

FOR IMMEDIATE RELEASE

PANTAYO ANNOUNCE SOPHOMORE LP *ANG PAGDALOY*
SHARE FIRST SINGLE “[ONE MORE LATCH \(GIVE IT TO ‘YA\)](#)”
OUT VIA TELEPHONE EXPLOSION RECORDS JUNE 9TH



credit: Felice Trinidad

“deconstructing Filipino kulintang music with a punk sensibility and gorgeous synth pop melodies.”
- **Consequence**

“Blending atonal traditional percussion, electronic production, and Western influences including synth-pop, R&B, and punk, these eight tracks are joyful, resilient, and wholly contemporary.”
- **Pitchfork**

“Pantayo is a sampler of the sound of the Filipino diaspora, and a field guide to finding defiant happiness even (or especially) as the world burns.”
- **Bandcamp**

Toronto’s **Pantayo** is announcing their sophomore record *Ang Pagdaloy* today. Following up their self-titled 2020 release, which saw Pantayo short-listed for the Polaris prize, and featured at [Pitchfork](#), [AllMusic](#), [Consequence](#), [them.](#), [Bandcamp](#), and more. The band is a queer and diasporic Filipino collective based in Toronto. Initially scaled up from a self-directed workshop to a live performance in order to contribute to an advocacy event for Indigenous Filipino migrants and a conference on queer

intimacies, the quintet of Eirene Cloma, Michelle Cruz, Joanna Delos Reyes, Kat Estacio, and Katrina Estacio find a satisfying resolution by reinventing their relationship to the traditional kulintang ensemble instruments, indigenous to the islands known as Mindanao, that provide the foundation for their unmistakable and unyielding sound. The first taste of their new album, “One More Latch (Give It To ‘Ya)” is an utterly mesmerizing melding of kulintang, R&B, pop, and electronic influences. Pantayo’s first single serves as a means to reclaim sexuality, desire, and intimacy from the clutch of patriarchal white supremacy and to explore the depths of those feelings, and the freedom to experience them, without the specters of fetishization and objectification. The album was produced and engineered by Alaska B of Yamantaka // Sonic Titan. You can read more on the single below and listen to, and watch, the single alongside a visualizer created by Omar Rivero ([Driftnote](#)) with elements of their album artwork created by Em Esquivel.

LISTEN/WATCH: “[One More Latch \(Give It To ‘Ya\)’](#)”

Speaking to the single Toronto-based filmmaker and Pantayo collaborator Tricia Hagoriles says; *“With the visceral use of only gongs, drums and vocals, One More Latch (Give It To ‘Ya) feels like an homage to women musicians in the 90s that wrote or performed songs about their own sexual desires (ie. TLC’s Creep and Janet Jackson’s That’s the Way Love Goes). Which, for an all-women Filipina band near-explicitly, expressing sexual desire, is a point of subversion in itself.*

Overt sexualization and fetishization that is grounded in white supremacist, racist, sexist, and classist objectification has always had a taxing effect on Asian women. For Filipinas in Canada and other diasporic communities, the experience trickles into their daily lives in specific ways; gendered marginalization due to labor (ie. caregiving), occupying the lowest rungs of the socioeconomic ladder, hypervisibility in occupations such as nurse or nanny, and mail order brides in the 1980s. And when you consider Queer spaces, the Filipina can be rendered invisible. As objects of desire and imposed tropes under a white supremacist gaze, Filipinas are seen as powerless and disposable.

One More Latch (Give It To ‘Ya) IS a BOP of a hookup song, but it’s also a reclamation of desire. As Pantayo speaks about the writing process, the song came from an unabashedly lusty place. The song and the video will be about owning carnal instincts, overcoming the shame of wanting and being wanted, redefining desirability and sensuality beyond a physical and one-sided realm.”

What tools can we call upon to access the parts of our experience that the human voice can’t fully articulate? What previously unknown revelations bubble to the surface when the separation between human, machinic, and organic textures collapse? The spellbinding Toronto-based outfit Pantayo (Eirene Cloma, Michelle Cruz, Joanna Delos Reyes, Kat Estacio, and Katrina Estacio) find a satisfying resolution by reinventing their relationship to the traditional kulintang ensemble instruments, indigenous to the islands known as Mindanao, that provide the foundation for their unmistakable and unyielding sound. On their sophomore record *Ang Pagdaloy*, the Polaris-shortlisted group give themselves permission to dive into an appreciation for the music they discovered growing up —searing, minimal R&B; heaving drone metal; airy 90s guitar-driven rock, and gauzy, alt-country balladry. In the process, they build into their sonic landscape a constellation of somatic and aural influences, like the low-belly simmer of an unresolved crush or the metallic cacophony of the carts from early morning bottle collectors in Manila. At its core, *Ang Pagdaloy* is an intricately constructed collage that rejects narrow definitions, and instead, mirrors the properties of water — taking inspiration from its shape-shifting elements, devotion to organic paths of least resistance, and desire to to let go and flow.



Ang Pagdaloy LP Artwork
Credit: Em Esquivel

***Ang Pagdaloy* Tracklist:**

1. One More Latch (Give It To 'Ya)
2. Dreams
3. Bakal Bote
4. Must've Been A Fool
5. Mali
6. Sapa(n)ahon
7. Masanguanan
8. Bastá

Pantayo - [Twitter](#) - [Instagram](#) - [Bandcamp](#) - [Facebook](#)

For interviews and other requests, contact daniel@luckybirdmedia.com