

A Theatrical Exploration Based on  
True Stories of Mail-Order Brides  
from the Philippines

# EXPORT QUALITY



**DEC 3 - 17**

**HERE THEATRE  
145 6TH AVE, NEW YORK  
NY 10013**

PHOTO/ARTWORK BY CINQUE SCHATZ



Presented by  
**LOOSE CHANGE PRODUCTIONS and  
SARI-SARI WOMEN OF COLOR ARTS COUP**



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## Welcome!

Thank you for coming to the production of **EXPORT QUALITY** a SubletSeries presentation. This program provides artists with discounted space and equipment, as well as technical support.

HERE also supports the work of artists at all stages in their careers through our HERE Artist Residency Program (HARP), which develops and produces the work of our 10 resident artists, as well as Visiting Artist presentations for adult and family audiences. Please check out our other performances and events at [HERE.org](http://HERE.org).

Like all the work at HERE, this SubletSeries presentation was curated based on the strength and uniqueness of the artist's vision.

We hope to see you HERE again soon.

Best,

*Kristin*

**KRISTIN MARTING**

Founding Artistic Director

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## HERE SUPPORT

HERE is extremely grateful for the support and encouragement of an important group of Foundations, Corporations, Government Agencies, Elected Officials, and dedicated individuals. We would not be HERE without them.

## GOVERNMENT SUPPORT

HERE's programming is made possible with Public Funds from: National Endowment for the Arts; New York State Council on the Arts, with the support of Governor Kathleen Hochul and the New York State Legislature; New York City Department of Cultural Affairs in partnership with the City Council; the Offices of Manhattan Borough President Mark Levine, New York City Council Speaker Adrienne Eadie Adams, and New York State Assemblymember Deborah J. Glick. We are grateful for the support and advocacy of all of our dedicated elected officials: Senator Charles E. Schumer, Senator Kirsten R. Gillibrand, Representative Carolyn Maloney, Governor Kathleen Hochul, Mayor Eric Adams, Manhattan Borough President Mark Levine, Council Member Christopher Marte and the Cultural Affairs Committee of the City Council, and State Senator Brad M. Hoylman.

## PRIVATE AND CORPORATE SUPPORT PROVIDED BY

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**Season In-Kind Sponsor**

Liquid Death

# EXPORT QUALITY

Written by Dorotea Mendoza, Carolyn Antonio, and Erica Miguel

Directed by Sonoko Kawahara

## Cast

Jesusa Angela Espiritu	Myka Cue*
Lilibeth Villanueva	Cat Grey
Ellen Mercado	Jill Jose
Josephine Agbayani	Arianne Recto
Ghost Voice, "Dahil Sa Iyo"	Joy Tamayo

Set Design by Joey Mendoza

Costume Design by Siena Zoë Allen

Lighting Design by Reza Behjat

Sound Design by Chaitanya Tamayo

Projection Design by Stefania Bulbarella

Casting - Gail Quintos, Susanne Scheel

Production Stage Manager - Debora Porazzi\*

Assistant Stage Manager- Erin Mittman\*

Dramaturg - Jeremy Stoller

Assistant Director - Skylar Lerosé

Produced by John Breen for Loose Change Productions and

Sari-Sari Women of Color Arts Coup

Production Manager - Lauren Parrish

Associate Production Manager - Haley Miller

Production Assistant - Nyla Russell, Catherine Stackpole

Technical Direction - Spencer Zeitel

Lead Carpenter - John Frasca

Scenic Painter - Clare Cantus

Associate Lighting Designer, Production Electrician and Programmer - Bev Fremin

Assistant Electrician / Board Operator / Atmospheric Supervisor - Joseph Scardino

Electrician - Olivia Grasso, Scott McBride, Vincent Randazzo

Assistant Sound Designer and Production Audio - Erik Cereghino

Audio Technician - Jordan Del Pino, Max Helburn

Lead Projectionist / Programmer - Jørgen Skjærvold

Projection Programmer - Stivo Arnoczy

Associate Projection Designer and Programmer - Hannah Tran

Projection Technician - Greg Lakhan, Patrick Mahaney

Board Operator - Eliut Ortiz

\*Appears Courtesy of Actors Equity

# EXPORT QUALITY

## WRITERS' STATEMENT

*Our strategy should be not only to confront empire, but to lay siege to it. To deprive it of oxygen. To shame it. To mock it. With our art, our music, our literature, our stubbornness, our joy, our brilliance, our sheer relentlessness– and our ability to tell our own stories. Stories that are different from the ones we're being brainwashed to believe.*

- Arundhati Roy, writer and political activist, *War Talk*

This is precisely what we, the writers of Export Quality, aim to do: honor and appreciate the complexity in the stories of mail-order brides from the Philippines and resist the narrative that erases or simplifies their lived experiences.

We are grateful to Loose Change Productions, John Breen (Producer) and the production crew, to Jeremy Stoller (Dramaturg), to Sonoko Kawahara (Director) and the entire creative team she has assembled. They have taken *Export Quality* to unexpected places, creating a theatrical experience that deepens our collective witnessing of suffering and of the joy that finds its way through.

In these times of great peril and disinformation, we need truthful, inspiring, and courageous storytelling. Now, more than ever, we need stories that mirror and examine how we engage with the world; stories that compel us to continuously reconnect with our shared humanity.

## THE PLAYWRIGHTS



CAROLYN ANTONIO is a Philippine-born NY/NJ-based writer and non-profit worker. She has been in the publishing, arts and culture, and nonprofit fields for over two decades. She's a proud member of a 20-year-old women's writing group, was a founding committee member of FAM (Filipino American Museum), and is a member of Sari-Sari Women of Color Arts Coup. Carolyn has been involved in Filipino, broader Asian American, and BIPOC community organizing, along with a life-long focus on women's, racial, economic and social justice issues. She believes in the power of words to inspire action, strives to be present, and is learning to (re)ground herself in nature.



ERICA MIGUEL is a writer and activist. She's a second-and-a half generation Fil-Am Angeleno. She received her BA in both Environmental Studies and Feminist Studies from University of California, Santa Cruz. Having lived in NYC for over thirteen years, she also considers herself a New Yorker. While there, she attended The New School's Creative Writing MFA program. When writing, Erica is interested in the stories of women, the natural environment, spirituality and more recently, the early history of women in the craft of bookbinding. She is honored to be part of such a talented group who share the same goal of unsilencing the experiences of mail-order brides from the the Philippines and all those in similar circumstances. Erica currently resides in Los Angeles (Gabrielino/Tongva land) with wolf descendant, Xochipilli, who doesn't leave her side. Or vice-versa. [www.ericamiguel.com](http://www.ericamiguel.com)



DOROTEA MENDOZA is a Philippine-born writer, community organizer, and Zen practitioner. She mostly writes fiction and loves the flash form. At the center of all her work is her beloved homeland and her many kapwa Pilipino scattered around the globe. Dorotea is drawn to community-driven, collaborative projects, which is what *Export Quality* is and has been from the start. She's grateful to the many women in GABRIELA Philippines, AF3IRM (formerly GABNet), and BABAE, with whom she organized and whose activism around sex trafficking and advocacy planted the seeds for *Export Quality*. Dorotea hopes that the production will spark meaningful questions, conversations, and actions around violence against women. If she isn't writing, organizing, or in Zen practice, she's tending to her 56 house plants in a small apartment in NYC (or watching Liverpool FC with her partner Matthew). You can visit her at [www.doroteamendoza.com](http://www.doroteamendoza.com) and [www.sari-sari.org](http://www.sari-sari.org).

## THE CAST



MYKA CUE (she/her) (*Jesusa*) is a Filipino-Chinese actor, theatremaker and fierce collaborator from Manila. Select Credits: *Sweeney Todd*, Trinity Rep; *Valor*, Guthrie Theater; *I'll be in my Hanukkah palace*, Ars Nova ANT Fest; *Wolf Play*, *Mr. Burns a Post-Electric Play*, *Much Ado About Nothing*, *Angels in America*, Brown/Trinity Rep. She has also performed in workshops and readings at New York Theatre Workshop, Manhattan Theatre Club, New Dramatists, Fiasco Theater, among others. She is a recent graduate of the Brown/Trinity Rep M.F.A. Program in Acting and holds a B.A. in Multimedia Storytelling from NYU Gallatin. She dedicates this project to her family and Filipino communities in Manila and New York. mykacue.com IG: @mykacue



CAT GREY (*Lilibeth*) is a proud Filipino American actress, dancer and singer. Her recent film works include *Goodbye*, *Petrushka* and *A Christmas Hero*. She has performed in various stage productions including the Off-Broadway musical *The Little Dancer*, originating the role of Louise. She is an alumni of The American Musical and Dramatic Academy (AMDA). Cat is overjoyed and grateful to perform with such a talented and inspiring group of Filipina women! IG: @catgrey



JILL JOSE (*Ellen*) holds a Bachelor of Arts, Theater Arts from University of California, Santa Cruz, with a focus in modern dance and experimental theater. She studied with the Barrow Group and acting coach, Seamus McNally. Has been featured in films such as *Birder* (2023), *Let's Stay Together* (2011), and *Groove* (2000). Jill took a 10-year hiatus in performing and since returning in 2016, has been featured as the lead, Adrienne Sky, in the tv show *Tinted Windows* and has over 50 commercial spots. IG: @jillsalazarjose



ARIANNE RECTO (*Josephine*) - Actor, credits include (TV) *Law & Order: SVU*, *The Last O.G.*, *Bull*; (Film) *Unrepentant*, *Pamanhikan*; (Musical Theater) Shakespeare in the Park's musical adaptations of *Hercules* and *As You Like It* for Public Works/The Public Theater; (Theater) *Troy*, Public Theater; *Shadow/Eurydice Says*, American Theatre of Actors; *Interabang*, Ars Nova; Singer, The Actor's Chapel Choir, Fire Ensemble Gospel Choir and a rock band; Co-founder of the Obie award winner Ma-Yi Theatre Company. www.ariannerecto.com IG & X: @ariannerecto

## PRODUCTION

### SONOKO KAWAHARA - Director

New York-based theatre director originally from Japan. Her directing credits include: *Elephant's Graveyard* by George Brant (Alexander Kasser Theater), *Tea* by Velina Hasu Houston (Lewis Center for the Arts at Princeton Univ.), *The Nighthawk Star* by Kenji Miyazawa (Target Margin Theater & Online live stream), *Deadly She-Wolf Assassin at Armageddon!* by Fred Ho and Ruth Margraff (La MaMa's Ellen Stewart Theater), *Satellite* by Diana Son, *Anon(ymous)* by Naomi Iizuka, *Cuchulain Cycle* plays by W.B. Yeats (Fordham Univ.), *Cherry Orchard* by A. Chekov (Connelly Theater), *Dream Play* by A. Strindberg (Horace Mann Theater), *Thousand Years Waiting* by Chiori Miyagawa (P.S. 122), and more. Her work has been supported by Rockefeller's MAP, NEA, Japan Foundation, The Jim Henson Foundation, Asian Cultural Council, the Lower Manhattan Cultural Council, and others. Drama League directing fellow and a member of Usual Suspects at NYTW, Lincoln Center Theater Directors Lab, and was a Resident Artist of Mabou Mines. MFA in directing from Columbia University School of Arts. Co-founder and Artistic Director of Crossing Jamaica Avenue ([www.crossingjamaicaavene.org](http://www.crossingjamaicaavene.org))

### JOEY MENDOZA - Set Design

*Export Quality* is Joey Mendoza's second collaboration with Sonoko Kawahara, following Naomi Iizuka's *Anon(ymous)*. His most recent set design work includes Talene Monahan's *Jane Anger*, starring Michael Urie at the New Ohio in New York City, and Jason Robert Brown's *The Last Five Years*, which opened in Manila last September. He was a design mentor, teacher, and mainstage designer for Fordham University's Theatre Program at Lincoln Center (2011-2021). He is designing *Constellations* by Nick Payne for Northern Stage opening this winter. He received the 2017 PhilStage Gawad Award for Excellence in Scenic Design for John Pielmeier's *Agnes of God*, produced by Repertory Philippines. Joey was born in the Philippines, where he has designed many plays and musicals. He is a design freelancer based in New York City. [jmdesignnny.com](http://jmdesignnny.com)

### SIENA ZOË ALLEN - Costume Design

A New York-based costume designer for theater, film, and opera. Select design credits include: *November 1918: The Great War and The Great Gatsby* (Carnegie Hall), *The Last Five Years* (Streaming, Out of the Box Theatrics), *Acedia: An Apocalypse Trilogy* (The Brick), world premiere musicals *Bastard Jones*, *The Evolution of Mann*, and *Shoes and Baggage* (the cell), *Love and Yogurt* (TheatreLab), *Crackskull Row* (Irish Repertory Theater), *VEIL'D* (APAC, Women's Project), *Calderon's Two Dreams* (La Mama), *The McGowan Trilogy* (NYC, UK). Zoë is a Princess Grace Award Winner with an MFA from NYU Tisch, and a proud member of USA 829. More at [www.sienazoeallen.com](http://www.sienazoeallen.com).

### REZA BEHJAT - Lighting Design

Reza Behjat is an Obie Award winner lighting designer for live performances based in New York. Off-Broadway: 59E59, MCC Theater, The Flea, Redbull Theater, AUDIBLE, Public Theater, Playwrights Horizons, Atlantic Theater, Ars Nova, NAATCO, Waterwell, etc. Regional: Seattle Rep, Steppenwolf Theatre, Berkeley Rep, Guthrie Theater, Hudson Valley Shakespeare, Wilma Theater, Arizona Theater Company, Actor Theater of Louisville, Geva Theater, Long Warf, Alabama Shakespeare, etc. Awards: Obie Award in Design category for *English* and *Wish You Were Here* (2022), Knight of Illumination Award for *Nina Simone: Four Women* (2019). [www.rezabehjat.com](http://www.rezabehjat.com)

### CHAITANYA TAMAYO - Sound Design

As a sound designer and composer, Chaitanya Tamayo's work has been featured in Jonathan McCrory's Emmy-nominated film *The Roll Call: The Roots To Strange Fruit*, Spiderwoman Theater's *Misdemeanor Dream* at La MaMa, the full-feature film Romeo Candido's *Ang Pamana: The Inheritance*, his own stage works *Mga Station* and *saklob*. As a recordist, his work straddles culture in the margins and the mainstream. He's recorded the waning tradition of tud-om (enchantment song) of the Agusan Manobo in Mindanao, documented the existence of traditional Chinese court music in Old Manila, and made albums of songs in the housing projects of Quezon City. He's also recorded mixed albums by Tony-awardee Lea Salonga and Bamboo.

### JOY TAMAYO - *Ghost Voice*, "Dahil Sa Iyo"

Filipina soprano, composer, and educator. Performance highlights include: Chaitanya Tamayo's *Subway Atmos* for soprano/cello/piano/chorus/electronics at Opera America; *Manita en el suelo*, puppet opera by Caturla/Carpentier with Americas Society at Target Margin; and Miro Magloire's *Sanctum* with the New Chamber Ballet. Through an\_outskirt, Joy Tamayo is composer/performer for *Saklob* at JACK for Exponential Festival. She is composer/vocalist for *Sanctuary* by Tanika I. Williams, featured at BAM Cinema Fest Shorts Program. Joy Tamayo is EMMY-nominated as composer for Jonathan McCrory's sonic opera *The Roll Call: The Roots to Strange Fruit* with the National Black Theatre. Joy Tamayo has lectured on composing for the voice and has participated in workshops, performances, and readings of new works by student composers at Juilliard and Brooklyn College.

### STEFANIA BULBARELLA - Projection Design

A Video and Projection Designer from Buenos Aires, Argentina based in NY. Broadway: *Ja- ja's African Hair Braiding*. Selected Off Broadway: *Space Dogs* (MCC), *A Bright New Boise* (Signature Theatre), *Semblance* (New York Theatre Workshop), *The Watering Hole* (Signature Theatre). *Vamonos* (Intar). Regional: *The Inferior Sex* (Trinity Rep), *House of Joy* (St Louis Rep). Awards: HOLA Awards for Outstanding Achievement in Theatrical Design for *Vamonos*. Nominations: Drama Desk and Outer Critics Circle Awards for Outstanding Video/Projection Design for *Space Dogs*. IG: @stafaniabulbareela



DEBORA PORAZZI – Production Stage Manager

A veteran stage manager of 10 Broadway shows. She has also worked on two premiere events for Royal Caribbean Cruises, and a season with Eugene O'Neill Playwrights Conference. She was Production Stage Manager at the Philadelphia Theatre Company for *A Small Fire*, starring Bebe Neuwirth and John Dossett. Most recently, she Stage Managed the re-opening of the American Yiddish Theatre. Her numerous corporate and special events work include projects for Carnegie Hall, Clinton Global Initiative, and, annually, for the The Tony Awards. She is proud to have regularly stage managed numerous benefits for The Actors Fund, Broadway Cares / Equity Fights AIDS, and Phyllis Newman's Women's Health Initiative.

ERIN MITTMAN (she/her) - Assitant Stage Manager

Erin is thrilled to be working on *Export Quality*. National Tours: *Les Misérables*, *My Fair Lady*, *Fiddler on the Roof*. Regional: *Ragtime*, *An American in Paris*, *Kinky Boots*, *The Wizard of Oz* (MTWichita); *You Will Get Sick* (Seven Devils Playwriting Conference).

JEREMY STOLLER – Dramaturg

Jeremy Stoller is a dramaturg who works primarily in support of new performance. World premieres: Ken Urban's *A Guide for the Homesick* (Huntington), *Nibbler* (Amoralists); L Feldman's *A People* (Orbiter 3); Marin Gazzaniga's *The Unbelieving* (Civilians), Pioneer Winter Collective's *Birds of Paradise*; R. Eric Thomas's *Will You Accept This Friend Request?* (First Person Arts). Additional dramaturgy with Disney, The Flea, Hypokrit, Musical Theatre Factory, PlayPenn, Jewish Plays Project, Two River. Resident Dramaturg, Pioneer Winter Collective. Co-founder, Beehive Dramaturgy Studio.

SKYLAR LEROSE - Assistant Director

Skylar is a 2023 Montclair State University graduate with a study in Theatre and Film. She has worked on countless productions while at school, including *Elephant's Graveyard* where she first got to Assistant Direct for Sonoko Kawahara and is excited to be working with her again! Skylar is excited to be making her professional theater debut working around such a tragically beautiful show, and adores working on shows about feminism and stories revolving around women's lives. Skylar believes the stories in *Export Quality* are very important stories to hear. Skylar is grateful for this opportunity and appreciative of Sonoko.

#### LAUREN PARRISH - Production Manager

Lauren is a Bronx-based production manager and lighting designer who believes in a collaborative approach to theater. Lauren was the primary production manager for Camille A. Brown's award-winning trilogy *MR. TOL E. RANcE*, *Black Girl: Linguistic Play*, and *Ink*. She has worked with companies such as EnGarde Arts, Battleworks, Keigwin + Company, Page 73, and, now, Parkman Productions. Previously the Production Manager at 59E59 Theaters, Lauren is currently the Associate Director of Production at Abrons Arts Center. She would like to thank her partner, Patrick, for making the OSC work on countless shows, as well as the whole production team for all their hard work.

#### GAIL QUINTOS - Casting

A Fil-Am casting professional for theatre, television, film, and scripted audio. Credits: *Here Lies Love* (Broadway); A24's *Past Lives*; *The Daphne Project*; *Mr. Harrigan's Phone*. Upcoming: Ethan Coen's *Drive-Away Dolls*. Maraming salamat to my family and Susanne!

#### SUSANNE SCHEEL - Casting

A NY-based casting director for film, television, theatre, and scripted audio. Credits: A24's *Past Lives*; Sony's *The Wife*; Netflix's *Love.Wedding.Repeat*, Hulu's *Barkskins*. Love to RBE, Elsie, & June - you are my whole heart.

#### LOOSE CHANGE PRODUCTIONS - Producer

Founded in 2009, Loose Change Productions creates transnational, cross-cultural theatre and performance exploring new creative, moral, ethical, and political territories. We develop work within the company itself, and co-produce with outside venues. Our interest is in innovative structures; we seek stories that entertain but, more importantly, spur social awareness and empathy between diverse cultures and sectors. We've worked with and produced work by Spiderwoman Theater, including *Material Witness* (a collaborative theatre project that centers on indigenous women and their stories of violence, healing, and renewal) and *Red Mother* (an old Native woman weaves stories of genocide with humor, music and dance). and recently *Misdemeanor Dream*. Loose Change will produce *The Mulberry Tree* by Hanna Eady and Ed Mast at LaMama downstairs in February.

## COMMUNITY PARTNERS



Sari-Sari Women of  
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through Grassroots Cultural Work

Facebook: <https://www.facebook.com/sarisariarts>

Website: <https://sari-sari.org/>



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Website: <https://www.iamwomankind.org/>



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Website: [www.aaari.info](http://www.aaari.info)

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Website: <https://af3irm.org/af3irm/>



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Theater Rooted in Urban Indigenous Performance Practice, est. 1976

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Instagram: @spiderwomantheater  
Website: <https://www.spiderwomantheater.org/>



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Facebook: <https://www.facebook.com/issnyc>

Instagram: @iss\_nyc

Twitter: @iss\_nyc

Website: <https://issnyc.org/>



### FLIP EATS

Brooklyn-based husband and wife team--Chef Joel Javier and Rachel Javier--creating and offering their story of New-American Filipino cuisine

Facebook: <https://www.facebook.com/flipeats>

Instagram: @flipeats

Website: <https://www.flipeats.com/>



### ASIAN AMERICAN ARTS ALLIANCE

Dedicated to strengthening Asian American artists and cultural groups through resource sharing, promotion, and community building

Facebook: <https://www.facebook.com/AsianAmericanArtsAlliance/>

Instagram: @aaartsalliance

X: @aaartsalliance

Website: <https://www.aaartsalliance.org/>

**SPECIAL THANKS TO:**

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Pearl Shin  
Precious Sipin  
Rossa Socco  
Mark Tan  
Sulo: The Philippine Studies Initiative at NYU  
Shannon Yu

## **TAKING ACTION**

### **Resources for information and engagement**

#### WORK AND CAMPAIGNS AGAINST SEX TRAFFICKING AND VIOLENCE AGAINST WOMEN

AF3IRM, <https://af3irm.org/af3irm/>

Coalition Against Trafficking in Women, <https://catwinternational.org/>

Coalition to Stop Violence Against Native Women, <https://www.csvanw.org/>

Comfort Women Justice Coalition, <https://remembercomfortwomen.org/>

Equality Now, <https://www.equalitynow.org/>

GEMS, <https://www.gems-girls.org/contact>

Global Alliance Against Traffic in Women, <https://www.gaatw.org/>

Missing and Murdered Indigenous Women, <https://mmiwusa.org/>

Native Women's Wilderness, <https://www.nativewomenswilderness.org/mmiiw>

Tahirih Justice Center, <https://www.tahirih.org/>

World Without Exploitation, <https://www.worldwithoutexploitation.org/>

#### COMMUNITY AND DIRECT SERVICES

Crossing Point Arts, bringing the arts to survivors of human trafficking

[https:// www.crossingpointarts.org/](https://www.crossingpointarts.org/)

Immigrant Social Services, <https://issnyc.org/>

Safe Horizons, <https://www.safehorizon.org/>

Sakhi for South Asian Women, <https://sakhi.org/>

Womankind, <https://www.iamwomankind.org/>

#### PHILIPPINE, ASIAN AMERICAN HISTORY AND ARTS & CULTURE

Asian American / Asian Research Institute-CUNY, <https://www.aaari.info/>

Asian American Arts Alliance, <https://www.aaartsalliance.org/>

FANHS Metro New York, <https://www.fanhsmetrony.org/>

Mei Hua Society

New York Southeast Asia Network, <https://nysean.org/about-nysean>

Quiet Before, IG: @quiet.before, <https://quietbefore.com/>

Sulo: The Philippine Studies Initiative at NYU, <https://wp.nyu.edu/spsi/>

#### THEATER AND CULTURAL WORK

Asian American Writers Workshop, <https://aaww.org/>

Keeping It 100, <http://www.keepingit100.solutions/index.html>

Sari-Sari Women of Color Arts Coup, <https://sari-sari.org/>

Spiderwoman Theater, <https://www.spiderwomantheater.org/>

## PHILIPPINE-BASED AND PHILIPPINE INTERNATIONAL ORGANIZATIONS

GABRIELA, <https://www.facebook.com/gabriela.alliance/>

IBON Foundation, <https://www.ibon.org/>

International Women's Alliance, <https://internationalwomensalliance.wordpress.com/>

MIGRANTE International, <https://migranteinternational.org/>

WeGovern Institute, <https://www.facebook.com/wegoverninstitute>

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## FUNDERS



Actors' Equity Association (AEA), founded in 1913, represents more than 50,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. [www.actorsequity.org](http://www.actorsequity.org)



# EXPORT QUALITY

Dear Friends, Family, and People we have yet to meet!

Three writers, four stories based on real events, and a full production of *Export Quality: A Theatrical Exploration Based on True Stories of Mail-Order Brides from the Philippines*...We've done it! **We now need your help with the work beyond the stage—grassroots educational programs and work with impacted communities.**

Please support *Export Quality's* community programs and show your care for women's lives and dignity. Support our project and show your care for the elimination of violence against women, trauma and healing, immigration and the issues that come with it. Support our project and show your love for theater and the power of storytelling to bear witness, illuminate, and inspire action.

Our Ask:

We're in the last push for fundraising for this project's public programs. While we have the support of several theater funders and partners, we still need to raise \$10,000 for community programs that we hope will engender inquiry, conversations, and actions around issues impacting women—a grounding part of our project, fueling our vision for how we co-create with our community. We see *Export Quality* as extending beyond the page, the stage, and into a collective witnessing and dialogue about the push and pull that put women's bodies and lives at risk, and in so doing, open our minds and hearts to the experiences and voices of a community not often centered in the national discourse.

**Support *Export Quality's* community programs**  
**Show your care for women's lives and dignity**  
**All donations are tax deductible**

Will you be a part of our *Export Quality* journey? We hope you contribute whatever you can! Donations are tax-deductible. Give [here](#). And, of course, come see the play, attend related public programs to learn, ask questions, and share your perspectives. Thanks so much.

*Export Quality* is dedicated to those whose stories we have drawn from, and to all those whose stories remain untold.

With appreciation,  
Erica, Carolyn, and Dorotea  
Playwrights



**SCAN TO DONATE**

EXPORT QUALITY: TRUE STORY OF

# HELEN MENDOZA KRUG

1986

HONOLULU, HAWAII

## Man Kills Mail-Order Bride

HONOLULU — Robert Krug, 38, who was convicted of murdering and dismembering his wife and throwing her remains down the trash chute of their apartment, was sentenced by Circuit Judge Daniel Heely on April 15 to life in prison.

The victim, Helen Mendoza Krug, 29, was a native of the Philippines. Deputy Prosecutor Howard Lake said that Krug met his wife-to-be in early 1983 through Cherry Blossom, a catalog for mail-order brides, and that in November 1984 they rented the condominium where they lived at the time of the murder. They had a three-year-old son, Robert.

In closing arguments, Lake quoted materials from the mail-order service, which described Asian women as "sincerely believing that a man's judgment is superior to theirs." Characterizing Krug as a jealous man who believed women should be subservient, Lake suggested that Krug viewed his wife as a "slave" or a "robot."

Lake said the chain of events leading to the slaying began when Krug's wife was seen at Honolulu Zoo with an elderly

man who was simply a friend. Krug went into a rage and murdered his wife, according to Lake. Defense attorney Pamela Beriman maintained that the prosecution could neither prove that the victim was Helen Krug nor show how she died. The body was found on March 3, 1986, in a basement trash compactor and dumpster. The head and the ring finger were never found.

A neighbor reported having seen Krug's wife three days before the body was found. Krug told police that his wife had returned to the Philippines.

Judge Heely bluntly told Krug in court, "I wish I could sentence you to death." Although required to impose a mandatory life term with parole, Heely said he would "strongly" recommend that the Hawaii Pardons Authority make the minimum term so long that "you actually die in prison."

Heely said Krug inflicted "wound and trauma" not only on his wife, but also on their son, who may have witnessed the killing and the dismemberment. The boy has been staying in a foster home.

—From reports by the Honolulu Advertiser

LEARN MORE ABOUT HER TRUE STORY

SCAN QR CODE



(Go to page 12)

CHARACTER OF ELLEN BASED ON HELEN MENDOZA KRUG

EXPORT QUALITY: TRUE STORY OF

# SUSANA REMERATA BLACKWELL

1995

SEATTLE, WASHINGTON



LEARN MORE ABOUT HER TRUE STORY

SCAN QR CODE



CHARACTER OF LILIBETH BASED ON SUSANA REMERATA BLACKWELL

EXPORT QUALITY: TRUE STORY OF

# BETTY DISTO

1987

PHILADELPHIA, PENNSYLVANIA



LEARN MORE ABOUT HER TRUE STORY

SCAN QR CODE



CHARACTER OF JOSEPHINE BASED ON BETTY DISTO

EXPORT QUALITY: TRUE STORY OF

# MICHELLE RIVERA NYCE

2004

HOPEWELL, NEW JERSEY



LEARN MORE ABOUT HER TRUE STORY

SCAN QR CODE



CHARACTER OF JESUSA BASED ON MICHELLE RIVERA NYCE

## GLOSSARY OF PILIPINO WORDS AND PHRASES

ako - me

Ako'y kumapit sa patalim. Ngayon, nais kung maki-ugnay sa inyo, aking mga ninuno - I held on to the knife's edge. Now, I wish to connect with you, my ancestors.

alam - knowledge

anak - child

ano - what

ano 'yan? - what's that?

apo - grandchild

ate - *big sister*, whether familial or someone older

ay naku - a sigh or frustration: oh my; goodness me; evolved from a contraction of *ay anak ko*, literal: oh my child

bahala na - come what may; literal: *leave it to God or higher being*; *Bahala* from the word *Bathala*, meaning God

bakla yan - he's gay

balikbayan - a Filipino/Filipina visiting or returning to the Philippines after a period of living in another country; literal: back home

bangus - milkfish

baon - money, food, or other provisions for a journey or when going off to work, school, outing

bibingka - rice cake

daw - he said

eto - here

'Day, ang gulo! - *Inday*, what a mess!; '*Day* is short for *Inday*, a nickname used as a term of endearment for beloved female friends

halo-halo - a dessert, mixture of ingredients with ice; literal: mix-mix

hindi - no, not

iha - girl, young woman

iho - boy, young man

ikaw - you

ka rin ba? - you too?

kain ka muna - eat first

kalabaw - water buffalo

kalamansi - calamondin, Philippine lime

kanino ka nagmana? - who do you take after?

kapatid - sibling

kapit sa patalim - Filipino saying: going overseas for survival, e.g. leaving as mail-order brides, is like holding on to a knife's edge

kasi - because

kawawa - pitiful

kayumanggi - brown

kidlat - lightning

laking kalye - street kid; literal: raised in the streets

lang - only

lang siya - it's only

lola - grandma

mahal - term of endearment: love; my love

madaling mamatay - soon to die

matanda - old

mayaman - rich

muna - first

na - already

nanay - mother

napaka - very

nakakasuka - nauseating

ngayon - now

niya - he, she

noon - before; then

pagpag - shake off

pan de coco - coconut bread; sweet, medium-sized bread with shredded coconut meat inside

pancit - noodles

pango - low-bridged nose

parang - like, as if

pero - but

puti - white

putragis - vernacular cuss word conveying irritation, annoyance

regalo - gift, present

salamat - thank you

sandali - wait

sige - go on; go ahead

siguro naman - maybe it is

sigurado ako - I am sure

sinigang - sour soup dish, usually with tamarind

sino ka at taga saan ka dito at sa States? - who are you and where are you from here and the States?

siya - it, she, he

siyempre - of course

talaga; talagang - really; it's really

tama ka - you're correct

tapos - then; and then

teka - you wait; contraction of *hintay ka*

utang na loob - debt of gratitude --a Philippine cultural trait. Literal meaning: a debt of one's inner self. It has two sides: 1) an uplifting gratitude, acknowledging what one has received; 2) a sentiment that can lead to feudalistic power dynamics, diminishing one's sovereignty, personhood, humanity

**DAHIL SA IYO** [because of you]

by Mike Velarde, Jr., 1938

Sa buhay ko'y labis [all my life I've suffered]  
Ang hirap at pasakit [the hardship and the torment]  
Ng pusong umiibig [of one heart that is loving]  
Mandi'y wala ng langit [yet there's no sign of heaven]  
At ng lumigaya [now i'm feeling joyful]  
Hinango mo sa dusa [you saved me from my anguish]  
Tanging ikaw sinta [it's only you, my love]  
Ang aking pag-asa [you're my hope and my wish]

Dahil sa `yo [because of you]  
nais kong mabuhay [I want to live]  
Dahil sa `yo [because of you]  
hanggang mamatay [until I die]

Dapat mong tantuin [you must realize]  
Wala ng ibang giliw [there's no one else I long for]  
Puso ko'y tanungin [ask my heart]  
Ikaw at ikaw rin [you and only you]

Dahil sa `yo [because of you]  
ako'y lumigaya [I am happy]  
Pagmamahal ay alayan ka [my love, I will offer you]  
Kung tunay man ako [to show my sincerity]  
Ay alipinin mo [I'll be your slave]  
Ang lahat ng ito'y [everything is]  
Dahil sa `yo [because of you]

Kung tunay man ako [to show my sincerity]  
Ay alipinin mo [I'll be your slave]  
Ang lahat sa buhay ko'y [everything in my life is]  
Dahil sa `yo [because of you]

**BAHAY KUBO** [nipa hut]  
(a folk song for children)

Bahay kubo, kahit munti [nipa hut, though small]  
Ang halaman doon ay sari-sari [various kinds of plants grow there]  
Singkamas at talong [turnip and eggplant]  
Sigarilyas at mani [winged bean and peanuts]  
Sitaw, bataw, patani [string bean, hyacinth bean, lima bean]

Kundol, patola, upo't kalabasa [winter melon, luffa, squash]  
At saka mayroon pang labanos, mustasa [and there's also radish, mustard greens]  
Sibuyas, kamatis, bawang at luya [onion, tomato, garlic, and ginger]  
Sa paligid-ligid ay puro linga [everywhere sesame seeds]

Maraming salamat sa pagkita, pakikinig sa mga kwentong ito

Ito ay para sa lahat ng mga  
Pinay sa bawat sulok ng mundo