



Blindspot Collective seeks performers for *Kagitingan*, a new documentary play that braids together music, movement, visual art, and the exact words of Filipino World War II Veterans.

SEEKING: Professional performers over 18 who are comfortable with movement. As many as 6 speaking roles and 6 dancers will be cast. *Kagitingan* includes mature content including strong language and violence of war.

ABOUT THE PROJECT: *Kagitingan* tells veterans' stories of friendship and loss, belonging and discrimination, and of their resilience during the war and their ongoing struggle for recognition. The title comes from a Filipino word meaning "valor" in English, and *Araw ng Kagitingan*, or Day of Valor, is a national holiday in the Philippines to commemorate the Bataan Death March when thousands of Filipino soldiers serving with American forces lost their lives. The audiences will encounter endearing characters based on Filipino WWII veterans interviewed in California and Hawai'i in the United States, and Pangasinan and Ilocos Norte in the Philippines. This fusion of dance and documentary theatre celebrates the unyielding spirit of these unsung heroes.

Performers will receive a stipend of \$250 for rehearsal, and \$50 a show for a minimum of 8 shows. Although limited conflicts are permitted during rehearsal, no conflicts will be permitted during performances.

PRELIMINARY SCHEDULE:

September 18th - October 18th: Rehearsal will be held on weekday evenings and weekends with additional details based on performer availability

October 19th - 29th: Performances on Thursday-Sunday in downtown San Diego

SUBMISSION INFO: Submissions will be accepted until 5pm PST September 11th.

To be considered, please submit this form: <https://forms.gle/FBYiHFy12QKQ19bJ6>. The audition form collects your personal information — including any known conflicts with the rehearsal dates — and also sides for your convenience. Our creative team will reach out for a callback video submission.

CASTING NOTES: Sides will be provided for your video submission callback, if requested. Please be aware that you are not required to memorize. Due to the nature of the project, its creators are interested in receiving submissions from performers who are members of the Filipino, Asian, Polynesian, or Latinx communities (or some combination thereof). In consideration of the complex nature of identity and the history of colonialism, we encourage

anyone who is interested to submit. Tagalog/Ilocano/Pangasinan speakers are strongly encouraged. Because this is a world premiere, flexibility is requested as our script may shift to meet new needs or opportunities. While the character breakdown notes “man” or “woman” for many roles, all trans or non-binary performers are encouraged to submit for any role they find compelling and that they feel aligns with their gender presentation.

EVANGELINE: A graduate student conducting interviews of Filipino WWII veterans; a woman in their 20s/30s who can speak a little/some Tagalog and Pangasinan

ROSAMIE/BELLA: Rosamie is a daughter of a veteran who is outgoing and has a wonderful relationship with her father and Bella is an extroverted council member who translates for graduate student; a woman in their late 30s/40s/50s who can speak Pangasinan

TEOFILO: A veteran in Los Angeles who is in a wheelchair but is still bubbly and strong and has jokes; a man in their late 40s/50s/60s

HERMOGENES: A veteran in the Philippines who is fluent in Pangasinan and is a willing storyteller; a man in their late 40s-70s

DOMINGO: A veteran in Hawaii who can speak a little/some Ilocano and is very tender/gentle/patient; a man in their late 40s-70s

FRANCO: Another veteran in Hawaii who can speak a little/some Ilocano and is very good at teasing friends; a man in their late 40s-70s

GREGORIO: A veteran in San Francisco who can speak a little Tagalog and is extra gregarious but can also be somber; bonus if they can sing; male in their late 40s-70s

DANCERS: 4-6 strong dancers or movers to portray male veterans.

As Blindspot Collective is committed to inclusivity and authentic representation, ALL are encouraged to submit, especially members of communities who have historically been excluded or marginalized - including but not limited to artists of color, womxn, non-binary and gender non-conforming artists, LGBTQ+ artists, and artists with disabilities.

If you have any questions whatsoever please email us at info@blindspotcollective.org. We are here to be a supportive resource in whatever way we can.

CALLBACK DETAILS: Please choose one of the following and upload your video via the form. You are not expected to memorize the material but should showcase your emotive storytelling skills.

TEOFILO

Then I was taken to a monkey house where the other prisoners were. It was like a wooden box, 4 meters by 5 meters surrounded by barbed wire. I just kept thinking, I am not going to die here. Just like the albularyo said. And you know what else? When they were transporting me to the monkey house, I saw a blue bird on a nearby tree. I thought I was imagining it at first, but then it flew just in front of me. It chirped (*TEOFILO makes a chirping sound*), and then it hopped to the right before flying away. So I knew I was going to be ok. Because the bluebird is an omen in Indigenous Tagalog theology. If it had flown to the left, it meant that I was going to die. Because it flew to the right, it meant I would succeed. So I was ready for what was going to come next. During the interrogation there in the monkey house, they connected the wire to my leg and it had electricity run through it. I was placed on the table with my body tied down. When they asked me a question and I did not respond, they would run the electricity. We were not fed for four nights and three days and on the third day we were sentenced at six in the morning. We were going to be decapitated. (*shudders*)

GREGORIO

We believe in freedom, we believe in liberty, and we fought courageously and willingly, unconditionally giving our lives for the cause of freedom, but it is unfortunate that we have sacrificed so much in vain. It is unfortunate that I am now groping, I am now blind, I need to improve my financial status, but where could I ask for this privilege? Not even the country for whom I had dedicated to laying down my life during the war. It is not acceptable for a man who sacrificed so much during the prime of his youth. Thank you, America for rejecting me and my claim for benefits. I will continue lobbying despite the fact that I do not expect your love, America. I will die loving freedom.

BELLA

He remembers hearing news that the Bataan Peninsula and the island of Corregidor were the only remaining strongholds in the region. So he tried to stay strong. He remembers praying on his 22nd birthday, "God, please help me stay alive. I want to start a family. I want to be a good husband." So sometime in March, MacArthur left for Australia and he gave a speech and he promised "I shall return."

We held off the Japanese Army for three more months, but we were tired, we were running out of food. I lost a lot of weight. I looked like a toothpick. In April, our U.S. commander in Bataan, General King, met with the Japanese Army General Nagano and surrendered. April 9, that was the day Bataan fell into Japanese hands.

April 9 is a national holiday here in the Philippines, Araw ng Kagitingan. The Day of Valor. That day was when the death march started.

He said he likes sharing his stories so we will remember him when he is gone from this world. (*pause*) Are you ok with death and blood?