

THE AMERICAN COLONIAL AND CONTEMPORARY TRADITIONS IN PHILIPPINE DANCE

In the Treaty of Paris of 1898, Spain ceded the Philippines for 20 million dollars to the United States, then a young nation dreaming of international power. As the year turned, the Philippine revolution against Spain became the Philippine-American War. By 1901, the Americans had defeated the Filipinos, although sporadic resistance to the American occupation continued well into the century. In the half-century of direct American rule from 1901 to 1946 and the half-century of the continued American presence in the country, America introduced major changes in the political, economic, educational, and cultural sectors. In dance, America made its presence felt in *bodabil* dancing, *ballet*, *modern dance*, folk, and *social dancing*; that presence continues today, influencing the evolution of dance and media forms.

Bodabil Dancing

In the first years of this century, vaudeville entertained both Filipinos and American expatriates. Minstrel troupes sailed across the Pacific and did their buck-and-wing, clog or *tap* dances (both of Irish and African origin), soft-shoe, and straightforward jazz-and-blues routines. Other Americans introduced the skirt dance and pseudo-orientalia or exotic (also called aesthetic) dancing, enthraling audiences at the *Teatro Zorrilla*, *Teatro Libertad*, *Teatro Paz* (formerly the *Orpheum*), *Teatro Filipino*, *Alhambra* and *Cosmopolitan*, which had earlier hosted mostly *sarswela*. People later flocked to the new vaudeville novelty houses, such as the *Savoy Nifties* (later the *Clover*), the *Rivoli* (later the *Tivoli*), and the *Serena* (later the *Lux*).

The companies of *Ratia* and *Carvajal* continued to draw crowds to the Spanish zarzuela, while troupes led by *Hermogenes Ilagan*, *Severino Reyes*, and *Florentino Ballecer* packed Manila theaters with their original *sarswela*. Meanwhile, the *sarswela* flourished in the *Ilocano*, *Bicol*, *Ilongo*, and *Cebuano* regions. Like the *comedia* or *moro-moro* that lived on with its combat dance or *batalla* between Christians and Muslims, the *sarswela* took on more combative and subversive forms during the American and Japanese periods.

If Tony Pastor was the “father of American vaudeville,” John C. Cowper, who came to the Philippines with Henry Brown, was the “dean of Philippine vaudeville.” Cowper’s first venture was at Paz Theater with an all-European vaudeville in 1911. He lost money in the venture and ended up working for the famous jazz pianist, *Lou Borromeo*. He also formed a group at the *Lux* and produced shows at the *Rivoli* and *Savoy Nifties*. European dancers—like Anita, Emilia, Teresa, Planella, Malgroza, Juan Panadei, Francisca Nabalo (famous for her “flea dance”), the Agita Sisters (“a clever Spanish trio”), and the Frezagonda Ada Delroy, an American who billed herself as “the world’s greatest dancer,” introduced Filipinos to what was then a pyrotechnical and choreographic success in

Europe: *The Fire of Life* (based on Rider Haggard's novel), presented at the Zorrilla in 1900 in the style of the American Loie Fuller at the Folie Bergere.

Among the international vaudeville groups that performed in the Philippines were: the Lilliputians in 1901; the Japanese Infantile Company; the Baroufski Imperial Circus in 1902; the Denishawn Company in 1926; Alicia Markova and Anton Dolin and Far Eastern Entertainment with its Fil-American Variety Show in 1948; and Katherine Dunham's Company in 1957. Of the foreign vaudeville artists who visited in the 1930s and 1940s, the most notable were the African American "brothers" Richard and Raymond Reynolds, who taught tap dancing and the charleston to Filipinos. Others were Helen and Lucy Martin (the latter became a noted choreographer), and the remarkable Portuguese Jose Zarah who came with a Spanish troupe and stayed on. He spent World War II with Lou Salvador's Merrymakers at the Dalisay, Strand, and Palace Theaters. He became an independent dancer and impresario at the Clover, performing flamenco and other Spanish dances with Bebe Marcaida. He also guided Charito "Chuchi" Hernandez as a choreographer into the 1960s. Chuchi had risen from chorus girl in 1927 to a dancer of character and international dances, jazz, tap, and some ballet learned from the Spanish-American Carmen "Chuchi" MacLeod.

Before long, Filipinos replaced the imported vaudeville entertainers. Borromeo, who had performed in the United States, dubbed the genre *vod-a-vil*, and audiences turned it into bodabil. The form, with its variety-show format, was still going strong in the 1950s and 1960s; today its influence is evident in TV variety shows. In the first decade of this century, Sunday Reantaso founded the first Philippine Vaudeville Company. Sarswela stars like Atang de la Rama ("Queen of the Kundiman") joined Katy de la Cruz ("Queen of Jazz" and the "Carmen Miranda of the Philippines") on the bodabil stage. With the advent of the movies, Hollywood musicals left their mark on the bodabil.

Ballet

Ballet took its first steps on the bodabil stage. The "ballet girls" of the visiting troupe coming from Australia, the Lilliputians, graced the Zorrilla in 1901, performing *Amber*, *Housemaids*, *Seaweed Ballet*, *Widow Ballet*, and *Pierrot Ballet*. The Japanese Infantile Company opened at Teatro Oriental in Santa Cruz with a "Japanese ballet." In 1902, the Baroufski Imperial Russian Circus performed at the National Cycle Track, advertising 25 "ballet beauties" in dance pantomimes called *The Sea Robbers*, *Faust*, and one about the Boer War. The *Manila Times* described the pantomime as a "mammoth production," adding that "the lovers of lingerie, pink tights and shapely anatomy with really pretty faces were not disappointed when the nightly ballet and pantomime numbers are given [sic]." Circus troupes, like the Barnes and Cogill-Sutton companies, gave performances at the Zorrilla which were "the best that had been given in Manila since many moons."

A certain Paul Nijinsky came to Manila in 1915 and 1916, declaring himself a member of the Imperial Russian Ballet in St. Petersburg. He performed for the Belgian Red Cross and at the Manila Hotel. Dancing to Chopin, Saint-Saëns, Grieg, Wieniawski, and Schubert (a controversial musical approach started by Duncan), Nijinsky attributed his costumes to Serge Diaghilev's own designer, Leon Bakst, danced barefoot, and was assisted by "the best local talents."

Anna Pavlova later saw these local talents during her 1922 global tour. Like Sarah Bernhardt, she performed on vaudeville and music hall stages around the world, popularizing ballet as no other artist had done. Pavlova's performances at the Manila Grand Opera House inspired many a young girl. One of them was Anita Kane, who studied with Katrina Makarova, a refugee from the Russian Revolution and claiming links with the Imperial Russian Ballet in St. Petersburg. In Cebu, Fe Sala-Villarica, who later studied with Kane, studied with Mara Selheim, also a Russian. Remedios V. Piñon mentions Olga Dontsoff and Vladimir Bolsky who taught briefly in Ermita. From 1924 to the mid-1930s, the English Kay Williams also ran a studio in Ermita. Among her pupils was the soprano Mercedes Matias-Santiago. Kane later trained further in England and the United States, and started a graded system of teaching in the Philippines.

Kane produced the first full-length ballet based on a Filipino legend, ***Mariang Makiling***, 1939, and worked with Filipino composers such as Ramon Tapales in ***Mariang Makiling*** and Marcelino Carluen in ***Reconstruction Ballet***, 1951. Although she produced many Western classics, some of her own works were inspired by local themes, as in ***Sweepstakes***, 1957; ***Mutya ng Dagat*** (Muse of the Sea), 1957; ***Inulansa Pista*** (Rained-out Feast), 1961; ***Mahjong***, 1962; and ***Aswang*** (Vampire), 1969. Before she closed her 30-year-old school and migrated to the United States, she choreographed some dances for ***Dularawan: Salakot na Ginto*** (Image Play: The Golden Salakot) that inaugurated the Cultural Center of the Philippines (CCP) in 1969.

Kane's troupe, named after her and later called the Pamana Ballet, produced outstanding dancers and directors in the Philippines: Elisa Robles, Angelita Barredo, Julie Roxas, Shirley Santos, Felicitas Layag-Radaic, Maureen Tiongco, Elizabeth Guasch, Julie Borromeo, Serafina Guinto, Effie Nañas, Ester Rimpos, Kristin Jackson, Tony Llacer, El Gabriel, Marcelino Garcia, Rene Dimacali, and Luis Layag. Her ballet troupe was among the first to tour the countryside extensively.

Luva Adameit, who was more influential than either Makarova or Kay Williams, graduated from the Malinovsky School of Ballet and Free Art in Kiev. She first came with Pavlova's company in 1922, and returned with her manager-impresario G. Leibovitz and her pianist Ivan Sitnik. From 1927, she ran the Cosmopolitan Ballet and Dancing School and taught at the Philippine Women's University (PWU).

Some of Adameit's students started their careers as choreographers in the carnival shows and *veladas* (evening parties) of the Manila Carnival. Remedios de Oteyza, for example, won a prize at a carnival dance contest. Adameit trained the first generation of Philippine ballet teachers and choreographers, including Leonor Orosa (later Goquingco), De Oteyza, Rosalia Merino (later Santos), Inday Gaston (later Mañosa), Joji Felix (later Velarde), Chloe Cruz (later Romulo), Pacita Madrigal (later Warns), Elsie Uytiepo Torrejon, and Esperanza Santos, who later continued Adameit's work and named her school in her teacher's honor. A pupil of Adameit was Fely Franquelli, one of the first to make a name for herself abroad as a solo artist in the 1930s, and some of whose pieces were derived from Adameit's ideas.

Adameit's annual recitals were staged at the Manila Grand Opera House and Metropolitan Theater. Among her original ideas was putting folk dances on pointes, as in *Cariñosa* (Affectionate) and *Planting Rice*, nurturing the seed of stylized folkloric theater.

Her students took various paths. Orosa-Goquingco furthered stylization in her more extended and unified ballets, the most significant of which are *Trend: Return to Native*, 1941, and *Filipinescas: Philippine Life, Legend and Lore in Dance*, 1961. In between, she did *Philippine Youth in Ballet*, *Noli Dance Suite*, and *The Magic Garden*.

Orosa-Goquingco commissioned original music from Hilarion F. Rubio for her *The Elements*, 1940, and worked in drama: in her own *Her Son, Jose*, 1955, which Lucrecia R. Kasilag developed into an operatorio in 1976; in William Butler Yeats' *Kalbaryo* (Calvary), 1971, an adaptation by the Philippine Educational Theater Association (PETA) which was directed by Brooks Jones; and in *The Story of Man*, 1950, which was danced to a speech and singing choir. Among her works set to Western music are *The Clowns* (Meyerbeer), *The Firebird* (Stravinsky), and pieces in the *Celebrazione '89* program that marked her 50 years in dance. She also wrote a well-researched book on Philippine ethnic and folk dances in *Dances of the Emerald Isles*. For years she has been critic for dance and drama for several periodicals, and a contributor to *Encyclopedia Dello Spettacolo* and *The New Grove Dictionary of Music and Musicians*. She danced and toured worldwide beginning with a cultural mission to Japan in 1939, and going on to New York (where she also acted in Columbia University). She brought her Filipinescas Dance Company on seven world tours in the 1960s and 1970s, winning festival awards.

Like Orosa-Goquingco, De Oteyza studied abroad; her teachers included Olga Preobrajenska, Lubov Egorova, and George Balanchine. Her major works were in the abstract mold, choreographed to Western music, like her *The Elements to Rhapsody on a Theme of Paganini* by Rachmaninoff, *Theme and Variations to Serenade for Strings* by Tchaikovsky, *Symphonic*

Variations to Cesar Frank, *Masquerade Suite* to Khatchaturian, *Rhapsody in Blue* to Gershwin, *Capriccio Espagnol* to Rimsky Korsakov, *Bolero* to Ravel, *Spectrum* to Rodolfo Cornejo, and *Haunted Ballroom* to Dohnanyi.

Her ballet troupe evolved from the De Oteyza Ballet to become the Manila Ballet Company and finally the Hariraya Dance (later Ballet) Company. Through the years she collaborated closely with Inday Gaston-Mañosa, who later became the first artistic director of Philippine Ballet Theater (PBT). Both women taught and choreographed for artists who became leaders in Philippine dance— Joji Felix-Velarde, Maribel Aboitiz, Nelly Ledesma, Sony Lopez-Gonzalez, Lydia Madarang-Gaston, Lulu Puertollano, Vella Damian, Effie Nañas, Nida Onglengco, Maiqui and Mia (Monica) Mañosa, Gina Katigbak, Eddie Elejar, Jamin Alcoriza, Al Quinn, Cesar Mendoza, Rene Dimacali, Eric Cruz, and Basilio.

Like Gaston-Mañosa, Felix-Velarde not only taught but became a dancer of lyrical distinction. She collaborated with Elejar and Mendoza in running a school at PWU, and her work there is continued by daughter Gigi Velarde-David. Pacita Madrigal (later Warns) ran the Manila Ballet Academy in the 1950s, producing the first *Giselle* in the Philippines, staged by Ricardo Cassell. She danced the lead role with Benjamin (Villanueva) Reyes as Albrecht. Meanwhile, Cruz-Romulo explored Spanish dancing, and Elsie Uytiepo Torrejon pioneered as a teacher in Bacolod.

One of Adameit's last important pupils was Merino-Santos, her "baby ballerina," who studied ballet with Joseph Stemberski, Spanish dance with Conchita Sotelo, folk dance with Francisca Reyes-Aquino, and modern dance here and abroad. She developed a definitive lecture-demonstration in *What is Dance?*, 1958, and choreographed abstract and thematic works in *Fanfare* and *Feminine Gender*, both 1958, and *Opus 17*, and went on to do her Filipino works: *Ugaling Pilipino* (Filipino Customs), 1963; excerpts from *Sari Manok*, 1968; dances in *Dularawan: Salakot na Ginto*, 1969; *Halina't Maglaro* (Come and Play), 1971; and her most noted piece, *Of Cocks and Kings*, 1958, based on a legend retold by Alejandro Roces. She directed both the innovative Far Eastern University (FEU) Modern Experimental Dance Troupe and the FEU Folk Dance Group that was as much a success in Europe in 1959 as the Bayanihan. Today, she is closely affiliated with the Philippine Folk Dance Society.

Among the influential foreigners who shaped dance in the Philippines was the American Paul Szilard. He lived briefly in the Philippines during World War II, presenting *Swan Lake*, *Sylvia*, *The Four Seasons*, *The Mad Thinker*, and "Dance of the Hours" from *La Gioconda* at the Metropolitan Theater. In 1953, he organized Philippine Arts Theater and staged *Ballet Philippines*, which stylized Philippine folk dances into a ballet-theater form. As an impresario in New York he has sent major dance companies to Manila since 1958.

The American couple, Ricardo and Roberta Cassell, were even more important.

Trained as a dancer and ballet master in the United States, Ricardo Cassell came to the Philippines with the US Air Force during World War II. His wife had started teaching at the Kane School by the time Madrigal asked him to teach for the Manila Ballet Academy. The couple founded the Cassell Dance Studio in 1952 and the Studio Dance Group in 1953. The latter embarked on a mission to make ballet professional by establishing an annual season and building a repertoire—mostly original works—and developing dancers, such as Benjamin (Villanueva) Reyes, whom the Cassells sent to New York on a scholarship.

The Cassells choreographed, singly or jointly, works like ***Fifth Symphony*** (Tchaikovsky), ***Adagio*** (Mahler), ***The Transgressor*** (Could), ***Ballet Blanc*** (Luigini), ***Sketch Class*** (Offenbach), ***Graduation Ball*** (Strauss), ***Backstage***, ***Merry Wives of Windsor***, ***Divertissements***, ***Beauty and the Beast*** (Ravel), ***Peter and the Wolf*** (Prokofiev), and several dances to Gershwin, including ***Lady Be Good*** in film.

They also nurtured a number of dancers: Julie and Rose Borromeo, Corazon Generoso-Iñigo, Elizabeth Guasch, Greta Monserrat, Yvonne de los Reyes, Cristina Carrion Bicharra, Amelia Garcia Yulo, Mercedes Lauchengco Drilon, Lulu Puertollano, Alice Reyes, Eddie Elejar, Marcelino Garcia, Tony Llacer, Israel Gabriel, Cesar Mendoza, Mario Recto, and Pancho Uytiepo. In 1955, the Catholic hierarchy banned ballet for girls, and the discouraged Cassells returned to the United States in 1956. During their stay, Manila enjoyed regular performances for the first time; but the dancers they left behind continued to professionalize the art.

Foreign ballet, Spanish, and folkloric dance companies started visiting the Philippines in the late 1940s. Among the first were Alicia Markova and Anton Dolin in 1948, followed by Mia Slavenska, Alexandra Danilova, and Frederic Franklin. In the 1950s, Danilova returned with Michael Maule, Mocelyn Larkin, and Roman Jasinsky, dancing with Filipino dancers brought together by Kane. In the same decade, Martha Graham's company, San Francisco Ballet, and New York City Ballet also performed in Manila. Improvements in air travel and telecommunications in the 1960s allowed more frequent performances by European companies among them the Royal Ballet with Margot Fonteyn, troupes from France (Paris Opera, Les Grands Ballets de France, Roland Petit's revue with Zizi Jeanmaire and more contemporary groups like Ballet Theatre Contemporain), Denmark (Royal Ballet), Germany (classical to avant-garde, two of them with Filipino dancers Luis Layag of Pina Bausch's Wuppertal troupe, and Javier Picardo of Freiburg). Modern dance groups from the United States were the most numerous, including those of Jose Limon, Alvin Ailey, Paul Taylor, Alvin Nikolais, Bill T. Jones, and Arnie Zane. There were a great number of Soviet troupes that performed ballet (the Kirov, Bolshoi, Perm, a Yonust group), folk dance (Moissejev, Beryoska, Karbadinka), and even music-hall artists. Spanish dancers from Spain and America (Luisillo, Antonio, Jose Greco) and groups from Australia, Mexico, and Venezuela (with Filipinos Manuel Molina and Gloria de la

Casa-Tobilia) also graced Philippine stages.

Yoko Morishita from Japan and artists from China subsequently danced with Ballet Philippines and Philippine Ballet Theater. For the latter, Jiang Zuhui choreographed *New Year's Sacrifice*, and Li Cheng Xiang, *Farewell Maria Clara*, all from the People's Republic of China. Various groups from East and West also performed at the FEU Auditorium, University of the Philippines (UP) Theater, Mapua Auditorium, Araneta Coliseum, Rizal Theater, Philamlife Auditorium, Meralco Theater, CCP, Folk Arts Theater, and Manila Film Center—thanks to the efforts of such impresarios as Alfredo Lozano, Rafael Zulueta, and Szilard.

A number of choreographers and teachers came from the United States, Britain, and Europe, among them Dolin, Markova, Franklin, and Danilova. Some stayed on for long periods of time, or came back once or more on shorter visits; they included Poul Gnatt, Sulamith Messerer, Miro Zolan, Robin Haig, Muñeca Aponte, Alfred Rodrigues, Armin Wild, Jean Deroc, Garth Welch, Mikhail Khukharev, Luminita Dumitrescu, William Morgan, Robert Barnett, Mannie Rowe, Paul de Masson, Leon Koning, Rinat Gizatulin (all in ballet), and Norman Walker and Pauline Koner (modern dance). Their visits helped train dancers in the two styles. Soon, Filipinos like Tina Santos, Maniya Barredo, Sonia Domingo, Lisa Macuja, Toni Lopez Gonzalez, Manuel Molina, and Enrico Labayen returned for visits or for good to share their experience and expertise.

Local ballet first flowered in the 1960s: Kane's company started performing in the provinces; schools and groups worked together in Ballet Philippines and Ballet Arts Studio on *Giselle*, *Swan Lake* (both with Maribel Aboitiz and Elejar) and performances with Nora Kovarch and Istvan Robovsky. Many went abroad to study, dance and observe performances, or stayed at home and continued to make ballet professional. Hariraya Dance Company and Dance Theater Philippines were both born in 1968. Hariraya, with De Oteyza and Gaston-Mañosa at the helm, took in Puertollano as ballet mistress, and Effie Nañas, Vella Damian, Maniya Barredo, and Nida Onglengco as ballerinas. It encouraged Reynaldo Alejandro and Roberto Caballero, who composed *The Legend of the Sarimanok*.

Dance Theatre had three choreographers in its founders—Julie Borromeo, Felicitas Layag-Radaic, and Eddie Elejar; Tony Llacer and El Gabriel joined as ballet masters and choreographers. Tina Santos was already a stellar attraction. Luis Layag and Basilio became resident choreographers. The group's first director, Gnatt, ensured from the start that its choreography was high by international standards; he also organized its lecture demonstrations in schools, which became Dance Theater's Cultural Outreach in Education (CORE) program. It disseminated dance at the grassroots, put its dancers on an allowance, and performed weekly in Pilita Corrales' TV show. Dance Theater set up an evening of Filipino works, which it toured in the provinces and showed at the Araneta Coliseum. The group went on to do the first Filipino three-act ballet, *Mir-i-nisa*, which was part of the

CCP inaugural season.

The troupes were hard put to stay afloat financially. Hariraya continued but erratically; Dance Concert Company filled the gap at the start of the 1970s under the leadership of Vella Damian, Eric Cruz, and Exequiel Banzali, with Cruz doing most of the choreographic work, represented by his durable *Carmen*.

Dance Theater and Dance Concert performed on their own steam in Scotland and China, respectively. They produced fine dancers in Irene and Hazel Sabas, Sophia Radaic, Sonia Domingo, Mary Anne Santamaria, Anna Villadolid, Lisa Macuja, Eloisa Enerio, Marivic Mapili-Vela, Yvonne Cutaran, Mitto Castillo, Victor Madrona, Ricardo Ella, Augustus Damian, Osias Barroso, Vivencio Samblaceño, who were trained mainly by Layag-Radaic and Damian. Dance Theater carried on the ***Ballet at the Park*** series at the Rizal Park for nearly 13 years and sustained two full seasons of original works by Elejar, Borromeo, Layag-Radaic, Basilio, Fabella, and Caringal at the Meralco Theater at the start of the 1980s. These two companies, together with the more sporadic Hariraya Ballet and Manila Metropolis Ballet of Elejar and Fabella, filled the annual seasons at Puerta Real in Intramuros during the 1980s, and later of ***Festival Four*** at the CCP and ***Sayaw Sining*** at the Metropolitan Theater. Former Dance Concert members Shirley Halili-Cruz and Zenaida “Jeng” Halili formed the Quezon City Ballet.

In 1970 Alice Reyes founded her modern dance company which eventually became Ballet Philippines. Although the company began by emphasizing modern dance, they also did classical ballet classics for their season. The company has staged many productions and revivals of ***Swan Lake***, ***Sleeping Beauty***, ***The Nutcracker Suite***, ***Giselle***, ***Don Quixote***, among others, as well as modern ballet pieces like ***Firebird*** and *Carmen*.

The Ballet Federation of the Philippines had a brief but remarkable life in the mid-1970s. It organized the annual national ballet festival from 1976 to 1978 and produced several full-evening ballet classics and original Filipino works. It drew provincial groups to perform in Manila and toured the provinces with ***Coppelia*** and a divertissement repertoire.

In 1987, in the euphoric afterglow of the people power revolt, Hariraya, Dance Theater, Manila Metropolis, the Julie Borromeo Dance Company, Sony Lopez-Gonzalez, Gener Caringal, and Leonor Orosa-Goqingco pooled their talents and formed the PBT. Although now less reflective of the individual needs and tastes of its directors, who constitute Philippine Ballet’s artistic council, the company attempts to maximize the use of talents in annual seasons at the CCP and on provincial tours and outreach performances, generate a workable financial support system to run a dance company, develop its artists, and cultivate a regular audience for dance. It has an admirable body of classical and foreign works which, however, should be balanced with more Filipino choreographies; nevertheless, it sustains a premier of local ballets at least once a year. Philippine Ballet Theater has

also saved some of the older works commissioned by earlier companies, works that form a great pool of original Filipino creations, many of which are still waiting to be rescued.

Modern Dance

Aside from the ballets first seen on the vaudeville stage, there were theatrical dances that did not conform to the strict tenets of classical ballet. A significant event in Philippine modern- dance history was the Manila Grand Opera House performance of *Denishawn* in 1926. Led by dance pioneer Ruth St. Denis and her husband Ted Shawn, the troupe included such later modern dance giants as Doris Humphrey and Charles Weidman.

The repertoire mixed Western and Asian-inspired works for which the company was noted in the vaudeville circuit. In Manila, the group added *The Cosmic Dance of Siva* by Shawn and *A Japanese Court Dancer* by St. Denis.

Shawn also viewed dances of the Bontoc, Ifugao, Kalinga, and Apayao. He later wrote in *The Dance Magazine* (February 1927): “We went to a natural area in the hills and there saw dancing in the most violent contrast to the anemic and unoriginal dancing of the [Christian] Filipinos.”

In 1932 Austrian Kathe Hauser came to Manila and started a modern dance (then called *Ausdruckstanz* or creative/interpretative dance) school. Among her notable pupils was Manolo Rosado, who became a major Spanish and modern dancer. In 1952 he went to the United States to study with Shawn, Martha Graham, and Jose Limon, but later created his own “mystic and poetic” style. He danced with a Viennese company, and with Spanish ballet companies in Spain and Mexico. In 1958, he brought back to Manila many of his heroic and poignant solo works, among them *The Blind Beggar* (Chopin), *Judas* (M. Salvador), *El Greco* (Turina), and *Don Quixote* (W. Newmann). In the 1960s, he created a few pieces based on folk traditions and life: *Quiapo*, *The Debutante*, *The Fisherman and the Mermaid*, and *Ultimo Adios* (Last Farewell). He did not have a group of his own, which limited his output, although he staged ensemble works for others. Shawn placed him “among the most talented artists of our generation” and dancer-author La Meri called him “the poet of the dance.” Rosado’s influence was limited but inspiring for the few who witnessed his art. Hauser brought in fellow Viennese Trudl Dubskey in 1937. In Europe, Dubskey had been a member of Gertrude Bodenwieser’s troupe, and appeared with Harold Kreutzberg, and in Max Reinhardt’s productions. She also taught for the Vienna State Academy and choreographed for the English Camargo Society in Britain. In the Philippines, she taught modern dance at the Academy of Music and foreign dances at the UP. She married the new conductor of the Manila Symphony Orchestra, Herbert Zipper. With his musical support, she formed the Manila Ballet Moderne that ran three productions from 1939 to 1941.

She was extraordinarily prolific, producing numerous works, such as *Petite Suite-Au Bord de la Seine* (Debussy), *The Iron Foundry* (Mossolow), *Peer Gynt Suite* (Grieg),

Voices of Spring (Strauss), *Pictures at an Exhibition* (Moussorgsky), *Polovetsky Dances* (Borodin, from *Prince Igor*), *The Toy Box* (Schubert), and *The Women of Arles* (Bizet)—all in three years. After World War II, she revived her group for the United States Armed Forces in the Far East (USAFFE) dance concerts, and solicited funds in the United States for an arts center. Unsuccessful, she came back in 1951 to choreograph *A Midsummer Night's Dream* (Mendelssohn), *The Fateful Dress*, *Bastien and Bastienne* (Mozart) as ballet-opera, collaborating with Cesar Legaspi and Nick Joaquin, *The Idol* (Khatchaturian), and *Pieta* (Hindemith). She then produced mostly operas, some with dances—with Maniya Barredo in Stravinsky's *The Soldier's Tale* in 1969, and notably in the Tagalog *Carmen* in 1956 and 1958 with Conching Rosal, and *Juancho Gancho* (Puccini's *Gianni Schicchi*) in 1961.

Dancer-choreographer Corazon Generoso-Iñigo attributes to Dubsy-Zipper the gift of drawing out the dance potential even from athletes and amateurs, and eliciting inspired performances. Those Dubsy-trained include Ricardo Reyes, Lucio Sandoval, Generoso-Iñigo, Adina Rigor-Ferrer, Maggie Shea, and Remedios Villanueva-Piñon. Others who danced for her included Remedios De Oteyza, Joji Felix-Velarde, Mercedes Lauchengco Drilon, Roberta Cassell, Carlyn Manning-Drumm, Rosalia Merino-Santos, Lydia Madarang-Gaston, Greta Monserrat, Inday Gaston-Mañosa, Jamin Alcoriza, Rally Calvo, Alcuin Pastrano (Al Quinn), and Eddie Elejar.

The Alice Reyes and Modern Dance Company debuted at the CCP in 1970. Its modern mode immediately won an artistic following and media mileage. With its CCP Summer Dance Workshops and workshop performances, it soon brought together pieces from Alice Reyes, Eddie Elejar, Tony Fabella, Gener Caringal, Rosalia Merino-Santos, Miro Zolan, Norman Walker, and Basilio; the pieces comprised its annual seasons as the CCP Dance Workshop and Company, renamed the CCP Dance Company, and later Ballet Philippines. With Alice Reyes' artistic supervision, Elejar's ballet talent, and the influence of other ballet masters and choreographers (especially of William Morgan, who stayed the longest), the company gradually balanced or fused ballet with its modern dance emphasis. As the resident company of the CCP, it fulfilled an annual season, toured the provinces, and represented the country in many international festivals and cultural delegations. In 1990 it celebrated its 20th year and the creativity sustained by Alice Reyes, Denisa Reyes, Cecile Sicangco, Agnes Locsin, and Edna Vida. Some of its outstanding works are Alice Reyes' *Amada*, *Itim Asu* (The Onyx Wolf), *Tales of the Manuvu*, *Rama, Hari* (King Rama), *Carmina Burana*, and *Chichester Psalms*; Norman Walker's *Song of the Wayfarer* and *Season of Flight*; Gener Caringal's *Ang Sultan* (The Sultan); Denisa Reyes' *For the Gods*, *Te Deum*, *Siete Dolores* (Seven Sorrows), *Muybridge Frames*, and *Asong Ulol* (Mad Dog); Agnes Locsin's *Igorot*, *Bagobo*, and *Encantada* (Enchantress); and Edna Vida's *Ensalada* (Salad) and *Vision of Fire*. Mention must also be made of the long career as premier danseur of the company of Nonoy Froilan who has partnered the best Filipino and many international ballerinas.

Innovative works have been produced by Ballet Philippines, UP, Philippine High School for the Arts, Powerdance, Metropolitan Dance Theater, FEU, University

of the East (UE), Rizal Park, Puerta Real, and the private studios of Layag-Radaic, Elejar, and Borromeo. With the recent rise of Enrico Labayen's Lab Projekt, Jojo Lucila's Chameleon Dance Company, and Myra Beltran's explorations in Baguio, dance experimentation will continue. Meanwhile, Fe Sala-Villarica has left Cebu, Jess Ayco passed away, and Uytiepo-Torrejon retired in Bacolod; other regional groups such as that of Jess de Paz in Leyte, Steven Patrick Fernandez in Iligan, and Carmen Dakudao Locsin in Davao continue to produce works drawn from their own regional cultures.

Folk and Social Dances

The 1930s saw the blossoming of nationalism in dance. UP president Jorge Bocobo sent out to the field folk dancer Francisca Reyes (later Tolentino, then Aquino), musician Antonino Buenaventura, and photographer Ramon Tolentino to research Philippine folk dance. The work officially commenced in 1927, but it was started earlier by Reyes-Aquino, for whom the project eventually became a life work. A New York publisher put out her *Philippine Folk Dances and Games* (with Petrona Ramos) in 1927 and *Philippine National Dances* in 1946; Reyes-Aquino later published the monumental six-volume *Philippine Folk Dance* and other physical education and dance books.

Her fervor inspired others to embark on similar research: Libertad V. Fajardo, Jovita Sison-Friese, Carmen T. Andin, Juan C. Miel, and Lucrecia Reyes-Urtula. Later in her life, Reyes-Aquino continued to reach out to dance teachers in the public schools and set up dance clinics at the Rizal Memorial Stadium. While still with the university, she formed the UP Folk Song and Dance Group that toured the country from the Ilocos to the Visayas in the 1930s. When she joined Bocobo at the Bureau of Education, her influence spread throughout the public school system. After World War II, she formed the Filipiniana Dance Group and helped form the Philippine Folk Dance Society. She was named the first National Artist in Dance in 1973.

Reyes-Aquino's example led to the establishment of numerous folk dance troupes from the 1950s on, including the Bayanihan Philippine Dance Company, Baranggay Folk Dance Troupe, Ramon Obusan Folkloric Group, UP Filipiniana Dance Group, and many office- and school-based groups. Defunct but notable were the FEU Dance Group and the Filipinescas Dance Company. Some of these troupes won awards at international festivals.

The former Folk Arts Festivals and the now annual *Pang-alay* at the CCP help keep folk dance alive. There are fewer troupes now, but research and preservation are done by groups in the Visayas, like the Leyte Kalipayan and Kaanyag of Bacolod, and in Mindanao, like the Sining Pananadem, Darangan, and Tambuli. There are also nationwide annual ethnic and folk festivities, and folk dance workshops hosted by cultural and educational institutions. Reyes-Aquino's research has been

expanded by the Bayanihan Folk Arts Center, Folk Arts Theater, Folk Dance Society, UP, Philippine Normal University, Ligaya Fernando-Amilbangsa, and Ramon Obusan.

Among the foreign dances and steps that have enriched Philippine folk tradition is the American *lanceros*, a kind of quadrille. (Earlier, the Spanish brought over the stately rigodon that graced high official functions.) The *lanceros* was popular for some 50 years in England. Perhaps the few English residents assisted the Americans in popularizing the *lanceros* among the Tagalog in Pagsanjan, the *lanceros de lingayen* in Pangasinan, and the *lanceros de negros* in the Visayas. There were also the *pasakat* (pas de quatre) and *minuetos*, as in *los bailes de ayer*, *alcamfor*, and *minueto yano*.

According to Reyes-Aquino, the *ba-ingles* (for *baile* and *ingles*) was brought in by the early English traders. The dance survived in Cabugao, Ilocos Sur, danced in Ilocano peasant clothes and embellished with the *kumintang* hand movements. Using more formal clothes like the *mascota* or *maria clara*, the *birginia* is often thought of as derived from the virginia reel, as it reels in and out in the final figure of the *caracol*, a spiral pattern. Formal affairs of such elite clubs as Smiles, Kahirup, Mancomunidad Pampangueña, and Club Filipino featured these dances.

American colonialism would later change Philippine social life. While the folk continued to dance the *jota* and *pandanggo* in the towns and barrios, the urban public tried out the fashionable foreign dances in cabarets, locally called *kabaret*. At first, a “color line” separated Caucasians from Malay Filipinos, but Nick Joaquin tells how Manuel L. Quezon and Governor General Francis Burton Harrison broke the line by dancing across it. The most famous of the cabarets were in Santa Ana (supposedly the biggest dance floor in the world), Maypajo in Tondo, La Loma in Santa Cruz, and the Rainbow in San Juan del Monte. They hosted floor shows, like the carioca in the Astaire-Rogers films. With the establishment of the Commonwealth in 1935, there were fireworks in Luneta, balls, and a floor show with Carmen “Miami” Salvador, Bayani Casimiro, and the Diaz Sisters at the Santa Ana. In the 1950s and 1960s, there were still cabarets in the small towns.

Aside from the dancing clubs, there were many dancing schools and grand balls at the Oriente Hotel. Rich Chinese, like the Palancas, threw balls as well. The musical and dance rages were ragtime and the cakewalk. Holdovers from the previous century were the can-can, habanera, square dance, and two-step. The first years of the century saw a dizzying array of dances: the boston, bunny hug, “camel walk,” “crab,” “fishtail,” grizzly bear, one-step, “slow drag,” tango, veleta, turkey trot, and other dances named after the horse, eagle, kangaroo, moose, etc. There were also the newfangled fox-trot, lindy hop in the 1920s; the black bottom, charleston, rhumba, shimmy, “variety drag,” and quickstep in the 1930s; the beguine, big apple, “hokey-pokey,” jitterbug, lambeth walk, conga, paso doble, and samba in the 1940s. The idols of the day were Irene and Vernon Castle for their class and elan, and Fred Astaire and Ginger Rogers for their agility and panache. In the 1960s, there

were still ballroom dancing schools in Quiapo. Today, dancing clubs and societies continue to offer instruction.

If the 1950s and 1960s saw Philippine folk dance troupes winning the critics' approval abroad, the 1980s witnessed the export of phenomenal numbers of dancers purely for entertainment—mainly to Japan, but also to the Middle East and Europe. Today, thousands of young women go through what passes for training and auditions, and take jobs abroad that help reduce domestic unemployment and increase government revenue. But “cultural dancers”—so-called because they entertain with folk dances—will perform any kind of dance required by the club or hotel, and many double as prostitutes.

Spanish dance has declined steeply; today, only Guillermo Gomez and his pupils perform. Ruben Nieto has long since moved to Madrid, his partner Rose Borromeo to Singapore, while their colleagues and pupils Lito Arellano and Marilen Martinez have retired from the stage. The same has happened to Polynesian and Tahitian dancing, now replaced by aerobic dancing in popularity. On the whole, historical and character dancing are neglected except by the Royal Academy of Dancing syllabus for children.

Epilogue

Several leaders in Philippine dance have returned from studies and performing abroad to continue the pioneering work of Adameit's durable pupils. Younger dancers and/or choreographers like Denisa Reyes, Agnes Locsin, Enrico Labayen, Noordin Jumalon, Odon Sabarre, Hazel Sabas, Joy Coronel, Manuel Molina, Toni Lopez Gonzalez, Nina Anonas, and Lisa Macuja came home and set the Philippine dance scene in new directions. Others of their generation occasionally visit to guest with Philippine companies. Among them, Nicolas Pacaña, Maiqui and Mia Mañosa, all of Atlanta Ballet; Elizabeth Roxas of Alvin Ailey American Dance Theater; Anna Villadolid of Munich's State Opera Ballet; Rey Dizon and Yvonne Cutaran, both of Les Grands Ballets Canadiens. Still others, both young and old, stayed abroad where they made names for themselves: Benjamin (Villanueva) and Josefa Arnaldo Reyes, and their son Andre; Lulu Puertollano, Reynaldo Alejandro, Tina Santos, Maniya Barredo, Luis Layag, Kristin Jackson, Ricardo Ella, Vivencio Samblaceño, Javier Picardo, Brando Miranda, Augustus Damian, Ric Culalic, Paul Ocampo, Mitto Castillo, Victor Madrona, Conrad Dy-Liacco, Jun Mabaquiao, and Tina Fargas.

New areas for dance making and exposure have expanded: from the private studios of the 1960s, to CCP schools and workshops, and the training and scholarship programs of Dance Theatre, Society for Ballet Philippines, and PBT. There are dance degree programs at PWU and UP. The National Arts Center in Makiling trains high school students in dance. There are more venues now: the CCP venues, the Metropolitan Theater, Meralco Theater, Rizal Park stage, Puerta Real stage in Intramuros, and, until its demolition, Rizal Theater in Makati. For a while, alternative spaces were also explored by Manila Metropolis Ballet with its movable stage. Now Labayen adapts to all sorts of performance spaces. Tours to the provinces have increased since the time of Reyes-Aquino and Kane, and provincial

groups perform more often in Manila since Ballet Federation started hosting its national ballet festivals in the late 1970s. Folk dances are even more popular, thanks to the annual folk dance festivals and workshops at the Folk Arts Theater, carried out with the Philippine Folk Dance Society; the annual CCP *Pang-Alay* and *Balletfest*; the CCP grants, regional dance workshops, and other outreach programs. The CCP also encourages the fusion of forms and genres in characteristically Asian dance dramas, which tour nationwide.

If bodabil absorbed influences through the movies, some staged ballets and musical productions now borrow from Broadway, sometimes to the point of choreographic plagiarism. Audio recordings and video films allow massive cross-cultural influence, more focused absorption of styles, and the use of regional resources. Thus, Alice Reyes used the music of Colgrass for *At a Maranaw Gathering*; Basilio used Vivaldi and Rodrigo for *Tropical Tapestry*; Locsin used Peter Gabriel's work for *Bagobo*. Better research allows for more authenticity in dance dramas as in Denisa Reyes' *Diablos* (Demons) based on a Bagobo story, Basilio's *Ang Babaylan* (The Shaman) which used the traditional form of the *composo*, Agnes Locsin's *Encantada*, and Steven Patrick Fernandez's several dance dramas for the Integrated Performing Arts Guild in Iligan City.

With the support of the League of Filipino Composers and rising young composers, Philippine dance has been enriched by original music ranging from the traditional to the innovative and popular, using as many sources as possible. Among the composers who have led in choreographic presentations are Eliseo M. Pajaro, Lucrecia R. Kasilag, and Ramon P. Santos. Pajaro composed for *Mir-i-nisa*, *May Day Eve*, *Trio con Brio*, *Rigodon Sketches*, and *Lawang Paoay* (Paoay Lake); Kasilag composed for *Amada*, *Noche Buena* (Christmas Eve Celebration), *Ang Sultan* (The Sultan), *Misang Pilipino* (Filipino Mass), *Six for Kasilag*, *Diversions*, *Sisa*, *Tapestry*, *Kulam* (Witchcraft), *Bayanihan Remembered*, *Of Cocks and Kings*, *Halina't Maglaro* (Come and Play), *Divertissement for Piano and Orchestra*, *Philippine Sketches*, *Love Song Cycle*, *Lingon sa Nakalipas* (Restrospection), *Spiritual Canticles*, *Japonsina Kasambayan*, and *Cañao*. Santos has contributed *Dugso*, *Images*, *Siklo* (Cycle), *Ta-o* (People), *Muling Pagsilang* (Rebirth), *Awit* (Song), *Daragang Magayon* (Beautiful Maiden), and *Awit ni Pulau* (Song of Pulau); Alfredo S. Buenaventura composed for *Itim Asu* (Onyx Wolf), *Rajah Sulayman*, *Rites of Time*, and *Ritual Bonds*; Ryan Cayabyab for *Rama*, *Hari*, *Ensalada* (Salad), *Limang Dipa* (Five Armstretches), *Ang Misa* (The Mass), and *Misa Filipina* (Filipino Mass); and Jeffrey Ching for *La Gitana*, *Camille*, and *Farewell Maria Clara*.

Filipino choreographers have explored a wide range of styles and subjects. Obusan stretched the possibilities of folkloric material in *Pamalugu*; Alice Reyes amplified a stylistic mode or medium in the modern *Company*, as did Fabella in the balletic *The Company*. Elejar used a sophisticated universal theme in *Masks*, and indigenous epics in *Juru-Pakal* (The Enchanted Kris) and *Kapinangan*. The late Luis Layag took the aleatory suggestions of Nonon Padilla's music for *Take Four* and Takimitsu's in *The Fugitive*, while Edna Vida created movements to match the dynamics of Ruben

Federizon in *Vision of Fire* and the fervor of Fanshawe in *Pagsamba* (Worship). From the folk-inspired humor of Felicitas Layag-Radaic in *Oy Akin 'Yan!* (Hey That's Mine!) and *Tanan* (Elopement) to Juan Silos, through the hispanic stylization of Julie Borromeo in *Zagalas de Manila* (Young Maidens of Manila), to Corazon Generoso-Iñigo's patriotic and liberating *Sisa* or Tony Fabella's *Six Filipino Pop Songs*, the range of Philippine dance treats themes vitally and distinctly. Rizaliana and historical personalities and events have inspired a considerable body of works, such as Leonor Orosa-Goquingco's *Noli Dance Suite*, Generoso-Iñigo's *Sisa* and *Gabriela*, Reynaldo Alejandro's *Rizalina Suite*, Basilio's *La Lampara* (The Lamp), Eric Cruz's *Ang Katipunero* (The Revolutionary), and Alice Reyes' *Itim Asu*. Bayanihan's *A Sound of Tambours—An ASEAN Tapestry*, 1990, was a panoramic merging of Southeast Asian styles and traditions.

The tradition of dance is deepened with the intensive treatment of ethnic rites, mythic themes and their mysteries in Leonor Orosa-Goquingco's "Eons Ago" and "Long, Long Ago" in *Filipinescas*, Alice Reyes' *Amada*, Denisa Reyes' *Diablos* and *For the Gods*, Agnes Locsin's *Bagobo* and *Encantada*, Julie Borromeo's *Babae at Lalake* (Woman and Man), and Basilio's more universal *Between Sky and Sea*. In contrast, there are the more contemporary setting and styles in Douglas Nierras' use of jazz, Labayen's minimalist yet metaphorical *Icarus* or his politically satirical *Imaginary Patriot*, and Denisa Reyes' ironic *One-ton Pinay* and *A Girl Who Left Home*. Dimension is found in the universal metier in Denisa Reyes' *Muybridge Frames*, *Firebird*, and *Te Deum*; Basilio's *Testament*, *Tchaikovsky Fantasy*, and *Sweet Warfare*; and Tony Fabella's *Three Tchaikovsky Waltzes*, *Glazunov Variations*, and *Dancing to Donizetti*. Dimension is also found in Basilio's indigenized *Misa Filipina* and Fabella's *Ang Kasal* (The Wedding). These examples show a broad spectrum of subjects, styles, and approaches that have flowered in the 1970s and 1980s, amid the diminishing American presence, the shrinking of the global village, intensifying of consciousness, and exploration of national forms and directions. These works are the traditions from which the 21st century will draw resources, examples, and challenges. • B.E.S. Villaruz

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