

# PALACE THEATRE

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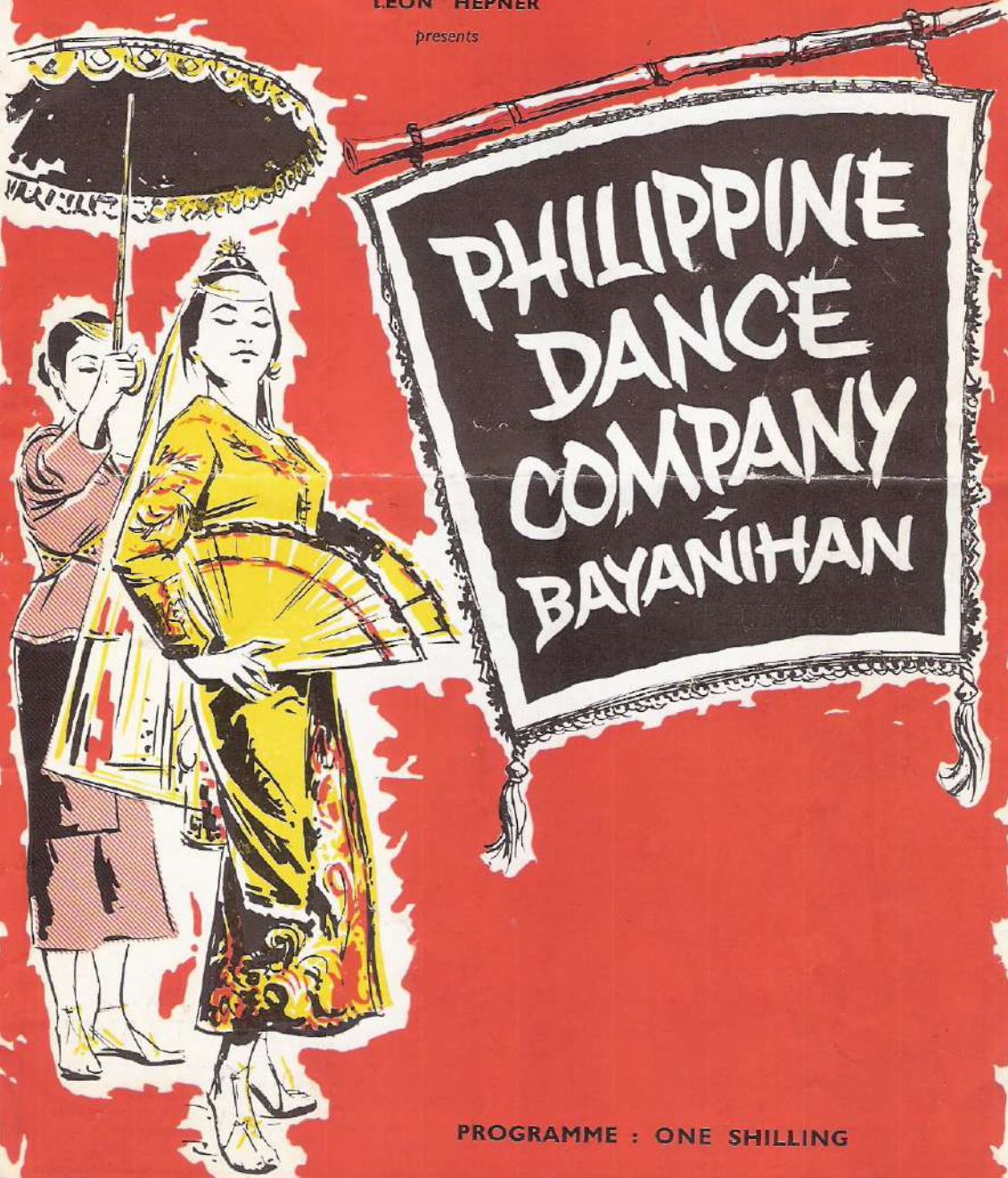
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PROGRAMME : ONE SHILLING

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Eduardo Elejar and Alice Reyes strike a pose from the dance Habanera Botolena, a wedding dance which originated in the town of Botolan in the Province of Zambales, Philippines. Miss Reyes is wearing a traditional bell-sleeved wedding dress with cap and veil, while Mr. Elejar wears a formal Philippine shirt, heavily embroidered, known as the Barong Tagalog.



Shown here is the Rondalla, or native stringed band of the Bayanihan Philippine Dance Company. The instruments shown range from the tiny Octavina with a high voice to the Laud which provides the bass accompaniment. The scene shown is from the final portion of the Bayanihan programme called Rural Philippines Suite.



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LEON HEPNER

presents

## BAYANIHAN PHILIPPINE DANCE COMPANY

Produced by the Bayanihan Folk Arts Center, Manila, Philippines

**HELENA Z. BENITEZ**  
*President Bayanihan Folk Arts Center*

**LETICIA P. de GUZMAN**  
*Sec.-Treas. Bayanihan Folk Arts Center*

*Music Director :*  
**LUCRECIA R. KASILAG**

*Costume Director :*  
**ISABEL A. SANTOS**

*Technical Director :*  
**RODRIGO PEREZ, III**

*Stage Director :*  
**JOSE LARDIZABAL**

*Company Physician :*  
**NELLY A. HERRERA, M.D.**

*General Representative :*  
**JOHN M. REED**

*Choreographer and Dance Director :*  
**LUCRECIA REYES URTULA**

*Dancers :*

ALESSANDRA ALANO, ROSALINDA ANIDO, SHEILA ASCALON, VERONICA ATEGA, MARIBEL CARAG, DIANA CARLOS, LUZ CASTRO, CARMEN DE JESUS, CORAZON DE JESUS, HANA GOMEZ, CAROLINA INIGO, ELOISA INIGO, LOLINE LUALHATI, CRISTINA MATIAS, MINDA PRIMERO, CARMELITA RAMOS, ALICE REYES, BENILDA SANTOS, ANGELITA TORIBIO, ALFONSO AMBIDA, JOSE ANTONIO, EDUARDO ELEJAR, ANTONIO FABELLA, ANTONIO GANA, ALFONSO GUINO-O, IGNACIO HICBAN, JOSE MA. HUBILLA, CESAR REYES, ANGELO SINGIAN, Jr.

*Instrumentalists :*

HAZEL HAGOS, FELICIANO INIGO, LUIS G. JALANDONI, TEODORO VERZOSA.

*Musicians :*

JUANITO GONZALES (*Rondalla Maestro*), PACITA ASUNCION, VENERANDA CARREON, MILO CRISTOBAL, BENNY DEL ROSARIO, HERMOGENES GERONIMO, ROSA PUERTOLLANO, ATANACIO YCO, LILIA REYES (*Singer*).

*Consultants :*

LUIS MA. ARANETA  
FRANCISCA R. AQUINO

CARLOS V. FRANCISCO  
PRISCILLA BABAN

MUSLIM ASSOCIATION  
BENGUET ASSOCIATION

*First Performance at this Theatre : Tuesday, 12th January, 1960.*

MONDAY to FRIDAY at 8.0 p.m.

SATURDAY at 5.30 p.m. and 8.45 p.m.

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LORD CHAMBERLAIN : (1) The public may leave at the end of the performance by all exit doors and such doors must at that time be open. (2) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstructions. (3) Persons shall not in any circumstances be permitted to stand in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions. (4) The safety curtain must be lowered and raised in the presence of each audience.

## PART I.

### DANCES OF THE MOUNTAIN REGION

In the mountains of northern Luzon island still live pagan folk, preserving their tribal identity, customs and lore. Their dances celebrate victories, festivals, religious rituals, thanksgiving, etc. Their musical instruments include the nose flute, bamboo guitar, gongs of various sizes and shapes, drums and wooden sticks.

#### Bontoc War Dance

The nose flute, a simple wooden flute played with a single nostril, opens this dance which is usually performed on ceremonial occasions.

*Dancers* : EDUARDO ELEJAR, IGNACIO HICBAN, ANTONIO FABELLA, JOSE MA. HUBILLA, JOSE ANTONIO, ANGELO SINGIAN, CESAR REYES, ANTONIO GANA, ALFONSO AMBIDA, ALFONSO GUINO-O.  
*Nose Flutist* : TEODORO VERZOSA. *Instrumentalists* : FELICIANO INIGO, LUIS JALANDONI.

#### Bangibang Funeral Dance

An all-male ritual dance invoking war deities to grant successful revenge on the killer of a slain warrior. It is performed to the rhythms of wooden clappers called "bangibang".

*Dead Warrior* : ALFONSO GUINO-O. *Carrier* : ALFONSO AMBIDA  
*Chief* : ATANACIO YCO *Lead Warriors* : EDUARDO ELEJAR, LUIS JALANDONI  
*Warriors* : ANTONIO FABELLA, ANGELO SINGIAN, ANTONIO GANA, JOSE MA. HUBILLA, CESAR REYES, JOSE ANTONIO.  
*Instrumentalists* : TEODORO VERZOSA, FELICIANO INIGO.

#### Benguet Bendeau Victory Dance

This dance is performed on the occasion of tribal victories with percussion instruments providing the rhythm. Included are drums and gongs.

*Dancers* : BENILDA SANTOS, MARIBEL CARAG, CRISTINA MATIAS, MINDA PRIMERO, ALICE REYES, ROSALINDA ANIDO, SHEILA ASCALON, CARMELITA RAMOS, CARMEN DE JESUS.  
*Instrumentalists* : HAZEL HAGOS, ALESSANDRA ALANO, ELOISA INIGO.

#### Kalinga Wedding Dance

The wedding dance opens with an exchange of tokens between the couple. Intricate footwork is characteristic of the dance with the groom swooping around the bride with movements not unlike a large bird.

*Groom* : IGNACIO HICBAN. *Bride* : CAROLINA INIGO.  
*Chief* : ATANACIO YCO. *Wine Bearer* : CORAZON DE JESUS.

#### Ifugao Festival Dance

A chant starts the dance. The nose flute and gongs are heard in time with the stamping bare feet of the dancers. The dance celebrates thanksgiving for a bountiful harvest, a fruitful marriage or to request good health.

*Female Dancers* : MARIBEL CARAG, ELOISA INIGO, CRISTINA MATIAS, ALICE REYES, DIANA CARLOS, VERONICA ATEGA, SHEILA ASCALON.  
*Male Dancers* : ANTONIO FABELLA, ANGELO SINGIAN, ANTONIO GANA, JOSE ANTONIO, ALFONSO AMBIDA, CESAR REYES, JOSE MA, HUBILLA.  
*Instrumentalists* : HAZEL HAGOS, TEODORO VERZOSA, LILIA REYES, LUIS JALANDONI, FELICIANO INIGO

## Part II.

### FIESTA FILIPINA

The coming of the Spaniards in the Sixteenth Century brought a new influence to Philippine life. A majority of the Filipinos were converted to the Roman Catholic faith, European cultural ideas spread and the Filipinos adapted and blended these into their native culture. In the field of music and dance and costume the waltz, polka, jota, fandango and mazurka, among others, were Filipinized.

#### Polkabal

Here the words *polka* and *waltz* were blended to obtain the title of a dance highly favoured by young people because of its lively, fast-stepping tempo which is, itself, a blend of the two classic ballroom steps.

*Dancers* : HANA GOMEZ, ROSALINDA ANIDO, LUZ CASTRO, CARMEN DE JESUS, LOLINE LUALHATI, ANGELITA TORIBIO, ALESSANDRA ALANO, MINDA PRIMERO, CARMELITA RAMOS, BENILDA SANTOS.

#### Mazurka Boholana

A promenade precedes the Mazurka. The dance was originally performed by couples scattered informally around the floor but now has an accepted pattern.

*Couples* : CRISTINA MATIAS and JOSE ANTONIO, DIANA CARLOS and CESAR REYES, SHEILA ASCALON and ALFONSO AMBIDA, CORAZON DE JESUS and JOSE MA. HUBILLA, VERONICA ATEGA and FELICIANO INIGO.

#### Habanera Botolana

This is a favourite wedding party dance which originated in the town of Botolan, Zambales Province.

*Bride* : ALICE REYES. *Groom* : EDUARDO ELEJAR. *Father of Bride* : ALFONSO GUINO-O.  
*Mother of Bride* : CAROLINA INIGO. *Father of Groom* : IGNACIO HICBAN  
*Mother of Groom* : ELOISA INIGO. *Bridesmaids* : MARIBEL CARAG, ALESSANDRA ALANO, HANA GOMEZ, LOLINE LUALHATI, BENILDA SANTOS.

#### Jota Moncadena

This dance is an adaptation of the Spanish Jota with elongated bamboo castanets replacing the traditional Spanish type.

*Couples* : CARMELITA RAMOS and ANTONIO FABELLA, SHEILA ASCALON and ALFONSO AMBIDA, VERONICA ATEGA and JOSE ANTONIO, ROSALINDA ANIDO and JOSE MA. HUBILLA, CORAZON DE JESUS and FELICIANO INIGO, CRISTINA MATIAS and EDUARDO ELEJAR, DIANA CARLOS and CESAR REYES.

*Note* : The costumes used for *Polkabal* and *Jota Moncadena* were specially designed by Luis Ma. Araneta.

### Part III. MUSLIM SUITE

In the southern part of the Philippines, on the large island of Mindanao and the adjacent Sulu Archipelago, live about 700,000 Filipinos who practice the Islamic religion. These Muslim Filipinos, who embraced Mohammedanism as early as the Fourteenth Century and have successfully resisted attempts at conversion to Christianity, differ markedly in customs and general culture from the rest of the Philippine population. The music, dance and costumes of this portion of the Bayanihan performance provide an accurate mirror of Muslim Philippine life and reflect the influence of Arabian and Indo-Malayan cultures.

#### Sultana

This is a royal dance of Jolo, Sulu. It opens with the entrance of guards, the Sultan and finally the Sultana, who performs a solo with the ladies of the royal court.

*Sultan* : ALFONSO AMBIDA.

*Guards* : JOSE ANTONIO, CESAR REYES, ATANACIO YCO.

*Instrumentalists* : LUIS JALANDONI, TEODORO VERZOSA, FELICIANO INIGO, HAZEL HAGOS, LILIA REYES.

*Sultana* : SHEILA ASCALON.

*Dancers* : BENILDA SANTOS, ALESSANDRA ALANO, LUZ CASTRO, ANGELITA TORIBIO, ALICE REYES, CAROLINA INIGO, ELOISA INIGO, CARMEN DE JESUS, MARIBEL CARAG.

#### Tahing Baila

A successful fishing expedition is depicted by this dance in which the performers imitate many of the movements of a fish swimming.

*Dancers* : CRISTINA MATIAS, EDUARDO ELEJAR.

*Instrumentalist* : HAZEL HAGOS.

#### Sagayan

Warriors in Lanao Province perform this dance before going off to battle. The warriors work themselves into a frenzy by fighting a duel with an unarmed adversary.

*Enticer* : FELICIANO INIGO. *Warriors* : IGNACIO HICBAN, ANGELO SINGIAN, ANTONIO GANA, JOSE MA. HUBILLA, ALFONSO GUINO-O.

#### Asik

Reminiscent of Persian markets, the Asik is a slave dance of the classic type. In Muslim Philippines this dance is usually performed by the lady-in-waiting to the daughter of the Sultan.

*Dancer* : CARMELITA RAMOS.

#### Singkil

Three sets of crossed bamboo poles are arranged and clapped together in syncopated rhythm through which a Princess, followed by her attendant, dances. This dance is learned by every young lady of royal blood in Lanao Province. The dance reaches a dramatic climax with the entrance of the Sultan's court ladies, soldiers and a Datu (prince).

*Princess* : ROSALINDA ANIDO.

*Attendant* : CARMELITA RAMOS.

*Prince* : EDUARDO ELEJAR.

*Dancers and bamboo clappers* : THE ENTIRE COMPANY.

### INTERVAL

### Part IV. REGIONAL VARIATIONS

The dances in this group are a collection of typical dances from various parts of the Philippines. The diversity in type, tempo and music reflects the many faceted character of a nation composed of over 7,000 islands. These dances were collected by research teams sponsored by the Bayanihan Folk Arts Centre. The content of the dances show Malayan, Indian, Chinese, Spanish and American influences.

#### Maglalatik

This dance is performed by men wearing a harness of coconut shells strapped to their backs, chests, hips and thighs. They also carry a pair of shells in their hands with which they beat a tattoo rhythm on themselves and their partners.

*Dancers* : IGNACIO HICBAN, ALFONSO GUINO-O, JOSE MA. HUBILLA, EDUARDO ELEJAR, ANTONIO FABELLA, LUIS JALANDONI, CESAR REYES, ANTONIO GANA, ANGELO SINGIAN, ALFONSO AMBIDA.

#### Bagobo Festival Dance

The Bagobos are a tribe in Davao Province on the island of Mindanao. The dance is a demonstration of foot-work with the music provided by a unique instrument called "Tagungguan" which consists of a series of small gongs suspended by ropes from a triangular rack. The dancers wear bells around their legs.

*Dancers* : CAROLINA INIGO, ELOISA INIGO.

*Instrumentalists* : HAZEL HAGOS, ALICE REYES.

#### Itik Itik

Itik is the Tagalog word for duck and the movements of the dancers depict the wing-flapping and waddle of ducklings.

*Dancers* : LOLINE LUALHATI, CARMEN DE JESUS, ROSALINDA ANIDO, ANGELITA TORIBIO, ALESSANDRA ALANO, HANA GOMEZ, DIANA CARLOS, MINDA PRIMERO, LUZ CASTRO, CARMELITA RAMOS.

(Continued)

#### Binaylan

The Manobo tribe in Agusan Province performs this dance during a full moon. A hawk swoops down upon a village and a guard chases it away and eventually kills it. The dance as performed by the Bayanihan Company is really a combination of two Manobo dances; one the "Binanog" (which the foregoing describes), the second, the "Binaylan" itself, a formation dance performed by girls weaving as in a trance and waving coloured cloths.

Hawk: VERONICA ATEGA.

Guard: EDUARDO ELEJAR.

Dancers: CORAZON DE JESUS (soloist), ALICE REYES, CRISTINA MATIAS, ELOISA INIGO, SHEILA ASCALON, BENILDA SANTOS, MARIBEL CARAG.

#### Sakuting

Abra Province is the home of the Sakuting which shows a strong Chinese influence in the music as played by the rondalla. The dancers carry sticks and engage in a mock fight. The dance is often performed at Christmas time when dancers go from house to house or entertain in the town plaza for which they receive gifts of money, drinks, fruit, etc.

Couples: IGNACIO HICBAN and HANA GOMEZ, CARMEN DE JESUS and ANTONIO GANA, ALESSANDRA ALANO and ALFONSO GUINO-O, CAROLINA INIGO and JOSE MA. HUBILLA.

#### Dugso

This is a ritual dance from the Province of Bukidnon, Mindanao. It is usually performed as a thanksgiving for favours granted, such as a good harvest, the birth of a male child or a victory in war. There is no musical accompaniment. It is believed that the smoke from the fire will carry the thanksgiving offerings up to the gods.

Dancers: SHEILA ASCALON (fire bearer), DIANA CARLOS, CRISTINA MATIAS, ELOISA INIGO, MINDA PRIMERO, CARMELITA RAMOS, ROSALINDA ANIDO, ANGELITA TORIBIO, MARIBEL CARAG.

Palm wavers: CESAR REYES, ANGELO SINGIAN, ALFONSO AMBIDA.

#### Harana

An evening serenade in the Philippines is called Harana. Members of the Bayanihan cast form an ensemble to sing "O Ilaw" (Oh, Light).

First Voice: LILIA REYES, (soprano).

Chorus: HAZEL HAGOS, FELICIANO INIGO, ANTONIO FABELLA, LUIS JALANDONI, ANTONIO GANA, TEODORO VERZOSA, MILO CRISTOBAL, ALFONSO AMBIDA.

Musicians: ATANACIO YCO, HERMOGENES GERONIMO.

Lantern Bearer: JOSE ANTONIO

#### Pandanggo Sa Ilaw

This is the famous "dance of lights" performed with lighted oil lamps balanced on the heads and backs of the hands of the female dancers.

Dancers: BENILDA SANTOS and IGNACIO HICBAN, ALESSANDRA ALANO and ALFONSO GUINO-O, CORAZON DE JESUS and ANTONIO FABELLA, ALICE REYES and JOSE MA. HUBILLA, VERONICA ATEGA and EDUARDO ELEJAR.

Background: LOLINE LUALHATI, ANGELITA TORIBIO, ROSALINDA ANIDO, HANA GOMEZ, MARIBEL CARAG, ELOISA INIGO, CARMEN DE JESUS, MINDA PRIMERO, CAROLINA INIGO.

### Part V.

#### RURAL PHILIPPINES SUITE

Life in the rural areas of the Philippines, where 80 per cent. of the population live and work, to-day as in the past, is comparatively simple and pleasant. In a country abundantly blessed by nature, there is much to celebrate in dance, song and story. Dances of the low-land, rice-growing countryside express the people's joy in work, love for music and gaiety, gratitude for a good harvest, or simply a song for a pretty day.

This suite illustrates Filipino village life. It begins with a demonstration of the Bayanihan spirit—the lifting and moving of a rural house. All the neighbours join in the move and when the move is completed the owner of the house provides the ingredients for a party.

Rain comes, an inevitable and necessary natural event which heralds the planting season. Rice is sown, then transplanted and after it ripens is harvested. It is then threshed, wind-blown, pounded and winnowed. All of these stages are depicted in dance by the Bayanihan Company. It is natural that so much attention should be paid to rice for this is the staple cereal in the Filipino diet.

The "musikong bambong" (bamboo musical instruments, home-made) enters to announce a time of merry-making. The group joins in the spirit of the occasion with singing and drinking of a native wine called "basi". This provides an opportunity for some of the ladies and gentlemen of the town to demonstrate their skill and grace in the dance "Binasuan" in which glasses of wine are balanced on the heads and palms of the performers.

A couple breaks from the crowd and performs the "Pandanggo Sa Sambalilo" or "dance of the hat," a flirtatious dance which finds the gentleman attempting to pick up the hat from the ground with his head and without using his hands. Quite a feat. More couples join in the impromptu show, this group performing the playful "Bakya Dance". "Bakya" are wooden shoes commonly worn in the rural areas, especially during the rainy season.

Now another couple comes forward to demonstrate the "Kuratsa", a Philippine version of the "Curacha". This is a teasing, fast-moving number of chase and run. Finally, the best known of all Philippine dances takes place, the greatly admired "Tinikling". The dance is named after the "tikling", a long-legged bird seen in the rice paddies. In between rapidly clapped bamboo poles dance three couples, showing their skill and timing. This is the dramatic finale of the Bayanihan programme.

Dancers in the Rural Philippines Suite:

Ilocana Nasudi: MARIBEL CARAG and LUIS JALANDONI, CARMEN DE JESUS and JOSE MA. HUBILLA, ALESSANDRA ALANO and FELICIANO INIGO, CAROLINA INIGO and IGNACIO HICBAN.

Sowing Rice: CRISTINA MATIAS and CESAR REYES.

Transplanting Rice: ANGELITA TORIBIO, HANA GOMEZ, BENILDA SANTOS, LUZ CASTRO, MINDA PRIMERO, CARMEN DE JESUS, LOLINE LUALHATI.

Harvesters: ANTONIO GANA, IGNACIO HICBAN, ANGELO SINGIAN.

Threshers: HANA GOMEZ, IGNACIO HICBAN, MINDA PRIMERO, ALFONSO GUINO-O.

Pounders: ANTONIO FABELLA, ALFONSO GUINO-O, IGNACIO HICBAN, ANGELO SINGIAN, LUIS JALANDONI, ANTONIO GANA, ALFONSO AMBIDA.

Winnowers: CARMELITA RAMOS, CRISTINA MATIAS, VERONICA ATEGA, DIANA CARLOS, ELOISA INIGO, SHEILA ASCALON, ALICE REYES, MARIBEL CARAG, CORAZON DE JESUS, CAROLINA INIGO.

Musikong Bambong: FELICIANO INIGO, LUIS JALANDONI, IGNACIO HICBAN, TEODORO VERZOSA, EDUARDO ELEJAR, ANTONIO GANA, ALESSANDRA ALANO, HANA GOMEZ.

Awit: LILIA REYES, soprano, with chorus.

Binasuan: ALICE REYES, VERONICA ATEGA, ROSALINDA ANIDO, ALFONSO AMBIDA, JOSE MA. HUBILLA.

Pandanggo Sa Sambalilo: ALESSANDRA ALANO and ANGELO SINGIAN.

Bakya Dance: ELOISA INIGO and FELICIANO INIGO, MARIBEL CARAG and CESAR REYES, LOLINE LUALHATI and IGNACIO HICBAN.

Kuratsa: CAROLINA INIGO and ALFONSO GUINO-O.

Tinikling: ROSALINDA ANIDO and IGNACIO HICBAN, ALICE REYES and EDUARDO ELEJAR, CARMELITA RAMOS and ANTONIO FABELLA (alternates: LUZ CASTRO, CARMEN DE JESUS, HANA GOMEZ, JOSE MA. HUBILLA, JOSE ANTONIO).

Chorus and background: THE ENTIRE COMPANY.



## THE PHILIPPINES

The Philippines is in the centre of the great rim of Asia formed by the coastal and off-shore nations which stretch, west to east, from Arabia to Japan. Over the centuries varied peoples have passed or paused on these island stepping-stones, invariably depositing cultural calling cards the composite of which has resulted in a unique physiognomy and culture. Three dominant strains are still in evidence—primitive tribal, Arabic-Malayan Muslim, and Spanish European. The dances of the Bayanihan Philippine Dance Company reflect these strains.

## ABOUT BAYANIHAN

The Bayanihan Philippine Dance Company is presented to Philippine and foreign audiences through the close co-operation of three interrelated organizations: the Bayanihan Folk Arts Centre, the Bayanihan Folk Arts Association and the Philippine Women's University. The University pioneered in the field of Philippine folk lore and culture, instituted courses for its students on the history and culture of the peoples of the Philippines and conducted some of the earliest activity on the subject. By the 1930's an informal Filipiniana folk music and dance group was already functioning at the University.

The Bayanihan Folk Arts Centre acts as the "producing" agency. It is a non-profit, civic, enterprise which seeks and receives support from the entire community. The Centre produced the dance company which visited Thailand, several European countries and the United States in 1958. In this instance, the Centre acted in response to a request from the government of the Republic of the Philippines for a group to provide cultural representation at the Brussels Universal Exposition.

The triumphal return to Manila of the Bayanihan Company was followed by a great number of performances in various parts of the Philippines. A natural result was the reorganization and strengthening of the existing Bayanihan Arts Association, Inc., a non-profit, civic, organization, with the necessary legal personality. Through interlocking boards of trustees the three institutions recruit talent, support research projects, mount programmes and attend to the myriad details involved in presenting a full two-hour show of professional quality. The Association handles finances, raising funds from the community, business firms and organizations; the Centre produces the shows using the facilities of the University. This is Bayanihan!

**THE MANAGEMENT** reserves the right to refuse admission, and to alter this programme or to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

**PHOTOGRAPHING IN THE THEATRE** is forbidden, the production being the copyright of the Producer and the unauthorised photographing of scenes is illegal.

**REFRESHMENTS.**—The Management desire to draw the attention of their patrons to the Special Service of Tea, Price 1/9, at Matinees and Coffee, with biscuits, Price 1/-, at Evening Performances which are served by the attendants. To facilitate service, visitors are requested to order in advance.

**OLD PLAYBILLS.**—There is an interesting collection of old theatre playbills on display in the right hand stalls corridor.

PATRONS ARE REQUESTED TO REFRAIN  
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### For LEON HEPNER

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Production Secretary	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	VIRGINIA LAW
Theatre Manager	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	HARRY W BRIDEN
Assistant Manager	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	W. TAYLOR
Box Office (Gerrard 6834-5)	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	J. W. Hayes
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## WHO'S WHO IN THE COMPANY

**LUCRECIA REYES URTULA.** Lucrecia Reyes Urtula, choreographer and dance director of the Bayanihan Philippine Dance Company, has pioneered in the presentation to Philippine and foreign audiences of the hitherto little-known tribal dances of the Mountain Province of Luzon and the remote regions of Mindanao. She is a graduate of Philippine Women's University, Manila, and has taken graduate work at the UCLA and San Francisco State College. She also studied at the Hanayagi School of Japanese Classical Dance in Tokyo under Haruko Yoshikawa. She was dance director of the Bayanihan Company which toured Europe and appeared at the Brussels Exposition in 1958. Married to a Manila businessman, Dalmacio Urtula, Jr., Mrs. Urtula is the mother of three children.

**LUCRECIA R. KASILAG.** One of the outstanding music educators of Asia and Dean of the College of Music and Arts of Philippine Women's University, Lucrecia R. Kasilag serves as music director of Bayanihan. Miss Kasilag has earned degrees from Sta. Scholastica's College, Philippine Women's University and the Eastman School of Music of the University of Rochester. She is a member of the League of Filipino Composers, the National Music Council of the Philippines (Vice-President), the Regional Music Commission of South-east Asia (Executive Secretary), the Music Promotion Foundation (Secretary) and is currently Vice-President and a Director of the International Society for Music Education.

**ISABEL A. SANTOS.** Isabel A. Santos, costume director for the Bayanihan, was born in Dansalan City in the predominantly Muslim Province of Lanao. Miss Santos has lived and travelled extensively throughout the Philippine Archipelago and is thus fully familiar with the widely varied native costumes. Many of the costumes used by Bayanihan were designed by her from original costumes obtained from the various regional groups and tribes of the Philippines. Miss Santos received her Bachelor's degree from Philippine Women's University and her Master's degree from Fordham University in New York.

**RODRIGO PEREZ, III.** As technical director of Bayanihan, Mr. Perez is responsible for lighting, stage management and properties of the company. The lighting has been designed to simulate the time of day and achieve the mood found when the various dances are performed in their native localities. The props used by the company total ninety-five items, most of which are used in quantity (such as bamboo castanets, bamboo poles, bells and gongs). Mr. Perez is an architect by profession, having taken his training at the University of Santo Tomas in Manila.

**JOSE A. LARDIZABAL.** With experience as a professor of drama theory, as a playwright and as a drama critic, Jose A. Lardizabal is uniquely qualified for work with the Bayanihan Philippine Dance Company. He was one of the founding members of the group and has an established reputation in theatrical circles in Manila. Mr. Lardizabal received his Bachelor's Degree in Manila and obtained his Master's Degree at Catholic University of America in Washington, D.C.

**HELENA Z. BENITEZ.** The President of the Bayanihan Folk Arts Centre, Miss Benitez has long championed the cause of cultural activities in the Philippines culminating in the present tour of the Bayanihan Philippine Dance Company. Aside from her interests and activities in the folk arts field, Miss Benitez is well known throughout Asia as an educator through her role as Executive Vice-President of Philippine Women's University and through her participation in a wide variety of educational, civic and cultural national and international organizations.

**LETICIA P. DE GUZMAN.** As Secretary-Treasurer of the Bayanihan Folk Arts Centre, Leticia P. de Guzman is, in effect, the business manager of the Bayanihan Philippine Dance Company. She has a long record of achievement in the field of education in the Philippines and is a Vice-President of Philippine Women's University. She has been a Philippine delegate to many international conferences and holds membership in numerous educational and related organizations. She is married to Bernardino de Guzman, a practicing attorney and university professor, and is the mother of four children.

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