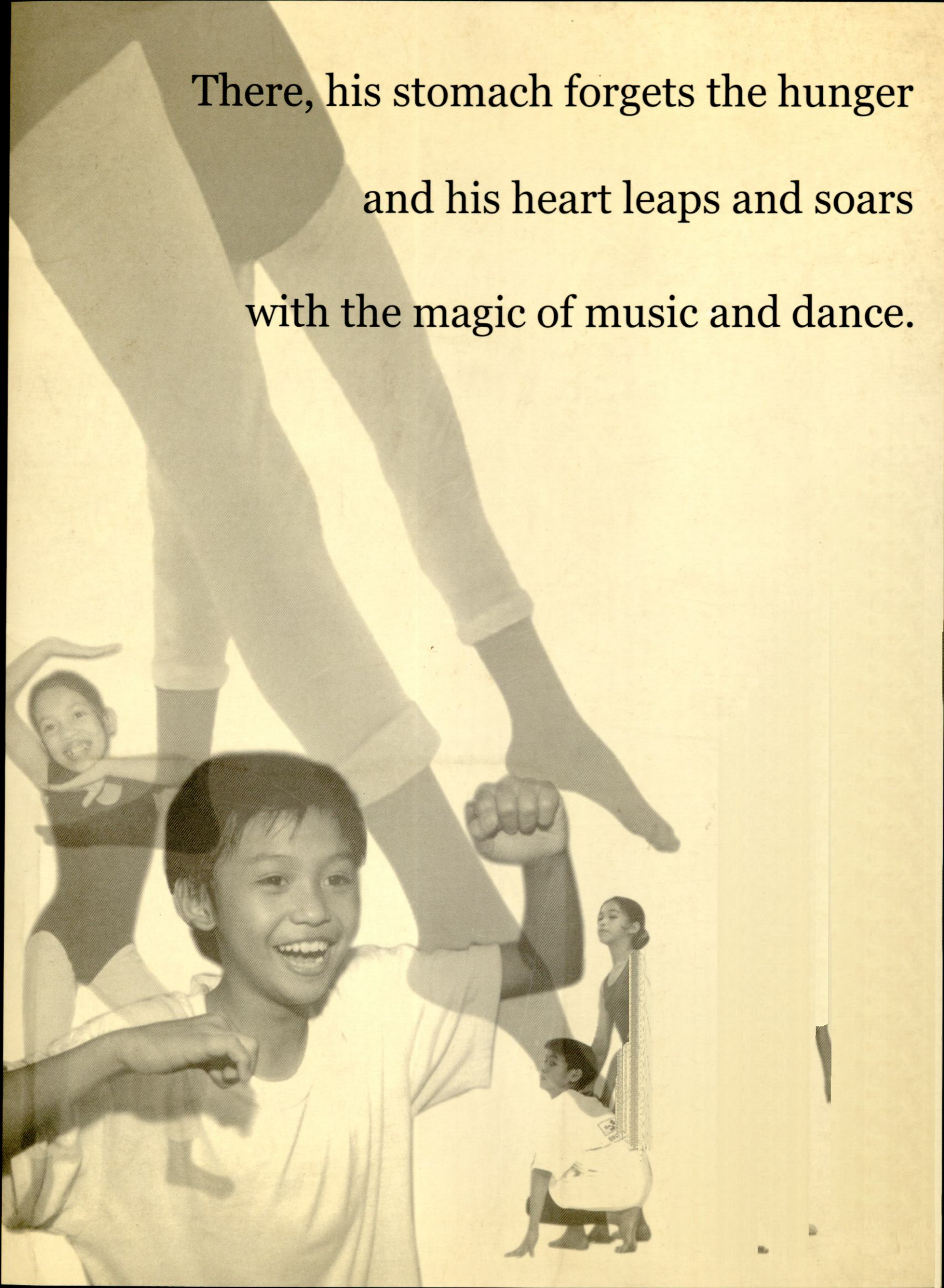
There, his stomach forgets the hunger

and his heart leaps and soars

with the magic of music and dance.



“ Parati po akong nasa kalye no’n.”

He goes home to a house smaller than a one-car garage. Eating three square meals a day is a luxury. The busy streets have become his playground. But since discovering he had a special gift, he goes to a different home. For three days a week he finds his way to the Amoranto Sports Complex. There he laughs among friends who share the same gift and dream the same dreams.

“ Marami kaming magkakaibigan.”

There he finally feels that he belongs somewhere. There his stomach forgets the hunger and his heart leaps and soars with the magic of music and dance. There he becomes lost in the craft he tries so hard to perfect and sums up the feeling with a succinct “ masaya.” There he is guided, molded and loved by teachers who see a promising future and a life worth living with dignity.

“ May halaga pala ako.”

“ Di ko alam na magugustuhan ko.”

As the children hold their heads up higher, their balances longer and their legs straighter, they begin to understand what makes them human and what sets them apart from the rest. The passion and commitment of their mentors have likewise inspired many of them to be bold enough to dream of being more than what they are now.

“ Dating pinapangarap ko lang, unti-unting naibibigay.”

Support the Quezon City Performing Arts Development Foundation, Inc. and build a world of HARMONY and JOY.

QUEZON CITY PERFORMING ARTS * DEVELOPMENT FOUNDATION, INC. *

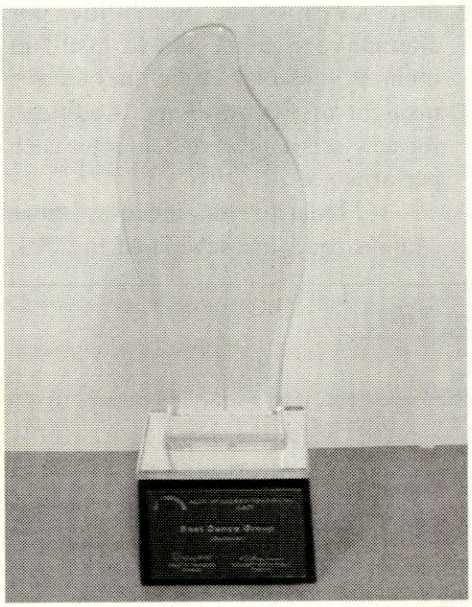


QC PIROUETTE

The official newsletter of the Quezon City Performing Arts Development Foundation, Inc., vol. 1 no. 3

QCPADFI Reaps Honors

Receives Aliw, NCCA and Dangal ng Pilipinas Awards



Aliw Award

2002 was a milestone year for the Quezon City Performing Arts Development Foundation, Inc. The QCPADFI programs as well as its artists were honored by some of the country's most prestigious award-giving institutions in culture and the arts.



NCCA Award

The National Commission for Culture and the Arts (NCCA) conferred upon QCPADFI Artistic Consultant Tony Fabella the Gawad Alab ng Haraya for Best Choreography for the dance number Tambol at Padyak. Tambol at Padyak is a highly celebrated piece that has become a staple in almost all of the Foundation's performances. It was one of the highlights of Ballet Philippines' Shoes++ held at the CCP last August. It was also presented in October to thunderous applause in the Chiba City Art Hall during the cultural festivities marking thirty years of sister city relations between Chiba City and Quezon City. The award-winning number was again performed at the NCCA awards ceremony held in the Bulwagang Tambunting of the Museum of the Filipino People on August 9, 2002.The Foundation also received the Best Cultural Dance Group award from the Aliw Awards Foundation, Inc. This award was bestowed on August 7,2002 at the Philippine Plaza Hotel. QCPAFI bested such cultural dance groups as Philippine Ballet Theater, Ballet Manila, Ballet Philippines and the Ramon Obusan Dance Group.

Finally, the Foundation was honored with the 2002 Dangal ng Pilipinas and Consumers' Choice Annual Award for Most Outstanding Artistic Performing Group. The ceremony was held on October 19, 2002 at the Henry Lee Irwin Theatre, Ateneo de Manila University. Mr. Eddie Elejar received the honor in behalf of the Foundation.

The QCPADFI program also made the shortlist of the 1st LCP Best Practices Award given by the League of Cities of the Philippines for outstanding local government programs and projects.



Dangal ng Pilipinas Award

Scholars Perform in QC Public Schools

Thanks to generous grants from PAGCOR and the NCCA, the QCPADFI campus tour was a resounding success. Four schools, one in each district of Quezon City, hosted performances by the QCPADFI scholars. The performance in District 1 was hosted by Ernesto Rondon High School (October 3), in District 2 by Lagro Elementary School (November 14), in District 3 by Aguinaldo Elementary School (November 7), and in District 4 by Manuel Roxas High School (September 19). Public schoolchildren, teachers and principals from schools near the performance venues were also present to watch the show. At each venue, the scholars performed before a jam-packed audience.

The repertoire was a mixture of old favorites such as the award winning *"Tambol at Padyak"* and the interpretative *"Take Me Out Of The Dark, My Lord"*, as well as new, never been seen before numbers like *"The Prayer"* and *Waltz* from *Eugene Onegin*.

The campus tour aims to promote an appreciation of dance, particularly classical dance, among the city's children and young people, to encourage them to direct their energies towards artistic pursuits, to make them aware of the possibilities for alternative careers, and to instill in them a sense of pride in being a resident of Quezon City. Auditions for new scholars were held after each performance.

Due to its success, more campus tours are scheduled in 2003.

Performances from April – December 2002

April 4, 2002	Launch of UPS's *Lipad Pag-asa* Clarkfield, Pampanga
April 28, 2002	Birthday celebration of Atty. Charito Planas QC Memorial Circle
April 30, 2002	*Bantay Kinabukasan* Street Party Tomas Morato, Quezon City
May 26, 2002	Ribbon-Cutting Ceremony, Little Gym Rockwell Center, Makati
May 28, 2002	Kick-off celebration of National Flag Day Rizal Park, Manila
June 12, 2002	Celebration of National Flag Day Quezon City Hall
July 28, 2002	Diabetes Awareness Week Glorietta, Ayala Center, Makati
August 9, 2002	*Gawad Alab ng Haraya* Bulwagang Tambunting, Museum of the Filipino People
August 11, 2002	Mass Oath-taking for Barangay and SK officials, District 1 Multi-Purpose Hall, Amoranto Sports Complex Quezon City
August 12, 2002	Mass Oath-taking for Barangay and SK officials, District 2 Multi-Purpose Hall, Amoranto Sports Complex Quezon City
August 13, 2002	Mass Oath-taking for Barangay and SK officials, District 3 Multi-Purpose Hall, Amoranto Sports Complex Quezon City
August 14, 2002	Mass Oath-taking for Barangay and SK officials, District 4 Multi-Purpose Hall, Amoranto Sports Complex Quezon City
August 25, 2002	Shoes++ Cultural Center of the Philippines (CCP)
September 19, 2002	Campus Tour, Manuel Roxas High School
October 3, 2002	Campus Tour, Ernesto Rondon High School Birthday celebration of Mayor Sonny Belmonte Bahay ng Alumni, UP Diliman
October 19, 2002	*Dangal* and Consumers' Choice Awards Irwin J. Shaw Theater, Ateneo de Manila University
October 25, 2002	Chiba City-Quezon City Cultural Festival, Chiba City Art Hall, Chiba City, Japan
October 29, 2002	Gloria Maris, Greenhills, San Juan
November 7, 2002	Campus Tour, Aguinaldo Elementary School
November 14, 2002	Campus Tour, Lagro Elementary School
December 3, 2002	Dr. Ty - Willing Century Park Hotel, Manila
December 11, 2002	Philippine Chamber of Commerce, Inc. Manila Hotel
December 12, 2002	Rotary club of Makati Intercontinental Hotel
December 15, 2002	*Pamaskong Handog* QC Memorial Circle
December 21, 2002	*Sayaw* Foundation
December 28, 2002	Our Lady of Guadalupe Minor Seminary

Last October, sixteen scholars from the Quezon City Performing Arts Development Foundation, Inc. were given the opportunity to perform at the Chiba City Art Hall as part of the celebration of sister city relations between Quezon City and Chiba City in Japan. Two scholars write about how they felt and what they experienced on this trip.

A TRIP TO REMEMBER

By Jenifer M. Rosales
QCPADFI Scholar

Everyone considers it a dream to go to another country. I was lucky because I am a member of the Quezon City Performing Arts Development Foundation, Inc. Because of this, I was able to go to Japan. I was one of the representatives of the Philippines to the Chiba Festival held in Japan. There, I performed together with my energetic co-members. We really tried our best to make sure that all the viewers were satisfied. We showed them our abilities by dancing gracefully the different kinds of dances, such as folk dances, pop, ballet, etc. We also wanted to let them know that we Filipinos have special talents that we could be proud of; that we could compete with artists from other countries and prove that Filipinos are among the best.

Performing in Japan gave us the chance to bring honor to our country, the Philippines. Our trainors and the Quezon City government also deserve big thanks. Without their sacrifices for us, we would not be where we are now.

We were warmly welcomed in Japan. They treated us well. We were also given the chance to have fun, having gone to many beautiful places like the Chiba Port Tower, the Japanese Garden, shopping malls and museums. But the most wonderful place I went to was Tokyo Disneyland. We were very happy watching our favorite cartoon characters. We took many pictures together. Our tour guides became close to us. We also made new friends. They taught us how to speak their language. They told us about their experiences there together with their families. We also enjoyed the food there. I really ate much, I guess! Of course, parties were not forgotten.

Although we were all tired from our everyday rehearsals, we still enjoyed every minute in Japan. We are very grateful to our tour guides for the love and support they showed us. We also wish to thank the people who made our show a success, and most especially the government of Chiba City.

Even though we still did not want to leave Japan, we experienced many things there during our short stay that will never be forgotten. But of course we were also excited to go back to our own country because we missed our loved ones, native food and the atmosphere here. We felt so much happiness on that trip. I would not have experienced that if not for the Quezon City Performing Arts Development Foundation, Inc.

ISANG KARANASANG DI KO MAKAKALIMUTAN

By Jon Eric Reyes
QCPADFI Scholar

Ako po ay isa sa mga scholars ng QCPADFI na nabigyan ng pagkakataon na magtanghal sa Chiba City, Japan. Ang mga Hapon ay katulad natin. Sila ay napakagalang. Napaka-init ng pagtanggap nila sa amin dahil sa paraan ng kanilang pagsalubong sa amin at sa ipinakitang kaugalian sa amin. Halos lahat sila ay napakagalang. Lahat sila ay babatiin ka sa umaga at gabi kahit hindi ka nila kilala, at lagi din silang nagpapasalamat sa lahat ng magagandang bagay na ginagawa mo sa kanila. Lahat kami ay nagustuhan ang kanilang pagtrato sa amin. Ipinasyal din nila kami sa iba't-ibang magagandang tanawin sa kanilang lungsod. Lahat sila ay nagbigay suporta sa aming palabas. Marami ang nagsasabi na nagustuhan nila ang aming palabas kabilang na ang mga Pilipinong nanood. Kahit na maikling panahon lang ang aming inilagi doon ay hindi namin makakalimutan ang aming pagkakaibigan. Hinding-hindi namin makakalimutan ang karanasang ito.



Quezon City Performing Arts Development Foundation, Inc. Scholars and officials, together with Chiba City International Association officials and representatives from Chiba and Quezon City Hall.

Indigenous Musical Instruments Program Takes Off in January

Edru Abraham to Mentor Scholars

Composer, singer and choreographer Edru Abraham will spearhead the Indigenous Musical Instruments Program of the QCPADFI, which is scheduled to take off in January 2003. The Program is part of the Foundation's Three-Year-Development Plan that seeks to expand the Foundation's scope to include other aspects of the performing arts. Also included in the Foundation's plans are Programs in theatre arts and voice.

Edru Abraham presently teaches art studies at the University of the Philippines. He also heads the Kontra-Gabi group, an ethnic instrumental ensemble composed of students from UP. In the past, he was a member of the UP Concert Chorus, as well as the Filipinescas Dance Company and Filipiniana Dance Troupe, acting in various capacities as musician, choreographer and dancer. He has also directed several musical dramas and actively conducts cultural research. To date, he has more than 100 instrumental pieces to his credit, as well as over 100 song compositions, 20 of which have been professionally recorded.

About thirty talented scholars from among QC's underprivileged youth will be selected in rigorous auditions for the Program. Among the indigenous musical instruments he will teach the scholars to play are the *tong-a-tong*, *bunkaka* and *patatag*, which are all part of the bamboo musical ensemble of the Kalinga.

Expansion of Studio Underway

Plans have been drawn to expand the Performing Arts Studio in order to accommodate the influx of new scholars for the Foundation's new programs, which are scheduled for implementation in 2003.

These include the Indigenous Musical Instruments Program, workshops and seminars in lighting, sound and stage design, and later in the year, programs in drama and voice.

A performing arts library and archive, to house videos and photos of the scholars' many performances, as well as documentary, audio and visual resources such as tapes, books and films about and relating to the performing arts, is also presently being organized.

The library will likewise contain basic elementary and high school textbooks as well as research materials that the scholars need in order to carry out their daily schoolwork.

QC PIROUETTE

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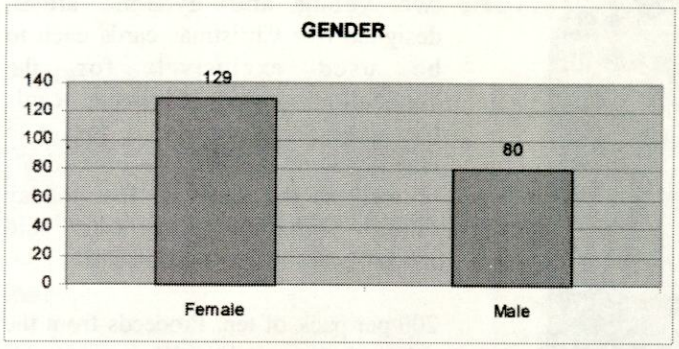
New Choreographies

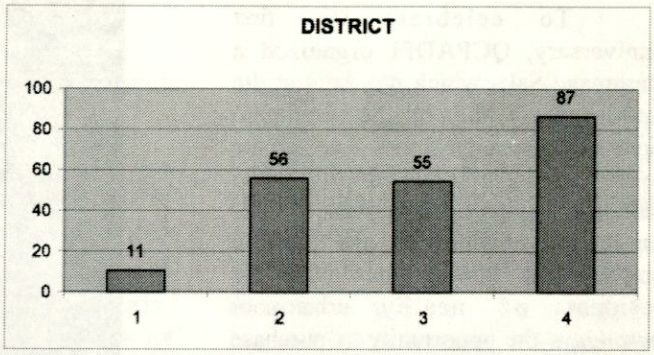
- **ALLEGRO VIVACE**
  Choreography by Tony Fabella
  Music by Tschaikovsky
- **WALTZ FROM EUGENE ONEGIN**
  Choreography by Luther Perez
  Music by Tschaikovsky
- **SA KABUKIRAN**
  Choreography by Tony Fabella
  Music by Velarde

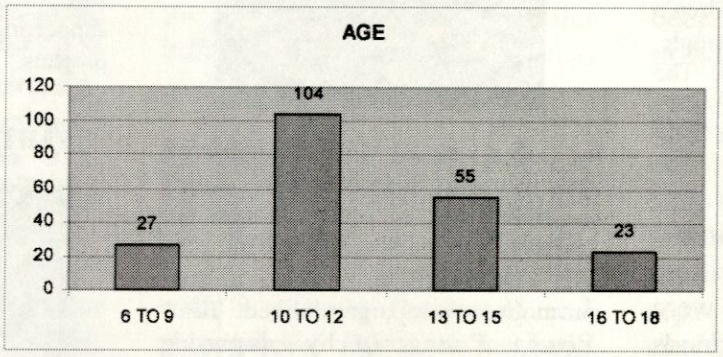
Restaged Choreographies

- **PARAISONG PARISUKAT**
  Choreography by Luther Perez
  Music by Basil Valdez
- **ALAY**
  Choreography by Luther Perez
  Music by Vehnee Saturno
- **THE PRAYER**
  Choreography by Luther Perez
  Sung by Andrea Bocelli and Celine Dion
- **KARATONG**
  Restaged by Luther Perez after Urtula
  Using traditional Filipino Folk Music

QCPADFI WITH 208 SCHOLARS AT END OF 2002







(Continued from page 2)

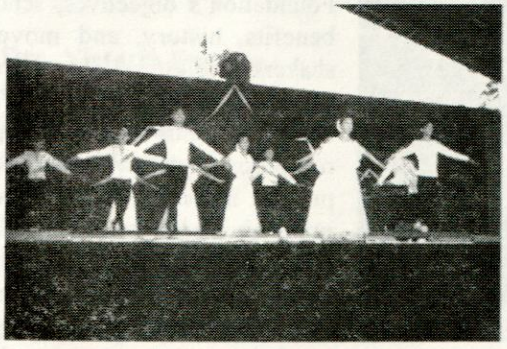
QCPADFI Performances...



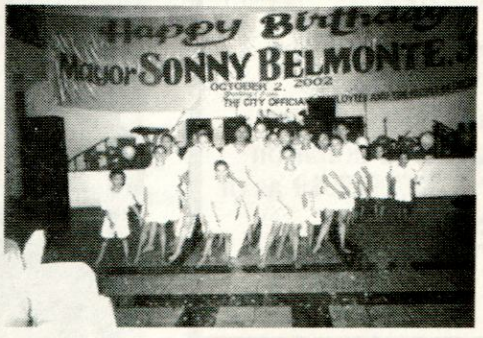
Mass OATH-TAKING of Barangay and SK Official



Diabetes Week, Glorieta, July 28, 2002



Campus Tour



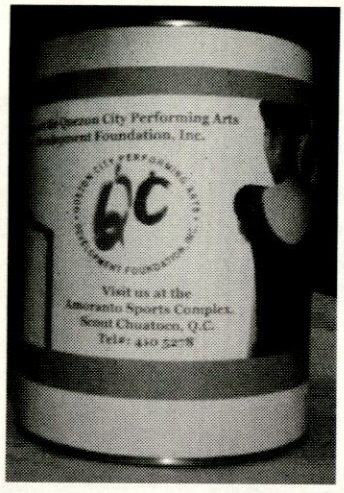
SB's Birthday, October 2, 2002
Bahay ng Alumni, UP Diliman

Rummage Sale

To celebrate its first anniversary, QCPADFI organized a Rummage Sale, which was held at the multi-purpose hall of the Amoranto Sports Complex on Roces Ave., in the fourth district of Quezon City. The Sale had two major objectives: to raise funds for the Foundation, and to afford our scholars' families as well as the residents of nearby urban-poor *barangays* the opportunity to purchase goods at bargain prices. Children's storybooks and textbooks for example, went for as low as PhP1.00. The scholars and Trustees of the QCPADFI manned the Sale. A total of PhP 17,697 was generated.

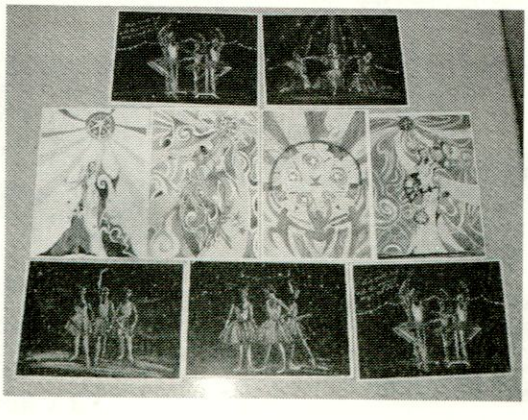
Donations of clothes, canned products, books, magazines, household items and toys were solicited from among the friends and relatives of Foundation Trustees. Due to the success of the Rummage Sale, several more have been scheduled for 2003. Donations of clothes and other items may be sent to 19 Judge Jimenez St., Quezon City or picked up upon agreement.

Donation Cans



Several commercial establishments in Quezon City as well as other parts of Metro Manila are currently participating in a dry run of QCPADFI's fundraising and promotions campaign dubbed *'Piso-Pisong Panaginip'* by displaying donation cans by their tills. The campaign has so far been successful, with cans filling up quickly as patrons of these establishments generously drop their loose change and small bills into the cans in solidarity with the Foundation's cause. Full cans are immediately replaced with new ones. The campaign officially takes-off in January 2003. All commercial establishments are most welcome to participate in this fundraising activity.

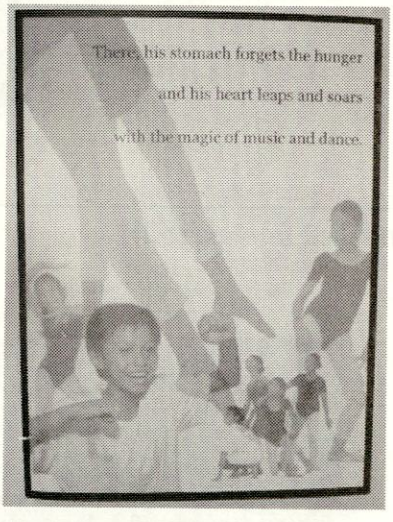
Charity Christmas Cards



Quix Maiquez and Marge Melendez, two young and dynamic artists, designed five Christmas cards each to be used exclusively for the Foundation's charity Christmas cards (see page 7). Designs were meant to embody both the Foundation's ideals as well as the spirit of the holiday season. Christmas cards were sold purchased at PhP 25 each or PhP

200 per pack of ten. Proceeds from the sale of the cards will go towards supporting the Foundation's numerous projects.

Marketing Kit



A marketing kit was recently launched to spearhead the Foundation's corporate fundraising campaign. The kit includes a nine-minute audio-visual presentation, leaflets, newsletters, and handouts containing information about the Foundation's objectives, scholarship benefits, history, and movers and shakers. The kit, which was designed by top production outfit Charcoal and Ice, has received positive responses from several corporations, private individuals, politicians and grant-giving organizations such as PAGCOR and the NCCA. It has also been successful as a promotional tool, particularly in the forging of local as well as overseas linkages with potential partners.

QCPADFI SURPASSES FINANCIAL TARGETS

QCPADFI needed to raise PhP 1.2 million to carry out its programs for the year 2002. Thanks to generous donors, it has received a total donation of **PhP 1,467,512.40** as of December 2002.

Thank you!

The QCPADFI wishes to thank...

Agnes Suarez for recording the music used for our scholars' performance in Chiba City, Japan. She currently manages a production company called SATB Artists and Managers Unlimited, Inc.

Carlos Calderon for designing our website. Carlos is a senior at the Ateneo de Manila University, majoring in Interdisciplinary Studies. He is also the bass guitarist of the chart-topping rock band Chicosci.

Cherish Garcia-Hernandez for actively helping us solicit generous grants from major institutions. Aside from being the Executive Director of the Academy 1 Ballet Studio, Cherish also writes regularly for the Philippine Daily Inquirer.

Gemma Subiate for making our three-year financial plan. She was an account manager at Landbank's Corporate Finance Department before becoming the financial consultant of Worklink Services, Inc.

Joey Villadolid for taking studio shots of our scholars for the Chiba City-Quezon City Cultural Festival promotional materials. Joey was the principal dancer of the Manila Metropolis Ballet before becoming a professional photographer.

Len Lopez for supervising our video and photographic documentation in Chiba City, Japan. Len is a financial analyst with a passion for travel and photography. Her work has been exhibited in distinguished galleries and published in major publications.

Marge Melendez for designing our charity Christmas cards. She wanted to study ballet as a child but never got the chance to do so. Instead, she grew up to be an art director for a top advertising agency and a celebrated magazine illustrator.

Nonoy Froilan for restaging two classical *pasdedeux* for our scholars: the *Black Swan Pasdedeux* and the *White Swan Pasdedeux*. Since retiring as Ballet Philippines' principal dancer, where he reaped international honors, Nonoy has been pursuing a fulfilling career in videography.

Quix Maiquez for designing our charity Christmas cards. Quix is a free-lance graffiti artist and graphic designer known for his distinct style of forming limitless representations through his chaotic and detailed art form.

Tweet Sering for composing the copy for our brochure and writing the script for our audiovisual presentation. This Palanca awardee worked as a magazine editor before becoming creative director at a leading television network.

And our friends at DECS and City Hall...

- **Dra. Victoria Fuentes**
- **Dra. Referente**
- **Eden Villanueva**
- **Cherie Alcazar**
- **Amy Ruffy**
- **Sandy Mangilaya**
- **Eleanor Gilles**
- **Atty. Vicky Loanzon**
- **Atty. Andy Apostol**

We also wish to acknowledge the patronage of...

- **Ms. Jeannie Javelosa**
- **Ms. Gina Lopez**
- **Mr. Constino Runa**
- **Ms. Julie Legaspi**
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YES, I WOULD LIKE TO SUPPORT THE DREAM OF QUEZON CITY'S GIFTED BUT UNDERPRIVILEGED YOUNG ARTISTS.

I wish to donate:

( ) P500 to provide one scholar with tights, leotards, ballet shoes and snacks for **three months**

( ) P1000 to provide one scholar with tights, leotards, ballet shoes and snacks for **six months**

( ) P2000 to provide one scholar with tights, leotards, ballet shoes and snacks for **one year**

( ) P_____ in support of the aims and objectives of the **Quezon City Performing Arts Development Foundation, Inc.**

Name_____ **Company Name**_____

Address_____

Tel. No_____

E-mail_____

_____ In behalf of a loved one, I wish to make a donation to the **Quezon City Performing Arts Development Foundation, Inc.** in the spirit of Christmas. I understand that he/she will receive an acknowledgement card from your Foundation.

Name of loved one_____

Address_____

_____

Printed Name and Signature

( ) I will call **4105278** or send an e-mail to *www.qcpadfi.org.ph* when my donation is ready for pick-up

( ) I will personally deposit my check donation to the QCPADFI at **Real Bank**, current account number **00117-000591-0**

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

THANK YOU for your kind and generous patronage. As we would like to keep you informed of our progress, we will be sending you our quarterly newsletter free of charge.

QUEZON CITY PERFORMING ARTS DEVELOPMENT FOUNDATION, INC.



Three times a week, he forgets he has been orphaned and has lost the security of a permanent home.

Three times a week, he forgets he had to drop out of school and has to sell sampaguita in the streets in order to survive.

Three times a week, he remembers to dream becoming somebody...someday.

For three days each week, about 100 children from under priviledge backgrounds, ages 4 to 17, diligently make their way to the Amoranto Sports Complex. There, in rigorous three-hour sessions, they are taught to dance. To hold theirs back straight and their heads up. To move accross the room with grace. To leap high into the air and rise above their present circumstances.

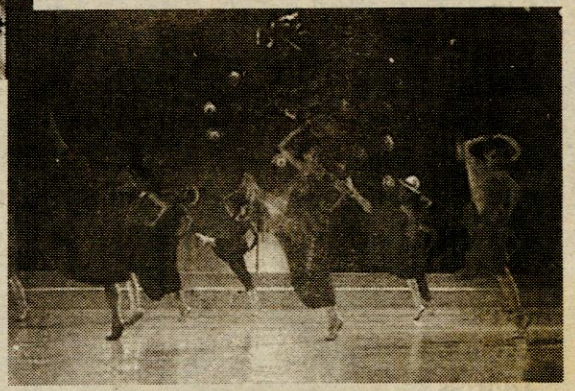
They are the gifted scholars of the Quezon City Performing Arts Development Foundation, Inc. Established in 1994, the Foundation's purpose is to provide free training in the performing arts, specifically dance, to marginalized children who have the talent and the inclination.



They are taught the techniques of ballet, modern dance, jazz, and introduced to the country's folk dances. Since the program's inception, the children have entertained audiences, both local and foreign, with their spirited performances, manifesting a strong dedication to the craft and a rare drive for excellence. Thus, paving the way for fulfilling careers in the performing arts.

In the process, the children find a new sense of home and belonging, a reaffirmation of their worth, and a firm belief that anything is possible.

It is the Foundation's hope that with each practice session and with every heady performance, the children shall move further from who they are and closer to who they could become.







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0918-7337789
(Jackie)

QC PIROUETTE

The official newsletter of the Quezon City Performing Arts Development Foundation, Inc., vol. 1 no. 2

QCPADFI WELCOMES 120 NEW SCHOLARS

After conducting two rounds of grueling auditions in the first quarter of 2002, the Quezon City Performing Arts Development Foundation, INC. (QCPADFI) now has about 120 new scholars. This brings the total number of scholars under the Foundation's care to 220, including those that have been with the project since its inception in 1994. This figure far exceeds the year-end target of 150 scholars. More than 400 youngsters from all over Quezon City were present at the try-outs.

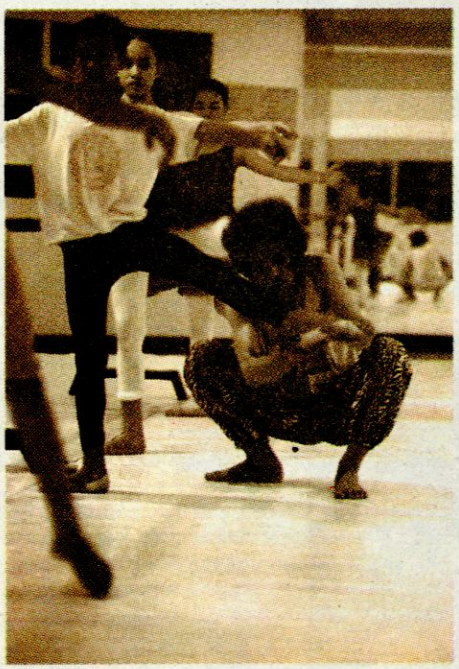
"The talent encountered during the auditions was staggering", reports board member Joy Belmonte, "and true to our mandate, we have to give every child with promise the opportunity to avail of our scholarship".

The Foundation's scholars receive free training in dance for several hours a day three times a week at the newly renovated Performing Arts Studio at the Amoranto Sports Complex from some of the most gifted dance professionals in the country. They also get an allowance, snacks, free dance uniforms, as well as the opportunity to earn money every time they perform in public. Some of the older scholars have already performed abroad. "Were these children to study dance in any one of Manila's private schools, the amount of training they receive a month would cost more than **P 6,000.00** reveals Foundation treasurer Eya Montes.

Board member and artistic consultant Tony Fabella predicts however, that the number of new scholars in this year's batch will still fall. "Many scholars drop out for various personal reasons during the course of the year. Others are gently asked to leave the program if they do not meet the stringent requirements demanded of them for maintaining the scholarship. Students are assessed quarterly according to talent, attitude, discipline and attendance. They are also given a warning if their academic performance suffers. Thus, only the most committed, most talented children stay behind."

Although the Foundation had endeavored to implement guidelines to ensure that all four districts of Quezon City are adequately represented and that all talented children from the city are given equal opportunities of being selected, most of the new scholars still come from Quezon City's fourth district (66%), while only 2% are from the third district. The first and second are almost evenly represented (about 16%). The Foundation attributes this to the location of the dance studio, and it is now looking into ways to make the studio more accessible to kids coming from farther away. The second district in particular, is far larger than the other three, and deserves greater representation.

Female students still constitute the bulk of the student body (76%) as they had in the past. Forty-five percent of the scholars are between the ages of 10-12 years old, twenty-eight percent are between 13 and 15, fifteen percent are 16 years and above, and twelve percent are below 9 years old. This pattern varies somewhat from that of the past year, when the majority of the scholars were older, from 16-18 years of age.



QCPADFI RECEIVES NOMINATION FROM NCCA

The Quezon City Performing Arts Development Foundation, Inc. has been nominated for the 'Alab ng Haraya' award of the National Commission for Culture and the Arts (NCCA) for the Dance Group Category. It shares this honor with no less than Ballet Philippines and the Bayanihan Philippine National Folk Dance Company. The awarding ceremonies will take place in July.

INFORMATION AND FUNDRAISING CAMPAIGN LAUNCHED IN THE SECOND QUARTER

In order to achieve its numerous targets in the areas of recruitment, artistic development, outreach and audience expansion, and student development, the QPADFI is embarking on a comprehensive information drive in order to gather support from the private sector for its programs and projects and to invite them to be equal partners in the development of culture and arts in Quezon City.

As envisioned by the Foundation's Management Committee, the information and fundraising campaign has three components. The first component consists of the production of multi-media materials for general information dissemination. These include a seven-minute audiovisual presentation (AVP), brochures, handouts, news bulletins and a web page. The AVP, produced by a team of dynamic volunteer filmmakers, is already available to interested parties in VCD format. Other materials are in the production stage and are scheduled for release in June.

The second component consists of touching base with potential corporate sponsors, overseas benefactors and members of the diplomatic corps for possible long-term partnerships in the realm of cultural development in Quezon City. The third component consists of building relationships with individual supporters through more intimate activities and events.

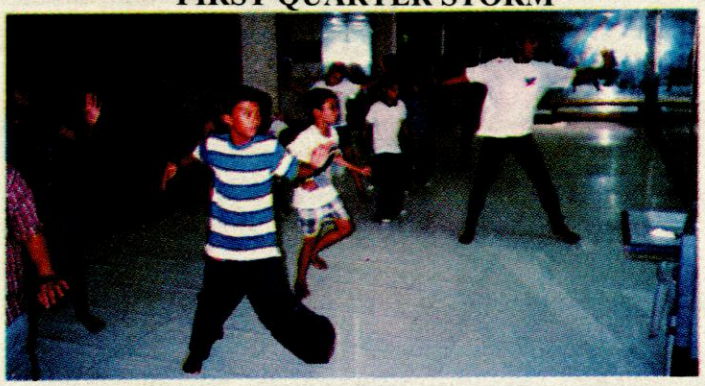
By focusing on forging relationships with supporters on an organizational as well as on a personal level, the Foundation hopes to build a network of friends with whom can be shared the talents of its young scholars and with whom collaborative work can be undertaken in order to further develop the programs of the Foundation and carry out its overall objectives.

WHERE ARE OUR SCHOLARS NOW?

What is the value of a scholarship from the QCPADFI? Aside from keeping underprivileged children of the streets, instilling in them a sense of pride in themselves, developing their sense of self worth, not to mention their inborn talents and artistic inclinations, and inculcating in them the importance of discipline, hard work, proper conduct, and a philosophy of excellence, the QCPADFI prepares its scholars for eventual careers in, yes, dance. To date, several of its past scholars have already been absorbed as instructors by several premiere dance institutions. Five are with the Manila Dance Center and two are with the Mandaluyong Ballet School. Two scholars have also achieved their dream of dancing professionally with the Philippine Ballet Theater, while one is with the U.P Filipina Dance Troupe. Many have also gone on to dance professionally on television. For these scholars, their training has helped them to become gainfully employed.

While most of the Foundation's older scholars continue to pursue a university or technical education in order to land more mainstream occupations, it is the Foundation's objective that the training they receive in dance will be more than adequate enough for them to be productive in this field should they choose to pursue it as a career. Plans are therefore underway to tie-up with various institutions as well as corporations in order to open up more opportunities for the Foundation's graduating scholars to embark on careers in dance, either as part time or full time dance instructors, choreographers and professionals.

FIRST QUARTER STORM



The auditions for new scholars were held on January 22, 24, 26 and 29, and on March 7, 9, 14 and 16 at the newly renovated Quezon City Performing Arts studio. Artistic directors **Luther Perez** and **Eddie Eleajar,** and board member Tony Fabella led more than **400** excited youngsters from all over Quezon City through a series of exercises and dance routines. More than **100** talented boys and girls were selected.



New scholars and their parents were given an orientation seminar to introduce them to the Foundation on January 31 at the Performing Arts Studio. Board members **Joy Belmonte, Eya Montes**, **Tony Fabella** and **Simonette Tan** talked about the value and benefits of a QCPADFI scholarship, the responsibilities of the QCPADFI scholar and parent, and Foundation rules and regulations. Dean **Josie Agravante** delivered an inspirational message. An open forum capped the seminar.



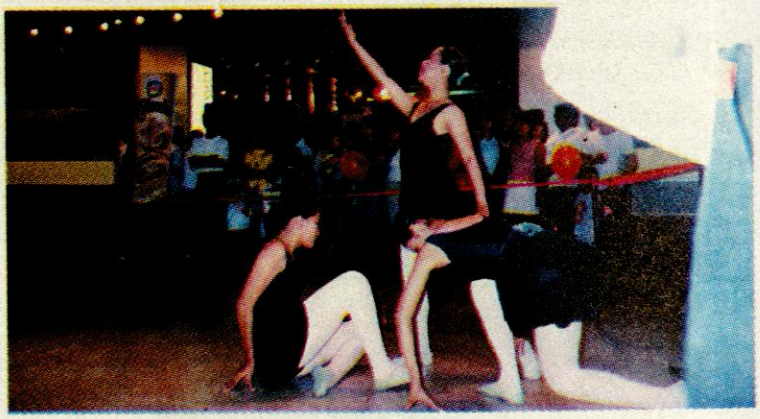
In celebration of National Arts Month, the scholars graced a special variety show called ***'Art For Peace'*** sponsored by the National Commission for Culture and the Arts on February 2 at the Alabang Town Centre.



The scholars were treated to a theater workshop at the Metropolitan Theatre of the Philippines upon the invitation of the museum's **Executive Director**, **Mr. Ino Manalo**, on February 9. The workshop was organized by the museum as part of its outreach and educational program. Inspiration for the workshop was an exhibition of issue-oriented award-winning photos by journalists from all over the world. The workshop was conducted by theater arts students from the University of the Philippines under the supervision of board member **Josie Agravante.** Sponsors of the event were Unilever and the Netherlands Embassy.



Presidential Daughter Luli Macapagal-Arroyo and **Mayor Sonny 'SB' Belmonte,** Honorary Chairman of the QCPADFI, led the ceremonial ribbon cutting during the inauguration of the QCPADFI Performing Arts studio at the Amoranto Sports Complex on February 16. Special guests included supporters and friends of the QCPADFI, such as councilors **Ariel Inton** and **Wilma Amoranto-Sarino**, **QC Parks President Charito Planas, QC Girl Scouts President Edna Azurin**, **Baranggay officials Vic Rodriguez** and **Bong San Miguel, Ms. Vickie Luanzon** and private sector donors and sponsors. A four-minute music video featuring the Foundation scholars was also premiered.



The scholars of the **QCPADFI** were guest performers at the inauguration of Shopwise in Libis, Quezon City held on February 7. **Ambassador Bienvenido Tantoco, Sr.,** whose family owns and operates the Shopwise chain, has been a staunch supporter of QCPADFI since its inception last September 2001.



The scholars presented a special Filipiniana dance number during the inaugural launch of United Parcel Services' *"Lipad Pag-Asa"* program on April 3 in Clarkfield, Pampanga. No less that **President Gloria Macapagal-Arroyo** graced the event.

Mahalaga Sa Akin Ang Scholarship Mula Sa QCPADFI dahil...

... nabibigyan ng pagkakataon ang mga mahihirap na mga bata na mahasa ang angking talento sa pagsasayaw, na kadalasan ay hindi nabibigyan ng pansin dahil sa kahirapan ng buhay. Napapatunayan sa programang ito na ang pagiging ballet dancer ay hindi lang para sa mayayaman.

Franie Medalla
Scholar for 6 years
16 years old

... marami po kaming natututunan, hindi lang po sayaw, kundi paano rin po makisama sa kapwa. Dito ako natuto ng disiplina sa sarili at dahil din po dito ay dumadami ang aking mga kaibigan.

Mildred Pizarra
Scholar for 7 months
8 years old

...magmula ng ipasok ako ng aking nanay dito sa QCPADFI, nagbago ang lahat. Mula sa aking sarili hanggang sa pakikisalamuha ko sa iba't-ibang tao. Hindi lamang mga teknik sa pagsasayaw ang naibabahagi sa amin, tinuturuan din kami na maging disiplinado, at maging masikap at matiyaga sa aming ginagawa. At pati na rin ang paggalang. Ang bawat estudyanteng pumapasok dito ay hindi pinapayagang walang matutunang kagandahang-asal. Kaya't masasabi ko na ako at aking mga kasama ay halimbawa ng mga kabataang pag-asa ng bayan.

Eden Marie Prado
Scholar for 6 months
16 years old

... natutulungan ang mga katulad namin na maiahon sa kahirapan kahit sa maliit na paraan. Ang paunti-unting perang naiipon namin sa pagpasok sa programang ito ay napupunta sa magulang namin. Malaki ang natutulong nito sa amin pati na rin sa aming pag-aaral. Maging sa pag-aaral ay maaari rin kaming maging iskolar sa tulong ng programang ito. Sa tulong nito ay mas lalong gumaan ang pamumuhay namin.

Igmedio Evalarosa
Scholar for 7 years
15 years old

...nagkakaroon ako ng allowance. Ang allowance na ito ay nagagamit ko na pambili ng mga pangunahing pangangailangan namin sa bahay na pang araw-araw. Dito ay nagkakaroon ako ng kasiyahan sa aking ginagawang pagsasanay.

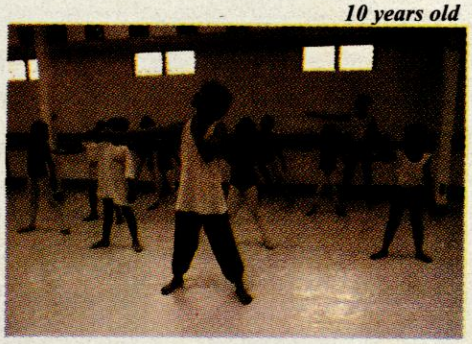
Jon Erik Reyes
Scholar for 4 years
16 years old

... hindi kami katulad ng ibang bata na pagala-gala sa lansangan na namamalimos at nalululon sa masamang bisyo. Mahalaga ito dahil napapaunlad namin ang aming talento sa pagsayaw. Natuto rin kami ng magandang asal tulad ng pagdating sa tamang oras, pagpapahalaga sa gamit at tamang pakikisalamuha sa tao.

Merianne Bartolome
Scholar for 6 years
14 years old

... natutulunganakong magkaroon ng tiwala sa sarili. Nagkaroon ako ng maraming kaibigan. Natuto ako ng iba't-ibang sayaw. Nakarating ako sa ibat-ibang lugar tulad ng Shangrila Hotel, CCP, Alabang Town Center, Clark Pampanga, Forbes Park at iba pa. Naranasan kong makisalamuha sa mga taong matataas na ang katungkulan sa lipunan at isang karangalan at magandang karanasan ang mapanood kami ng maraming tao lalung-lalo na ni Pangulong Gloria Macapagal-Arroyo. At para sa akin ang QCPADFI ay isang programa ng pamunuan ng Q.C. upang mabigyan ng pagkakataon ang mga batang katulad namin na maipakita ang natatagong talento. Kaya ako ay nagpupugay at nagpapasalamat sa ating mahal na Mayor Sonny Belmonte. Mabuhay siya! At sa lahat ng aming mga choreographer, maraming salamat po!

Joanne Landong
Scholar for 4 years
10 years old



... napahayag at napamalas ko ang aking talento sa pagsayaw, na siyang nagbigay daan sa akin na maabot ang aking pinapangarap sa buhay. Gaano man kahirap ang aking natamasa, ito ay hindi naging hadlang upang ako ay tumigil at sumuko. Tinuturing kong isang kayamanan ang makilahok dito, na mapagmamalaki ko hindi lamang sa aking sarili kundi pati na rin sa mga taong walang tigil na sumusuporta sa aking pangagailangan. Sa tagal ng aking pamamalagi sa Foundation na ito, lubos kong naisapuso na ang tunay na kahalagahan nito ay hindi lamang bilang isang libangan o pampalipas oras lamang, kundi isang bagay na nagbibigay kasiyahan at pag-asa na ako ay magkakaroon ng magandang bukas.

Francis de la Cruz
Scholar for 4 years
18 years old

...natutunan ko po rito ang tunay na kahulugan ng pakikipagkapwa at pakikipagkaibigan. Natutunan ko rin pong magkaroon ng disiplina. Sa buhay ng isang tao, hindi maaring kasarapan agad ang matatamasa. Kailangan nating dumaan sa butas ng karayom. Kailangan pawis at dugo ang maging puhunan natin. Ngunit ang pinakamahalaga kong natutunan na maibabahagi ko sa iba ay ang tinatawag na "pagbabalanse". Hindi dapat iisa lang ang pagtutuunan natin ng pansin. Maraming nagsasabing mahirap pagsabayin ang pag-aaral at ang praktis sa sayaw, ngunit para po sa akin ay hindi po ito totoo. Binabalanse ko po ang lahat katulad ng pag-aaral at pagsayaw dahil lagi ko pong tinatanim sa aking isipan na "Ang Kabataan Ang Pag-asa ng Bayan". Nais ko po na maging modelo sa mga kabataan.

Lealyn Flores
Scholar for 5 years
14 years old

...nagkaroon ako ng pagkakataon na mahubog ang aking talento sa pagsasayaw. Hindi lang ordinaryong mananayaw ang nais para sa amin ng aming mga guro, kundi gusto nila kaming maging "world-class dancers" na may alam sa ballet, modern dance, jazz, folk dance at pop. Tinuruan din nila kaming maging disiplinado, maging mabuting tao, mamahagi ng kaalaman sa kapwa, magkaroon ng tiwala sa sarili, at higit sa lahat, magkaroon ng malaking puso.

Dahil din sa programang ito, ako ay nabigyan ng pagkakataon na maging kinatawan ng ating bansa sa "First AOFF Children's Folk Festival" na ginanap sa Sarajevo, Bosnia and Herzegovina. Ito ay isang karanasan na hindi matutumbasan ng ordinaryong pagpasok sa paaralan. Nakapagsayaw na din ang grupo sa iba't-ibang teatro at hotels dito sa Manila, isang bagay na maari ko ding maipagmalaki sa aking sarili at kapwa.

Jeevilyn Sto. Domingo
Scholar for 8 years
19 years old

...natututruan ako ng iba't-ibang klase ng sayaw, at habang nalilibang ako sa pagsasayaw ay hindi ko namamalayan na ito na pala ang daan upang makaiwas ako sa masasamang gawain. At kung bibigyan ko ng halaga ang pagsali ko rito ay malamang malayo ang aking mararating. Mahalaga rin ito sa akin dahil dito ko nakilala ng aking mga kaibigan, at naipagmamalaki ako ng aking mga magulang, lalo na kapag kami ay nagpapalabas sa iba't-ibang lugar. Nawawala ang pagod ko kapag pinapalakpakan ako ng mga manonood.

Jobhen Joson
Scholar for 6 years
15 years old

... dito ko natutunan makihalubilo sa iba't-ibang bata. Napaparami ko ang kaalaman ko sa sayaw lalung-lalo na sa ballet. Kung baga yung binigay na talento o binhi sa akin ng Diyos ay napapalago ko o napaparami ko. Ang dating binhi ay ngayon isang halaman at alam ko na balang araw ay magiging isang puno rin ito na may malalagong dahon. Ngunit dugo, pawis at pagod ang puhunan ko at ng aking mga kasamahan bago kami maging ganap na mananayaw.

Remielyn Ramas
Scholar for 8 months
12 years old

QC PIROUETTE

The official newsletter of the Quezon City Performing Arts Development Foundation, Inc., vol. 1 no. 1

QCPADFI Seeks Public - Private Sector Collaboration for Performing Arts Development in QC

The Quezon City Performing Arts Development Foundation, Inc (QCPADFI) was established in September 2001 to manage the city government's Performing Arts Development Project. Mayor Ismael Mathay established the Project under the Office of the Mayor in 1994 in order to provide training in dance and other aspects of the performing arts to the city's gifted but underprivileged youth. The Assistant City Administrator previously managed the Project.

The QCPADFI, who's Board of Trustees are comprised of members of the artistic, cultural and business sectors, represent an effort by Mayor Sonny Belmonte, to bring in the experience and skills of the private sector to set the agenda for the strategic expansion and development of the program. In addition to crafting a holistic program that takes into consideration the recruitment issues, artistic development, outreach and audience expansion strategies, and student development, the Foundation has also embarked on a comprehensive fundraising and public relations program to gather support from the private sector and invite them to be equal partners of the local government in arts and cultural development in Quezon City.

Dancing With A Whole Lot Of Heart

Searching for Billy Elliot

By Philip Cu Unjieng

(Reprinted with permission from Starweek Magazine, the Sunday magazine of the Philippine Star)

We all know the plot line-working class youth discovers an affinity for dance. Despite his parent's strenuous objections and ridicule from his friends, he perseveres. With only inner resolve and an understanding mentor, our hero bucks the odds and finds fulfillment and identity in his chosen passion. Now alter that concept slightly by inserting a Filipino bias, and you have the Quezon City Performing Arts Development Foundation, Inc., and as many Billy Elliots – male and female – as there are scholars.



Established in 1994 with the help of then Mayor Mel Mathay and now given full support by Mayor Sonny Belmonte, the foundation's purpose is to provide free training in the performing arts to marginalized children who have the talent and inclination. It means five hours, three times a week in a little corner of the Amoranto Complex in Quezon City.

(Continue on page 3)

QCPADFI Targets 150 Scholars for 2002

The QCPADFI is working towards increasing the number of its scholars from around 100 to 150 in 2002 in order to further accommodate the many gifted but underprivileged boys and girls in Quezon City that dream of receiving world class training in the performing arts. The Foundation also hopes to implement guidelines to ensure that all eligible applicants from Quezon City's four districts are given equal opportunities of being awarded scholarships, and that all four districts are adequately represented. In addition to recruitment targets, the Foundation's other targets for the year 2002 are as follows:

Artistic Development

- Introduce training in other aspects of the performing arts such as voice, drama and theatre, including lighting, sound, costume and stage design.
- Introduce more advanced techniques in dance.

Outreach and Audience Development

- Conduct tours in at least two public schools per month within Quezon City beginning in June 2002.
- Participate in national and international dance Festivals and competitions.
- Organize two major performances within the year in key theatres in Quezon City primarily for the benefit of the city's residents and the Foundation's supporters.

Student Development

- Take scholars on field trips to cultural shows and museums.
- Show scholars films and documentaries relevant to the performing arts.
- Invite recognized guest artists to conduct lectures and workshops.
- Establish a performing arts library in the studio.

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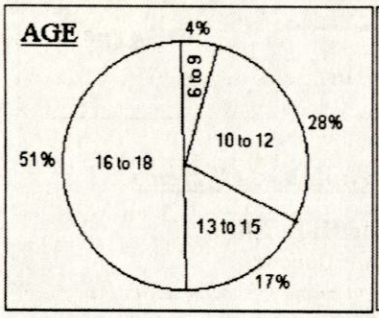
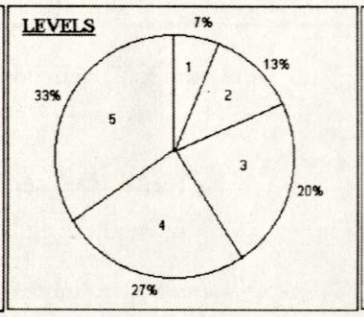
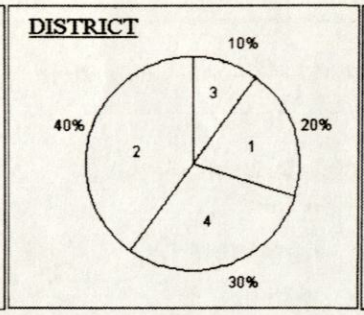
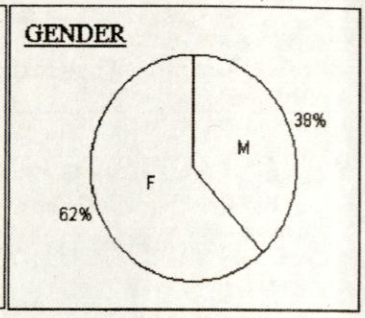
PROFILE OF SCHOLARS, 2001









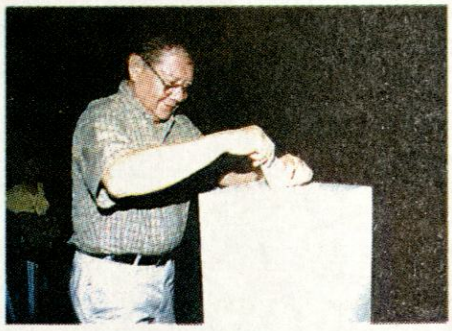
Mayor Belmonte Graces Christmas Dance Concert

Quezon City Mayor Sonny Belmonte was the guest of honor and speaker at the free Christmas performance of the Quezon City Performing Arts Development Foundation, Inc at the Liwasang Aurora, Quezon City Memorial Circle last December 23, 2001. Other special guests included Atty. Charito Planas, President of the Quezon City Parks Development Foundation, Inc., Ms. Evelyn Kilayko, Chairman of the Nayong Pilipino Foundation, and Donnie Tantoco, representing his grandfather Ambassador Bienvenido Tantoco. The friends and supporters of the QCPADFI were also present in great numbers.

The Christmas special, dubbed **A Christmas Dance Concert**, featured the Foundation's talented young scholars, performing an exciting variety of dances, from classical and folk to modern, as choreographed by two of the country's premier danseurs, Tony Fabella, Luther Perez and Eddie Alejar was the artistic consultant.

The dances were set against music from equally diverse genres, with songs from artists like Gary Valenciano, Ricky Martin, Ace of Base, Carl Czerny, Pinikpikan among others, showcasing the young dancers' talent and range.

Since the Foundation's inception in September 2001, its scholars have performed as special guests in several major events and venues. These include Ballet Philippines' Shoes++ at the CCP in October, the launch of Wild Vines at Eastwood City in November, the conference of the Philippine Chamber of Commerce at EDSA Shangri-la in December, and at the Chiang Kai Shek College, also in December.



QC Mayor Sonny Belmonte makes a donation to the QCPADFI during its Christmas Dance Concert last Dec 23 at QC Circle.

First Quarter 2002 Schedule

January

- Auditions for new scholars begin.
- Orientation seminar for scholars parents and guardians at the Performing Arts Dance Studio.

February

- Inauguration of the Quezon City Performing Arts Dance Studio at the Amoranto Sports Complex, Quezon City. The renovation of the studio was made possible with the support of the local government of Quezon City through Mayor Sonny Belmonte. Special Guests are Mayor Sonny Belmonte and Ms. Luli Arroyo.
- Launch of a 5-minute audio-visual presentation (AVP) about the scholars of the QCPADFI as part of its fundraising and community awareness program.
- Scholars will perform in Art of Peace concert at Alabang Town Center thru NCAA.

March

- Second round of auditions for new scholars begin.

From page 1

QCPADFI Targets 150 Scholars for 2002

Financial Targets :

The Quezon City Performing Arts Development Foundation, Inc. aims to raise 1.2 million pesos in order to complete its plans and programs for the year 2002.

As of January 15, 2002 QCPADFI has received donations from the private sector totaling P193,050.00.

Searching for Billy Elliot

From page 1

Spearheaded by the more-than-qualified trio of dance leaders Tony Fabella, Eddie Elejar and Luther Perez, the Foundation offers classes in classical ballet, modern dance, jazz, folk dance, hip hop and pop. Qualified to compromise the 100 scholars are children whose parents have a combined income of less than P10,000 . Street children and those from public schools are made to audition and from there, Tony and the other instructors find their diamonds in the rough.

As Tony succinctly remarks, "Looking at the class, you really can't see much difference from the private ballet schools to which the rich kids are sent. The content and manner of instruction is no different since I also teach in those schools. But it's when you look deeper and discover the backgrounds of these kids that you realize just how much of a long shot of a dream this all is. It is a project that I really hold dear to my heart, as the pool of talent is just there waiting to be tapped; but without the resources, both logistical and financial, we will never be able to continue what we're doing. That's why the Foundation was created – to provide a vehicle by which we could seek assistance and continue making some of the dreams of these kids come true."

The scholars range from six to eighteen years of age. I had the chance to talk to four of these kids and walk away realizing how important it is that we never let this Foundation flounder, and how we must encourage Tony in carrying out this dream.

Frannie, who's 15, goes by the monicker "Boy Wonder". His mother is a beautician, and she goes from house to house, offering her services, without a steady job at a salon. He was chanced upon by some visiting foreign dancers / instructors who were so surprised with and impressed by the skill that Tony had instilled in Frannie that they felt he was more than qualified to compete for the Prix Lausanne, a prestigious international dance competition. This would mean that he could attempt to get a scholarship to train in one of the prestigious European ballet academies.

For Frannie, Nonoy Froilan is his role model. Rather than basketball players or movie stars, it's Nonoy's footsteps that he'd most like to follow. Frannie admits that it is difficult to explain to his friends what this interest in classical ballet is all about. "*Pinaliwanag ko na iba ang* movements *ng* ballet *sa babae at sa lalake,*" he says. And while he says that his friends understand, one can imagine how often he has had to repeat this explanation.

Merianne is 13 years old. She may not have much use, in the strictest sense, for the measly transportation allowance the Foundation manages to give their scholars, as she lives only a few blocks away from the Amoranto Stadium. But please know that her domicile consist of a five feet by five feet plywood box that's to be found on a sidewalk. Her mother washes clothes for a living and as you can well guess, dance is for her an escape and the opportunity to make something of herself while doing something she truly loves.

Thanks to the videos Tony has shown them, Merianne knows of ballet dancers like Lisa Macuja – Elizalde and has made her idol #1. In addition, Margot Fonteyn and Gelsey Kirkland are names that have a potent totemic power over Merianne, as they represent what all the arduous hours of practice can result in. Tony has discovered a real talent in Merianne, and it doesn't take a genius to know that without the Foundation,the names of world class dancers would mean as much to her as the names of the members of the Chinese Politburo.



Rafael is one of the older kids still with the Foundation. He's an orphan and lives in San Vicente, near the University of the Philippines. Tony recounts that there was a time when he suspected that rather than use the transportation allowance to commute to practice, Rafael would walk all the way to Amoranto and back, and thus have extra money on hand. It's evidence of the subsistence level some of the kids are immersed in, but it also shows what kind of devotion and passion these kids have for dance, for the classes and for Tony.

Rafael clearly feels Tony has become the mentor of his life. He knows that not all are called to the professional ballet companies that exist here in the Philippines, but he realizes that dance has given him purpose, that the training is solid foundation and could be used as a stepping stone to audition for the dance groups that proliferate. Thanks to the Foundation, he has traveled, going to Japan and Bosnia as one of the Philippine representatives to the Children's Folk Dance Festival.

At 12, Martin is one of those who look up to Rafael and Boy Wonder. He's seen how the consistent scholarship status of this kids translates to training that they could otherwise never afford. As with all the others I spoke to, it's their fervent hope to someday, somehow make a difference in the *larangan* of Philippine dance. They know only too well that the odds are stacked against them, that nothing less than excellence is required and, even then, it will only give them the slimmest of chances to be noticed.

And lets face it, unlike the kids who are enrolled in expensive private schools, these kids don't have extensive "fallback positions" or alternative options. In the same manner that sports can be the ticket out of the ghetto or slums, it's dance that maybe the passport these children can use to make a better go of their lives.

Last October the kids went "big time" when they performed on the Main Theatre stage of the Cultural Center of the Philippines alongside Ballet Philippines, the country's premiere professional dance company, in the latter's season concert *Shoes++*. In the finale number choreographed by their mentor Tony Fabella, these kids drew thunderous applause and repeated standing ovations from the audience, opening the door to other elaborations and further training for the kids at the country's foremost dance school.

Whether we like to admit it or not, we are an under privileged nation: Third World at it's best...and worst. Given that, there will always be that one worthy cause, foundation or charity to support. Such institutions teem and multiply in this environment, one no less deserving than the next. There surely are more worthy causes than there are islands in our archipelago.

But some of those who compromise the upper and privileged class of this country are a really funny lot. They like to consider themselves worldly, knowledgeable, cultured patrons of the arts yet, ironically, with so many here living below the poverty line, with so many local calamities, it's the CNN coverage of some tragedy abroad that draws their attention, sympathy and comment. You see and hear it all of the time; they talk about the women of Afghanistan, the famine in Somalia, the chain e-mail about this kid in Belfast who needs money...

Well, the QC Performing Arts Development Foundation exists here and now – and it direly needs help. It's the arts, it's poverty alleviation through education and the inculcation of skills. Along with the Board of Trustees that includes Dean Josefina Agravante and Nina Anonas de Santos, Tony is really trying, with his own sweat and tears, to make a difference in the lives of these hundred kids.

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We wish to appeal to your generosity to support the dream of Quezon City's talented young artists. Donations in cash or kind are most graciously welcome. You may call 413-2982 or 413-2958 or send an email to qcpadfi@yahoo.com for further inquiries or pick-up of donation. Checks may be made payable to Q.C. Performing Arts Development Foundation, Inc. Cash donations may be deposited at any Real Bank branch, C/A No. 00117-000591-0.

QUEZON CITY PERFORMING ARTS DEVELOPMENT FOUNDATION, INC.

5 Don A. Egea St.,
Cubao, Quezon City

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MISSION AND VISION

The Quezon City Performing Arts Development Foundation, Inc. aims to contribute to the alleviation of poverty and the societal conditions to which it leads by cultivating the inborn talents of our underprivileged youth in culture and the arts, and in the process, helping them to develop the attitude, discipline and confidence they need to become pro-active, responsible and independent members of the community.

ok

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HISTORY

The Quezon City Performing Arts Development Program was established in 1994 by the local government of Quezon City through the initiative of three of the country's most distinguished dance professionals in order to seek out gifted and artistically inclined children from among the city's marginalized sectors, and provide them with free training in the performing arts. Aside from developing their inborn talents and offering them a venue through which to express their artistic merits, the program endeavored to instill underprivileged children with a sense of pride in themselves, help them discover a sense of self-worth, and inculcate in them the importance of discipline, hard work, proper conduct, and a philosophy of excellence. Due to the limitations of being wholly attached to a local government unit however, the program's development was somewhat hampered.

In September 2001, the Quezon City Performing Arts Development Foundation, Inc (QCPADFI) was established to manage the city government's Performing Arts Development Program. Its Board of Trustees, comprised of noted individuals from the cultural and business sectors, represent an effort by the city's leadership to bring in the experience and skills of the private sector in order to set the agenda for the unconstrained expansion and development of the Program. Together with the city mayor, the Foundation has crafted a holistic plan that strategically addresses the various concerns of the Program such as the technical and artistic aspects, recruitment and student development, outreach and audience expansion, financial matters, and community building.

THREE-YEAR DEVELOPMENT PLAN

By December 2005, QCPADFI hopes to have achieved the following objectives:

(1) Establish a comprehensive performing arts development program that includes not only training in dance, but also in voice, Filipino musical instruments and drama, as well as in the technical aspects of lighting, sound, costume and stage design;

(2) Expand the QCPADFI Performing Arts Studio to accommodate the expected influx of new scholars in line with the planned Development Program;

(3) Launch a Dance Theatre Company where the Foundation's scholars can perform and teach professionally;

(4) Modernize the multi-purpose hall of the Amoranto Sports Complex to include facilities and equipment that will allow it to achieve standards of excellence as a permanent venue for the Foundation's performances;

(5) Create a performing arts library of books, documentaries, films and CDs at the QC Performing Arts Studio as an educational resource of both scholars and instructors

SCHOLARSHIP BENEFITS

(1) Free training in dance thrice a week
(2) Allowance of thirty pesos per training session
(3) Free dance unifroms including leotards, tights and ballet shoes
(4) Free snacks per training session
(5) Honorarium for every performance
(6) Participation in workshops and training seminars
(7) Field trips and cultural shows
(8) Travel opportunities (local and international)
(9) Job Placement

THE ARTISTS BEHIND THE FOUNDATION

Eddie Elejar, Luther Perez, Tony Fabella, — enduring luminaries in dance in the Philippines. Highlights in the history of ballet in the country have been marked by their passionate involvement and dedication. Their numerous achievements in the performing arts are a glowing testament to their unequaled talent and virtuosity.



Eddie Elejar (artistic director) trained under Ricardo Cassell, Totoy Oteyza, Olga Preobrajanska, Volkart, Karen Taft, Robert Joffrey, Maurice Bejart and Marie Rambert from the 1950s to the 1960s. He performed in productions such as *Swan Lake, Don Quixote*, and *The Nutcracker*. With Maribel Aboitiz, he performed in Madrid, Barcelona, Zurich, and Lausanne with the Tena Ballet. He also joined the Bayanihan Philippine Dance Company's Philippine and world tours. He was premier danseur of the Pamana Ballet from 1966 to 1968, with Greta Monserrat as his partner. In 1968, he formed Dance Theater Philippines with Julie Borromeo and Felicitas Layag-Radaic. In 1970s, he founded the CCP Dance Workshop and Company (now Ballet Philippines) with Alice Reyes, for which he created *Juliet and her Romeo*, 1970, *Juru-Pakal* (The Enchanted Kris) and *Who's the Clown*, 1971, among other notable productions.

He danced in ballets by Reyes, Tony Fabella, Miro Zolan, and Norman Walker. He was also the production director of the Ballet Federation of the Philippines and with Tony Fabella, was the founder and director of the Manila Metropolis Ballet from 1978 to 1988. In 1991-1993, he was PBT's artistic director.



Luther Perez (artistic director) was mentored by both Tony Fabella and Eddie Elejar, along with Vella Damian, Eric Cruz, Tina Santos, Gary Wahl, William Morgan, Ian Stripling, and Gener Caringal in ballet. He was trained in modern dance by Alice Reyes, Tony Fabella, Takako Asakawa, in mime by Tony Mabesa,in folk dance by Cora Inigo, and in stagecraft by Monino Duque. Perez was the principal dancer of the Manila Metropolis Ballet and the Fabella-Elejar Danco Company, where he also became the ballet master.

He performed the lead roles in such productions as *Coppelia*, directed by William Morgan, *Munaham at Isara* and *Reyna Elena* by Tony Fabella, *Juliet and her Romeo* by Eddie Elejar, and *Tales of the Manuvu* by Alice Reyes. He was hailed by National Artist and Dance Critic Leonor Orosa Goquinco as one of the country's foremost exponents of ballet, dancing with "fluid, light, and classically neat" lines.

He has worked extensively with underprivileged kids for the past years.



Tony Fabella's (artistic consultant/ board member) life in dance is just as exemplary. He trained in ballet with Eddie Elejar, Joji Felix-Velarde, Nina Vyroubova, Natalia Mirskaya, Elvira Rone, Miro Zolan, Alfred Rodirgues, and Garth Welch. He was mentored by Alice Reyes, Norman Walker, Pauline Kroner and Takako Asakawa in modern dance. He was also a leading member of the Bayanihan Philippine Dance Company. Tony was principal dancer of Dance Theater Philippines and later, of the Cultural Center of the Philippines Dance Company.

He taught dance and directed productions for the Dance Workshop at the Y, College of the Holy Spirit Ballet, Centro Escolar University Dance Studio, Benedictine Abbey School Dance Studio, Magallanes Village Dance Studio, St. Paul's College Ballet School, and Kasaysayan ng Lahi Summer Workshop. For a while he was company manager and resident choreographer of the CCP Dance Company before he teamed up with Eddie Elejar as co-directors of the Goldcrest Dance Workshop, the New Alabang Dance Center, Manila Metropolis Ballet and the Fabella-Elejar Dance Studios. Since 1970, he has gone intensively into choreography. His dances have been commisioned by the Cultural Center of the Philippines, Dance Theater Philippines, and the Manila Metropolitan Theater.

He is an Alab ng Haraya awardee given by the National Commission on Culture and Arts for Best Choreography for the year 2002.

Eddie Elejar, Tony Fabella, Luther Perez—three remarkable generations of dance. Three remarkable artists bridging differences among language, religion, and culture. Three remarkable mentors to aspiring young artists waiting for their turn on stage.

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MAJOR PERFORMANCES

INTERNATIONAL



"First Asia Children's Festival"
Wakayama, Japan
1998





"Sarajevo 2000"
International Festival of Folk Dances
Bosnia and Herzegovina





Chiba City International Cultural Festival 2002
Chiba City, Japan
October 25, 2002

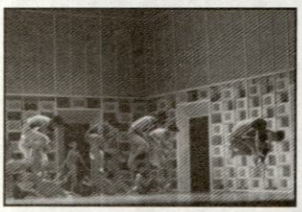
LOCAL





"Lipad Pag-asa"
Launch of United Parcel Services, Clarkfield, Pampanga
April 4, 2002





Guest at Ballet Philippines' Shoes++
Cultural Center of the Phils.
August 25, 2002





"Araw ng Q.C."
Clamshell, Intramuros, Manila
June 21, 2003

The QCPADFI logged more than 100 local performances as of August 31, 2003. Some of its major performances include:

"Salamat sa Pamana"
Grand Concert
Henry Lee Irwin Theater,
Ateneo de Manila University

"Unang Pangarap"
First Major Concert and
International Dance day
UP Theater

"Asia Pacific Dance Festival"
Araneta Coliseum, Quezon City

International Day
Cebu City

Performing Arts Concert
NCCA National Dance Congress
U.P. Theater, Diliman, Q.C.
April 26, 1996

"A Christmas Dance Concert"
QC Memorial Circle
December 23, 2001

"Show for Queen Sofia of Spain"
Fort San Antonio
Intramuros, Manila
March 5, 2003

SPONSORSHIP AGREEMENT

QUEZON CITY PERFORMING ARTS DEVELOPMENT FOUNDATION, INC.

I / We hereby wish to sponsor/ support the (Please check the appropriate box):

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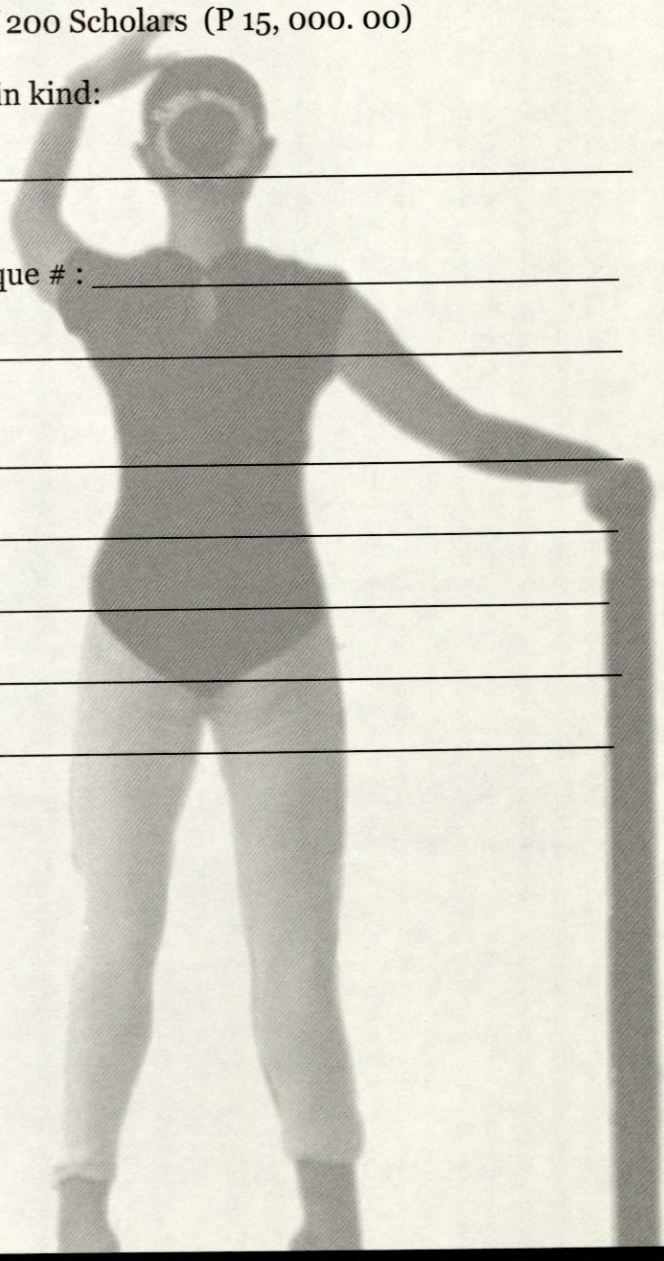

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CERTIFICATION

This is to certify that the **Quezon City Performing Arts Development Foundation, Inc. (QCPADFI)** is an independent, private sector partner of the local government of Quezon City mandated to manage the Performing Arts Development Program of the Local Government Unit of Quezon City. Its Board of Trustees, comprised of qualified and reputable individuals from the cultural, academic and business sectors, represents an effort by the city's leadership to bring in a wider, more diverse range of skills and experiences in order to set the agenda towards the unconstrained expansion and evolution of the Program.

As a duly certified and accredited partner organization of the Local Government Unit of Quezon City, the QCPADFI is fully authorized to conceptualize and implement projects and activities in fulfillment of the Program's mission and vision, which are consistent with the wider goals and objectives of the city's leadership.

The Foundation's proposed public school campus tour project, which is fully supported by the city government, is part and parcel of our joint objective towards developing a keener artistic awareness among our city's youth, and encouraging them towards alternative skilled futures.

Signed:

Hon. Feliciano Belmonte, Jr.
Quezon City Mayor