

A PRODUCTION BOOK FOR THE CROSS OF MAY

by 544

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TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	iii
THE PROBLEM AND ITS BACKGROUND	1
PURPOSE	4
THEMATIC CONCEPT OF THE PLAY	6
STYLE OF THE PLAY	18
CHARACTER DESCRIPTION	24
THE FILIPINO COSTUMES	35
COSTUMING THE PLAY	39
MAKEUP	64
SETTINGS	67
LIGHTING	84
SOUND	91
THE PROMPT SCRIPT	97
REHEARSAL SCHEDULE	140
CAST LIST	143
PERFORMANCE DATE	145
BUDGET	147
SAMPLE OF THE QUESTIONNAIRE AND THE TABULATED SCORES	148
EVALUATION OF THE QUESTIONNAIRE	149
A SELECTED BIBLIOGRAPHY	152
SUPPLEMENTARY MATERIAL	155

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The Problem and Its Background

The Filipinos have a glorious past and a rich culture that they can very well be proud of. Their way of life has also been affected by foreign cultures. Because of her geographical location, the Philippines has been deeply influenced by ethnic, political, social and cultural cross-currents between Asia, Southeast Asia, Europe and America. The true essence of Filipino culture cannot therefore be fully grasped without a fair knowledge of the unique blend of cultures--Malayan, Chinese, English, Spanish, Mexican, Japanese and American, to list a few--which have influenced and continue to influence the Filipino way of life.

With the increase of political independence in Asia and the rise of the spirit of nationalism, there was a simultaneous upsurge of interest in national cultural identity. The Philippines found herself in a unique predicament. She had been, as she still is, the Asian country most under the influence of Western thought and custom, and in spite of her independence and her geographical position, she continuously imbibed inspiration from her mother world, the world of the West. This relationship gave rise to the misconception that the Philippines is a country without a specific soul or culture, a mere extension of the West and a showcase for Western thought and development.

So an agitated quest for the identity of the elusive Filipino soul was begun and pursued in various forms of arts, such as literature, theater, music, painting, architecture and the dance.

Literature, which embodies the Filipino's dreams and ideals, is a part of their cultural heritage. From it, one may learn many facets

of the Filipino way of life and thought. Among the different artistic media, drama, or in Susanne Langer's words, "spoken drama as a form of dramatic poetry of which basic abstraction is the action,"¹ has been used successfully in the theater to represent the social, economic and political conditions of the country.

It has been said that the portrait of a nation is seen in her arts. Of these arts, the theater has been called "the most effective vehicle of expression because it is a synthesis of all creative efforts."² But, the "animate body" that the theater shapes lacks identity if it has no soul, and this soul can only spring from tradition. To this effect Yeats wrote:

How but in custom
and ceremony
Are innocence and
beauty born?³

Writing in the same vein, Federico Garcia Lorca, a Spanish poet and playwright, asserted:

A nation which does not help and does not encourage its theatre, if not dead, is dying, just as the theatre which does not feel the social pulse, the historical pulse, the drama of its people, and the genuine color of its landscape and of its spirit, with laughter and with tears, has no right to call itself a theatre, but an

¹Susanne K. Langer, Feeling and Form (New York, 1953), p. 307.

²Hubert C. Hefner et al., Modern Theatre Practice (New York, 1959), p. 6.

³Quoted in Claudia M. Cruz Gruen, "The View from Behind Nick Joaquin's 'Portrait'," Women's, Nov. 5, 1965, p. 15

amusement hall or a place for doing that dreadful thing known as 'killing time.'⁴

This quotation describes, in essence, the condition of the Philippine theater during the Spanish rule. There was, however, a strong traditional Philippine drama before the country fell under the Hispanic rule. The pre-colonial drama and other artistic expressions, which were the Filipinos' link to their past, were destroyed upon the christianization of the country, and the Filipinos became a race without a past. Having no roots in the past, except those that sprouted crookedly when they were subject people, they found themselves an alienated race upon achieving freedom from American rule.

The Philippine drama during the early part of the Spanish period was used as an instrument to spread Christianity. In the latter part of the four hundred years of the colonization, traveling troupes were imported from Spain to perform in the country. The Filipinos were not trained to take part in shows nor were they encouraged to write plays of their own.

Philippine theater gained a new outlook when the Americans occupied the country in 1896. A number of gifted Filipinos, trained and inspired by the first American teachers who were dispersed among the far-flung provinces, wrote more for the theater than ever before.⁵

⁴Federico Garcia Lorca, "The Authority of the Theatre," Playwrights on Playwriting, ed. Toby Cole (New York, 1965), p. 59.

⁵Jean Edades, "Drama in the Philippines," The Philippines Today (Manila, 1958), p. 15.

Among the first plays written for college dramatic clubs were the comedies Daughters for Sale, by Carlos P. Romulo, and The Husband of Mrs. Cruz, by Vidal A. Tan.⁶ The contribution of these two playwrights was substantial and forceful; and, whether the Filipinos liked it or not, it was Western in commitment. Such was the origin of the Philippine theater and drama as a composite art.

The birth of democracy in the country paved the way for the Filipinos to express their creative energy in various forms. This kind of energy, which by its very nature is inventive, imaginative and hard to identify, can be found in The Cross of May. It attempts to communicate with the American people and to show that no matter how strong an outside influence might be, it is always tempered by local factors, a nation's contemporary character and its past traditions.

Purpose

The growing popularity of plays for reading, as indicated by the increase in publication, suggests that the present time is not completely overwhelmed by passive forms of entertainment. In drama, there is an immediacy of sense of life in the characters, who are moving and speaking before the audience, whether in a classroom production or in a formal theater.

In this modern age, spoken drama is the most dynamic form of dramatic poetry. This may be one of the reasons for the growing

⁶ Ibid., p. 16.

response to this form of art, in reading as in the theater. The study of drama outside the theater has become conventional, and people have forgotten that the proper place for the study of it is in the theater. Likewise, many become accustomed to drama as a literary form to be enjoyed, like poetry or fiction, in solitude, rather than as a form of aesthetic experience that can only be achieved by an audience in a theater. Drama, nearer to life than any of the other arts, is the enduring art that comes out of the theater, and theater reaches its highest artistry in the faithful interpretation of plays. It is for the above reasons that The Cross of May was written and produced. It is hoped that this production book will:

1. serve as a guide for those who will write and produce a play;
2. enhance the enjoyment of plays witnessed in the theater or read for study;
3. help in the analysis of literary and aesthetic aspect of plays;
4. show the relationship of theater to the other arts;
5. serve as a reference book with regard to the socio-cultural and religious conditions in the Philippines.

Thematic Concept of the Play

What is the play about? How did it come to be written? Although these are traditional questions, they are nevertheless quite difficult to answer at a glance. It is reasonable to assume that the greatest difficulty in playwriting is due to the fact that plays are often written subconsciously and instinctively, and no matter how definite a theme or idea a writer has in his mind, new ideas and situations tend to develop as the play progresses.

A play may start with such material as a phrase of dialogue, a brief remark spoken or remembered, or an incident actually observed, or character known either slightly or well, or a general idea about human life. In the case of The Cross of May, the spark of inspiration began in a Playwriting class of Dr. Wallace Dave in the Spring of 1967. To begin with, the author had been interested in writing plays ever since her high school years. The description of the course attracted the author because that entire semester's work would be devoted to writing plays. The first few weeks of the class were happy and care-free. Group discussions and the exchange of ideas were interesting and lively. Everyone in the class played with his imagination, thinking of subject matter to write about. Larry Hovey and Dallas Snyder had the most fantastic ideas among the group, and we enjoyed listening to them. There were no dull moments, and sometimes the discussion continued outside the classroom. Occasionally, Dallas Snyder and the author went to the Student Union to discuss materials for the plays and they often discussed culture and tradition in America and the Philippines. What Filipinos learn about American culture from

American books in the Philippines is not sufficient to make a general conclusion about the Americans. Furthermore, very few Americans on the campus know that the Philippines was once a protectorate of America and they often mistake the Philippines for Hawaii.

From the way the author talked, Dallas presumed that she was a Spaniard because the Spanish accent is prominent in her speech. Once he asked the author why she can speak English well enough to be understood by the Americans, unlike some of the Asian students. It was at this point that the author made a remark which became the nucleus of The Cross of May: "Dallas, didn't you know that the Philippines was in the Convent for four hundred years and fifty years in Hollywood?" He got the gist of the sentence and he burst into laughter. From that time on, the brief remark the author had spoken stayed in her imagination. From this, the whole fabric of The Cross of May was to be created. However, the search for a fragment of plot on which to hang the idea continued, and it came by accident too. One afternoon as the author was sorting out her things, she came upon a stack of Philippine magazines and newspapers. Several interesting pictures caught her attention; they were the May festivals and a military wedding.⁷ She exclaimed in delight, upon seeing the pictures, "Ah, there you are!" It will be noted that these words mark the beginning of the dialogue in the play. As time passed, the initial

⁷Gloria Garchitorena-Goloy, "The Memories of May" Sunday Times Magazine, May 30, 1965, pp. 26-27.

thought began to accumulate other ideas, and it looked as if the author would have to start to write before they escaped her imagination.

The real work began the day after Dr. Wallace Dace announced the date of the author's turn to read her scenario script in the class. The author wrote down what he reminded the class that day: "Write what you want to do. Take a character and devise a scene wherein this character will be known. Every life in your play must come from a person or character that you know very well. Build what you want to say in the structure."⁸ The same idea is suggested by Kenneth Macgowan: "... Look for your material close around you. If you have grown up on an Iowa farm or in a small Middle Western city, don't write about Park Avenue in New York or Chinatown in San Francisco. Instead, deal with people and events that you know at first hand."⁹

These reminders encouraged the author to write about the people of her country. But finding the characters who would make the play for her was a challenge until she recalled vividly an elaborate wedding she had witnessed at home many years ago. Both members of the wedding party belonged to a well-known and wealthy clan, and the wedding was the most beautiful one she had ever seen in her life. The bride is described, in the play, in the dialogue between the two young women and

⁸Quoted from the lecture of Dr. Wallace Dave in the Playwriting class, February, 1967.

⁹Kenneth Macgowan, A Primer of Playwriting (New York, 1951), p. 40.

the young man after the procession. Unfortunately, the wedding did not have the fairytale ending of "living happily ever after." A week after, an annulment was granted on the basis that the groom was impotent. The bride left for Europe and the groom married another woman several years later.

The couple in this wedding became the leading characters in The Cross of May; they were given life in the names of Teresa and Manuel. It was an enormous task because the author did not know them very well in life. However, she developed them with details, making them typical Filipinos with Filipino characters. She used the Filipino way of life, the traditional values, desirable traits and virtues as the basis for developing the personality of each character, except for Glenn, who was made to typify the character under the influence of the "fifty years in Hollywood." As for their names, the author did not find any difficulty in calling them Teresa, Racquel, Manuel, Dr. dela Cruz, because they were Christian names given to many Filipinos by the missionaries. The author chose the names Glenn and Annie because both characters belong to the new generation and these names suggest a Western influence.

In the course of developing the general idea in the play, pertinent traditional values were worked out to achieve the universal and individual elements in the relationship of six major characters. Father Jaime Bulatao, a Jesuit educator and psychiatrist, has stated some of the values which run throughout the play:

This value may be defined as "Patience, suffering, endurance." It is this value

which has become fused with religious value since it seems that God is called upon when other means fail. It is associated with women more than with men. Sometimes this value appears with a certain magical quality about it as if one were to render oneself worthy of divine blessing simply by being patient and long-suffering. It is a theme much exploited by writers. It is the popularity of this theme, especially the catharsis it gives to the storyteller or to the moviegoer, that leads one to classify suffering as a value in spite of its overtone ... A person must suffer before gaining happiness ... The woman is expected to suffer in patience.¹⁰

This purgatorial essence of suffering, which serve as a means of achieving happiness, is also found in Sophocles' Oedipus of Colonnus, Electra, and Philoctetes. Characters in these plays suffer and endure. Time is important to them for they believe that time will heal wounds. Time becomes a weapon used by these helpless people. A parallel idea appears in The Cross of May. Endurance is the moral activity of Teresa's will; and suffering, which was associated with religion, becomes her way of life.

Two more values listed by Father Bulatao find expression in the play: "The woman takes refuge in religion," and "Prayers said amid distress are answered."¹¹ These together make up a theme that was difficult to present in the play--faith in religion as a healing factor versus medicine. It was deliberately made into an issue between

¹⁰Jaime Bulatao, S. J., "The Manileño's Mainsprings," Four Readings on Philippine Values, comp. by Frank Lynch, S. J. (2d ed., Quezon City, 1964), pp. 78-80.

¹¹Ibid., p. 79.

Teresa and Dr. dela Cruz. One of the play's reviewers, Mr. Sadkin, failed to understand this conflict because of his lack of knowledge regarding traditional values of the Philippines.¹² In the Philippines, medical knowledge and an understanding of psychological concept is steadily increasing among trained personnel. But in times of emotional crisis, most Filipinos still resort to religion. They believe that patience, suffering and endurance will eventually be rewarded. The author considers these values as desirable, for they serve as escapes from violence, frustration or suicide.

The four hundred years of Spanish rule left 85 percent of the country Roman Catholic. Catholicism has become a Filipino way of life. People take active part in religious activities not only in the church but in the home as well as in the street. This is why the elements of "obsessive religiosity and neuroses" are present in the play. Teresa, like most Filipinos, believes that when man's help is no longer attainable, God is the last recourse.

Then, too, the month of May is considered as the month of Mary in the Filipino Catholic calendar. Her image can be found in every Filipino home because she is the ideal of every Filipino woman.

Marcelino A. Foronda has commented:

(Mary) has become part of the Filipino consciousness, the Filipino soul. Mary, the Mother of Christ, has always been one of the favorite subjects of Filipino artists and writers. ... Because reverence

¹²David Sadkin, review in Kansas State Collegian, Dec. 8, 1967, p. 4.

and love for the Virgin is an integral part of Filipino tradition, it is inevitable that one should pen some of the most moving tributes to the Mother of God. Her image has been embedded in the Filipino soul, the soul that finds expression in literature.¹³

Thus, the religious procession, which originated in the early days of the Spanish rule, is an inevitable part of The Cross of May. The recitations of the Rosary and the singing of the "Dios Te Salve" (Hail Mary) are the tributes offered to her in the play.

Recently, a new Catholic movement in the country called "Cursillo" has been fostered, in answer to changing religious values. The movement is new in the sense that it is the first time the idea has been introduced to the people, although it must have originated in the old pagan cult of Dionysus. Angelo J. Reyes describes the new movement as a call for all Catholics to affirm, announce and renew their Catholic faith in Christ by means of ritual.¹⁴ A participant using the pseudonym of "Brother Carlos" revealed to the public recently what he experienced inside the "Cursillo":

... Almost like "Holy Rollers," when they sang "wiggling and gyrating," the "crying lecture," the emotionalism and theatricals, cultivating an exaggerated sentimentalism, the hush and darkness of the opening of his Crusillo, the deathly quiet and flickers of candles, the 200-odd Crusillistas encircling the seated candidate--and the collective and blood-curdling scream, the crying in the chapel and the secrecy of it were quite

¹³Marcelino A. Foronda, "The Blessed Virgin in the Philippines," Philippines Free Press, Dec. 9, 1967, p. 35.

¹⁴Angelo J. Reyes, "De Colores," Philippines Free Press, July 22, 1967, p. 80.

evident that it was mainly, if not completely, a strong emotional experience with powerful traumatic effects.¹⁵

From this description of "Brother Carlos" anyone with a knowledge of Greek drama can notice some similarities of this manner of worshipping God to Dionysiac cult, which has been described as follows:

The Dionysic religion was from the beginning inclined to disguise individual personality in favor of a transformation into a highest being. ... Like all mystery religions, the Dionysiac mystery promised purification, teaching and the vision of godhead. The human being becomes, through spiritual surrender, the demon, the sacred animal of the thiasus, the divine herd of the god. He must lose his identity and become a changed being, a demon, a god, a hero. ... In their exalted feeling, the men believed themselves to be satyrs, the followers of the god: the women believed themselves to be maenads.¹⁶

Efren Cristobal claims that the Cursillo is a "big and formidable movement, and perhaps three out of every five Catholics today are Cursillistas. Almost everybody today is talking about the Cursillo."¹⁷

In other words, the "Cursillo" in the Philippines today has already become an Establishment. This has alarmed some, who fear that religious history will repeat itself in the Philippines. It is evident that the Catholic Church is the biggest feudal landowner in the

¹⁵Msgr. Alfredo Yllana, "The Cursillo, Bishop Heras and Brother Carlos," Philippines Free Press, July 22, 1967, p. 72.

¹⁶Margarette Bieber, The History of Greek and Roman Theatre (New Jersey, 1961), p. 2.

¹⁷Efren C. Cristobal, "Some Questions About the Cursillo," Philippines Free Press, July 22, 1967, p. 12.

country today. The pervasive and powerful influence of the church upon the political and social life of the Filipinos during the Spanish rule was one of the strongest factors in the preservation of the feudal system. The missionaries, who came in the wake of the soldiers, were not contented with proselytizing the Filipinos. Having converted the Filipinos by force and burned the records of their past, the missionaries and their successors, the friars, proceeded to insure their subjection by robbing them of their power to think for themselves. In doing this, they found a powerful weapon in the Church, which demanded blind obedience from its subjects. The friars, who controlled education in the country, were interested only in keeping the Filipinos ignorant so that they would remain willing subjects. This whole idea is embodied in the characters of Teresa and Manuel about whom all the events revolve in The Cross of May.

Those who speak against the Cursillo are sometimes accused of suffering from "messianic complex" or ostracized by the Cursillistas, procedures that were typical under the Spanish rule. Some people join the movement to satisfy their curiosity and to please the church, but as soon as they get out of it they reveal what they experienced inside the Cursillo. They no longer fear the execution or excommunication from the church that were practiced during the Spanish rule. And this theme finds its meaning in the action of Racquel, Dr. dela Cruz and particularly Glenn.

The Filipinos are grateful for the freedom that the Americans introduced to the country. Under a democratic form of government, anyone has the right to speak and argue against anything that would

diminish the exercise of human freedom through moral or physical force. Under the American rule, short as it was, the Philippines became the only English-speaking country in all of Asia--in a world where English has become an otherwise nearly universal language.

In The Cross of May, Glenn represents not only the modern world but also a symbol of the young generation in the Philippines. The introduction of mass media, especially the movies and the television shows, which were Western in commitment, have had more influence in molding the characters of the young people than the traditional values handed to them by their forebears. The result has been a clash between values of the old and the young generations.

Annie, who also belongs to the new generation, represents the typical Maria Clara. To be called a Maria Clara in the country is a compliment because she embodies the virtues and traits of a typical Filipino woman. In reality, Maria Clara, who has become a legendary figure in the Filipino modern society, was the sweetheart of José P. Rizal, the Philippines' national hero.

Annie has become the typical Maria Clara of the present-day Philippine society in the sense that even if she falls in love with the modern world (Glenn) she still upholds and cherishes the traditional values of her country. She thus puts off marriage to help Teresa and Manuel. Supporting this view is Hollnsteiner's study of the Filipino traditional values:

Children are expected to be everlastingly grateful to their parents, not only for all the latter have done for them in the process of raising them but more fundamentally for giving them life itself. The children should recognize, in particular, that their mother

risked her life to enable each child to exist. Thus a child's reciprocity to its parents is immeasurable and eternal. The duty of the parents to rear them is complemented by the children's obligation to respect and obey their parents and show them gratitude by taking care of them in old age.¹⁸

This complementary attachment, a special closeness within family, imposes on the Filipinos a deep obligation to cling to one another. They have no choice. This value finds its expression in the relationship of Teresa, Manuel and Annie.

While the norm of traditional values becomes a universal principle of human behavior, its manifestations, the emphasis placed upon it, and the power it has to influence social behavior differ from one society to the next. Therefore, some knowledge of its operation are essential for the understanding of Philippine society. Perhaps most important is the power of these values to motivate the Filipinos' beliefs and attitudes. Certain values that are characteristic of Philippine society are not found only in the Philippines. On the contrary, it can be seen that almost all the values cited above constitute elements in the value systems of other nations, including the United States. From what has been presented so far, the reader can very well form an idea of what The Cross of May is all about. However, the next task after the theme had been formulated was to write the dialogue. The author referred to the plays of Eugene O'Neill, particularly The Icemen Cometh and The Emperor Jones, for some American slang and idioms to

¹⁸Mary R. Hollnsteiner, "Reciprocity in the Lowland Philippines," Four Readings on Philippine Values, comp. Frank Lynch, S. J. (2d ed., Quezon City, 1964), pp. 31-32.

serve as a guide in writing parts of the westernized dialogue of Glenn. The dialogue for the rest of the characters was worked out on the basis of the Filipino temperament and culture. Then, too, the dialectal phrases such as "Bunenas noches," "Adios," "Gracias," and "pöblacion" were included to add local color to the play. In this way the author was able to convey the mood of the play and paint characters in subtle variations.

The original script of the play was produced at Marymount College in Salina on July 31, 1967, for experimental purposes. The experiment was invaluable for the results left much to be desired. Reworking of the entire play for the final thesis production started at the beginning of the Fall semester, 1967. The scenario was revised under the guidance of Dr. Wallace Dace and Dr. Norma D. Bunton. It was at that time that the ultimate fate of the play was settled. Polishing, re-writing bits here and there, trimming and technique, all the things that can happen during rehearsal, could help only if the play proved to be basically sound.

A scene between Racquel and Dr. dela Cruz was added to clarify the plot. In the original script, the nature of Teresa's inner conflict was vague; the introduction of Dr. dela Cruz into Scene 2 of the revised scenario shed light on the conflicts and furthered Teresa's characterization. The author sought the assistance of Dr. Pyle and a psychologist at the Student Health Center for the verification of the usage of the medical term "electroencephalogram" which was included in the dialogue of Dr. dela Cruz.

After the scenario was approved, and after further reworking and rewriting, the play achieved its final form for the thesis production on October 24, 1967.

Style of the Play

The Cross of May can be classified as a serious play because of its emotional appeal, which affects the audience more deeply than something that simply amuses. Since the boundary between tragedy and serious drama is hard to define, serious drama can be treated as a subdivision of tragedy. These literary types are differentiated one from the other on the basis of the emotions they arouse in the audience.

The idea of the proper "catharsis" of the tragic emotion demands special attention. It has always been a subject of controversy, and moreover it seems to be very difficult to achieve in modern drama. The serious emotional drama finds its place between heroic tragedy and light comedy. The French call it "drame." In English, there is no one word to denote the play that does not achieve the tragic effect yet is not comic either, so it is called "serious drama."

Beaumarchais, one of the originators of the term "serious drama," asserted:

The essential object of "Serious Drama" is to furnish a more direct and appealing interest, a morality which is more applicable than can be found in heroic tragedy; and, everything else being equal, a more profound impression than light comedy.¹⁹

¹⁹Barret H. Calrk, European Theories of the Drama (New York, 1947), p. 255.

Fletcher, in collaborating with Beaumont, stated that this new kind of play, which he called "tragi-comedy," contained "no death of protagonists, therefore it was no tragedy, yet brings some near it, which is enough to make it no comedy."²⁰

The author then found a norm for considering The Cross of May as a serious drama from these two arguments. In dealing with life in terms of stirring emotions, exciting episodes and significant experience that deeply affect the characters without destroying them, the play became a serious drama by its own merit. And because the play describes an outlook on life more like that of the audience, it is more appealing than heroic tragedy.

Sandy Raymore, who played the role of Racquel, expressed her personal opinion about the play during one of the interviews conducted by Sue Brandner for the Collegian: "The play (The Cross of May is not simply the story of the Filipino culture, for the same elements are in our own culture. ..." She said the play had made her more aware of the same element of tradition in her own life: "Little things come up during the day and you can recognize that they, too, are from the past."²¹

Characteristic of most serious drama are tense situations which hold the interest of the audience. That The Cross of May reflects this

²⁰Milton Marx, The Enjoyment of Drama (New York, 1961), p. 122.

²¹Sue Brandner, review in Kansas State Collegian, Nov. 29, 1967, p. 6.

characteristic is revealed by the results of questionnaires that were issued to the audience after the play's production; some reactions are listed below:

The plot was stronger than the cast. The consequence was that I was expecting to become involved with the play as opposed to merely watching it.

The play was a part sort of success because of its appealing plot, theme and moral.

The necessary degree of suspense was adequately sustained throughout by the continuing dramatic tension. This was of sufficient importance that it compensated to a large degree for some shortcomings in the acting, and thus enabled the play to stand on its own merit.²²

In any case, the big moment of the play is the introduction of Glenn to Manuel. Glenn is young and outspoken while Manuel is old, mentally and physically defective. But Glenn's insulting words are no match for Manuel's physical strength. Then too, Annie's cross-examination by Glenn leads to a revelation of the past, dramatized by the flashback technique.

However, emphasis is placed on the clear presentation of the actions through which the theme is exposed. The serious interpretation in the characterization of Manuel and Teresa, and the comic elements in the dialogue of Glenn and Annie and that of the women and the young man after the procession, are approached in a subtle manner so as not to counteract the serious mood of the play. The fire scene is portrayed

²²Answers to question No. 4 from questionnaires issued to the audience after the production of The Cross of May.

by eliminating the dialogue, to avoid a melodramatic atmosphere, and light and sound effects proper for the scene are substituted for dialogue to maintain the proper mood.

The last line is delivered by Annie. She has made a decision to serve Teresa and Manuel as long as she lives. Yet her final gestures convey uncertainty and confusion. This ending was created to avoid the "catharsis" characteristic of a tragedy. And because there is no finality in the action of Annie, the audience is left to determine for themselves the outcome. Dorothy Miller, in her review for the Manhattan Mercury expresses the same opinion: "In the end, Annie feels she must choose between Glenn and the older couple. Whether or not she chooses wisely is a question the playwright has left for each viewer to decide for himself."²³

Had Annie walked side by side with Teresa and Manuel as the light finally dimmed, the whole situation would have fallen into a tragedy. It would have appeared then, that the three were doomed to stay with their culture and tradition in the big old house forever. The conflict, however, does not result in the defeat of the protagonists, and the ending, though not a happy one, deeply moved the audience.

With regard to the aesthetic aspects of the production of The Cross of May, various styles were employed by the author-director in order to reveal and interpret life more accurately on the stage. In justification of this technique, Heffner, Seldon and Sellman commented: " ... The competent dramatist employs any or all the styles as they

²³Review in Manhattan Mercury, Dec. 9, 1967, p. 2.

suit his purpose. A play may begin in complete realism and gradually progress into romantic fantasy or into expressionism."²⁴

In The Cross of May, realism was used to a relative degree to create an illusion of real life on the stage. This can be traced in the language and subject matter, and character traits were brought out through lifelike speech and actions similar to those of the Filipinos. Props such as flower vases, statues, native table cloth, embroidered piano cover, crocheted pillow cases and rosaries, which would occur in real life but serve no dramatic purposes, were used for realistic effect.

Most of the acting parts were rendered realistically except for the guitarist, who had a touch of Epic theater.²⁵ Prior to the entrance of the procession, the guitarist delivered a prologue about the event. The historical content of the prologue and the manner of addressing it directly to the audience alienated them from the character and the play's events. Likewise, the contrast between the recitation of the rosary and the music in the procession achieved alienation and forced the spectator into a thoughtful consideration of the song's significance. The flashbacks of the procession and the fire scenes also had Epic qualities because they suggested the remoteness of time and space in the sequence of the play. This style puzzled some of the audience, especially Mr. Sadkin,²⁶ since it was not in accord with the normal

²⁴Heffner, Modern Theatre Practice, p. 80.

²⁵John Gassner, The Theatre in Our Times (New York, 1954), p. 92.

²⁶Sadkin, op. cit., p. 4.

dramatic structure. But the device which some found distracting became for others an effective source of contrast and vigor in the play.

Symbols were omnipresent in The Cross of May. In fact as Sean O'Casey has pointed out, "even in the most commonplace of realistic plays the symbol could never be absent."²⁷ In Ibsen's most realistic plays, for example, symbols are forever cropping up. In The Wild Duck, the wild duck was a wild duck first and a symbol second. An interesting parallel runs through in The Cross of May. Originally, the title was written in Spanish, Santa Cruz de Mayo, which refers to the traditional procession; in the English literal translation it means The Holy Cross of May. In the play this procession became the link between the past and the present, eventually uniting the plot structure. The whole play revolves not only around the significance of the procession, but also around the fateful events that bear on the lives of the characters. The original title, therefore, was later changed into The Cross of May in order to symbolize two things in the play: the procession, which is the tradition, and the cross, which refers to the sufferings of Teresa. It is the memory of the past that sustains her for the present, and it is also this part that affects the rest of the characters surrounding her. As for Manuel, he is the symbol of the dying Spanish Catholic culture. Glenn stands for the modern world, and he, together with Racquel and Dr. dela Cruz, becomes the agent of change in trying to convince Teresa and Annie to change for the better. Annie becomes the symbol of the young generation caught between the old and the new.

²⁷Barnard Hewitt, Art and Craft of Play Production (Chicago, 1940) p. 67.

Expressionism, which developed after World War I in Germany, stemmed in part from Strindberg dream plays and in part from the new movement in the study of man that led to the depth-psychology of Freud and others. In the play, expressionistic touches were largely used in the scenery, light and sound and parts of the music and costumes.

Producing a play like The Cross of May before a foreign audience with little or no knowledge of the traditional and cultural background of the Philippines was quite risky. However, the old ties and the old ways, which could border on the absurd and ridiculous, became understandable and pathetic instead, because human beings and their sensibilities were involved.

Character Description

The actor is unquestionably the most value material of a play production. The representation of humanity by the living human being is in itself an illusion and it is in fact one of the most important in the theater arts in general. For this reason, casting the characters for The Cross of May became a matter of concern to the author-director. Because of its local setting, the first plan was to cast Filipino actors to achieve a certain degree of realistic illusion on the stage. However, gathering an entire Filipino cast was impossible, for there were not enough Filipino students on the campus. Foreign students from Colombia, San Salvador, Chile and Thailand were tried out next, in the hope of obtaining the dialectal quality of the play.

The result of the tryouts were not satisfactory. The problem of communicating the meaning of the play through speech became a decisive factor in preferring an entire American cast. The actor's speech,

particularly the pronunciation and inflection which transmit the word of the play to the audience give meaning to the words and convey information about the nature and mood of the character was clearly crucial factor in conveying the message of the play especially to an American audience.

Although the makeup and the costumes did a great deal to change the actor's physical appearance to resemble the Filipinos, their blue eyes and high noses remained unchanged. Another difficulty encountered was casting an American actor with a blonde hair. In the first production, one of the major characters, who was excellent in her portrayal of Teresa, happened to have blonde hair. Because of the difficulty in dying this type of hair, a black wig had to be used to achieve the description of Teresa in the script.

Recasting for the final production was necessary because some of the original actors had left after summer. Ann Cogswell, who portrayed the role of Aunt Teresa, went back to school in Topeka. John Neal graduated and left for New York. Bill Kammer, who played the role of the young man in the procession, was not available at that time. New actors for the parts of Dr. dela Cruz, the violinist, the guitarist, the priest and the vocal soloist were all tried out. Teresa, Racquel and Annie were cast anew to match the physical appearance described in the script. Manuel, Glenn, and the young woman and the old man were the only original actors retained for the final production.

To illustrate further, each of the characters needed different motivation to transform himself into a sort of person he was not. The Filipino traditional values were used as a source for the physical, psychological and cultural motivation of the characters.

The first is Teresa. She is forty-five years old in scenes 1, 3 and 6. Having been brought up in aristocratic environment, she is soft-spoken, reserved and delicate in her ways. She maintains these qualities throughout, even when she is under stress. The consistency in her character is revealed in the promise she makes, to love and to serve Manuel as long as she lives. Teresa has a strong conviction that Manuel will get well with time and patience, and the more Dr. dela Cruz tries to convince her that Manuel's illness is hopeless and the more Racquel tries to change her way of life, the deeper she hangs on to her own beliefs. Even in moments of confrontations with Dr. dela Cruz and Racquel, she displays her serenity. Her over-all actions seem to say that it is in suffering that the reward will eventually come.

The procession is a flashback of her life twenty years earlier. In this scene she is young, gay and very much in love with Manuel. Her life is full of dreams and promises because she is the prettiest and richest girl in her town. Above all, it is Manuel's love for her that makes her happy and secure. And it is also for this love that she is destined to suffer with him.

Switching from the old to the young woman's role and vice-versa was a challenge for Cheryl Ross who played Teresa. This was her first major role and working on dual personalities--a neurotic and a sane person--is difficult for an inexperienced actor. Cheryl was convincing as the young Teresa, but she failed to interpret the old Teresa effectively.

Racquel is an older cousin of Teresa who has lived with her since her last husband died. Her character and behavior reflect the dominant Spanish traits. For this reason she speaks with much authority. Like the typical Spanish woman, she is passionate--having married three times. Fernando Diaz-Plaja, a Spanish writer, has given a vivid description of Spanish society in his The Spaniard and the Seven

Deadly Sins:

In Spain ... lust is in the air. There is nothing clandestine about Spanish appreciation of sex, nothing inhibited, restrained. That is why there are very few sexual crimes in Spain. ... The Spaniard does not say to a woman "Te Amo" (I love you) but "Te Quiero" (I want you), a possessive verb implying authority over property. It is impossible to shut the Spaniard's mouth ... this self-indulgence is purely verbal and the Spaniard expresses his ideas ... in cutting and nearly always obscene words. ...²⁸

In the play, however, Racquel is meant to be an active and practical woman confronted with guilt. She felt guilty not because of what has happened to Manuel but for Teresa's fate. She hates to see the inner sufferings of Teresa and she projects her hatred to Manuel. Racquel never realizes that everytime she criticizes Manuel, the more Teresa sympathizes with him. This is the irony of the whole situation. Both Teresa and Annie do the opposite of what Racquel expects them to do.

At the procession, Racquel is but a replica of a Spanish Doña (matron). She walks with pride, with her head held up, unmindful of

²⁸Benjamin Welles, "No Stereotypes in Spain," Saturday Review, Oct. 7, 1967, p. 36, 41.

the crowd watching the procession; she does not consider them her equal. In contrast all the rest in the procession nod and smile at the crowd as they pass by. The manner in which Racquel fans herself as she walks symbolizes "flirtation" in the Spanish culture.

Sandy Raymore, a speech graduate from Bellingham, Washington, played Racquel. She had done some acting in high school. Like Teresa, she performed the dual role of an old and a young Racquel in the play. When she was interviewed by Sue Brandner about her role she said, "The most impressive thing to me is the emotion in the common conflict between old and young in the play. Playing the part of an older woman gives a person an idea of the other side of the generation conflict."²⁹

Sandy had a full grasp of the role she portrayed. Her ability to perform an unsympathetic role was given credit by the two reviewers: "Sandy Raymore's Racquel is properly embittered, yet guilt-ridden."³⁰ And, "... The most convincing performance was given by sharp-tongue Racquel."³¹

Manuel is fifty years old and a veteran of World War II. He has no lines except for a short dialogue between him and the young woman in the procession scene which lasts for a second. His characterization is achieved through the exposition of Teresa, Racquel and Annie. Frank Siegle, a veteran actor of the K-State Players, commented that

²⁹Sue Brandner, op. cit.

³⁰David Sadkin, op. cit.

³¹Dorothy Miller, op. cit.

this was the most difficult part he had ever played because of the pantomimic nature of his role. His action was rendered in the expressionistic style. His face was distorted and he walked limply. He expressed the happy emotions by his thunderous laughter and by clapping his hands.

However, Manuel reacts sensitively to the people who dislike him and because of this, he struggles to be understood by Racquel and Glenn. The same impression was noted by Mr. Sadkin: "Frank Siegle, as Manuel, struggles manfully to bring his limited but major role to life."³² And from Dorothy Miller: "Frank Siegle is to be commended for his interpretation of a difficult role."³³

Whether what Racquel implies to Teresa about Manuel's abnormal behavior is true or not is questionable, because Racquel hates Manuel. This is also the reason why Teresa never gives up hope, because Manuel is never violent to anyone, even if his brain has been proved to be badly damaged and deteriorating. His meeting with Glenn is rather cordial. He does not interrupt the conversation of the two lovers, but he must be there because it is customary for the Filipino elders to be present when a suitor comes for a visit. Again his sensitivity and intelligence are revealed by the way he shook hands with Glenn. His action seems to say that the young people of this generation have no respect for their elders, yet he understands that Annie loves Glenn.

³²David Sadkin, op. cit.

³³Dorothy Miller, op. cit.

During the fire, he proves his love for Teresa by saving the baby and Teresa's jewelry because he knows that the jewelry is her inheritance and it means so much to her; he means to say that what is dear to Teresa is also dear to him. This is also the reason why Manuel is fond of Annie, because Teresa loves Annie as her own daughter.

Annie is the young niece of Teresa. She has grown up with Teresa and Manuel and has known no other parents. Like her Aunt Teresa, she is pretty and reserved. Although she belongs to the new generation, she has been brought up in a traditional manner. The city life has no influence in her breeding, although she dresses differently from Teresa and Racquel. Annie understands Manuel the way her aunt does; Manuel is a father symbol to her, and "Father" in the Philippines stands for authority. Annie is hurt at the way Glenn insults Manuel, and she tries to defend Manuel in order that Glenn will understand him better. But it does not work out that way, for the more Annie shows her sympathy for Manuel the more Glenn becomes suspicious and jealous. The ensuing battle of words between Annie and Glenn winds up in the revelation of the past which leads Annie to make a final decision. She is torn by conflicting, ambivalent emotions and convictions, and behind her decision lies the feelings of doubt, anxiety and longing for Glenn.

Wanda Black, a sophomore majoring in Art, played Annie. She has appeared in earlier productions and because of her experience her progress was smooth and rapid in interpreting the characterization of Annie. And about her believable performance as Annie, Mr. Sadkin wrote, "Wanda Black makes a graceful Annie."³⁴

³⁴David Sadkin, op. cit.

Glenn is a young lawyer who has studied in America for five years. He met Annie at the Junior and Senior prom during his last year in the high school. This acquaintanceship was cultivated into a friendship at first and ended up in love through communication by letter while he was abroad.

His five years of studies abroad have given him a new outlook on life, and the impact of the western influence is noticeable in his dress, speech and behavior. He resents the traditional ways that his people still adhere to, believing that they should share the new ideas he has acquired from the new world.

Annie is the first to notice the great change in Glenn. He has lost his former respect for the elders. The only thing that has remained unchanged is his love for Annie. Yet he is doubtful about this because he notices how dependent and attached Annie is to the older couple. The independence he has learned from the Americans is different from what he sees in Annie. As he completely ignores his own tradition, the values that Annie upholds rigidly and the moral values equated with religious orthodoxy, clash with his own.

Jack Marker, a graduate student majoring in Psychology, played the part of Glenn. Jack was remarkable in his portrayal of a modern and arrogant young man. His outspokenness was based on attitudes described by Frank Lynch, S. J., an American educator and a psychologist writing about Philippines:

For the American newly arrived in the Philippines, the most striking quality manifested by Filipinos is their pleasantness, and among Filipinos getting their first full taste of American ways, a recurrent complaint is that Americans are often "brutally frank." These reactions are traceable to a clear intercultural difference, for smoothness of

interpersonal relations, while valued in both societies, is considered relatively more important by Filipinos than by Americans.³⁵

Jack understood what the author-director would want him to do-- and Dorothy Miller believed that he did a creditable job of acting.³⁶ Mr. Sadkin commented as follows:

... The part of Glenn, the lawyer, is poorly conceived if he is designed to represent the modern world for he is boorish and bad mannered. It is a perhaps unintentional irony that he represents the modern (specifically American) world.³⁷

The author-director was glad to learn the honest reaction of Mr. Sadkin in Jack's portrayal of his role, for this was what Glenn was really meant to be. She could count Mr. Sadkin as the seventy-seven person who agreed, in Question No. 8 of the questionnaire, that the author was successful in conveying her purpose in the play. However, she agreed with Mr. Sadkin that Jack Marker's Midwestern drawl seemed a bit much for his role as the Americanized lawyer. A similar opinion was written down on one questionnaire: "Re dialect. The Americanized boy should have spoken with an accent of the Philippines, as he had spent only a few years in the U. S. Or, again, he should have been rewritten as a native American.

Such an outcome was anticipated by the author-director in casting American actors but authentic accent was sacrificed for the message of

³⁵Frank Lynch, S. J., "Social Acceptance," Four Readings on Philippine Values, (2d ed., Quezon City, 1964), p. 8.

³⁶Dorothy Miller, op. cit.

³⁷David Sadkin, op. cit.

the play to be conveyed to the American audience. That the message was understood has been revealed by the results of the questionnaires.

Dr. dela Cruz is the late-middle-age family doctor. He bridges the gap between the old and the new. He speaks fluent Spanish and English but is deficient in his native tongue. He keeps up-to-date with his medical journals and takes an interest in the psychoanalysis of human behavior. He analyzes Teresa's behavior as a disease of the mind. He appears only in Scene 3, the longest scene in the play. His inclusion in the revised script is important because he furthers the characterization of Teresa. But his application of the knowledge of psychoanalysis aggravates Teresa's tension. He leaves with the conviction that Teresa is better off with her illusion of the past. Living in reality makes her miserable and unhappy, and the sense of illusion sustains her.

John Jagger, a junior majoring in Speech, played Dr. dela Cruz. John was another veteran actor of the K-State Players, having taken parts in several major and minor productions during the past season. A hard worker, John managed to learn the correct accent of the dialect in his lines.

The nine members of the procession are sketches of real people moving along and at the same time tying the plot structure of the play. The first is the flower girl, who scatters flowers along the path in preparation for the entrance of Teresa. At the second entrance of the procession, she carries the cape for Teresa.

Majorie Pacumbaba, a first grader at Bluemont Elementary School, played the little flower girl. As the only Filipino in the cast, she captured the attention of the audience.

The two women are both younger than Teresa. The first leads the rosary prayers and the second sings the hymn at the second entrance of the procession. Both women are essential in clarifying the special event that is to happen after the procession--the wedding of Manuel and Teresa. The appearance of the two women and the young man after the procession creates a happy and festive atmosphere. This is the only scene in the entire play wherein all the characters appear merry and gay.

Mary Horton, a senior majoring in Speech, played the first woman. She had done several acting parts for the K-State productions, mostly comedy. Mary identified correctly the emotions she was supposed to feel at every given moment, and through these emotions she was able to convey the happy and festive mood of the event.

Nancy Young, a sophomore majoring in Music Education, played the second young woman. Nancy had no previous experience in acting. The author-director capitalized on Nancy's knowledge of music and her interest in taking part in the play. Her rendition of "Dios Te Salve" was commendable.

The guitarist was played by Patrick O'Neill. He and the violinist, who was played by Michael Holmes, created a solemn atmosphere in accompanying the group in their rendition of the Spanish religious folk song.

The presence of Padre Antonio, who is shown praying with rosary beads, adds to the religious essence of the festivities. John Clark, a senior concentrating in History, had done several roles as a priest.

Because of his experience in this role, John did not encounter any difficulty in playing his part.

In the second flashback, which is the fire scene, the young woman is effective in creating a chaotic mood when Manuel is hit by the falling beam. Her soundless hysterical cry for help is immediately responded to by the first and second men and the old man. Because of the limitation of the theater's facilities, the creation through lighting of a fire effect was replaced by the action of these four people. The result was satisfactory because the audience was led to imagine that the house was on fire.

The remarkable performance of these minor characters is summed up in Stanislavsky's remark, "There are no small parts: there are only small actors."³⁸ And in support of this idea, Dorothy Miller wrote, "The many small parts were sympathetically done but special mention should be made of the flighty young ladies of the May Day procession, Mary Horton and Nancy Young."³⁹

The Filipino Costumes

The evolution of the Filipino costume is a long and colorful one which is just like that of the Filipino race. The dress was influenced by the costume of the Blessed Virgin brought by the Spanish missionaries. As to the origin of the costume's butterfly sleeves, it is believed that as early as the seventeenth century, Filipino seamstresses copied the sleeves of the elaborate robe of the Nuestra

³⁸Quoted in Edward Goodman, Make Believe (New York, 1956), p. 70.

³⁹Dorothy Miller, op. cit.

Señora de los Remedios (Our Lady of Remedy) and sewed these to the blouse. The "pañuelo," although resembling a shawl, was influenced by the long cape of the Virgin of the Rosary.

The national costume early in the sixteenth century had no definite style. The ensemble was either a "terno" or the "baro at saya." In the latter part of the century, however, the women, mainly through Spanish influence, acquired a certain style for their clothes. To be fashionable, the "pares" was adopted. It consisted of the same long skirt, much narrower in width, almost like a sheath, tucked at the waist by a number of strings, but this time made more interesting by the addition of wide, flat pleats all along the waistline tucked together by head pins.

Over the skirt came the "tapiz," a piece of cloth usually with colors that contrasted with the skirt. The "tapiz" through the years became more a showpiece, as this part of the dress adopted more and more elaborate designs, and one could usually gauge a woman's wealth by what her "tapiz" cost.

The majority of the Spanish "mestizas" (half-breed), however, completely ignored the use of the "tapiz" and wore the Filipino costume without it. To them, the "tapiz" made them feel inferior because it was always associated with an apron or "delantal" which was part of a servant's uniform.

The nationalists of the 1900's, however, regarded the "tapiz" as essential to woman's dignity. For home wear, the Filipino women wore a few petticoats and their "saya" (skirts) were much simpler. For the provincial women, the "camisola" was in vogue, comparable to what is called the duster today.

The European influence greatly changed the native attire. The "saya" was shaped and reshaped. When Napoleon's Josephine made fashionable the empire cut, the Filipino women copied the sleeves and the style was given the unglamorous name of "corte de jamon" (ham shape).

From Spain came the "cola" or train, which was approximately a meter long, semicircular in shape, the train protruding from a very billowy skirt. The trace of this train can be seen in Teresa's wedding gown, which was a shorter version of the earlier dress.

After the popularity of the "colas" declined, there came a number of styles like the "siete" and "cinco cochillos" which means a seven-or-five-paneled skirt, the panel tips mostly showing beautiful glittering beadwork. The "cochillos" were about the most popular style of the time, especially after the actresses of the "zarzuela" (melodrama) used this style during their performances. The "abanico" or fan was another popular fad which was followed by the "serpentina," or the Victorian serpentine that was the rage of the British women.

For the church, the women wore heavy black veils cut to resemble the nun's headpiece. During the Palm Sunday procession, the women would remove their veils and spread them on the ground for the priest to walk on. This was done as an act of humility.

The women of the sixteenth through the early nineteenth century wore their hair long, and it was a familiar sight to see their tresses loose with the ends forming a short train as they walked. At that time, the women brushed their hair into a big knot set at the back with a generous use of "agujillas" (hair pins). Those who were a bit less conservative, adopted the pompadour, stiff and school teacherish.

Because the Filipino "terno" was an extremely complicated attire, the women, beginning in the 1920's, began to look for ways and means to simplify their costumes. It was only after ten years, in the late 30's, that a radical change took place. The separate blouse was abolished and the "terno" became a one-piece gown with detachable sleeves--a change that resulted in a neater, more compact and attractive silhouette. This version is used in Teresa's wedding gown.

World War II had barely ended when, in 1941, Manila society girls put on a fashion show where couturiers presented the "ternos" minus the "panuelo." The show rocked fashion circles and irked the men who complained that the native costume looked incomplete without the "panuelo."

A keen observer of Filipino mores commented:

In a decade the "panuelo" seems to have become as obsolete as the jeweled combs and "zapatillas" with which the terno used to be worn. Surely, the "panuelo" should not be allowed to perish completely. ... Like the butterfly sleeves, it gives the "terno" a purely native look and our women a queenly air. They should wear it whenever the occasion calls for dignity--when they are presented to society, when they marry, when they appear at the public gathering, abroad. The test of a Filipino woman's poise should still be, as for our fathers, how gracefully she can carry a pesky thing like the "panuelo."⁴⁰

The Filipino male costume underwent changes too, but it was never as fashionable and elaborate as the women's. The shirt with a round neckline and long sleeves together with the light pants became

⁴⁰Marcia Sandoval, "The Filipino Terno," Philippines Free Press, Dec. 1961, p. 105.

the favorite attire. Later a bright colored scarf was tied around the neck to adorn the entire ensemble. This type of dress was called "Camisa de Chino" (Chinese shirt) because it resembled the Mandarin shirt without the bright scarf.

The European influence in the men's garment became noticeable when Filipino scholars returned from Spain. The double-breasted coat became fashionable, and in the most aristocratic gathering, a tuxedo became a must. The tuxedo and the double-breasted style did not last long, for after a while a "full dress suit" of lighter material came into vogue. When the Japanese occupied the country, in 1941-45, importation of clothing materials was prohibited. The Filipinos were forced to use whatever local materials they had on hand. This was the period when the "Barong Tagalog" became fashionable.

The original material for this attire was obtained from the pineapple fiber. After the war, changes were made to improve the quality of this delicate pineapple fiber. When mixed with synthetic fibers such as nylon and dacron, the finished product became strong and durable. On the eve of the country's independence from America, the "Barong Tagalog" was proclaimed the national costume of the Filipino men.

Costuming the Play

The characteristics of the Filipino costumes presented above served as the basis for designing the costumes to reflect the level of reality embodied in the play. In Scene 1, Teresa wore a "panueloless" blue-green printed "terno" at home. The dress was fitted delicately to achieve the grace and beauty of a forty-five year old

woman as described in the script. Two strips of blue-green taffeta were sewed vertically in front of her skirt to give her a tall and slender stature. An antiquated set of jewelry called "tamborin" was used for dramatic purposes and at the same time to establish her social and economic status. The same set of jewelry was used for the rest of the scenes except for the fire and procession scenes. A set of fancy jewelry with simulated diamonds was worn by Teresa on these two scenes because of its significance in the play.

In Scene 1, Manuel appeared in a neat printed blue-green "Camisa de Chino" and black pants. The costume was appropriate for his energetic movements. The blue-green shades were maintained to convey connection between Teresa and Manuel. The pink "pares" and the white embroidered "kimona" of Racquel gave a contrast to the elegant dress of Teresa. The use of similar but smaller set of jewelry implied Racquel's subordination to Teresa.

In Scene 3, a quick and complete change of costumes for Teresa, Racquel and Manuel took place. The setting for this scene was the procession of twenty years earlier. The gay and festive mood of the occasion were achieved through the use of dominant colors in the costumes. The young woman wore a bright floral printed "saya" with a "tapiz." The black "tapiz" accentuated her over-all floral "saya" and gave her the distinction of a pretty country lass. The vocal soloist wore a printed brown and beige pastel floral taffeta "terno" without a "pañuelo." Both women wore bunches of flowers for their headpieces that matched the color of their dresses. Flowers grow abundantly in the country during the month of May, and it became customary for the women to wear them in any manner they chose.

The expressionistic touch was rendered in the color and uniformity of the men's costume, except for Manuel. The men wore white-hand-embroidered "Barong Tagalog" and black pants. Padre Antonio wore a black robe and a white surplice.

Racquel was distinguished from the two women by wearing a purple brocade "terno." A piece of rectangular purple chiffon was draped around her shoulders to substitute the "pañuelo," which was reserved for Teresa's wedding ensemble. Racquel's jewelry consisted of a set of pearl earrings, necklace and ring. For her footwear, a pair of white high-heeled beaded "zapatilla" added to her sophisticated look. For the two women, sandal shoes were substituted for the native slippers, which were not available in the Manhattan stores.

Teresa's and Manuel's costumes dominated the rest of the members of the procession. The white bridal satin gown with a train and a "pañuelo" was cut in an empire style to achieve a purely native look. The pair of white gloves, a tiara and a Victorian cape with synthetic fur trimmings at the edge gave her a queenly air. A pair of high-heeled white satin shoes was used to match her "terno."

Manuel wore the original Marine khaki uniform to represent the period of the play. His heroism was depicted by the medals he wore on the right side of his coat. The same costumes were worn by the characters during the fire scene, except for Teresa, who changed her cape into a wedding veil. Racquel had to change her tight-fitting "terno" into a dark printed red "saya" to free her movements during the fire sequence.

In Scene 3, Dr. dela Cruz came in with a dark brown suit, a brown vest, white shirt and a dark brown tie. A pair of old fashioned eyeglasses furthered the delineation of his character as the family doctor. In this scene, Teresa wore a yellow ochre laced "baro" and a black "saya." Racquel wore the same style as in Scene 1, except that green was used this time. The change of costumes appropriate for each scene helped build the interest of the audience. Teresa claimed that she was happy, contented and at peace although inside she was suffering. With the help of a rich but somber color in her costume, she was able to project her inner stress and at the same time convey an outer happy and contented personality.

In Scene 4, Glenn wore a light blue checkered coat and dark blue pants. His modern outfit, which was different from the rest of the men's costumes, led the audience to recognize the theme of the play. Furthermore, it assisted him to portray the role of an arrogant and proud young man of his generation. In the same scene, Annie wore an ordinary green dress. To reveal her conservative nature, the dress came below her knees and the sleeves were cut at elbow length. A string of small pearls which accentuated the closed round neck, matched her pearl earrings and ring. With the use of three-inch-heeled shoes a height in proportion with Glenn's was achieved.

Manuel wore an old dark striped red shirt and black pants. The bunch of flowers he carried revealed that he was tending the garden.

As the play progresses, Racquel's costume became more and more somber in contrast with Teresa's costume. In Scene 4, she wore a dark blue dress of the same style as in Scene 1. The change from a gay

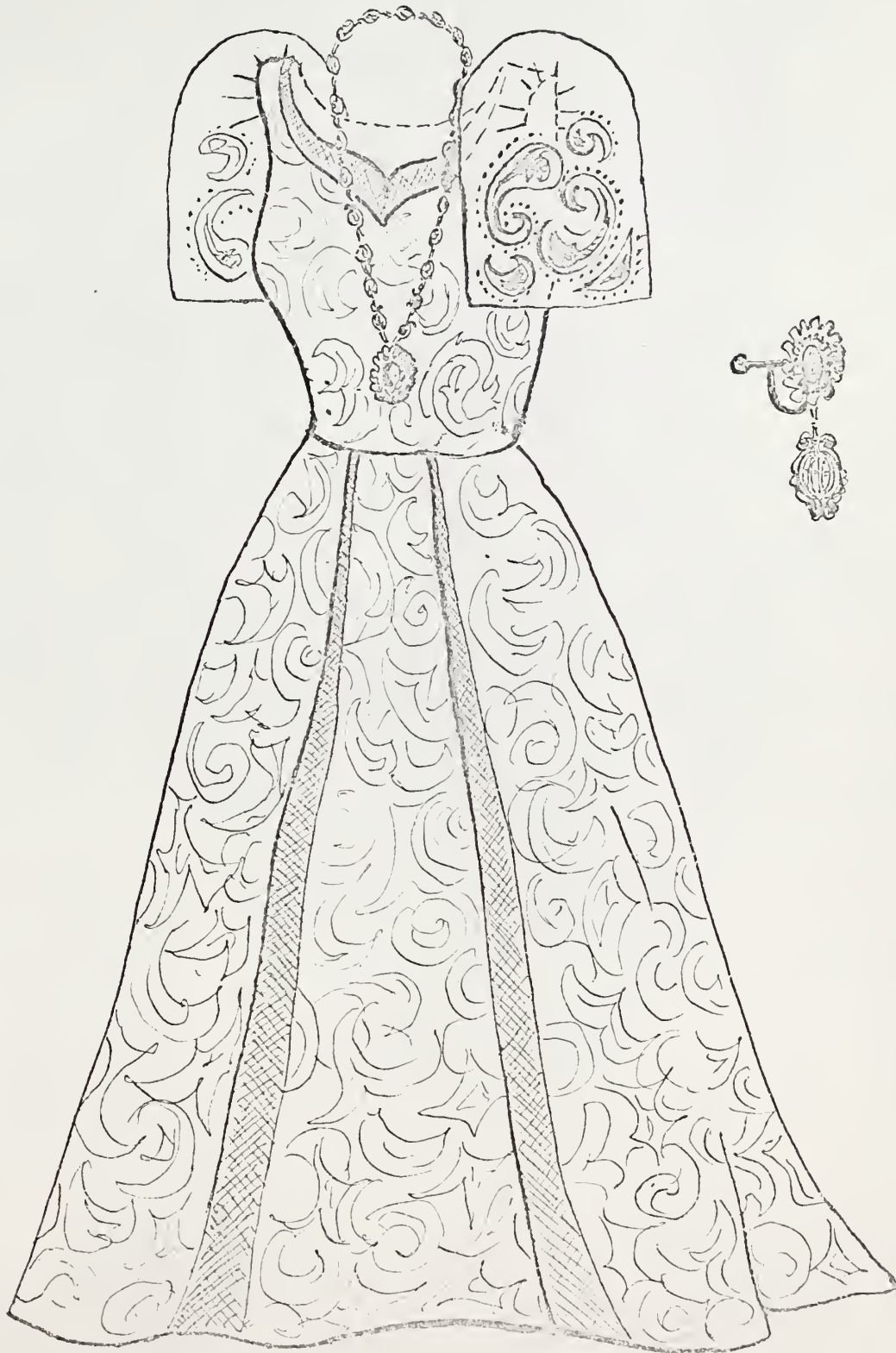
light color at the beginning of the play to a somber color in Racquel's costumes as the play moved on suggested her disgust and hopelessness of changing the life of Teresa. In the end, she wore the same dark costume and a creamy laced shawl was placed over her shoulders to denote her departure from the house.

In Scene 6, Glenn and Annie wore the same costumes in order that time and spatial elements would be established between Scenes 4 and this scene. However, Teresa wore a delicately embroidered creamy "kimona" and silky woven "pares" which harmonized with the "Barong Tagalog" and black pants of Manuel. The authentic designs and style of Teresa's and Manuel's costumes, which were in sharp contrast to the modern dress of Glenn and Annie, suggested the over-all theme and ideas in the play. The costume changes of Teresa, Racquel and Manuel in every scene were necessary to convey the mood and the style of the play, which demanded a close fidelity to real-life garments.

Teresa

Description:

- (a) Baro at Saya (Blouse and skirt) with butterfly sleeves.
- (b) Tamborin necklace and earrings



Manuel

Description:

- (a) Camisa de Chino (shirt)
- (b) Blue-green kerchief
- (c) Black pants



Scene 1

Racquel

Description:

- (a) Kimona (blouse)
- (b) Saya (skirt)
- (c) Tamborin necklace and earrings
- (d) Same style in Scenes 3 and 4 but different colors.



Teresa

Description:

- (a) Empire cut-white satin Terno with a panuclo (shawl).
- (b) White tulle cape with fur trimmings; white gloves.
- (c) White satin shoes
- (d) Tiara, diamond necklace and earrings.



Scene 2

Vocal Soloist

Description:

(a) Terno

(b) Jewelry-Fancy earrings and necklace

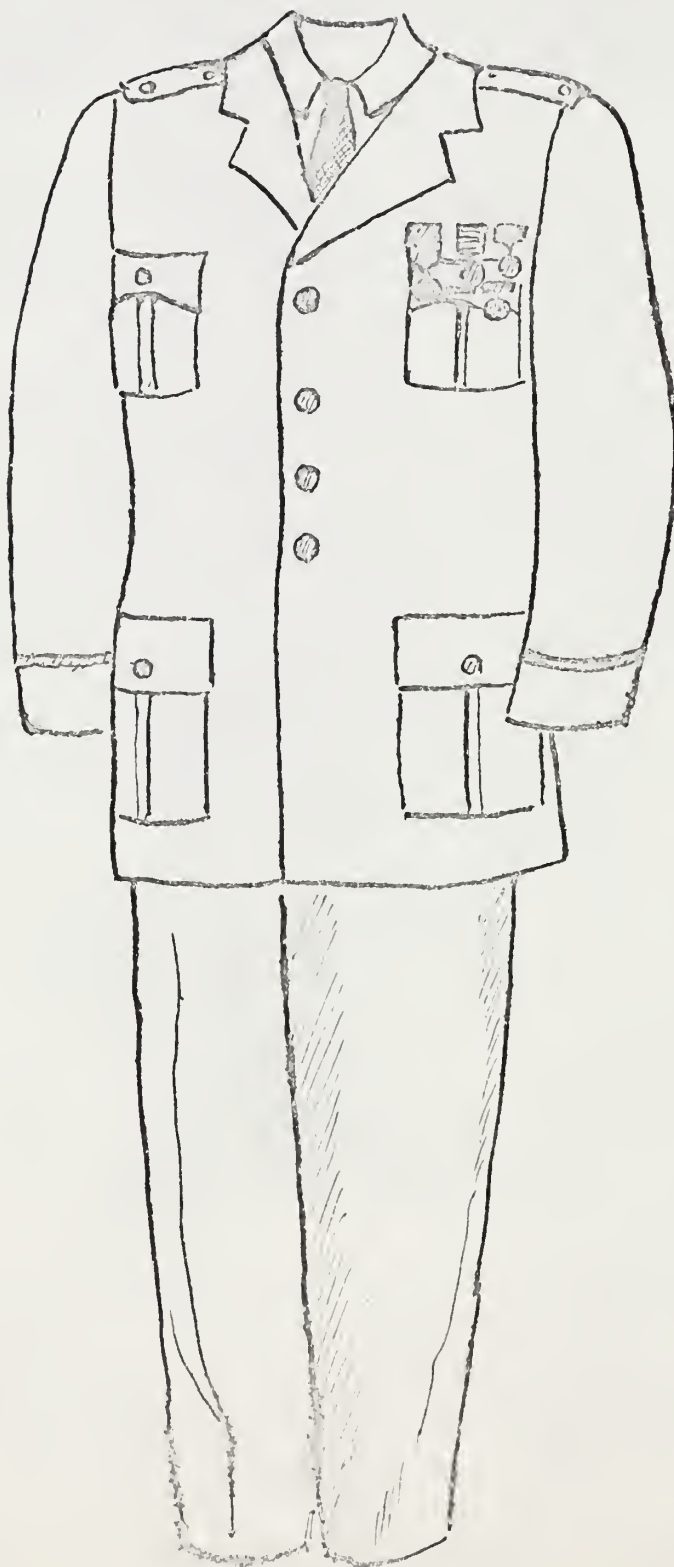


Scenes 2 and 5

Manuel

Description:

- (a) Khaki Marine uniform
- (b) Black shoes
- (c) Military medals



Scene 2

Racquel

Description:

- (a) Purple Brocade Terno
- (b) Shawl
- (c) Brooch
- (d) Jewelry-pearl necklace and earrings



Scene 2

Flower Girl
Description:
(a) Terno



Young Woman

Description:

- (a) Balintawak (blouse and skirt) with butterfly sleeves.
- (b) Black shawl
- (c) Black tapiz (apron)
- (d) Jewelry-fancy earrings and necklace



Men

Description:

- (a) Barong Tagalog (Shirt) same style for all men but different designs.
- (b) All black pants and shoes.
- (c) Cuff links

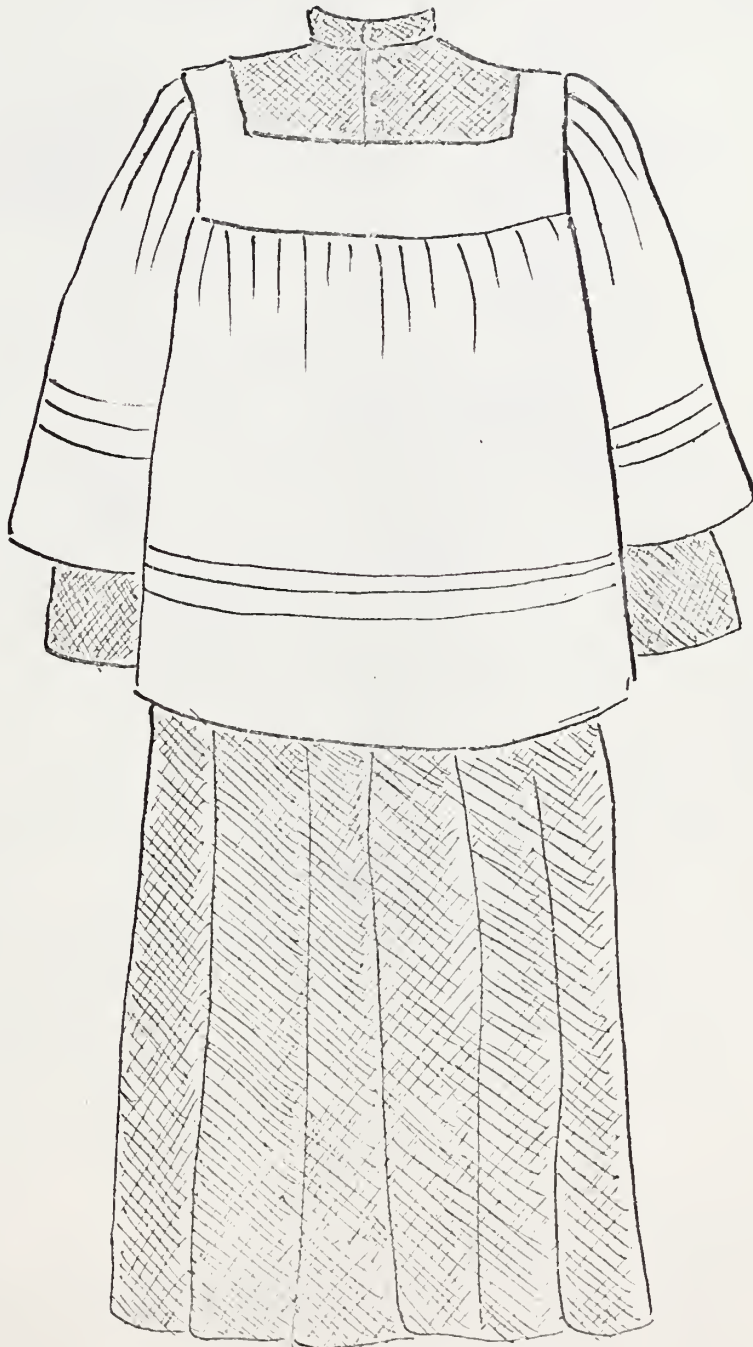


Scene 2

Padre Antonio

Description:

- (a) Black robe
- (b) White surplice
- (c) Black shoes



Scene 3

Dr. dela Cruz

Description

- (a) Dark brown suit
- (b) Dark brown vest, white shirt and black tie
- (c) Black shoes
- (d) A pair of old fashioned eyeglasses

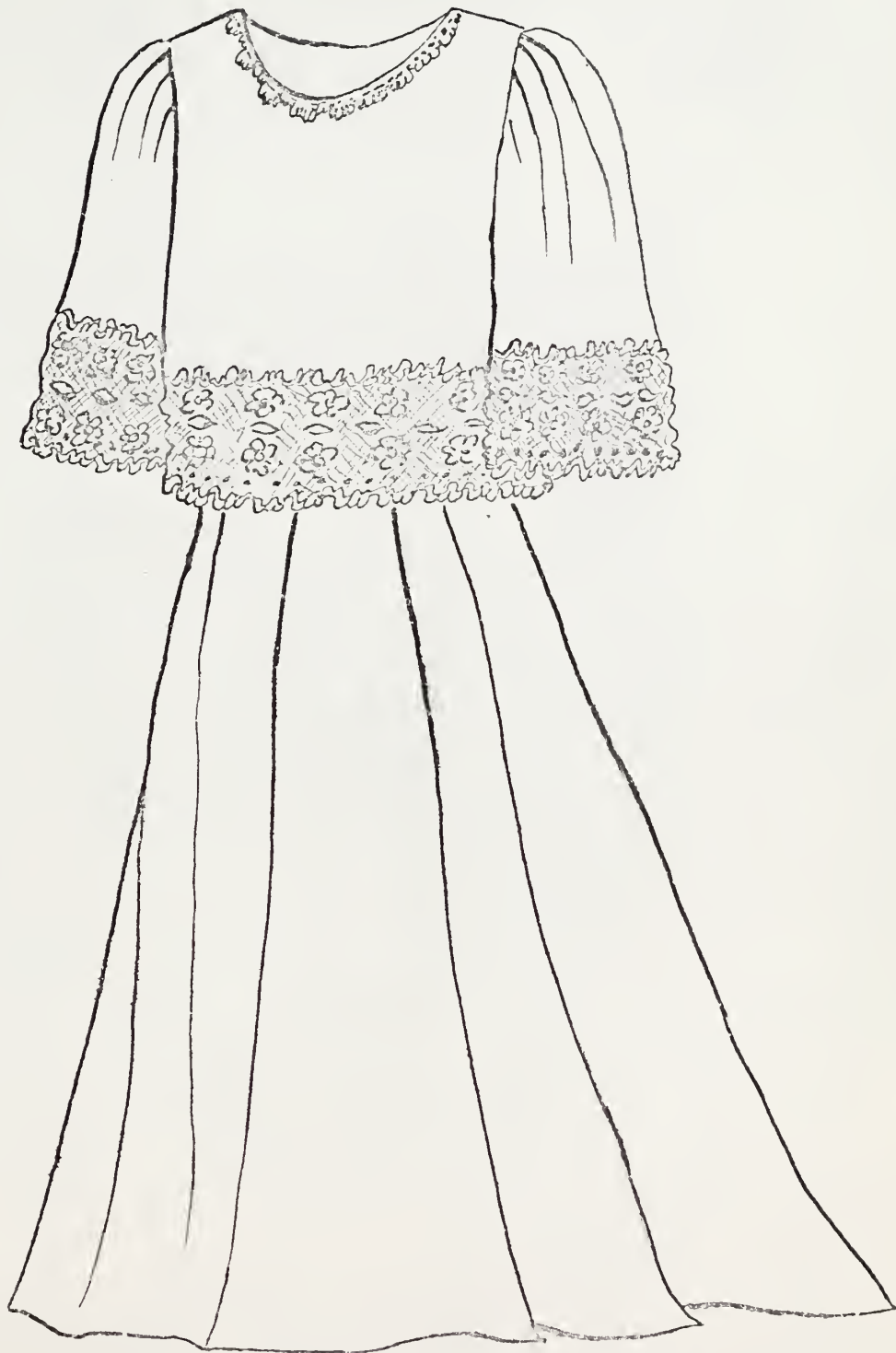


Scene 3

Teresa

Description:

- (a) Baro at Saya (Blouse and Skirt) gathered sleeves
- (b) Same jewelry as in Scene 1

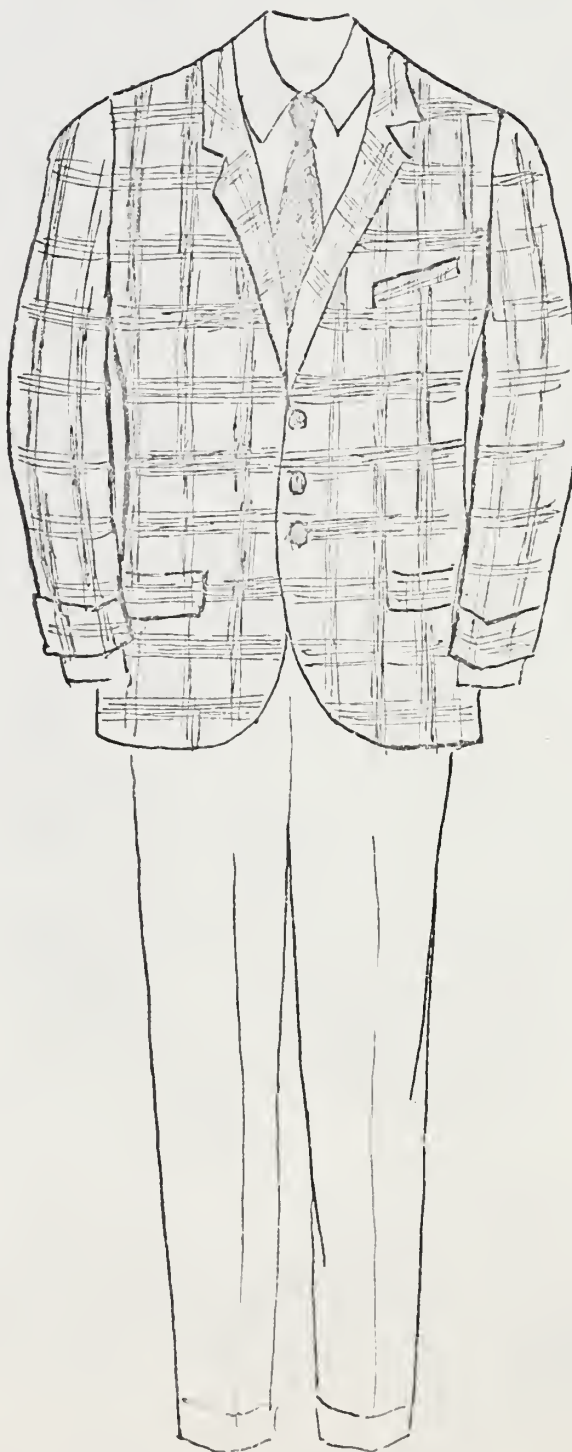


Scenes 4 and 6

Glenn

Description:

- (a) Light blue checkered coat
- (b) Dark blue pants
- (c) White shirt and dark blue tie
- (d) Black shoes



Scenes 4 and 6

Annie

Description:

- (a) Green closed neck dress
- (b) Elbow length sleeves and leather belt
- (c) Jewelry - pearl necklace and earrings



Teresa

Description:

(a) Bridal veil



Scene 5

Racquel

Description:

- (a) Baro at Saya (Blouse and Skirt) with butterfly sleeves.
- (b) Pearl necklace and earrings



Scene 6

Teresa

Description:

- (a) Embroidered Kimona (Blouse)
- (b) Pares (Skirt)
- (c) Same jewelry as in Scene 1



Scene 6

Manuel

Description:

- (a) Barong Tagalog (Shirt)
- (b) Black pants and shoes
- (c) Cuff links



Scene 6

Racquel

Description:

- (a) Kimono at Saya (Blouse and Skirt)
- (b) Lace shawl



Makeup

In the preceding chapter, a brief remark about the problems in casting American actors was made. One of these problems was their physical appearance. Aside from features as distinct as noses and eyes, light complexion and different hair color were a challenge in the attempt to make the actors resemble Filipinos.

To produce simple illusions which would make them seem more Filipino than American, and considering the proximity of the audience to the stage, special care was taken in toning down the color and texture of their skins. The application of a broad, short highlight to the ridges of their noses, and the lowering of their eyebrows, made their noses shorter and wider, and their eyes smaller. Except for the flower girl, who was the only Filipino in the cast, the actors all used the same base color to achieve the Filipino brown complexion.

A considerable amount of black hair spray was used to cover their brown and blonde hair. Annie (Wanda Black), Manuel (Frank Siegle) and the second young man (Steve Ballou) could eliminate the hair spray because they had naturally black hair. In Scenes 1, 3, 4 and 6, however, Manuel, Teresa and Racquel applied streaks of white hair spray over their dark hair to indicate their age. A special surgical tape was used to create the long scar on Manuel's right cheek. The surgical tape was made up with dark and gray pencils to avoid blending with his facial shade. The use of this special tape facilitated the quick change of Manuel's appearance from that of an old man to that of a young man.

In Scenes 2 and 5 a quick change of makeup, to indicate youth, took place for Racquel and Teresa, and a makeup crew was assigned to assist them backstage. After these scenes, the three major characters had to change their makeup again, back to the appearance of age. This was the final change, for they had to appear as they had been in Scene 1 in order to connect the events from the first scene to the final scene.

Makeup Chart

Cast	Base	Shadow & Lines	Rouge	Powder	Others
Teresa old	19-6a-4a	Dk.Brwn	Dk. Red	Neutral	Hairpiece Streaks of white Old age lines
young	19-6a-4a	Dk.Brown Blue	Red- Orange	Trans.	Hair sprayed black
Racquel old	19-6a-4a	Dk.Brown	Dk.Red	Neutral	Hairpiece Streaks of white Old age lines
young	19-6a-4a	Dk.Brown Blue	Red- Orange	Trans.	Hair sprayed black
Manuel old	19-6a-4a	Dk.Brown	Red- Purple	Neutral	Streaks of white Old age lines
young	19-6a-4a	Dk.Brown Blue	Brown- Red	Trans.	Black over streaks of white
Dr.dela Cruz	19-6a-4a	Dk.Brown	Red- Purple	Neutral	Streaks of white Mustache & beard Old age lines
Glenn	19-6a-4a	Dk.Brown	Brown- Red	Neutral	Hair sprayed black
Annie	19-6a-4a	Dk.Brown Blue	Orange- Red	Neutral	Smile lines
Flower Girl			Orange- Red	Trans.	
Young Woman	19-6a-4a	Dk.Brown Blue	Orange- Red	Neutral	Hair sprayed black Smile lines
Vocal Soloist	19-6a-4a	Dk.Brown Blue	Red- Orange	Neutral	Hair sprayed black
Man #1	19-6a-4a	Dk.Brown	Brown- Red	Neutral	Hair sprayed black Smile lines
Man #2	19-6a-4a	Dk.Brown	Brown- Red	Neutral	Smile lines
Old Man	19-6a-4a	Dk.Brown	Brown Red	Neutral	Hair sprayed black with streaks of white Mustache
Violinist	19-6a-4a	Dk.Brown	Brown- Red	Neutral	Hair sprayed white
Guitarist	19-6a-4a	Dk.Brown	Red- Brown	Neutral	Hair sprayed white
Padre Antonio	19-6a-4a	Dk.Brown	Red- Brown	Neutral	Hair sprayed black with streaks of white Old age lines

Settings

Some plays can be produced without a setting, while some are produced with a setting especially combined of various units of scenery to meet the particular needs of the play. This is often true in a proscenium stage.

In the case of the Purple Masque Theater, where the audience sits on three sides of the stage, the set must look appropriate from all directions. Designing a set for a limited acting area, and for a play which has many technical complexities, is a difficult task in this kind of theater.

At first, the author-director thought of producing the play in William's auditorium or in the All Faith Chapel, mainly because of the big cast and the two scenes which demand a bigger acting area. But it came clear that producing an experimental one-act play in either of these places, with a limited budget and few students to help would be impractical; and it was decided that the production should take place at the Purple Masque Theater.

There are several advantages and disadvantages in this kind of theater. The advantages from the experimental point of view are great, since the whole playing area is so close to the various sections of the audience yet the emotional effect is the same for everybody. This is true, especially for The Cross of May, which is full of dramatic and tense situations. And it has been said that "no serious dramatist craves an extensive audience, for he knows that his art is better nourished by the concentrated response of a smaller gathering. The immediate nature of that response is not so important; the intensity

of its curiosity mean immensely more."⁴¹

The author-director, recognizing the necessity of giving pleasure to the audience, considered that the setting must augment the beauty of the production to provide this pleasure. Thus a simplified realistic approach was used in designing the sets for the play; according to Friedrich and Fraser, "this is the most useful and frequently the most artistic type of setting used in the theater."⁴²

In discussing the application of this style to the setting of this play, it would be best to consider first the stage directions given in the script:

Stage Direction:

The action of the entire play takes place in an upper-class living room. The furniture is of the classical type. A piano with a dainty centerpiece is seen UC of the stage. A sofa and coffee table with an empty flower vase are placed on the center, ULC is a regular-sized bureau. DL is a small square table with several local magazines underneath and another empty flower vase on the top. DR is a chair and UL is a rocker. A small altar is constructed R apart from the main stage. The altar table should not be higher than Teresa when she kneels. Two empty flower vases and two candleholders are placed on the altar. In the middle is a statue of St. Joseph. The portrait of Manuel hangs on the wall UR and this part of the stage remains dim until direction is given. The area on the left is arranged to give a garden effect. The door at the right apart from the stage is kept open for the procession to pass.

⁴¹Virgil Gedder, "The Dramatist and the Stage," The Drama, XX, No. 6 (1930), 163.

⁴²Willard J. Friedrich et al., Scenery Design for the Amateur Stage (New York, 1954), p. 9.

To create a simplified realistic setting, a fragmentary set, which was supposed to be the walls of the living room was painted directly on the back wall of the stage. The two doors were designed realistically to create the impression of the locale. The background of the fragmentary walls was painted in black to obtain a three-dimensional quality, thereby, separating the wall from their background. The impact of the black background contributed a great deal to the mood and style of the play, and at the same time provided an effective contrast to the furniture and costumes.

For the furniture, the neoclassical set was chosen to obtain unity of the style. All the pieces of furniture were used by the actors to assist them in their expression of the play. To complete the interior setting, the floor was painted in tan, "to hold the floor down," that is, to define it as floor and to keep it low in attention value. A hooked rug was used to cover most of the acting area.

For the exterior setting, plastic plants and flowers were used for the foliage border. Real stones were used because they are easier to get than to make. A six-foot by seven-foot garden wall was the only piece of scenery actually constructed for the play. The wall was a detailed brick-upon-brick structure and was painted in faded gray to create a realistic effect.

Native props were carefully selected in order to achieve characteristic elements of the locale. Some of these props came from the Philippines, as did the costumes. The others were borrowed from American friends who had been to the country or bought from downtown stores.

Chart of Characters Appearing on Stage by Scenes.

Characters	Scene					
	1	2	3	4	5	6
Teresa	x	x	x		x	x
Racquel	x	x	x	x	x	x
Manuel	x	x	x	x	x	x
Dr. dela Cruz			x			
Annie				x	x	x
Glenn				x	x	x
Flower Girl		x			x	
Young Woman		x			x	
Vocal Soloist		x			x	
Guitarist		x			x	
Violinist		x			x	
Man #1		x			x	
Man #2		x			x	
Old Man		x			x	
Padre Antonio		x			x	

Set Properties

Flower vases
Statue of Saint Joseph
Two candles
Two candleholders
Portraits of Manuel and Glenn
Plastic plants and flowers
Stones
Centerpieces
Pillowcases
Piano cover
Philippine magazines
Bassinet with a baby doll
Bundle of clothes
Ash tray

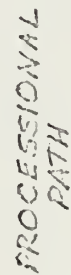
Hand Properties

Letter
Fans
Candles
Crucifix
Rosaries
Jewelry box
Box containing the bridal gown
Leather bag for Dr. dela Cruz
Cigarette
Suitcase for Racquel
Native purse
Photo-album
Picture of Manuel
Pail with plastic flowers

EXPLANATION OF PLATE I

Floor Plan of Setting for

Scenes 1-6



Setting Code

A	Table
B	Piano
C	Chair
D	Bureau
E	Rocker

F	Table
G	Sofa
H	Coffee table
I	Chair
J	Pew
K	Altar

FLOOR PLAN FOR "THE
CROSS OF JAY"
PEOPLE'S MASQUE THEATRE
DEC. 14 & 15, 1968
DRAWN BY ELL SLACKMAN

EXPLANATION OF PLATE II

Scene 2 Procession

Manuel, Teresa, Flower Girl, Racquel,

Vocal Soloist, First Woman, Violinist, Man #1

Man #2, Guitarist, Padre Antonio, and the Old Man

PLATE II



EXPLANATION OF PLATE III

Scene 3

Teresa and Dr. Dela Cruz

PLATE III



EXPLANATION OF PLATE IV

Scene 4

Manuel and Glenn



EXPLANATION OF PLATE V

Scene 5

Manuel, Teresa, Young Woman and Racquel

PLATE V



EXPLANATION OF PLATE VI

Scene 6

Racquel and Clem

PLATE VI



Lighting

Lighting is important in any theater, but it has several special functions in an arena staging, as must be done in the Purple Masque Theater. The light has a definite function in this kind of theater as the curtain which opens and closes each scene. Other functions of the lighting vary according to the demands of the scripts.

Lighting for The Cross of May was expressionistic in style, in the sense that it followed the psychological action of the play by re-enforcing its shifts in mood. Because the light was made to express the play's mood and the atmosphere of its style and theme, lighting changes occurred within the act as accompaniment to the action and dialogue.

For instance, at the opening of the play the general stage light was dim, thus providing a somber atmosphere right at the very beginning. The natural light of the candle that Teresa was carrying as she entered stood out and illumined her face as she crossed and knelt before the altar. The special lavender focus on the altar came up gradually as she blew out the candle. Then she meditated for a few seconds and crossed herself. The "special" faded with a subtle ebb as she stood up to say, "Oh, my God." This area was left dark as Teresa crossed DC. Then the rest of the action prior to the entrance of Manuel was executed in Areas 2 and 3, where the lights were maintained at low intensity. Area 1, where the altar was located, remained dark even when Manuel had entered. His odd movements were thus only partially visible to the audience through the spill coming from Area 3. This created a weird and mysterious effect, because the light concealed Manuel's appearance, and the interest of the audience built up and was

drawn to Area 3 where Teresa was quivering and searching the dark portion where Manuel was standing. As she recognized him and crossed to him, the light in Area 1 gradually came up from 0 to 8 and blended with the light in Area 2, which came up from 5 to 10. This intensity was maintained for the rest of the action. At the end, when Teresa began to sob, the light faded smoothly and the "special" came up as she ran to the altar to pray. Then it faded out at the count of 6 to end the first scene.

Other complicated operations of the light took place in the procession scene and the fire scene. All three lighting boards were set to shift light in various areas. During the processional, the stage was blacked out. A special set-up was designed to light the aisle where the procession passed. A Roscolene #850 gel produced a moonlight effect, which made the natural candlelight glow on the faces of the actors as they sang the religious hymn. The same color gel was used for the garden scene.

For the fire scene, a 9-1/2 ft. strip of red rondels was used to simulate a fire effect backstage; for the fireworks, Numbers 1 and 2 on the Autotransformer Board had to be shifted at intervals to create a flickering effect of the light.

These are but few brief illustrations of the complexity of the light set-up for the play.

Light Chart

Instr No.	Instr Type/Size	Area Covered	Gel Color & No.	Plugged with	Dimmer No.	Spec Notes
100	500 w 6" Leko	SR Procession	Roscolene #850	101	Lt. Electro #2	
101	500 w 6" Leko	SR Procession	Roscolene #850	100	Lt. Electro #2	
102	750 w 8" Leko	CS Procession	Roscolene #850	109	Lt. Electro #4	
103	750 w 8" Leko	Picture SPECIAL BASTARD AMBER	#802		Autotrans #5	
104	500 w 6" Fresnel	Area 2		107, 401	Rt. Electro #2	
105	500 w 6" Leko	SL Procession	Roscolene #850	111	Rt. Electro #6	
106	500 w 6" Fresnel	Area 1	Bast. Amber #802	201, 203 301	Rt. Electro #1	
107	500 w 6" Fresnel	Area 2	Bast. Amber #802	104, 401	Rt. Electro #2	
108	500 w 6" Fresnel	Area 3	Spec. Laven #842	300, 400	Rt. Electro #6	
109	500 w 6" Leko	CS Procession	Roscolene #850	102	Rt. Electro #4	
110	500 w 8" Fresnel	DS Garden	Roscolene #850		Autotrans #6	
111	500 w 6" Leko	USL Garden	Roscolene #850	105	Rt. Electro #6	
112	500 w 6" Leko	DSL Garden	Roscolene #850	113	Lt. Electro #6	
113	500 w 6" Leko	Garden Wall	Roscolene #850	112	Rt. Electro #4	
200	500 w 6" Leko	Area 2	No Color Pink #826		Rt. Electro #3	Area 2 Fill light
201	500 w 6" Fresnel	Area 1	No Color Pink #826	106, 203 301	Rt. Electro #1	
202	500 w 6" Fresnel	Altar Special	Spec. Laven #842		Rt. Electro #5	
203	500 w 6" Fresnel	Area 1	Spec. Laven #842	106, 201 301	Rt. Electro #1	
300	500 w 6" Fresnel	Area 3	No Color Pink #826	108, 400	Rt. Electro #6	
301	500 w 6" Fresnel	Area 1	Bast. Amber #802	203	Rt. Electro #1	
400	500 w 6" Fresnel	Area 3	No Color Pink #826	108, 300	Rt. Electro #6	

Cont. Light Chart

Instr No.	Instr Type/Size	Area Covered	Gel Color & No.	Plugged with	Dimmer No.	Spec. Notes
502	25 w G LAMP	Fire Special	RED	500	Autotrans #4	
503	150 w PAR	Fireworks Special	Dipped Green	504, 505	Autotrans #7	
504	150 w PAR	Fireworks Special	Dipped Red	503, 505	Autotrans #7	
505	150 w PAR	Fireworks Special	Dipped Yellow	503, 504	Autotrans #7	
506	500 w Beam Proj	Fireworks Special	Roscolene #850		Autotrans #7	

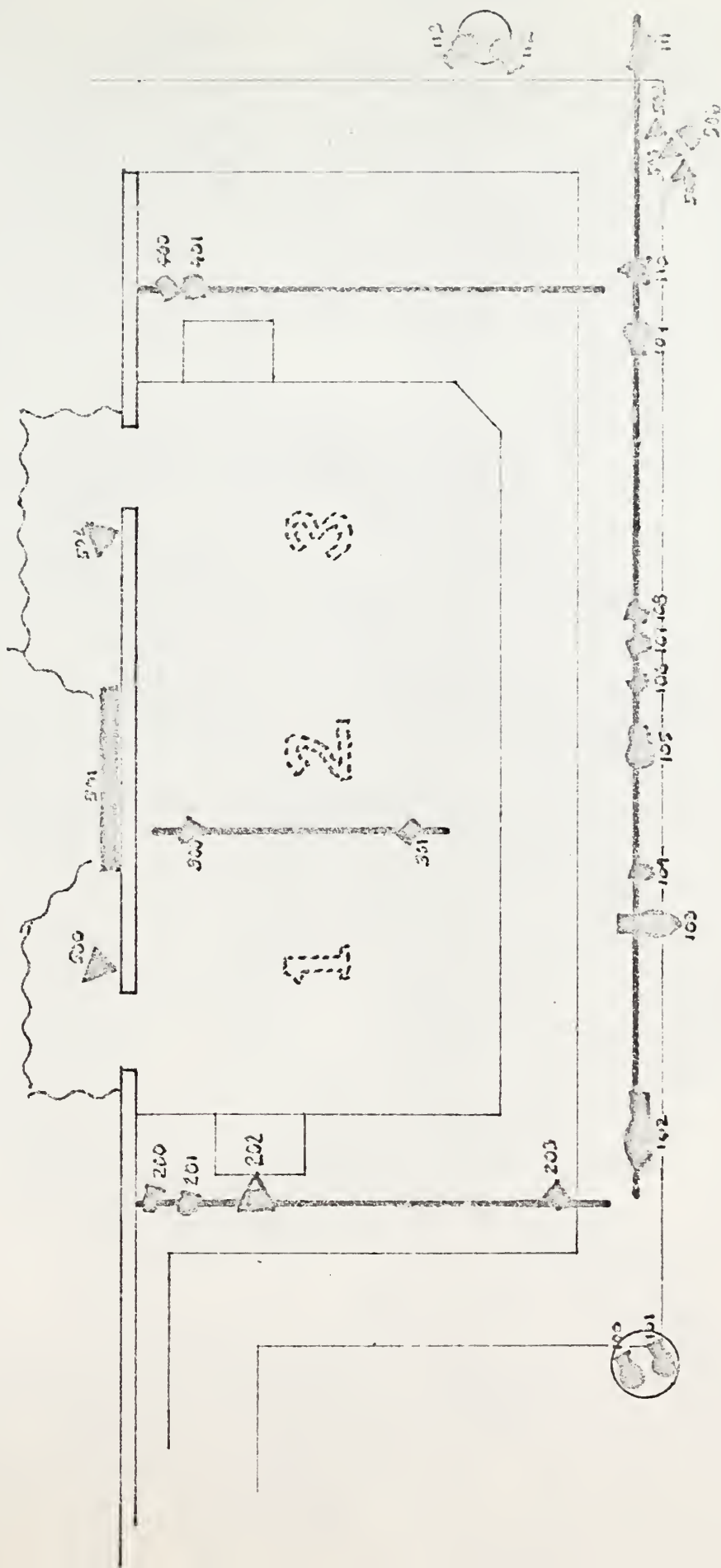
Lighting Cue Sheet

Scene	Left Electro Board						Right Electro Board						Autotransformer Board									
	Sub						Sub															
	Mast	1	2	3	4	5	6	Mast	7	8	9	10	11	12	Mast	1	2	3	4	5	6	Mast
1	Pre Set	0	0	0	0	0	0	5	0	5	5	0	8	10	0	0	0	0	0	0	0	0
	Cue														10							
	1							10					0									
	2																					
	3								8	10												
	4							10	0	0	0	0	5	0	0							
	5														0							
2a	Pre Set	10	0	0	0	0	10	0	0	0	0	0	0	0	0	0	0	0	0	0	8	0
	6														0							
	7														10							10
	8														0							0
2b	Pre Set	10	0	8	0	8	8	0	0	0	0	0	0	0	0	0	0	0	0	0	10	0
	9														0							
	10														0							10
2c	Pre Set	0	0	0	0	0	0	10	5	0	0	0	8	0	0	0	0	0	0	0	10	0
	11														0							
	12														0							
	13															*	*					
	14														0							0
3	Pre Set								10	8	10	5	10	0	10	0						
	15														0							
	16									0	0	0	10	0								
	17												0	0								
4	Pre Set								10	8	10	5	0	0	10	0						
	18														0							
	19									0	0	0	10	0	0							
	20									0	0	0	0	0	0	0						
5	Pre Set								2	10	10	10	0	0	10	0	0	10	*	0	0	0
	21														0							0
	22														10							10
															0							0
6	Pre Set								10	0	0	0	5	0	0	0	0	0	0	10	0	0
	23														0							
	24									10	10	10	0	0	10							10
	25																					
	26																					0
	27																					0

EXPLANATION OF PLATE VII

Lighting Plan

PLATE VII



LIGHTING PLAN FOR "THE
CROSS OF MAY"
FURLEMAN'S THEATRE
DEC. 18, 1907 SCALE: 3/4" = 1'-0"
DRAWN BY: BILL BLACKWELL

Sound

Sound is analogous to stage lighting in the way it contributes to effective theatrical production. Sound effects and music were conceived by the author-director as integral and expressive parts of the play. The value of nonvocal sound as a means of dramatic expression lies in the immediacy and strength of its emotional effect upon the audience. When sound is organized into musical forms, especially simple musical forms, the effect on most people is even stronger.

Realistic sound was used not merely as a means of building up the illusion of environment but also as a means of expressing the mood and the dramatic action, to cover brief changes and to bridge the gaps of time between scene.

Two musical scores were used throughout the play. One of these was a part of Spanish "Tango in D Major" for piano by Albeniz. The author-director, after listening to the whole record for several times, decided to use the part that reflected the mood and atmosphere of the play. This part lasted for 2 minutes and 15 seconds, and it was tape-recorded four times for the play.

At the opening of Scene 1, the first tape was played in Level 1 as the stage light gradually came up. At the end of the same scene, Teresa spoke the last few lines. The second tape was played from Level 1 gradually going to Level 5 as she exclaimed, "No, no, please, Racquel stop it!" As she sobbed on the altar, the music rose to Level 7 to blend with her voice. Then it gradually faded out together with the light as the scene ended. Thus the impact of the music carried the mood to the next scene.

The third tape recording of the piano was used to bridge the gaps of time before Scene 1, Scene 4 and Scene 6. This music has a sentimental value for Teresa and Manuel, since it had been their theme song twenty years earlier, and it is through this music that Teresa is reminded of the past. In Scene 4, the same music is referred to by Glenn in his second line as he picks up the music book and crosses to Annie. He also refers to it as his and Annie's theme song. At the end of Scene 6, Annie is left alone on the stage. She gazes at the door UR, then at Manuel's portrait, and slowly she bows her head. This dramatic pause was heightened by the same music for two minutes, and the music continued for fifteen seconds longer as the light finally faded out.

The power of music in arousing audience emotion could be recognized when the stage light was brought up. Some sighed, others whispered, but the majority were motionless, until the cast came out for a curtain to break the spell and to remind them that it was only a play.

The other musical score was a live rendition of the Spanish religious folk song, "Dios Te Salave." The singers were accompanied by a violin and a guitar. The same instruments were used in recording the melody of the song that was used to tie together Scenes 2 and 5, which are so far apart.

These scenes are flashbacks of the events that had happened twenty years earlier. The "Dios Te Salve" was sung during the procession, and the tune was repeated as an introduction for the opening of the fire scene; thus, through this music the fire scene appeared to be a continuation of the procession scene. As Susanne Langer wrote, "Music

makes time audible, and its form and continuity sensible."⁴³ She explained further:

Music is one of the forms of duration, it suspends ordinary time, and offers itself as an ideal substitute and equivalent. Nothing is more metaphorical or more forced in music than a suggestion that time is passing while we listen to it, that the development of themes follows the action in time of some person or persons embodied in them, or that we ourselves change as we listen.

The other live sound was created backstage by the cast who formed the crowd for the procession. The crying, shouting and commotion of the crowd blended with the recorded sound of the fireworks and the burning houses for four minutes and fifteen seconds.

⁴³Susanne K. Langer, Feeling and Form (New York, 1953), p. 110.

Sound Cue Sheet

Scene	Cue	Recorded Sd	Live Sd	Duration	Level
1 a	Opening till "Oh my God" . . .	Piano		45 min	1-5
b	"No, no Racquel please stop it."	Piano		20 sec	1-5
2 a	Prologue	Violin		1m 20sec	1
b	Procession		DTeSalve Violin Guitar	2 min	
c	After procession	Fireworks Viva Teresa		10 min	5
d	After the blessing	Viva Teresa Fireworks		10 min	5
e	Before the two women and the man enter		Laughter	5 sec	
f	"How beautiful . . .	Fireworks		20 sec	5
3 a	"Adios, Teresa."	Piano		5 sec	5
4 a	Opening	Piano		20 sce	5
b	As Annie goes down the garden	Violin		15 sec	3
5 a	As fire scene begins and ends.	Fireworks and Burning houses		4 $\frac{1}{4}$ min	7
		Crying of the baby		20 sec	5
		Mumbling and shouting		2 min	5
6 a	As Annie goes US.	Violin		15 sec	2
b	Finale	Piano		2m 15sec	1-7

Dios Te Salve

95

Largo

Verse

Handwritten musical notation for the first system of "Dios Te Salve". The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Largo". The notation includes a treble clef and a bass clef. The lyrics are: "Dios te salve Ma ri a Lle na er es de". The music is written in a simple, melodic style with a few notes per measure. The bass line is mostly whole notes.

Handwritten musical notation for the second system of "Dios Te Salve". The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "gra cia EL Se ñor es con ti go Ven di to ven". The music continues with a similar melodic style. The bass line consists of whole notes.

Handwritten musical notation for the third system of "Dios Te Salve". The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "di to tu e res En b tra y to dis las mu je res". The music continues with a similar melodic style. The bass line consists of whole notes.

Handwritten musical notation for the fourth system of "Dios Te Salve". The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "y ven di to es el fru to y ven di to es". The music continues with a similar melodic style. The bass line consists of whole notes.

Handwritten musical notation for the fifth system of "Dios Te Salve". The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "el fru to En tu vien tre Je sus". The music continues with a similar melodic style. The bass line consists of whole notes.

Chorus

96

San ta Ma ri a Ma dre de Dios

Rie ga per no so. i ros Pe ca do res aho

ra en la o ra De nues tra muer te a men Je sus.

The Prompt Script

The Cross of May

by

Lydia V. Aseneta

The Cross of May

Time: May

Place: A province in Luzon, Philippines

Characters:

Teresa - A pious woman of forty-five and the aunt of Annie.

Racquel - An elder cousin of Teresa.

Manuel - A fifty year old veteran of World War II.

Dr. dela Cruz - The family doctor in his sixties.

Annie - A pretty girl of twenty and a favorite niece of Teresa

Glenn - A talented ultra-modern lawyer of twenty-five and the fiancée of Annie.

Flower Girl	Young Man	Guitarist
Young Woman	Second Young Man	Violinist
Vocal Soloist	Old Man	Padre Antonio

Scene 1At rise:

Musical background plays. Lights dim. Aunt Teresa comes in holding the two lighted candles. She pauses UC and glances at the portrait of Manuel. She goes to the altar, kneels and makes the sign of the Cross. She then blows out the candles and rises. Musical background stops.

Racquel enters UL door. She walks LC. She stops and searches left and right for Aunt Teresa. She sees her and hands her the letter.

Racquel

Ah! There you are. You've got a letter. The postman thought no one lives here, for we seldom get a letter.

Aunt Teresa

(gets the letter)

Thank you. Who could this be?

(She glances at the left hand corner of the letter. Her eyes beam and she smiles. She opens the letter hurriedly and turns to the last page to see the signature.)

Hmmm ... She hasn't written me for a long time. Let me see ...

(She reads the letter, her eyes nibbling every word of it.)

Racquel

(interrupts Aunt Teresa in the course of her reading.)

Old flame? I suppose Mario, the old faithful, eh?

Aunt Teresa

(She stops reading and changes her expression as soon as she hears the name Mario. She doesn't say a word. She looks out far for a moment, then she continues reading.)

Racquel

The postman complains of the distance from the "Poblacion" to our place. He has to travel a long way to bring us a letter.

(with a sarcastic tone on the last two words.)

Besides ... the road is bumpy and dusty ... you know that.

Aunt Teresa

Well, after all, he delivers us a letter only once in a blue moon. Is that too much for him?

Racquel

But you don't realize what's behind it ... do you?

Aunt Teresa

What else could it be?

Racquel

Perhaps, he meant that it's about time that we leave this place. It's so secluded. No one comes here except for people who search for their stray animals.

Aunt Teresa

In the past, nobody dared to trespass this area, that's why I decided to live here because it is an ideal place to commune with God and nature.

(then she looks at Racquel)

We must build a fence around the property.

Manuel

(He moves forward and holds on the armchair. His eyes fixed on the letter on the table. His figure is now visible to the audience.)

Aunt Teresa

Manuel! ... Oh, Manuel! ... how did you find your way? I told you to ring the door bell at the foot of the stairs if you wanted to see me, so I could turn on the light for you. Oh, you poor thing.

Manuel

(He takes a quick glance at her and looks back at the letter.)

Aunt Teresa

Come ... let me hold your hands. Have a seat and we will talk.

(She is very eager and happy.)

Manuel

(He gently takes away Aunt Teresa's hands from him. His eyes cast down and he takes the seat by himself.)

Aunt Teresa

You're not angry with me, Manuel ... are you? I didn't notice you were here. I am sorry.

Manuel

(His eyes are still fixed on the letter.)

Aunt Teresa

Oh! ... the letter ... yes ... it's from Annie, dear. She's coming home on Sunday.

Manuel

(He chuckles abnormally, his lips almost distorted.)

Aunt Teresa

(She tries hard to bear the sight. She looks sideward.)

Yes, you're happy, Manuel. She says that she longs to see your plants in bloom again. Have our "sampaguita" bloomed already? It's Maytime, Manuel ... they should.

Manuel

(He nods but doesn't smile.)

Aunt Teresa

I've suffered too, long enough, Manuel. How much more do you think I can take.

(pathetically)

Manuel

(He shakes his head in negation.)

Aunt Teresa

After all these years? What is external beauty ... it's only skin-deep. The thing of beauty I have known lasts forever. It is not seen by the naked eye. It is only felt and shared. You need not fear, Manuel. I will always love you, no matter what becomes of you.

(She holds Manuel's hand and looks at him. Racquel enters and is surprised to see them.)

Racquel

(in a sarcastic tone)

Well ... I didn't know you had a visitor, Teresa? I would like to talk to you alone but I shall come back.

(She tries to leave at once.)

Aunt Teresa

Manuel won't mind ... would you Manuel?

Racquel

I said I want to talk to you ... alone!

(She moves UC and dusts the furniture.)

Manuel

(He senses the reactions of Racquel. He stands to pick up the bucket but Aunt Teresa is quick to get it first.)

Aunt Teresa

(She is excited and happy.)

Manuel! You brought these up for me. Then you don't forget that night!

Racquel

Your memories are bitter, Teresa ... but it's only in remembering that makes it sweet.

(with annoyance)

Aunt Teresa

(She looks at Racquel sensitively.)

Here, Racquel, please take them and arrange them on the altar.

(Racquel doesn't pay any attention, but Teresa crosses to Racquel and hands her the flowers.)

Racquel

May I know what kind of arrangement you want them to be?

Aunt Teresa

(softly)

You know better than I do, Racquel.

Racquel

(as she crosses DC to go to the altar)

Oh yes, you let me decide everything in this house ... but you refuse to tell me the one thing in your innermost life which troubles your thoughts.

Manuel

(He takes a step toward Teresa but is repelled by the presence of Racquel who is looking at him, then he leaves.)

Aunt Teresa

(She follows a few steps, then turns her back and looks down. Then she crosses UC looking at Annie's letter in a meditative mood. Finally, she moves UR and takes a glance at Manuel's portrait and shakes her head in negation.)

Racquel

(still fixing the flowers, turns her face to Aunt Teresa)

Do you know what happened last night? Manuel came back from the plaza just after the fireworks had ended. I have never seen him like that before. He looked so frightened. He took the hose and watered the walls of the house ... the backwalls. I watched him until he was through. Then he stared blankly at the walls and sat under the trees.

Aunt Teresa

Did he stay there the whole night?

Racquel

How would I know? Do you expect me to keep watch on him overnight?

Aunt Teresa

It keeps on hunting him Racquel. He can't forget that awful night.

(She tries to change the topic.)

Yes ... and the war ... the hiding ... the sufferings in the mountains. Remember ... he was almost captured after he and his friends brought us some food from the mountains?

Racquel

(She crosses to Teresa with some flowers in her hands.)

Why do you change the subject? Why can't you face the accident he had during the fire! And that was a long time ago. We must learn how to forget. Who did not experience the same horror. Everyone did!

Aunt Teresa

But his case is different. He fought for our country.

Racquel

Our country and America too!

(then abruptly)

His condition is getting serious ... believe me, or is it because of his age? It was some twenty years ago. Why don't you watch him some night?

Aunt Teresa

You know I couldn't bear ...

Racquel

Time and time again I have told you that it would be better if he was sent to an institution. He will be taken care of better there than here. Let's be practical.

Aunt Teresa

Did some people follow him last night or was he alone when he

Racquel

Some children followed him up to the bridge, mocking and calling him horrible names.

Aunt Teresa

Poor Manuel!

(She sighs.)

Blessed are those children, they are innocent ...

(then meditatively)

Father, forgive them, for they know not what they do ...

(then abruptly)

Oh, if they only knew who Manuel, whom they are mocking, they would worship him as a great hero. Someday, somehow they will know, too.

Racquel

He came running when he crossed the bridge and you should see how he stopped at every corner as if he was searching for something.

Aunt Teresa

The shock was too much for him. If he would only talk, it would relieve him.

Racquel

Is that what Doctor dela Cruz said? Why does he not do something about it?

Aunt Teresa

(She stands up, her eyes on the dark portion of the wall where Manuel's portrait is. She ignores Racquel's inquiry about the doctor.)

Racquel

You have wasted the best years of your life, Teresa.

(then in a sympathetic mood.)

If you want to care for the sick, why don't you make this villa an institution and care for them. Charity is universal, Teresa and not for a chosen few ... then perhaps your life will be more meaningful because it would have a purpose.

Aunt Teresa

Racquel, you will never understand because you don't know the real value and meaning of love.

Racquel

Love! You tell me what love is ... after having married three times! Yes ... they all died. The first one ... in war ... he didn't return so I presumed he was dead. The second ... yes ... from cancer. The third ... well ... what did he die of?

(She ponders deeply.)

Aunt Teresa

(Almost in the verge of laughter)

Did you kill him?

Racquel

You fool ... you know I couldn't do it, even if he did torture me day in and day out. Ah! Yes ... he died of infection of the lung ... a victim of advanced consumption because of over-indulgence in alcohol. That's what Dr. dela Cruz said ... and that was the last ... I have given too much love to men.

(then in an accusing manner)

And you tell me now that I don't know the real value and meaning of love?

Aunt Teresa

(laughingly)

You see now, Racquel, that must be the reason why you keep marrying because you think that a house with only women in it is not safe?

Racquel

(mockingly)

Oh! Señorita Teresa ... you mean to say that Manuel will be able to protect us in time of trouble? Hmmm ... Possibly ...

(then she laughs)

Ah, yes ... his face could scare people ... is that what you mean?

Aunt Teresa

Racquel, be generous about him. Remember how his father, Captain Ramon, and his troop saved the lives of the people from the Spaniards? Isn't that the story Mama keeps repeating to us? And now, his son, Manuel, did the same thing when the Japanese were about to massacre the townfolks. Think of what he has done for us in the past. Had it not been for him, we wouldn't live the way we do now.

Racquel

That's the trouble with you ... you live in the past. Forget about the past!

Aunt Teresa

How could I?

(sadly)

Racquel

(excitedly)

I know how. I'll open this villa for our friends and visitors! Yes ... for a change.

Teresa

Change?

(in surprise)

Racquel

Yes, change the atmosphere of this gloomy house into a happy one. Anyway you don't want to move near the plaza.

(then abruptly)

Oh, I forgot to tell you that I met Padre Antonio this morning at the plaza. He said he'll come to visit us one of these days. Aha! He will be our first visitor.

Aunt Teresa

Did you say he'll visit us? What for?

Racquel

Oh, perhaps to thank you for that piece of land you donated again for the church.

Aunt Teresa

They're just curious to see and know something about Manuel. He is just like the others.

Racquel

Now you're getting suspicious again and this time about a holy priest.

Aunt Teresa

That's the truth.

Racquel

Then why don't you go out and see him?

Aunt Teresa

And leave Manuel here by himself?

Racquel

Look here, Teresa, there's nothing more we can do about Manuel. Marry Mario ... Jose or Juan.

Aunt Teresa

(hurt)

Racquel!

Racquel

No! No! Racquel, please stop it!

(She sobs and goes to the altar. She kneels and buries her face in her hands. Racquel shrugs and leaves. Stage lights dim.)

End of Scene 1

Scene 2 - Procession of Twenty Years Ago

At rise: (Stage lights dim. Musical background of "Dios Te Salve," is played in a low volume. Moonlight focus to the garden area where the young man stands.)

Guitarist

It is Maytime.

The place - Luzon, Philippines.

The year - 1945.

This year we are liberated from the Japanese, and Maytime this year will be different from the recent ones for we are free again. So, everywhere you go in these islands you will see the people celebrating the traditional Maytime procession. This kind of festival originates

during the Spanish period. History tells us that during the Crusade, Constantine the Great had a vision and saw in the sky the inscriptions: "By the Cross thou shalt conquer." The following day, he organized his court with the Crusader, and set out to search for the Holy Cross Jesus Christ was crucified. They found the Holy Cross and Queen Helena carried the Holy Cross to their kingdom. Tonight, Queen Helena will be our beautiful Teresa and Constantine the Great her escort, will be Manuel, our hero of World War II. This will be the last May our Teresa will portray the role of Queen Helena and so with Manuel, as Constantine the Great, for after the procession and the celebration at the plaza tonight, these two lovers will take their vows of Holy Matrimony.

(Recitation of the rosary starts backstage as the moonlight dims. The young man exits. Recitation of the Rosary begins backstage. The procession enters the garden gate when the chorus answers "Santa Maria.")

First Woman

(She holds the rosary with her right hand and fans herself with the left hand.)

Dios Te Salve, Maria
Llena eres de gracia
El Señor es contigo
Vendito tu eres
Entra y todas, las mujeres
Y vendito es el fruto
En tu vientre Jesus

(The group answer.)

Santa Maria, Madre de Dios
Riega por nosotros
Pecadores ahora en la hora
De nuestra muerte amen, Jesus.

Manuel

(forces himself to go ahead of the rest, reciting the prayer loud and fast. He looks back and waits for them at the CS. He places himself in the front of the group.)

First Woman

Dios Te Salve, Maria
Llena eres de gracia
El Señor es contigo
Vendito ...

Manuel

Santa, Maria, Madre de Dios ...

First Woman

(She stops in the middle of the aisle and the rest stops, too).

We will get there soon, Manuel. You don't have to rush all of us by praying fast.

Manuel

I'm sorry, I was just thinking of Ter ... I mean the people. They must be waiting for us now.

Young Man

Oh, Manuel! We know who you are thinking of ... Don't try to fool us ...

Men and Women

(They giggle softly.)

Manuel

(He scratches his head and appears bashful. He goes behind and joins the men.)

Padre Antonio

(He was annoyed by the giggling of the group.)

Shall we continue?

Young Woman

(She looks stern and fans herself stiffly, then with formality, she recites the rosary right away.

Dios Te Salve ...

(Recitation continues until they exit UR door.)

(As soon as they reach backstage, the singing starts, finishing one "Dios Te Salve." Then the procession with Teresa, Manuel, the priest and the group behind enter the garden stage singing the "Dios Te Salve" for the second time. The procession moves very slowly, ending the song, "Dios Te Salve," as they exit UR door.

As soon as the procession has gone out, the fireworks resume, light and sound effects focus to the garden. Shouting comes, from backstage, "Viva Teresa! Viva Teresa! etc." Then follows the clapping of hands and other noises.

Immediately after the fireworks end, the priest enters UR door, Teresa and Manuel follow.)

Priest

Kneel down and let me bless you both before you get married tonight,
so the Grace of God will always be upon you.

(Manuel and Teresa kneel in front of the altar. The
priest raises his right hand and makes the sign of
the Cross.)

IN NOMINE Patris, et Filli, et Spiritus Sancti. Amen.

Manuel and Teresa

(answer)

Amen!

(Stage lights dim. Light is focused now to the garden
area where the two young women and the young man are
seen laughing. They discussed Manuel and Teresa, and
their wedding which will be held after the celebration
at the plaza.)

Young Woman

Isn't she lovely! Oh, I will never forget her face.

Vocal Soloist

She looks like Mary to me.

Young Woman

And Manuel ... our hero ...

(She sighs.)

How handsome he is, I wish I would find a man like him.

Young Man

(He enters in wonder as he overhears the conversation of
the two girls.)

Well, here I am ... you don't have to make a wish anymore.

(proudly)

Both Women

(laughingly)

You!

(pointing at him

Like ... him!

(They laugh again boisterously.)

Young Man

(defensively)

Remember ... he who laughs last, laughs best. Wait until you see me some day ...

Both Women

(They giggle.)

Young Woman

What a perfect pair they are! How I wish I would be like her. Didn't you see her jewels? They are real diamonds from her mother.

Vocal Soloist

She must be very rich.

Young Man

She is! She was the one who donated the plaza. It's part of her property.

Young Woman

And did you see how they looked at each other in the procession?

Young Man

(in a romantic mood)

Probably, they're in love ...

Vocal Soloist

(proudly)

They're getting married, for your information!

Young Man

Oh! They are! Therefore I have no more hope.

Both Women

(They giggle.)

Young Woman

Well ... we will not be standing here the whole night. Come, let's watch the games and the singing contest, before Mama and Papa find us here.

(Fireworks resume.)

Young Man

Look! How beautiful the fireworks are!

Young Woman

My! That one looks like a shooting star.

Young Man

Watch out! It seems to be coming this way.

Everybody

Hurry, let's go!

(A single loud explosion occurs as the three exit the gate.
Lights on this area dim.)

End of Scene 2 - Intermission 1 minute.

Scene 3

At rise: (Same setting on the main stage. Musical background plays. Racquel is sitting on the chair DR, fanning herself vigorously and appears uneasy, for it was the month of May, summer time in the country, as lights brighten. Then she stands up lazily, still fanning herself to answer the door bell. Dr. dela Cruz comes in.)

Dr. dela Cruz

Buenas noches!

Racquel

Oh! It's you, Dr. dela Cruz. Come in, come in ...

(She leads Dr. dela Cruz to the sofa.)

It's good to see you at this time when one needs company to talk with.
Have a seat Doctor.

Dr. dela Cruz

Gracias, Racquel. Where's everybody?

Racquel

Who's everybody?

Dr. dela Cruz

Who else? Teresa and Manuel of course. Racquel, you are always in the mood to joke whatever time of night it is.

Racquel

Oh, I thought you had somebody in mind, for I feel that I am the only live person in this house.

Dr. dela Cruz

And how is Manuel today?

Racquel

Well, I have noticed great change in him these last few days.

Dr. dela Cruz

Good to hear that, Racquel!

(He nods happily.)

Racquel

Good? ... Do you know that his condition is getting serious?

Dr. dela Cruz

Oh!

(In astonishment)

Racquel

That's the great change from bad to worse!

Dr. dela Cruz

So the medicine did not do him any good at all ...

Racquel

A ... Dr. dela Cruz ... I am worried about Teresa. Now, she goes to church at four o'clock in the morning so she can be at home by the time Manuel gets up for breakfast. You see, Doctor, she doesn't trust me any longer, since I showed my annoyance for Manuel a week ago.

Dr. dela Cruz

(He stands up, paces back and forth and ponders deeply.
His eyes are cast down, then he looks at Racquel.)

You know Racquel, there's one thing that I would like to tell you, and I think it is about time that you should know about it. You then can understand these people and at the same time help me in treating them.

Racquel

(She looks anxiously at Dr. dela Cruz.)

Dr. dela Cruz

(faintly)

Teresa is sick, too ...

Racquel

(surprisingly)

She is ... too?

(pointing at the door)

Oh, no ... my God!

Dr. dela Cruz

(He pauses, looks far beyond.)

Teresa has a lure of the past ...

Racquel

(Her eyebrows meet and she looks inquisitively at Dr. dela Cruz.)

Dr. dela Cruz

You know Racquel, remote times, for the people who have a lure of the past, offer great attraction and satisfaction for their imagination. These are the people who are dissatisfied with the present. Their imaginations hark back to the past and hope at last to win belief in the never forgotten dreams of a Golden Age ...

Racquel

(after listening attentively)

I see ... in other words, Teresa is happy to think of her past.

Dr. dela Cruz

Let's put it that way in the layman's language. But the real term for it is "obsessional neuroses" and Teresa is afflicted with this.

Racquel

Whatever you may call it Doctor, she is sick ... is that right? Now, for how long had she been like this?

Dr. dela Cruz

Most likely, after the fire accident. Did Teresa tell you that Manuel was mutilated by the Japanese during the war?

Racquel

(shockingly)

No! She ... she never tells me anything about it, except the heroism of Manuel.

Dr. dela Cruz

Well, it was only the timely arrival of the American troop that saved his life, but not his manhood.

Racquel

(More shocked. She covers her face with her hands.)

Oh, God! And she wanted to have dozens of children.

Dr. dela Cruz

She had that wish fulfilled when she took care of Annie after her parents died. What matters, is that, Manuel came back to her alive. What she can't accept is that Manuel will remain abnormal the rest of his life, not because of the war but because of the accident he suffered during the fire.

Racquel

I wonder if she has forgiven me for that ...

(then abruptly)

And you concealed all this from me?

Dr. dela Cruz

It takes a long time, Racquel, to determine this kind of illness and besides as a doctor, it is unethical for me to release such medical information.

Racquel

After all, I am the only near relative to her, aside from Annie, her niece.

Dr. dela Cruz

Now that you know everything, perhaps you will understand.

Racquel

Yes, Doctor, and this answers all the riddles I've been trying to solve in this house.

Dr. dela Cruz

What do you mean?

Racquel

I constantly see Teresa in secret, trying on her bridal gown and jewelry, which she wore at the procession. Now, she goes to the altar to pray more often. I thought one night she had fallen asleep praying. When I called her attention she denied that she had fallen asleep. How's that?

Dr. dela Cruz

~~Hummmmm~~ ... obsessive religiosity.

Racquel

Now, what's that again?

Dr. dela Cruz

One of the symptoms of her illness. It is obviously manifested now in her preoccupation and fondness for praying and seclusion.

Racquel

Doctor, I am afraid, she might break down completely one of these days.

Dr. dela Cruz

That will never happen, Racquel, so don't be afraid.

Racquel

What makes you think so?

Dr. dela Cruz

As long as she has someone to live for, and that is Manuel, she will never lose her sense of balance. This is the reason why she refuses to send Manuel to an institution. They must be together in order to attain the true frame of mind for self-sacrifice and self-forgiveness. And if Manuel is no longer there, she still has Annie to live for.

Racquel

(Ponders deeply)

So, that puts me completely out of the family circle.

Dr. dela Cruz

For the present moment, yes ... because you display your dislike towards Manuel.

(At this moment, Teresa enters UL door, unaware of the presence of Racquel and Dr. dela Cruz. She goes to the bureau and takes the box of her bridal gown. She pauses and looks at it. Then she takes the box of jewelry and looks at them in a meditative mood. Racquel and Dr. dela Cruz look at each other to avoid suspicion from Teresa. He makes a sound to notify Teresa about their presence.)

Dr. dela Cruz

Hmmmm ...

(Teresa is startled and drops the box of jewelry in the bureau.)

Racquel

Excuse me Dr. dela Cruz, I have to finish something outside.

(Her eyes fixed on Teresa as she exits UR door)

Dr. dela Cruz

Good night, Racquel ...

(He turns to Teresa.)

Buenas Noches, Teresa ... I visited the Alcalde and I thought I would come by to say hello to you and Manuel. How are you?

Aunt Teresa

(She is somewhat confused and doesn't know what to do. She suspects that Dr. dela Cruz and Racquel saw what she was doing.)

How long have you and Racquel been talking?

Dr. dela Cruz

Oh, not very long I guess ... come, why don't you sit down and relax.

(He extends his hands.)

Aunt Teresa

(She clenches her hands and obliges.)

Dr. dela Cruz

Your hands are wet. Did you take your medicines?

Aunt Teresa

(She shakes her head and stands up pacing nervously.)

Dr. dela Cruz

You know I would like to help you get out from this strain you are under Teresa; why don't you want to cooperate? You have dwelt long in your past and it's never too late to get out of it. Let me help you now.

Aunt Teresa

You know perfectly well that there's nothing wrong with me.

(then she changes the subject)

I am happy, contented and at peace, what more would I want? Now, I believed Padre Antonio. Remember? ... He blessed me and Manuel and after that he bestowed us the gift of Grace from God. These are the Graces I am now receiving from Him, peace, happiness and contentment.

(then she smiles)

Dr. dela Cruz

I must say that the happiness you have is just momentary. It's not the real peace and contentment that everyone experiences under normal circumstances, it's based upon the fantasies of your past. The moment these fantasies are gone, you succumb to depression again.

Aunt Teresa

(unmindful of what Dr. dela Cruz is saying)

Oh! How I wish it would rain tonight. We might have a drought Doctor, and I am afraid Manuel's garden will dry up ...

(She looks out of the window.)

... he will be unhappy.

(Meditatively, then she faces Dr. dela Cruz)

After the war ... people came and helped us gather "sampaguita" for the May procession ... Manuel and I would make a cross out of the flowers. It was the loveliest cross ever made in the town. And then we put our right hands on the cross and together we said: 'Till death, do us part.'

(She laughs and then she notices Dr. dela Cruz watching her attentively. All of a sudden she changes her expression. She calms down and burst into tears.)

Dr. dela Cruz

(He crosses to Teresa.)

Teresa, your obsession for the past has gone too far. Let's bear the truth. Manuel will never be the same. The electroencephalograph shows how badly his brain was impaired. The test last week shows that his memory is regressing. Did Racquel tell you how he behaved after he heard the fireworks at the plaza?

Aunt Teresa

I don't believe her. Remember, Manuel is the strongest and the bravest man in town.

Dr. dela Cruz

That was a long time ago, Teresa. Take a trip ... yes ... tomorrow. A change of environment and friends will give you a new outlook on life.

Aunt Teresa

And leave Manuel here! Never! He's mine. He's my hus ...

(She stops abruptly and then confusedly)

I mean we're getting married as soon as he gets well.

Dr. dela Cruz

(He tries to be more frank with her.)

I'll come back tomorrow. I would like you to meet Dr. Chavez, my friend who just finished his post-doctoral training in psychiatry in America.

Aunt Teresa

Why should I meet him?

Dr. dela Cruz

Why? ... How about the bridal gown ...

(He points to the bureau.)

the jewelry ... the hours you spend in praying even late at night? That's why!

Aunt Teresa

(She becomes nervous again. She clenches her hands and paces back and forth. She stops at the foot of the altar. She glances at Manuel's portrait then at the statue on the altar.)

Leave my fate in the hands of God. You may continue the treatment for Manuel ... even if it will cost me a fortune. I would like to retire now, Dr. dela Cruz, if you won't mind.

Dr. dela Cruz

(He doesn't say a word. He looks at Teresa for a moment, then he leaves.)

Adios, Teresa

(Lights dim.)

End of Scene 3 - Intermission 1 minute.

Scene 4

At rise: (Same setting. Musical background plays. Annie stands before the piano holding the portrait of Glenn as lights brighten. A knock at the door is heard.)

Glenn

Hello! Anybody home?

Annie

(She rushes to the door, then crosses to the piano.)

Glenn! You're late again. Is that what you call American time at Notre Dame?

Glenn

Am I? Well, at least I am half an hour earlier than yesterday.

(He crosses to the piano and gets the music book.)

Mmmmm ... our theme song ...

(He turns the pages of the music book, then he looks at Annie whose eyes are cast down. He smiles and crosses to Annie to kiss her, but she turns her face away from him. Somehow, he manages to kiss her on the forehead.)

Annie

(She sniffs as she moves backward.)

Glenn, you have been drinking!

Glenn

(laughs)

Only a nip, Annie.

(He tries to show by his fingers.)

Annie

Did they teach you that at Notre Dame, too? Oh, you've changed Glenn. Yesterday, you didn't eat well, and you were looking for American food. Lots of people who come home ask for their native food right away ... but you ... you are different.

Glenn

It takes some time to get back to the old ways after being gone for five years, Annie.

Annie

I know, but doing what the Romans do, made you forget your roots ... where you came from, I mean ...

Glenn

I know where I came from--as they say, the Philippines spent 400 years in the convent ...

Annie

(laughingly)

And the last 50 years in Hollywood ... But it's a fact Glenn. You're so Americanized now. You even forgot to kiss Doña Librada's hands yesterday. Wasn't she your Godmother?

Glenn

Y ... yes ...

Annie

And you greeted her, "Hi! How-dy do!" ... instead of the usual "Buenas."

Glenn

That old woman ... she didn't even answer.

Annie

How could she, when you were talking to her in Greek!

Glenn

Doesn't she know English? Ah, yes ... she didn't go to school. I remember Padre Antonio the Spanish friar. He taught her the "Caton" in the convent.

(Then he recalls again imaginatively)

And when I told her, "We'll see you!" ... she raised her cane and cursed me ...

Annie

Because she didn't understand you.

Glenn

Oh, there are so many things that I notice since I've come back home. Many, many things here that I don't like at all.

Annie

How could you say that Glenn? Have you lost your identity?

(then faintly)

Even your name ... did they change your name too?

Glenn

Did you know that it takes ingenuity to do that? Now, look here, Annie, I'll explain it to you. My name is Guillermo, right? The English name for it is William and the nickname for William is Bill. Now which do you prefer, Blenn or Bill?

(Before Annie can think and answer, he goes on abruptly)

Glenn, isn't it? It's more melodious than Bill. Besides it also begins with letter "G", and it's shorter than Guillermo.

Annie

So you changed it to Glenn?

Glenn

Right! ... and for my own convenience too. The Americans are not used to hearing and writing foreign names, so why not adjust to the western way of life?

Annie

And now, I have to think twice before I speak your name.

Glenn

Don't worry, you'll get used to it. Lawyers are patient.

Annie

And how about your friends here?

Glenn

They'll learn it too, when they notice that I don't respond to Guillermo.

Annie

Ah, that's what the Americans have done to you! Why did you come back home?

Glenn

That's the most sensible question you've asked me since I came, and I'll answer that too, sensibly.

(He pauses.)

To begin the work!

Annie

(Surprised)

Where?

Glenn

(Passively)

In the Congress.

Annie

What? You surprise me. We have so many lawyers here and until now they're on first base.

Glenn

(Proudly)

A ... A ... not a Notre Dame boy. That's where I beat them. Wait till I get a seat in Congress this coming January. I'll introduce new bills to change some of our customs.

Annie

You will not do that Glenn!

Glenn

Oh yes. The Secretary of Education will back me up. His son is a roommate of mine at Notre Dame ... and a close friend too. We'll work together on this matter. Just give me time to get organized and make the right connections.

Manuel

(He is standing at the dark portion of the stage. He chuckles.)

Glenn

(He is startled and looks back.)

What the devil is he doing here! He follows me wherever I go. Can't I be alone with you around here?

Annie

(She crosses to Manuel and assists him to a seat, DR.)

Now, now, Glenn. Cool off. He doesn't mean anything. Have you forgotten the "chaperon" business in your country? He doesn't know you yet.

Glenn

That's what you think. I don't like the way he acts.

Annie

Glenn, stop. He came up three times today which he seldom does. Aunt Teresa told me. He is just happy to see us.

Glenn

I don't care whether he comes up or not. Now, let's get on with the business. Where is Aunt Teresa? Don't tell me she is indisposed again.

Annie

Well ... she is!

Glenn

What? You expect me to believe that?

Annie

Yes.

Glenn

Now Annie, this is the third time that I've tried to see her. Is this another of our customs that I have forgotten?

Annie

No, Glenn ... enough of that now ...

(She picks up an album from the bureau.)

Come, you haven't seen this one yet. Let me show you something.

(She crosses in front of the sofa and extends her right hand to Glenn.)

Glenn

(He crosses behind the sofa and they sit together.)

Annie

(She opens the photo-album and shows the pictures to Glenn. Then she laughs as she shows her own picture.)

I was only two months old when they took that picture.

Glenn

(faintly)

Hmmmmmm ... topless ha?

Annie

What did you say?

Glenn

(He changes the subject.)

I said you were cute at two months old.

Annie

(She detaches a picture of a young man in uniform and shows it proudly to Glenn.)

Now, let me see if you can guess who this is.

Glenn

(He snatches it away from Annie's hands and stands up.)

Well ... not bad. Do I look like him? By the way, who is he? Why are you showing this to me?

Manuel

(He bursts into laughter upon hearing this. Annie laughs too.)

Glenn

(Sarcastically)

Now, Annie dear, can't you tell him to get lost? If you can't do anything to keep him away from us ... Well ... let me do it.

Annie

Take care ...

(She laughs.)

Go tell him ... but on one condition. Don't you ever touch nor provoke him.

Glenn

He's getting on my nerves.

(He walks toward Manuel.)

Annie

I warn you ... he has the strength of a brute. He won the company wrestling bout while he was in the Army.

Glenn

Oh, so what? Brute or no brute, I'll give him a piece of my mind.

(but he retreats.)

Annie

Yes, Glenn, I know where your strength lies. You can down an opponent in court by your brilliant wit and reason. But you can't use that against his physical strength.

(She taunts him.)

Let me see, Attorney Glenn ... how will you do it?

Glenn

Well ... let me see ... will he understand?

Annie

Surely ... if you try to understand him like Aunt Teresa and I do.

(He stretches himself and fixes his necktie.)

Annie

Are you sure you want it?

Glenn

My wit and reason tell me to go ahead ... besides you haven't introduced me to him since I came here.

Annie

(She stands and approaches Manuel. She holds his right hand. Glenn follows behind her.)

Glenn

(He extends his right hand to shake Manuel's.)

How are you?

(He pats Manuel on the shoulder.)

Old soldiers never die, eh? ... they just fade away ...

Manuel

(He feels the sarcasm. He grips Glenn's hand tight and strong, then he shakes it vigorously and laughs.)

Glenn

(He recoils and forces to separate his hands away from Manuel's.)

God heavens! He really is a br ... How old is he?

Annie

(Laughingly)

Fifty ... didn't I warn you?

Glenn

Gosh! With his strength, he's got another fifty years in him.

(He moves back.)

Annie

(She holds Glenn's right arm caressingly.)

Ah ... did he crush your bones?

Glenn

Almost ... Dammit!

(He shakes his head.)

Annie

Now, now ... watch your language. And remember, your wit and reason.

Manuel

(He crosses toward Annie. He holds her face up with his two hands and pats her cheeks. He laughs and leaves.)

Annie

You see, he likes you. That means he approves your presence in this house.

Glenn

(Furiously)

What the hell ... who is he anyway. I forbid him to intrude in my life. Ha! What a monstrous gardener ... All that he can boast of is his garden and strength. Let me see if he can stop my bullet.

Annie

Glenn, you talk as if you are going to shoot someone. You won't do that ...

(Taunting him again)

Besides ... he was once a sharpshooter. He won a medal for that skill while he was in the army. Do you want to see it? Do you know that he was the one who discovered the shots coming from the Japanese snipers who were hiding atop the coconut trees? Had it not been for him, the American marines would have been delayed in liberating us. Wait till you see Aunt Teresa, she will tell you more about him.

Glenn

Really?

(but more jealous)

Oh, stop it now. All I hear about is his gallantry. Had I been there ... I would have discovered it ahead of him. Strategy, dear, simple strategy. I learned that from the military history in Notre Dame.

Annie

Laughingly)

Glenn, you're simply jealous.

Glenn

Yes, I am. What do you think of me cold as marble? Patting your cheeks ... ba! No one will touch you, Annie ... except me.

(then in a submissive tone)

It's ... it's because ... I love you so dearly, Annie.

(suddenly he becomes haughty again.)

Wait till we get married. I'll raise the loveliest "sampaguita" for you.

(He takes a bunch of the flowers from the altar and smells it.)

Ah! ... more fragrant than these.

Annie

Oh, Glenn! How I wish it would all come true.

Glenn

(Surprised)

And why not? We love each other ... Is there something bothering you?

Annie

Oh, nothing, I guess ... I was just thinking of Aunt and ...

Glenn

And what about her?

Racquel

(She enters UL door and crosses to the altar carrying new candles to replace the old ones.)

Just keep hoping Glenn ... Who knows?

Glenn

Who's that? Oh, it's you, Racquel! How are you? Did you say something to me?

Racquel

(As she continues fixing the candles)

Yes, Glenn ... I said, who knows what will happen one of these days.

Annie

(She goes to the bureau to return the photo-album. She pretends to fix the next bureau to avoid the conversation between Racquel and Glenn.)

Glenn

What do you mean?

Racquel

Look at her, a city girl in the same old ways ... like her Aunt Teresa.

(She glances at Annie and looks around the house.)

Do you think she will leave Aunt Teresa and this house? Ah ... young man ... you better think twice...

(then she pauses and looks around the house again.)

This house ... not even a single creature comes near it, because they're afraid of Manuel. People who come near the gate run as fast as they can upon seeing Manuel. Then they spread the news in the plaza telling all the people that an evil spirit lives in this isolated place.

Annie

Please, Racquel, don't exaggerate. It's because we're far from the poblacion

Glenn

Oh, this is something new. Go on, Racquel.

(He sits down, lights a cigarette and listens attentively.)

Racquel

(with pleasure)

Do you know that one time I came out of this house to meet a group of men outside that gate?

(pointing at the gate)

Glenn

Why?

(inquisitively)

Racquel

They wanted to find out the truth if we really had a mad man here.

Glenn

And did they see Manuel?

Racquel

How would they see him ... he hid behind those wall?

(then in a low secret tone)

But I suppose he was ready in case of any eventuality for I saw him holding a crowbar.

(She glances at Annie.)

Glenn

Gosh! What a dangerous character.

(He shakes his head.)

Racquel

And they don't have to live this kind of life just because of him.

(in finality and then she exists UR door)

(Glenn and Annie look at Racquel as she leaves.)

Glenn

(turning to Annie)

I am really puzzled about this whole affair, Annie. I don't understand. Racquel and I have the same feeling about this man.

Annie

There's no truth in what she says. Racquel has to answer for something, that's why. Manuel is not bad as she describes him. You must believe me. I love you, Glenn, more than anybody else.

(then she crosses in front of the sofa)

Yes ... I love Aunt Teresa and Manuel, but that is different from the way I feel about you. You don't know who Manuel is to both of us ... Aunt Teresa and me.

Glenn

(Meditatively)

Racquel is right ... who would care for him ... well ... except that he grows flowers and keeps your garden neat and clean the whole year 'round. Other than that ... I suppose nobody will take him for anything else.

Annie

(She is hurt and throws a sharp glance at Glenn.)

Glenn

(He paces and thinks the way he does on court.)

Wait! Did you say that he was an ex-Lieutenant in the United States Armed Forces in the Far East?

Annie

Are you cross-examining me? Remember, Glenn, you're not in court.

Glenn

(He ignores Annie's remarks.)

Is he?

Annie

Yes, what of it?

Glenn

Then he must be receiving a pension from the United States government. Who gets it? Does he have any relative?

Annie

Are you suspecting something?

Glenn

It may lead to that. That scar on his face reveals that he is a casualty of war. Right?

(Annie looks at him.)

His behavior may be due to shock. Yes ... "Shell Shock." Therefore he has not recovered since then?

Annie

(She turns away from Glenn.)

Oh, why must we go to this ...

Glenn

You haven't answered any of my questions.

Annie

I should not tell anyone ... but for your information, Aunt Teresa takes care of everything for him.

Glenn

Is that the reason why she doesn't send him to the institution?

Annie

I never thought you would go as far as this!

Glenn

This is the only means to get acquainted with him and besides, I am curious and interested.

Annie

Interested in what?

Glenn

In the case of Manuel and I think it's a tough case to solve ... unless of course, you cooperate.

Annie

(She gets irked and talks rapidly in an annoying manner.)

I told you he is an ex-Lieutenant who saw action in the Pacific. He was captured by the Japanese but he escaped from the concentration camp. He went into hiding and formed his own guerilla outfit. A reward of 100,000 "Mickey Mouse" currency was on his head. Cheap, isn't it?

Glenn

Oh, that's Japanese money, as people call it.. It had no value at all, because the Japanese print bills by the million without the equivalent of gold reserves. Well ... go on ... what happened next?

Annie

(proudly)

They raised the reward to 500,000 ...

Glenn

Hmmmmmm ... that makes it cheaper, eh?

Annie

But he was never captured because he was too clever. When the American forces arrived he fought side by side with them until we were liberated.

Glenn

Is that all? I don't see anything grandiose about it. Every man has an obligation to fight for his country in time of war.

Annie

But you don't know what happened to him after the ...

Glenn

(He looks at Annie who is tongue-tied.)

What happened to him Annie?

Annie

Please, Glenn, there are many things we could talk about other than this.

Glenn

You haven't finished yet!

(then furiously)

Who is this Manuel you speak of so highly?

(He gets the picture and shows it to Annie.)

Is he the one in the picture? Is he a lover of yours or Aunt Teresa?

Annie

How could you speak to me like that? You have no more respect for him?

Glenn

As your fiancée, I have the right and I demand once and for all to settle this affair with you!

Annie

(Her eyes cast at the dark portion of the wall.)

I promised to tell no one, because the four of us are involved in it, Aunt Teresa, Manuel, Racquel and I. But since you insist, I will tell you and after this I will give you my decision.

(Stage lights dim, as Annie and Manuel walk to the garden area where the moonlight is focused.)

End of Scene 4 - Intermission 1 minute.

Scene 5 - Fire of Twenty Years Ago

At rise: (Stage lights dim. Musical background plays, "Dios Te Salve." Annie walks through the garden and Glenn follows her. Sound effect of the fireworks resume at a low volume.)

Annie

(as she walks down the garden)

It was the month of May ... the procession had just ended. Aunt Teresa and Manuel were watching the fireworks outside the church when suddenly ...

(A single loud explosion occurs. Annie stops narrating. On the stage, Racquel is sitting on the rocker, becomes startled when she hears the explosion. Sound effect of a burning house resumes. She looks out of the window and then runs around the house in confusion. She picks up the baby from the bassinet but she can't get through the door because of the smoke. She puts the baby back into the bassinet and cries for help.)

Racquel

Help! Help! Manuel! Teresa!

(She coughs vigorously because of the smoke. When no one responds to her call, she picks up the bundle of clothes by mistake instead of the baby from the bassinet. She makes an effort to get through the door. A moment later Manuel appears in his thirties, dressed as in Scene 1, in the procession, fighting his way through the fire. Back-stage Teresa shouts:)

Aunt Teresa

The baby Manuel! She's in the bassinet! Racquel is here with me!

(Manuel grasps the bassinet, goes out to the left door with difficulty because of the fire. A moment later he comes back and goes toward the bureau. He tries hard to open it. He gets the box of jewelry and starts toward the door but he suffocates. He staggers forward and falls. The position of his body is such that the lower half is off stage left and his head is up stage. As he falls a big beam falls on him at the same time. A loud crash of broken glass is heard, sound effect.)

Three men enter, right door, searching for Manuel in every direction. Fire and sound effects continue in lower volume.)

Three Men

Manuel! Manuel! Where are you?

Young Woman

Here! Here! Hurry help us!

(Teresa enters left door. She sees Manuel. She screams and runs toward him. The young woman takes her aside. Racquel is left alone on the stage, her eyes are fixed on the box of jewelry that fell when the three men lifted Manuel. Racquel picks up the jewelry and exits hurriedly left door.)

Fire scene ends, the stage is still dark.

Light in the garden as usual. Annie and Glenn move now. Glenn nods as he follows Annie to CS. Lights on the stage gradually brighten. Light in the garden dims.)

Annie

That explains who this Manuel is and why he is so dear to us. Aunt Teresa never married. She can't forget and forgive herself for making Manuel go into the burning house to get the jewelry after he had saved me from the fire. Racquel left me in confusion. She's also guilty so she vents her anger on Manuel.

(Lights come up for the first time on the dark portion of the wall. Manuel's portrait and several medals on it is seen.)

Glenn

(He points at the picture.)

Who is this man anyway?

(He picks up the picture that Annie showed him before and compares it with the portrait on the wall.)

Annie

That's him, Manuel ... and those medals are citations for his valor and loyalty. Loyalty and love for his country but his love and loyalty to Aunt Teresa are engraved and hidden in his memory.

Glenn

(He drops the picture of Manuel on the table.)

Very ridiculous!

Annie

What's ridiculous about it?

Glenn

Why don't they get married if they love each other, rather than live this kind of life?

(Racquel enters again, bringing some fresh flowers for the empty flower vases. She overhears what Glenn has just said.)

Racquel

Because he is no longer capable of loving Teresa ... that's why.

(Glenn and Annie look at Racquel in surprise.)

Glenn

(He tries to interpret the meaning but he can hardly say the word.)

You mean he is ... i ... i ...

Racquel

(She quickly clarifies what Glenn wants to say.)

Yes, he is impotent ...

(in a low volume)

Annie

There's nothing true about it ...

Racquel

Ask Dr. dela Cruz when he comes home for the evening visit. He will tell you how Manuel was mutilated by the Japanese.

Annie

(She becomes shocked and hysterical.)

Oh no, my God! That's not true! No! No! No! Not him.

Glenn

(He crosses to Annie to comfort her, but his eyes are fixed in wonder at Racquel.)

And yet, Aunt Teresa was going to marry him in spite of that?

Racquel

That's true, but after the fire, he lost his sense of balance. The big beam that crashed on him hit his head. His brain was badly impaired. That long gash on his face resulted from the splinters. He was in a coma for two months. They thought he wouldn't survive. When they brought him home from the hospital, he didn't recognize anybody, even Teresa, so how can they get married?

(Then she looks at Annie.)

Oh, what do you know about this, you were only two months old then.

Annie

(As she regains her composure.)

Does Aunt Teresa know that he was ...

Racquel

(She nods.)

Glenn

And Aunt Teresa keeps on loving him?

Racquel

Yes, but we cannot do anything about it now, for she had stamped the image of Manuel in her heart. There's no other man in her life except Manuel.

Annie

(As she crosses to the right thinking deeply.)

And she made a vow to serve him as long as she lives, that's why Manuel has never been sent to an institution.

Racquel

That's what you think.

Glenn

What a waste of life!

Racquel

It is ... to waste one's life for a man who can't give love for love.
And now, I must say a real goodbye to you both.

Glenn

Why? You're not leaving, are you?

Racquel

I believe I've played my role long enough in this house and I feel
I am no longer needed here.

(She exits right door.)

Annie

(Unmindful of what Racquel has just said.)

Poor Aunt Teresa, I never thought of that. She took care of me when
Mama and Papa died, then Manuel saved me during the fire. Glenn, I
owe them my life, and I am more determined now to serve them. This
is the kind of love I have for them, and I feel that it is greater than
the love I have for you. The sense of gratitude hangs strong in our
family. It comes first above all other things.

Glenn

Annie, be sensible. You have your own life to live. Yes ... you and
I ... the two of us. It was fate that made Manuel what he is now.
He cheated death many times during the war and he came out unscathed,
now ... for love's sake they have chosen to live this kind of life.
You are not a part of their lives.

(He confronts her further.)

Life is what you make it, Annie.

Annie

And I will make it the way I believe to be right.

Glenn

How?

Annie

I will serve the two of them first, marriage comes last. That's the
only way I can show my gratitude for what they have done to me. You
must understand Glenn that this is the custom and tradition in our
country.

Glenn

Annie, there are customs and traditions that must be changed to conform to the trends of time. Other people did that and they progressed and became happier. Some customs and traditions are desirable and must be preserved, others must be changed or modified for they enslave one's mind.

Annie

You have said enough, Glenn. I have already made up my decision.

Glenn

Annie, please ... open your eyes to the truth. You are not bound to give up your happiness out of gratitude to them. Anyone would do the same thing under the same circumstances. Believe me ...

Annie

Glenn, I must confess, the man I want to marry must love and respect Aunt Teresa and Manuel. I do not find this in you.

Glenn

Another angle, eh?

Annie

I love them, Glenn.

Glenn

That's what I thought ... You know Annie, you don't need a husband but a father and a mother and I can't wait for you to grow up.

(He looks at Annie.)

Well?

(in disgust)

Just like this, eh?

Annie

(She turns her back away from him.)

Glenn

Aunt Teresa and Manuel ... Customs and traditions ... Who cares about them nowadays!

(He leaves but tries to hold his steps and looks back to Annie.)

Goodbye ... Annie.

Annie

(She walks UL and takes a last glance to see if Glenn has gone. She goes to the piano, picks up Glenn's portrait and places it inside the bureau.)

Aunt Teresa

(She enters UR door. She pauses UC and glances at the portrait of Manuel then she crosses to Annie.)

The memory of the past keeps me loving him endlessly although he no longer feels the same towards me. But you should not do that to Glenn. He has all his love to give you. I belong to the past and you must not look back to it. Take the first train tomorrow morning and bring him back here. You'll get married after the longest procession on Sunday. That custom must be preserved and fulfilled this time.

Annie

(She embraces Aunt Teresa.)

Manuel

(She enters R door. He stops and glances at Aunt Teresa and Annie. He laughs ironically. Aunt Teresa and Annie are taken back by his laughter.)

Aunt Teresa

(She crosses to Manuel and assists him, her head leans against his right shoulder as they make their exit.)

Annie

(She looks at them and calls to Aunt Teresa.)

Aunt Teresa, my mind is made up ... my dedication is decided ... I shall stay with you and Manuel forever.

(Stage lights dim gradually as musical background plays followed by the whistle of the departing train.)

- The End -

Rehearsal Schedule

<u>Date</u>	<u>Time</u>
Oct. 30 Monday	6:30-8:30 First reading
Oct. 31 Tuesday	6:30-8:30 Second reading
Nov. 1 Wednesday	6:30-8:30 Block Scenes 1 and 3
Nov. 2 Thursday	6:30-8:30 Block Scenes 4 and 6
Nov. 3 Friday	6:30-8:30 Block Scenes 2 and 5
Nov. 4 Saturday	2:00-3:00 Review rough spots
Nov. 5 Sunday	2:00-4:00 Polish Scenes 1 and 3
Nov. 6 Monday	6:30-8:30 Polish Scenes 4 and 6
Nov. 7 Tuesday	6:30-8:30 Polish Scenes 2 and 5
Nov. 8 Wednesday	6:30-8:30 Lines Scenes 1 and 3
Nov. 9 Thursday	6:30-8:30 Lines Scenes 4 and 6
Nov. 10 Friday	6:30-8:30 Lines and songs Scenes 2 and 5
Nov. 13 Monday	6:30-8:30 Lines learned, Scenes 1 and 3
Nov. 14 Tuesday	6:30-8:30 Lines learned, Scenes 4 and 6
Nov. 15 Wednesday	6:30-8:30 Lines and songs learned, Scenes 2 and 5
Nov. 16 Thursday	6:30-8:30 Lines learned, Scenes 1, 2 and 3
Nov. 17 Friday	6:30-8:30 Lines learned, Scenes 4, 5 and 6
Nov. 27 Monday	6:30-8:30 Runthrough, Scenes 1, 2 and 3
Nov. 28 Tuesday	6:30-8:30 Runthrough, Scenes 4, 5 and 6
Nov. 29 Wednesday	6:30-8:30 Runthrough
Nov. 30 Thursday	6:30-8:30 Runthrough
Dec. 1 Friday	6:30-8:30 Runthrough
Dec. 2 Saturday	2:00-4:00 Makeup
Dec. 3 Sunday	2:00-4:00 Tech.
Dec. 4 Monday	6:30-8:30 Tech.
Dec. 5 Tuesday	6:30-8:30 Dress and Tech.
Dec. 6 Wednesday	6:30-8:30 Dress and Tech.
Dec. 7 Thursday	8:30- First performance and review
Dec. 8 Friday	8:30- Second performance
Dec. 9 Saturday	8:30- Final performance

PLATE VIII

The Program

Next Production: A Game of Chance, opera in one act by Seymour Barab
and Slow Dusk, opera in one act by Carlisle Floyd, William's
Auditorium, Feb., 28, 29, and March 1, 1968.

Dennis Denning	Head, Department of Speech
Wallace Dace	Costume Mistress
Carl Hinrichs	Shop Foreman
Betty Cleary	Children's Theatre and Costumes
Hal Knowles	Technical Director
Lydia Aseneta	Director of Graduate Studies
Norma Bunton	Director of Theatre

THEATRE STAFF FOR THE DEPARTMENT OF SPEECH

Robert Kent Donovan	Army Military Science
Marion Ellis	Fort Riley
Lucky High School	KSDB-FM
The Collegian	KMAN
The Manhattan Mercury	KSAC-Jerome Davidson
University News Bureau	AAUW
Norma D. Bunton, Head, Department of Speech	Jeffren Demeterio
Thesis Advisor: Wallace Dace, Associate Professor of Speech	Elvira Manzanilla
	Sue's Salon of Beauty, Aggieville
	Department of Music
	Paul Roby
	Josie Wooding

ACKNOWLEDGEMENTS

THE K-STATE PLAYERS AND THE DEPARTMENT OF SPEECH

present

A Master's Thesis Production

An Original One-act Play

THE CROSS OF MAY

by Lydia V. Aseneta

directed by the author

Technical Direction by Harold Knowles
Costume by Lydia V. Aseneta assisted by Betty Morgan
Musical Direction by Frank Siegle

Purple Masque Experimental Theatre
8:30 p.m.
December 7, 8, and 9, 1967

THE CROSS OF MAY

143

CAST (in order of appearance)

Teresa Cheryl Ross
Racquel Sandy Raymore
Manuel Frank Siegle
Dr. dela Cruz John Jagger
Glenn Jack Marker
Annie Wanda Black
Little Girl Marjorie Pacumbaba

Women in the procession:

Mary Horton
Naney Young, Vocal Soloist

Men in the procession:

Hank Vleck
Steve Ballou
Wayne Henson
Pat O'Neill, -Guitarist
Michael Holmes, -Violinist
John Clark, -Priest

SETTING

A living room in the villa of Aunt Teresa in a province of Luzon, Philippines, 1945.

Scene 1: One day in May

Scene 2: Procession of Twenty Years Earlier

Scene 3: The next day in May

Scene 4: Sunday evening in May

Scene 5: Fire of Twenty Years Earlier

Scene 6: Same Sunday evening on May

STUDENT PRODUCTION STAFF

Stage Manager
Assistant Stage Manager
Costumes

Publicity
Sound
Props
Makeup
Lighting
Scenery

Mary Horton
Steve Ballou
Betty Morgan*, Deedee Miller, Cheryl Hetherington,
Sheryl McNevin, Bill Blackwell
Boyd Masten*, Carolyn Lee*, Karen Verhage, George Macy
Rich Gilson*, Steve Ballou*
Kirk Lovell*, Paula Jones
Christy Miller*, Kathy Stewart, John Jagger, Teddy Webster
Boyd Masten*, Steve Butterworth*, Steve Ballou
Hal Knowles*, Steve Butterworth, Steve Ballou,
Kay Kubitschek, Marty Keller, Fred Martell, Chris Rall,
Nick Jones, Loren Stenzel, Craig Saindon

House Manager

Linda Cui

*Denotes Crew Head

Cast List

<u>Actors</u>	<u>Phone</u>	<u>Address</u>
Cheryl Ross	JE 9-3511	102 Boyd Hall
Sandy Raymore	JE 9-6689	1841 Platt
Frank Siegle	PR 8-3233	919 Leavenworth
John Jagger	JE 9-2321	1830 College Heights
Wanda Black	JE 9-2373	1907 Todd
Jack Marker	PR 6-6415	1221 Ratone
Marjorie Pacumbaba	JE 9-8407	1214 Laramie
Mary Horton	JE 9-3511	102 Boyd Hall
Nancy Young	PR 6-9256	1517 McCain Lane
Hank Vlcek	PR 6-9608	1104 Vatter Apt. 9
Steve Ballou	PR 6-7055	519 N.Eleventh Apt.27
Patrick O'Neill	JE 9-8412	1220 1/2 Laramie

Performance Date

The Cross of May was presented at 8:30 P. M. on December 7, 8 and 9, 1967, at the Purple Masque Theater, Gate 2 East Stadium, Kansas State University.

The performance schedule was as follows:

Dec. 7 Thursday First performance and review

Dec. 8 Friday Second performance

Dec. 9 Saturday Final performance

The cast was required to report at 7:00 for makeup and costumes during the three nights of performance. A time sheet was posted on the bulletin board of the makeup room where each one checked his name as he came in. At 8:15 the cast was ready either backstage or in the green room (makeup room).

Time Sheet for All Dress Rehearsals and Performances

Actors

	Dress	Dress	Dress	1st	2nd	Last
Cheryl Ross	✓	✓	✓	✓	✓	✓
Sandy Raymore	✓	✓	✓	✓	✓	✓
Frank Siegle	✓	✓	✓	✓	✓	✓
Wanda Black	✓	✓	✓	✓	✓	x
Jack Marker	✓	✓	✓	✓	✓	✓
John Jagger	✓	✓	✓	✓	✓	✓
Mary Horton	✓	✓	✓	✓	✓	✓
Nancy Young	✓	✓	✓	✓	✓	✓
Hank Vlcek	✓	✓	✓	✓	✓	✓
Marjorie Pacumbaba	✓	✓	✓	✓	✓	✓
Wayne Henson	✓	✓	✓	✓	✓	✓
Steve Ballou	✓	✓	✓	✓	✓	✓
John Clark	✓	✓	✓	✓	✓	✓
Michael Holmes	✓	✓	✓	✓	✓	✓
Patrick O'Neill	✓	✓	✓	✓	✓	✓

Crew

Kirk Lovell	✓	✓	✓	✓	✓	✓
Paula Jones	✓	✓	✓	✓	✓	✓
Hal Knowles	✓	✓	✓	✓	✓	✓
Steve Butterworth	✓	✓	✓	✓	✓	✓
Richard Gilson	✓	✓	✓	✓	✓	✓
Betty Morgan	✓	✓	✓	✓	✓	✓
Christy Miller	✓	✓	✓	✓	✓	✓

Budget

Basic amount allowed for the Thesis Production by the Department of Speech	\$150.00
Total income from ticket sales at the door and at K. S. U. Union	<u>176.00</u>
Total	\$326.00

Expenses:

Costumes	\$100.56
Makeup	12.81
Properties	11.56
Scenery	21.09
Programs and Tickets	33.13
Publicity	80.58
Transportation	2.34
Photographs	<u>25.50</u>
Total	\$287.57

Balance:

Total Income	\$326.00
Total Expenses	<u>287.57</u>
Final Balance	\$ 38.43

Sample of the Questionnaire and the Tabulated Scores

The following are questions designed for the purpose of evaluating the audience reaction to the recent production of the play, The Cross of May. Each question may be answered by checking either of the columns which will represent your answer. Your kind cooperation will be greatly appreciated in helping me learn about the play's reception.

Questions:	Yes	No	Other Reasons
1. Did you find it difficult to understand the thematic concept of the play?	8	82	3
2. Did the thematic concept appeal to you?	70	10	13
3. As you know, one of the aims of the theater is to entertain and to offer recreation through the medium, drama. Did you think that <u>The Cross of May</u> achieved these aims?	80	5	8
4. Did the production keep your interest alive? If no, please state your reason in the space provided here.	75	7	8
5. Which of the elements in the production do you believe kept your interest alive?			
a. Theme	66	10	
b. Dialogue	45	10	2
c. Action	59	8	
d. Scenery	38	8	
e. Costumes	66	6	
f. Light	36	5	1
g. Sound effect	43	8	1
h. Music	48	4	
6. Did you find the dialectal parts of the dialogue bothersome?	8	84	3
7. Did the use of the dialect hamper the trend of your thoughts as you followed the sequence of the play?	5	84	2
8. Did you think that the author was successful in conveying her purpose?	81	6	6
9. Were you offended by any of the language in any situations in the play?	5	87	

Evaluation of the Questionnaire

Properly speaking, a printed play is not a play at all until it is acted, until the author, producer, designers, actors and audience have all collaborated. Although the audience does not work directly in putting the play into shape, its role is vital in determining its success or failure. This is how the audience collaborates in the production, and as Jesse L. Williams said, "A play really cannot be played without an audience to play it on. It would be like playing a piano without any strings."⁴⁴

In other words, a play has no meaning except in relation to the audience, because the playwright is bound to test his success as an artist by the ability of his play to communicate. Today, the success of a play is frequently judged by its ability to attract large audiences over a considerable period of time. But a play should be deemed successful if it achieves the desired response regardless of whether it reaches a large or a small audience.

To find out whether The Cross of May was able to communicate and reach the American audience, questionnaires were distributed at random after the production. Of the 120 questionnaires issued, 93 were completed and returned. The result was very encouraging. Of the 93 who responded, 82 understood the thematic concept of the play and 11 did not. The theme appealed to 70, and 23 gave various reasons why it did not appeal to them. The responses to this question are a reminder that

⁴⁴Kenneth Macgowan, Primer of Playwriting (New York, 1951), p. 12

the appeal of any play varies within an audience and from one audience to another. When individuals are assembled in a mass audience there is a reduction of intellectual powers and an increase in emotional response. This is due to the fact that the emotional qualities within a mass can more readily communicate themselves and affect individual more than can intellectual ideas.

It has also been said that an audience comes to the theater to be entertained. Question No. 3 proved this assumption for 80 out of 93 agreed that The Cross of May had offered them entertainment and recreation, 5 said it had not, and again 8 gave varied answers, neither positive nor negative.

There is no doubt that entertainment in the theater means different things to different people. However, a play is likely to win an enthusiastic reception if it brings suspense, tears, and laughter, for many people enjoy experiencing all kinds of emotions in the theater. And when the audience emotion is aroused, interest is kept alive until the play ends. Answers to Question No. 4, in which 75 claimed their interest was held, provide evidence of this.

The theater is the most complex of the arts since it requires many artist for its creation. Because many are involved in the production of a single work, one or another of the arts will become dominant-- at times acting, at others scenic and costume design or directing. This appeared to be true for The Cross of May after the scores for Question No. 5 were tabulated. The individual artistic creations of the production were given the following ranks according to the score each one received:

	Rank	Score
Costumes	1	68
Theme	2	66
Action	3	59
Music	4	48
Dialogue	5	45
Sound Effect	6	43
Scenery	7	38
Light	8	36

Question No. 8 asked whether the author was successful in conveying her purpose in writing and producing the play. Since 81 out of 93 gave a positive answer, the play was apparently able to communicate and resonate with American psychology. Although a very few individuals found the dialect and language distracting or offensive, as indicated by the responses to Questions 6, 7 and 9, a large majority did not object to strange dialect or unfamiliar situations in the play.

Drama appeals more perhaps, to the broad public than to any self-styled upper class. The American audience, like any other crowd in a civilized and cultured nation, has a characteristic common to all crowds, namely a collective soul that is not quite the same as the sum total of their several souls. The theater audience is unquestionably less serious than a church congregation and less purposeful than participants in a political convention. An audience comes to the theater not to be edified or educated but to seek entertainment through laughter, sympathy, terror, or tears. The response to The Cross of May indicated that the audiences found the entertainment they sought.

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SUPPLEMENTARY MATERIAL**Newspaper Reviews and Photographs**



Source of the Plot for The Cross of May, Sunday Times Magazine, Manila, May 20, 1965

THE JOYFUL summer season is ebbing fast. With the last day of May, a transition is about to commence: sunshine is overtaken by the brooding rain clouds, warmth disperses before the chilly breath of the cold stormy winds, a darkened sky obtrudes the color prism of the sun, reducing the landscape to a monotony of drabness and gloom.

Summer moving away generates a loneliness that trembles with the poignant remembrance of what was memorable about May.

For soon, when the first days of June creep in, May will only be an echo of a mood reflected in fiestas, the pageantry of processional rites, the spiritual exuberance of folk rituals, and the fantasy of a vast playground where the heart and the mind cavort in luxurious fulfillment. But such is the enthrallment that Maytime engenders that its magic endures even into the beginning of another season, keeping the man forever a child until the next May when he becomes a child all over again.

Text by GLORIA GARCHITORENA-GOLOY

THE MEMORIES OF MAY



During the fiestas of lights the young and the old share the same Luminance that radiates upon all its blessings of peace



The colored hunting fluttering across the street exaggerates the holiday spirit throbbing with every spurt and glow of the penitent's taper.



But the same spirit finds its jubilant voice in the thunder of hooves churning the summer mood into a riotous race.

While the same spirit rends the air with the shouts of flailing pilgrims plunging their coreworn lives in a final cleansing libation.

TURN TO NEXT PAGE

Manhattan, Nov. 17--Lydia Aseneta remembered her arrival in the United States and her trip in 1965 to Kansas State University in Manhattan.

"I had to stay a month with my cousin in California to become adjusted to the time change," the native Filipino said. "When I was getting up in the morning in California, people were going to sleep in the Philippines. It took me a long time to stop asking for breakfast at 9 o'clock each night."

At the time, she was unsure whether she would be attending K-State, Miami University in Oxford, Ohio, or Pittsburgh. After she had checked a map, she chose K-State, because Kansas was closest to California.

"Pictures I had seen of cities in the United States showed them to be large and with skyscrapers. When my bus arrived in Manhattan, I was sure I was not in Manhattan, Kansas. I asked the bus operator several times if he was sure this was K-State, and he assured me that after driving the route for 20 years, he was positive that K-State was in Manhattan, Kansas, and we were in the right place." Between bursts of laughter, she admitted it was the funniest thing that has ever happened to her.

The petite graduate student in speech is the author of the first foreign thesis production to be presented at K-State, "The Cross of May." She will direct the play, to be staged December 7-9 in the Purple Masque Theater.

(more)

Miss Aseneta holds bachelor of science and master of education degrees from the National Teachers College of the Philippines in Manila.

"I wanted to study speech for a change--I was tired of education and wanted to get another discipline." She will be awarded a master's degree in speech in June, 1968.

Following graduation, Miss Aseneta plans to stay in the United States for 18 months, training in theater or costuming. "I need to be more geared to the discipline before I go home and apply it to the Filipinos.

"I can get more ideas in America. In order to write, I need to know other traditions and cultures for the background of my plays. I can do that here."

"The Cross of May" is not her first effort at writing. She has authored five short stories and children's plays which have been published in the Philippines.

In addition to studying speech and writing plays, Miss Aseneta is minoring in painting, her hobby. She has exhibited her works in Manhattan under auspices of the American Association of University Women and has received awards for her work in the Philippines. However, she finds little time to persue her hobby while working on her thesis.

Her thoughts turned to "The Cross of May," which she wrote last spring for a class taught by Dr. Wallace Dace.

It is the story of the Filipino people and the influence of the past and present upon their daily lives. The Philippines were occupied by the Spanish for 350 years and the strong roots of their influence are not easily torn, she said.

(more)

The present generation in the Philippines is living under the culture established by the American occupation. The young people are finding conflicts between the past and present more and more often, she said. "The Cross of May," is the story of that conflict.

"The play was produced last summer as an experiment at Marymount College in Salina. All of the cast members were teenagers. I had a 15-year-old girl playing the part of a 45-year-old woman," and she laughed, but hastened to say, "She did an excellent job, and I wanted her to be in the production at K-State, but she lives out of town and it would have been difficult for her to commute."

Miss Aseneta is coaching the K-State cast members to speak with a Spanish dialect. "But I don't want them to lose the meaning of the play by concentrating on the accent. Some of them are becoming very good at trilling their r's." She made an example, "Terrresa," as only a fluent linguist could.

The entire cast will wear Filipino costumes. Miss Aseneta has ordered them from the Philippines. "The bridal costume is authentic and the men's shirts are made of Jusi--a material of blended fibers--and are hand embroidered."

In their fourth week of rehearsals, the cast has received only praise from the director. "I admire them for their patience and ability to remember cues and props," Miss Aseneta said.

She expressed a desire to write instead of act. "The only time I have acted was in an acting class, and I had butterflies."

INFORMATION COPY

Manhattan, Nov. 8--The cast for Kansas State University's first foreign thesis production, "The Cross of May," has been selected by Lydia Aseneta, author and director of the play.

The play is based on the tradition and culture of the Philippines, Miss Aseneta's native country. The story spotlights a young Filipino woman whose background will not allow her to change her thoughts about the present or future, although friends and family try.

The one-act play will be staged December 7-9 in the Purple Masque Theatre.

The cast members--many of whom are new to the stage--include: Cheryle Ross, 1420 Tauromee, Kansas City, as Teresa; Frank Siegle, Route 3, Manhattan, as Manuel; Sandy Raymore, Bellingham, Wash., as Racquel; Wanda Black, 6427 Marjorie, Wichita, as Annie; Jack Marker, Blue Springs, Mo., as Glenn; John Jagger, Minneapolis, as Dr. de la Cruz; Nancy Young, Abilene, as the soloist; Mary Horton, Johnson, as the first woman; John Clark, Paola, as the priest; Hank Vlcek, Satellite, Fla., as the first man; Steve Ballou, Route 2, Salina, as the second man; Wayne Henson, Leavenworth, as the third man; Pat O'Neill, Junction City, as the guitarist; and Marjorie Pacumbaba, 1214 Laramie, Manhattan, as the little girl.

2 Topeka Daily Capital
Monday, December 4, 1967

Painted Kansans Become Filipinos

By BILL RUZENBERG
Capital Correspondent

MANHATTAN (Special)--The cast's make-up is Filipino. They have brown faces and black hair, but their blue eyes are still American, Lydia Aseneta said, laughing.

She sat on a paint-splattered chair in the workshop of the Purple Masque Experimental Theatre here at Kansas State University.

The play Miss Aseneta referred to is the university's first foreign production, "Cross of May." It was written and will be directed by Miss Aseneta for her master thesis in speech and drama.

"I wanted to write something American at first, but I couldn't because I didn't know this culture well enough," she said.

Spanish Influence

The influence of 350 years of Spanish rule is very strong in contrast with 50 years of American occupation, she explained about the Philippines. These influences cannot be easily broken down. The young can adjust to Western influences, but the old cannot, she said.

"I am trying to portray the value of the old in the play." It is very hard to change what is planted in us."

The play will be presented at the university Thursday through Saturday. It involves more than 30 students, with a budget of \$150. Many of the costumes and crochet work are from the Philippines.

Universal Problems

"Working with American students in directing, is like working with Filipinos," she said. "In drama, the same problems of portraying a character is universal. It belongs to all humans."

As she spoke in a slight Spanish accent, she doodled with a seam ripper used to fix costumes.

In the small theatre, a sound man was playing a recording of thunder and drums to be used in the play.

The Purple Masque Theatre fits into one end of Memorial Stadium and seats less than 200 persons around a central stage.

"The sounding has been the most difficult. You see, the fire scene is a flash back," she explained, "and we have to synchronize the dry ice for smoke, fireworks, a baby crying and a falling beam."

Synchronized Scene

This scene is supposed to be sad, she said, but, "we can't get it all synchronized to make it that way yet."

Around her, the workshop was empty of actors but contained all the ingredients of other plays. The backstage collection included dressing tables, stacks of extension cords, props of all types, paint-spotted overalls and an assortment of car license tags.

"I hope American students come to see the play and the culture we (in the Philippines) have," she said. "The cultures are very much the same."

American students compose the cast, but international students from several countries will be ushers for the play.

KANSAS STATE COLLEGEIAN, Wed., Nov. 29, 1967

'Cross of May' Features Filipino Culture Conflict

By SUE BRANDNER

The play is a valid commentary on a very real problem, Sandy Raymore, SP Gr, said, during a break between scenes of "Cross of Mary."

Miss Raymore plays Raquel, the cousin of Teresa, the main character in the play which will be presented at 8:15 p.m., Dec. 7-9 in the Purple Masque Theatre.

"Cross of Mary" is the story of the conflict between the past and the present in the culture of the Philippines. Teresa represents all the tradition and meaning of the past.

"RAQUEL is the person who tries to bring Teresa back to life," Miss Raymore said. "She is the only one in the family who can see what is happening to Teresa."

The play is not simply the story of the Filipino culture, for the same elements are in our own culture, Miss Raymore said. She said the play had made her more aware of the same element of tradition in her own life.

"Little things come up during the day and you can recognize that they, too, are from the past," she said. Playing the part of an older woman gives a person an idea of the other side of the generation conflict, she added. "The most impressive thing to me is the emotion in the common conflict between old and young in the play," she said.

CHERYL ROSS, PEL So, plays Teresa. "In her attempt to hang on to the past, Teresa becomes a neurotic. This is her adjustment to the impossible situation—it is the way she feels best," Miss Ross said.

"Teresa is tied to the past because she is tied to Manuel, the man she was to marry before he was seriously hurt in a fire accident," she said.

"Manuel is a fellow who has had a lot of bad luck," Frank Siegle, SP Gr, who plays the role, said. "First, he was captured by the Japanese and emasculated, then the fire accident left him with a damaged brain and a hunchback." Teresa, however, continues to love him in spite of his afflictions.

"In Manuel, a character has been created that is the symbol of what the play is all about—the Spanish Catholic culture. He represents a past that is dead because he is essentially dead."

"THE PLAY is really pretty pessimistic," Siegle said. "The things valued are no longer attainable, and if they try to attain them, it means madness," Siegle said.

Siegle and Jack Marker worked in their roles this summer, when "Cross of May" was presented at Marymount College, Salina. The other roles have been recast since summer.

Wanda Black, ART So, plays Annie, Teresa's niece, who has lived with Teresa and Manuel since infancy. "The vital part of the play is that Annie must decide what course she will follow," Miss Black said.

Annie may choose to live as Teresa does or to follow Glenn, her childhood sweetheart who went to the United States to college and who has come home, asking her to give up her past and marry him, Miss Black said.

"ANNIE'S tremendous battle is within herself," Miss Black commented. "She idolizes her Aunt Teresa—the only parent she has known."

"This play really hits home for me," Miss Black said. Last

year, when she lived in the dorm, Miss Black had a very good friend who was a Filipino, she said. "We actually had talked of this very problem, and she told me how difficult it was to convince her parents of the value in the American culture," she said.

Marker plays Glenn, Annie's sweetheart, who has carried on a mail-order romance with her since he left for college in the United States. "Glenn has become the stereotype of the arrogant college snob since he left the Philippines," Marker said.

THE PLAY was written and is being directed by Lydia Aseneta, SP Gr, who is a native of the Philippines. Miss Aseneta wrote the play as a graduate thesis. It is the first foreign thesis to be produced at K-State.

Tickets for the play will be available in the Cats' Pause in the Union Monday, Miss Aseneta said. Students may reserve tickets by presenting their student identification cards.

Kansas State University, Manhattan, Kansas, Thursday, December 7, 1967

'Cross' To Open at Masque

"Cross of May," the graduate thesis production written and directed by Lydia Aseneta, will be presented at 8:30 p.m. tonight, Friday and Saturday in the Purple Masque Theatre in East Stadium.

"Cross of May" is the story of the conflict between the past and present and the older and younger generations in the Philippine Islands. Miss Aseneta is a graduate student in speech from Rizal, the Philippines.

THE PLAY GIVES a glimpse into the heritage and culture of the Filipino people, Miss Aseneta said. Included in the play is a ceremonial May Festival procession with Spanish hymns and authentic costumes imported from the Philippines.

"The bridal costume which I sent home for in June just arrived here last Friday," Miss Aseneta said. "I was really beginning to worry that it wouldn't be here. It is so beautiful."

CHERYL ROSS, PEL So, plays the role of Teresa, the aunt caught up in the web of the past. She is the symbol of the im-

portance of history and tradition in the Filipino's life.

Wanda Black, ART So, plays Teresa's niece, Annie, who must decide between a life tied to her family or a life with Glenn, her childhood sweetheart, who has come back from the United States with new ideas and beliefs. Jack Marker, SP Gr, plays Glenn.

FRANK SIEGLE, SP Gr, plays Manuel, Teresa's former fiance who was injured seriously in a fire accident. Teresa continues to love Manuel in spite of his afflictions, and it is this love which drives her into an escape from reality into the past.

Other cast members include Sandy Raymore, SP Gr; John Clark, HIS Jr; Nancy Young, SOC Sr; John Jagger, SP Jr, and Maria Pacumbaba, a Manhattan fifth grader who is the only native Filipino in the cast.

Tickets for "Cross of May" are available in the Cats' Pause of the Union. The price is 50c for students with identification and \$1 for all others.

review

KANSAS STATE COLLEGIAN, Fri., Dec. 8, 1967

Play Raises Provocative Issues

By DAVID SADKIN

Graduate Assistant, English

The prospect of a graduate thesis production is always a happy one for me, because University theater is the ideal place for new playwrights and directors to exhibit their wares and try their wings. Both roles are combined in the person of Lydia Aseneta, whose play, "The Cross of May" opened last night at the Purple Masque Theater and runs through Saturday.

This play, as one must expect from a first effort, is not entirely successful, but it has some lovely moments and a good bit of charm. The basic flaw is a thematic confusion. Set in her native Philippines, Miss Aseneta's drama ostensibly concerns the conflict between the old customs of her country and the encroachments of the modern world. The love of a woman, Teresa, for Manuel, an emasculated war hero whose brain has been damaged by an accident, is contrasted with the love of Teresa's young niece, Annie, for a Philippino lawyer newly Americanized by five years of study at Notre Dame.

AFTER A SERIES of somewhat melodramatic revelations, Annie decides to forego marriage, and live with her aunt and her feeble-minded idol. As contrast, an older cousin, Raquel, leaves the menage in disgust.

Actually, there are three issues: the past versus the present, traditional values versus "modern" ideas and the issue of loyalty. These three elements never manage to successfully coalesce. The loyalty of Teresa for Manuel is highly neutrotic, as their family doctor ex-

plains, and thus can hardly be equated with desirable native custom. Thus, when Annie replaces Raquel in the household, we have an extension of neurosis, not a loyalty to tradition. Teresa lives in a morbid personal past rather than in Philippine cultural continuity.

MOREOVER the part of Glenn, the lawyer, is poorly conceived if he is designed to represent the modern world for he is boorish and bad-mannered. It is a perhaps unintentional irony that he represents the modern (specifically American) world.

Several details of exposition were worrisome as well. Miss Aseneta employs, with dramatic logic, the use of flashback. The first one, however, is abruptly introduced by a narrator who is never seen again. A smoother transition—perhaps through Teresa's reminiscence—might have been better. The fire scene, probably in part due to the limitations of the theater, lacked the incisive impact that seems obligatory.

A final matter: it was never clear how much of his surroundings Manuel understands. At times he seems alert to the events taking place; yet he is totally unaware of the opprobrium which Glenn heaps upon him.

HOWEVER, as stated, the play has its moments. The acting, with one major reservation, is quite satisfactory. Sandy Raymore's Raquel is properly embittered, yet guilt-ridden. Frank Siegle, as Manuel, struggles manfully to bring his limited but major role to life; and Wanda Black makes a graceful Annie. I am afraid that the use of "dialect" in a production such as this often proves a pitfall, for all the actors were afflicted with a case of dialectical "come-and-goes." Jack Marker's Midwestern drawl seemed a bit much for his role as the Americanized lawyer, although he brought an animated though confusingly conceived character to life with considerable skill.

Miss Aseneta has infused the play with many trappings of her native land, not the least of which are a Philippine Easter procession and the use of dazzling native costumes.

Though a flawed production, "The Cross of May" is well worth your attention for it raises if not resolves some provocative issues, and does maintain interest throughout the production. Performances are at 8:30 p.m.

review 2—Manhattan Mercury

Friday, December 9, 1967

Master's Play Presented

Native costumes and a typical folk celebration lent color and authenticity to the Master's thesis play presented last night in the Purple Masque Theater on the K-State Campus. Miss Lydia

Aseneta, author of the play, has combined a fairly simply love story with some real problems which face not only people in the Philippines but those everywhere confronted by a challenge

to their traditions.

On the eve of the marriage of returned war - hero, Manuel (Frank Siegle) to the beautiful Theresa (Cheryl Ross) a crippling accident left him helplessly invalidated, physically and mentally. Theresa faithful to the simple pledge they had exchanged, cared for him tenderly and, at the same time, reared a young niece, Annie, (Wanda Black).

The play begins twenty years later. Annie is teaching school while waiting the return of her fiancé, Guillermo, who is a law student in the United States. Manuel patters in the garden. Racquel (Sandy Raymore), a relative, recently widowed, has come to visit.

She complains about their isolation and urges Theresa to put Manuel in an institution and move into town. Dr. de la Cruz (John Jagger), an old friend of Theresa's, would also like to see her change her way of life.

Guillermo (Jack Marker) — now Glenn — returns. He represents the New, both good and bad, as Theresa and Manuel represent the Old, also both good and bad. For if Theresa is sustained by certain traditions, a large part of her tragedy comes from the equally traditional ignorance and prejudices of her fellow townsmen. But the antipathy and lack of understanding shown by the educated young Glenn are equally strong.

Thus, Miss Aseneta seems to suggest that neither relying only on tradition nor sweeping it away will solve our problems.

In the end, Annie feels she must choose between Glenn and the older couple. Whether or not she chooses wisely is a question the playwright has left for each viewer to decide for himself.

The cast as a whole did a creditable job of acting but the most convincing performances were given by Jack Marker as Glenn sharp - tongued Racquel. The many small parts were sympathetically done but special mention should be made of the flighty young ladies of the May Day procession, Mary Horton and Nancy Young, and the charming flower girl, Miss Marjorie Pacumbaba.

Frank Siegle is to be commended for his interpretation of a difficult role.—Dorothy Miller.

A PRODUCTION BOOK FOR THE CROSS OF MAY

by

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This production book traces the development in writing and producing the play The Cross of May, which was performed on December 7, 8 and 9 at the Purple Masque Theater. The underlying problems, the background and the author's purpose in writing the play are presented. The section on the thematic concept of the play provides information about the sources for the thematic material, the plot and the characters. The style of the play is discussed in conjunction with the aesthetic aspects of the production.

Each character's appearance, personality and growth through the course of the play is analyzed on the basis of cultural and psychological background. A brief history of the evolution of the Filipino costume is presented in relation to the costumes worn by the characters in the play. Costumes and makeup are described to show how they affect the style and the mood of the play. Pictures of each character's costumes and a chart for the makeup are included.

The style of the setting, lighting and sound effects were selected to contribute to the dramatic expression of the play. Photographs of the characters appearing on the stage are presented in the book. Cue sheets describe how the lighting and sound effects were operated during the production. A prompt script used by the actors is included with a description of the blocking movements. The rehearsal data furnish the information about the time and the place of rehearsal in the course of the production.

The allotted budget for the show was \$150. A list of expenditures and income is included. The final page gives a sample of a questionnaire that was issued to the audience, after the final performance, in an

attempt to assess the achievement of the production. Ninety-three questionnaires were evaluated, and the analysis, which is presented in this book, reveals that The Cross of May was able to communicate and resonate with the American psychology.