

## **Introduction**

Filipinos are known to “service the world” in various roles—taking on different service industry jobs globally, from domestic helpers, nurses, and caregivers, to seamen, entertainers, and waiters, among others. The Overseas Filipino Musician (OFM) is no stranger to this global industry phenomenon. They manifest in the form of “show bands” to cater to the demand for western music in hotels, clubs, and entertainment parks throughout Asia and the Middle East.

### **The Filipino Superwoman Band (performance)**

The Filipino Superwoman Band is a performance by an all-female ensemble which involves a kind of sonic choreography and a repertoire whose core revolves around the song “Superwoman” by American R&B singer Karyn White. The track enjoyed heavy airplay in Manila during the 1990s and was further popularized via a localized translated version sung in the Filipino lingua franca (“Hindi Ako Si Darna” which literally translates to “I Am Not Superwoman”) by Filipina actress Jenine Desiderio.

The song’s narrative deals largely with a woman’s affective labor which, through the ensemble’s live performance, is further expanded by mirroring the care work performed by Filipino migrant workers at large. In the process, the Filipino Superwoman Band unpacks the colonial formation and socioeconomic conditions in which Filipino show bands operate in. Prying apart the system of reproduction and its underpinnings of aesthetic and affective labour, the work deconstructs the OFM phenomenon and attempts to upturn its constitution from within.