



TAG-ANI PERFORMING ARTS SOCIETY



ASIAN FEDERATION AGAINST INVOLUNTARY DISAPPEARANCES

present

BONIFACIO ILAGAN'S

Kasambang Bayan

THE MUSICAL

Directed by JOEL LAMANGAN

CHALLENGED BUT GRATEFUL

by Mary Aileen D. Bacalso
Secretary-General, AFAD



**ASIAN FEDERATION
AGAINST
INVOLUNTARY
DISAPPEARANCES**

Conceived in 1997 during the International Week of the Disappeared, the Asian Federation Against Involuntary Disappearances (AFAD) was born on 4 June 2018 – two decades ago today. From a core of three organizations, i.e. the Families of Victims of Involuntary Disappearance (FIND) in the Philippines, the Association of Parents of Disappeared Persons (APDP) in Kashmir and the now defunct Organization of Parents and Family Members of the Disappeared (OPFMD), the seed that was implanted in 1997 has grown into a federation of 14 member-organizations from 10 countries.

Much remains to be done in order to reach out to more victims in the vast Asian continent.

In two decades, AFAD prides itself in :

- Painstakingly transcending diversity for the sake of solidarity;
- Breaking the myth among states that enforced disappearance is solely a Latin American phenomenon and exposing the magnitude of enforced disappearance in Asia;
- Insisting in the value of an international treaty against enforced disappearance, which is now the International Convention for the Protection of All Persons

from Enforced Disappearance ratified by 58 states and signed by 97;

- Playing a supportive role in the long process of lobbying for the eventual enactment of the Anti Enforced or Involuntary Disappearance Act of 2012;
- Facilitating psychosocial accompaniment for victims of disappearances especially in the first stages of the reunification of stolen children in Timor-Leste with their biological parents;
- Coordinating the International Coalition Against Enforced Disappearances in campaigning for the universal ratification and implementation of the international treaty against enforced disappearances.

As it completes its second decade of struggle for a world free from enforced disappearances, AFAD presents the musical play, “*Pagsambang Bayan*” or “*People’s Worship.*” Depicting the horrifying era of Philippine history and the people’s resistance, the play asserts the compelling imperative for laying the groundwork for guarantees of non-repetition of the dark past even as the Duterte administration already manifests a repeat of history.

Rendering AFAD irrelevant is still a dream unfulfilled...

PAGSAMBANG BAYAN (LITURGY OF THE MASSES)

by Khurram Parvez, *Chairperson, AFAD*

For the people living their lives under authoritarian regimes or in conflict regions, the oppression is normalised by the regimes. Using fear and censor, the public memory is threatened to not remember the violence of the regime. In this kind of situation, memory of the oppressed can become the most crucial instrument to build the consciousness of the masses in order to evolve and sustain the resistance against the oppression. *Pagsambang Bayan*, a musical show, which is originally a creative and subtle protest set against the context of the then dictatorship of Marcos in the Philippines, in its present version also highlights the challenges faced by people in the Philippines under the Duterte regime. The play is a very moving representation of the extrajudicial executions, enforced disappearances and other forms of human rights abuses and it surely makes an emphatic impression on the minds of the audiences.

In a way, the play is not limited only to the situation of the Philippines. In today’s world, many Asian countries still continue to have even democratically elected authoritarian regimes, which have imposed the worst kind of violence against people. In the name of fighting drugs, terrorism, social evils, majoritarianism, religious and ethnic chauvinism, many governments around the world are involved in persecuting people. This play therefore is very inspirational for people from other countries as well.

One of the most appealing things in the *Pagsambang Bayan* musical play is the idea of how the priest is affected by the sufferings of common people and gets

transformed and subsequently leads the people’s uprising against the dictatorship. This is important even today in not just the Philippines but across the world. The religious and moral leadership in many countries is silent on the persecution suffered by the people who otherwise are supposed to be morally led by the religious leadership in times of darkness and tribulations. The silence of moral leadership is their complicity; therefore this play invokes the moral leaders to not remain silent in these times.

Pagsambang Bayan reignites the hope, which the authoritarian regimes want to kill. *Pagsambang Bayan* is resistance and an awakening call in a very subtle and artistic manner to remind the moral leaders and those whose conscience is alive that silence is criminal and the collective struggle of people can only end the injustices and darkness; therefore we must stand up and speak truth to the power in the times when standing up alone may be the most courageous act.



Pagsambang Bayan

THE MUSICAL

OVERVIEW

Pagsambang Bayan The Musical is a revival of an iconic antimartial law play that was first staged in 1977, the fifth year of the Marcos dictatorship. Originally only employing liturgical and nationalist songs, it is now set to music, movement, and digital images. Not only does it take us back to the days of martial rule, it also enjoins us, 45 years after, to reflect on the present times as it dramatizes the burning issues of the day.

In the midst of what is obtaining in the country today, and on the occasion of the 41th year of Pagsambang Bayan, as well as the 46th anniversary of the declaration of martial law, *Pagsambang Bayan The Musical* bids us all to ponder three points: one, martial law and its impact on the present; two, the root causes of the sociopolitical conflict in the country, and; three, comprehensive human rights as the bedrock of any movement for social change.

Pagsambang Bayan The Musical boasts of an award-winning creative team, a powerhouse cast, and a top-rate artistic and technical/management pool.

Running time is 1 hour 45 minutes, plus a 10-minute intermission.

THE ORIGINAL PAGSAMBANG BAYAN

It was 1977. As President Ferdinand Marcos was exhausting every means to entrench his conjugal dictatorship, a play that dealt squarely with the unimaginable human rights violations and unmitigated greed of the powers-that-be was mounted by the UP Repertory Co. at the University of the Philippines in Diliman, Quezon City.

The play was Pagsambang Bayan, directed by the late Behn Cervantes and written by Bonifacio P. Ilagan, who had just been released from detention in Camp Crame. It was the first full-length play that dared challenge the dictatorship. Curiously, it came in the form of the docile Christian Mass.

A winner in the 1977 Palihang Aurelio V. Tolentino, the liturgical drama was actually first directed by the late Leo Rimando and performed in English in a religious conference in Hongkong in 1976. It was commissioned by the National Council of Churches in the Philippines.

Considered as the oldest of all traditional dramas, the Mass was given a new meaning in the play. Against the backdrop of a brutal regime, Pagsambang Bayan reinterpreted Christ's sacrifice, the parable of the New Testament, and the priesthood itself in the context of the plight of the peasants, workers, and the rest of the impoverished masses in Philippine society.

Pagsambang Bayan is cited in the Encyclopedia of Philippine Art, published by the Cultural Center of the Philippines, as a major work and an example of theater made relevant by the crisis of society. In the years of martial rule and after, various theater groups throughout the country did their own production of the play, making Pagsambang Bayan one of the most adapted, translated, and performed protest plays against the Marcos dictatorship.

THE ARTISTIC AND TECHNICAL/MANAGEMENT POOL

JOEL C. LAMANGAN
director

JOED BALSAMO
musical director, composer, & supervising arranger

LUCIEN LETABA
contributing composer

TJ RAMOS
contributing arranger & sound designer

CHINO DAVID
contributing arranger

BONIFACIO P. ILAGAN
playwright-librettist;

JOMELLE ERA
contributing choreographer

LEEROY NEW
set designer

JOEY NOMBRES
lights designer

THE CAST

ERIC "CABRING" CABRERA
Pastor/Priest

**CONRADO "DONDI"
CALNEA ONG III**
Pastor/Priest

MA. CRISTINA T. ADIGUE
Youth 1

BRIAN ARDA
Farmer 1

BENEDICT BALAGOT
Professional 1 & Bandit 1

GENE BARSAGA
Urban Poor 2

KRISTINE BAUTISTA
Farmer 2

LYKA YVETTE BERNAL
Professional 1

MIGUEL BONGATO
Indigenous Folk 1
& Good Samaritan

MIKE ADRIAN DE ROBLES
Chorus 2 & Bandits' Victim

NEL GUMALOG
Youth 2

SHERYL UY LEYNES
Chorus 1

TESS LIONGSON
Urban Poor 1

AHMED JOEM M. MAULANA
Farmer 3 & Bandit 3

DENISE NAYVE
Indigenous Folk 2

RONACIN MAY NICANOR
Chorus 3

GIO POTES
Chorus 5 & Clergy

JOCELYN SALVANIA
Worker 2

WILLIAM SERRANO
Worker 1 & Levite

THE TECHNICAL AND MANAGEMENT POOL

GRUNDY D. CONSTANTINO

Production Manager & Tour Co-Manager

ISMAEL CRISOSTOMO (†)

Production Co-Manager & Tour Manager

BONIFACIO P. ILAGAN

Executive Producer

LYKA BERNAL

Head Stage Manager

CARL TANSECO

Co-Head Stage Manager

JONALOU FABON

Stage Manager/
Video Boardperson

ERLYN MEDALLE

Stage Manager/
Sound Boardperson

AHMED MAULANA

Stage Manager for
Costumes

JULIANNE MARIE A. BODOMO

Stage Manager/
Sound Boardperson

ANN ISABELLE BUMANGLAG

Technicals

DESSA M. MARQUESES

Stage Manager/
Props Custodian

VICTOR LOUIS CRISOSTOMO

Video Co-maker

JUANITO TORRES

Poster Artist

ADDITIONAL MUSIC CREDITS

Additional songs by Danny Fabella, Jose F. Lacaba and Ding Achacoso, Fr. Eduardo Hontiveros, S.J., Crispulo Pangilinan, Constancio de Guzman, and Bienvenido Lumbera.

OUR OBJECTIVE

Objective 1. Show Pagsambang Bayan The Musical to as wide an audience as could be reached to keep alive the discourse on historical revisionism and the ever-present threat of a Marcos comeback; as well as to expose President Duterte's fascination with strong-man tactics and right-wing populism, and the pervasive culture of impunity as exhibited by the unabated extrajudicial killings that is obviously a throwback to the Marcosian era.

Objective 2. Establish linkages with schools, institutions, and organizations to pursue Objective 1 and encourage the growth of a democratic, people-based movement for social transformation employing theater and the arts.

Objective 3. Spur individuals and entities to examine their respective roles in values formation, as exemplified by a Church at the crossroads of nation-building.

ABOUT THE TAG-ANI PERFORMING ARTS SOCIETY

Tag-ani means harvest season: Every performance is a harvesting of the arts that inspire, animate, and uplift artist and audience.

Founded in 2003 by the late Marili Fernandez-Ilagan, the Tag-ani Performing Arts Society is a theater and film

organization of professionals and students. It has chalked up more than 200 projects, performances, and training workshops with various people's organizations, schools, local and international artists' organizations, international development agencies, the National Commission for Culture and the Arts, and the Cultural Center of the Philippines.

Tag-ani affirms that even as culture is bound by society, it must serve to liberate and transform society. It is the only way for theater, film, and the other artistic disciplines to fully work for the interest of the people. Beyond entertainment, the arts must enlighten and stir up people to action. Tag-ani creates and propagates a repertoire that is

distinguished for its artistry and is sharply alert to the times.

Tag-ani is dedicated to a nationalist and people-oriented art and argues that only such an art will bring the best in the Filipino artist and worker in the field of culture. Indeed, Filipino arts can only be world class if they first become a class for the Filipino people.

Tag-ani is committed to safeguard and promote the welfare and rights of Filipino artists and cultural workers. At the heart of this commitment is Tag-ani's adherence to the freedom of expression and the promotion of artists' labor rights and economic well-being.

RECENT TAG-ANI PRODUCTIONS

In 2015, Tag-ani collaborated with the University Center for Culture and the Arts of the Polytechnic University of the Philippines to stage *Himagsikan at Kasalan*, a twin-bill that featured *Ang mga Pinag-uusig* and *Mabuhay ang Bagong Kasal!*

Ang mga Pinag-uusig, a dramatization of Chapter 45 of Rizal's *Noli Me Tangere*, sums up why peace-loving *indios* became *insurrectos* in the course of the Spanish colonial rule in the archipelago. *Mabuhay ang Bagong Kasal!*, a Philippine adaptation of Bertolt Brecht's *A Respectable Wedding*, is a mirthful dissection of the hallowed

Bonifacio Ilagan, playwright-librettist



ritual of matrimony and how, over time, we have painstakingly attributed a cacophony of social and political values to it.

In 2016, Tag-ani, in cooperation with the Bantayog ng mga Bayani Foundation, staged *Inang Lupa, Inang Bayan*, another twin-bill that featured *Sanlibongan* (Sanctuary) and *Hindi na Muli*. *Sanlibongan* is a revisiting of our indigenous universe as unravelled by three women of the Manobo, Mandaya, and Bagobo in Mindanao who were losing their ancestral domain to land grabbing and “development aggression.” *Hindi Na Muli*, on the other hand, is an introspection by a family that suffered tremendously under martial rule. It is set in the context of Ferdinand Marcos Jr’s vice-presidential bid.

Tag-ani is poised to release a song album dedicated to the peace talks between the government of the Philippines and the National Democratic Front of the Philippines. The album, *Saka Lamang Papayapa*, is a collection of six original compositions and three covers. Two more original songs shall be added to complete the album.

PERFORMANCES OF PAGSAMBANG BAYAN THE MUSICAL

- Tanghalang PUP, PUP College of Mass Communication, Anonas St., Sta. Mesa, Manila (6 shows)
- Irwin Theater, Ateneo de Manila, Katipunan, Quezon City (3 shows)
- Umali Auditorium, UP Los Baños, Laguna (1 show)
- Cultural Center of the Philippines Little Theater, Roxas Blvd, Pasay City (5 shows)
- Holy Angel University Theater, Angeles City, Pampanga (2 shows)
- Adamson University (2 shows)

IN MEMORIAM

Pagsambang Bayan The Musical is dedicated to the memory of LEO RIMANDO (1933—2006), Director, *Pagsambang Bayan (People’s Worship)* 1976; BEHN CERVANTES (1938 - 2013), Director,

Pagsambang Bayan 1977, 1981, 1984, 2009; and FR. JOSE “JOE” DIZON (1948—2013), People’s Priest and Staunch Advocate of *Pagsambang Bayan*.

RECOGNITION

Nominated in the 2017 Aliw Awards for Best original music production (*Pagsambang Bayan The Musical*); Best ensemble performance (Cast of *Pagsambang Bayan The Musical*); Best cultural group (Tag-ani Performing Arts Society)

WHAT THEY SAY ABOUT PAGSAMBANG BAYAN

“When you come in with scant expectations and are blown away: *The brilliant, electrifying Pagsambang Bayan The Musical . . . is a triumph, and, quite simply, the musical for our age. BRAVO!*” – Instagram post by Gibbs Cadiz, Theater Section Editor, *Philippine Daily Inquirer*

“It works like . . . (*Maliw*), which, more than outright polemics, bring home the full malignancy of martial law.

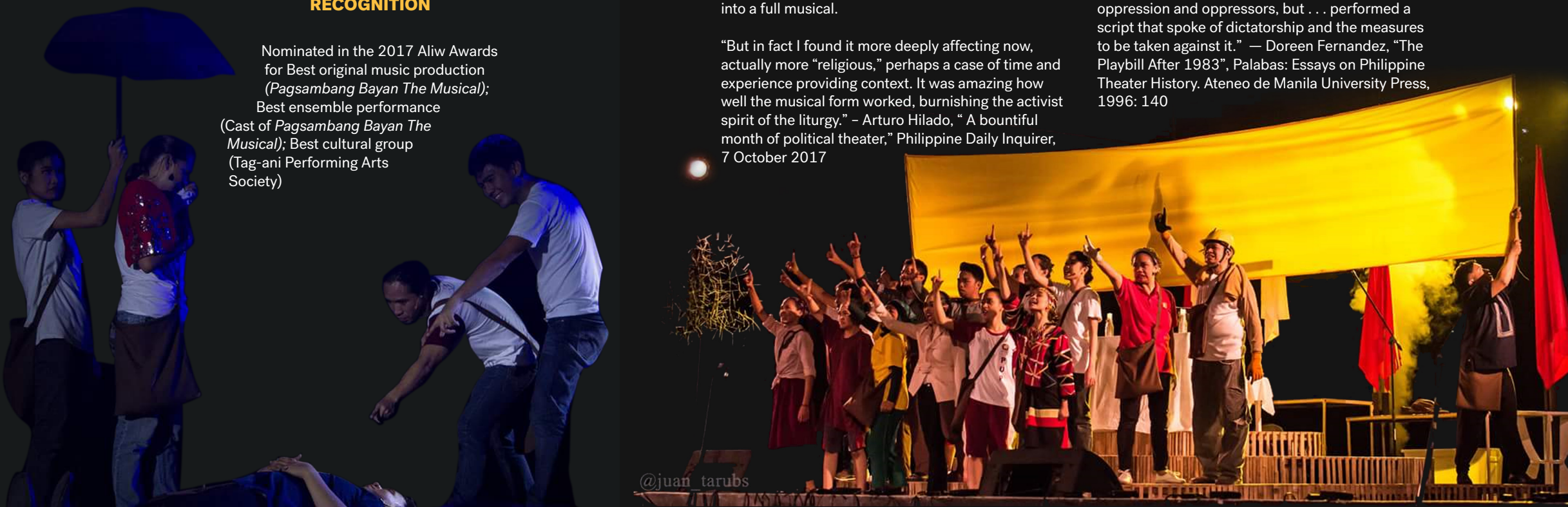
“Just when I say that, I have to make an exception for a polemical work which was quite splendidly effective: the restaging of *Pagsambang Bayan* as part of Pista Rizalina. I had watched the original production by UP Repertory of this seminal Bonifacio Ilagan play back in the late ’70s when it had been a visceral theatrical experience, and I was frankly skeptical how this new staging (by Tag-ani Performing Arts Society, directed by Joel Lamangan) might compare, especially as it has been reworked into a full musical.

“But in fact I found it more deeply affecting now, actually more “religious,” perhaps a case of time and experience providing context. It was amazing how well the musical form worked, burnishing the activist spirit of the liturgy.” – Arturo Hilado, “A bountiful month of political theater,” *Philippine Daily Inquirer*, 7 October 2017

“In 1977 I watched the staging of Bonifacio Ilagan’s *Pagsambang Bayan* . . . and was blown away... After 40 years, *Pagsambang Bayan* is again on stage... Watching it . . . brought a rush of memories that stoked still burning nationalistic embers.” – Ceres Doyo, “*Pagsambang Bayan The Musical: Liturgy of the Masses*,” *Philippine Daily Inquirer*, 14 September 2017

“The most fearless attempt at political theatre, . . . *Pagsambang Bayan*, or *People’s Mass*, . . . (was) developed during the martial law (regime).” — Eugene van Erven, “Building Stages of People Power: Creating an Alternative Force,” *The Playful Revolution: Theatre and Liberation in Asia*. Indiana University Press, Bloomington and Indianapolis, 1992: 34-35

“(Pagsambang Bayan) . . . did not bother with covert and indirect statements about priests and people, oppression and oppressors, but . . . performed a script that spoke of dictatorship and the measures to be taken against it.” — Doreen Fernandez, “The Playbill After 1983”, *Palabas: Essays on Philippine Theater History*. Ateneo de Manila University Press, 1996: 140





***Pagsambang Bayan 1977* by the
UP Repertory Co.,
directed by Behn Cervantes,
Wilfredo Ma. Guererro Theater,
UP Diliman**



***Pagsambang Bayan 2009* by
Tag-ani Performing Arts Society
and UP Repertory Co.,
directed by Behn Cervantes, Bahay ng
Alumni, UP Diliman**



***Pagsambang Bayan The Musical* by the
Tag-ani Performing Arts Society,
directed by Joel Lamangan, various venue**

Congratulations to the Asian Federation Against Involuntary Disappearances (AFAD) for having completed two decades of struggle for a world free from enforced disappearances!

Compliments from:

Ms. Elvira Gan

Purok 7, Pasong Langka
Silang, Cavite

“Article 1. No one shall be subjected to enforced disappearance.

Article 2. No exceptional circumstances whatsoever, whether a state of war or a threat of war, internal political instability or any other public emergency, may be invoked as a justification of enforced disappearance.”

International Convention for the Protection of All Persons from Enforced Disappearance.

Compliments from:

Diana Harmer

AFAD individual member
Geneva, Switzerland

“Today Lord, we cry out to You on behalf of those persons who are missing. We, their family and friends anxiously and patiently await their safe return or just to hear the truth of their whereabouts.

Even though You said be anxious for nothing but in everything by prayer and supplication, with thanksgiving, let our request be known, it is heart-wrenching not knowing where our loved ones are.

We feel so overwhelmed and helpless. Give us the peace that surpasses our understanding so our hearts can be guarded from negative thoughts, Lord. You said You would never leave us or forsake us, so we continue to trust and hope in the mighty working power of the Holy Spirit. We trust You, Lord Jesus, for the safe return of our loved ones.

Abba, Father, You are our Great, All-knowing God, All-powerful creator of the universe, and You know that our loved ones are somewhere out there needing to be touched by the Holy Spirit to find their way back home. If for some reason Lord they are being held against their will, we command the abductors to release them unharmed in the name of Jesus Christ!

Father, You said whatever we ask for in prayer, we will receive once we believe and have faith. We declare today, Lord, that we continue to stand strong in faith, believing that our loved ones are safe and will be brought back home to us.

Until then, wherever they are Almighty God, cover them in the precious blood of Your Son, Jesus Christ. We pray they find grace to survive whatever ordeal they are facing right now. In the name of Jesus, we thank You for Your everlasting mercies, SO BE IT... Amen and Amen.”

2 Corinthians 1:3 – Blessed be the God and Father of our Lord Jesus Christ, the Father of mercies and God of all comfort.

Springs of Carmel



Pray to the Lord for help, comfort, and encouragement
“Don’t worry about anything, but in all your prayers ask God for what you need, always asking him with a thankful heart. And God’s peace, which is far beyond human understanding, will keep your hearts and minds safe in union with Christ Jesus.” (Philippians 4:6-7)

*Dr. Daisy Hernady, Chito dela Concepcion, Meldy Tongko,
Emily Panganiban, & Aida Bacas*

“Yes, truth is lacking; And he who turns aside from evil makes himself a prey. Now the Lord saw, and it was displeasing in His sight that there was no justice. And He saw that there was no man, And was astonished that there was no one to intercede; Then His own arm brought salvation to Him, And His righteousness upheld Him....”(Isaiah 59:15-16)

Congratulations to AFAD on their 20th anniversary celebration!

Corazon Marin, Engracia Lim, Carmelita Alvaquin, Lyn Rivera, & Tess Serrano
OCDS, St. Teresa of Jesus Community, New Manila, QC

“Let nothing disturb you, let nothing frighten you; though all things pass, God does not change. Patience wins all things. But he lacks nothing who possesses God; for God alone suffices.” –St. Teresa of Avila

“Christ has no body now on earth but yours, no hands, no feet but yours. Yours are the eyes with which Christ looks out his compassion to the world. Yours are the feet with which he is to go about doing good. Yours are the hands with which he is to bless us now.” –St. Teresa of Avila

*Thelma Balajadia, Rose Rivera, Romy Mannel, Belma Lucas,
Bing Rombaba, Luz Moreno*
OCDS, St. Therese of the Holy Face Community, Quezon City

“For I know the plans I have for you,” declares the Lord, “plans to prosper you and not to harm you, plans to give you hope and a future.” (Jeremiah 29:11)

“He who dwells in the shelter of the Most High will rest in the shadow of the Almighty. I will say of the Lord, ‘He is my refuge and my fortress, my God, in whom I trust.’ Surely he will save you from the fowler’s snare and from the deadly pestilence. He will cover you with his feathers, and under his wings you will find refuge; his faithfulness will be your shield and rampart. You will not fear the terror of night, nor the arrow that flies by day, nor the pestilence that stalks in the darkness, nor the plague that destroys at midday. A thousand may fall at your side, ten thousand at your right hand, but it will not come near you. You will only observe with your eyes and see the punishment of the wicked. If you make the Most High your dwelling—even the Lord, who is my refuge—then no harm will befall you, no disaster will come near your tent. For he will command his angels concerning you to guard you in all your ways; they will lift you up in their hands, so that you will not strike your foot against a stone. You will tread upon the lion and the cobra; you will trample the great lion and the serpent. ‘Because he loves me,’ says the Lord, ‘I will rescue him; I will protect him, for he acknowledges my name. He will call upon me, and I will answer him; I will be with him in trouble, I will deliver him and honor him. With long life will I satisfy him and show him my salvation.’” (Psalm 91)



“But the youth must never stay supine especially in this University where we claim to have enlightened activism. That the Philcag bill will pass through the Senate finally during the present special session is almost a foregone conclusion now. But let us never concede defeat. A massive student demonstration against the passage of the bill is yet being planned, to be held on Thursday next week before Congress. There is still cause for a demonstration. If only to register our opposition to an action of our government which we believe is wrong. If only to demonstrate that we do not sleep on our rights. And who knows, our rallies today may not produce immediate concrete results, but the little ripples that they are today could very well be the big waves of tomorrow.”

These words were written half a century ago. They first appeared in the pages of the Philippine Collegian in July 1968 under my brother Hermon C. Lagman’s column, “Thinking Otherwise”. He would be disappeared nine years later at the age of 32 as a militant human rights and labor lawyer during martial law.

His words were prophetic. The little ripples did eventually turn out to be big waves – big enough to topple an extremely repressive dictatorship.



HON. EDCEL C. LAGMAN

Representative
First District, Albay

Today, our country is mired in human rights violations, impunity, oppression - an ominous case of history repeating itself. Atty. Hermon C. Lagman’s words, penned 50 years ago, remain undeniably relevant. Human rights defenders will do well to take courage and inspiration from these words. Human rights violators will do well to learn from his fearless prophecy.

On 11 May 1977, Atty. Hermon C. Lagman’s captors believed that they had forcibly disappeared him. They cannot be more wrong.

*Congratulations to the
cast and crew of
Pagsambang Bayan
The Musical!*



HON. BEN P. EVARDONE

Congressman
Lone District of Eastern Samar

Chairperson, *Committee on Banks and Financial Intermediaries*

Vice Chairperson, *Committee on Basic Ed and Culture*

Vice Chairperson, *Higher and Technical Education*

Member, *Committees on Climate Change, Constitutional Amendments, Housing and Urban Development, Information and Communications Technology, Revision of Laws, Trade and Industry, Transportation and Visayas Development*

Formerly Ang Pahayagang Malaya reporter



PRAYER FOR AFAD DURING ITS 20TH ANNIVERSARY

by Mary Aileen D. Bacalso

Our Supreme Being, whom we call by many names,
God, Jesus Christ, Yahweh, Allah, Buddha, Bathala...
As we commemorate the 20th Anniversary of the founding of our Federation,
The Asian Federation Against Involuntary Disappearances (AFAD),
We bow our heads together and kneel before You
To pray for the disappeared and their loved ones
For a Philippines, an Asia, a world without desaparecidos.

Oh God, Giver of Life
In this dark night of the disappeared,
We adore You for your Goodness in Giving us the courage to hurdle many challenges,
We are grateful for your immense goodness for all the strength
You have bestowed upon us during these last 20 years..
We ask for forgiveness for our frailties and limitations...
In supplication, we ask You for the much-needed
Compassion, Wisdom, Health, Humility and Unity
Lead us towards a land
Where all the tears of our desaparecidos and their loved ones
Will be wiped away and all our struggles will be laid to rest,

Amen.

