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PAANO NGA BA ANG PETA PLAY (O ANO NGA BA ANG ISANG PLAY NA MATATAWAG NA PETANG-PETA)

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Abstract

In telling the story of PETA, or the Philippine Educational Theater Association, this article reflects on the distinct characteristics that PETA plays have acquired in the more than 40 years it has served as the people's theater—from the martial law years to the present, for the continuous expression of Filipino culture and heritage. The article shows the variety of PETA plays and the people behind their collaborative production, and ends with the present challenges of PETA as it reaches out to a younger generation of audience.

Keywords

educational theater, national theater, people's theater

About the author

Manuel D. Pambid is a Senior Artist-Teacher of the Philippine Educational Theater Association (PETA). As artist, he was involved in many PETA productions as playwright, director, and actor; as teacher, he has facilitated many workshops for PETA and traveled to Asia, North America, and Europe to share PETA's teaching methods and conduct dialogues regarding the role of theater for education and social change. Outside of PETA, he was actively involved with several organizations and institutions including the National Commission for Culture and the Arts (NCCA). He studied AB Pilipino at the University of the Philippines in Diliman (1969-1974) and a Diploma Course on Spirituality at the Pontifical University of Antonianum in Rome, Italy (1996-1998). He received the following awards and recognition: a Palihang Aurelio Tolentino Award for his full-length play *Buhay Batilyo, Hindi Kami Susuko* (1975); a Cultural Center of the Philippines Award for Literature, Third Prize for his collection of poetry *Mga Awit ni Idiot at iba pang Tula* (1978); a Don Carlos Palanca Memorial Award for Literature, First Prize for his one-act play *Bangkang Papel* (1978); and recognition from the Cultural Center of the Philippines Outreach and Exchange Program for Community Cultural Outreach Service (2004).

The National Theater of the Philippines, if it is to be true to its name, must embody in theatrical terms a revelation of the nation's historic achievements, present problems, and future goals, and it must always be pledged to public service, and sensitive to public opinion ... The National Theater of the Philippines should embrace the capital, the provinces, the towns, the barrios of the country. It should be primarily devoted to the quest for a dramaturgy truly expressive of the Filipinos' national culture. However, it should not

disregard dramatic forms that have had an impact upon the development of world theater, classics from all countries, and contemporary plays that would appear to exemplify the finest works of foreign dramatists.

- Cecile Guidote (Samson et al. 7)

ANG PETA KALINANGAN ENSEMBLE

Ang PETA Kalinangan Ensemble, ang repertory arm ng PETA (Philippine Educational Theater Association), ay nagpapalabas ng mga apat na dula sa isang major theater season mula Hulyo hanggang Marso ng susunod na taon. Sa mahigit na 40 taon (42 years na ang PETA ngayong 2009), naitala ang mahigit sa 400 dulang orihinal, salin at adaptasyon, sa major at mobile theater seasons nito at sa iba pang special performances, kasama na rito ang mga produksyon ng Children's Theater Program, Metropolitan Teen Theater League (MTTL), at Women's Theater Program ng PETA (Samson et al. 655-91).

Regular itong nagpapalabas, dati sa orihinal na tahanan nito sa Dulaang Raha Sulayman sa Fort Santiago sa Intramuros, Maynila simula noong 1967 nang itatag ang PETA, at ngayon, simula noong 2005, sa PETA-PHINMA Theater sa bagong tayong building nito sa PETA Theater Center sa Quezon City. Nakapagpalabas na ito sa formal theater venue tulad ng mga entablado sa Cultural Center of the Philippines, University of the Philippines Diliman, at Philamlife Auditorium, at sa iba't iba pang espasyo sa iba't ibang dako ng Pilipinas: "from intimate church or school auditoriums (for about 300-500 people), to open and large multipurpose gymnasiums, halls, school courtyards or basketball areas (for about 500-700 people), to enormous and wide-open spaces such as public plazas or sports arenas (for 1,000 people and above)" (Samson et al. 526).

At noong mag-tour ang dalawang grupo ng PETA Kalinangan Ensemble, isa sa Asya at ang ikalawa sa North America-Europe, ng produksyon ng *Panata sa Kalayaan* noong 1986-87, nakapagtanghal na rin ito sa mga entablado sa Japan at Hongkong at sa Canada, Estados Unidos at Europa (United Kingdom, France, Netherlands, Germany, Switzerland, Italy, Czechoslovakia, Sweden, Greece, at Austria).

Mga estudyante ang pangunahing manonood ng mga dula ng PETA sa kasalukuyan.

Ilan sa awards na natanggap ng PETA para sa gawain nito ay ang mga sumusunod: Best Performing Arts Group—ASEAN Awards (1987), Gawad CCP for Art (Theater)—Cultural Center of the Philippines (1991), at Lifetime Achievement Award—Aliw Awards Foundation, Inc. (2007).

ANG PETA PLAY

Ano nga ba ang PETA play, o yung dulang matatawag natin na Petang-peta? Sa kanyang artikulong may pamagat na “The Raha Sulayman Theater and the Production ‘Minsa’y Isang gamu-gamo’” na sinulat niya para sa isang draft ng PETA history book, sinabi ni Chris Millado, kilalang direktor at manunulat ng dula, ang ganito:

The phrase “Petang-peta” literally means “very much like PETA” or “in the character of PETA.” The phrase is often used by observers and insiders alike to express a recognition of a quality that has been identified with the processes and products of the organization. The phrase indicates a number of possible critical stances: a positive affirmation, a negative dismissal, a vague assessment or a combination of all three. The loose definition of the term and the liberal usage in the description of performance accounts for the imprecise quality of much of the criticism generated within PETA.

Why is it important to delineate characteristics first? Outlining the distinct features and principles of PETA aesthetics lays out the basis for the standards by which the organization can appraise its own performances. By making the set of principles explicit it is hoped that standards could be furnished upon which the organization could designate the artistic competence of performers and spectators alike.

The term “petang-peta” points to a collection of characteristics that distinguish PETA from other modes of established practice. What makes PETA “peta” is different from what makes Repertory Philippines peculiarly “rep” — the outstanding difference being that the former performs plays in Pilipino and the latter produces the latest hits from Broadway and West End in English. (Millado and Velasco)

Sa simula pa lang ay malinaw na kay Cecile Guidote, nagtatag ng PETA noong 1967, kung anong klaseng dula ang itatanghal ng PETA. Ayon sa kanya:

KE (Kalinangan Ensemble) is primarily devoted to the quest for a dramaturgy truly expressive of the Filipino national culture and heritage. However, it will not disregard dramatic forms that have had an impact on the development of

world theater, classics from all countries and contemporary plays that would appear to exemplify the finest works of foreign dramatists. (29)

Kung kaya't ang mga dulang ipinalabas mula 1967 hanggang 1972 (taong idineklara ang martial law at kinailangang umalis ni Cecile ng Pilipinas at tumungo sa Amerika) ay nagkaroon ng ganitong configuration:

1. Mga dulang sinulat ng mga mandudulang Pilipino sa Ingles at/o isinalin sa Pilipino: sa simula, mga Palanca award-winning plays in English nina Jesus Peralta, Nestor Torre, Amador Daguio atbp.; sumunod ang mga PETA iconic plays na *Bayaning Huwad* (1967), salin ni Wilfredo Pascua Sanchez ng *Straw Patriot* ni Virginia Moreno, at *Larawan* (1969), salin nina Alfred Yuson at Franklin Osorio ng *A Portrait of the Artist as Filipino* ni Nick Joaquin;
2. Mga dulang may kamalayang panlipunan, tulad ng *Bubungang Lata* (1969) ni Agapito Joaquin; *Ang Paglilitis ni Mang Serapio* (1970) ni Paul Dumol; at *Timbangan ay Tagilid* (1970) ni Malou Jacob;
3. Mga dulang pulitikal, tulad ng *Halimaw* (1970), isang makabagong sarswela na kritikal sa mga Marcos at sinulat ni Isagani Cruz; at *Ai'dao* (It Hurts), adaptasyon ng *Timbangan ay Tagilid* nina Malou Jacob at Franklin Osorio (1972), tungkol sa karahasan at pandaraya tuwing eleksiyon sa isang Muslim community sa Mindanao: dalawang dulang kakikitaan na ng mga katangian ng isang play na matatawag na Petang-peta.
4. Mga dulang banyaga na salin sa Ingles o nasulat sa orihinal na Ingles o salin at adaptasyon sa Pilipino:
 - **Morality Plays.** *Tao* (1970), adaptasyon ni Isagani Cruz ng *Eveyrman*; at *Kalbaryo* (1971), isang street play adaptation ni Jose Buhain ng *Calvary* ni William Butler Yeats;
 - **Absurd Plays.** *Waiting for Godot* (1970) ni Samuel Beckett; *American Dream* (1970) ni Edward Albee; *Chairs* (1970) ni Eugene Ionesco at *Ang Tatay Mong Kalbo* (1970), salin-adaptasyon ni Isagani Cruz ng *The Bald Soprano* ni Eugene Ionesco;
 - **Iba pang contemporary plays.** *The Crucible* (1968) ni Arthur Miller; *Donya Clara* (1969), salin nina Lino Brocka at Mario O'Hara ng *The Visit* ni Friedrich Durrenmatt; at *Butihing Tao ng Setzuan* (1971), salin nina Paul Dumol at Marcelino Cavestany Jr. ng *The Good Woman of Setzuan*;

- At ang dulang *Alamang* (1971), adaptasyon nina Isagani Cruz at Cirilo Bautista ng *Dhyana*, isang Korean play na gumamit ng ethnic music at oriental martial arts.

At ito ang legacy na iniwan ni Cecile sa PETA Kalinangan Ensemble: paggamit ng Tagalog o Pilipino bilang lehitimong wika ng dulaan; pagtatanghal ng mga dulang batay sa kasaysayan, literatura at katutubong kultura ng mga Pilipino; pag-imbiba ng mga banyagang direktor; pag-imbiba ng mga artista mula sa pelikula para makahatak ng manonood sa teatro at para mapag-ugnay ang mundo ng stage at ng pelikula't telebisyon; artistic exploration and experimentation (her justification, for example, for mounting the absurd plays as a vehicle for actors' training); social awareness (kahit ang morality play na *Tao* ay may patama sa mga katiwaliang nagaganap sa lipunan at nagsisilbing pangunsensiya para magbago ang tao); at political criticism (mga dulang kritikal sa rehimeng Marcos) (Samson et al. 70). Dagdag pa rito ang spirit of internationalism at cosmopolitanism na makikita, halimbawa, sa pagpili niya ng mga dulang banyaga na sa tingin niya'y may relevance sa buhay ng Pilipino.

Ang pamanang ito ay inalagaan at lalo pang pinagyaman ng mga sumunod na henerasyon mula 1973 hanggang sa kasalukuyan (2009).

Isang paraan ng pagtingin sa kabuuan ng mga dulang itinanghal ng PETA ay ang pamimili ng mga major works na nakalista sa librong *A Continuing Narrative on Philippine Theater: The Story of PETA (Philippine Educational Theater Association)*, inayos, sinulat at inedit nina Laura L. Samson et. al. at nalathala noong 2008 (covering 40 years of PETA from 1967 to 2007); at ang *CCP Encyclopedia of Philippine Art (Volume VII: Philippine Theater)* na inedit ni Nicanor G. Tiongson at nalathala noong 1994. Ito ang mga pangunahing references ng papel na ito, kasama na ang sariling karanasan sa PETA simula pa noong 1969.

Kaya't ganito ang maaaring configuration ng mga dula na itinanghal ng PETA na masasabi nating Petang-peta o may Tatak PETA (terminong ginamit ni Glecyc C. Atienza sa pag-aaral at pagsusuri niya ng estetika ng PETA):

1. Mga dulang gumagamit ng materyal mula sa kasaysayan ng Pilipinas:
 - *Raha Sulayman* (1978) ni Malou Jacob, based on the story treatment of Eman Lacaba's epic play "*May-i, May-i*";
 - *Megat Salamat* (1978) nina Malou Jacob at Franklin Osorio, batay din sa epic play ni Eman Lacaba na "*May-i, May-i*";

- *May-i, May-i* (1979) nina Eman Lacaba, Al Santos at Malou Jacob;
 - *Kabesang Tales* (1975) ni Paul Dumol;
 - *1896* ni Charley dela Paz (1996);
 - *Si Tatang atbp. Mga Tauhan ng Aming Dula* (1976) ni Al Santos.
- Note: Maaari ring isama rito ang *Bayaning Huwad* at *Larawan*.

2. Mga dulang tradisyunal na isinakontemporaryo:

- **Duplo.** *Dupluhang Bayan* (1976) ni Domingo Landicho;
- **Panunuluyan.** *Ang Panunuluyan ng Birhen Maria at San Jose sa Cubao, Ayala, Plaza Miranda atbp. Lugar sa Loob at Labas ng Metro Manila* (1980) nina Alan Glinoga, Al Santos at Rody Vera;
- **Sinakulo.** *Kalbaryo* (1971), salin-adaptasyon ni Jose Buhain ng *Calvary* ni William Butler Yeats;
- **Sarswela.** *Halimaw* (1971) ni Isagani Cruz; *Sa Tabi ng Pasig* (1973), salin ni Marcelino Cavestany Jr. ng *Junto al Pasig* ni Jose Rizal; *Pilipinas Circa 1907* ni Nicanor Tiongson (1982), batay sa sarswelang *Filipinas para los Filipinos* ni Severino Reyes; *Palasyo ni Valentin* (2005) ni Mario O'Hara;
- **Bodabil.** *Canuplin: Isang Improbisasyon sa Buhay at mga Palabas ng Isang Komedyanteng Pilipino* (1980) ni Manny Pambid;
- **Drama Simboliko.** *Kahapon, Ngayon at Bukas* (1991) ni Aurelio Tolentino.

3. Mga dulang gumagamit ng folklore, ritual, at katutubong galaw, sayaw, tunog, at musika:

- *Ai'dao (It Hurts)* nina Malou Jacob at Franklin Osorio (1972);
- *Raha Sulayman* (1978) ni Malou Jacob;
- *Megat Salamat* (1978) ni Malou Jacob at Franklin Osorio;
- *May-i, May-i* (1979) nina Eman Lacaba, Al Santos at Malou Jacob;
- *Macli-ing Dulag* (1988) ni Malou Jacob;
- *Diablos* (1989) ni Rody Vera batay sa scenario ni Al Santos, choreography ni Denisa Reyes at Agnes Locsin bilang assistant choreographer, at musika ng PETA Music Pool sa pamumuno ni Gardy Labad;
- *Ang Paglalakbay ni Radiya Mangandiri: Isang Pilipinong Ramayana* (1993) ni Rody Vera, batay sa *Ramayana* ni Valmiki, *Maharadia Lawana* ni Dr. Juan Francisco, *Radiya Mangandiri* ni Dr. Mamitua Saber, at iba pang mga kuwento sa Lanao.

4. Mga dulang salin o halaw sa Panitikan ng Pilipinas na nakasulat sa Ingles:
 - *Bayaning Huwad* (1967), salin ni Wilfredo Pascua Sanchez ng dulang *Straw Patriot* ni Virginia Moreno;
 - *Larawan* (1969), salin nina Alfred Yuson at Franklin Osorio ng dulang *A Portrait of the Artist as Filipino* ni Nick Joaquin;
 - *Mga Ama, Mga Anak* (1977), salin nina Jose Lacaba at Virgilio Almario ng dulang *Fathers and Sons* ni Nick Joaquin;
 - *Belong Puti* (2007) ni Nonon Padilla, batay sa mga dulang *The Woman with a White Veil* at *Half an Hour in a Convent* ni Wilfrido Ma. Guerrero;
 - *Nasa Puso ang Amerika* (1984), adaptasyon nina Bien Lumbera at Joven Velasco ng nobelang *America is in the Heart* ni Carlos Bulosan;
 - *Balete* (2002), adaptasyon ni Rody Vera ng nobelang *Tree* ni F. Sionil Jose.

5. Mga dulang may kamalayang panlipunan:
 - *Ang Paglilitis ni Mang Serapio* (1970) ni Paul Dumol;
 - *Paraisong Parisukat* (1974) ni Orlando Nadres;
 - *Juan Tambo* (1979) ni Malou Jacob;
 - *Ang Sistema ni Propesor Tuko* (1980) ni Al Santos;
 - *Mariang Aliw* (1983) ni Soxie Topacio at cast;
 - *Walang Himala: Ang Maraming Resureksyon ng Filipino mula 1986 EDSA People Power Revolution* (2006) nina Rene Villanueva, Liza Magtoto, at Nex Agustin para sa ika-20 anibersaryo ng EDSA People Power 1.

6. Mga dulang pulitikal:
 - *Halimaw* (1971) ni Isagani Cruz;
 - *Ai' dao* (1972) nina Malou Jacob at Franklin Osorio;
 - *Nukleyar I at II* (1982 at 1985) ni Al Santos;
 - *Oratoryo ng Bayan (Makabayang Deklarasyon ng Makataong Karapatan)* nina Alan Glinoga at Rody Vera (1983);
 - *Buwan at Baril* (1985) ni Chris Millado;
 - *Panata sa Kalayaan* (1986) nina Alan Glinoga, Al Santos, Rody Vera, Chris Millado at cast;
 - *Macli-ing Dulag* (1988) ni Malou Jacob;
 - *Minsa'y Isang Gamu-gamo* (1991) ni Rody Vera, batay sa pelikulang sinulat ni Marina Feleo-Gonzales at pinamahalaan ni Lupita Aquino (*Kashiwahara*);

- *Ang Mahiwagang Kampanya ni Sebiong Engkanto* (1992) ni Charley dela Paz at Joan Holden;
 - *Miserere Nobis (Have Mercy on Us)* ni Chris Millado, batay sa film scenario ni Pete Lacaba (1992).
7. Mga dula tungkol sa iba't ibang sektor ng lipunan: bading, kababaihan, bata at kabataan:
- **Gay Plays.** *Hanggang Dito na Lamang at Maraming Salamat* (1975) ni Orlando Nadres; *Kung Paano Ko Pinatay si Diana Ross* (1992) ni Rody Vera;
 - **Women's Theater.** *Tumawag kay Libby Manaoag* (1998) ni Liza Magtoto; *Dreamweavers* (2000) ni Rody Vera;
 - **Children's Theater.** *Ang Tiririt ng Ibong Adarna* (1995) ni Elmer Gatchalian; *Hans Christian Andersen Must Be A Filipino* (1998) ni Rene Villanueva; *Mga Kuwento ni Lola Basyang* (2005) ni Christine Bellen, batay sa mga akda ni Severino Reyes; *Batang Rizal* (2007) ni Christine Bellen;
 - **Youth Theater.** *Ambon ng Kristal* (1995) ni Elmer Gatchalian, tungkol sa drug addiction; *June at Johnny* (1995) ni Jun Lana, tungkol sa teen-age pregnancy; *Don_Q* (2006), sinulat ng MTTL Core Group batay sa story concept ni Jovy Miroy (ang kanilang take sa *Don Quijote*).
8. Mga dulang musikal o Musical Theater:
- *Pilipinas Circa 1907* (1982), libretto ni Nicanor Tiongson at musika nina Gardy Labad, Louie Pascasio, at Lucien Letaba;
 - *Oratoryo ng Bayan* (1983) nina Alan Glinoga at Al Santos at musika ng KE Music Pool;
 - *Pangako ng Binhi* (1989), isang folk operetta, libretto ni Robbie Guevara, batay sa dulang *Dahong-Palay* ni Marina Feleo-Gonzales, at musika ni Vincent de Jesus;
 - *1896* (1996), PETA's first sung-through musicale or pop opera, in the tradition of contemporary musical theater, libretto ni Charley dela Paz at musika ni Lucien Letaba.
9. Mga salin o adaptasyon ng mga akda at dulang banyaga:
- *Tao* (1970), adaptasyon ni Isagani Cruz ng *Everyman*;

- *Kalbaryo* (1971), salin-adaptasyon ni Jose Buhain ng *Calvary* ni William Butler Yeats;
- *Hobe* (1974) ni Alan Glinoga mula sa *The Book of Job*, isang collective work na pinamahalaan ni Gardy Labad;
- *Antigone* (1975), adaptasyon nina Al Santos, Alan Glinoga, at Nick Cleto Jr. ng dula ni Sophocles, sa direksiyon ni Gardy Labad;
- *Macbeth* (1984), salin ni Rody Vera ng dula ni William Shakespeare;

Ang mga dula ni Bertolt Brecht tulad ng mga sumusunod:

- *Ang Butihing Tao ng Setzuan* (1971), salin nina Paul Dumol at Marcelino Cavestany Jr. ng *The Good Woman of Setzuan*;
- *Ang Hatol ng Guhit na Bilog* (1977), salin nina Franklin Osorio at Lito Tiongson ng *The Caucasian Chalk Circle* at ang Children's version nito (1981), na adaptasyon ni Rody Vera;
- *Ang Buhay ni Galileo* (1981), salin ni Alan Glinoga;
- *Ang Operang Tatlong Pera* (1998), salin ni Rody Vera ng *The Three Penny Opera*;

At iba pang contemporary plays, tulad ng mga sumusunod:

- *Donya Clara* (1969), salin nina Lino Brocka at Mario O'Hara ng *The Visit* ni Friedrich Durrenmatt;
- *Ang Tatay Mong Kalbo* (1970), salin-adaptasyon ni Isagani Cruz ng *The Bald Soprano* ni Eugene Ionesco;
- *Flores para los Muertos* (1978), salin ni Orlando Nadres ng *A Streetcar Named Desire* ni Tennessee Williams;
- *Joe Hill* (1978), salin nina Alan Glinoga, Manny Pambid, at Al Santos ng *The Man Who Never Died* ni Barrie Stavis.

10. Mga dulang Asyano

- *Alamang* (1971), adaptasyon nina Isagani Cruz at Cirilo Bautista ng *Dhyana*, isang Korean play;
- *Ang Paglalakbay ni Radiya Mangandiri: Isang Pilipinong Ramayana* (1993) ni Rody Vera;
- *Romeo at Julieta* (1998) nina Rody Vera at Gen Yamamoto, isang kolaborasyon ng PETA-KE at Black Tent Theater ng Japan, ang kanilang take sa dula ni William Shakespeare;
- *Mga Kuwentong Asyano* (2002) ni Rody Vera.

11. Playwright's Theater:

- *Dulaang Bukang Liwayway*, a playwrights laboratory studio sa panahon ni Cecile Guidote;
- *Theater of detour and political allegory* and the golden harvests of the Writers' Committee/Pool during the martial law years;
- *Dulaang Laboratoryo*, PETA Writers' Pool annual laboratory festival of plays, na nagkaroon ng 7 Seasons mula 1997-1998 hanggang 2006-2007.

12. Mga dulang eksperimental:

- *Miserere Nobis* (1992) ni Chris Millado, batay sa film scenario ni Pete Lacaba;
- *Agnoia* (2004) ni Liza Magtoto, batay sa maikling kuwentong "*Horoscope*" ni Eli Guieb III;
- *Don_Q* (2006) ng MTTL Core Group, batay sa story concept ni Jovy Miroy;
- *Belong Puti* (2007) ni Nonon Padilla, batay sa mga dulang *The Woman with a White Veil* at *Half an Hour in a Convent* ni Wilfrido Ma. Guerrero.

Mga dagdag na tala:

1. Mga "safe" plays, usually of a psychological-realist mode, tulad ng mga dula nina Bienvenido Noriega (*Ramona Reyes ng Forbes Park* at *Artista sa Palengke*) at Butch Dalisay (*Madilim ang Gabi sa Laot* at *Limot at Ligaya sa La Rhumbacita*), na ipinapalabas ng PETA kapag umiinit na ito sa mata ng militar noong martial law. Kasama na rito ang mga plays na dinirek ni Lino Brocka, na nag-iimbita ng mga artista mula sa pelikula na gumanap sa PETA para makahatak ng manonood (*Mga Ama, Mga Anak* ni Nick Joaquin at *Flores para los Muertos* ni Tennessee Williams) (Samson et al. 144).
2. Theater of detour and political allegory ng PETA, ayon kina Doreen Fernandez at Lucila Hosillos, at ang golden harvests of plays ng Writers Committee/Pool sa panahon ng martial law, na gumamit ng historical material, drama as social document at exploration ng folklore at traditional theater forms para ipahayag ang katotohanan at panatilihing buhay ang protesta sa madilim na panahong ito sa kasaysayan ng Pilipinas (Samson et al. 90-91, 176; Fernandez 109-21, 124).
3. Hinggil sa political theater, ganito ang sinulat ni Doreen Fernandez: "The stream of Philippine theater from indigenous rituals to the present is a flow of protest drama—from the "seditious" plays of the turn of the century, through

the Japanese Occupation, then pre- and Martial Law theater, to the years after the Aquino assassination to 1986 and post-EDSA. Thus protest drama, called forth by history, appearing in various guises—the *drama simboliko* or “seditious” play, the *dulaang proletaryo* (proletarian play), street theater, rock opera, the mass, the *perya*—is one of Philippine Theater’s special contributions to world dramaturgy. Nowhere else has it found so many hitherto undreamed-of stages, from factories to altars. Nowhere else has it found such a fund of stories, such a wealth of expression, such strength and support in the community, the center of the Filipino’s sense of self (142).

4. Mga dulang dinirek ng Aleman na si Fritz Bennewitz: *Macbeth* ni Shakespeare, *Ang Buhay ni Galileo* at iba pang mga dula ni Brecht, at *Faust* ni Goethe (Samson 177-78).
5. Workers’ Theater: *Kuatro Kantos* (1995), isang repertory theater guidance (RTG)/co-production with Teatro Pabrika, sinulat ni Glecya Atienza at Teatro Pabrika sa pamumuno ni Robert Mendoza at sa direksiyon ni Apo Chua.
6. Mga dula ukol sa mga magsasaka: *Langit-langitang Kumunoy* (1978) ni Antonio Victor L. Reyes, *Mapait sa Bao* (1980) ni Reuel Aguila na batay sa “*Sabat ng Mantika*” ni Len Santos at *Pangako ng Binhi* (1989) ni Robbie Guevara.
7. Mga dula ng MTTL (Metropolitan Teen Theater League) sa panahon ng martial law: *Salaming Nahihibang*, *Punong Sinilya*, *Kontsabahan sa Tirarang*, atbp. Samson et al. describe it as “an original mode of youth theater sensibility: daring in conception, relentless and exuberant in energy, sparkling in imaginative devices, youthfully adventuresome and idealistic in spirit, and critically inquisitive in the storytelling process... (F)avorite conventions (are): use of original songs, creative musical scoring, poetry in motion, and use of a mixture of alienation devices for stage commentary (narrator, chorus, quotes, etc.). But its most important quality rests in its overall tenor: sense of power and force unleashed from the enlightened hearts and minds of youthful theater creators, derived from a discovery of the truths of a world unfolding before their very young eyes (178).
8. Mainstreaming Women’s Theater, Children’s Theater and Youth Theater (Samson et al. 581-89, 598-600).
9. Mga Pagbabago sa pagsulat ng PETA play: *Miserere Nobis* ni Chris Millado, *Agnoia* ni Liza Magtoto, *Don_Q* ng MTTL Core Group at *Belong Puti* ni Nonon Padilla (Samson et al. 563-66, 589-91, 597-600).
10. Paggamit ng multimedia sa mga pagtatanghal ng dula, an emerging practice

in the PETA directorial style. Staging has limitations that can be remedied by the use of multimedia. Nag-iimbiba ang kumpanya ng mga graphic artists, documentarists, at filmmakers para dito (Samson et al. 536).

11. Ensemble Acting, isang trademark ng PETA play (Samson 39-40, 149).
12. Themes and issues: from grand narratives using history, traditional culture, literary classics, and macro socio-political issues to stories of individual characters and special vulnerable sectors in society.
13. Forms and Types: Absurd; Brechtian Theater; Children's Theater; Dramatic Monologue; Dula-Tula; Musical Theater; Political Theater; Puppet Theater; Realism; Street Theater; Traditional Theater: duplo, panunuluyan, sinakulo, sarswela, bodabil, drama simboliko, ritual, atbp. (Tiongson).
14. Predominant style ng PETA play: a mix of social realism and theatricalism/ expressionism, na akma sa unique space ng Dulaang Raha Sulayman; eclectic, a mixture of styles to tell a story in the most effective manner (Samson et al. 138).
15. Purposes in general: education and entertainment; to instruct and delight at the same time; in line with PETA's Vision, Mission and Goals; special advocacies like the national sovereignty campaign, child's rights, violence against women, etc.

PANONOOD NG PETA PLAY SA DULAANG RAHA SULAYMAN

Ang Dulaang Raha Sulayman ay isang open-air theater sa Fort Santiago sa Intramuros, Maynila. Ang stage ay kumbinasyon ng proscenium at thrust, ang kaisa-isang dulaan sa Pilipinas (at ayon sa iba, maaaring sa buong mundo) na may hugis letrang T. Ito'y dinisenyo ni Architect Leandro V. Locsin (who later became National Artist for Architecture) in collaboration with Cecile, na siyang nakakita ng posibilidad ng isang open-air theater mula sa mga labi ng guho ng Fort Santiago na pwedeng pagsamahin ang mga elemento ng proscenium stage, ng Japanese *hanamichi* at ng arena style (Samson et al. 22).

Informal ang panonood sa Dulaang Raha Sulayman, parang katulad sa panonood ng mga dulang tradisyunal gaya ng komedya, sinakulo at ng outdoor sarswela. Ang mga manonood ay pwedeng magpalipat-lipat ng upuan o kinalalagyan upang makakita ng mas magandang anggulo ng itinatanghal sa entablado. At dahil hindi lubusang napapadilim ang teatro, ang mga manonood sa magkabilang panig ng entablado ay nagkakakitaan ng mga mukha at ng iba't ibang mga reaksyon nito sa ipinapalabas (Samson et al. 138; Atienza 265-67).

Sa unique space ng Dulaang Raha Sulayman sumibol ang isang natatanging pagtatanghal—ang pagsasama-sama ng iba’t ibang istilo ng dula para sa iisang pagtatanghal:

The intimacy of the Raha Sulayman performance space suggested some degree of realism. At the same time, the indefinite boundaries of the performance space that allowed out-of-frame “noise” (the park’s public address system, a tugboat passing through the river, lovers straying into the ramparts, light staff repatching the instruments, mosquitoes biting exposed leg or arm) bared the artifice and pointed to the theatricality of the performance. This characteristic made highly theatrical techniques of expressionism and even surrealism acceptable. There was the dynamic tension between the “realistic” and the “theatrical” compounded with the audience’s experience of expressionism in PETA’s aesthetics. (Samson et al. 138)

ANG PANONOOD NG BAYANING HUWAD

Bayaning Huwad ang inaugural presentation ng Kalinangan Ensemble sa Dulaang Raha Sulayman sa Fort Santiago sa Intramuros, Maynila. Salin ni Wilfredo Pascua Sanchez ng dulang *Straw Patriot* ni Virginia Moreno, nag-premiere ito noong gabi ng Disyembre 29, 1967.

Nakatala ang ganito sa PETA history book tungkol sa nasabing pagtatanghal:

The production was a tremendous hit among audiences because the play’s characters spoke in a language that was more familiar to them; thus they caught the play’s nuances of meaning and emotions. Watching the play was also a unique experience because the director, Cecile, made full use of the entire theater space such that the audience was enveloped by the action and, consequently, totally involved in the play, scene after scene. It was a unique style and a dynamic feature that subsequently made many KE productions memorable among the theater-going public. (Samson et al. 32-33)

Dalawang PETA artists ang may matinkad na alaala ng produksyong ito: sina CB Garrucho at Soxie Topacio. Ayon kay CB Garrucho, batikang aktres ng PETA at

kasalukuyang presidente nito, na nakapanood ng palabas na ito:

It was my first experience of watching a Filipino play. It was a life-changing experience for me. For the first time, I could sense electricity between the actors and the audience. I still remember that there would be moments of pin-drop silence, moments when the audience would howl in laughter or be terrified to death. I fell in love with the staging area. The actors were surrounding us completely. The audience was part of the action. There would be a knock on the door behind us. Then voices saying: “*Ang Guardia Civil, nandiyan na sila! Dali! Dali!*” It was people in the audience talking. That was the first time in my life that I saw a deep connection between actors and audience. And the reason why it was so powerful was because of the language. I discovered the beauty of my own language. I felt like I had come home. (Samson et al. 33)

At ayon kay Soxie Topacio, batikang direktor at aktor ng PETA, na nakasama sa produksyong ito:

Si Cecile mahilig sa sense surround. Doon sa remount ng *Bayaning Huwad* (1971), may (nakasakay na character sa isang) kabayo. Sa labas, doon sa may flagpole kung saan ito umiikot. Habang nasa labas maririnig mo yung mga tao na sinasabi ang linyang “naririnig ko siya!” Tapos papasok yung kabayo sa loob ng teatro. Na-assign akong kumuha ng kanyon mula sa Cavite City. Ibinangka ko yon, tapos binuhat papunta sa tuktok (ng Dulaang Raha Sulayman) para doon paputukin. At totoo na may binabayaran kaming kampanero sa Manila Cathedral. At a certain time, patutugtugin niya ang kampana. Tapos you’ll realize that it’s all part of the play. (Samson et al. 33-34)

Ito naman ang sinulat ng theater critic na si Anthony Morli tungkol sa produksyon:

a theater miracle ... a free-wheeling ingenious theater of the people. The action surrounds the audience. It is before, behind, above and beside him. Intimacy is gained ... Guidote’s directorial ideas embrace a concept no less in scope than that of total theater itself. (Samson et al. 34).

Pinansin din niya ang paggamit ng iba't ibang pamamaraan ng pagtatanghal:

the use of sounds and unseen voices to define atmosphere and heighten reality (radio); projection slides as symbolic portents (film); wide pictorial tableaux (stage and epic theater); simultaneous action on all sides (happenings); a live horse with rider marching forth (outdoor and epic opera); the UP Madrigal Singers in musical ululation at every scenic pause (Greek drama); a cinematic music score (cinema). (Samson et al. 34).

Sa pagdirek ng kanyang mga dula, ipinakita ni Cecile kung paano ang malikhaing paggamit ng unique space ng Dulaang Raha Sulayman:

The main theater of Dulaang Raha Sulayman—the E-stage as she preferred to call it—became a flexible configuration of different time and space dimensions under her direction: action taking place on the main center stage would shift to the upper ramparts or move to the side stages through the flexible use of light design and blackouts. Sound and light, movement and blocking interplayed to help shift focus or provide contrast. The effect is both cinematic and theatrical, moving from closeups to long shots, panoramic to tight shots. Plays like *Bayaning Huwad*, *The Crucible*, *Tao* and *Larawan*, performed on multiple stages, utilized this virtuoso attack on space as a medium of dramatic thought and emotion. Sets were created to provide different impressions of the stage picture like the staircase in *Larawan*, the bridge in *Tao* and *Ai'dao*. The three-dimensionality of the stage picture was further enhanced with the use of choice furniture on center stage around which actors would move about, removing the illusion of the fourth wall. Never before has a Philippine theater audience been treated to a most ingenious concept and realization of theater space as an important living element as the actors. (Samson et al. 37)

ANG PANONOOD NG MACLI-ING DULAG

Sinulat ni Malou Jacob at sa direksiyon ni Soxie Topacio, ang dula'y batay sa buhay ni Macli-ing Dulag at ang pakikibaka ng mga taga-Cordillera. Sa produksyong ito, isang kakaibang karanasan na naman ang ibinigay ng PETA sa mga manonood.

Soxie used a total space approach, as the performance covered the various spaces of the Fort Santiago: the ramparts outside of the actual space, the box office, the lobby, and the grounds surrounding the Raha Sulayman stage. This concept required the audience to move from space to space to follow the dramatic action. The actors were already performing while the audience queued at the box office. When the audience entered the lobby, scenes were already happening. The dramatic action so enveloped the audience that at certain points, the audience thought that the place was being raided by the military and that they would all be detained. Toward the end of the play the audiences were enjoined to take part in the dance of celebration. (Samson et al. 557)

Para sa disenyo ng produksyong ito, ang buong stage ay ginawang isang dambuhalang set approximating the rice terraces, na pininturahan ng military camouflage pattern sa mga gilid to symbolize militarization.

Macli-ing was a total theater experience for the audience. The production exemplified the fusion of contemporary creative theater staging (levels of Macli-ing and the Cordillera people's memory played out in different theater spaces) and the presentation of traditional culture (chants, rituals, shamanism, dances) integrated within a ritualistic dramaturgy of memory retold in trance. Its artistic execution was an experiment in theater ritual, space, chanted storytelling of reenacted memory, and a dramaturgical unfolding that took on the process of a series of ritualistic flashbacks, and interpenetrating scenes of aggression and violence in an urgently militarized present. (Samson et al. 558)

Ang mga ganitong spectacle sa Dulaang Raha Sulayman ay mahirap nang maulit o magawa sa kasalukuyang PETA-PHINMA Theater. Ibang estetika ang mabubuo sa bagong espasyong ito ng PETA Kalinangan Ensemble at sa iba't iba pang espasyong pinagtatanghalan nito sa mobile theater.

ANG PETA ARTIST-TEACHER-LEADER/CULTURAL WORKER

Sa kanyang MA Thesis na may pamagat na “Subersyon sa Dula sa Ilalim ng Batas Militar: Mga Dula ng PETA 1975-1981,” tinukoy ni Glecy C. Atienza, PETA resident actor, playwright, director, teacher, at researcher, ang profile ng kasapiang ng PETA:

Ang mga mandudula ng PETA ay binubuo ng mga artistang karaniwan ay mula sa panggitnang-uri kung hindi man medyo nakaririwasa. Marami ay mula sa hanay ng mga estudyante, may mga propesyunal na guro, mga seminaristang lumabas na sa seminaryo, out-of-school na kabataan, maliit na negosyante. Marami sa mga mandudula ng PETA ang nakapasok na sa kolehiyo ngunit dahilan sa halina ng gawaing pantanghalan ay nangagsipagtigil na sa pag-aaral upang tuluyan nang maging bahagi ng buhay-teatro. May mga propesyunal na artistang nakalikha na ng pangalan para sa kanilang sarili sa ibang larangan ng sining. Ngunit karamihan sa mga mandudula ay nagsisimula sa PETA bilang mga baguhang mandudulang interesado lamang sa teatro at sa PETA na rin lamang nahahasa sa larangan ng pagsasadula sa pamamagitan ng mga palihan at pagsasanay na isinasagawa ng kumpanya para sa kanilang mga kasapi. (232)

Kakaiba ang maging miyembro ng PETA. Sinasanay siya hindi lamang bilang isang artista na well-rounded, kundi bilang isang cultural worker na pwedeng mag-perform, magturo ng workshop, tumulong sa pagbuo ng dula sa komunidad, mag-organisa, mag-research, atbp. Hinuhubog siya, hindi lamang para maging actor kundi para maging isang ATOR (Artist-Trainer-Organizer-Researcher) o ATL (Artist-Teacher Leader). Ganyan ang kalakaran sa PETA laluna noong panahon ng martial law na aktibo ang mga pools (Writers’ Pool, Music Pool, Design Pool, Body Movement Pool, atbp.) at kolektibo ang mga pag-aaral at pagsasanay.

Tignan halimbawa ang pagsasanay na ginawa mula 1973 hanggang 1986:

Training modules included arts education (Philippine Theater History, Introduction to the Theater of Brecht, Seminar on Philippine Traditional Theater Forms, Philippine Theater Series, World Theater Series, and Asian Theater series), social studies (Philippine History, Structural Analysis, Workers Situation, etc.) and skills training (acting, directing, martial arts, pangalay, mask making, playwriting, mime,

music theater, visual theater, and dance theater). Exposure trips were also organized as a research and grounding process for artists involved in the productions. (Samson et al. 163)

At ito ang ilan sa mga konseptong isinasaloob at pinanghahawakan ng isang PETA Artist-Teacher-Leader: VMG, RPN, OAO, at Aesthetics of Poverty

VMG (VISION, MISSION, GOALS)

Ito ang gumagabay sa isang organisasyon. Noong 1985-1986 nagkaroon ng PETA organizational consolidation at ganito ang lumabas na formulation ng PETA VMG (Samson et al. 126-27):

PETA VISION OF PHILIPPINE SOCIETY

Toward a Free and Sovereign Society

Toward the Full Actualization of the Human Person

PETA VISION OF PHILIPPINE CULTURE

Toward a People's Culture

PETA'S MISSION

Toward People's Theater for Empowerment

PETA ORGANIZATIONAL STRATEGY

The comprehensive development of socially committed artists-trainers-organizers-researchers or ATORs, or artists-trainers-leaders or ATLS within PETA and other cultural organizations

PETA TEN-YEAR DEVELOPMENT GOALS

Development of the Institute of People's Theater and Culture

Continuous Development of Socially Committed ATORs or ATLS

Further Development of the National and Cultural Movement

RPN (REPLEKSYON NG PANGANGAILANGAN NG NAKARARAMI)

Ayon kay Dr. Nicanor G. Tiongson, manunulat at theater scholar, mula sa kanyang treatise on Philippine theater na “What Is Philippine Drama?”:

a truly Philippine play “reflects the culture of the Filipinos at a given time (Repleksyon),” “aims to answer specific needs of the people at particular times in their historical development (Pangangailangan)” and finally, “works for the welfare of the great majority, specifically, the masses of peasants and workers who compose more than 60 percent of the Philippine population (Nakararami).” (Samson et al. 163-64)

OAo (ORIENTATIONAL-ARTISTIC-ORGANIZATIONAL FRAMEWORK)

Ang isang pagtatanghal ng dula ay may tatlong interrelated components: ang orientational, artistic at organizational.

The *orientational* refers to the development of the social issue or theme in a given performance while the *artistic* component pertains to its stylistic and technical choices in the composition of the dramatic and theatrical narrative. The *organizational* concerns itself with the management and maintenance of individual, collective, and interpersonal dynamics. The OAO framework was an effective device in planning, monitoring, and evaluating a production and/or theater season. (Samson et al. 135)

AESTHETICS OF POVERTY

Ayon kay Brenda V. Fajardo, PETA resident actor, designer, director, CITASA teacher at noted visual artist:

Because of his culture of material poverty, a Third World artist’s taste for color or material depends upon what he values most or what is available to him. His concepts of space, line, color, texture, rhythm, movement, and arrangement are dictated by particular forms and conditions of his environment. Indeed, a poor man’s sense of beauty—for he does have one—is

not necessarily the same as that of someone who belongs to an affluent society. His is what we may call “the aesthetics of poverty” ... Stressed (are) basic ideas and images rather than superfluties and ornamentations ... nothing can prevent the artist, rich in imagination, to achieve maximum results from simple and inexpensive materials. Non-imitative and original, the resulting aesthetics is quality of form and expression that neither glosses over conditions of poverty. If theater is to be a living tradition, then it must express the life and culture of a people. (Samson et al. 168)

Dagdag sa mga pagsasanay na pinagdaraan at mga konseptong isinasalob at pinanghahawakan ng isang PETA member, nariyan din ang ilang theater practice na isinasagawa ng kumpanya: community exposure and immersion, collective and collaborative process, PETA Critics Night, at production evaluation.

Ang pagiging ATOR (Artist-Trainer-Organizer-Researcher) o ATL (Artist-Teacher Leader)/ Cultural Worker ng isang PETA artist—ito ang iba’t ibang mga dimensiyon ng pagkatao niya na kanyang dinadala sa pagtatanghal ng isang play na may tatak PETA. Wika nga ni Meribel Legarda, kasalukuyang Artistic Director ng KE: “their unique advantage as actors is their exposure to teaching in the various workshops of PETA. These grounded them as artists.” (Samson et al. 541)

PROSESO NG PAGBUO NG ISANG PETA PLAY

Ang *Radiya Mangandiri: Isang Pilipinong Ramayana* ay sinulat ni Rody Vera at dinirek ni Gardy Labad noong 1993 para sa United Nations Year of Indigenous People. Ito’y batay sa research ni Dr. Juan R. Francisco at ginawang isang dance drama na kumilala sa mayamang kultura ng mga Maranao. Nangalap ito ng mga alamat at mga paniniwala ng mga Maranao na maaaring magamit sa dula at humugot rin ito ng inspirasyon mula sa bantog na Indian epic. Nilapatan ito ng contemporary themes of political leadership and the question of heroes and Filipino identity.

Ang *Ramayana* ng PETA ay katuparan ng isang pangarap na nagsimula pa kay Cecile. Ito rin ang naging tugon ng kumpanya sa national sovereignty campaign noong 1993.

[It] was definitely a cultural and political decision: cultural because through the study and mounting of the Filipino version of the tale, national sovereignty is expanded to also mean cultural sovereignty, the reassertion of Filipino cultural identity to face off with the global impact of western culture; and political because the PETA interpretation hit on the theme of political leadership in the process of a community's or a nation's search for self-determination. (Samson et al. 566)

Ganito ang naging proseso ng pagbuo ng produkson ng *Radiya Mangandiri* na ang paghahanda (pre-production) ay tumagal ng halos isang taon (Samson et al. 566-67).

1. Bilang bahagi ng research nagpunta sa Thailand sina Gardy (director) at Jack (isa sa mga choreographer) para sa Asian Ramayana Festival kung saan nasaksihan nila ang iba't ibang tradisyon at istilo ng pagtatanghal nito.
2. Sumunod ay ang pagpunta nina Gardy at Rody (playwright) sa Marawi para sa isang study, research and observation program upang makapangalap ng mga materyal at ideya para sa script. Nagkonsulta sila sa mga Maranao scholars na sina Dr. Juan Francisco at Dr. Nagasura Madale, ang mga heirs ni Mamitua Saber (the first folklore collector of the Maranao version of the tale), Sr. Delia Coronel, at ang mga artista at mananayaw ng Sining Pananadem ng Mindanao State University sa pamumuno ni Samo Balt. Nakalap nila ang iba't ibang version na nakasulat o kaya'y oral rendition ng iba't ibang informants. Nasaksihan din nila ang mayamang kultura ng Maranao: sayaw, laro, ritwal, awit, musika, galaw, pagkain, atbp.
3. Galing sa isang cultural mission sa India at Pakistan, dala ni Beng Santos (Cabangon) ang English translation ng classic Indian Ramayana na sinulat ni Valmiki.
4. At sinulat ni Rody ang unang draft ng play, "(g)uided by the Asian story framework, informed by both the current Asian versions, and challenged by the local story fragments from Lanao."
5. Isinabak ang unang draft ng play sa isang anim na linggong workshop laboratory ng Kalinangan Ensemble. Nagkaroon ng intensive training ang mga miyembro ng kumpanya at mga guest artists na nag-audition, para matutunan ang Maranao music and dance na ibinahagi ng mga miyembro ng Sining Pananadem. "The objective was to acquire the basic language of the Maranao

culture and from there to develop theater improvisations that would be needed for the production. Several scenes from Rody's first draft were mounted, out of which Gardy and the artistic staff proceeded to define the aesthetic character, tone and orientation of the production. It was to be a dramatic articulation of Maranao heritage enhanced with specially created songs and choreography based on Maranao music and movement. Rody was to provide the interpretation on political leadership by developing dialogue scenes charting the progression of Mangandiri (Rama) from a brave warrior encountering numerous mystic adventures with his wife Potri Tuwan (Sita) to his transformation as a despotic leader" (Samson et al. 567).

6. Nang matapos ang second draft ng script sa ikaanim na buwan ng isang taong paghahanda, nagtungo sa Marawi ang ilang major cast members kasama ang production designer at choreographer for another cultural immersion.
7. Matapos ang research, nagsimula ang major rehearsals, kasama ang Sining Pananadem bilang musicians at ritual consultants.
8. Sa ika-12 buwan, ready na ang produksyon. Ang pagtatanghal ng *Ramayana* ng PETA ay tumagal ng halos apat na oras, the first of its kind in KE history.

Maraming natutuhan ang PETA sa pag-mount ng *Radiya Mangandiri*, pangunahin ang pagkakilala at pagkilala sa mayamang kultura ng Maranao.

But most important of all is the intense creative internalization and assimilation of the actors...who virtually assimilated into their artistic souls the culture of their Maranao brothers and sisters, finding for themselves that elusive cultural identity rooted in the heritage of their ancestors. For the KE artist, the Philippine *Ramayana* was an opportunity to reclaim one's cultural identity lost in the vagaries of modernization. (Samson et al. 568)

Ayon kay CB na gumanap sa papel ni Potri Tuwan sa produksyon:

Not just the performance itself but especially the thorough process of research and cultural immersion for all of us in the team—this is what leaves an imprint in my memory...The production experience left me with a sense of respect and awe for the beauty of our indigenous culture and of how much

skill it takes to learn and master it ... *Mangandiri* was a moving experience for me as a Filipino artist confronting my own culture. (Samson et al. 568-69)

Ang produksyon ng *Radiya Mangandiri* ang naging specific cultural response ng PETA sa epekto ng globalisasyon na nagmumula sa “developed” world. Ito rin ang kulminasyon ng eksperimentasyon ng PETA sa paggamit ng epic tradition sa dula mula *Raha Sulayman, Megat Salamat, May-i, May-i* at *Dupluhang Bayan* hanggang sa *Macli-ing Dulag* at *Diablos*.

ANG MGA INA AT MGA ANAK NG PETA

Directors

- Cecile Guidote-Alvarez: *Bayaning Huwad, The Crucible, Donya Clara, Larawan, Ai'dao, Tao, The Bald Soprano/Ang Tatay Mong Kalbo*;
- Lino Brocka : *Larawan, Mga Ama, Mga Anak, Flores para los Muertos*;
- Nonon Padilla: *Ang Paglilitis ni Mang Serapio, Halimaw, Sa Tabi ng Pasig, Kabesang Tales, Belong Puti*;
- Gardy Labad: *Hobe, Antigone, May-i, May-i, Nasa Puso ang Amerika, Radiya Mangandiri*;
- Soxie Topacio: *Joe Hill, Canuplin, Pilipinas Circa 1907, Mariang Aliw, Macli-ing Dulag, Kung Paano Ko Pinatay si Diana Ross, Ang Operang Tatlong Pera, Ang Palasyo ni Valentin*;
- Maribel Legarda: *Ang Tiririt ng Ibong Adarna, Tumawag kay Libby Manaoag, Dreamweavers, Walang Himala*;
- Chris Millado: *Kahapon Ngayon at Bukas, Miserere Nobis, Balete, Don_Q*.

In the first and second PETA periods (1967-1986), the evolving PETA staging techniques and directorial concepts grew out of the various directors' personal approaches to text and available stylistic resources. The unique PETA blend of naturalism and expressionism, of Brechtian and traditional theater conventions, of the fusion of rituals and contemporization, of the impact of the integrated arts approach as it impinged on the directors' use of space, movement, sound, texture, of the applications of the aesthetics of poverty, and of constant improvisations on text, subtext, and context—all these created under the directors' guidance the distinctive PETA aesthetics,

or in a more defined manner, the distinctive aesthetic of the PETA auteur-director. This was seen in the works of Cecile Guidote, Nonon Padilla, Lino Brocka, Gardy Labad, Al Santos, and Soxie Topacio.

In the third PETA period (1987-2007), several emerging directors have begun to articulate and carve their own personal directorial styles based on their recurrent and developing predilections for specific approaches in interpretation, staging, mise-en-scene, and handling of actors. (Samson et al. 534)

Isa rito si Maribel Legarda, kasalukuyang Artistic Director ng PETA Kalinangan Ensemble.

Maribel Legarda who has led the PETA exploration of children's and women's theater aesthetics constantly pleads for the cause of contemporaneity, immediacy, urgency and connectedness in her PETA directorial assignments. Her various uses of mixed media (contemporary visual culture, pop art, film, and digital media), soundscapes from cutting-edge contemporary Filipino composers, and modern scenography make her direction resonate with a multidimensional theatrical language that speaks very well to a globalized audience. (Samson et al. 535)

Playwrights

- Malou Jacob: *Ai'dao, Raha Sulayman, Juan Tamban, Macli-ing Dulag*;
- Orlando Nades: *Paraisong Parisukat, Hanggang Dito na Lamang, Flores para los Muertos*;
- Al Santos: *Si Tatang atbp. Mga Tauhan ng Aming Dula, Ang Sistema ni Proepesor Tuko, Nukleyar I at II*;
- Charley dela Paz: *Ang Mahiwagang Kampanya ni Sebiong Engkanto, 1896*;
- Rody Vera: *Ang Hatol ng Guhit na Bilog, Macbeth, Kung Paano Ko Pinatay si Diana Ross, Ang Paglalakbay ni Radiya Mangandiri, Ang Operang Tatlong Pera, Dreamweavers, Balete*;
- Liza Magtoto: *Tumawag kay Libby Manaoag, Agnoia*;
- Rene Villanueva: *Hans Christian Andersen Must Be A Filipino, Walang Himala*.

Tungkol sa collective process ng pagsusulat na naging tatak ng PETA laluna noong panahon ng martial law, ganito ang sinabi ni Charley dela Paz:

Through the whole process, the playwright's voice blends with the voices of all the other members of the production. The writer recedes into the background when the spectacle of ensemble acting floods the stage. The playwright's text is secondary to the spectacle and the terrific ensemble work. The positive thing is that the writer was able to see the stageability of his script. He learned the practical demands of theaterwork. He developed a sense of belongingness and strength. The writers and the company's collective spirit produced a strident cry which was very appropriate to the call of the times.

The downside is that only a couple or so would be successful in writing their own individual works. The ability to defend one's voice as a playwright, one's way of expressing views in a craft that relies on the strength of the dramatic arc, crispness of dialogue, innovativeness of structure, and intensity of scenes, became more difficult. This was a painful learning process. The collective process demanded a collective viewpoint. The artistic imagination of the playwright was subsumed in the collective artistic demand. This collective principle stifled the playwright's daringness. It didn't create courageous writers but writers who were dependent on comments. (Samson et al. 529)

Ito naman ang sinabi ni Rody Vera nang maitatag nina Charley dela Paz at Rene Villanueva ang PETA Writers' Bloc:

This signaled an important change in PETA's aesthetic development. Charley and Rene's contribution signaled a change in the PETA process of producing plays. The Writers' Bloc compelled the writer to stand up for all his or her artistic intentions. It forced him or her to find a voice and let it be heard in every line of the script. The play must succeed first as text. The collective process did not have the same attitude to text—with its power of subtlety, metaphor, irony, detour. What was not being understood was it was the playwright's vision which unified all the discrete components of a brainstorming process. He or she wrote and rewrote the dialogue, arranged the unraveling of the story, developed characters, elaborated the themes, and revealed the vision of the play. And the vision was his or hers by virtue of the unique way in which he or she revealed it. The individual playwright's

imagination began to impinge on the collective authority. In the history of PETA, the Writers' Bloc set up by Rene and Charley propelled to recognition the writer's voice for the first time. This was the single most important contribution of Charley dela Paz before he died in 1995. (Samson et al. 530)

Actors

- CB Garrucho: as Marina in *Juan Tambo*, as Birhen Maria in *Panunuluyan*, as the widow in *Buwan at Baril*, as Lady Macbeth in *Macbeth*, as Hekabe in *Pagguho ng Troya*, as Putri Tuwan in *Ang Paglalakbay ni Radiya Mangandiri*, as Anella in *Belong Puti*;
- Joy Soler de Castro: as Amelia in *Walang Himala*;
- Connie Lauigan Chua: as the Itawis woman in *Buwan at Baril*, as Inang Bayan in *Panata sa Kalayaan*, as Socorro in *Konnichi wa Piripin*, as Elena in *Pagguho ng Troya*, as Nana Ubing in *Ang Dalawang Buhay ni Plaridel*;
- Carme Sanchez: as Luz in *Mariang Aliw*, as Imelda Marcos in *Panata sa Kalayaan* (North America-Europe Version), as Medea in *Sion, Sion Tama na Sion*, as female guard in *Minsa'y Isang Gamu-gamo*;
- Spanky Manikan: as Joe Hill in *Joe Hill*, as Andres in *Pilipinas Circa 1907*;
- Nanding Josef: as Fr. Paul in *Buwan at Baril*, as Macli-ing in *Macli-ing Dulag*, as Francisco in *Balete*;
- Joel Lamangan: as Panday Pira in *May-i, May-i*, as Galileo in *Galileo*, as Juan in *Pilipinas Circa 1907*, as Macbeth in *Macbeth*, as police investigator in *Buwan at Baril*, as Fidel in *Hanggang Dito na Lamang*;
- Bodjie Pascua: as Canuplin in *Canuplin*, as the Pope in *Galileo*, as Emilio in *Pilipinas Circa 1907*, as Matanglawin in *Kahapon, Ngayon at Bukas*, as Sebio in *Ang Mahiwagang Kampanya ni Sebióng Engkanto*, as Maharadia Lawana in *Ang Paglalakbay ni Radiya Mangandiri*, as Emilio Aguinaldo in 1896, as Fidel in *Hanggang Dito na Lamang*.

At ganito ang pagtaya ni Maribel Legarda sa kasalukuyang crop of KE actors:

This crop is just excellent in the tools of theater improvisation. Through so many plays that needed to be rewritten to achieve better dialogue and scene development, they became proficient in the various techniques of improvisation, especially after Ana Valdes Lim, Rustom Bharucha, and Chris

Millado shared with them techniques beyond the Boal, Johnstone, and Spolin methods. Their unique advantage as actors is their exposure to teaching in the various workshops of PETA. These experiences grounded them as artists. Unshaped by formalistic acting techniques, their acting gestus is not at all mannered, is gut-level, able to break the fourth wall anytime. Their homegrown training in realism, which when merged with the dynamics of improvisation, and deepened by their grasp and connectedness to the Filipino human and social conditions through workshops and research, endows their craft with a special company discipline, artistry, and luminosity anchored on a deep sense of truth, presence, and the unmistakable sincerity of the PETA performer. (Samson et al. 541)

Designers

- Brenda Fajardo: *Juan Tambo, Ang Buhay ni Galileo, 1896, Romeo at Julieta*;
- Boni Juan: *Miserere Nobis, Dreamweavers, Kwentong Asyano*.

Composers

- Gardy Labad: *Halimaw, Pilipinas Circa 1907* (with Louie Pascasio and Lucien Letaba) at *Diablos* (with Ronnie Quesada, Lucien Letaba, Vincent de Jesus and Louie Pascasio);
- Lucien Letaba: *1896*.

Choreographers

- Jack Yabut: *Alang sa Safa* mula sa dance concert na may pamagat na *Habi*;
- Jay Cruz: *Love Is a Deadly Sick Joke*.

Lights Directors

- Katsch Catoy;
- Jon-jon Villareal.

Researchers

- Johven Velasco (isa sa mga nagsulat ng first draft ng PETA history book);
- Glecly Atienza (nangasiwa at nagsulat ng dalawang PETA Aesthetics Assessment na isinagawa ng kumpanya).

MGA KATANGIAN NG ISANG PETA PLAY

1. Kadalasa'y gumagamit ng orihinal na iskrip;
2. Nakasulat at itinatanghal sa wikang Pilipino;
3. Gumagamit ng mga tema, tauhan, kuwento/pangyayari na sumasalamin at may kaugnayan sa buhay at kulturang Pilipino (RPN);
4. May kaakibat na pag-aaral at community exposure and immersion na isinasagawa kung kinakailangan ng produksyon;
5. Lumilikha ng mga disenyo, kilos, sayaw, tunog, at musika na hango sa tradisyunal at kontemporaryong kultura ng Pilipino;
6. Kakikitaan ng ensemble acting at sincerity, truthfulness, energy, at rawness sa pagganap ng actor;
7. Kadalasa'y napaka-creative, innovative at experimental, gumagamit ng iba't ibang porma at tipo ng dula na pinagsasama-sama sa isang pagtatanghal, pinakamatingkad ang kumbinasyon ng realism at theatricalism/ expressionism;
8. Sa ngayo'y madalas gumagamit ng multi-media sa mga pagtatanghal;
9. Collective at collaborative ang proseso ng pagbuo ng dula;
10. Ang pagtatanghal ay para sa manonood na Pilipino, pangunahin ang kabataang estudyante, ang target audience sa kasalukuyan;
11. Ang pakay ng pagtatanghal ay to educate and entertain, ultimately to develop a dramaturgy truly expressive of the Filipino national culture and heritage, always trying to balance the three bottom lines of social relevance, artistic integrity, and financial viability.

For more than four decades, KE has trailblazed paths for others to emulate. The company is known for the continued use and assertion of the national language; the exploration of local, traditional, and experimental forms; the fearless exposition of truth during times of repression and censorship; and the defense of the most voiceless and vulnerable members of society to express their life stories on stage. (Samson et al. 518)

MGA HAMON SA HINAHARAP

Ang paglipat ng pagtatanghal ng PETA play mula Dulaang Raha Sulayman patungo sa PETA-PHINMA Theater at sa iba't ibang espasyo sa mobile theater ay isang malaking hamon para sa mga artista at namamahala ng kumpanya. Sa siniping pahayag sa ibaba ni Maribel Legarda, kasalukuyang Artistic Director ng PETA Kalinangan Ensemble, tinalakay niya ang ilang isyu tulad ng theater space, technology, aesthetics, at audience sa mobile theater:

This expanded theater space (encountered in the mobile theater) forces the artistic team to rethink and reengineer our various artistic concepts and operations. There is expansion and amplification in almost all major aspects: design, sounds, lights, acting, movement, voice. Things must be bigger than life. Technology must come in to seize the audience's sense of sight and sound: enlarged media graphics, use of films and slides projection, contemporary music, kinetic action and movement, fast-paced rhythm. It is important that the audience understand what we are conveying. To do that, we must utilize every mode of cultural understanding and expression that the audience can connect with. And here is where contemporary soundscape and visual culture are integrative elements to the mobile theater aesthetics of PETA. From *Tumawag kay Libby Manaoag* to *Batang Rizal*, the PETA mobile theater repertory in performances has been truly an exhilarating experience. Performing for large numbers of people otherwise unexposed to the excitement of live theater is more fun and inspiring. It is so different from performing in front of a Manila audience. Theater in large spaces is truly theater for the masses. (Samson et al. 527)

At ito sa tingin ko ang mga hamon sa PETA Kalinangan Ensemble sa kasalukuyan at sa hinaharap:

1. Re-telling of stories through innovative approaches;
2. Conquering new spaces/venues for performances;
3. Reaching out to new audiences and markets;
4. The challenge of the use of technology in theater;

5. Specialization and collaborative work among playwrights, directors, and actors;
6. A call for a new aesthetics based on the above factors;
7. Discerning the context of theater work in a globalized world;
8. The challenge of institutionalization;
9. Reinventing the PETA Artist-Teacher-Leader/Cultural Worker;
10. Dreaming anew for PETA/re-visioning PETA;
11. At ang mantra ng PETA sa ngayon: balancing the three bottom lines of artistic integrity, social relevance, and financial viability.

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