the lobby. No outside food or drink is permitted in the theatre.
- Please respect the space by keeping your feet off the seats.
- Just as you can see and hear the performers, they can hear and see you. We kindly ask that audience members do not talk or move around during the performance, as it distracts the actors and your fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats. For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please keep backpacks and other bags underneath your seat. Placing them in front of you may impair the ability of people exiting the row in an emergency. Please also keep the aisles clear, as they are sometimes used as entrances and exits for our actors.
- Inappropriate behaviour including the use of laser pointers, interfering with an actor or the performances (tripping, throwing items on or near the stage, etc.) is strictly prohibited. Audience members identified as engaging in this type of behaviour will be removed from the theatre.
- Most importantly, we want to ensure that all audience members have a positive time at the Citadel. If you have any accessibility needs, or if there is anything we can do to improve your overall comfort at the theatre, please speak to any Citadel representative at the show!

WHO'S INVOLVED?

CAST

Norm Alconcel
Pierre Angelo Bayuga
Dominique Brillantes
Josh Capulong
Diana Del Rosario
Renell Doneza
Daren Dyhengco
Chariz Faulmino
Byron Flores
Julio Fuentes
Jovanni Sy
Stephen Thakkar

Jimmy Santos aka Hookaps
Mayumi Salvador aka Milky
Jonard Cervantes aka Shakespeare
Eduardo Chavez aka Tondo
Cherish Concepcion
Jejomar Lapitan aka Juicy
Christian Serrano
Ensemble
Ensemble
Ruperto Poblador aka Lola
Ignacio Dimotiverde aka The Warden
Ensemble

UNDERSTUDIES

Norm Alconcel
Pierre Angelo Bayuga
Dominique Brillantes
Josh Capulong
Renell Doneza
Chariz Faulmino
Byron Flores
Stephen Thakkar

Jonard Cervantes aka Shakespeare
Ruperto Poblador aka Lola
Ignacio Dimotiverde aka The Warden
Jimmy Santos aka Hookaps
Mayumi Salvador aka Milky
Cherish Concepcion
Jejomar Lapitan aka Juicy
Christian Serrano & Eduardo Chavez aka Tondo

BAND

Biboye Onanuga
Kierscey Rand Regozo
Aretha Tillotson

Drums
Piano
Bass

CREATIVE TEAM

Romeo Candido
Carmen Leilani De Jesus
Nina Lee Aquino
Joanna Yu
Joyce Padua
Michelle Ramsay
Owen Hutchinson
Julio Fuentes
Kierscey Rand Regozo
Rick Boynton
Morgan Yamada
Gina Puntil
Keiran Bohay
Josh Capulong
Za Hughes
Grace Alarcon-Isla
Michelle Chan
Steven Sobolewski
Krystal Johnson

Co-Creator, Playwright, Music & Lyrics, Music Production
Co-Creator, Playwright
Director
Set and Prop Designer
Costume Designer
Lighting Designer
Sound Designer
Choreographer
Music Director, Additional Scoring, Piano Arrangements
Dramaturgy
Fight Director
Assistant Director
Associate Choreographer
Assistant Choreographer, Dance Captain, Fight Captain
Apprentice Lighting Designer
Dialect Coach
Stage Manager
Assistant Stage Manager
Apprentice Stage Manager

CAST & CREATIVE TEAM BIOGRAPHIES

Norm Alconcel

Jimmy Santos aka Hookaps

Understudy: Jonard Cervantes aka Shakespeare

Norm, aka Big Norm...Where does one even start??? Norm is a Scarborough-born comedian, chef and singer amongst many other things. Unfortunately there isn't enough format space to type all his amazing achievements. He is one of the longest standing cast members in the Prison Dancer production. His commitment and loyalty to the role and to this production is Kobe-Like. His unofficial nickname on set is the Brown Mamba. His comedy stand-up career was spawned out of the original web series adaptation of Prison Dancer. Since then, some of his credits include: *Just For Laughs Festival*, *Kevin Hart's LOL Network*, *Roast Battle Canada* (CTV/Crave), *Manila Fringe Festival*, *The Roast of Machel Montano* and many many many many many more. He humbly tours across the globe performing and producing comedy shows - Doing God's work, filling people's souls with hilarity and good vibes.

Pierre Angelo Bayuga

Mayumi Salvador aka Milky

Understudy: Ruperto Poblador aka Lola

Citadel debut. Pierre was born in Manila, Philippines and raised in Ontario, Canada. Previous credits include: *Raise The Stakes* (Walkerville Theatre); *RENT* (Ahmanson Theatre); *RENT* (Benny Tour); *Next To Normal* (Kordazone Theatre); *Miss Saigon* (SI Centrum Germany); *Miss Saigon* (Princess of Wales Theatre); *Prison Dancer Workshop* (Elgin Theatre); *Noche Buena Workshop* (Railpath Arts Centre). Film Credits: *Prison Dancer: The Interactive Web Musical*. Pierre is honored to be a part of this monumental production. Thank you Romeo, Carmen and Nina. Love to the Windsor/Ottawa crew.

Dominique Brillantes

Jonard Cervantes aka Shakespeare

Understudy: Ignacio Dimontiverde aka The Warden

Dominique, a Filipino-born Canadian actor based in Toronto is excited to make his musical theatre debut in *Prison Dancer*. He started his acting career in 2017 starring in several independent feature films including *Pur Laine* in 2018 that won 12 awards in the *Singkuwento International Film Festival in Manila*. Other film credits include *Le Genre Qui Tue* and *Portraits of a Family* in 2023. Dominique would like to thank his family and loved ones for their incredible support.

Josh Capulong

Eduardo Chavez aka Tondo

Understudy: Jimmy Santos aka Hookaps

Born and raised in Edmonton, Josh has been fortunate enough to share his craft as a dancer, choreographer, and director throughout Canada, Korea, Singapore, and America, including Millennium Dance Complex in Los Angeles. As a dancer, he has performed alongside Janet Jackson, Tsar B, Nelly, Sean Kingston, and Jabbawockeez. Some of his work as a choreographer and director includes NCT Dream (Korea), Opening acts for "Immortal Pursuit" One championship Singapore, Energy (Los Angeles), and commercials for Mattress Mattress and Ford. Josh would like to thank all of his family and friends!

Diana Del Rosario

Cherish Concepcion

Diana was born in Quezon City and moved to Canada as a child with the hopes of one day performing on stage, representing her culture. She is elated to be making her professional musical theatre debut at the Citadel Theatre. She is however no stranger to the stage, as she has previously participated in regional and university theatre productions. Select credits: *Spring Awakening* (No Strings Theatre); *Sweeney Todd*, *The Wedding Singer* (Curtain Call Productions). She'd like to send love and gratitude to her loved ones. Enjoy the show!

Renell Doneza**Jejomar Lapitan aka Juicy****Understudy: Mayumi Salvador aka Hookaps**

Renell is excited to return to the stage and make his Citadel Debut! He is a proud Canadian-Filipino from Winnipeg, Manitoba and member of the LGBTQIA+ community. Previous credits: *Altar Boyz* (Walterdale); *Mamma Mio: Here We Go Again, Once Upon a Time In Graceland* (Jubilations); *The Little Mermaid* (Stageworks); *Forbidden Broadway* (Winnipeg Studio Theatre); *Cabaret* (Crosswalk Players); and *Cannibal* (MPMM). You may have also seen Renell in CTV's *Cross Country Cake Off S01*! Sending love to Cam, Niko, family, friends, and most importantly, YOU for being here today - Enjoy!

Daren Dyhengco**Christian Serrano**

After 3 years of hiatus and pursuing a totally different career, Daren is excited to make his return in theatre. He started singing at a very young age and joined multiple showcases and competitions. He has competed in various singing competitions in the United States of America. He has also made his debut concert in Manila, Philippines last December 2019. Aside from being a singer, Daren is also an actor, his previous credits include: *A Million Little Things* (ABC); *Elf: The Musical* (Western Canada Theatre); *Next to Normal* and *Spring Awakening* (Phantom Moon Collective); *The Day before Christmas* (Arts Club Theatre Company); and *Hairspray* and *Westside Story* (Theatre Under the Stars). He would like to thank the undying support of his friends and family! Enjoy the show!

Chariz Faulmino**Ensemble****Understudy: Cherish Concepcion**

Chariz Faulmino (She/they/Siya) is a Filipinx-Canadian multi-disciplinary performer based in amiskwacîwâskahikan/Edmonton. Recent Credits include: *Joni Mitchell's Songs Of A Prairie Girl*, *Uptown Girls* (Theatre Network); *Almost A Full Moon* (Citadel Theatre); *A Doll's House Part II*, *Mamma Mia!* (Wild Side Productions); *A Christmas Carol* (Mayfield Dinner Theatre/Citadel Theatre). Catch them next: *Everybody Goes To Mitzi's* (Teatro La Quindicina July 2023). They are thrilled to share this very special story alongside incredible Filipinx creatives & icons! *Mabuhay mga kaibigan!* - Long live friends! Chariz shares their gratitude to their loved ones who encourage and uplift them everyday, as well as the special ones who guide her in spirit.

Byron Flores**Ensemble****Understudy: Jejomar Lapitan aka Juicy**

Byron returns to the Edmonton stage after years of performing as a singer/dancer on Holland America, Carnival and Norwegian Cruise Lines. He is a graduate of Sheridan College's Bachelor of Music Theatre Performance program and MacEwan University's Theatre Arts program. Previous credits include: *Gypsy* (Mayfield); *Caesar and Cleopatra* (Citadel). Byron would like to thank everyone from the Faculty of ALES Dean's Office at the University of Alberta for their support and most importantly his family, spouse, and close friends for their continuous love and encouragement on his performing journey.

Julio Fuentes**Ruperto Poblador aka Lola**

Julio, originally from the Philippines, is now a Toronto-based choreographer, movement director, and actor. Select theatre credits: *Smokey Mountain Christmas Carol* (choreographer), *In The Heights*, *Mary Poppins*, *Beauty & The Beast* (Arts Club); *The Little Prince* (world premiere, Theatre Calgary); *Matilda*, *Mamma Mia* (Citadel Theatre); *The Little Mermaid* (Align Entertainment). He has also been a guest associate choreographer and movement director for The Shaw Festival's 2021 and 2022 seasons. Film / TV credits: *Sonic 2* (Paramount, assistant choreographer); *Schmigadoon!* seasons 1 and 2 (AppleTV+, ensemble). To my loved ones: maraming salamat!

Jovanni Sy**Ignacio Dimontiverde aka The Warden**

Previous acting credits include: Mr. Miyagi in *The Karate Kid, the Musical* (STAGES St Louis); *Forgiveness* (Theatre Calgary); *Noises Off, The Great Leap* (Arts Club). Directing Credits: *Murder on the Orient Express* (Vertigo Theatre); *God of Carnage, Antigone, Blackbird* (Theatre du Pif); *Yoga Play* (Gateway Theatre). Playwriting Credits: *The Five Vengeances* (Affair of Honor); *Nine Dragons* (Vertigo—Jessie Award); *A Taste of Empire* (Cahoots). Jovanni is a past member of the Citadel Playwrights Lab where he is developing *The Tao of the World* which recently received the PGC Comedy Award.

Stephen Thakkar**Ensemble****Understudy: Christian Serrano & Eduardo Chavez aka Tondo**

Stephen is an actor and singer-songwriter living in Vancouver thrilled to be making his debut with The Citadel. Previous credits include: *OZ* (Carousel Theatre/Kaleidoscope Theatre); *A Tiny Christmas Carol, The 39 Steps* (Chemainus Theatre); *Dolly Parton's Smoky Mountain Christmas Carol* (Arts Club). Upcoming, Stephen will be playing Elvis Presley in *Million Dollar Quartet* at The Arts Club. Stephen would like to thank the creative team for this opportunity as well as his family and friends for their unending love and support as he pursues his passion.

Nina Lee Aquino**Director**

Nina Lee Aquino Nina is a Filipino Canadian director, and dramaturg. With a string of firsts in Asian Canadian theatre, Nina was the founding Artistic Director of fu-GEN Asian Canadian Theatre Company, organized the first Asian Canadian theatre conference, edited the first (2-volume) Asian Canadian play anthology, and co-edited the first (award-winning) book on Asian Canadian theatre. Nina was the former Artistic Director of Cahoots Theatre and is currently the Artistic Director of the National Arts Centre, English Theatre. Awards for her work include the Canada Council for the Arts' John Hirsch Prize for Directing, the Toronto Theatre Critics Awards for Best Director, Toronto Arts Foundation's Margo Bindhart and Rita Davies Cultural Leadership Award, and three Dora Awards for Outstanding Direction.

Ana Serrano**Producer, Prison Dancer Inc.**

Ana Serrano is the President & Vice Chancellor of OCAD University, Canada's largest and oldest art, design and media university. Prior to that role Serrano was Chief Digital Officer of the Canadian Film Centre and Founder of the CFC Media Lab. Serrano has directed the development of over 130 digital media projects, mentored over 50 start-ups, and has received numerous awards from the digital media, film, and theatre industries in North America including a Digital Media Trailblazing Award in 2015 from the Academy of Canadian Cinema & Television.

Carla Serrano**Chief Strategy Officer of Publicis Groupe**

Carla Serrano is the Chief Strategy Officer of Publicis Groupe and Chief Executive Officer of Publicis New York. In her current role, she draws on her background in strategy, integration and leadership to incorporate transformative thinking in all aspects of Groupe agency operations and across all four solution hubs. In 2019, Serrano was named one of Crain's most powerful women in New York.

Joanna Yu**Set and Prop Designer**

Joanna is an award-winning set and costume designer working in Theatre and Opera. She's designed for the Stratford Festival, National Arts Centre, Canadian Opera Company, Shaw Festival, Mirvish, Soulpepper, Canadian Stage, Arts Club, Theatre Calgary, RMTTC, The Grand, Tapestry Opera, Factory Theatre, Buddies in Bad Times, Obsidian, fu-Gen, Cahoots, Tarragon, and many others. Joanna has been nominated for numerous awards; she is the recipient of a Dora Award, the Virginia and Myrtle Cooper Award, and the Pauline McGibbon Award. She sits on the Board of the Associated Designers of Canada.

Joyce Padua
Costume Designer

Joyce Padua is a Toronto-based set and costume designer. A BFA graduate of York University, her work as a designer and assistant has been featured in several productions including shows with the Shaw Festival, the Stratford Festival, and Factory Theatre. In 2021, Joyce was nominated as a Siminovitch Prize Protégée under designer Gillian Gallow. Previous theatre credits include: *Fall Your Knees* (Canadian Stage); *Too True to Be Good* (Shaw Festival); *Year of the Rat* (Factory Theatre); *Desire Under the Elms* (Shaw Festival); *Back in '59* (Thousand Islands Playhouse).

Michelle Ramsay
Lighting Designer

Michelle is an award-winning lighting designer for dance, theatre and opera companies. Previous designs include: *Escape to Margaritaville* (Theatre Calgary); *Redbone Coonhound* (Tarragon Theatre/Imago Theatre); *Martyr* (ARC); *The First Stone* (New Harlem); *The Waltz* (Factory Theatre); *9 to 5: The Musical* (Capitol Theatre); *The Doctors Dilemma* (Shaw Festival); *A Midsummer Night's Dream* (Theatre Rusticle). Michelle has received eight Dora Awards, a SATAward, the 2008 Pauline McGibbon Award, and was a finalist for the 2021 Siminovitch Prize. She is on the Board of the Associated Designers of Canada.

Owen Hutchinson
Sound Designer

Owen is a graduate of the Theatre Production program at MacEwan University, and has been nominated for 3 Sterling awards for his production and design work. Selected design credits include: *Almost a Full Moon*, *Arcadia*, *Sense and Sensibility*, *Million Dollar Quartet* and *Make Mine Love* (Citadel Theatre, Edmonton); *As You Like It* (Chicago Shakespeare Theater); and *The Drowsy Chaperone* (Citadel and National Arts Centre, Ottawa). Operation credits include out of town tryouts of Broadway hits *Hadestown* and *Six*. Owen is also a co-founder of Douglas Cat Bed Company. Love to Christy, Theo and Amos.

Julio Fuentes
Choreographer

Julio, originally from the Philippines, is now a Toronto-based choreographer, movement director, and actor. Select theatre credits: *Smokey Mountain Christmas Carol* (choreographer), *In The Heights*, *Mary Poppins*, *Beauty & The Beast* (Arts Club); *The Little Prince* (world premiere, Theatre Calgary); *Matilda*, *Mamma Mia* (Citadel Theatre); *The Little Mermaid* (Align Entertainment). He has also been a guest associate choreographer and movement director for The Shaw Festival's 2021 and 2022 seasons. Film / TV credits: *Sonic 2* (Paramount, assistant choreographer); *Schmigadoon!* seasons 1 and 2 (AppleTV+, ensemble). To my loved ones: maraming salamat!

Kierscey Rand Regozo
Music Director, Additional Scoring, Piano Arrangements

Kierscey is a Toronto born artist, composer and producer. He is making his theatre debut in *Prison Dancer* as a Musical Director. Previous credits include: K'naan (Musical Director); Jessie Reyez (Keyboard); Nelly Furtado (Keyboard); Damian Marley (Keyboard); Nas (Keyboard) and many more. TV and film credits: *Hello (Again)* - Web series (composer); *One Delicious Christmas* (composer); and *Take Note* (songwriter/composer). Kierscey would like to thank his wife Kay and his extended family for their love and support.

Rick Boynton
Dramaturgy

Rick is the Creative Producer at Chicago Shakespeare Theater. Previous credits include: at CST — world premiere *The Notebook*, North American premiere *SIX* (Broadway, A.R.T., Citadel, Ordway); *It Came From Outer Space* (TheatreSquared); *The Book of Joseph* (Everyman Theatre, Off Broadway as *The Lucky Star*); *Ride the Cyclone* (MCC, 5th Avenue/ACT, Alliance Theatre); *Othello: The Remix* (London, Germany, Edinburgh, South Korea, United Arab Emirates, Off Broadway); *Funk It Up About Nothin'* (Edinburgh, Australia, London); *Sense and Sensibility* (Old Globe); *Cadre* (co-director) (Johannesburg, Grahamstown, Edinburgh, Vancouver); and *Murder for Two* (New York).

Morgan Yamada**Fight Director**

Morgan works as an actor, fight director, arts educator and Co-Artistic Producer of Azimuth Theatre. Her focus lies in new work and physical-based theatre. With the Citadel, projects include *Pride and Prejudice*, *Clue*, *The Fiancée* and *9 to 5* as a Fight Director; *Almost a Full Moon* as an Assistant Director; *Pride and Prejudice*, *Delay - The Horizon Lab* and *Peter and the Starcatcher* as an actor. She is so excited to be joining the *Prison Dancer* team! For more on her past, present, and upcoming work, check out her website: www.morganyamada.com

Gina Puntil**Assistant Director**

Gina is a proud Filipina-Canadian who has been the Artistic Director / Program Coordinator for the Alberta Workers' Health Centre's Work Plays Schools Program since 2013. She is privileged to be able to regularly collaborate with emerging and established theatre practitioners with shared values to empower young workers and new to Canada workers of their rights and responsibilities at work and workplace health and safety. "The potential and capability of theatre is extraordinary." *Prison Dancer* marks Gina's inaugural adventure with the Citadel Theatre's Mainstage Series and it's the perfect show to be her first. "Ingat po sa lahat!"

Keiran Bohay**Associate Choreographer**

Keiran is a Wainwright AB, raised choreographer and dancer who now resides in Vancouver BC. His works have spanned from stage to film. Previous theatre credits: *Peter Pan*, *Oliver!* (Citadel); *Dancer: A Musical In Ten Furlongs-Workshop* (Ginger Cat Productions); *Mary Poppins*, *Beauty and the Beast* (Arts Club); *Newsies* (Drayton Entertainment). Keiran is so excited to be back at the Citadel, where over 15 years ago he cemented his love for live performance. Hi mom!

Josh Capulong**Assistant Choreographer, Dance Captain, Fight Captain**

Born and raised in Edmonton, Josh has been fortunate enough to share his craft as a dancer, choreographer, and director throughout Canada, Korea, Singapore, and America, including Millennium Dance Complex in Los Angeles. As a dancer, he has performed alongside Janet Jackson, Tsar B, Nelly, Sean Kingston, and Jabbawoockeez. Some of his work as a choreographer and director includes NCT Dream (Korea), Opening acts for "Immortal Pursuit" One championship Singapore, Energy (Los Angeles), and commercials for Mattress Mattress and Ford. Josh would like to thank all of his family and friends!

Za Hughes**Apprentice Lighting Designer**

Za (they/them) is a lighting designer and playwright from the Greater Toronto Area on the traditional territory of the Anishinaabe, Wendat, Haudenosaunee, and Mississaugas of the Credit. Previous credits include Lighting Designer: *Cabaret* (St. Lawrence College); *Peter and the Starcatcher* (StoryBook Theatre); *A Scandal for All Seasons* (Theatre by the Bay); *between root and bloom* (ZESTcreative); *How to Tame a Dog/The Intention of Teeth* (Intrepid Theatre YOUSHOW); *Antigones: A Movement Exploration* (Phoenix Theatre MFA Proforma). Assistant Lighting Designer: *Jacob Marley's A Christmas Carol* (Magnus Theatre); *Martyr* (ARC).

Grace Alarcon-Isla**Dialect Coach**

Grace is an Alberta based Filipino language educator. She joins *Prison Dancer* as a first-time dialect coach. Her knowledge of learning the Filipino language comes from her personal experiences when she first learned Filipino in Junior high. She has previously joined the local Filipino production of *Emma, The Musical* as part of the backstage manager for the Saranay Rondalla string orchestra (2018). Grace would like to thank her parents and mentors for encouraging her to pursue a lifelong commitment in teaching her Filipino heritage. Mabuhay sa ating kulturang Filipino!

Michelle Chan
Stage Manager

Michelle is the resident stage manager at the Citadel Theatre and feels lucky to be working with the amazing team here for the last 22 seasons. Some of her favourite past Citadel Theatre credits include: *Jersey Boys*, *Clue*, *9 to 5: The Musical*, *Peter Pan Goes Wrong*, *A Christmas Carol*, *Every Brilliant Thing*, *Ring of Fire*, *Once*, *Shakespeare in Love*, *West Side Story*, *Avenue Q*, *One Man, Two Guvnors*, *Spamalot*, *Private Lives*, *Beauty and the Beast*, *A Few Good Men*, *The Sound of Music*, *The Rocky Horror Show*, *August: Osage County*, *The Forbidden Phoenix*, *Sweeney Todd*, and *Mary's Wedding: A Métis Love Story*.

Steven Sobolewski
Assistant Stage Manager

Steven is a proud mixed-Filipino artist based in Amiskwaciwâskahikan. He has worked as a stage manager all over Treaty 6 with companies such as *Million Dollar Quartet* (Theatre Calgary); *Working it Out!* (Workplace School Programs); *Smoke, Gender? I Hardly Know Them* (Tiny Bear Jaws); *Rigoletto* (Edmonton Opera). Steven was also a part of the Citadel's RBC Emerging artist program in Artistic Leadership/planning and is the Equity Stage Management Councillor. Thanks to Casey for all the love and support.

Krystal Johnson
Apprentice Stage Manager

Krystal is an Edmonton based stage manager and holds a BFA in Production Stage Management from the University of Alberta. She hopes you enjoy the show! Previous credits: *Jersey Boys* (Citadel Theatre); *Sweeney Todd* (Plain Jane Theatre); *A Doll's House, Part 2* (Wild Side Productions); *A Midsummer Night's Dream*, *Measure for Measure*, *The Two Gentlemen of Verona*, *The Winter's Tale* (Freewill Shakespeare Festival); *The Drowsy Chaperone* (Triffo Theatre); *Candide* (Edmonton Opera); *Queen Lear is Dead* (Fox Den Collective); *Chrysothemis*, *Shakespeare's Dog*, *Revolt. She Said. Revolt Again.*, *Middletown* (Studio Theatre).

PLAYWRIGHT/COMPOSER BIOGRAPHIES

Romeo Candido

Co-Creator, Playwright, Music & Lyrics, Music Production

Romeo Candido is a writer, composer, director and showrunner. TV writing credits include *Another Life* (Netflix) and *Son Of A Critch* (CBC). As a television director credits include *Circuit Breakers* (Apple TV), *Workin' Moms* (CBC), *This Hour Has 22 Minutes* (CBC), *Popularity Papers* (BBC), *Second Jen* (Rogers). As a showrunner, *The Next Step* (BBC) and the award winning 10 part musical series *Topline* (CBC GEM), which he served as creator, director and composer. Feature film credits include *Lolo's Child*, *Ang Pamana: The Inheritance* and *Prison Dancer: The Interactive Musical*. He is a co-founder of the musical group DATU, whose full-length album, *High Blood*, can be found on all streaming platforms.

Carmen Leilani De Jesus

Co-Creator, Playwright

Carmen Leilani De Jesus (she/her) is a 2nd generation Filipina writer, performer and culture worker whose origins in musical theatre began as a performer in the original Canadian cast of *Miss Saigon* in Toronto. In collaboration with Romeo Candido, Carmen co-wrote the feature film *Ang Pamana: the Inheritance*, *Prison Dancer: The Interactive Webmusical* and *Prison Dancer: The Musical*. As an artist and educator, Carmen believes in the power of storytelling, music and movement to transform trauma, cultivate resilience and discover pathways to liberation and healing in community. When she is not writing, Carmen serves as an educator/activist teaching embodiment, boundaries, consent and equity to individuals and organizations. She currently resides in northern California, on Coast Miwok territory, with her loving partner M. Rako Fabionar and their son Phoenix Orison.

CREATORS' NOTES

There were many reasons we felt the story of the prison dancing phenomenon should be immortalized as a musical: we love musicals, we love dance in all its forms, and as ex-cast members of the musical *Miss Saigon*, we yearned to see Filipinos finally playing Filipinos on stage. And like 50 million+ people around the world who clicked play on the original Cebu Dancing Inmates video on Youtube, we were intrigued, uplifted and inspired by the spectacle of a community of inmates transformed by dance.

Never heard of the Filipino Dancing Inmates on YouTube? Quick internet history lesson – in 2007, a “security consultant” in a detention centre in Cebu, Philippines introduced an exercise program which involved dancing as a rehabilitation method. He filmed and posted these routines to YouTube, eventually uploading the dancing inmates’ version of Michael Jackson’s “Thriller” - which became one of the first internet videos to ever “go viral” and received worldwide coverage in the news.

Inspired by this phenomenon, *Prison Dancer: The Musical*’s story does not glorify nor excuse the crimes or addictions of the inmates, but instead explores the humanity of these lost souls living in this overcrowded third world prison, where inmates wait years in uncertainty before even having a hearing or a trial. These inmates are mostly victims of circumstance and poverty, discarded and forgotten by the system. While our story does not tell the tale of the actual Cebu Dancing Inmates, it does tell a decidedly Filipino story about the creative resilience of our people and a universal story about the redemptive power of music and dance.

Prison Dancer is an award-winning transmedia experience that has been mounted in multiple media forms over the last decade: the stage musical, a [YouTube web series](#), and a live performative cinema presentation and concert. Our commitment to evolving this story has included research with queer Filipino academics, in-person interviews with inmates at the Cebu Provincial Detention and Rehabilitation Center, where the viral phenomenon began; and multiple workshops and iterations with talented creative co-conspirators who helped shape our understanding of the emergent story you now experience today. We also honor the Black

soul singers and dance artists of the 90's and OPM artists (Original Pinoy Music) who have inspired the creation of over fifty songs written over the last decade to arrive to the musical landscape of this production.

Our deep thanks to our previous creative teams, performers, producers and allies who have been part of the journey of this work, especially The Citadel Theatre and the National Arts Centre. Gratitude to our loved ones, including those who have passed, for their continuous support. And we are grateful to you, the audience, for joining us in what we hope will be a viral sensation for years to come.

Carmen De Jesus & Romeo Candido | May 2023

SYNOPSIS

In 2007, a video of 1,500 inmates in a Philippines prison dancing to Michael Jackson's "Thriller" was posted to YouTube and quickly became one of the internet's first viral videos. The "Dancing Inmates of Cebu" are the inspiration behind this exciting new musical by Filipino-Canadian creators Romeo Candido and Carmen De Jesus.

MUSICAL NUMBERS

The musical numbers are listed in order of appearance in the production.

1. DAY TO DAY - FULL COMPANY
2. ON THE INSIDE - LOLA, HOOKAPS, FULL COMPANY
3. CHRISTMAS MORNING - FULL COMPANY
4. EVERMORE - CHERISH, CHRISTIAN, FULL COMPANY
5. LOSE YOUR WAY - LOLA, FULL COMPANY
6. HOOK OR BY CROOK - WARDEN, FULL COMPANY
7. THE WORLD IS WATCHING - FULL COMPANY
8. IS IT LOVE? - LOLA, MILKY, JUICY
9. POINT OF VIEW - LOLA
10. LOCK AND KEY - LOLA, FULL COMPANY
11. EVERMORE REPRISE - CHRISTIAN, CHERISH
12. FINALLY FREE - LOLA
13. POINT OF VIEW FINALE - FULL COMPANY

Venue: [Shoctor Theatre](#)

WARNING: 14+

Run Time: Approximately 100 minutes (no intermission)

TERMS AT A GLANCE

This section defines and offers context for some of the terms used throughout this Enrichment Guide. The first time these terms appear in the guide, they have been bolded.

Cebu Provincial Detention and Rehabilitation Center (CPDRC): a maximum security prison in [Cebu](#), in [Cebu Province](#), [Philippines](#).

YouTube: An American global online video sharing and social media platform

Solitary confinement: A prisoner in a separate cell as a punishment

Resilience: Resilience is the process and outcome of successfully adapting to difficult or challenging life experiences, especially through mental, emotional, and behavioral flexibility and adjustment to external and internal demands.

Pangkat: A group of people

Gucci: Italian high-end luxury fashion house

All words below are Tagalog, except for Bayut which is Bisaya in origin, our nod to the original prison in Cebu.*

Araw: Day

Gabi: Night

Barkada: Group of friends

Bayut: Queer/Gay. Alternative form of bakla

Dalaw: Visit

Pawis: Sweat

Sabong: Cockfight

Kababayan: Countrymen

Kalokohan: Foolishness, antics

Coño/Konyo: a person who belongs to wealthy Spanish- or English-speaking families

Mahal: Love (also, expensive)

Mayor/Mayora: Same definition as English mayor or female mayor

Shabu/Shabs: crystal methamphetamine

Baon: food that is brought

Katawan: Body

Sarap: Delicious

Sariwa: Fresh

Tigas Ulo: hard-headed

THEMES

“GOING VIRAL”: BECOMING A YOUTUBE SENSATION

“In the ancient times, before the Tiktoks, InstantGrams, Snapchats.... The very first viral video was born on a little known website called Youtube. Maybe you’ve heard of it?” –Lola, Prison Dancer

[YouTube](#) is the world's most popular online video site, with users watching 4 billion hours worth of video each month and uploading 72 hours worth of video every minute.

Since its inception in 2005, **YouTube** has grown from a site devoted to amateur videos to one that distributes original content.

It played an instrumental role during the Arab Spring and has also helped jumpstart the careers of Justin Bieber and Korean pop sensation Psy.

Before Feb. 14, 2005, very few people had ever even heard the name "YouTube." It was founded by former PayPal employees Chad Hurley, Steve Chen, and Jawed Karim. The idea was born at a dinner party in San Francisco about a year before the official launch.

Karim's idea for what became YouTube came from two key events in 2004: Janet Jackson's wardrobe malfunction at the Super Bowl, and the devastating tsunami in the Indian Ocean, [Karim told USA Today back in 2006](#).

On April 23, 2005, YouTube co-founder Jawed Karim posted the [very first video](#) to YouTube, entitled "Me at the Zoo." The video is exactly how it sounds: Karim at the San Diego Zoo standing in front of the elephants and talking about their trunks.

On July 17, 2007, Byron F. Garcia, official security advisor to the Cebu government, uploaded "Thriller" on YouTube a rendition of [Michael Jackson's music video](#) performed by the incarcerated community at the **Cebu Provincial Detention and Rehabilitation Center (CPDRC)**.

The video has Crisanto Nierre as the Michael Jackson's role and Wenjiel Resane as the role of Jackson's girlfriend. Both Crisanto Nierre and Wenjiel Resane enjoy popularity amongst YouTube fans, and their faces usually highlighted quite often in most later videos. Nierre and Resane are inspiration for some of the characters in *Prison Dancer*.

On December 19, in an article on "Most Popular Viral Videos", [Time](#) magazine ranked CPDRC's "Thriller" fifth on its Top 10 list.

[Prison Dancer: The Interactive Webmusical](#) is an award-winning 12 episode web-series on YouTube created and written by Romeo Candido and Carmen De Jesus, and produced by Ana Serrano. *Prison Dancer* is a transmedia experience that offers the *Prison Dancer* story across multiple platforms, as an interactive musical web series, a performative cinema experience, and a now this musical stage production getting its world premiere at the Citadel Theatre. *Prison Dancer* is inspired by, but not based on, the viral YouTube phenomenon, the "Dancing Inmates of Cebu."



Prison Dancer Episode 1: Point of View
Screenshot/ YouTube

INCARCERATED QUEER AND/OR GENDER NON-CONFORMING PERSONS

“So we dance and we stomp the floors and we clap our hands and we scream for more.” –Lola, Prison Dancer



Wenjiel Resane in the “Thriller” YouTube performance by the incarcerated community at the CPDRC
YouTube July 17, 2007

Prisons are traumatizing and often dangerous places especially for two-spirit, lesbian, gay, bisexual, and transgender people, and/or anyone who is gender non-conforming.

Despite the developments in the programs of many prison systems in the world, the physical and social environments that the prisoners face remain harsh and hostile. In the Philippines, for example, one of the human rights violations identified by the United States’ Bureau of Democracy, Human Rights, and Labor ([DRL], 2013) is the torture and inhumane treatment of prisoners. Overcrowded prisons, lack of basic provisions such as food, potable water and medical attention, limited opportunities for self-development, and abuse perpetrated by prison

staff are just some of the problems faced by prisoners in the Philippines. This is even more difficult particularly for Queer and/or gender non-conforming prisoners because, aside from exposure to the problems mentioned, they are also vulnerable to discrimination and victimization in prison systems due to their sexual orientation and gender identity (United Nations Office on Drugs and Crimes [UNODC], 2009).

Queer and/or gender non-conforming people are more likely to end up behind bars, and more likely to face abuse behind bars. Being Queer and/or gender non-conforming in prison often means daily humiliation, physical and sexual abuse, and fearing it will get worse if you complain. Many Queer and/or gender non-conforming people are placed in **solitary confinement** for months or years just because of who they are.

Aside from the limited support that Queer and/or gender non-conforming incarcerated people receive from prison staff, lack of contact with parents and other family members is another challenge they face. This may be caused by their families’ disapproval of their sexual orientation and gender identity and/or the crimes they committed (UNODC, 2009). Because prison staff and their families cannot provide them support and a “protector” inmate is a potential abuser, some of them choose to be surrounded by other Queer and/or gender non-conforming prisoners. In the Philippines, gay prisoners can enlist themselves to a **pangkat** of their choice. At the New Bilibid Prisons, for example, prisoners who identify themselves as gay can choose to separate from the pangkats, to be part of the so-called traditional pangkat (e.g., Batang City Jail) (Candaliza-Gutierrez, 2012) or to be part of an all-gay pangkat. Such community is beneficial for new gay prisoners because it helps them learn about gay life in prison and guides them in building intimate relationships with straight as well as other gay inmates.

COMMUNITY RESILIENCE AND REHABILITATION

"We are all just Prison Dancers. And life is a dance. And it doesn't matter if you make mistakes, because we are more than our mistakes." –Lola, Prison Dancer

In *Prison Dancer*, the story centres around eight Filipino maximum-security prisoners who get a shot at changing their lives when a video of their dance-based rehabilitation program becomes a YouTube hit.



The CPDRC "Dancing Inmates"
Image credit: Netflix (*Happy Jail*)

Prison Dancer is a story of resilience, hope, and community that is formed through a group of incarcerated persons that come together to care for and look out for one another as part of a pangkat of Queer and gender non-conforming incarcerated persons.

Resilience is often framed as the responsibility of individuals to cope and bounce back from traumatic events—to bend, not break, or be strong amidst adversity. But when we reflect on the racism, oppression, and [historical](#)

[trauma](#) experienced by generations of historically oppressed peoples, how can we expect individuals to be resilient without first advocating for systems- and community-level changes?

Community resilience reframes the response by emphasizing the important role that services, institutions, support networks, and relationships play in promoting individual resilience. In a study conducted by the [Chicago Department of Public Health and local Community Ambassadors](#) to define, measure, and build community resilience in two Chicago neighborhoods that have experienced significant civil unrest and trauma through resilient community engagement, some of their findings have been:

- Resilience is about more than individual accountability. Ambassadors defined it as the awareness and power of a person, family, organization, or community to find, use, and create resources to recover from challenges and generate positive change.
- Measuring perceptions of community resilience in oppressed individuals means focusing on multiple domains, such as available resources and services, safety and health, a common vision, and trust in institutions and leaders.
- Place matters, and community structures and resources help people recover and thrive by measuring and mapping indicators of resilience, such as community engagement and access to trauma-informed services.
- People coming together to support each other in their communities is essential. These social connections are not only among families but also among neighbors and other residents and even extend to peoples' ancestors.

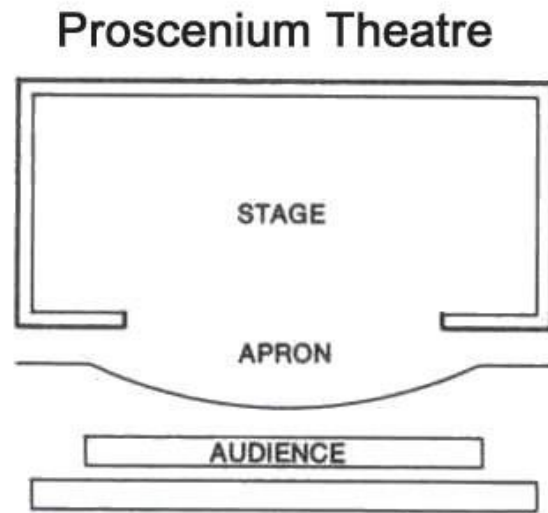
Community resilience can broaden our scope beyond individual strength or a collection of survival stories amidst adversity by focusing on collective and structural ways to respond to trauma, so whole communities can not only bounce back but heal and thrive.

PRODUCTION ELEMENTS

PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre.



Proscenium theatres originated in the 1600s and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

PAST *PRISON DANCER* PHOTOS FROM THE WEBSERIES, WORKSHOPS & CONCERTS

This section was provided by this Enrichment Guide's Cultural Consultant and Prison Dancer cast member, Chariz Faulmino.



**March 2012 Asian American Film Festival |
Interactive Webmusical**



**August 2010 Summerworks Musical Works in
Concert**



May 2010 Fu-Gen Potluck! Festival



April 2019 Workshop at Canadian Stage



December 2022 Workshop at The Elgin Theatre

Each Filipinx & honorary Filipinx artist who has been a part of or adjacent to this Musical has imprinted their talent, heart and joy.

We honour those who've come before - and emit support for those who will come after to share this story.

HISTORY & CONTEXT

CPDRC DANCERS

The CPDRC dancers was a collective of persons who were incarcerated in the [Cebu Provincial Detention and Rehabilitation Center](#) (CPDRC), a maximum security prison in [Cebu](#), in [Cebu Province](#), [Philippines](#) where they performed dance routines as part of their daily exercise and rehabilitation, and many of their performances were filmed and released online.

Byron F. Garcia, the official security advisor to the Cebu government, is credited for starting a program of choreographed exercise routines for the group of persons who are incarcerated. He was appointed head of the prison by his sister [Gwendolyn Garcia](#), governor of Cebu. In 2006, he began uploading videos of the dance performances; its best known video was the rendition of Michael Jackson's "[Thriller](#)".

Byron Garcia had originally wanted to introduce a program at Cebu Provincial Detention and Rehabilitation Center (CPDRC) where a group of persons who are incarcerated would exercise for an hour each day. He also claims in a British documentary that his inspiration came while watching the movie [The Shawshank Redemption](#) in particular the scene where the sounds of [Mozart's Figaro](#) flood the prison yard.



The CPDRC Dances perform Michael Jackson's Thriller.

Image credit: Bullit Marquez. Associated Press

Garcia initially introduced an exercise program where the group marched in unison, starting out with marching to the beat of a drum, but moved on to dancing to pop music; he began with one of his favourite songs, [Pink Floyd's "Another Brick in the Wall"](#). He chose camp music such as "[In the Navy](#)" and "[Y.M.C.A.](#)" by the [Village People](#), so macho individuals would not be offended at being asked to dance.

Garcia's first upload of the group choreography was the [Algorithm March](#), with a group of 967, but only generated 400 views in its first eight months. The next upload, [Thriller](#), however, enjoyed a massive response.

The prison had its own official choreography teachers, like Vince Rosales and Gwen Laydor. Some members were chosen more prominently for more sophisticated routines while the general population (sometimes up to 1,500 individuals) participated with simpler more accessible routines.

The prison has been criticized by prison rehabilitation experts and [human rights](#) campaigners who claim that the enforced dance routines are exploitative and not proper rehabilitation. Some former prisoners have alleged violence against those who refused to join in. [Amnesty International](#) notes that cruel, inhumane, and degrading conditions persist in Philippine prisons, jails, and other detention centres. They have stated their concerns about overcrowding, insufficient food provision, poor ventilation, and poor sanitation. Human rights group [Karapatan](#) has also filed complaints against the Garcias and the wardens, alleging inhuman treatment of detainees

DRUG USE IN PRISONS

In the Philippines, drug use has led to nearly 6,000 deaths, including an estimated 2,051 killed during police operations. Along with these, the number of incarcerated persons in prisons, in police detention cells or being held in rehabilitation centres is also on the rise.

The space inside prisons is not adequate to receive such an influx of people and has led to severe overcrowding. Individual cells now hold up to twice or even three times their capacity, forcing prisoners to sleep virtually piled up on one another. At police stations, those suspected of drug-related crimes are crammed into a few square metres for long periods, awaiting trial.

There are 40 public and private rehabilitation centres in the Philippines. Since the early days of the Philippine's former President, Rodrigo Duterte's, crackdown on drugs, the centres have also been mired in congestion.

The prison population worldwide is approaching 11 million people and continues to grow in the majority of countries. Among people in prison, a large proportion have a history of drug use and substance use disorders (SUD).



Image from inside a Philippine prison BBC.com
Image credit: Unknown

Drug use among people in prison is associated with a range of adverse outcomes both during imprisonment and post-release. The risk of suicide in prison is particularly high for people with SUDs, and withdrawal from drug use has been identified as a possible trigger for suicide in the first days of incarceration. In addition, people released from prison are at increased risk of death, especially from drug overdoses and accidents, and this risk is typically highest in the weeks immediately following release.

Worldwide, about one in three people held in prisons is estimated to have used drugs at least once while incarcerated. People who inject drugs are at increased risk for communicable diseases including HIV and hepatitis, as sharing of needles occurs more frequently in prison than in community settings. Previous research has also established that injecting drug use (IDU) during imprisonment is a strong risk factor for resuming IDU following release, and that IDU is an independent risk factor for re-incarceration after release from prison.

Although many people are incarcerated for reasons related to their drug use, for some, drug use may be initiated in prison. Some studies have found that drug use in prison follows drug use and SUD before prison, and that patterns of drug use in prison are a reflection of patterns of drug use before imprisonment. However, the literature on this issue is inconsistent, and it has been argued that the high-risk environment of prisons is particularly conducive to drug use initiation. Understanding the extent to which drug use in prison is a continuation of problematic drug use before imprisonment, or a new phenomenon initiated in custody, is essential to inform both prevention and treatment responses in custodial settings.

THE JOURNEY OF *PRISON DANCER: THE MUSICAL* TO THE CITADEL STAGE

30 years ago, Carmen Leilani De Jesus and Romeo Candido met as original cast members of *Miss Saigon*. While they enjoyed their time on the show, they couldn't help but have a critical eye towards the representation of Asian characters in the production. As a result, they always knew that we wanted to write their own stories that would showcase unique Asian experiences and perspectives. Twenty years later, they began work on, *Prison Dancer: The Musical*. Romeo took on the role of composer and lyricist while he and Carmen co-wrote the book.

The show's inspiration originated from the viral YouTube video "Dancing Inmates Of Cebu", which features a thousand orange-clad prisoners dancing to Michael Jackson's "Thriller". As one of the first viral videos on YouTube, it caught the attention of many, including Romeo's. However, Romeo was disheartened by the American morning show hosts who laughed AT the inmates instead of WITH them, labeling them as "those crazy Filipinos." Romeo described it as feeling like an insult, as a proud Filipino-Canadian who comprehends the socio-economic and political circumstances in the Philippines.

Romeo describes *Prison Dancer: The Musical* as a labor of love, and the musical has gone through many iterations, from a musical in concert to a simple workshop, to a run at the New York Musical Festival, and even an interactive web series.

They thought that the show had reached its limit, but the [National Creation Fund](#) saw its potential and awarded *Prison Dancer* funding to develop it into a commercial property. With the help of The Citadel Theatre and Nina Aquino, the artistic director of the National Arts Centre, they workshopped it again to prepare for their Canadian debut at the Citadel Theatre in Edmonton.



Carmen Leilani De Jesus
Image credit: Unknown



Romeo Candido
Image credit: Corey J. Isenor

Within their writing process Romeo and Carmen have an immediate shorthand that allows them to communicate effectively, while their different perspectives push them to find the best possible ideas. They are excited to showcase their unique vision, with an ALL FILIPINO creative team to Canadian audiences this year.

Their ultimate goal as creators of a musical theatre show is to deliver an experience that leaves a lasting impression on their audience. They strive to create characters and songs that stay with the audience long after they leave the theatre, and to foster a sense of community and shared experience that can only be found in a live show.

Most importantly, they want their audience to feel the complete range of emotions, from heart-wrenching sadness to unadulterated joy. There is nothing quite like the electricity of a live musical theatre show, where the story, music, dance, acting and design all work together in perfect harmony for a one-time-only moment. Their hope is that audiences will leave the show feeling "expanded" in both their soul and body, having been moved and inspired by the power of live performance.

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.

Drama (Junior High)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL III- To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

Drama (10-20-30)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL II- To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III- To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

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[Philippine's Death Toll in Duertes' War on Drugs](#)

Heathandjusticejournal.com, accessed on April 18, 2023

[Factors Associated with Drug Use in Prison](#)

Prestige, James. [Romeo Candido On The Highly Anticipated Musical *Prison Dancer*](#)

Close Up Culture. March 15, 2023

FURTHER READING & RESOURCES

Online Resources

[Happy Jail](#) Netflix documentary series that goes inside The Philippines' Cebu Provincial Detention and Rehabilitation Center (CPDRC) prison walls to document what happens when it comes under the management of ex-convict Marco Toral.

<https://prisondancermusical.com>

<https://www.instagram.com/prisondancermusical/>

<https://www.youtube.com/@prisondancer/videos>

[Dance of the Steel Bars](#) A 94-minute action and adventure drama film that premiered in the Philippines on June 12, 2013, and is greatly inspired by the CPDRC Dancing Inmates of Cebu

[Standing with LGBT Prisoners](#)

<https://www.reelasian.com/industry-opportunities/kalabaw-bursary/>

[KALABAW BURSARY](#): In the spirit of Romeo Candido's feature film debut *Lolo's Child*, celebrating its 20-year anniversary at Reel Asian, and the groundbreaking nature of the water buffalo (Kalabaw) of the Philippines, the Kalabaw Bursary is a grant to help a storyteller who is almost at the finish line. The grant will be awarded through Reel Asian to an emerging Filipinx media artist with a strong voice, clear vision, artistic approach and a story to tell.

Books, Plays and Films by Filipinx-Canadian and Asian-Canadian Artists, and artists related to the production:

Love + Relationships Vol I & Vol II Edited by Nina Lee Aquino: Anthology of Asian Canadian plays

Lolo's Child: Film written and directed by Romeo Candido

Scarborough by Catherine Hernandez (Novel: shortlisted for Canada Reads 2022), 2021 Film Adaptation directed by Sasha Nakhai)

The Femme Playlist & I Cannot Lie To The Stars That Made Me and *Kilt Pins* by Catherine Hernandez

Prairie Nurse by Marie Beath Badian

Through The Bamboo by Andrea Mapili and Byron Abalos

Ma-Buhay! Created by Joseph Seville

Emma, The Musical by Erica Cawagas and Chie Floresca

Nine Dragons and *Taste of Empire* by Giovanni Sy

Breakout: an anthology including Joseph Aragon and Primrose Madayag Knazan

Miss Orient(ed) by Nadine Villasen and Nina Lee Aquino

Theatre Companies:

Carlos Bulosan Theatre: Is a professional Filipino Canadian theatre company based in Toronto, Ontario. https://en.wikipedia.org/wiki/Carlos_Bulosan_Theatre

Playlists:

[New Filipino Music OPM 2023](#)

[Opm Favourites](#)

[Kulintang Kultura: Danongan Kalanduyan and Gong Music of the Philippine Diaspora](#)

[Island of Visayas- Visayan Pop \(VISPOP\)](#)

GOVERNMENT AND FOUNDATION FUNDERS

