

EDITORIALS & LISTINGS

She Does the City

<http://www.shedoesthecity.com/tita-collective-telling-the-funny-story-of-the-filipinx-diaspora>
(February 19, 2019)

TITA COLLECTIVE: TELLING THE (FUNNY) STORY OF THE FILIPINX DIASPORA

AP Bautista, Belinda Corpuz, Isabel Kanaan, Alia Rasul and Maricris Rivera make up [Tita Collective](#), a group of Toronto-based Filipinx multidisciplinary artists. Through their comedy, they tell the story of the Filipinx diaspora: how their families function (or don't), straddling the Philippines/Canada divide, and the implications of being "other'd." In March, they will be making their debut at the [Toronto Sketch Comedy Festival](#).

We chatted with the group to find out more.

SDTC: So, tell me about how Tita Collective came together.

We all met through a Filipino theatre company as part of the creation and production of a play called *Anak* (child in Tagalog), which we collectively wrote and performed. We went on to collaborate on a few more projects, becoming close friends along the way.

We eventually created the [Tita Collective](#) to create multi-disciplinary theatre focused on Filipinx stories exploring different media, comedy being one of them. Some of us were already heavily involved in the comedy community, and after a few projects this year, such as *Kwento* (story), an improvised Filipino folk story, and *Tawa* (laugh), the first Filipino Comedy Festival, we decided that comedy was an accessible and fun way to tell our story and have continued to write comedy as a group since.

You come from a variety of disciplines. How have you each helped shape Tita Collective? Alia is the comedian and producer. A project manager by trade, Alia loves to put together projects, find grants, artistic collaborations, and create work that we as a collective can tackle. Most of her work is focused on bringing diversity to the stage. She produces a monthly POC improv jam called "Humans of Improv" at the Bad Dog Theatre, where she is the inclusion director. She put together Filipinx-forward projects, such as *Kwento* (improvised folktale), *Tawa* Filipino Comedy Festival, *Island Womxn Rise*, *Tang Ina* and *Tita Jokes* (along with the other Titas, of course).

AP is the travelling thespian. Ann Paula is a graduate of the Randolph Academy Triple Threat Program and has performed in musicals all around North America. She writes songs and spitballs one-liners for sketches and real-life purposes.

Belinda is the multidisciplinary artist. Equipped with an extensive background in both music (Bachelor of Music in Performance from U of T) and acting (*Prairie Nurse* – Factory Theatre/Thousand Islands/CBC's PlayME Podcast), Belinda loves to create stories and embody real-life characters with a spunky, musical twist.

Isabel is a writer and performer on CBC's *Air Farce*, as well as the lead in the *Haunted or Hoax* series. Along with having multiple film and theatre credits, she brings comedy and acting chops to our group. We all write sketches, but as head writer, she edits and punches up each script for that extra comedic kick. She also shoots and edits our videos.

Maricris is a mover, musician and stage manager. Maricris has been dancing and singing all her life and produced a monthly interdisciplinary showing for solo artists called "Short Dances" in multiple locations across Toronto. She creates moves, sings harmonies and is passionate about telling stories onstage or from behind the scenes.



Why is the Filipinx diaspora experience particularly rich with material? Are you drawing a lot from your own personal upbringing when it comes to your sketches?

Members of the Filipinx diaspora have always been "other'd," as they are foreign in both the country in which they are being raised (in this specific case, Canada) and are foreign in the country that they are "from," the Philippines. Within the diaspora, there are deep divisions across generations, because the experiences of our immigrant elders are vastly different from the experiences of those that grew up here. So there is a lot of dysfunction to explore and because we are very community-driven and family oriented, we are constantly confronted by that dysfunction.

As a result, we are surrounded by a variety of big and loud characters: aunts and uncles that we love but don't understand, younger cousins who are from a different world than us, elders from the Philippines who we can barely connect with, but still somehow everyone loves karaoke. Comedy, and storytelling, is a big part of our culture and is one way that we try to overcome our differences. All of our material is based on our families, our own identity struggles, and how the current political climate in the Philippines affects us (or doesn't!) here in Canada.

Fave sketch ever, and why?

Alia: One of my favourite sketches ever was a sketch about cancer, and it was performed in the NBC Universal Bob Curry showcase in 2017, written by Franco Nguyen and Aliya Kanani. It portrayed something very real about a topic that is often hard to talk about, and it was HELLA funny. It made me understand a perspective I hadn't thought of before, and I am very grateful for that.

What is the funniest thing you've experienced in recent memory?

Alia: I got into an UberPool once to discover that the driver and other passenger were both Filipino. The driver had a 90s classic karaoke playlist on and I wanted to sing along to it so badly, suddenly "Air Supply" came on and my co-passenger started singing at the top of his lungs. The driver and I started giggling because I think we all were thinking the same thing. I've never felt more connected to strangers in my UberPooling life.

AP: I was recently travelling in Australia visiting my best friend and learned a lot of cool Aussie lingo. They really like shortening their words or have different short forms for certain things. My favourite one that I learned is doof. A "doof" is what they call a rave or music festival. They call it that because of the sound the speakers make when they pump the tunes. You know like, "doof doof doof..." (insert fist pumps here).

Belinda: Every time I get mixed up for another Filipina. There was this one instance when a not-very-close-acquaintance kept mixing me up with her niece. I was in a restaurant and saw her walking by, and she came in to say hi. We were having a great conversation until she started asking me about my mom and how my first year in college was going (at this point, I had been three years out of school, and as far as I knew she had never met my mom). Then she said what she thought was my mom's name. We shared a look and she finally realized her mistake. We laughed it off. A year later, I ran into her again...she had mistaken me for her niece again! I guess I just have one of those faces.

Isabel: Finding out it's called a glove compartment way too late. For the longest time I thought it was a globe compartment, because that's how my parents would say it with their accent. But I justified it in my head by thinking, "That's where we put the maps, and globes are just flat maps," so globe compartment made total sense to me.

Maricris: Anytime my family has a big get together, there is always an entire portion of the evening dedicated to packing up food at the end of the night. My mom and her sisters (my

literal titas) come prepared with multiple tupperware containers, utensils and aluminum trays to make sure all the kids leave with enough baon (leftovers). It's like walking into a baon factory. This year's family Christmas party was at a church hall, and I somehow left the party with half an aluminum tray of lumpia and multiple containers of expertly packed Filipino dinners and desserts. I literally didn't have to cook anything until 2019!

What can audiences expect from your performance at Toronto Sketch Comedy Festival?

They can expect to be transported into a different world. For half an hour, they will view society from our lenses. They will see our struggles and heartaches, but also how we cope with them through comedy and songs, and how we all lift each other's spirits up as a community – as a collective.

Cold Tea Collective

<https://coldteacollective.com/19-asian-millennial-women-you-should-know/> (March 8, 2019)

Tita Collective is a Filipina-Canadian theatre group which focuses on the Filipinx Canadian experience and identity. Tita Collective is offering not only a voice to Toronto's young Filipinx population, but also a chance to see themselves represented on stage and to see that the arts have space for people who look like them, and people who share their stories. Their ongoing work and upcoming projects work towards sharing their stories, our stories, and stories that many femmes of colour can see themselves reflected in.

CBC Our Toronto

TV SPOT:

<https://www.cbc.ca/player/play/1463606339901?fbclid=IwAR171ebq64Yn6gQAza0zVIHKsAs-E-nR90dG9c0w9QwKwIKVPscFsBCmj10> (March 23, 2019)

Accompanying article:

<https://www.cbc.ca/news/canada/toronto/tita-collective-multidisciplinary-filipino-art-toronto-1.5067124> (March 23, 2019)

Tita Collective: 'We're like the spice girls of theatre,' with a Filipino twist



Ann Paula Bautista, Maricris Rivera, Isabel Kanaan, Alia Rasul and Belinda Corpuz make up the Tita Collective. (Connor Low/Instagram)

In between fits of laughter, five women between the ages of 25 and 31 are rehearsing choreographed dances and finely tuned impersonations of their family members at a quaint and rustic theater in Toronto's west end.

The multidisciplinary Filipina performance artists — Ann Paula Bautista, Maricris Rivera, Isabel Kanaan, Alia Rasul, and Belinda Corpuz — call themselves the *Tita Collective*.

They write, sing and act in skits but they say it goes much deeper than that.

"Through comedy we talked about some issues in the Filipino Diaspora that is kind of tricky to talk about, and I think through comedy we were able to touch people," says Kanaan.



The Tita Collective dance, sing, act, and write their own comedy skits. (Dahlia Katz/Instagram)

When they first performed together at a Filipino theatre one year ago, they instantly felt a connection to each other.

Shortly after, they became friends and have been collaborating in comedy ever since.

"We're basically sisters at this point . . . we all share that dynamic with each other," says Bautista. "We're all very playful, we just bounce around each other in rehearsals. Meetings are super energetic and fun . . . but very productive."

"We're like a well-oiled family business," says Rasul. "We're like the spice girls of theatre."

Honouring female elders through comedy

Their work is intended to poke fun at their Filipino roots. Kanaan's mother's pronunciation of the word 'chipotle,' gives her some ripe comedy material.

"My mom calls it 'cheee-polay'...instead of 'chipotle'," says Kanaan as she fights back laughter. "My aunt calls [it] 'chee-po-tel', " adds Bautista as she continues in a fit of laughter.



The collective says their connection to each other fuels their work. (April Vendiola/Instagram)

But the *Tita Collective* also tackles the difficult subjects often not discussed in their community.

"We talk about things that people try to avoid — queerness, sexism, classism," says Rasul.

The performances primarily focus on their cherished titas.

If you're not Filipino then you likely don't know the word tita is a term of endearment. It's given to female family members.

"Tita is sort of the title that we give, traditionally like our moms and dads like sister traditionally. But then it's also extended to close family friends. So it's like the female elders in the community," says Rasul.

It was initially scary for the collective to use comedy to explore the intricacies and nuances of their Filipino relatives because the community is rooted in respect for elders. The biggest fear they had was that their families wouldn't understand that their jokes were coming from a place of love and reverence. Luckily, their titas understood.

'It's a very intergenerational story'

Not only did their elders become fans after watching them perform, but so did the young ones.

"It's a very inter-generational story. So our parents, our older aunts and uncles have come to the show . . . But even my niece and nephew who are eight and 11 years old also came to the show and they could still enjoy it and resonate with it and identify with that," says Rivera.



Family members have been the most supportive and loyal fans of their comedy. (April Vendiola/Instagram)

They want to keep telling these stories, and even possibly find solutions to tough issues.

"Comedy is a really accessible way to explore these stories. And we're hoping that it will sort of kind of start conversations behind closed doors," says Rasul.

The *Tita Collective* will be performing at Tawa festival in Toronto in June — which is also Filipino heritage month.

BroadwayWorld Picks

<https://www.broadwayworld.com/toronto/article/Toronto-Fringe-Festival-2019-Announces-Lineup-20190528> (May 28, 2019)

Toronto Fringe Festival 2019 Announces Lineup

In its 31st year, TORONTO FRINGE continues to grow and thrive with one of the most notable line-ups to date, featuring some of Toronto's top artists. Legendary Canadian actor [Jake Epstein](#) will be presenting *Boy Falls From The Sky*; [Jake Epstein](#) Live at Supermarket, about the ups and downs of pursuing a successful career on Broadway; Factory Theatre Artistic Director [Nina Lee Aquino](#), winner of the Margo Bindhardt and [Rita Davies](#) Award for Cultural Leadership, directs a play for young audiences called *Through the Bamboo*; solo performer Tracy Erin Smith and

Associate Artistic Director of English Theatre at the National Art Centre Sarah Garton Stanley present The Big House, Tracy's most personal show to date; and the popular comedy troupe Tita Collective presents Tita Jokes, a [Spice Girls](#) comedy with a Filipina twist.

Toronto Star

This year's Toronto Fringe Festival has a Filipino flavour

<https://www.thestar.com/entertainment/stage/opinion/2019/07/02/this-years-toronto-fringe-festival-has-a-filipino-flavour.html> (July 2, 2019)

Tita Jokes

In Tagalog, “tita” means “aunt,” a term of endearment for a female family member or friend. But a “Tita joke” is the Filipina version of a “Dad joke,” and there are sure to be lots of them in Tita Collective’s newest show at the Fringe.

This comedy troupe — consisting of Ann Paula Bautista, Belinda Corpuz, Isabel Kanaan, Ellie Posadas, Alia Rasul and Maricris Rivera — has become a reliable, popular presence on Toronto’s sketch comedy scene over the last year or two, thanks to their ability to blend their individual talents (from producing to stage managing to live music to writing) and mine the intergenerational Filipino diaspora to maximum comedic effect. Mispronunciations, karaoke and more serious challenges of culture shock are all fair game.

Tita Collective have been busy lately, winning the Producers’ Pick award at this year’s Toronto Sketch Comedy Festival and appearing in the Tawa Filipinx Comedy Festival. Now these self-proclaimed “Spice Girls of Comedy” will show new audiences why if you wannabe a Fringer, you gotta get with the Titas.

Hye’s Musings

5 QUESTIONS WITH... THE TITA COLLECTIVE

<http://hyemusings.ca/5-questions-with-the-tita-collective/> (July 3, 2019)

The **Tita Collective**, an all Filipina collective of multidisciplinary artists in Toronto, will present [Tita Jokes](#) as part of the 2019 **Toronto Fringe Festival**. Tita Collective is **Ann Paula Bautista** (Disenchanted US Tour), **Belinda Corpuz** (Prairie Nurse), **Isabel Kanaan** (CBC’s Air Farce), **Alia Rasul** (Generally Hospital), and **Maricris Rivera** (A New World Being Born). The Collective took a moment to answer my *5 Questions With...*

HM: I understand you first became the *Tita Collective* over a year ago. Can you share how the relationship began among the five of you?

Tita Collective (TC): We met at a Filipino Canadian company where we created, produced and performed a play called *Anak*. We enjoyed working with each other so much that we remained as collaborators for a year before officially becoming the *Tita Collective*.



Tita Collective – Back: Maricris Rivera, Isabel Kanaan, Alia Rasul
Front: Ann Paula Bautista, Belinda Corpuz

HM: Comedy is one of the best ways to discuss issues that may make some people cringe. How do you use comedy to address or at least make others aware of some issues in the Filipino Diaspora?

TC: I think the most important thing about comedy is that things are funny because they are true. In that spirit, we have to make sure that everything we write is authentic, so when it comes to writing jokes, the characters involved [and] the situations involved have to be very well thought out and considered so that people can feel themselves reflected on stage. On our part, as writers we do a lot of research to make sure we get things right so when we start to introduce points of view that are somewhat taboo, it can be recognized as true and valid. [The audience's] laughter being the affirmation of that.

HM: Having grown up among Filipino friends since my mid-school years, I totally get the references to the “titas” in your performances. Why do you see it important to present these “titas” and their points of view?

TC: We think it's time we gave the women in our lives more focus and more attention. In a world where we are still fighting for women's equality, we as a collective are holding ourselves accountable to how much space we have given our moms and Titas in our lives. It was pretty normal to take them for granted. It's time to correct that and put their stories on center stage.

Filipinas of our parents' generations are some of the bravest people out there, and there's a lot to learn from their journeys: from making the choice to leaving their communities behind to move to a strange new place and starting a new life, having to deal with racism, classism and sexism in degrees that today is unacceptable but back then was the norm, and all of this to provide for their families and to prop the Philippine economy up. It's time that their bravery is recognized and honoured.



L-R: Belinda Corpuz, Ellie Posadas, Maricris Rivera, Alia Ceniza Rasul, Isabel Kanaan.

HM: I've been to some of your shows, and I always enjoy myself. Can you share a little bit about what we can expect at this year's Toronto Fringe Festival?

TC: *Tita Jokes* is the culmination of 8 months of a lot of hard work and a lot of love. It is our love letter to the most important women in our lives, so we put everything we have into it! The show is bigger, bolder and more BONGGA than anything we have ever put up so expect a lot more dancing, singing and so many more tagalog words (we have videos explaining most of the tagalog words on [Facebook](#) if you want to study up before the show).

HM: Outside of The Fringe, where else can we find you this summer... what's in store for the *Tita Collective*?

TC: After [the] Fringe, you will find all of the Titas taking a nice long break until we pick up again in the Fall, where we will be putting up a workshop of *Tang Ina* at the Tarragon Theatre in October. We are working on putting together more online content so follow us on instagram at [@tita.collective](https://www.instagram.com/tita.collective/)!

Tita Jokes will run at the Fringe Festival until July 14 at the Tarragon Theatre. For full schedule and other show listings, visit fringetoronto.com.

REVIEWS:

NOW Toronto

The best stage shows in Toronto this summer

<https://nowtoronto.com/stage/theatre/toronto-stage-summer-2019/>

(May 29, 2019)

Among the 150 shows this year – as always, chosen by lottery – look for **Clotheswap**, starring Second City alums **Dale Boyer**, **Ashley Comeau** and **Karen Parker**; stand-up **Courtney Gilmour**’s autobiographical solo show **Congratulations!**; **Dandelion**, by James & Jamesy creator **Aaron Malkin**; **The Huns**, by **Michael Ross Albert**, whose play *Anywhere* was a big hit last year; **News Play**, by the same folks who made last year’s *Everyone Wants A T-Shirt!*; **The Resistance Improvised**, featuring local comedy titans **Jon Blair**, **Kat Letwin**, **Carmine Lucarelli** and others; **Three Men On A Bike**, from the company that brought us *Three Men In A Boat*; **Tita Jokes**, a Filipina-based comedy by Toronto SketchFest sensation the **Tita Collective**; **Scadding**, an immersive, walkabout audio play set in around **Queen and Bathurst**; **The Big House**, a solo show about a child visiting her father, written by Fringe veteran **Tracey Erin Smith** and directed by **Sarah Garton Stanley**; **Boy Falls From The Sky**, a cabaret by Degrassi alum and former Broadway Spider-Man **Jake Epstein**; **Drama 101**, **A New Musical**, about secrets surrounding a high school drama teacher, by **Steven Gallagher** and **Kevin Wong**; and **Horseface**, a new storytelling show by **Alex Dallas**.

15 artists to watch at the 2019 Toronto Fringe

<https://nowtoronto.com/stage/theatre/fringe-toronto-2019-15-artists-to-watch/> (June 25, 2019)

Winners of this year’s Toronto Sketchfest Producers’ Pick award, these five Filipina performers are all alumnae of the Carlos Bulosan Theatre, and have lots of other bona fides, too. Isabel Kanaan and Belinda Corpuz co-starred in Factory Theatre’s *Prairie Nurse* last season; Alia Rasul was in the cast of *Generally Hospital*, a Patron’s Pick at last year’s Fringe; and all of the cast have varying degrees of double- or triple-threat backgrounds (Kanaan has appeared in musical sketches two years in a row on CBC Air Farce’s New Year’s Eve special).

For Tita Jokes at the Fringe, they'll be bringing a polished and expanded version of the show that so delighted Sketchfest audiences, one that originates from their contemporary centering of themselves as Filipino-Canadians.

Fringe review: Tita Jokes (NNNN)

<https://nowtoronto.com/stage/theatre/fringe-review-tita-jokes/> (July 5, 2019)

You don't need to be Filipinx to get all the jokes in this hilarious musical sketch comedy, but the way members of Tita Collective embody their titas – an endearment for “aunt” in Tagalog – through song, dance, humor and storytelling, you might wish you were.

To differentiate the various tita personalities, Tita Jokes likens them to the Spice Girls (Ginger Tita is one who feeds you, while Posh Tita is concerned with making money), but their sketches delve deeper into their individual narratives.

Belinda Corpuz as Scary Tita stands out vocally in a number that has her belting into a broom handle, while Isabel Kanaan as Sporty Tita, holds the show's emotional core as a lesbian preaching, “Be proud of who you are.”

A particularly fun sketch about gossiping at church benefits from director Tricia Hagoriles's efficient staging, and all the musical choices by Ayaka Kinugawa are cleverly timed. Unfortunately, on opening night, delayed lighting cues and some sound issues distracted from an otherwise smooth show. But that never seemed to bother the audience – many of whom were Filipinx – who gave Tita Collective an enthusiastic standing ovation.

Mooney On Theatre

Tita Jokes (Tita Collective) 2019 Toronto Fringe Review

<https://www.mooneyontheatre.com/2019/07/05/tita-jokes-tita-collective-2019-toronto-fringe-review/> (July 5, 2019)

Spice up your life with the Spice Girls of Comedy with a Filipina twist. Toronto Fringe Festival presents a musical sketch comedy spectacle, and crowd favorite, Tita Jokes at the Tarragon Theatre Mainspace. Belinda Corpuz, Isabel Kanaan, Ellie Posadas, Alia Rasul, and Maricris Rivera embody the hilarious family members you wish you had.

The sketch begins with the company sporting iconic Filipino fans, typically used in traditional dance. Each of the five characterize themselves with unique identifiers. Each Tita is an overemphasized characterization of one of the Spice Girls: Baby, Ginger, Posh, Sporty, and Scary.

The underlying theme of each scene highlights Filipino culture, makes light of stereotypes, or debunks common misconceptions within the Filipino culture. The company members grapple

with simple misconceptions such as being wrongly classified as Chinese or Mexican, to the more complex, such as the denial of LGBTQ+ in the Filipinx community.

While many of the underlying tones of the piece are culturally specific to the Filipinx-Canadian community, it does dive into themes others can identify with. One scene highlights the complexity of what it means to be mixed race in Canada. Belinda Corpuz plays a mixed-race woman who faces an inner battle of whether to embrace her Filipino heritage or her Canadian upbringing. Isabel Kanaan and Ellie Posadas act as her conscience. The two offer Corpuz words of wisdom, and advise as to which is more admirable – being Filipino or being Canadian.

The scene, though comedic, allows audience members the opportunity to assess their own identity. The struggle to choose one culture or the other is not unique to Filipinx-Canadians. Many people of colour struggle to form their sense of identity in a western society.

Another admirable topic the group takes on is LGBTQ+ visibility within the Filipino community. Western society has opportunities and support systems to encourage members of the LGBTQ+ community. In contrast, same-sex relations are still considered taboo in the Filipino community, and same-sex partners are often referred to as “friends,” as highlighted in the show. I admire the fact that the company uses Tita Jokes as a platform to challenge queer erasure in the Filipino community.

As a group, The Tita Collective is hilarious and irresistible. Belinda Corpuz demonstrates both poise and vocal strength. Isabel Kanaan showcases versatility and sincerity in her portrayal of diverse female and male roles. Ellie Posadas proudly sings about Philippine cuisine with impeccable, comedic timing. Alia Rasul as a female entrepreneur is a crowd favorite. Maricris Rivera has an infectious energy and charisma.

Tita Jokes is a must-see of the Fringe. It allows space to educate while challenging controversial material in a hysterical way. Tita Jokes is an exquisite, hilarious, multi-layered spectacle.

Istvan Dugalin

Istvan Reviews: TITA JOKES – Tita Collective | Toronto Fringe Festival 2019

<https://istvandugalin.com/2019/07/05/istvan-reviews-tita-jokes-tita-collective-toronto-fringe/>
(July 5, 2019)

I’ve not seen a huge amount of sketch comedy; I’ve been made wary—and a little weary—from several underwhelming experiences. And what I have seen has been pretty standard fair, in that most (if not all) of the performers have been white and the references have been undeniably Euro-Canadian-centric. As the Tita Collective point out to the non-Filipino audience members at the top of Tita Jokes, playing in the Toronto Fringe Festival, they’ve been bombarded endlessly with references they don’t understand and now it’s our turn.

With a Filipino boyfriend, I must confess, I'm familiar with a few of the specific references, having been treated to a myriad of delicious foods and cultural quirks over the past few years. And it was great fun to share this particular experience with him! But even those completely unfamiliar with anything Pinoy will appreciate the lolz, after all: that's what the Tita Collective is there to show you!

Tita Jokes is created and performed by: Ann Paula Bautista, Belinda Corpuz, Isabel Kanaan, Ellie Posadas, Alia Rasul, and Maricris Rivera. They have framed the show as a Filipina Spice Girls tour, on the final leg of their journey. They squabble, provoke and eventually come to terms with their unique personalities and collective dynamic. We get to know each of them intimately; they have taken great care to highlight their unique personalities. Even as they inhabit a variety of different personas for the sketches, there is a consistent and clearly defined underlying personality for each.

The sketches focus on aspects of the Filipino-Canadian immigrant experience and explore generational conflicts. While over the top, these highlight very relatable situations where the humour arises from differing attitudes and expectations.

In one brilliant sketch, a Filipina is on a date with a generic (though very endearing) white-bred Canadian guy and the humour comes from the awkwardness of her constantly checking in with her Canadian and Filipina personas, hovering intrusively over her shoulders and fighting for attention. This very real phenomenon of being caught between and genuinely identifying with two cultures becomes a hilarious and insightful spectacle.

Another favourite bit is a riff on The Avengers, where a group of Filipina Titas come out of retirement to solve a mystery. The "Titavengers" use their super powers of gossip, excess food preparation, and pyramid-scheming to defeat an arch villain. There are some surprising and relevant gags and reveals that relate to the current political situation in the Philippines.

The Tita Collective both lampoons and celebrates Filipino culture and offers a refreshing alternative to the abundant white, male energy that dominates the comedy scene. With shout outs to queer and trans identities, Tita Jokes provides laughs, challenges your expectations, and will likely leave you feeling both appreciative and appreciated.

MORE PRESS:

- [NOW Magazine: Fringe Wrap-up](#)
- [Philippine Reporter: Community Pictorial](#)
- [NOW Magazine: Fringe Fest 2019: What to see, what to skip](#)
- [Toronto Star: Twelve shows you should see at the Toronto Fringe Festival](#)
- [Toronto Life: A J-Lo birthday bash, an escape room for cinephiles and seven other things to see, hear and do in Toronto this week](#)
- [NOW Magazine: 15 artists to watch at the 2019 Toronto Fringe](#)
- [Philippine Canadian Inquirer: Tita Collective: Not Your Ordinary Type of Titas](#)

- [For Filipina Comedians,the Struggle is Hilariously Real - PHILIPPINE REPORTER](#)
- [Here are the acts you can't miss at the Toronto Sketch Comedy Festival - DAILY HIVE](#)

RADIO/VIDEO

- [AM640: Tita Collective celebrate Filipinas in the diaspora](#)
- [CBC Fresh Air: Alia Rasul and Izzy Kanaan on being funny titas](#)
- [CBC Here and Now: Girls of theatre' with a Filipino twist take on taboo subjects](#)
- [Filipino TV: Tita Collective brings us singing, dancing, acting and lots of comedy.](#)