

Schedule

- 0.00 Welcome
- 0.10 Introductory workshop
- 0.40 Reading and choosing characters
- 1.00 Second workshop
 - smaller groups
- 1.30 Act 1 - first part
- 1.50 Act 1 - break up
- 2.00 Act 1 - second part
- 2.30 Intermission
 - prepare forum drama
- 3.00 Act 2 - first part
- 3.15 Act 2 - break up
- 3.30 Act 2 - second part
- 3.45 Intermission
- 4.00 Act 3 - preparatory talk
- 4.15 Act 3
- 5.00 Post production workshop



Mostly
for the
facilitators

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Theatre of the Oppressed
A live action role-playing game
Written for Fastaval 2013

Playing time: 6 hours
Number of players: 19
Number of facilitators: 3

Preface

I decided to write this game in June 2012 at a time when my life was in tatters. For a couple of months I did not know if I would keep my job, where we were going to live or on what income or even if I would get well again in a foreseeable future. In this situation designing a scenario became a life raft. Although I could do very little else, I could still think in plots and characters - aiming to give players nine months into the future the best possible experience.

The scenario reflects my ambition to write political larp. If the larp is to maintain the independence of the players in creating their own stories and realities within the game, it is not possible to force them into a specific political standpoint, but it is possible to insist that the content has political relevance. To further this insistence, the political contents of the story should also permeate into the different levels of preparation and workshops for the larp.

I have tried to write a complex story in simple terms. With Brect and Boal in mind, I try to persuade the players, that they can act convincingly without having to draw on subtleties,

they can act and talk clearly and decisively, and the product will become just as captivating and relevant - and most importantly much more readily understandable for everybody.

I would like to thank a lot of people for helping me take Theatre of the Oppressed from idea to an actual scenario. It is a given that someone who merits mentioning will always be forgotten, but I will do my best to avoid it. First of all to Mark Edmondson for offering his musical talents in support so promptly and following the project all the way through, to Morgan Jarl and Paul Hartvigson for sharing their immense knowledge in their respective fields and allowing me to tap their minds, to my beautiful wife, Regitze, for her help and support and for listening to me go on and on and on and on about the game, and to Sanne Harder and Julie Streit for support and valuable constructive criticism. Also a big thank you to all the players who turned up in Hillerød that Sunday in January and helped me take the game for a trial run - it was invaluable experience. And finally my gratitude to Marie Oscilowski, who helped give the final work a creative and practical push across the finishing line.

Malik Hyltoft, 2013

From the Fastaval programme:

THEATRE OF THE OPPRESSED

Brazil in the late 70's. President Ernesto Geisel is cautiously loosening up the tight political control of the military dictatorship. The declared goal is for Brazil to become a democratic state, but there is a long way to go yet. A group of political activists are on their way from São Paulo to a village far removed from the bustling city. Their aim is to support the villagers in their political education. The tool they bring is forum theatre – "the theatre of the oppressed" – a formidable form of political drama developed by Augusto Boal – the revolutionary son of Brazil. Ahead lies the unsuspecting village. A micro cosmos ripe with its very own stories, difficulties and dreams. There are many things you do not talk about, you just have to live with it – from atrocities and slander to lust and unrequited love. The visitors from the outside open up a door and some things are revealed, others remain hidden. It is a given that there will be a play and eventually the day will end and the last person leave for home, but everything else is uncertain.

Each player is involved in a couple of the issues relevant to the villagers and the activists. The game is organized so as to allow, but not force all issues to

be revealed.

In forum theatre the audience are very active. They can interrupt the play, make suggestions and even join the action on stage, but what is it all going to be about? Or more importantly what is it not going to be about?

Act 1 is played as a sand box scenario, the story is formed by the roles and the players.

Act 2 is right in the action of the forum drama. The action is controlled by a game master (no previous knowledge necessary).

Act 3 is the end of the day. Some are content, more are disappointed. Through jeep form techniques we investigate some of the consequences of the day and a couple of "what-if" scenarios.

The scenario is for 19 players, who take up the roles of both the activists and the villagers.

Theatre of the oppressed is played with all roles and plots revealed to all players. It is possible to immerse in character play during the acts, but it is also important to witness the transformation and fate of the other characters.

Preparatory workshops, breaks and debriefing are all part of the scenario structure and can be actively used to enhance the outcome of the three acts.

Game contents

This game consists of one book, four pamphlets, six posters and twenty flyers and badges.

All parts of the game material are open for all players before and during the game; but certain groups will need certain materials more than others.

The names of the different kinds of materials in the game are chosen to add to the political flavor, but also to give a feeling of the way the material disseminates information and the level of comprehensiveness.

The book

(you are currently looking in it)
The book is primarily meant for the facilitators. The book will give you an overview of the game and the characters. It will tell you how to use all the game materials and it will give you extra material that may come in handy in special circumstances.

You should bring at least one issue of the book to the game - possibly two so the facilitators will not have to wait for their turn.

The pamphlets (4)

The pamphlets are for relatively quick reference before and during play. Players can sit down on their table and check something in their pamphlet before rejoining game.

There should be one issue of each pamphlet on each of the family tables in the game plus a set of pamphlets for the facilitators. All in all 7 of each pamphlet.

The four pamphlets are:

Issues: An overview of all the different issues that influence the relations between the people in the village. All players **must** read the issues mentioned on the front of his character flyer.

Scene: Explains the use of music, scene, costumes and props in the game. Many players will get through the larp without referring to this pamphlets, but the facilitators will need it at least while preparing for the game.

Form: Explains how the larp tries to incorporate theory and techniques from Bertolt Brecht, Augusto Boal and Jeepform. These texts are both important for the facilitators in preparation and for the players, if they have problems with the demands on

playing style they meet.

Preparation: Goes through the different activities before, between and after the acts of the larp. The facilitators can use this pamphlet as a manual. The player may use it to better understand or support the extra-narrative activities.

The posters (6)

The posters give an overview of the whole social construct of the villagers and the activists and of each of the five more complex issues. The posters should be placed on a wall just outside the playing area, so players can step out and refer to them easily.

The flyers (20)

The flyers are the character sheets. Quick reference material on front and back page - more comprehensive text inside. Oscar is treated as a player with respect to flyers and badges.

The badges (20)

The badges should be worn at all time during play. They contain the most important quick reference material for all to see: Name, affiliation (church/union) and issues.

Overview for the facilitators

The story

The game shows one day where all the big and small stories of the village come to life at the same time. The reason is of course the arrival of the activists, but the real catalyst is hope - hope that things can change.

For a short while, every dream, ambition, rivalry or grudge will rise to the surface.

The object of the game for everybody is that they play as much as possible of all these issues, but also that they witness as much as possible of it. The depth of the story derives not from immersing yourself in the destiny of one single person and thoroughly tasting it but from hearing and seeing all. Thus you can say that the real story is not the one of the character but that of the collective.

As a facilitator you should let these stories rise and fall as they will. You may try to slow a story down if it threatens to run to its end already in the first act, but otherwise every and any result is a good result. You will see all the relevant stories described in the pamphlet: Issues, but a real

overview can only come from reading the individual characters (advisable but not vital).

It is likely to a level bordering on certainty that nothing will come from all the dreams and aspirations of the characters in this scenario - but you do not have to influence the outcome.

What you should try to influence is the interaction of the characters. You should continually strive to keep it fluent and revealing. Make players aware when something important is going on, and help them finish the scene and move on.

As the game progresses into act two and three and the methods from forum drama and jeep-form respectively take precedence, the flow of the story will change in nature from choosing outcomes towards exploring possibilities. The further you get into the exploratory stage, the more important it is, that you cut the scenes while they are in motion towards possible outcomes and not wait until they reach a definite conclusion.

Theory and practical matters

The larp tries to achieve three goals on the theoretical level: *Verfremdung* (Brecht), people's theatre (Boal) and a transgression of time and place (jeep). As facilitators you can do several things to help the players reach these goals.

Verfremdung is reached, if you can persuade the players to remain spectators of their own larp. Do not force them into great acting achievements, rather make acting simple for the actor and its outcome clear for the other spectators. You cannot avoid the players becoming emotionally involved in the game, but you can insist that they also remain intellectually involved.

One of the ways is breaking up the game flow.

Brecht would interrupt the action and let the actors address the audience directly. In the larp you should interrupt the action once during both the first and the second act to discuss the action with the players. In a practical way, you can use this input to steer the story clear of any large misunderstandings and the players can use the discussion them-

selves to adjust their actions in relation to each other. At the same time the break secures that almost all players are aware of the story as a whole, not just their own part of it.

Making the story **the people's theatre** means handing over the power over the game to the players. Although larp gives much power to the players, this is difficult to do fully, but it can be sought after at every chance.

First and foremost you must relinquish as much of the traditional game master power as possible and become a facilitator. Do away with the traditional casting - let the players read the roles and decide for themselves, what they want to play - trust that they will do well. Minimize the orders in game to stop and start. During play all other input should be suggestions for actions or questions based in curiosity. In between play, introduce the different subjects for discussions and facilitate the decisions of the players. For instance, you should not decide which scenes are to be played in the third act - instead, gather the suggestions from the players and help them by organizing the suggestions as well as possible.

The use of the jeep-form techniques mentioned in the pamphlet **Form** to

transgress time and place. You can remove the boundaries of chronology as the third act begins. Travel into the future to explore what is going to happen or back in time as the players remember what happened before and then revisit that night after the forum drama. But even more; allow scenes that are mutually exclusive to be explored. As long as the scenes are broken off before they are fully concluded they can all exist unchallenged.

The facilitators

Theatre of the Oppressed should ideally be played with three facilitators; one taking the role of a director, one working through music and one embedded facilitator. If only two facilitators are available, the role of the embedded facilitator can be performed by an experienced roleplayer.

During play, the directing facilitator is invisible to the game. She interacts freely with the players though. If a group of players are experiencing difficulties, she should address the problem and help them on their way. If play is progressing without significant difficulties the directing facilitator circulates and tries to keep abreast with the action. If necessary she advises the two other facilitators on how

to perform their roles. Ideally the directing facilitator has very little to do during act two - leaving most of the action to the embedded facilitator. Conversely she is central in mediating the input of the players in the third act.

The musician facilitator at the same time adds flavour to the game and acts as a discreet form of direction to the players. Either on his own initiative or as a result of input from the directing facilitator, the musician can approach a group of players to influence their play. Most often, it will be through an aggressive tune, which should move the players to intensify their communication and move it towards its logical end. More seldomly, it will be a quiet tune, which calls for the players to diminish whatever conflict they may have and save at least some of it for later. This practice will be most called for in act one. In act two the musician can cooperate with the activists or continue giving input to the players in the audience - but the input called for is probably somewhat less. In act three the musician can add sound to the different scenes by request or sudden inspiration. At the beginning and end of each act, the musician should either perform or play (from a recording) the opening and closing music.

The embedded facilitator plays the role of Oscar - the leader of the activists. Having a facilitator in this role diminishes the nervousness in the activist group and generally in any scene he participates in. But most importantly, the embedded facilitator takes responsibility for the forum drama in act two. If all activists are played by unprepared players, setting up a forum drama in the short break between act one and two is a daunting task. With an embedded facilitator, the drama can be partially prepared in advance and the general methods studied. Suggestions for dramas and general input on the method is included hereafter. During the first and the third act, the embedded facilitator should just play as a normal player unless asked to do otherwise by the directing facilitator. Within the frame of playing the role, the embedded facilitator can have Oscar lead the activists more or less competently or inspiringly in order to direct their impact on the village life, but this should still observe the two purposes of letting the players decide as much as possible and observe the totality of the game as much as possible.

Forum dramas for the embedded facilitator

Between act one and two, the activists have to set up a forum drama for the rest of the participants. Unless something is evident from the flow of the game, I suggest that you choose one of the following four stories and play along with the supplemental notes in mind:

1: The price of coffee is falling (this is the play the activists have actually prepared from home, but it is not very relevant to the situation they meet)

A: The field hand / coffee picker

B: El Fazendas buyer

A: So here are the sacks of coffee I have picked today. Look how full and heavy they are! There must be at least 90 kilos.

B: So there must. Let me check.

He weighs the coffee.

B: You are right - there is 97 kilos. I'll be nice to you and give you for 100. Here you are, 8 cruzados.

A: How can that be. I picked 80 kilos yesterday and also got 8 cruzados. Today I have picked so fast my fingers are bleeding.

B: Nothing I can do about that. El Fazenda says the price of coffee has fallen. Yesterday it was 10 kilos to get a cruzado, from now on it will be 12,5.

A: But how can we live on (*calculating*) *6½ cruzado a day. I could never pick so much every day!*

B: Not my problem. El Fazenda owns the coffee - he sets the price.

A: Turning towards the audience: My family will starve, if we have to live on 6½ a day. My wife is at home with two little children, what shall I do?

Notes:

If A refuses to pick coffee, there is nowhere else to get work - scenes of job-seeking could be played.

If A tells his wife to live more economically, she will say that it is not possible. If he insists, his children will suffer from malnourishment

The purpose is of course that A should work together with the other pickers in getting support from the union and organizing a strike.

2: I cannot pay the rent

B: Aggressively: Why have you not paid your rent yet?

A: But landlord, it was a terrible weather last week - we could only work two days. Next week, I will pay you what I owe you for this week and next weeks rent.

B: No you will not! Because if you do not pay tomorrow, I will have my men throw you, your family and your sorry stinking belongings in the street. *Leaves*

A asks the audience for help.

Notes:

If A asks his neighbour for help, the first one is too preoccupied playing football to do anything about it. The second one is drunk and only thinking about where his next bottle is going to come from.

This problem is more local, so the audience has to come up with a convincing solution.

3: Poor girl (this one hits extremely close to the mark, and strong reactions from the audience should be expected / hoped for)

A (girl) is out picking herbs for her mother's healing tea. On her way back, her road is blocked by a young man, B; who will not let her pass before she has given him a kiss. She arrives home late with the young man walking so close to her that her father, C, believes they have spent the day together. The father beats the girl and publicly proclaims that she has lost her honor.

What should she do?

Notes:

She cannot leave town without help, because she has no money for the bus, and walking alone on the roads IS dangerous.

She cannot get help and understanding from the church, because they agree with the father.

If she does nothing, she will either live in abject poverty, because no one wants her, she will have to marry the young man, which she finds repulsive and loathing, or she will end up as a prostitute in the nearest town.

4: Who is the ring leader (an attempt to bring the fate of Gustavo on stage)

A: Yawn. It is getting late - I had better bolt the door before I go to bed.

B: *Forces his way in through the door. Oh no, we have business to do. I give you a simple choice. We know you know something about the union people in town. So, tell me who the ringleader is or I beat you to a pulp.*

A: But why should I know anything about that?

B: So, pulp it is. One, two ...

A: What should I do?

Notes:

Running can take A to a neighbour, but it will not keep him safe for long. Naming someone will get that person beaten up.

Running and then acting could be interesting...

The Acts

Act 1

The act begins, when the activists step out of the car. People can move about before that, but there is no reason for the action to begin.

In the beginning people have to find each other and the different storylines have to find their relative levels of importance, so when there has been a good deal of action and everybody has made some connections, break up the act. This is likely to be after 20 minutes, 30 at the utmost.

The break should be used to interview people on how they are doing, making sure that no one is too isolated and get people to declare their plans. If too many people seem to be waiting for each other it is possible to define that the second part of act 1 starts an hour or two after the point where the break was declared. If the level of activity seems satisfactory, the action should just continue where it was broken off.

Just about an hour after the commencement of act 1 it should be terminated. It is important that the players have not finished the afternoon activity when the act ends. If too many players have sat down and started to wait for act 2 and the forum drama to begin the game will lose its momentum. A majority of the character interactions should still be undecided when the directing facilitator declares a cut.

Act 2

The act begins with the villagers settling in for the play. Try to persuade them to sit so they can move about and use body language. If they sit like bourgeois audience in a stuffy theatre hall, the play will suffer for it.

It is hard to know in advance, when will be the right time to break off act two and discuss with the players. If the forum drama does not really catch the villagers - you should break off early and have the players who play villagers express their criticism outside of the game in order to help the acti-

vists do better in the second part. If the forum drama goes well and engages the villagers, the break can wait until the play is over, and the second part of the act will then only cover the short discussion between villagers and activists after the play.

As in act 1, you should cut the action before the scene actually ends. No one should have the chance to start leaving unless they leave as a provocation - and then that would signal an immediate cut.

Act 3

The act actually begins during intermission. The facilitators ask people, which stories they would like to explore, which scenes they would like to play, and some players will undoubtedly provide input even before the act starts.

At the time, when the act is agreed to start, you should again ask the players for input on which scenes to play in the act. Ideally the whole act can be filled up with the input from the players, but if some

players are not represented in any scenes or players seem to be shy in presenting their own suggestions the facilitators might have to add scenes.

Then play the scenes one by one, always cutting them off before they have the chance to predefine the remaining scenes. For instance: *In a scene Rafaela is trying to convince João to take her along to Sao Paulo. If this scene is played to the end, a lot of other scenes will be influenced. Of course we can still claim, that we are exploring different possible outcomes, but if the scene is stopped just before a real conclusion has been reached, all players will instinctively accept that later scenes pertaining to the problem are also exploratory rather than conclusive.*

When all the suggested scenes have been played (there may be extra suggestions on the way) or the act has gone on for long enough, round off with at tableau of human statues. Invite one of the characters to organize all the players in a dream tableau of the village/situation as it is going to become. After he or she

has had a chance to express himself, and if time and patience allows, invite a character with a different viewpoint to change the tableau as he or she finds it relevant. With this final tableau the third act ends and the game moves into the finishing workshop.

can take a time out by sitting at his home table and studying some of the material.

Demanding player action

Contextualisation

In the third act, which is on the surface just the players going home and to bed in varying tempi, contextualization will be used a lot. The game master must take the opportunities as they afford themselves of saying the things that are left unsaid on the surface or of painting the spectres of unresolved questions on the wall.

Insidies and outsides

In the third act, the players will also be asked to use the inside and outside method where you step out of your physical character and say what goes on inside the mind of your character, and then you step back in.

When used to talk to everybody in the room, this method also gives an effect close to Brecht's verfremdung-effects, when he let the actors talk directly to the audience.

Play for show

This is not exactly the same as being a drama player in the Three-fold Theory. When we ask players to play for show, it is for the sake of the other players so they will have as much as possible to observe and react to.

Repetition

Repetition is a process, where you can play and replay a scene. They may turn out the same every time or they change gradually.

This is actually very like the process in forum drama where you also play and replay the scenes until you get the best result you believe possible.

In the larp repetition will be used in act 2 as a part of the forum drama and in act 3, where both the scenes from act 3 and earlier scenes can be repeated.

The full description of the methods can be read at: <http://jeepen.org/>



Verfremdung

Forum drama

Jeep form

A political larp

This is a political larp. The workshops, the dramatic methods, the characters and the themes are designed to convey a political content. You may even say, that it is designed to convey a decidedly socialist content.

But this is also a bourgeois larp. The writer has had a bourgeois upbringing and lives a sedate middle class life. Most of the players live materialistic lives, and it will be a wonder if a real working class person ever gets a hold of a copy.

Thus the story is about the priest, the notary, the tavern owner and a few central workers and their families—people with lives and problems we can hope to relate to. The problems that the characters have to relate to and the relations between the characters in the larp are, of course, still designed to further the political purpose as much as possible.

Likewise, the form is designed to

support the political messages. For this purpose three distinct methods will be evoked: *verfremdung*, forum drama and jeepform.

All three methods have the declared purpose of removing the inactivity of the receiver of the literary product and of strengthening her influence on and understanding of the work.

With so much stated about the political message, it must be noted that there is not a definite conclusion the players are supposed to reach. The purpose is simply to make everybody think.

Verfremdung

The object of Brecht's dramatic production, which we shall try to achieve here as well, was to change the audience from someone who experienced the play through an empathic link with the protagonist into someone who observed the play and was able to analyze it.

Brecht wanted people to see the



protagonist, not as a subject who suffered and overcame difficulties, but as an object of society. The protagonist's fate was absolutely dependent on the forces of society, which could be interpreted politically.

We shall want the same kind of effect in the larp. The players are not required to immerse themselves in

their characters but to play out the characters actions and be able to observe and analyze what happens to both their

own and other characters in the game.

Playing without immersion does not mean that you have to play without emotions. People in the audience had very emotional

reactions to Brecht's plays and we will also want the players to feel strong emotions, but not necessarily as their characters. The emotions may very well be related to other characters and have to wait being processed till outside the acts.

If you are experiencing strong emotions as a character, show them on the outside—do not go introspect on the rest of the troupe. How should they conform to the ideal of observing and analyzing as they play if you keep the input away from the others.

In the words of the Three-fold Theory this means that you should try to be more dramatist than any of the two other types (gamist and immersionist).

Most of the *verfremdung*-effect is not something the players need to worry about as long as they play the game to their best ability. The limited use of costume and scene props will achieve some of the distancing and a lot of the rest will come from the use of jeep-

form techniques and the framing of the acts within workshops and discussions.

Forum theatre

Boal, the inventor of forum theatre went one step further away from classical theatre. He also wanted the audience, the people, to observe and analyze the action and to understand the oppression they are subjected to through the story. But more importantly, he wanted the audience to become active, to become part of the play and take ownership of some of the story. They were to become "spectactors".

To Boal theatre, like all other ways of expression, is a language—it is a language he wants to give the people command of so they can express themselves through it.

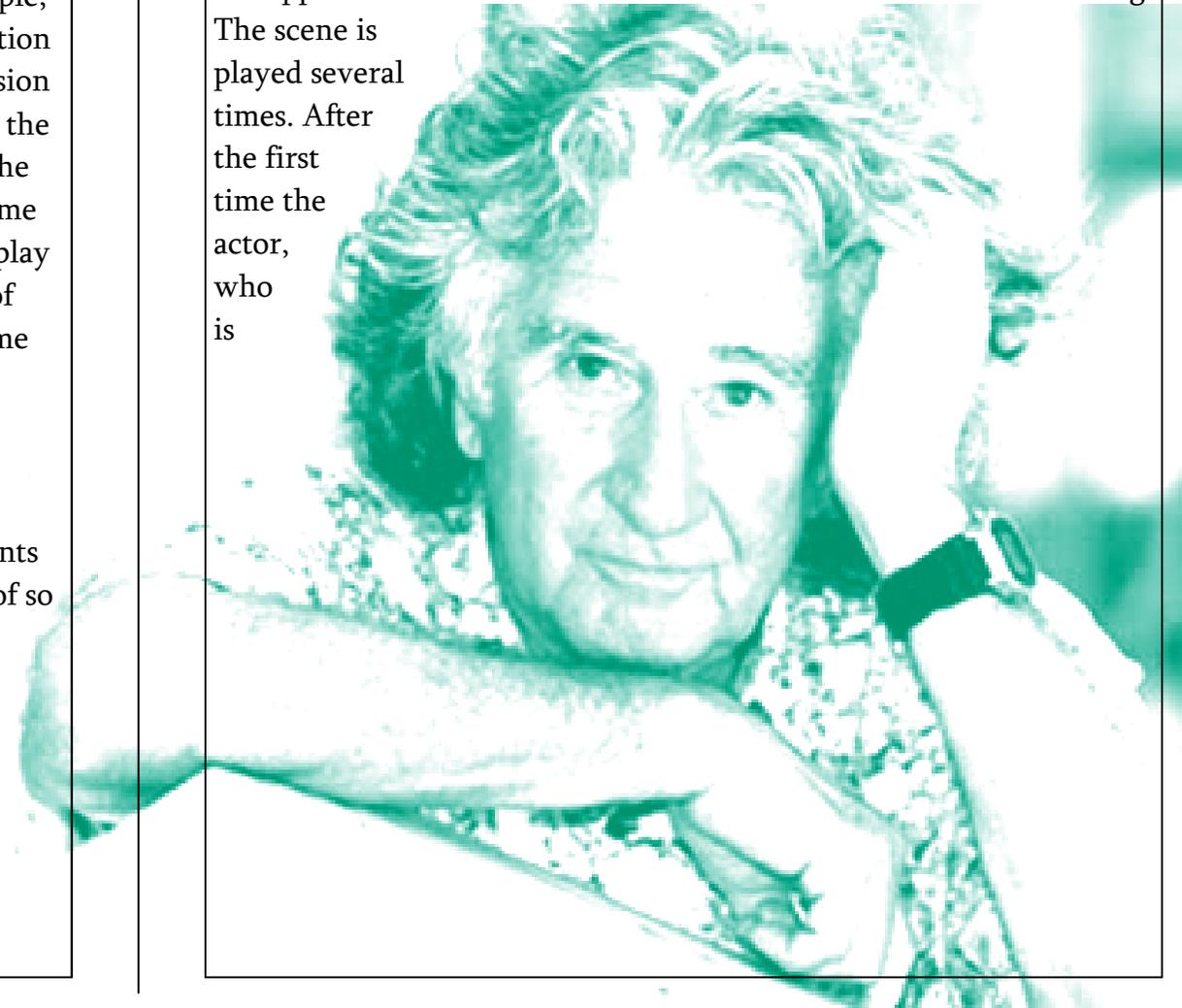
The most accessible of his ways of giving this language to the people is forum theatre. In its' essence, forum theatre

is set up by a group of actors who have worked with a group of local people for some time.

The actors set up a short play about a social problem relevant to the locals. It is typically a problem where somebody is oppressed and would like to stop or evade the oppression.

The scene is played several times. After the first time the actor, who is

called the joker, tells people that they can stop the play, intervene and make suggestions now or during the scenes. The idea is that the audience comes up with alternatives and suggestions to combat the oppression in the scene. Every time, the actors try to act competently on the part of the oppress-



group and usually there is another problem for the protagonist. The audience then comes up with new suggestions and so on. It is always possible for the audience to go on stage themselves and try out their solutions.

Real forum drama is supposed to be preceded by a series of exercises, of which a few will be used in the preparatory workshops for the larp, and it is also followed by further dramatic forms of expression.

In its' form, larp is not far from fulfilling Boal's ideal of activating the spectators and including them in the drama. But larp still insists on being unbound and far too complex for a satisfying political conclusion in a few short hours.

There will be a forum drama within this larp. The players, who play the activists will prepare it in the preparatory workshop. But the story will not be bound to any conclusion or analysis. In that respect, it will just be a larp.

In forum drama Boal also uses the ability to play and replay short scene fragments until a satisfactory result occurs. This can be very tiresome, but with a few tools from jeep form, we will try to meet some of the requirements.

Jeep form

The Scandinavian writers' and designers' group Vi åker jeep lists a series of techniques on its' website. It is clear from the techniques as well as the products from the jeep members that there is a commonality between the Jeep and the dramaturgical ideals of Brecht and Boal, if not for political reasons, then for the inherent ability to empower and enlighten the participant.

This larp uses a handful of the jeep-style techniques. Some are built into the structure and the handling of the larp and hardly recognizable for the user unless held against the tool-box list.

Others will call for the direct cooperation of the player and thus be more evident.

Built into the structure:

Co-game mastering

The larp operates with three game masters in its' optimal form. One is embedded, the other two can move freely in the game. Of the two latter, one game master uses music to influence the game, but also just moves around and overhears the game—the other is in the driver role observing the full game and taking responsibility for the larger picture.

The effect of having relatively many game masters in a small area is also to be present to legitimize the play as much as possible, as in, "he heard what I said and did not intervene—it is OK".

Fast Forward

The larp is played in three relatively short acts separated by several hours leaving the players to fill out the gaps. Since this is quite normal for theatre plays, it will hardly create a stir.

Transparency

All texts are made available to all participants. They will not necessarily read all, but can refer to it in game. Even in the acts a player

For the most active players, being invited to give input during the intermission, allows them to avoid the downtime that an intermission otherwise has to be.

Post production workshop

When the third act ends, everybody will be organized in a tableau of human statues. End the act, and organize everybody in an informal gathering, where you can talk to everybody at the same time. Inform the players, that the acts are over, but the game is not finished yet.

First part of the production is talking about what has transpired in the game. If the players do not take off by themselves, go through the issues one by one and have the players comment on what happened. Try to add an element of social analysis - showing how economic and political factors have forced the development.

Secondly, open up for an evaluation of the actual game. Give people a chance to voice criticism, both positive and negative. At

Fastaval, also give them the evaluation sheets to fill out.

Finally, engage everyone in tidying up the playing area and getting everything packet. If someone tries to opt out, do not stop them from leaving, but make it clear that it is everybody's game so it is also everybody's obligation to do the practical work. When everything is cleared up, declare that the game is over and thank everybody for their participation.



Welcome

Workshops

From the point where the first player arrives in the playing area to the last player leaves, just about six hours later, every action of the game should strive for the same overall purpose: The creation of a political larp experience.

Arrival

Try to avoid a situation, where players clump into groups even before they start playing. Involve the earliest arrivals in setting up the tables according to the plan in **Scene**, then ask other players to help distribute playing material to the relevant tables, all character flyers at their relevant loci and a full set of pamphlets at each locus as well. Suggest that the players start reading (possibly the pamphlets **Preparations** and **Form**, which only a few will find time for during play), and then when you expect everybody to have arrived, or they should have arrived, engage them in placing themselves in the room in a way, which makes it evident whether everybody has or has not arrived.

When you have called for substitutes and if there are no more practical preparations to ask the players to help with, loosen the grip.

If you cannot find enough players to fill up the cast, characters can be excluded in this order: Calisto, Rosinha, Zeze, Desire.

Welcome

When you have your players in the room, introduce yourselves and the game briefly. Then have every player say a few sentences, name and experience level. There is no need or use for biographies - just a name to call people and an idea whether they need help on the way or not.

If you have a group with two or more languages, this will also be a good time to sort this difference out. The most logical solution is to let international players play the activists (Desire and Caio) and the local players with limited English knowledge play the young people in the lowest row at the social diagram (Chico, Zeze, Agueda and Cipriano).

After a short welcome, go directly to the introductory workshop.

Introductory Workshop

The first task of the workshop is to break down the physical barriers between the players. Start with a few races.

The first race is slow motion running. The object of the race is to stay in the race for as long as possible. The race goes in a straight line from one point to the other - approximately 10 metres. The participants have to be in motion at all times. If they stand still in any position, they are out. If they fall, they are out. When they reach the finishing line, they are out.

The second race is wheelbarrow race over the same distance. Match winners from with losers from the first race, to even the odds.

The final race is a spider race (8-legged). In groups of four, the players stand with their backs towards a central points and join arms, so they all look out in different directions. The spiders race

each other.

If you finish before time with the races, just move on.

Reading and Choosing Characters

Between the first and the second workshop, all players have to choose characters and read the material relevant to their characters. Players are not bound to the characters based on their actual sex, but should rather consider their ability to fill out each role. Twenty minutes have been set off for this, but if you have one or more slow readers in the group, you may just have to allow more time.

Have all character flyers distributed at the relevant loci (tables) and have the players move around and look at the characters until they decide which to play. Try to have them agree with each other, if there are conflicts of interest, but offer advice and suggest solutions to avoid too much discontent or obviously impractical match ups. A player has not finished reading when she has read the character flyer - each player also has to read

the relevant pages in the pamphlet issues. Players may read the issues together in groups and you may choose to relate the issues to very slow readers or those who got their characters very late, due to compromising.

Second Workshop

During the second workshop, players have to work with their group, their issues and the form of play, but in the inverted order. First, you should explain the special form of playing to the players.

- Explain how the players should act and observe rather than immerse (Verfremdung)

- Tell the players that secrets should be revealed to all players, but not necessarily to the characters. This is important if the players are to have power over the game.

- Prepare the players, that they will be interrupted and asked for their input during game. It is their game.

- Finally inform the players about the different forms that the three acts will take.

Secondly the players should work with the issues.

- Football, Violation and Silencing, are pretty self-explanatory. At the playtest, the players felt they wasted time having the whole issue explained to them in plenum, so I suggest, you just mention the issue one after one and ask the players to pose questions about each issue if they have any.

- Love and Parenting are underlying issues, so you should probably mention to the group, that they are all involved in that in one respect or another. They can read about it at their leisure or just spend a little while contemplating how it influences them.

- Importance and respectability are more diffuse and should call for a little group work. Divide the players in male and female characters. Make sure each group has a facilitator, but let the players run the group work themselves after your introduction. The object is that the players are aware of the social rivalry their characters act within and have a feeling for rank and (lack of) mobility.

After the groupwork all players should go to their locus/ table. Give each group a few minutes to discuss in the group how to relate and act towards each other. Then ask if everybody is able to begin, give warning and let act one commence

First intermission

The intermissions are still part of the game experience even if they are not playing time.

In the first intermission the activists have to prepare their forum drama. Since they need quite some time for this, the remaining players have 30 minutes to workshop and interact. They can of course also have a real break, but avoid the situation where the players go and small talk in the kiosk and the facilitators and the activists struggle to get everything ready for act two.

The players should spend time in their family groups, talking about what has happened and deciding if there are special directions they want to take the game in the last two acts.

At the end of the intermission the players should set up tables and chairs for the forum theatre. They may choose to use the original layout of the tavern or they can reorganize the furniture if they so choose.

For those who play the villagers there should still be time to relax in the first intermission.

Second intermission

The second intermission should offer some relaxation to all players. As the intermission is called, inform everybody what is going to happen in the third act. Then, if anybody wants to discuss scenes for the third act during intermission, let them and take notes.

Having a number of scenes on the notepad before the third act begins makes it much easier to take the input from the combined group of players in the beginning of act three. It could even allow you to have a plan for the scenes that you can just add to and modify on the way.

João Gilberto—The laid back bossa nova, which makes most people feel good and relaxed.

Girl from Ipanema

<http://www.youtube.com/watch?v=DmV0TcTNJ3o>

Desafinado

http://www.youtube.com/watch?v=g6w3a2v_50U

Wave

http://www.youtube.com/watch?v=ZtA9sTK8DRM&feature=bf_next&list=AL94UKMTqg-9DAtrRei90hA55WVzpYQNvP

Violeta Parra—Grand old lady of Latin American folk music. Insisting and suffering sound.

La Mariposa

<http://www.youtube.com/watch?v=g8b8zqibWsw>

Gracias a la vida

<http://www.youtube.com/watch?v=clrGQD84F1g&feature=fvwlrel>

Ernesto Cardenal—A real partisan song. The accordion wailing with suffering and the rhythm beating like marching boots.

Las Campesinas del Cuá

<http://www.youtube.com/watch?v=1g3UrEWMlDo&feature=related>

Silvio Rodriguez—Hymn to freedom, well known in Scandinavia.

El día feliz que está llegando

<http://www.youtube.com/watch?v=5Rlp-yB20iM>

Victor Jara—Killed by Pinochet's soldiers in the stadium of Santiago in 1968. The very symbol of a socialist singer / songwriter.

Te recuerdo Amanda—Lovesong to a working girl

<http://www.youtube.com/watch?v=MZc5X6ebiMU>

A desalambra—A call for land reforms and union rights

<http://www.youtube.com/watch?v=QKswaWZZ3Vg>

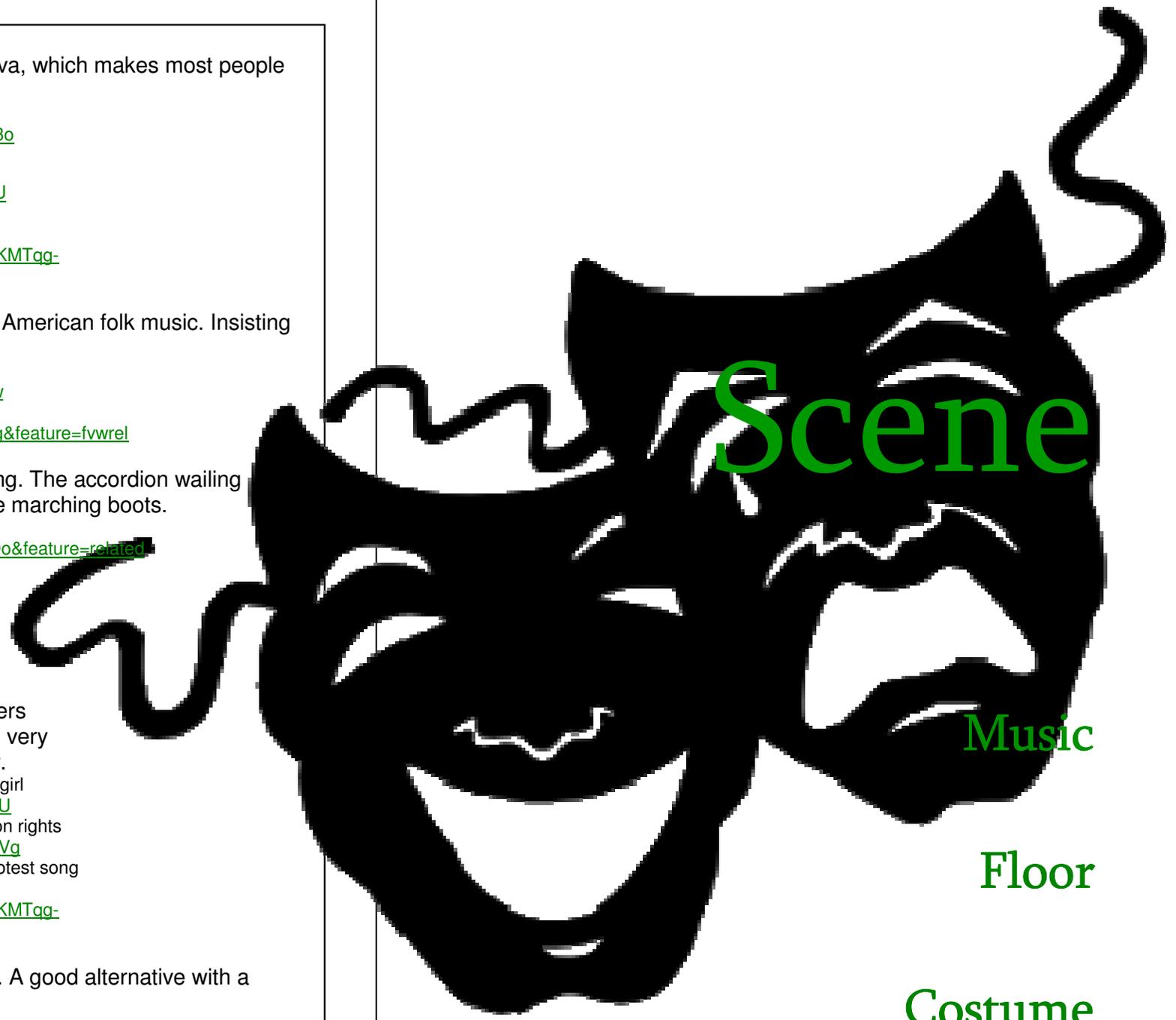
Manifiesto—Just what it says: a manifesto of protest song

http://www.youtube.com/watch?v=en8yqVxuT-U&feature=list_related&playnext=1&list=AL94UKMTqg-9AGiLzIOAUJvUKTJ_LHfFXd

Chico Trujillo—Modern Mexican artist. A good alternative with a more contemporary sound.

Loca

<http://www.youtube.com/watch?v=IIZFahgCL1s>



Scene

Music

Floor

Costume

General remark

These are the instructions or advice pertaining the non-verbal elements of the larp. It is the intent that the use of non-verbal effects simple and effective. No effects should be elaborate and anything you cannot reproduce at another time in a similar setting should be shunned.

Music

Music is used as a background to the whole scene and as a discreet way to draw attention or adjust mood in the larp. Ideally one of the facilitators of the larp concentrates on music in all three acts leaving the rest of the facilitation to the other two.

The music suggested can be found on youtube files or downloads to a digital player and can, at the most basic level, be played at a central set with loudspeakers - in that case the loudspeakers are best placed in the tavern on the scene. The addresses of the files are placed in a separate box on these pages.

The facilitator has more options, if she has either a digital music player or an instrument that can be moved about. The different uses are described below.

Opening and closing acts:

Each act begins and ends with a rele-

vant piece of music.

When the act begins, the players go to their loci and listen to the music to absorb the general mood and then start playing - other players still concentrating in their loci should not be disturbed for the first 30 seconds.

When the act ends, everybody finishes the sentence or the action they are in the middle of as the music intensifies, but they do not begin anything new. All action should be over in 30 seconds.

Affecting the action:

With a mobile music solution, the facilitator can influence the action of the larp without defining it. A larp has lulls and crescendos, but the people involved in them are not always aware of their influence on the game.

The facilitator prepares two different pieces of music, one quiet (something by João Gilberto is the obvious choice, but the other quiet songs on the list area also usable) and one aggressive (the chorus of Victor Jara's A Desalambra is the most aggressive, but Violeta Parra's La Mariposa can also be effective). There is no definite solution to what music should be chosen since a musician with an instrument will be influenced by her own style and preferences and might want to

change music between the acts.

When the facilitator wants to quiet down a crescendo, she just walks close enough to the group for it to be evident that it is the target and starts playing the quiet piece of music. The players are then supposed to find a way to quiet down the situation. That does not need to happen through harmony - someone might just choose to leave in anger, but

it could also be finding a kind of common understanding.

When the facilitator wants to spice up a lull, the process is more or less the same just involving the aggressive piece of music. In this case the players are expected to start talking to each other picking up one of the clues from their character flyer or leave to find someone to interact with.



Floor

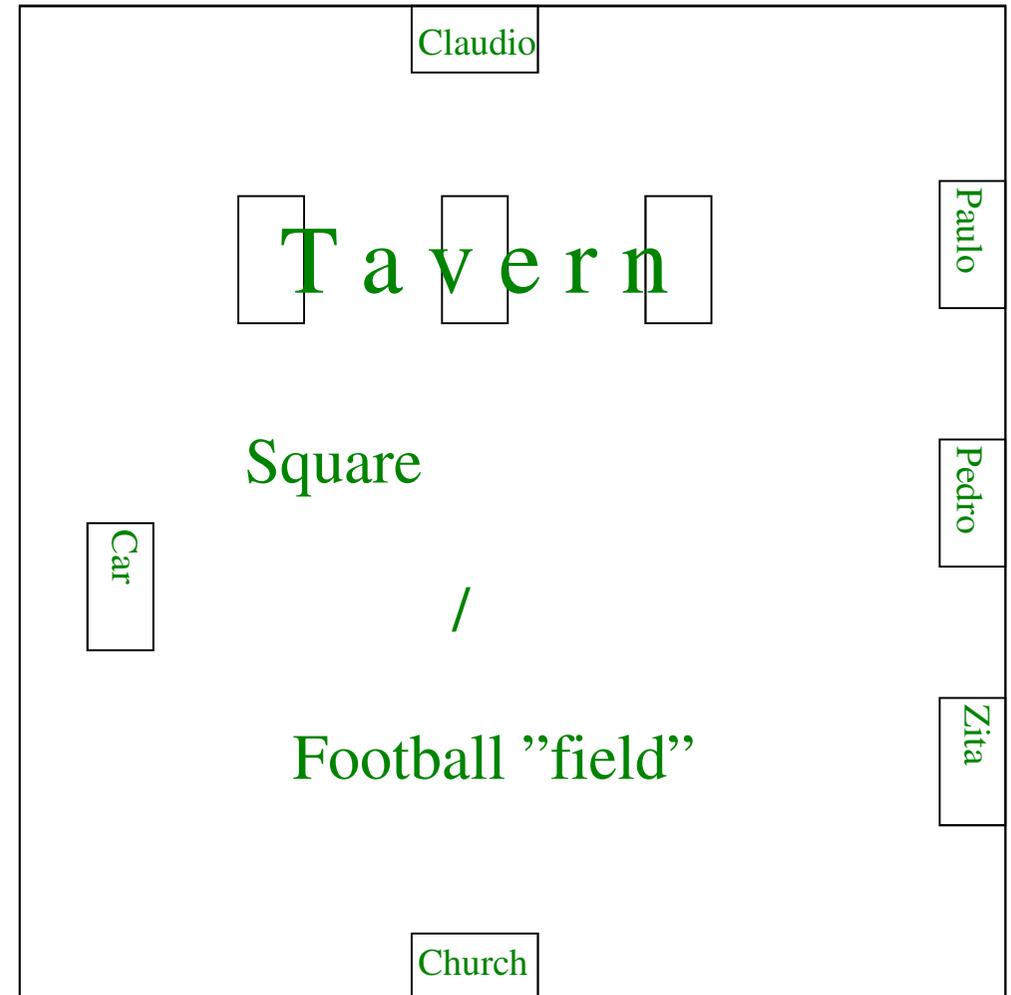
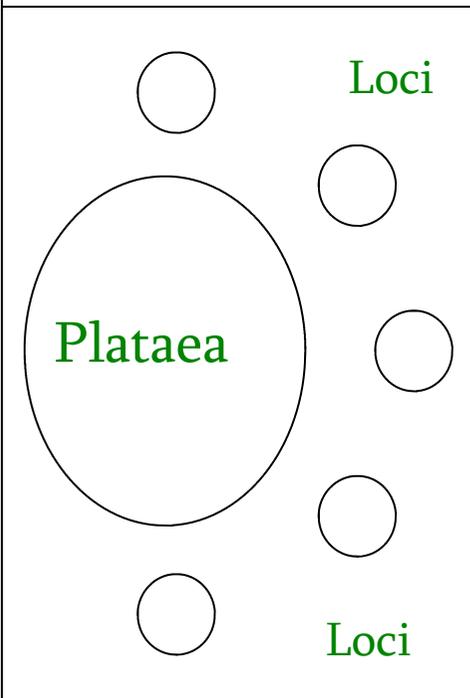
The organization of the floor is important for the way the game is played. Thus it is interesting to state how the game is intended to be played before the organization of the floor is discussed.

The game is intended to be played openly and without secrets. It is not practically feasible for everybody to hear what everybody else says in the larp when 20 people are active at the same time, but even the most secret things should not be sheltered from the ears and eyes of the other players. The reason for this will be discussed in

depth in the pamphlet about form, but suffice it to say that we will not deny anyone the possibility of enjoying any scene of the game.

To further the intended effect the floor should be set up as a medieval marketplace where a pageant play is staged. That is, a number of stages made up of an open wagon (locus / loci) surrounding an open area (plataea). Play can take place at each locus as well as at the plataea. The actors move from plataea to locus and back again to show changes of stage, but the locus also indicates a specific state. In the medieval pageant play, these stages were usually specific scenes from bible history - in Theatre of the Oppressed each locus corresponds to a household.

Every household is symbolized by a table, and one chair per inhabitant is placed in front of the table. Activities taking place in the household should be played sitting in or standing around the chairs and should be interpreted as taking place in front of the house (because of the heat) or with the door or a window open. Individuals can choose to sit on the table, in which case they have gone out of sight inside the house. This should be used to either take a timeout for thinking things through or taking a moment to look something up in the written material. Every household should be equipped



with a full set of texts for reference.

For practical reasons Oscars car is treated exactly as a household.

The chart shows the position of the different households. The tables and chairs in front of Claudius' house are the tables of the tavern and should be used and treated like normal tables and chairs.

If possible tables signifying households should be placed with one side against a wall so you cannot walk around them. The only exception is Oscars car, which should be placed far enough from a wall to enable people to walk around it. If there are no walls available, the playing area should be defined so you cannot pass around the households.

Costume

Since the game is supposed to be plug and play, do not expect the players to bring anything particular to further the role of the character.

The players are asked to wear a summer dress or set of T-shirt/summer shirt and light coloured trousers. If the majority does that, they will not send a visual signal which screams something particular from 2013 at the observer, and that should generally be enough.

A few of the roles can be clearly signified with little signals.

- one or two aprons for the tavern staff
- a black shirt and a piece of paper which can be folded into the collar for Cesar
- a set of car keys for Oscar
- a crutch, a walking stick, an eyepatch or anything else to signal Gustavo as an invalid
- ribbons to tie the girls' hair into pig- or ponytails
- a small crucifix for Jacinta
- a red lipstick for Agueda
- a soft foam football for the footballplayers

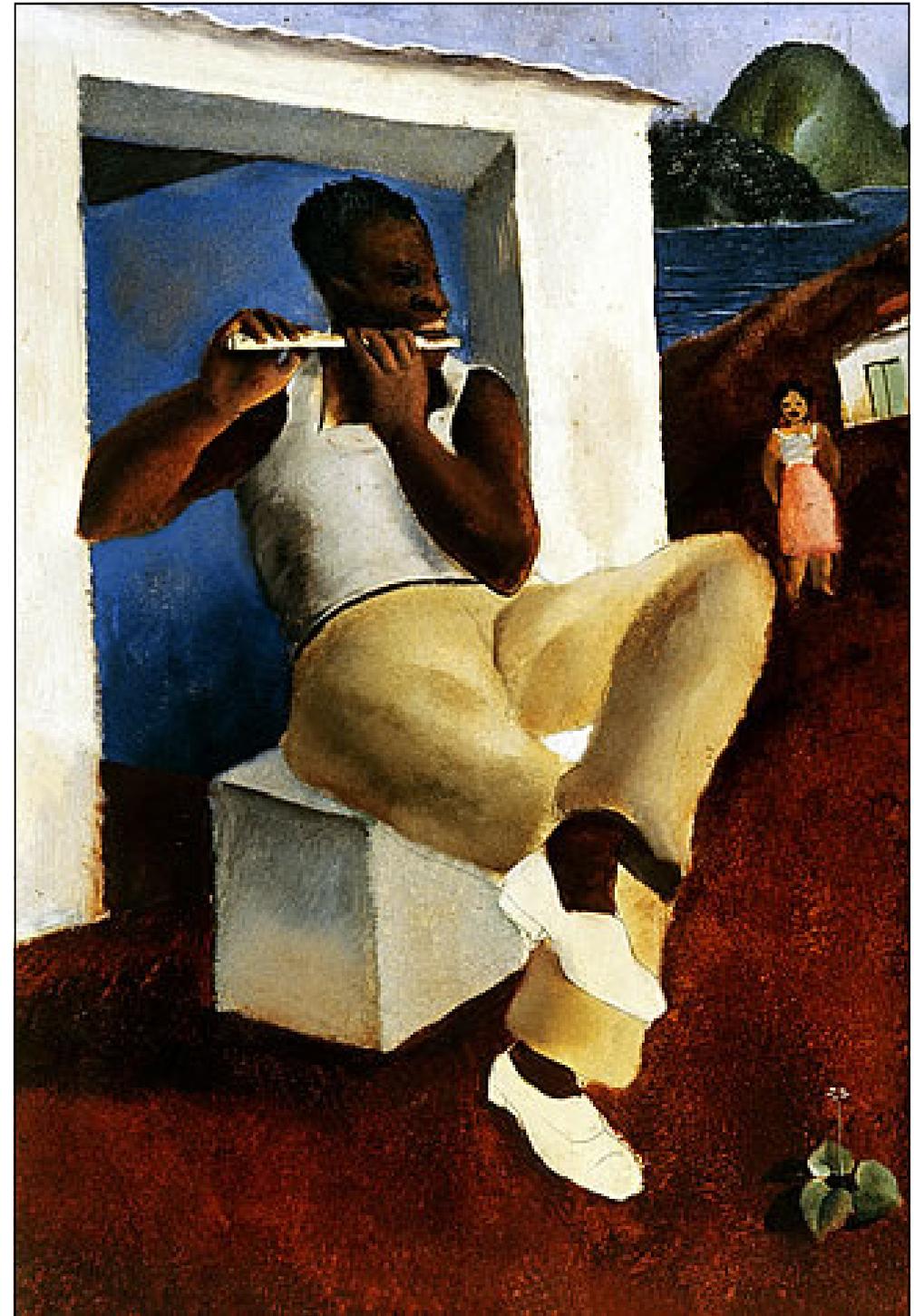
- a black notebook and a pen for Paolo
- a necklace for Desire
- hair gel to make Calisto's hair look uncomely

Every player is also supposed to wear a nametag. These tags should be worn in a clearly visible way, so that there is no doubt about whom one is addressing during play and the most basic information can be discerned while a conversation is going on.

Prop

Apart from costumes a few props may come in handy.

Since there is a tavern in play, it more or less has to be able to serve something. The best solution is a large container of tap water scented with citrus wedges. A few jugs to bring onto the scene and paper cups with names on them for the players.



Love

Love has many faces.

Oscar is in love with Desire, but she is just fond of him. Although they have agreed not to be possessive, he is seriously jealous, and both feel drawn towards disinterested Caio.

Jacinta dropped Pedro and never looked back, but he is still in love with her after twenty year's successful marriage to Ana.

Rosinha only has eyes for the footballers, but they only have eyes for Agueda, even so it is Rafaela who ends up getting hurt, but she is really only interested in Augusto.

Agueda and Cipriano on their side have promised to love each other till the end of their days, but are satisfied to ignore or even bug each other on a daily basis.

Claudio loves Gabriela, but although she is open to his advances, she seems more grateful than passionate.

Gustavo loved Gabriela, but now can only express himself through hate and not even Gabriela knows if what she feels is love or just bad conscience.

Parenthood

The responsibility of bringing up a child or just of having someone in your care.

Zita feels bad for not having been at home for her boys, so she dotes on them and is blind to their faults.

Claudio feels that Rosinha is all he has and is strict on her in order to prepare her for her future duties.

Gabriela caresses and strokes Augusto, but she really feels that he should be more supportive of her in her troubles.

Paolo is so protective in his care for Rafaela, that he overlooks her immediate need for care.

Pedro loves his daughter Agueda, but not as much as football, the union or Jacinta.

Probably Cesar and Jacinta feel as responsible for their charges, Calisto and even Gustavo as any other par-



Hearts and minds

Silencing

Violation

Football

Importance

Respectability

Hearts and minds

All of Latin America is a battlefield of hearts and minds - the village is just a minute version of the world. Cesar and Pedro vie for the hearts and minds of the villagers with respectively Paulo and Claudio on either side, just like Moscow and Castro square it off against the supporters of capitalism and the Pope.

But just like in the big world, for most people in the village, this is a complex matter. You may feel like a devout believer, when you are at mass and nod affirmatively, when Cesar preaches respect for authority and responsibility to one's lot in life and obligations, and then in the afternoon heatedly agitate for more social equality and against el Fazenda as one drink follows the other and courage grows. It is more a matter of what way you lean than of permanently choosing side.

One of the factors that makes supporting the church problematic is that it is so strongly connected to state and capital. There is an alternative called liberation theology, which essentially advocates that a



socialist way of dividing the riches of the world is what the New Testament prescribes and admonishes the capitalist states for maintaining a sinful system, but liberation theology is frowned upon in Rome and any priest supporting it too strongly will probably be in trouble with the local bishop. So the local church is generally stuck with the local power structure unless a priest wants to jeopardize his career in order to speak out.

The major problem with support-

ing socialism and the union is of course fear of repercussions. Forming an opposition and speaking out against the government anyone in power is not as such illegal, but sometimes people just disappear, never to be found again, or they get beaten up like Gustavo did, or

the law to see if a political activity is OK or not, is much more limiting for most people than strict censorship would be.

The activists from Sao Paulo are bourgeois, and their connections will give them some leeway for po-

Hearts and minds

imprisoned and tortured anyway. The fact that you cannot just read

political action before being sanctioned - they hope. The villagers know, that they do not have such luxury - they keep safe by staying unnoticed.



Everyone in the village must deal with the issues their own way. Whether it is acting in secrecy like Pedro or playing both sides like Cipriano. Staying detached and ironic like Claudio or deeply involved, yet on a firm church basis like Jacinta.

Usually the quest for hearts and minds in the village is relatively discreet and soft spoken—this particular Sunday, it may just be a bit more outspoken.

Silencing

Gustavo was actually quite a successful union organizer. He had established contact to the landless workers union (MST), he was visiting the neighbouring villages on Sundays to build up a network and increase membership. He had even found a union representative in town, who would take his son, Augusto, in when he finished in the village

school, so he could get some more years of education instead of heading out into the fields long before he became a man like everybody else in the village.

But Gustavo was not very discreet. Almost everybody knew, what he was up to and the less optimistic had expected a crackdown long before it actually came. But when it came, it was still an ugly surprise to everybo-



dy, which just like el Fazenda would have liked it, spread more fear than anger.

When Calisto dragged Gustavos mauled body back to the village that night, nobody expected him to survive, and many who see him hobble around living on alms wonder, if it had not been better for him to have died back then - it would definitely have been more worthy.

Almost everybody knows why Gustavo was beaten up and who ordered it, but nobody knows by whom - except of course Cipriano and Chico who actually did it. Cipriano had long been in the pay of the local overseer, and this was just a lucrative step up of his activity. Chico thought he was defending Agueda's honor, and thus fully entitled to act the way he did, which is also the reason this has never made its way to confession.

That was the attack. Gustavo survived and lives as a cripple, but he lost his family. Gabriela and their son Augusto moved in with Claudio, where they work at the tavern and live as a part of the family in every respect. Gustavo was nursed back to health by Jacinta and still live in the rectory

owing his life and subsistence to the institution of the church, which he had so often derated earlier.

Gustavo is convinced that the attack on him was engineered by Claudio, probably by ratting to el Fazendo, but possibly done by himself and an accomplice. The motive at least is clear: To rob him of his wife and son.

Silencing

Since Gustavo cannot really get to Claudio in any way he bugs his former wife and son about it all the time. Gabriela he mostly berates for being a traitor, weak at heart and despicable for living with his worst enemy. Augusto he usually entreats about his moral duty, how he must some day or even this very moment revenge the injustice that his now crippled father has endured. Even when told directly Gustavo has not got room in his tormented soul to realize that the two people he treats the worst are probably still the ones who love him the most.

In his role as a cursing cripple, Gustavo is exactly what el Fazendo wants in the village, a warning sign to say: Do not try - or else!

Violation

It did not really start with Rafaela. Actually Rafaela was just at the wrong place at the wrong time, because it all started with Agueda.

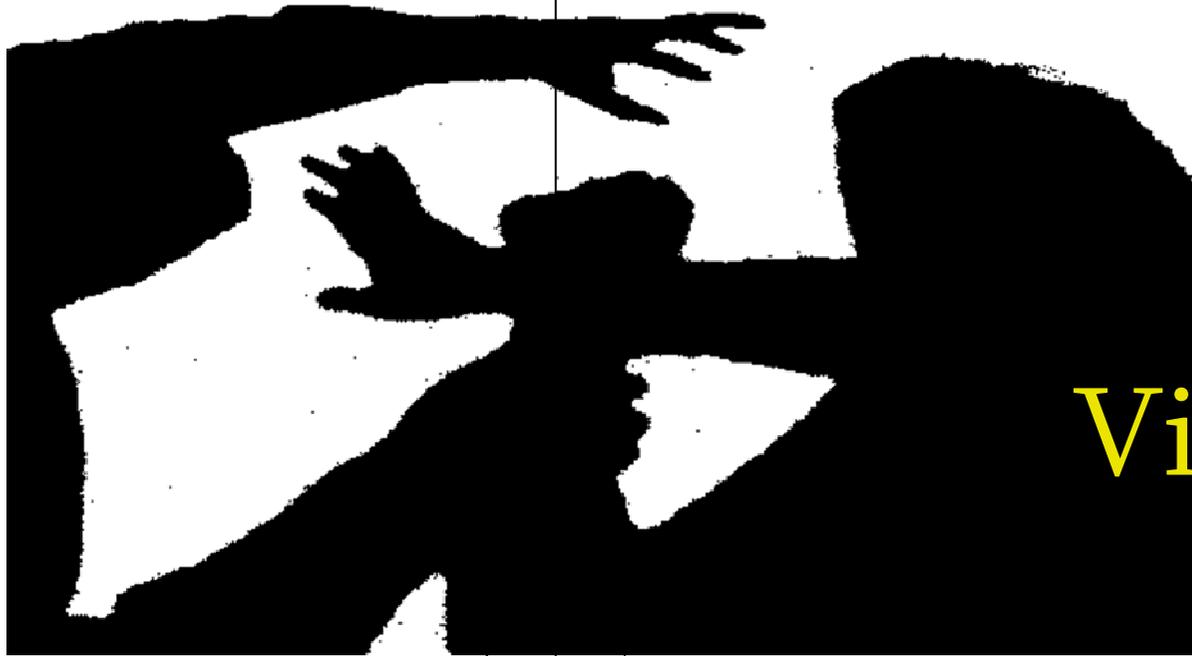
Agueda has always found it entertaining to toy with the boys, and since she married Cipriano she could almost toy as much as she wanted, because that was all it would ever get to. Except last festival Cipriano had somewhat more to drink than usually, so no husband called drunkenly for Agueda's assistance late in the evening or called her to order when she demonstratively passed giggling across the festival grounds followed by the boys. He had long passed into drunken oblivion.

So, suddenly Agueda was cornered by Chico and Zeze who were anything but sober, but definitely ready for action. Luckily for Agueda she was quite sober and easily lost the boys, but that left the boys drunk and sexually frustrated on a dark roadside, which was just about when Rafaela passed by.

The boys really just wanted a good time, and they wanted to share it

with Rafaela - that is how they saw it, but their interpretation of what went on has nothing to do with what Rafaela experienced. Rafaela was restrained, she was humiliated, her clothes were torn and her body was violated. After some time she managed to extract herself and run to her father's house without encountering anyone on the way. She was bruised and scratched but had not suffered any long term physical damage.

Rafaela felt violated, humiliated and filthy after the event, but the follo-



Violation

sar, whom she had trusted all her life, in the safety of the confession. Father Cesar did listen, helping her along the whole sorry tale, but his reaction was not, what Rafaela had hoped for. He tried to find out if she had led the

boys along, he tried to explain that no matter how terrible it had felt, maybe the

wing days hurt her equally hard.

When she tried to talk to her father, Paolo, gradually edging towards the subject, he cut her off first with admonitions and when she persisted telling her off, saying that she should have nothing to do with boys for many years to come. Later, when she tried talking about going into town under some pretext, because she wanted to try to talk to the police, she was again scolded and forbidden to even think about leaving the village.

She then tried to talk to Father Ce-

boys wanted to show that they liked her. He even tried to console her, that the sin would be lessened if she eventually married one of the boys. But what Rafaela heard was blame, sin and the terrible prospect of being forced to marry one of her assailants.

To add to the damage, Rafaela's best friend, Rosinha, is infatuated with the footballers in general and Chico in particular. So for some time Rafaela has been quiet and isolated, preferring that to Rosinhas recurrent talk about the boys, Rafaela really cannot stand hearing about.



Football

Football is the Brazilian dream.

It is a dream of beauty, but most of all it is a dream of leaving the squalor of village or the favela behind you and become rich and famous as you lead your team to victory.

Even for the players on the village team and their aged coach Pedro, the joy of the game and the thrill of the dream go hand in hand. Maybe

they cannot hope to become pros, but there are lesser rewards for lesser feats: bragging rights, local respect, getting around to the other villages and sometimes a nice prize.

And everybody can dream for Chico - Chico, who clearly has a gift for football. Hope that he is noticed, that he gets a chance in a real club and heads on to stardom. And maybe a little of that stardom will rub off on his old village and make life a little bit easier for everyone. It has been heard of before.

Actually Chico's hopes are not very different from Caio's experience. Caio was not dirt poor. His father was a policeman and did alright, but it was still the possibility for a big adventure, when a talent scout offered Caio a chance to try out for a major club, *Internacional*.

Caio made a lot of money, and he also became famous enough for some of the more enthusiastic football fans to be able to recognize him, but he also ended up with a permanent injury and sudden end to the big paychecks.

He knows better than most that behind the dream lies untold, hard work, pain and often disappointment.

The other football players on the team also play for the team spirit. The many hours with the ball and the many opponents they have faced together, give them bonding and a sense of brotherhood. Pedro is trying to use this sensation for his union plans, but even without a political agenda, it is a big advantage for each and every member.

Behind the players lie a host of fans. Everyone has to support the team, and even Cesar has been persuaded to play a few times, when the regular goalie was taken ill. Some say, that he is actually quite a bit better than the regular goalie,

Football

but he does not find it fitting for a priest to play regularly. Pedro is probably happy he does not, since it is humiliating to have to ask and would also limit the union talk.

It is not just the men who support football. Most of the women turn up at the side of the field for home matches, at least for a short visit, and Zita and Rosinha are avid fans.

It is mostly the men, who watch the games on TV though. The only place to do it is in the tavern, and although there are no strict rules about who can and who cannot be in the tavern it is kind of a male dominated meeting place.

Importance

Who speaks for the village? Who is most important?

The men, and for that matter the women, of the village may have had the question in the back of their minds all the time, but normally they do not think about it. On a day, when visitors from Sao Paulo arrive and want to do something in the village, however, it becomes important.

Does anyone have the authority to say yes and implicate the whole town?

Does anyone have the authority to say no and overrule those who are interested?

One of the men, who are usually content to let sleeping bears lie, will probably feel a need to take command and then others will need to challenge.

The most likely conclusion is that no one can speak for everyone. But if one does not stake out one's claim, it will surely have diminished by the next time there is a dispute.

Importance

Name	Advantage	Disadvantage
Cesar	Educated Has everyone's ear	Not secular
Claudio	Central position in town Meets everybody Relatively wealthy	Too secular
Oscar	Rich Educated	Outsider Red
Paolo	Educated	Poor
Caio	Famous Rich	Young Red
João	Has been to Sao Paulo	Young Poor

Respectability

Every good woman should be respectable - but what about the mote in your sister's eye?

Although outsiders may not even notice the competition about respectability, it is very important for the women in the village.

If you are recognized as respectable, you will have relative ease of mind. You will feel entitled to

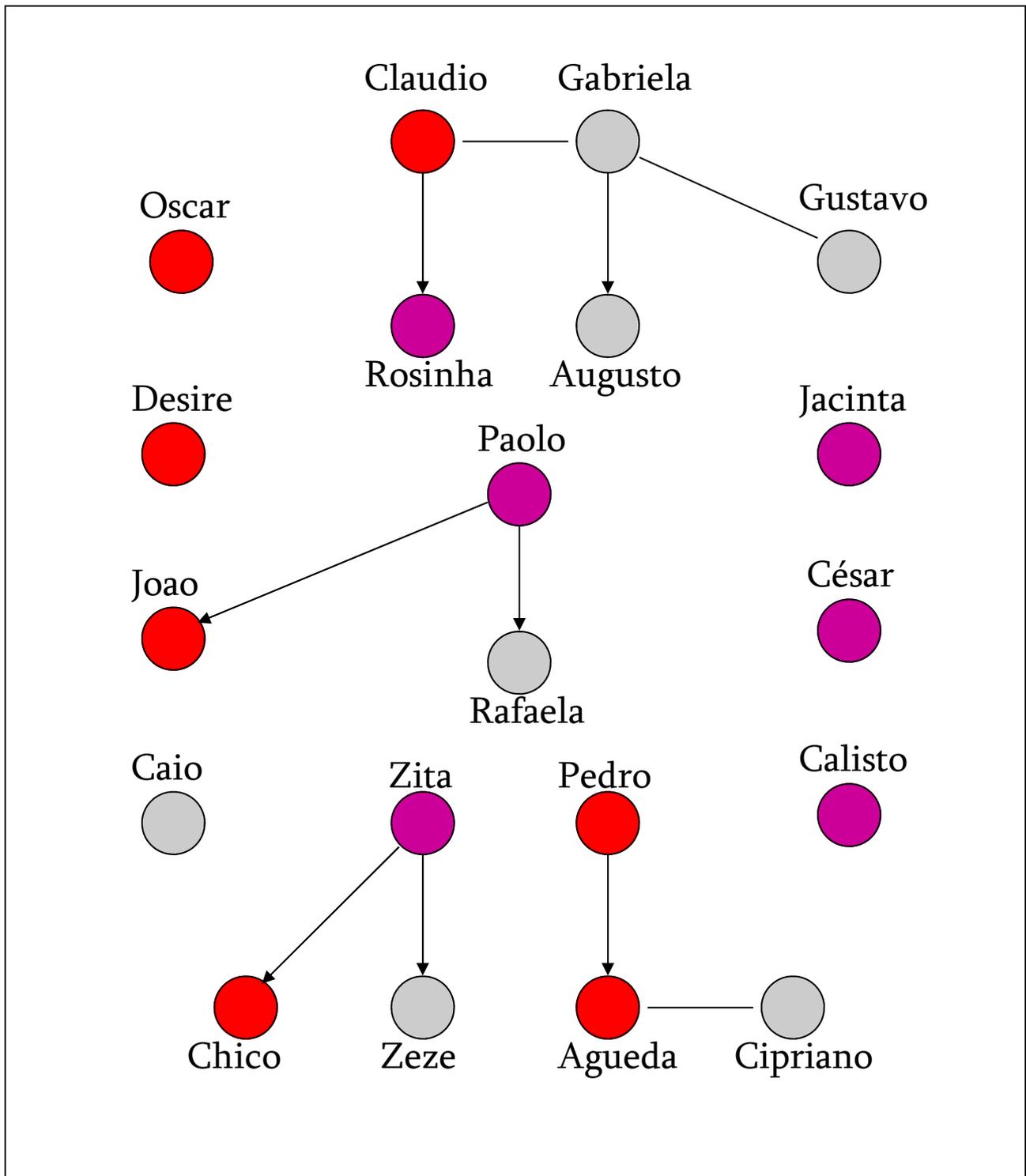
judge what is right and what is wrong. If you are not respectable, you can expect to be put down at every opportunity. You will also feel scrutinized all of the time, of course in reality everybody is scrutinized all of the time.

In the chart below, the women are arranged approximately from respectable to disreputable.

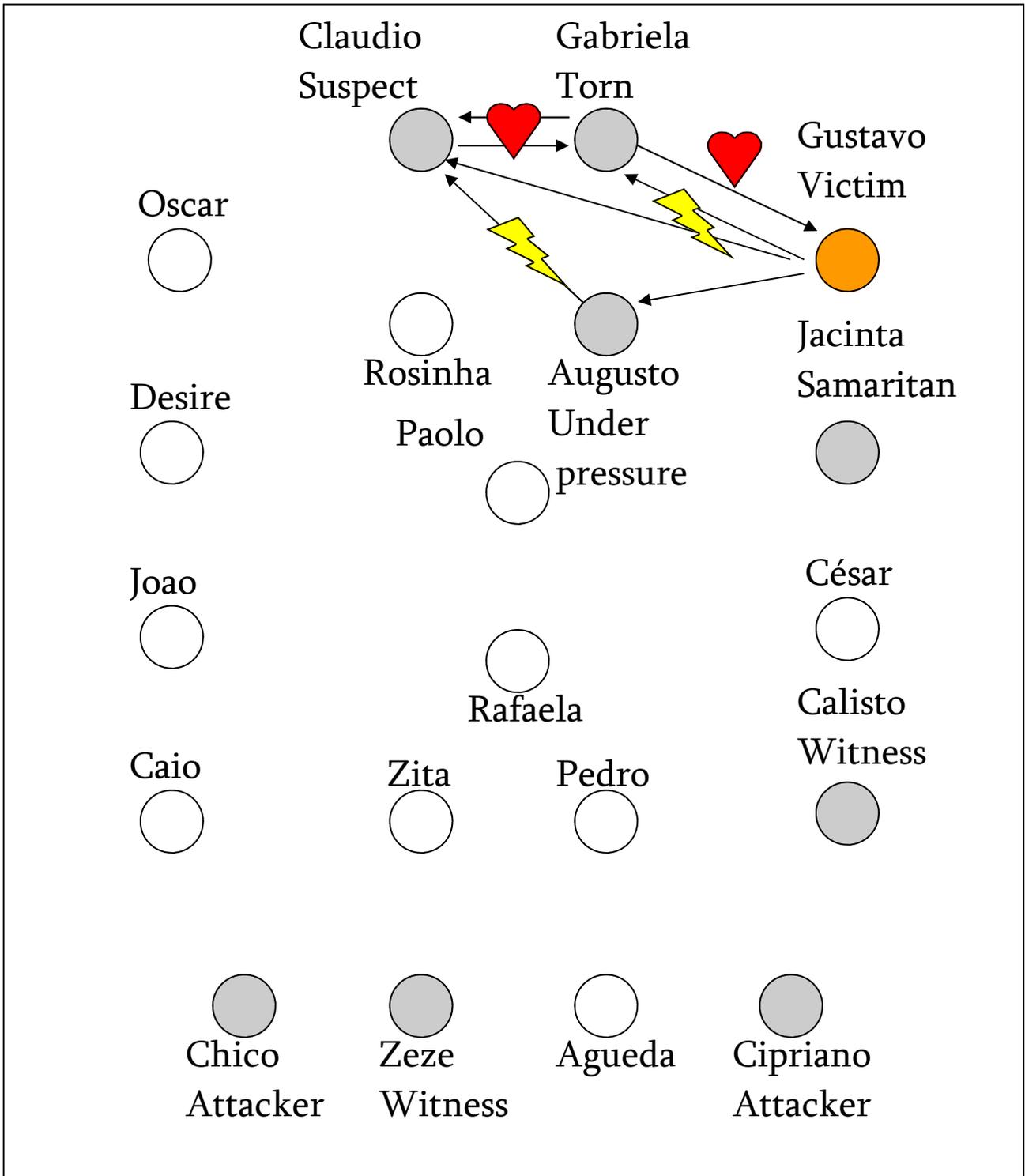
Respectability

Name	Advantages	Disadvantages
Jacinta	Devout Catholic Elderly Busybody	Secret admirer Lives with unmarried man Busybody
Zita	Active Catholic Meets all obligations	Leaves town every day
Rafaella ("child")	Good girl Not visibly interested in boys	Terrible secret Acting strange
Rosinha ("child")	Naive Late bloomer	Very interested in boys
Desire	Rich Unknown	From the sinful Sao Paulo Actress Unknown
Gabriela	Active Catholic Mild mannered Good excuse	Left her husband Lives with widower Works at tavern
Agueda	Married Never crossed the line	Outrageous behavior Poor

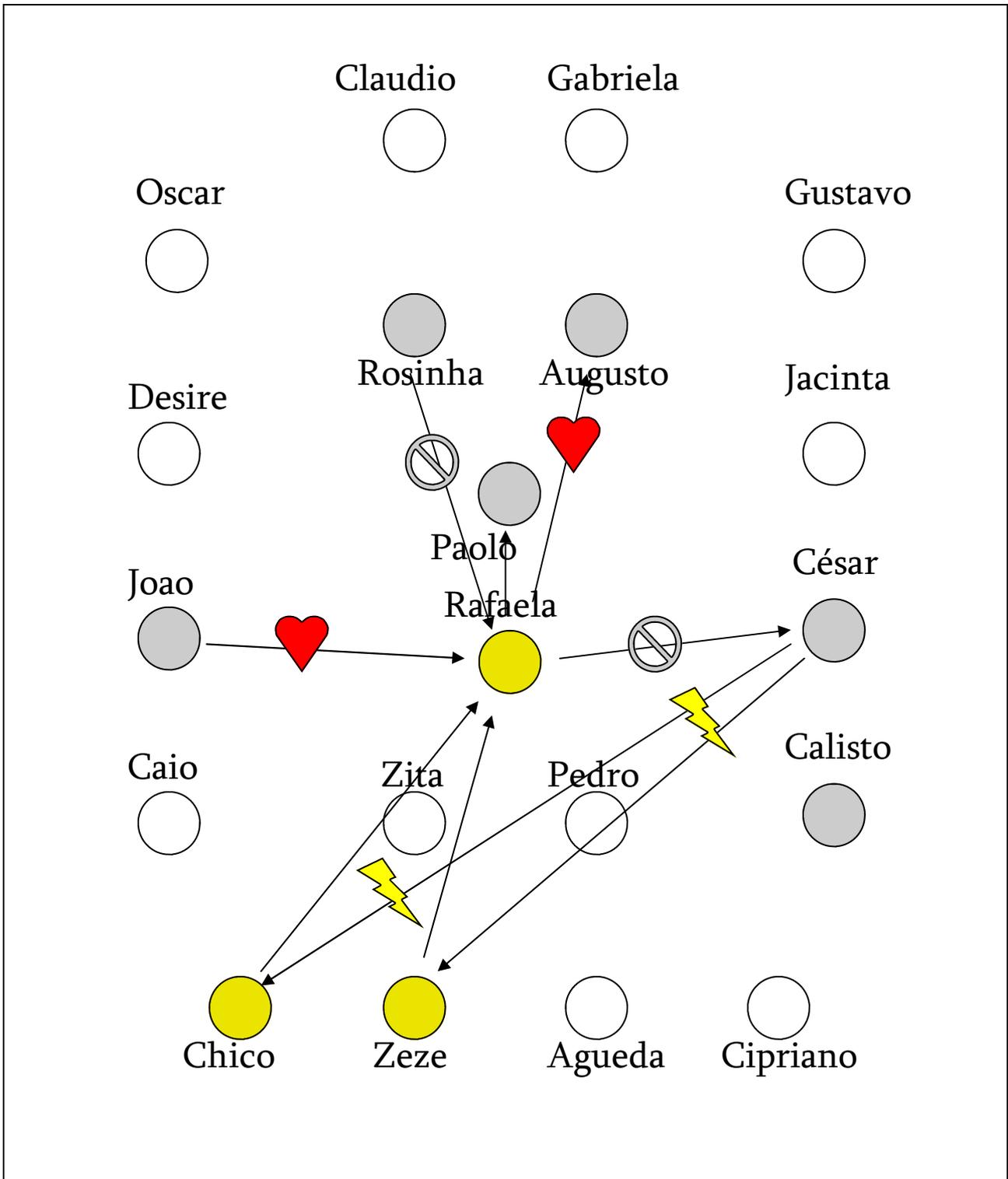
Hearts and Minds



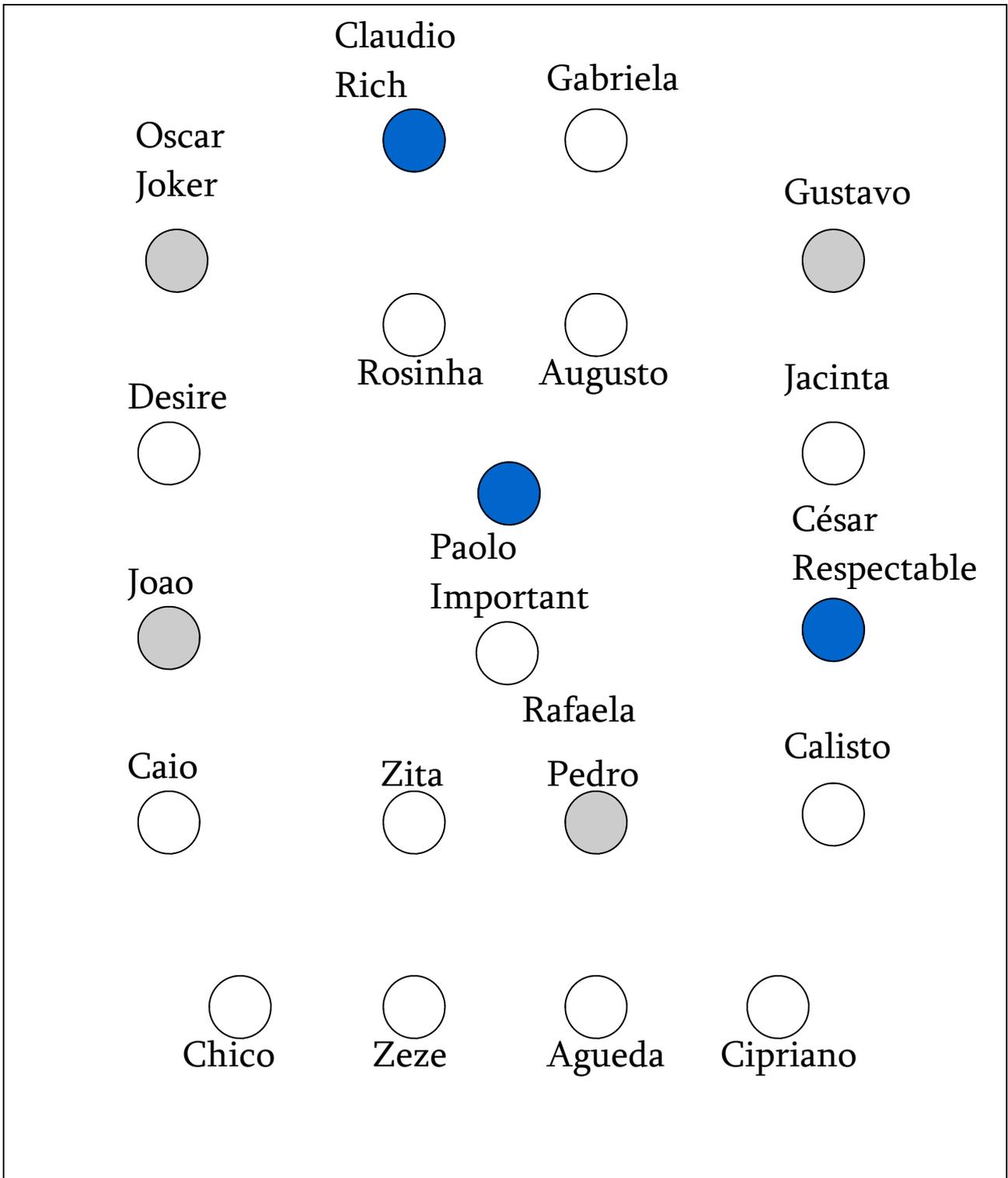
Silencing



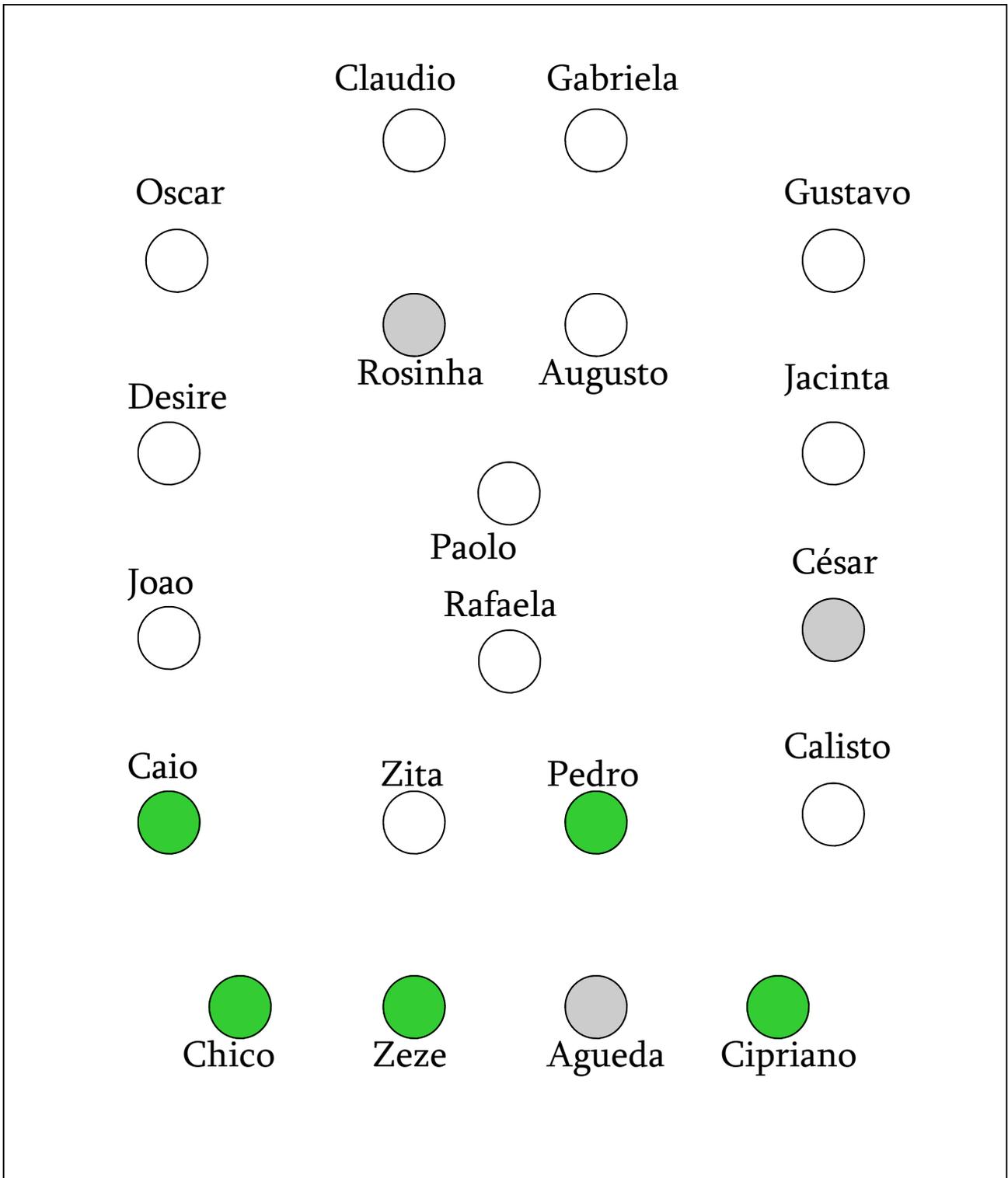
Violation



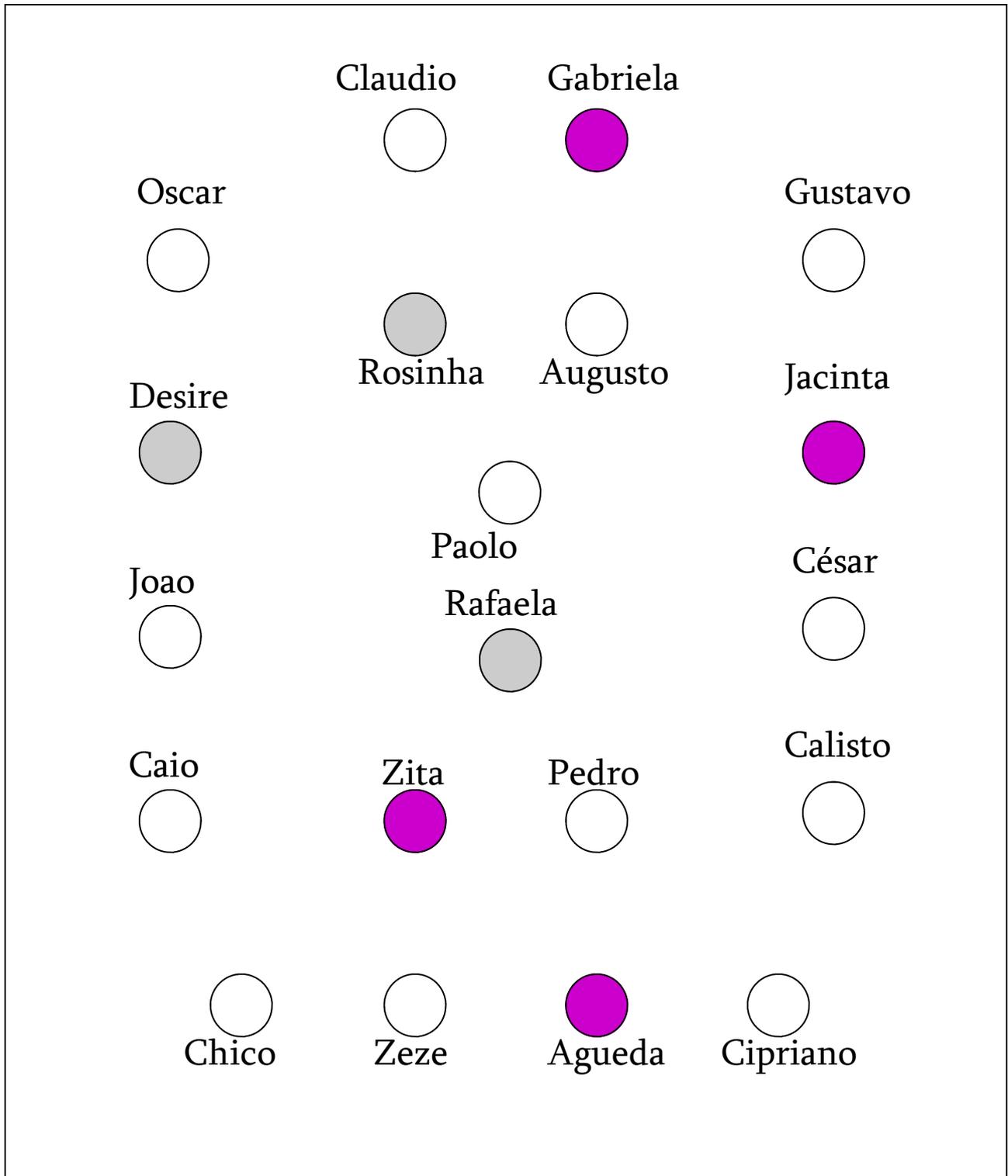
Importance



Football



Respectability



Theatre of the Oppressed

Socialist

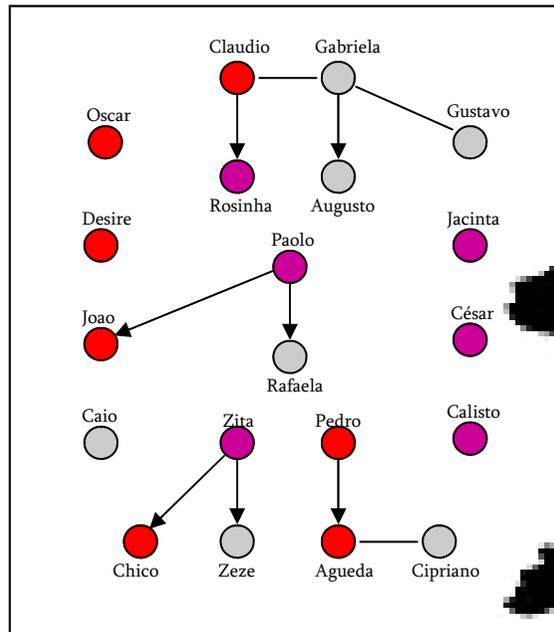
Intellectual

Jealous

Fair

Rich

Careful



Things you usually do:

- Orchestrate and organize your surroundings
- Appeal to other people's intelligence and sense of moral

Things you want to do or make happen:

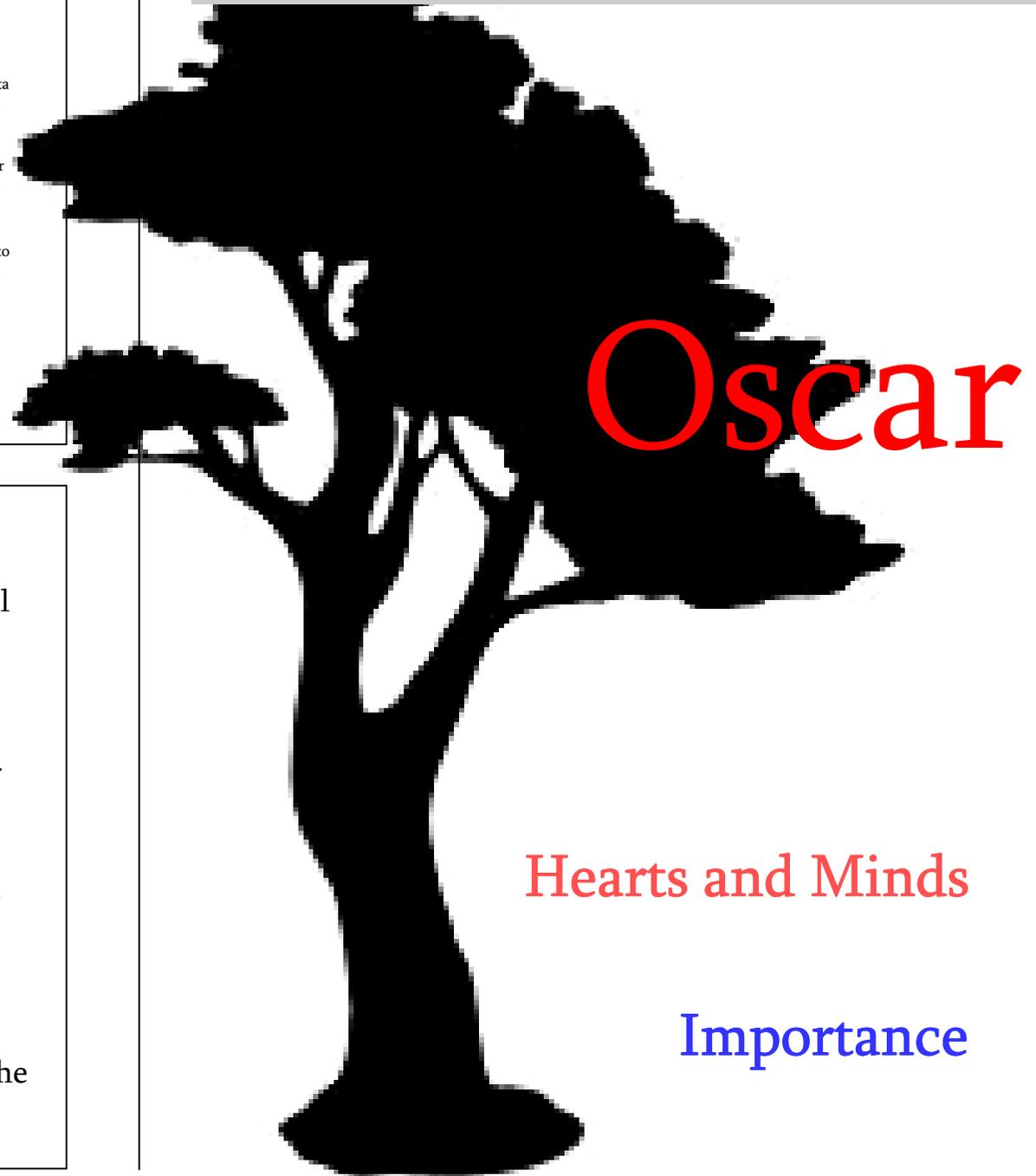
- Do something important to make the world a bit better
- Have Desire realize that you were meant to be together

Some ways to be nice to other people:

- Guessing someone's needs and fulfilling them discretely
- Giving a very nice and polite compliment

One way to show your disapproval to other people:

- Informing your opposition that they are misguided to the point of ignorance.



Hearts and Minds

Importance

Oscar -

It is the obligation of those who realize how oppressive society is to do something about it and unlike the people surrounding him in his daily life, Oscar is becoming more and more aware of that. He has recognized that all the poor people he sees on the streets of Sao Paulo every day work just as hard as or probably harder than the rich people he is used to associate with.

So Oscar is doing the best he can. He is keeping his house open as a place people can meet, discuss political issues and plan activities. He is still living the rich life and keeping his good job - but without that, where would his resources be to do good? Besides, if it was not for Oscar's money and connections, he would probably not have been allowed to be so politically active.

This latest project started shortly after Oscar got together with Desire. She is a drama student and absolutely burning to do something for the cause, so Oscar started looking around for possi-

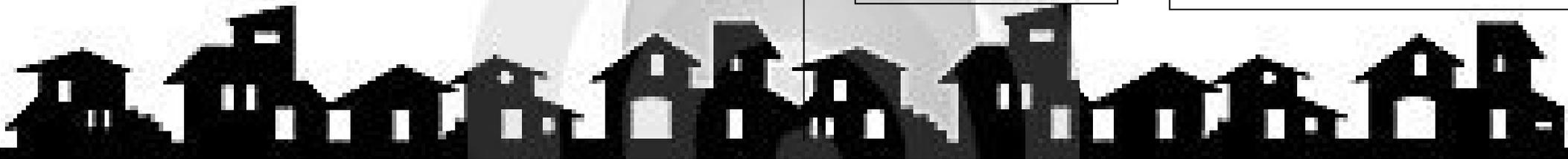
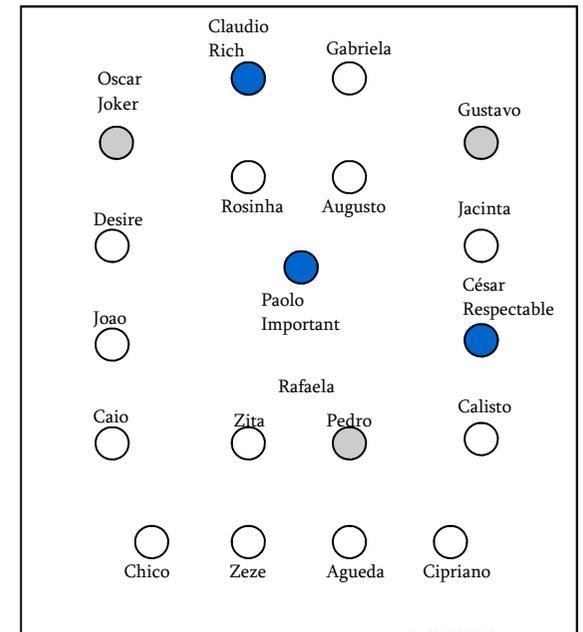
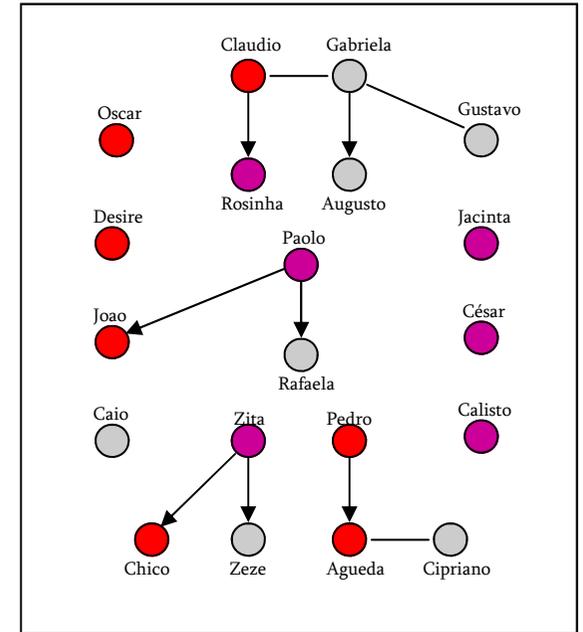
bilities. That is when he discovered Augusto Boal's "Theatre of the Oppressed". It gave the perfect opportunity for political action and for Oscar to be together with Desire.

Of course, as a progressive person, Oscar is not possessive about Desire, but he must admit to himself that he is smitten by her. He has this sinking feeling, when she becomes interested in some man at a meeting or even talks too much about a professor from university, but it is something he tries to deal with.

The first times they were rehearsing for the forum drama, it was even hard to set up scenes with Desire and Caio. Caio is a nice young man, not too knowledgeable in politics, but sympathetic to the cause and a drama student like Desire. Desire says that Caio has a girlfriend at Campus, but it still seems like the two have something between them that almost reveals itself, when they are close to each other on the scene.

The play is as ready as it can be now. Oscar is going to be the joker, and Caio's friend from the social study programme, João, the guide. It is his village they are going to play for - that is with first. Damn, Oscar is nervous. Nervous that he will not be able to perform as a joker in a real performance, nervous that the villagers will send them away or that they will be harassed by local police or landowners or that Desire will fall for some country side hunk and invoke their "free" relationship and have a fling with him.

Maybe it had been better, if Oscar had just had some pamphlet printed, that they could have handed out at some market. But that is too late now.



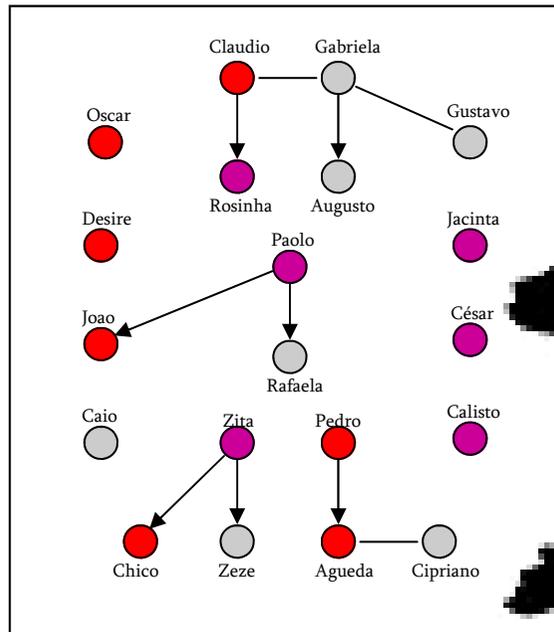
Theatre of the Oppressed

Desire

Hearts and Minds

Respectability

Socialist
Intellectual
Adventurous
Friendly
Rich
Extrovert



Things you usually do:

Dance with joy and give hugs
Talk to people as if they will automatically like your ideas

Things you want to do or make happen:

Prove that theatre is a potent political language
Get the most from this adventure and meet as many people as you can

Some ways to be nice to other people:

Smile and say something really nice

One way to show your disapproval to other people:

Try and stay in control by keeping calm and belittling them with a stinging comment.

Desire -

Adventure, adventure - this is a real adventure, and Desire is right in the middle of it.

Until recently nothing very interesting ever happened, but that was before Desire met Oscar. Since then it has just become more interesting and meaningful.

It all started, when two of her friends from university took her along to a political salon. Desire found it a bit frightening - not because it was dangerous, but because everybody was talking and using a political vocabulary that she had a hard time even understanding. But later in the evening the host, that was Oscar, came and sat next to her, and he could talk about politics with her, so she felt understood and her opinions appreciated.

Desire kept coming to the salon, and kept talking to Oscar and after the third time they started seeing each other privately. It is not a serious relationship - but it is the nicest one Desire has had. All the younger and more reactionary guys always told her what to do and wanted to own her and show her off at places. Oscar just wanted to be with her, talk about things and then do important stuff. Like this drama for the people.

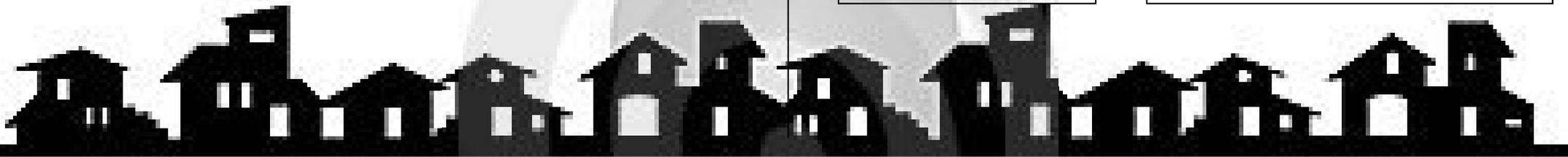
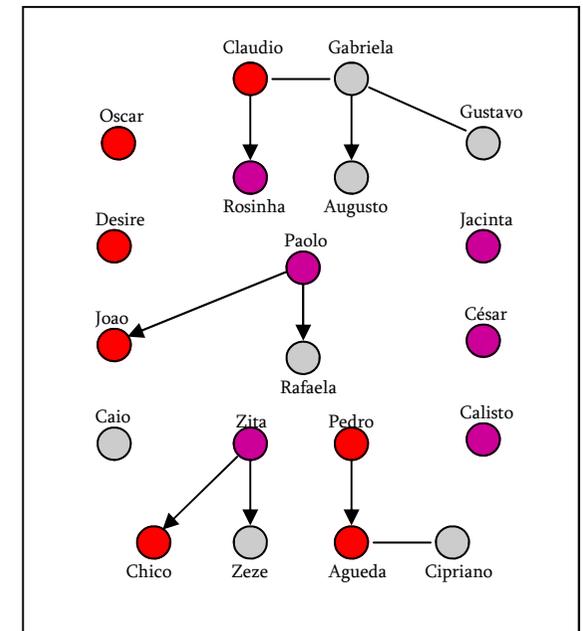
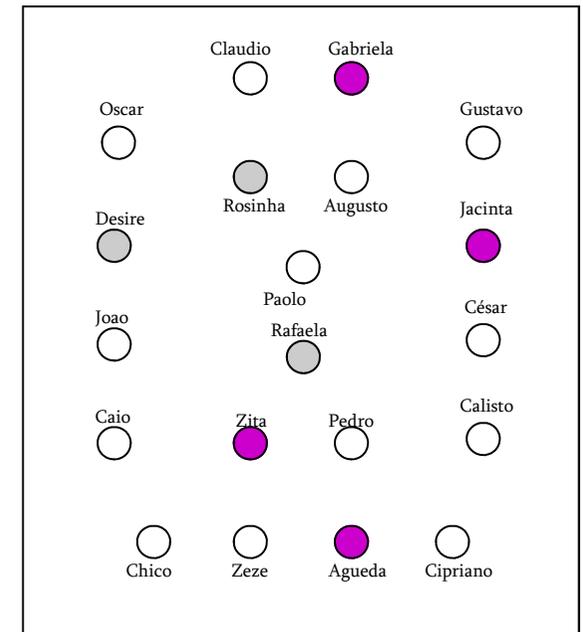
When Desire started studying drama it had just been because her teacher in high school had said she was good at it and Daddy had thought it was stupid for a girl to study engineering when she was not going to use it anyway - she had been quite good at science too - then. Now drama is going to change the world - both Desire and Oscar has read Boals theories and the rules for forum drama, and it is truly a way that drama can help end the oppression in the world. It is strange how you can have seen plays all your life, and never realised that every performance helped the people in power suppress the poor and powerless people of the world until you read it explained in a book.

Desire has also convinced Caio to participate in the play. He is a first year student, but is actually a little older than Desire, because he had spent a couple of years playing football. Caio is quite interesting because his parents are not really rich like everybody else's at university - he made most of his money himself playing football. But he is also really a good person. He teaches poor kids at a social study programme every week, and he does

not brag and promote himself like most of the guys at university. Caio and Desire have talked about going to Venezuela this next break to work with a theatre company in a country, where you are not arrested as soon as you speak out against the government.

Desire does not really know Caio's friend João - he seems nice, and he is quite efficient at the practical tasks, but he does not say much during rehearsal and not today in the car, either. Could have been interesting though, since they are all going to his home village.

Well, it is not so dangerous. They will be far from everything, so even if they fall through no one will notice. Anyway, stardom is a reactionary career to strive for - you do not need good reviews to become a street actor.



Theatre of the Oppressed

Cautious

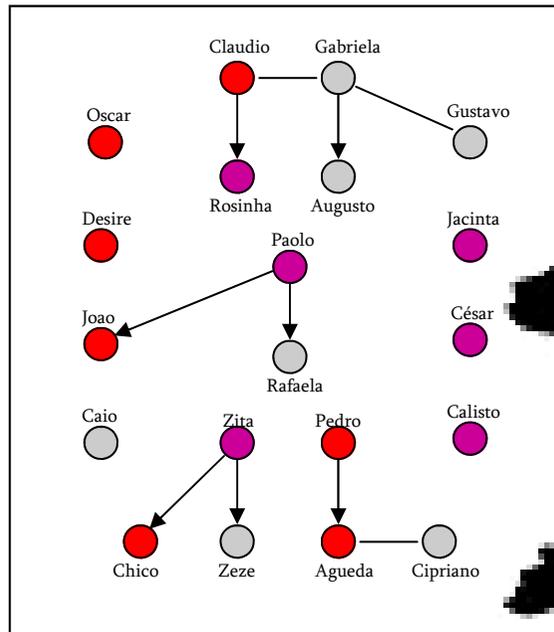
Altruistic

Famous

Creative

Injured

Athletic



Things you usually do:

- Practice over and over—just like with training
- Back up other people

Things you want to do or make happen:

- Make this project not go totally and terribly wrong
- Help people better their situation

Some ways to be nice to other people:

- They probably do not care what you do, but if they do
- Do something with them that they like

One way to show your disapproval to other people:

- It is their problem, carry on as before



Caio-

Caio really is not sure. He is not sure he is doing the right thing.

Of course he wants things to change for the better. Caio has never been really poor, but as the son of a low ranking civil servant, they lived in the poor quarters and never had any economic safety net with the risk of becoming just as poor as everybody else if something happened to his father. So of course he wants the poor to be less poor – and better educated. He just really wants to be sure he does it the *right way*. The worst would be to make things worse.

Caio's doubt is about whether this is the right way to do it. Mostly he teaches at the social study programme. He tries to help intelligent young boys to pass their exams well enough to get a grant. That way they can get a real education and help themselves become more than their parents. But Desire's idea about using theatre for political purpose was just so tempting.

Caio loves theatre. When he was little he wanted to become an actor like the

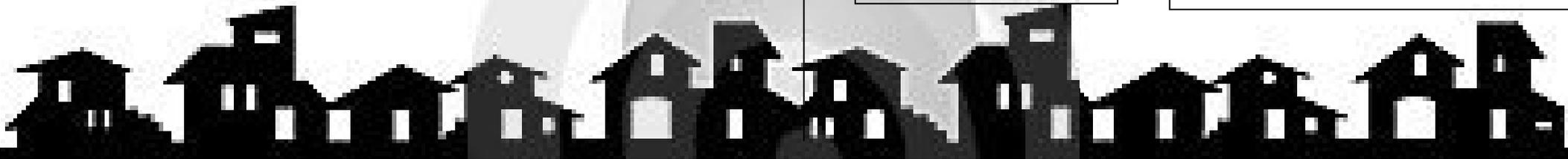
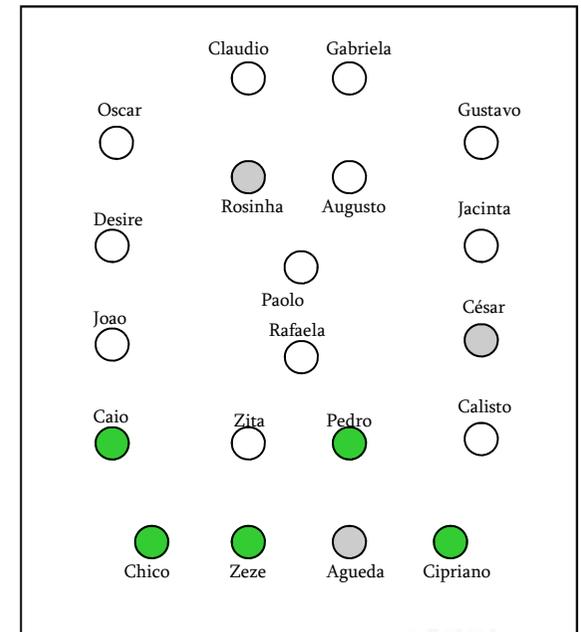
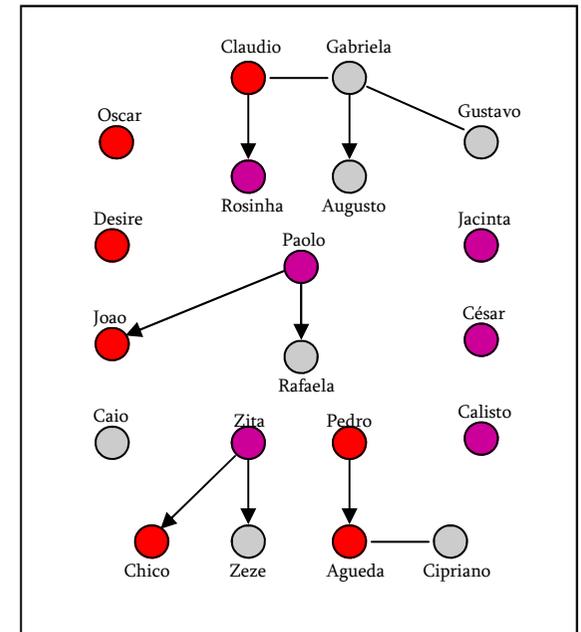
ones in the radio plays. Then he became a footballer instead. It was all right - he was good at football, and it was still a way of performing for people. The money was also good, and luckily he set aside quite a bit and helped his family so there was something to fall back on when he got injured. He knows that a lot of young boys would die to be him. To be discovered and get the biggest chance in life, but they only see the glory. They do not understand all the rest. How hard you have to work every day. The pain. People yelling at you all the time. You might have fans but you have just as many people who wish you only ill. And when it all goes away? You can only hope they have saved up their money, like you had. Maybe you should tell them? On the other hand, why ruin their dream of something that probably will not ever happen?

Afterwards Caio was aware that he probably could not make a living acting, but he figured, that with his limited fame he might

have an edge as a drama teacher, and that still was a bit like acting.

The only problem is that Caio really cannot see the thing they have been rehearsing for make any difference. He really hopes that it is just because he cannot see far enough or something like that, but has serious doubts about it. It is wonderful that Oscar and Desire wants to help the poor get a voice through theatre, and João is really excited that they are going to try it out in his village, but Caio really sees it lead to anything but disappointment.

However, he really likes the three others, so at least he can tell himself he is doing it for their sake.



Enthusiastic

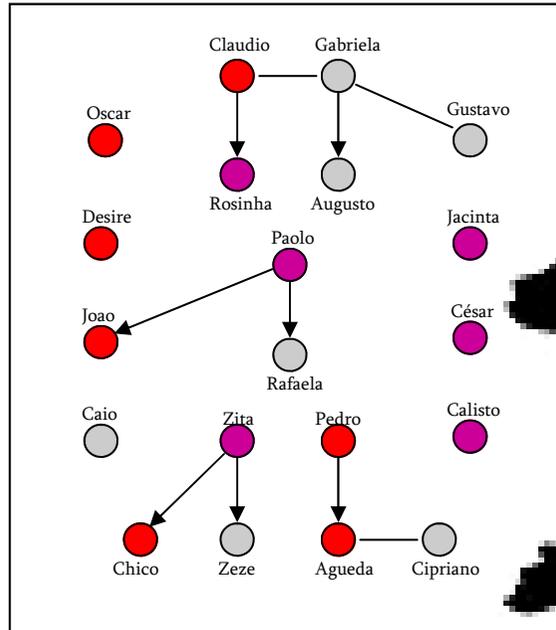
Poor

Hopeful

Smart

Loyal

Independent



Theatre of the Oppressed



João

Things you usually do:

- Try to make a little money
- Support your problem 100%

Things you want to do or make happen:

- Turn this play into a success for everybody
- Have some nice time with your father and sister

Some ways to be nice to other people:

- Tell them how much honor they deserve

One way to show your disapproval to other people:

- Shout it loud and clear

Hearts and Minds

Violation

João -

João I going home! It will be so good to see everybody again. Especially little Rafaela and, he might as well admit it, his father Paolo.

It is two years since João left for Sao Paulo to continue in school and live with his uncle, and apart from a few letters he has seen and heard nothing from the village - actually he has sent even fewer and even shorter letters than he has received, so they probably know absolutely nothing about what is going on in his life.

He knows he has been lucky. To be able to go away in the first place is something many dreams of and hardly any get to do, at least in the village. Not many see school as even an option. But here he is!

It has been good but is has also been tough. Paolo has paid for school, and deep down João knows that it stretches his father's economy to the limit. He has a place to sleep at his uncle's and also a meal now and

then, but most of his food, his books and everything else he has to earn, and still he has to study like mad to stay at the top of his class if he wants to have a chance of getting a real education after school. But when things seem too hard he just tries to remember what the alternative would be.

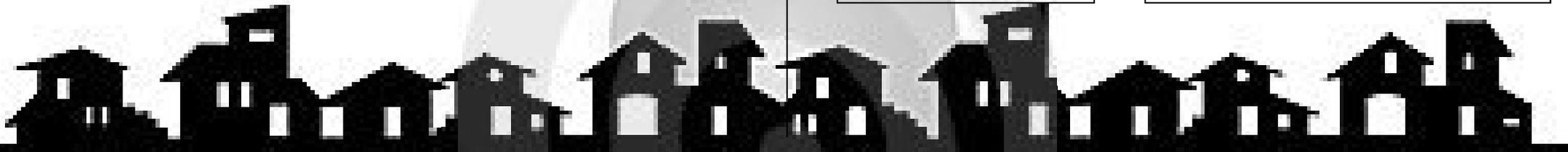
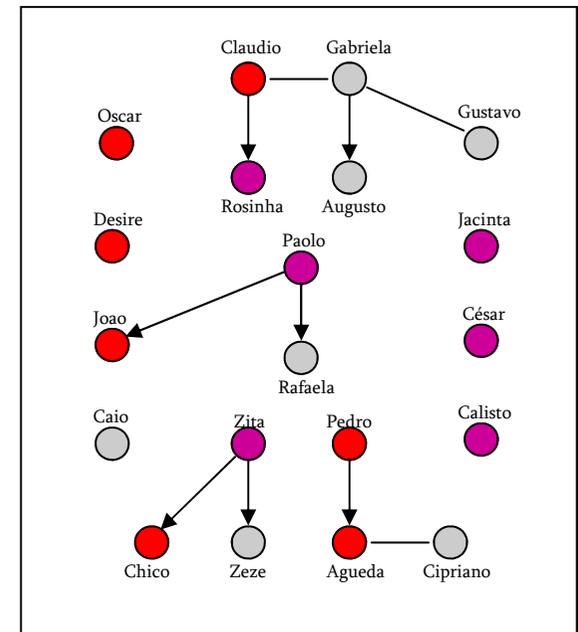
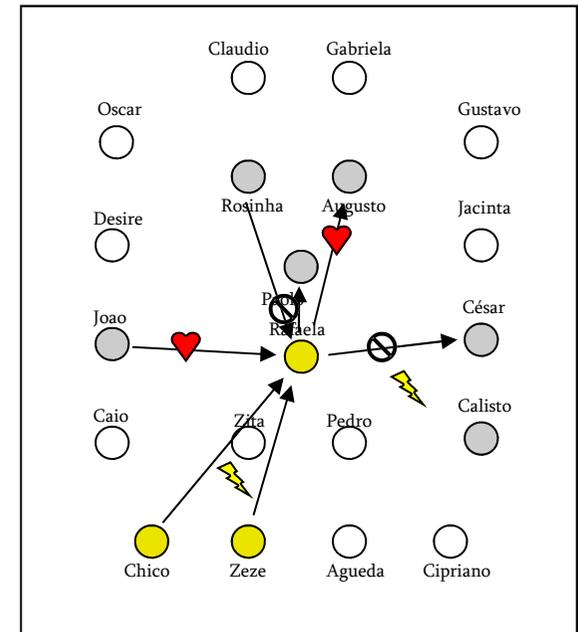
He likes this whole project very much. He really hopes it will help give the poor a voice through theater and he believes in the others when they say that it will. He is really happy he met all of them and especially happy they gave him an opportunity to help his village. Caio especially is a great friend. Not only does he help João with his studies at the social study programme, but he also supports him in other ways. It is nice to have a friend who is not also poor...

It is nice to work with Oscar and Desire to because they are

so dedicated that it infects people around them. João wants to be like that too! They are definitely going to be some of the ones who help this world become a better place, and if he - João - can be a part of that he would never dream of saying no.

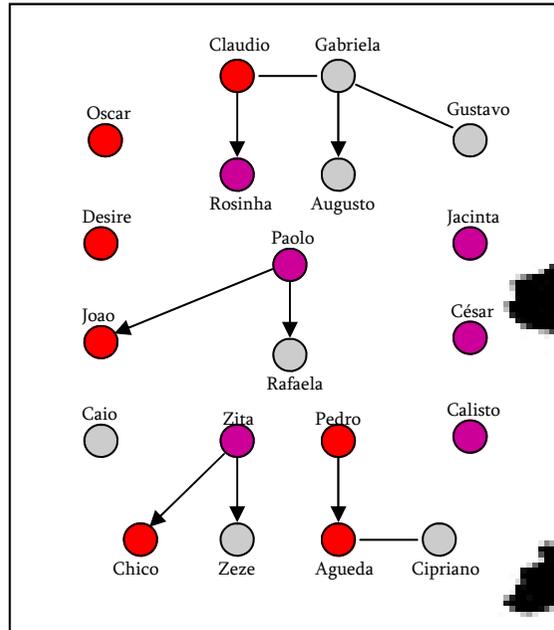
Now João is going home, and he has three rich people with him. Rich people who want to help them in the village - it is the best break he could ever imagine! Perhaps it will even make his father proud of him. And if all else fails he will at least have gotten to see Rafaela again. And he has missed his sister most of all.

Violation



Theatre of the Oppressed

Pompous
Conscientious
Poor
Conservative
Petty
Caring



Things you usually do:

Make sure that everything is recorded and happening correctly

Keeping an eye on Rafaela—for her own sake, of course

Things you want to do or make happen:

Keep Rafaela safe and give her the best you can

Prove your worth to the village as well as el Fazenda

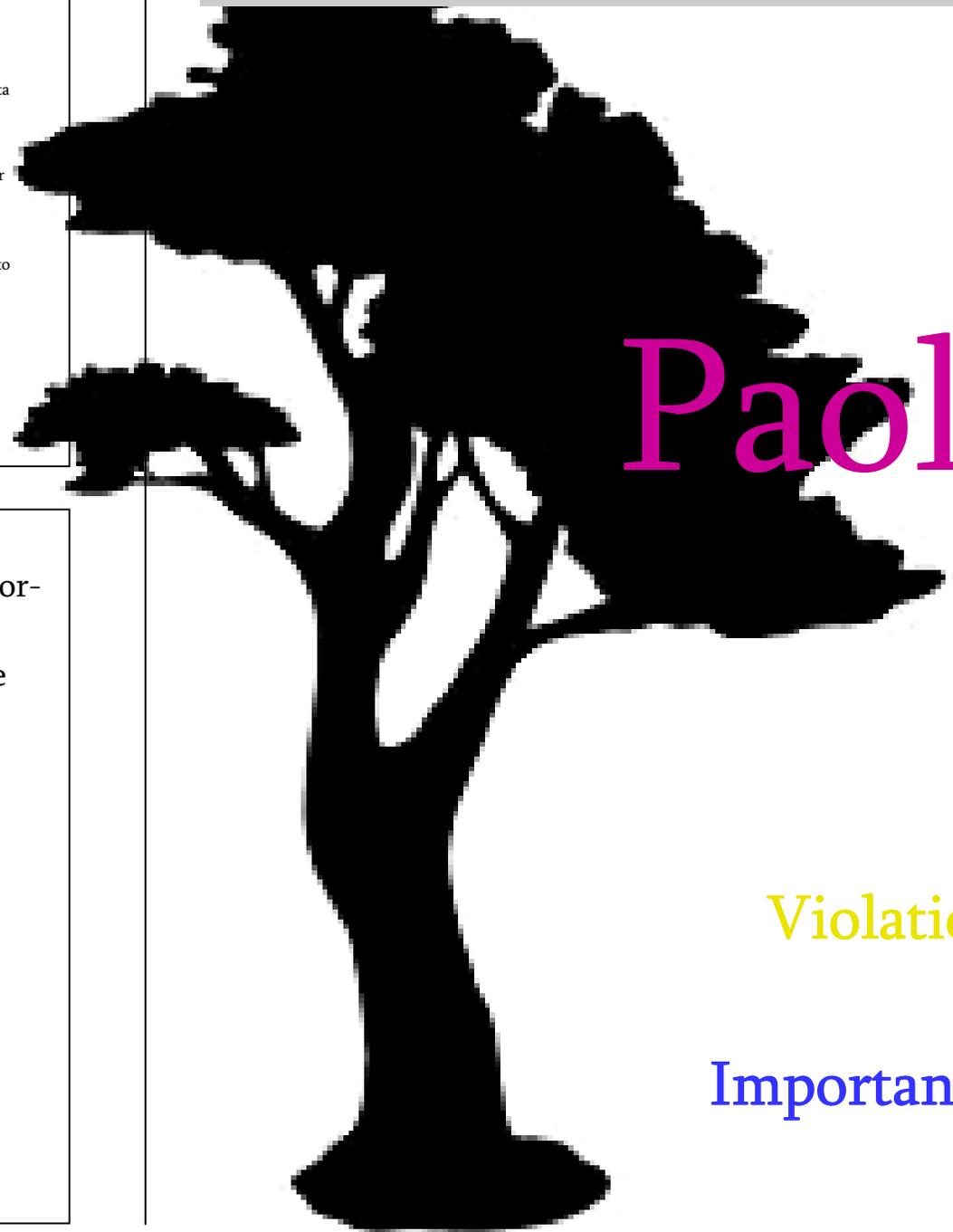
Some ways to be nice to other people:

Offer them your hand in respect

To Rafaela: Send her an approving look

One way to show your disapproval to other people:

Exclaim that, "This will not go unnoticed!"



Paolo

Violation

Importance

Traumatized

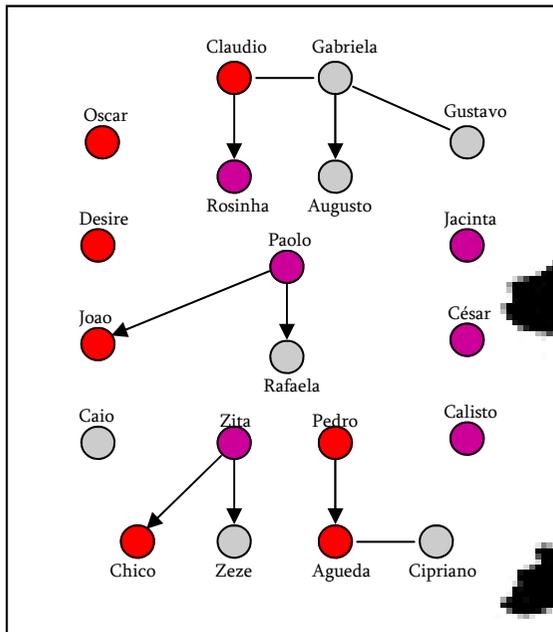
Shameful

Disappointed

In love

Silent

Resilient



Theatre of the Oppressed

Rafaela

Things you usually do: (now)

Sit and look forlorn or sneak a look at Augusto

Try and get someone to be so open towards you that you can bear telling them what happens.

Things you want to do or make happen:

Make the shame go away

Some ways to be nice to other people:

Make a quick curtsy and hurry away

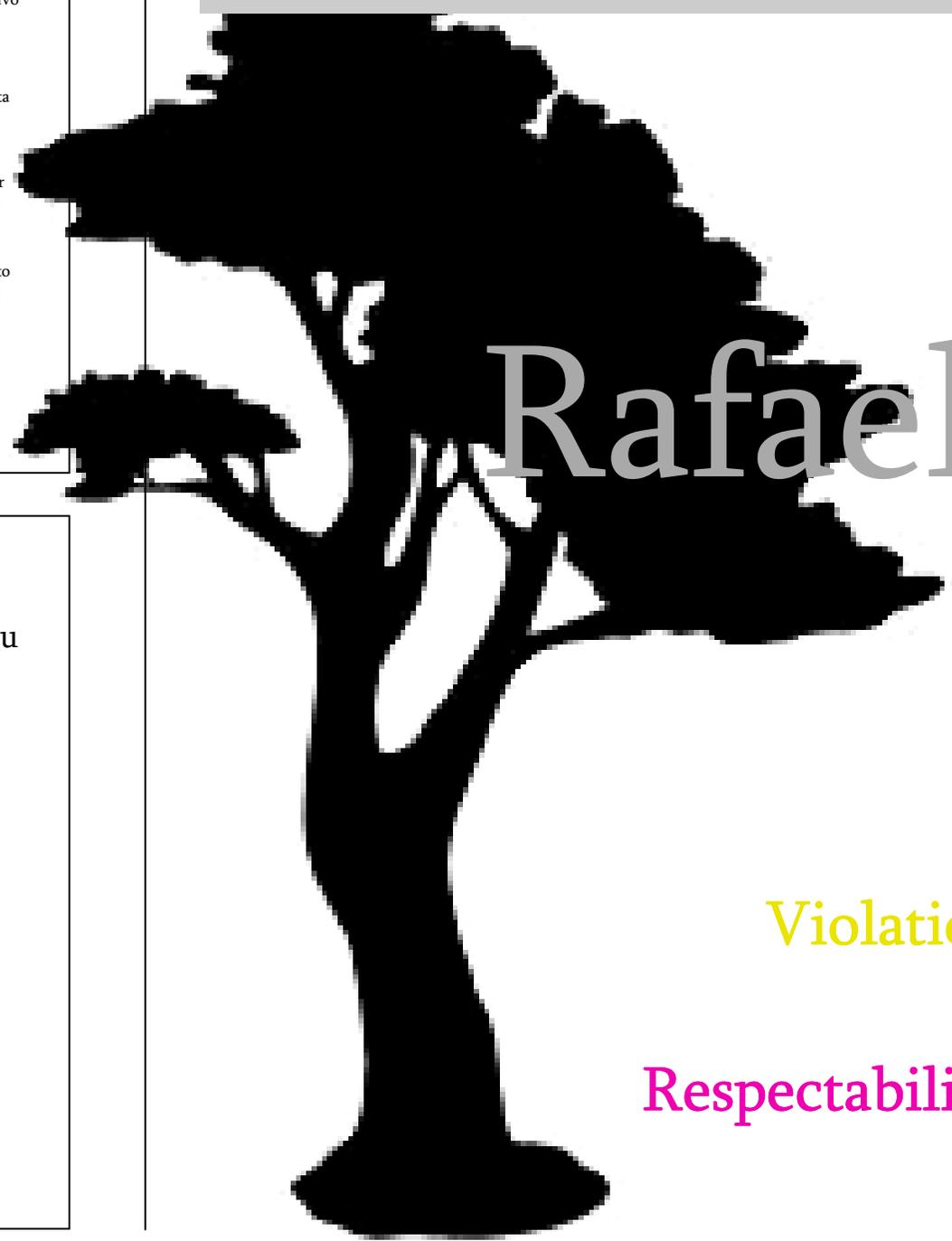
Become very selfconscious if it is someone young

One way to show your disapproval to other people:

Stand silently staring

Violation

Respectability



Rafaela -

Rafaela is Paolos daughter and they live alone. Rafaela has a brother too, but she has not seen him and hardly heard from him in two years, because he lives in Sao Paolo now to go to school. It uses up a lot of their fathers money, but that is alright if he can get an education and be happy, but she really does miss him a lot too.

It was not very long ago everything went to ruins for Rafaela. It was after the festival and she was just walking home when Zita's sons Chico and Zeze grabbed her. She still does not know exactly what happened or what they did to her, only that it felt so, so horrible! It was gross and terrible and degrading and she even had bruises. She finally broke free and ran home - her clothes were even torn.

And now everything is just wrong and Rafaela does not understand anything. It hurts so much and nobody wants to help her. She tried to talk to her father after it happened. She did not really know what to say so she

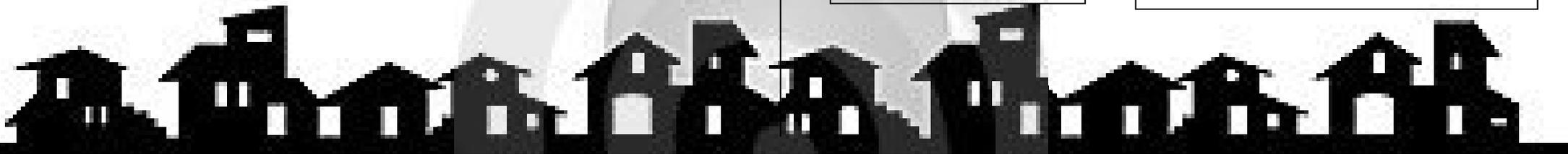
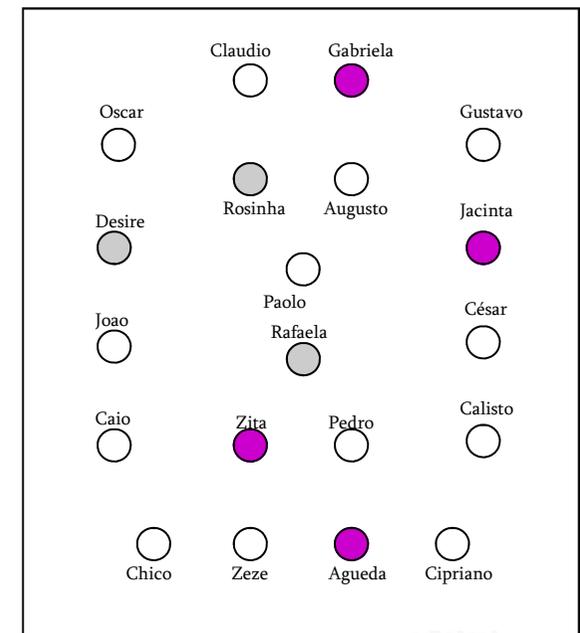
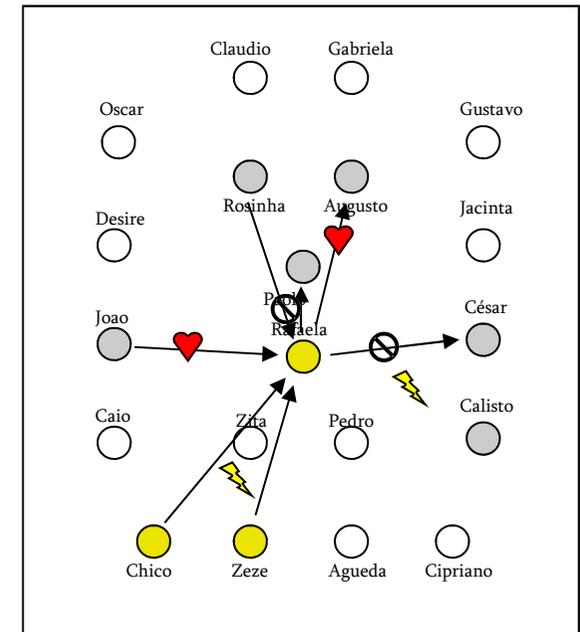
kind of tried to close in on the subject, but he just shut her down and would not listen. He only said she was much too young to be anywhere near boys. So then she went to talk to Father Cesar in confession. She told him the whole story, but it just seemed like he wanted her to say she had led them on. But she really had not! Then he said that if she *married* one of them, it would be less of a sin. Rafaela felt like throwing up. It is just a horrible, horrible thought. She does not like any of them the least.

No, because she likes Augusto; Gabriela and Gustavo's son, who lives with Claudio and her best friend Rosinha now. She thought when he moved in with them that he might notice her, but he did not. Sometimes she even thinks she does not just *like* Augusto, but might really love him. Oh how she wished he would just see her and that those terrible brothers would never look at her again.

She cannot even get away

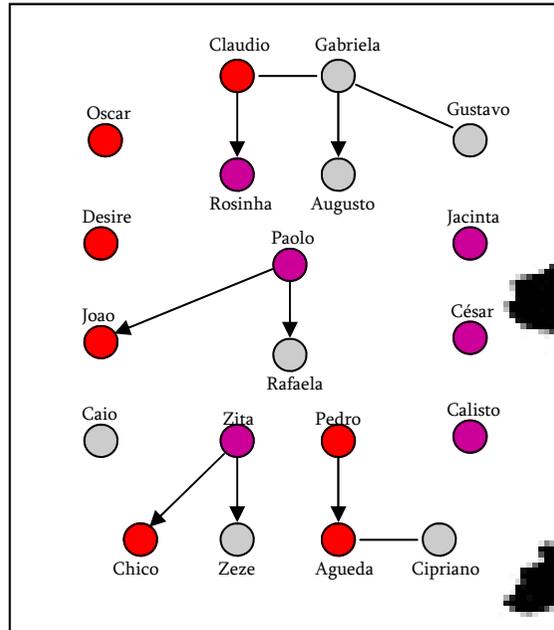
from them, because they play football and the town is too small to avoid them all the time. Rosinha loves the football players and she cannot talk about anything else. Rafaela would really like to visit Rosinha more. First of all because she would like to feel a little better and Rosinha can be fun when she is not so obsessed about football, but also because she might get to see or even talk to Augusto. But right now she just cannot. It hurts too much to hear Rosinha go on about those horrible boys all of the time. She might just end up throwing up, if she has to hear one more word about how wonderful they are.

Violation



Theatre of the Oppressed

Sarcastic
Well off
Industrious
Intelligent
Dominating
Guilt ridden



Things you usually do:

Run the tavern, doing as little as possible yourself
Talk to everyone to know their minds and give them yours

Things you want to do or make happen:

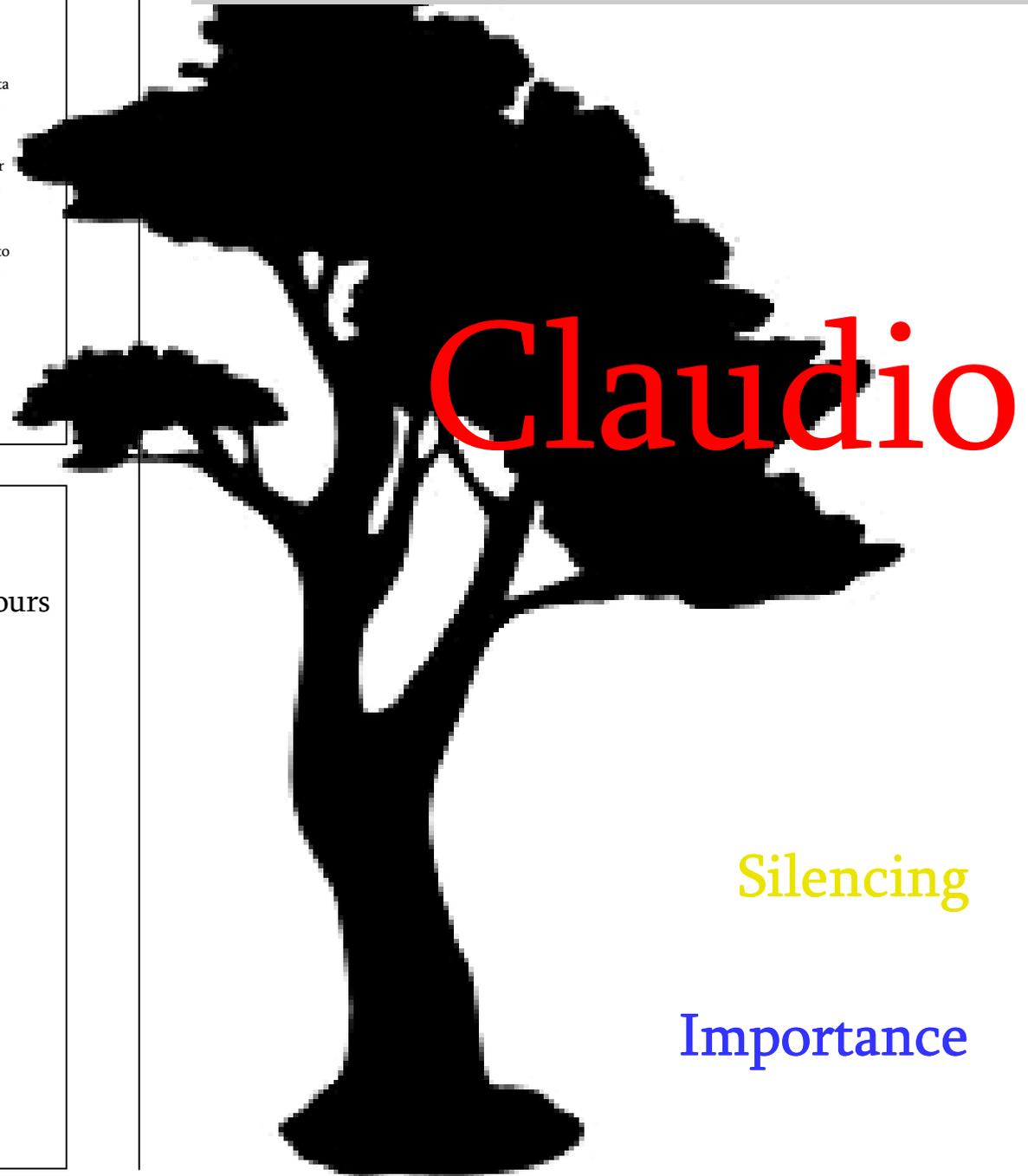
Have things stay as they are—just a bit better
Get Gustavo to accept the way things ended up

Some ways to be nice to other people:

Offering them a free drink
A brotherly slap on the shoulder with half an arm

One way to show your disapproval to other people:

Temporarily banning them from the tavern



Claudio -

Claudio owns the local tavern which makes his life run a little smoother than everybody else's. Everyone comes to the tavern, so moneywise he does not want for as much as others do. It is the place where the men gather. Where they talk about the things that bother them, where they come to relax. That is a responsibility that has to be taken very seriously. He knows that when he talks, people listen. He is central for how the city sees itself and he should be the one to represent to outsiders. It is almost as if the village is his and the people in it are something he feels greatly responsible for.

Claudio is someone you can turn to – just look at what he did for Gabriela and her son, Augusto. Everyone has to see him as a good man after that. He knows what Gustavo – Gabrielas former husband – thinks. That he was the one behind the attack that crippled him, but that is not true. It was good of him to take in Gabriela and the child. Who else would have done so, but him? And they are grateful, he

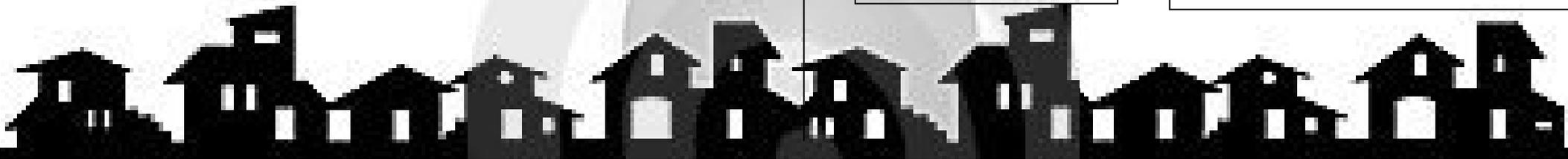
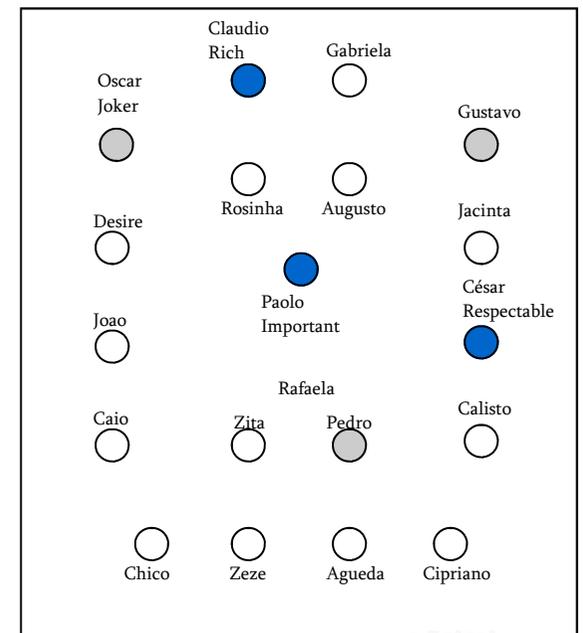
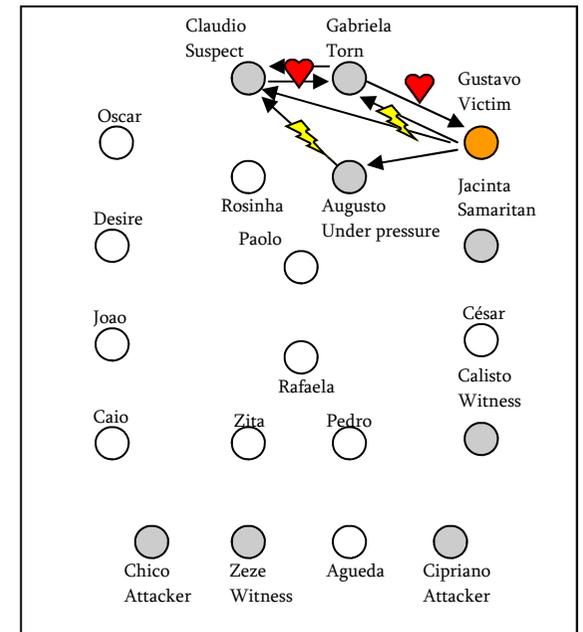
knows. Gabriela has always been beautiful and graceful. Their partnership is beneficial for the both of them and perhaps she has always hoped for something like this. Just like he has always hoped for someone like her. Gustavo is so bitter and hateful now, when he should thank Claudio for making sure his former wife and his son wants for nothing.

In fact it would have made no sense for Claudio to tell on Gustavo when he has always supported the thought of the union. It would do much good for many people, but after Gustavo everyone also knows just how dangerous it would be to speak to loud of such things. He would not hold up the flag for all to see, but perhaps he would provide the beer for the fighting man.

He has seen the look of disdain in the pastor's eyes. Cesar – the holy man. How can something that does so much bad, be a good thing. They are hiding behind

their holy words and do the most awful things in the name of their God. So yes, he sees the look in Cesar's eyes, he knows what he thinks. Sin is the only word he knows, but that is his world, not Claudio's and he will not feel bad for something that is pure and good, just because it does not fit in the black and white world of the all-holy Padre.

When Cesar from time to time does air his views in front of Claudio, Claudio is not afraid of speaking his mind. Often voices have been raised and conversation heated when they have talked about ethics or politics.



Theatre of the Oppressed

Immature

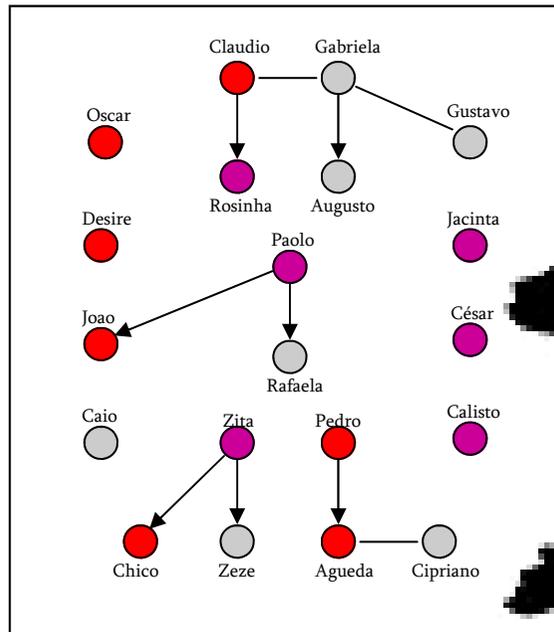
Infatuated

Thoughtful

Sweet

Spoiled

Nosy



Things you usually do:

- Watch the boys play football
- Wait for costumors

Things you want to do or make happen:

- Kiss Zeze or Chico
- Become friends with Rafaela again

Some ways to be nice to other people:

- Actually give them what they order in the tavern
- Tell them something nice about themselves

One way to show your disapproval to other people:

- Symbolically shoving them away

Rosinha

Violation

Football



Rosinha –

Rosinha is Claudio's daughter and lives in the tavern with her father and Gabriela and Augusto.

Rosinha likes flirting with the footballers. Not that they really notice her. Not like they notice Rafaela anyway which is totally unfair because Rafaela does not even like them that much. It is just because Rafaela is a little bit older and looks a lot older than Rosinha that they look at her. Rosinha cannot wait till the boys start noticing her too.

It was nice when Gabriela and Augusto moved in. Augusto is nice and he is one of her friends now. He is nothing like the footballers though. He likes reading books and stuff like that, and once in a while she finds him in some quiet corner reading. But that is okay. She still likes him.

Rosinha does not really understand why Augusto hates her father so much. Claudio has always been nice to him and she thinks it is unfair. She really always tries to listen and to do as her father says. Yet, he always watches her like a hawk and does not watch Au-

gusto half that much. It is really unfair actually. Father always has all these really high expectations to her that he does not demand as much from Augusto. It must be because she is a girl and that is just really unfair because she tries so hard. When she wants to...

Gabriela says her father is not harder on her because she is a girl, but because Augusto is still really upset about his father and that Claudio is just giving him time. Paolo says it is because Rosinha is supposed to inherit the tavern someday and he has to make sure she can handle it. Rosinha is not sure who is right, she just knows it is really annoying.

Rosinha actually talks quite a bit with Paolo these days. He is Rafaela's father and Rafaela is her best friend in the whole world. But lately Rafaela has just been acting really weird and that is why Rosinha has been talking to Paolo instead. He is kind of stiff and stuffy but he is really nice even though it does not seem like he thinks anything is the matter with

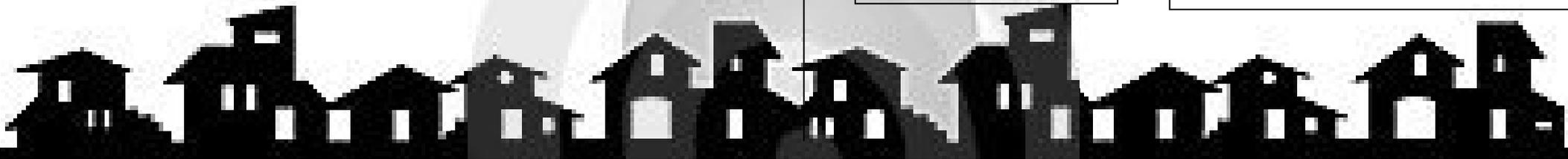
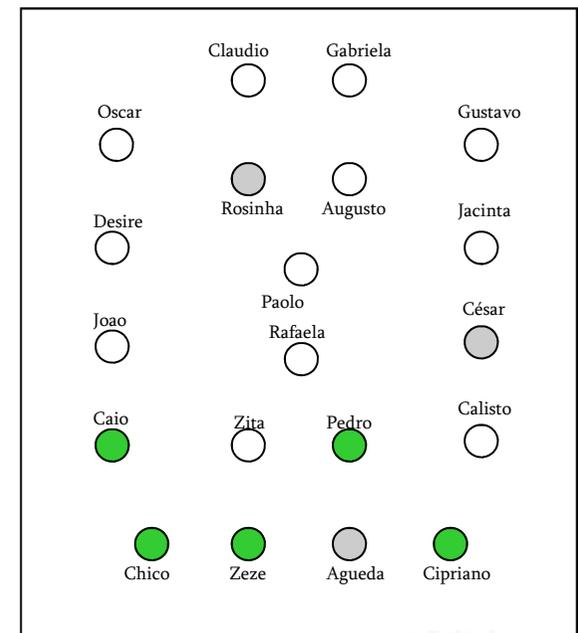
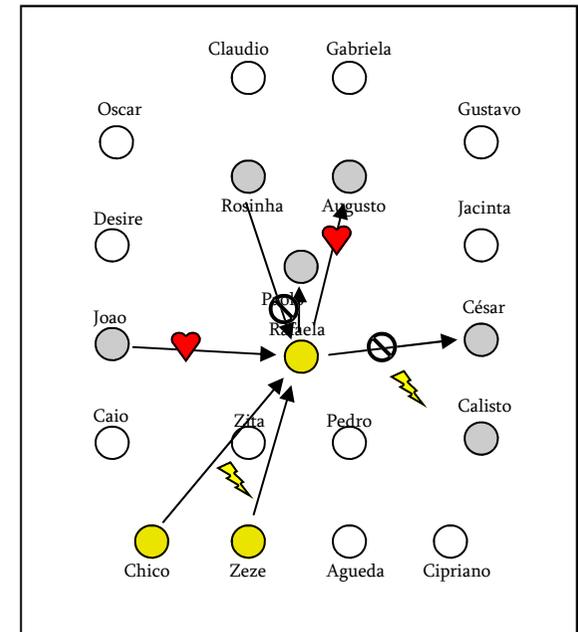
Rafaela.

Rosinha has tried talking to Rafaela a bunch of times, but she does not really seem to want to talk. So Rosinha thought maybe if they just talked about something fun, like football, that would help, but it did not. It just kept getting worse and now it seems as though Rafaela is pulling away even more. She does not even want to go watch the boys play

football anymore, so now Rosinha has to go alone and she is not getting noticed at all. She really hopes she and Rafaela can be close again soon, as they used to.

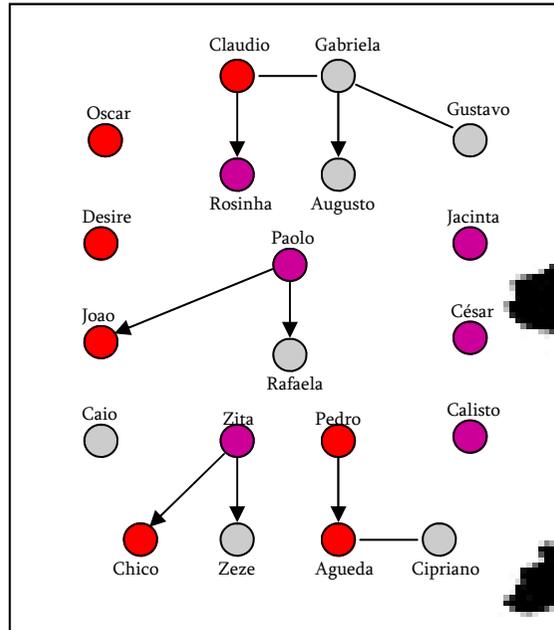
She misses her friend and the town is boring enough as it is.

Violation



Theatre of the Oppressed

Torn
Weak willed
Sad
Optimistic
Loving
Immature



Things you usually do:

- Serve tables and talk to costumers
- Visit Zita or Agueda to talk about the day

Things you want to do or make happen:

- Obtain peace of mind relating to Gustavo and Claudio
- Snub Jacinta and get her off your case

Some ways to be nice to other people:

- Smiling nicely and saying, "Thank you, I won't forget"

One way to show your disapproval to other people:

- Crying
- Complaining to other people about it



Silencing

Respectability

Gabriela –

Sometimes it is necessary to admit things to oneself in order to be able to accept the things that have been done. Gabriela is not a strong woman. So she lives with Claudio now, because that was her only real choice.

Being alone with the responsibility for Augusto or even for herself was more than she could cope with. She is grateful to Claudio beyond reason and loves him for his goodness.

But Gustavo was a good husband and she both loved him and loves him still. Or at least, she loves the man he was. When she sees him in town, moving around the best he can on his crippled leg that is still the man she sees. He was stupid, but he was also brave. He tried to do what he thought was right, creating a union. But he forgot to consider what it would mean for her and for their son. They were the ones who paid the price. He might be a cripple now, but they have lost everything too and they did not even decide to risk it.

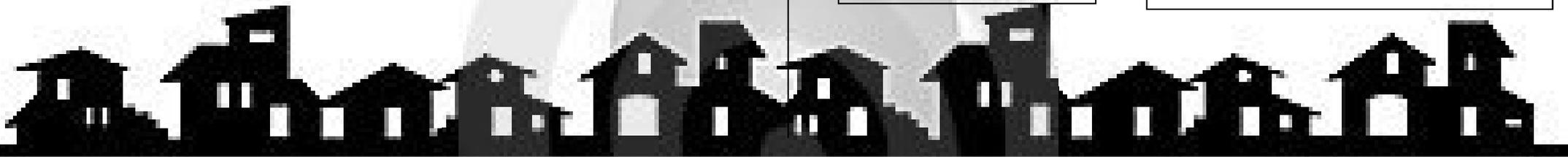
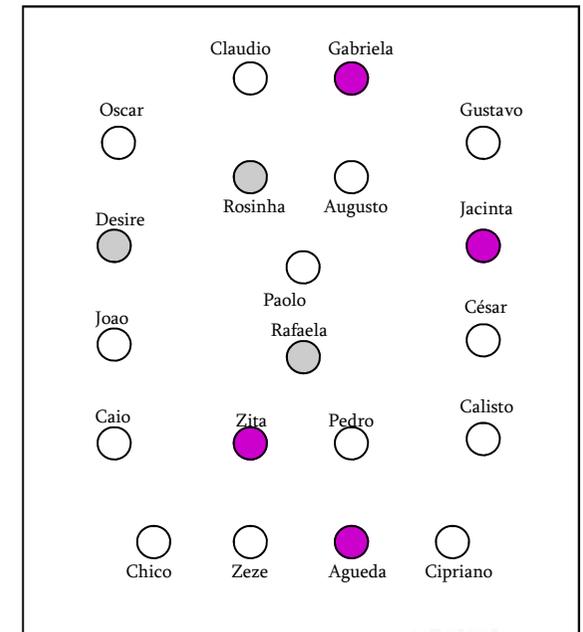
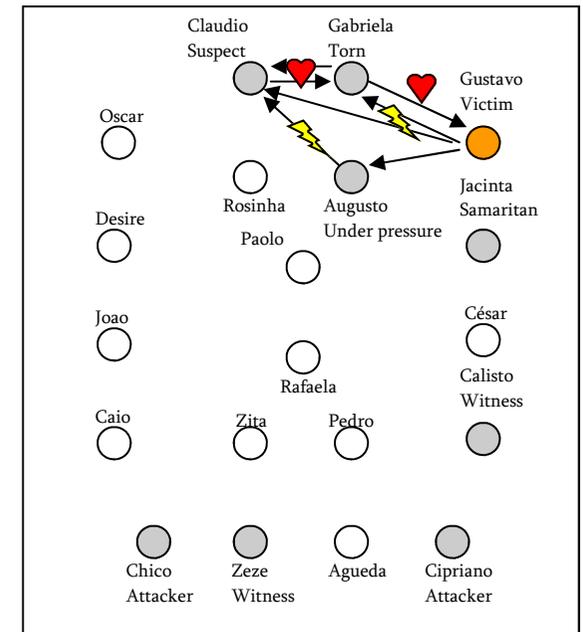
She knows how the others see her – living with an unmarried man. She

knows. But when all is quiet she can whisper to herself that it was worth the sacrifice. She is a good innkeeper. Both she and Augusto has food in their mouths and Claudio is a good man. She knows she has been a help to Claudio, not only a burden, and that makes her feel better. The tavern has been thriving since she moved in and the customers are happy which in turn makes her happy. So perhaps this life is not so bad after all.

At least that is what she tells herself when all she wants to do is cry from the pain inside. One minute she can laugh at something Claudio said, just to make her happy and the next all she can see is how his smile is nothing like Gustavo's. And then Gustavo does something that so deeply reminds her that he is no longer that man. That all his heart holds is bitterness and misplaced hatred. And then she sees how Claudio sees her pain and right away does something to ease it. She sees his love for her, and all she wishes is to be able to return it fully and untainted. At least she wishes for that, when she does not wish for Gus-

tavo's health to return to him and with it his old self. But of those two options? None seems any likelier than the other.

Working on the taverns means that everyone knows who she is, and that is wonderful. But working in the taverns means that everyone knows her name and that is terrible. She knows that everybody knows that she does not simply live with Claudio. She can see it in their eyes. But no one ever says so, because they cannot really prove it and is what she holds on to. That is what enables her to look straight back into those judging eyes. They all believe they know, but really they do not and until they really do, she will hold on to that last shred of respectability that is still hers.



Haunted

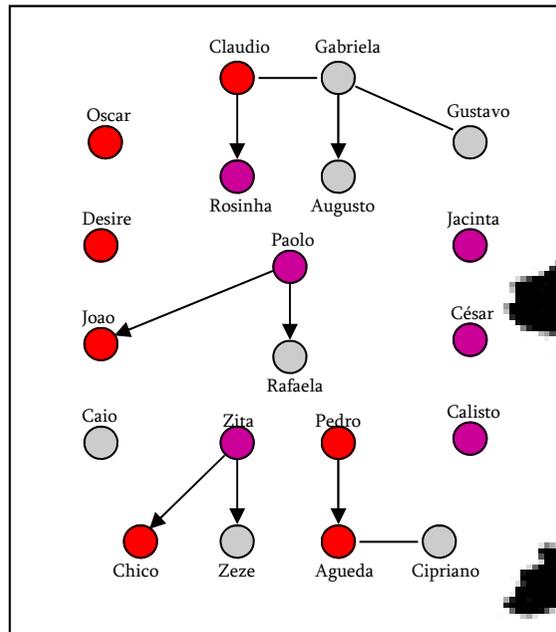
Kind

Aloof

Torn

Bookish

Searching



Theatre of the Oppressed



Things you usually do:

- Talk about ideas you got from books
- Try to avoid work or slowly perform your duties

Things you want to do or make happen:

- For your mother and father to stop haunting you
- Leave the village even for an hour or for a day

Some ways to be nice to other people:

- Concentrate on them and pay attention for a while
- Telling them something really important you have read

One way to show your disapproval to other people:

- Ignore them

Silencing

Violation

Augusto-

Augusto is the son of Gabriela and Gustavo, even though it does not really feel like that anymore. Of course Gustavo is still his father, it is just weird when you do not live with him. Ever since the attack everything has been wrong. Gustavo talked too loudly about his union plans and now he is a cripple. That would be bad enough in itself, but all Gustavo ever has to say to Augusto is how he has a *responsibility* to avenge him. How is that supposed to ever happen? What is he supposed to do?

So now he has to live with stupid Claudio in his stupid tavern. His mother is kind and beautiful and a good mother. She means everything to him, and he wishes more than anything that it could just be the two of them together. That he could take her away and take care of her so she would be safe and happy. But no! Of course they had to go live with Claudio in the tavern and pretend to be some kind of weird family. It was the only real choice they had.

But still. It was not how everything was supposed to turn out. He was supposed to have gone to school. His father had shown him – almost promised him - a future of possibilities. He had promised he would try getting him a union scholarship for going to the local high school after he finished school. But then the attack happened and that bright, bright future was stolen away from him. Ripped from his hands, just when he almost had it in his grasp. So close and then it was just gone.

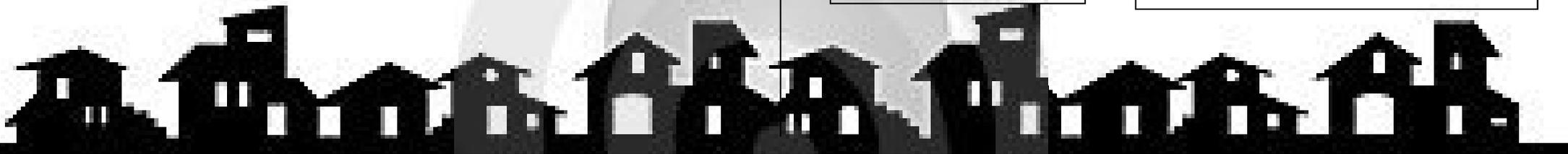
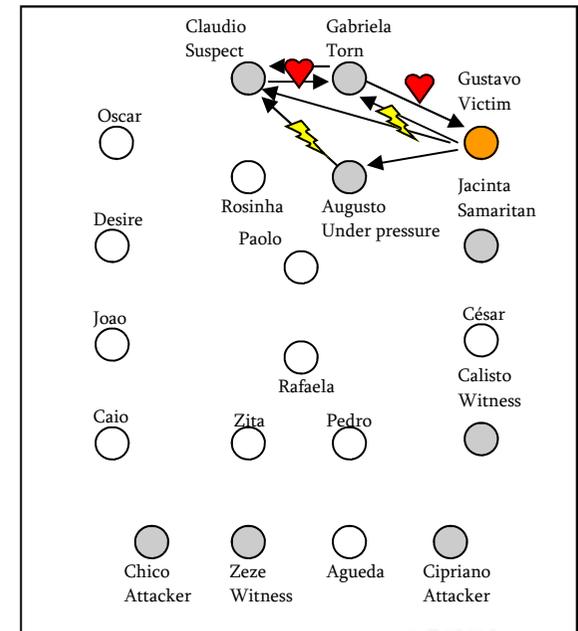
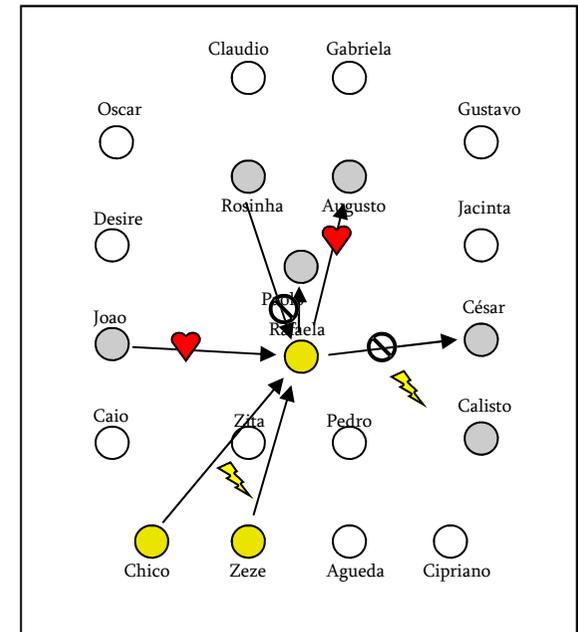
Maybe it wouldn't have been so bad carrying around kegs and sweeping floors for Claudio, if he had not almost had something else. Something more! Maybe hiding in corners trying to shut out the noise from drunken customers and getting as much time as possible with his books would not have felt so sad, if he had not almost gotten a chance to study freely and every day.

None of the oth-

ers understand. They are happy to go around, kicking balls like retarded monkeys. They do not care about the world of books and knowledge, but perhaps if they understood what it was they did not have, they would be miserable too.

Oh how he would just love to go. Go away out into the world. To Sao Paulo where he might still be able to do the things he wanted. Just like Paolo's son, Joao. He would take his mother with him, make a future, make her happy, make all the nagging from his father stop. Yeah, if he could do what he wanted to, he would run.

Violation



Anticapitalist

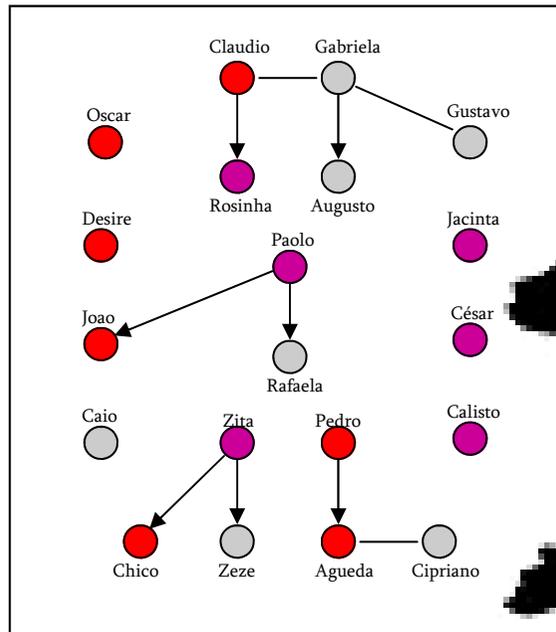
Confused

Pained

Broken

Nostalgic

Vengeful



Theatre of the Oppressed



Gustavo

Things you usually do:

- Hobble tirelessly to and fro across the square.
- Do whatever it takes to get a drink or money to pay for it.

Things you want to do or make happen:

- Expose Claudio and regain your family.

One way to be nice to other people:

- Offer them the kind advice of never trusting anyone.

One way to show your disapproval to other people:

- Build up for a storm of critique, but then restrain yourself with eyes full of tears.

Silencing

Gustavo -

Gustavo came close to creating a functional union in the area. The work was mostly secret of course, but people were backing up. Yet, right before everything was going to be announced someone must have squealed. Gustavo was stopped by unknown men one night and beaten to a pulp. He does not know who it was, but he feels sure that it was Claudio who squealed - he was the only non worker who was in on the whole thing.

Gustavo has been crippled by the assault and cannot work - if he could there would not be any work anyway, since el Fazenda does not want troublemakers in his pay. He lives on charity at the rectory which makes him more positive towards the church than he has ever been before - but he suspects that the whole charity thing is all Jacinta's doing, not Cesar's.

For months after the attack, Gustavo was helpless and needed near constant tending. His young wife, Gabriela, tried in the beginning, but she could not stomach it and also had to earn money to pay for the family. Jacinta

took over and Gustavo was moved to the priest's.

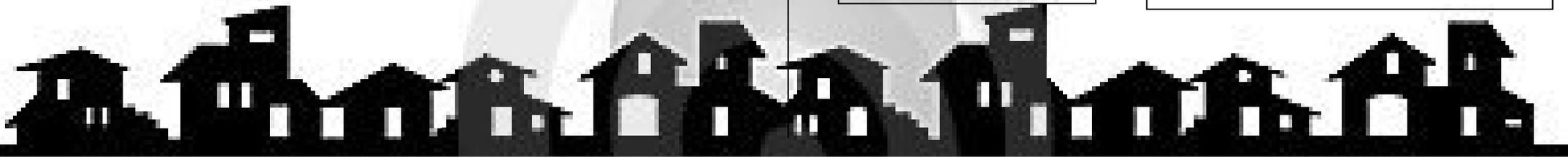
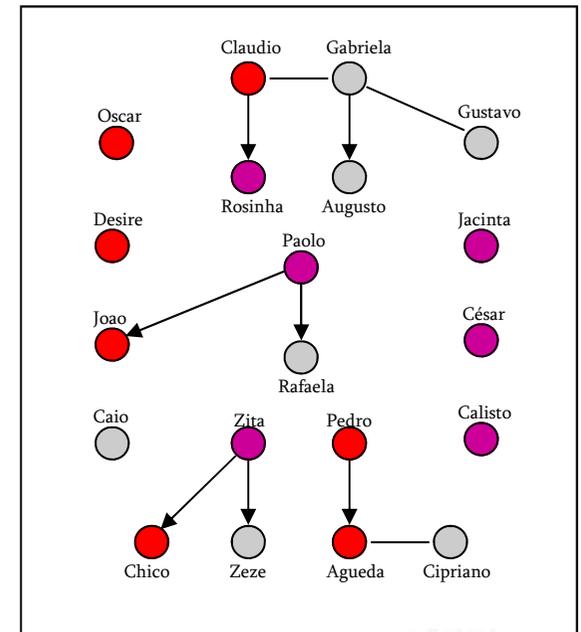
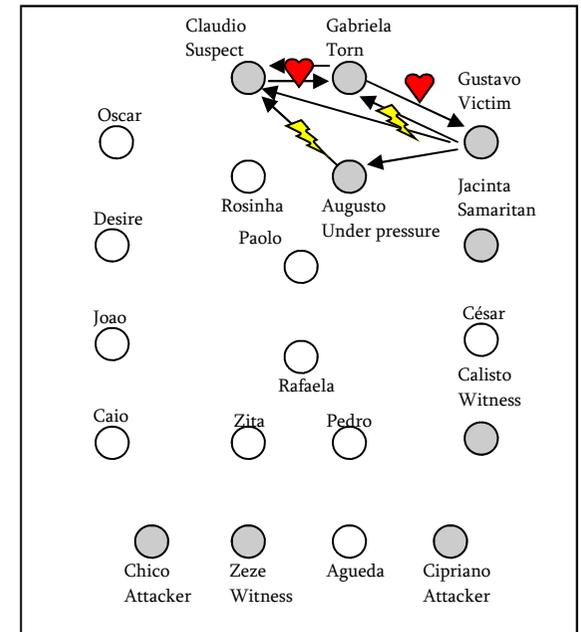
When Gustavo eventually was strong enough to get up and move about, Gabriela and Augusto was living with Claudio as if *they* were husband and wife and Augusto their common son.

It burns like venom, but at Cesar and Jacinta expect from him that he does disturb the peace of the village. If he lost their charity, he would plunge from poverty to utter destitution. Therefore the worst he can do against Claudio is occasionally ordering a drink and not paying for it - just to show him. Gustavo knows that it is petty, but he also feels that he is entitled to be petty if he wants to.

The only person, Gustavo really tries to act through is Augusto. It is not clear what Augusto will be able to do, but it is important that he is aware that he has a duty to his father and that his loyalty is never taken over by the deceitful Claudio.

Gustavo also tries to help the cause a little when he has the chance. He is pretty certain that Pedro is trying to restart the union work. Pedro was also part of the former union activities and he really wanted something to happen. But for some reason, when Gustavo offered his support and assistance to Pedro. Pedro pretended that he was nothing to join or support.

Most of the time, however, Gustavo is filled up with equal measures of melancholy and alcohol. He is painfully aware that he has no future. Just years of painful lingering in this boring village until it is time to die.



Observant

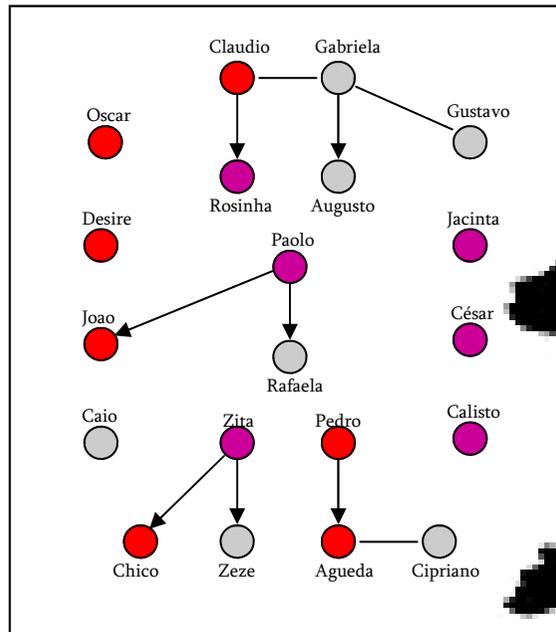
Dirty

Kind

Frustrated

Confused

Lonely



Theatre of the Oppressed

Calisto

Things you usually do:

Keep an eye on everyone—especially those who are weak.
Try to beg or earn a coin for a drink at the tavern

Things you want to do or make happen:

Expose Chico and Zeze for what they did to Rafaela.
Show Jacinta and maybe Cesar your gratitude.

One way to be nice to other people:

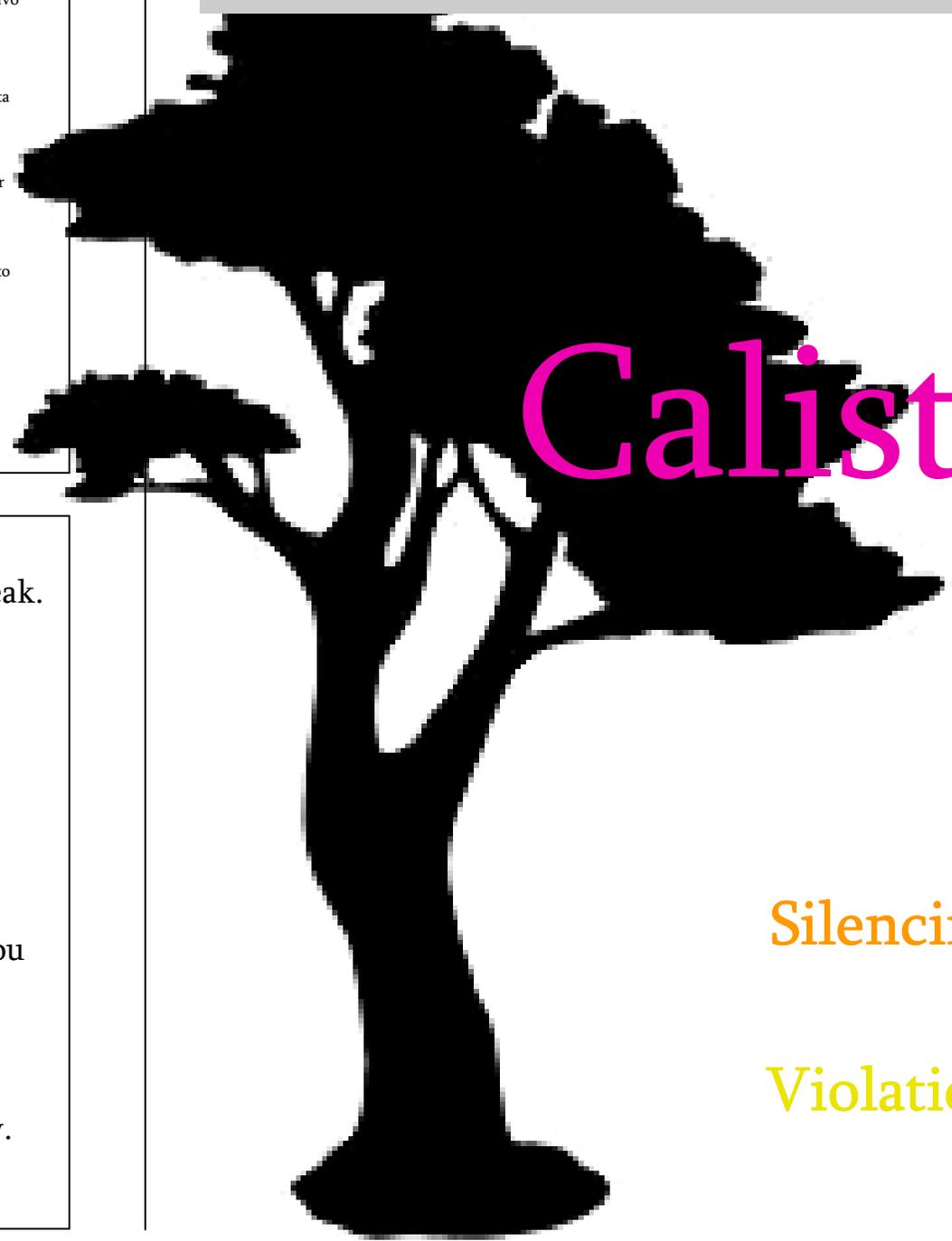
Softly rub their shoulder with your right hand while you keep your distance as much as possible.

One way to show your disapproval to other people:

Scold them loudly and spitfully—yet incomprehensibly.

Silencing

Violation



Conscientious

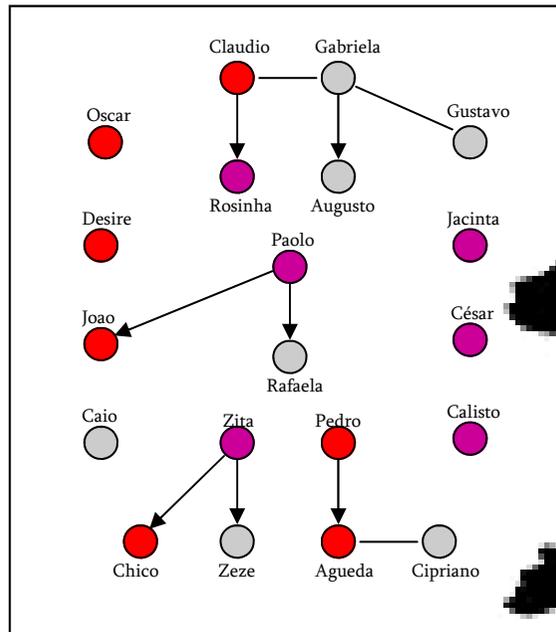
Stern

Religious

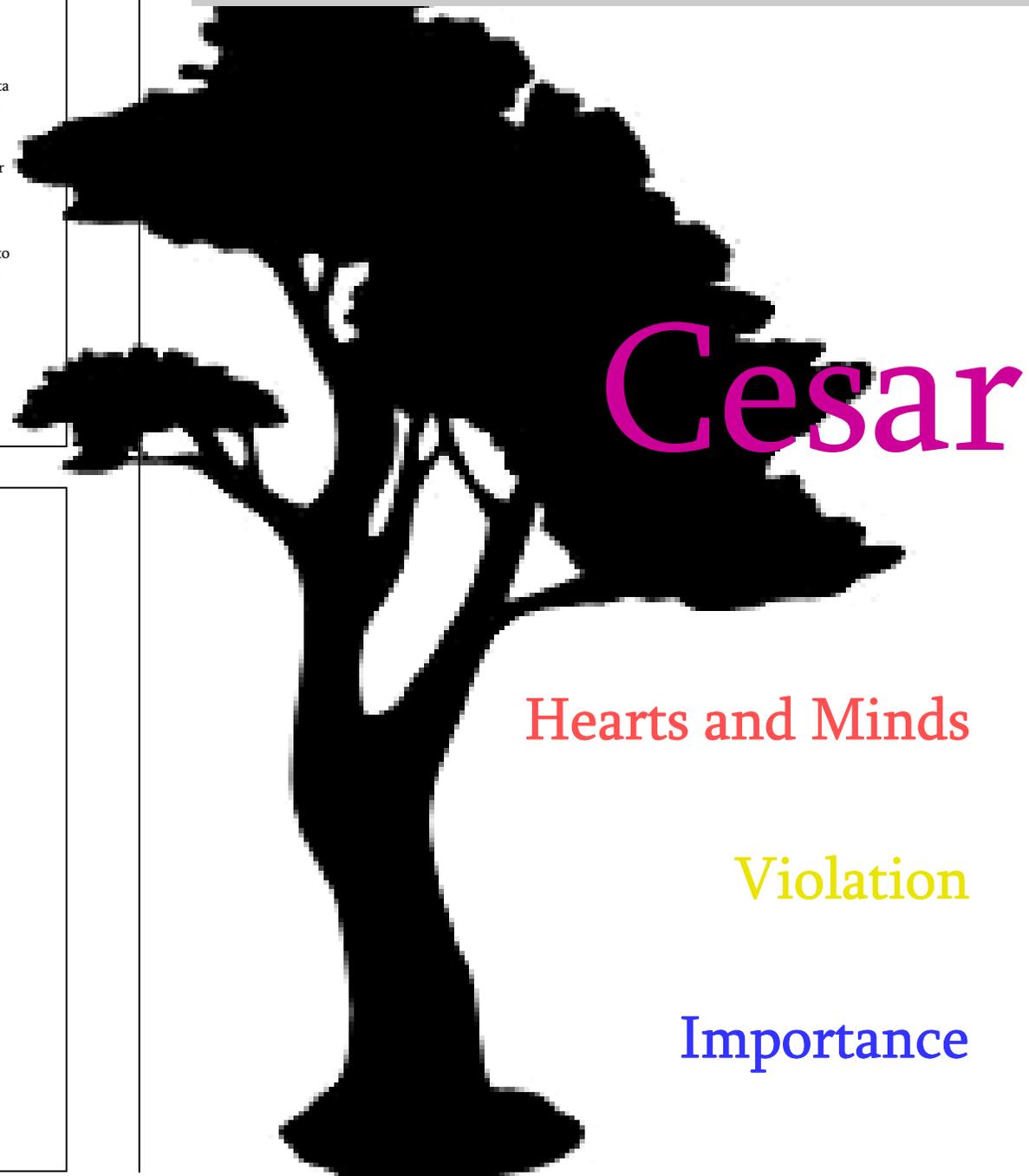
Paternal

Temperamental

Corporeal



Theatre of the Oppressed



Things you usually do:

- Receive and counsel your parishoners
- Mingle in daily life as much as possible

Things you want to do or make happen:

- Show everyone that the church is a force for justice
- Protect your flock

Some ways to be nice to other people:

- Offer a hand in some practical matter
- Give benediction

One way to show your disapproval to other people:

- Tsk-noices and a slight shake of the head
- Or huff and puff and almost strike a blow if provoked

Hearts and Minds

Violation

Importance

César -

Padre of the town and officially answering to El Fazenda. In reality he is a very free spirit, but still a man of the church.

Cesar has a hard job taking care of the souls of the villagers. Being poor is not easy - but being poor and virtuous is near impossible, but that is what Cesar wants his flock to be. He is not the kind of priest you only see at mass or confession - he is there for that also, but most of the day he is out among people trying to show them a good example and persuading them not to lose their way.

Cesar's formula is quite simple - do your duty and avoid sin. As a devout believer Cesar knows that this would solve the problem for everybody. Wages in the fields, the mills and the drying facilities of El Fazenda are not high - but it pays enough to survive and modestly raise a family. And then, if we stay the course, everyone will meet in heaven - tested by this life on earth and found worthy of the reward from our Father and his son the Savior.

He is haunted by the vices of his flock:

Union - it is not that the demands of the union are wholly unfair, but it is folly and leaves families unprovided for like Gustavo's when the powers that be strike back.

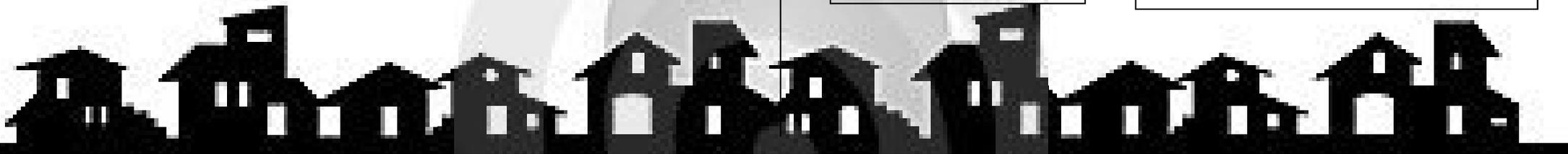
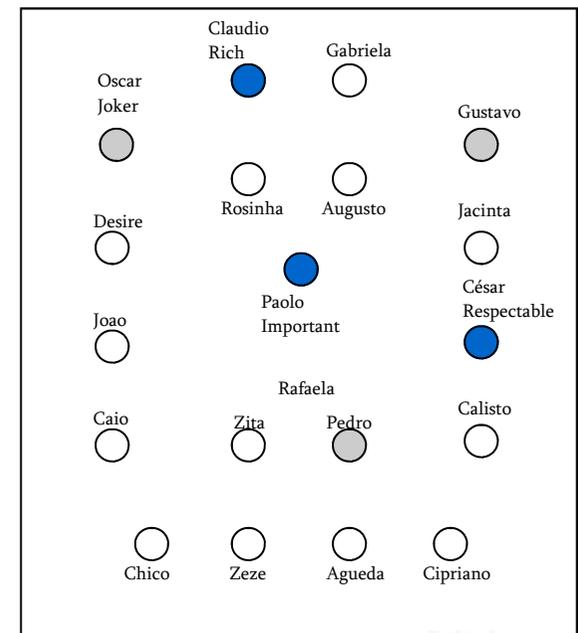
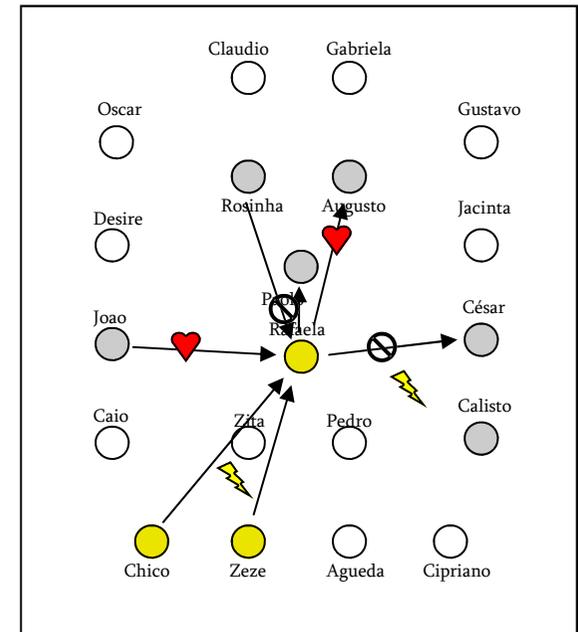
Drink - escape from the reality that God wants us to face, also leads to debauchery as Claudio and crime.

Football - false gods and loss of responsibility make the footballers hedonistic and easy prey for both sloth and vice. Just look at that whole story with Rafaela. The boys perhaps should have known better, but she probably started the whole thing herself. So many young women send out these signals without knowing the consequences.

Sometimes, when Cesar is alone in the church, he talks to God about his difficulties and although God does not answer in a direct voice, Cesar finds reassurance and inspiration from the conversation. Cesar's housekeeper Jacinta runs house and more or

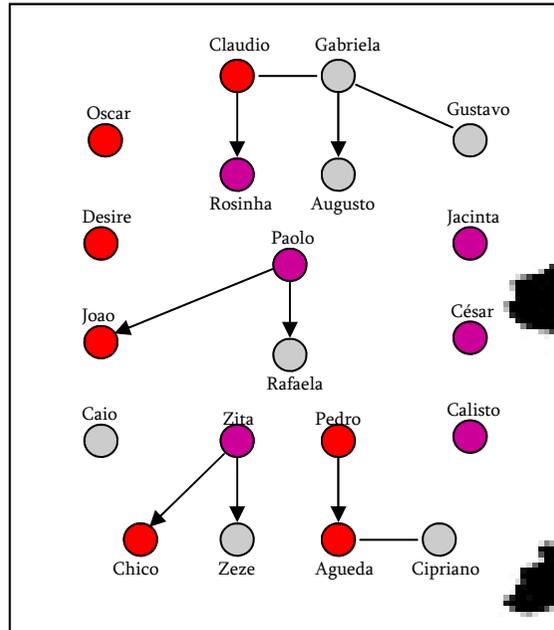
less her own business along with it. It is alright for Cesar, that Jacinta (being a woman) must have a more practical view on religion than he has as a man - and educated at that. So he supports her charity for Calisto and even for Gustavo although he was a ringleader in the union and defied the church - at least then. It might even be good for some of the others to see him and through him be reminded every day that fighting an already lost fight does no one any good. It would be better to just concentrate on teaching your children the words of God. What may seem important now, means nothing in the afterlife. How he would wish they truly understood that. But perhaps he bears some of the blame. Perhaps he should explain better.

Violation



Theatre of the Oppressed

Caring
Considerate
Polite
Practical
Moralistic
Sanctimonious



Things you usually do:

Go round to everybody and check if they need "help".
Make sure Father Cesar is informed about everything.

Things you want to do or make happen:

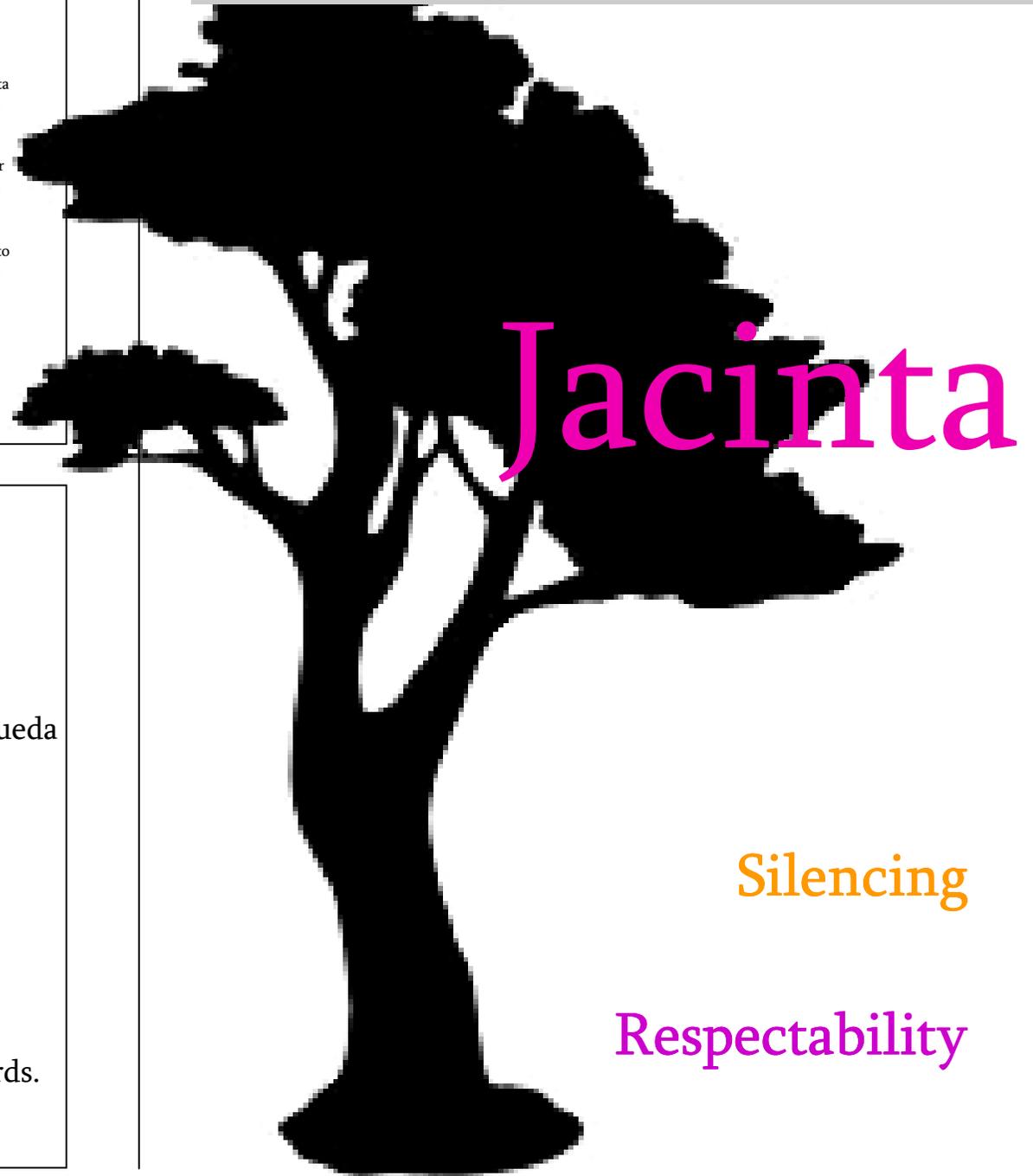
Expose the immoral behavior of Gabriela, Zita and/or Agueda
Give Gustavo peace of mind, one way or another.

One way to be nice to other people:

Doing practical things for others.
Promising good fortune as a reward for their virtues.

One way to show your disapproval to other people:

Leave visibly offended and slander that person afterwards.



Silencing

Respectability

Jacinta -

Housekeeping isn't really a first option for any crafty woman - and Jacinta is crafty enough - she is also moral, respectable and god-fearing. But when the good God did not see fit to furnish Jacinta with a husband, keeping house for the good father Cesar was still a very good option. Pedro did offer, half-heartedly and he was not good enough anyway

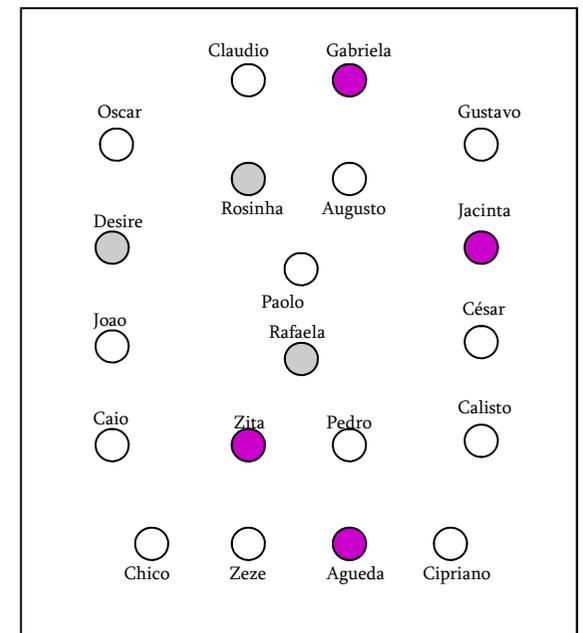
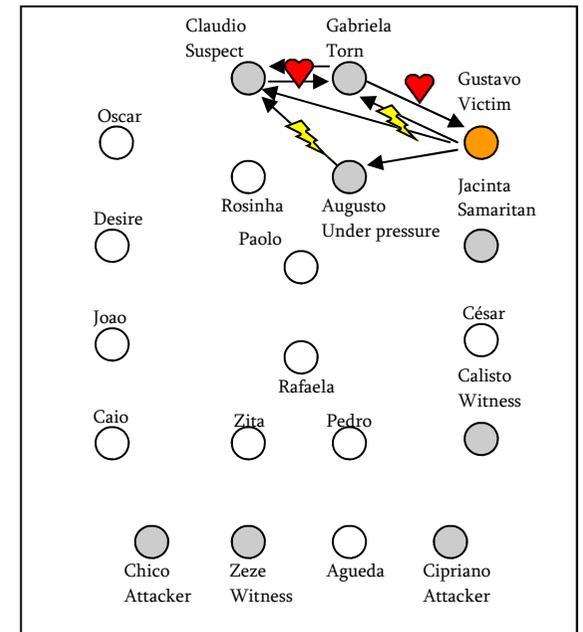
Keeping house for Father Cesar is not such a big challenge for someone of Jacinta's abilities, so she has her own projects. Where Father Cesar saves the souls of the villagers, Jacinta takes care of the bodies. Those who cannot take care of themselves find Jacinta more than ready to help even to the point of taking charge of their troubled lives. Many a time did Jacinta bring food to Gabriela

when Gustavo was lying helpless in their home and Augusto still in school, and even when Gustavo moved into the rectory under Jacinta's care, she also found time and energy to help Gabriela and Augusto some. Until they moved in with Claudio that is.

Jacinta also has a long standing arrangement with Calisto, who lives in another guest room in the rectory. Calisto is able bodied enough and helps along with some of the heavy chores when he can, but his mind is feeble and cannot be counted on on a steady basis.

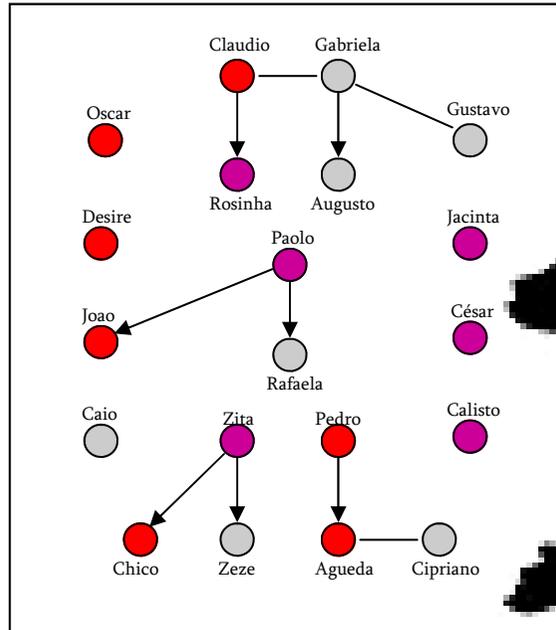
Many of the married women in the village look down at Jacinta for not being married - it should not

bother her, because she knows that she strayed from the virtuous path a single time. But actually it bothers Jacinta a lot. It bothers her because none of the other women are anything near respectable. Gabriela left her husband when he was in need, Zita goes into town every day and has dealings with all sorts of people and Agueda is lecherous at best. One should not shout accusations, but they deserve to be told off also as an example to the younger women in the village.



Theatre of the Oppressed

Socialist
Paternal
Passionate
Unpretentious
Poor
Secretive



Things you usually do:

- Watch and comment on the football games
- Argue politics with those you trust

Things you want to do or make happen:

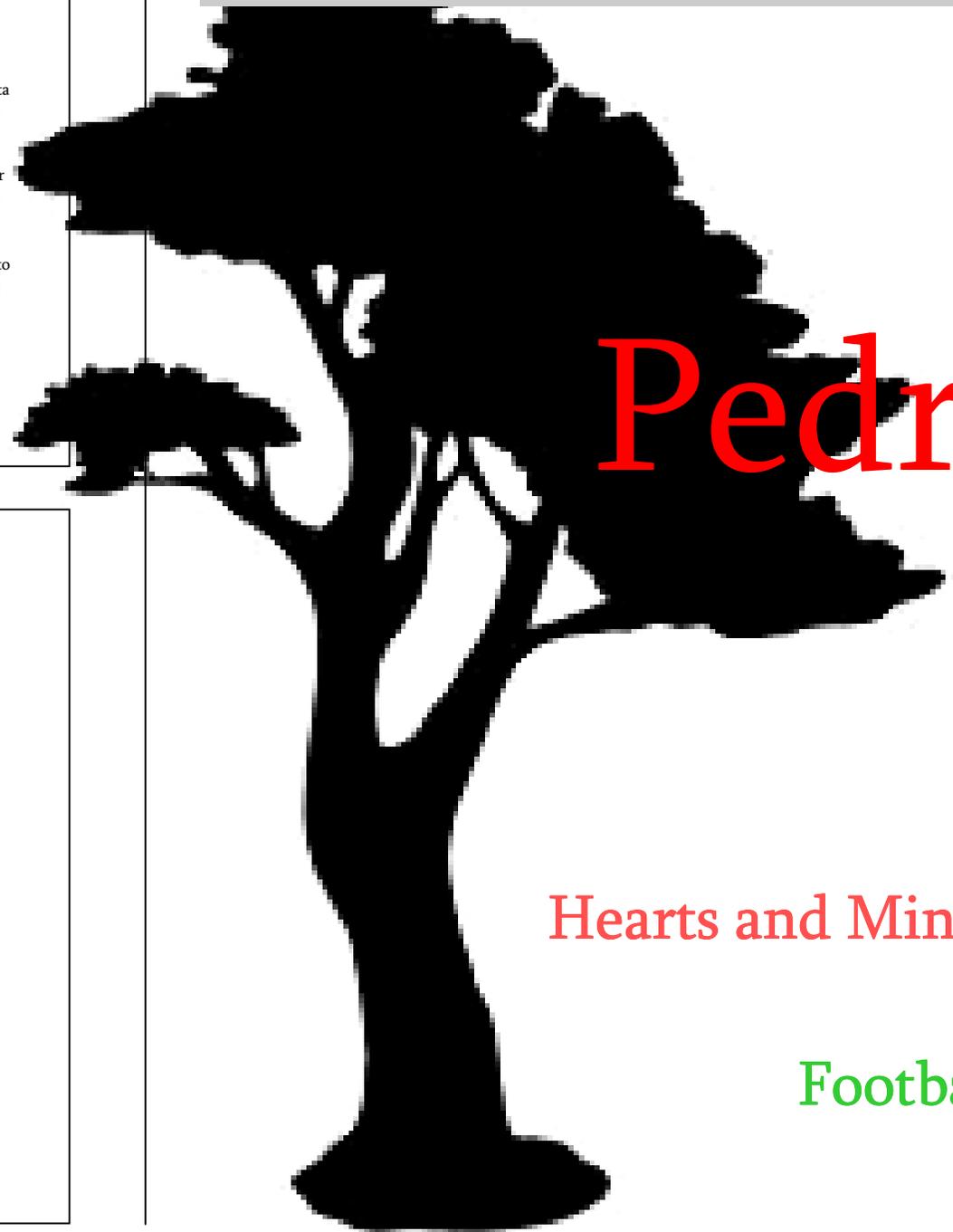
- Organize everybody in a union
- Get Chico a chance to prove his worth as a footballer

Some ways to be nice to other people:

- Have a good discussion and a laugh with them

One way to show your disapproval to other people:

- Argue, argue and argue



Pedro

Hearts and Minds

Football

Pedro -

You can be poor and honorable at the same time. And being honorable you can decide to take a stand - that is exactly what Pedro has decided to do.

Pedro is the shoemaker of the village, but there are not shoes enough to sole and belts enough to mend to make a full living on that, so like so many other men and a sizeable share of the women in the village Pedro works for el Fazendo when there is work to get. But Pedro does not go to work in the fields just for the few cruzeiro it gives for a day's work - he also goes there with a mission. Pedro is going to start a union.

Pedro was one of the avid listeners when Gustavo tried to set up a union a few years ago. He was immediately convinced about the righteousness of the project, and since then he has looked for information in the newspapers about unions when he could get some and even gotten hold of a leaflet about union demands when he was in town a few months ago. However, he is going about the union business much smarter than Gustavo. The union is going to be secret until it is strong enough to strike. Just word of mouth until everybody is ready for a show down. Of course Pedro cannot help

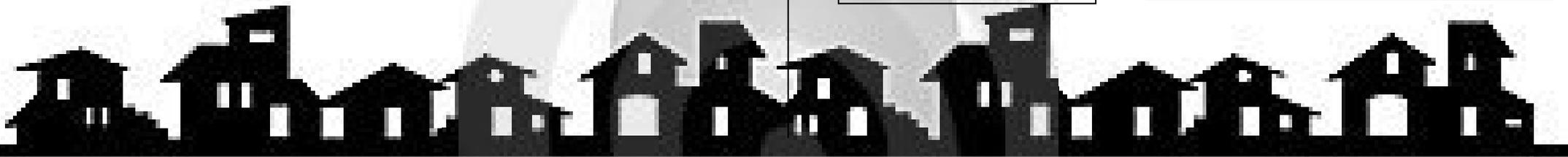
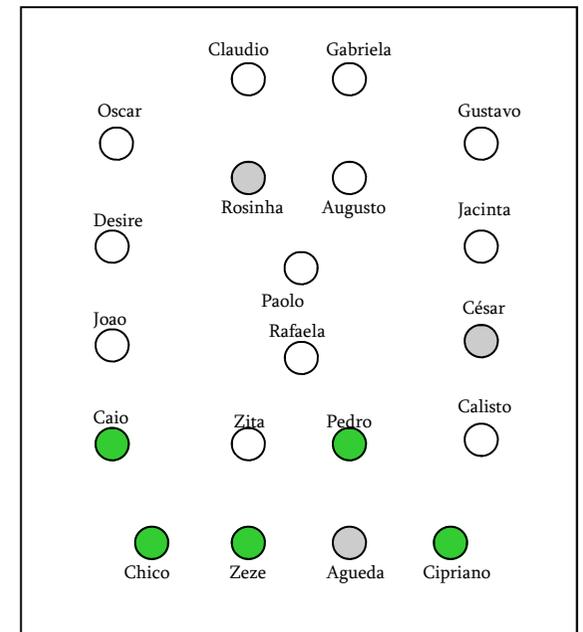
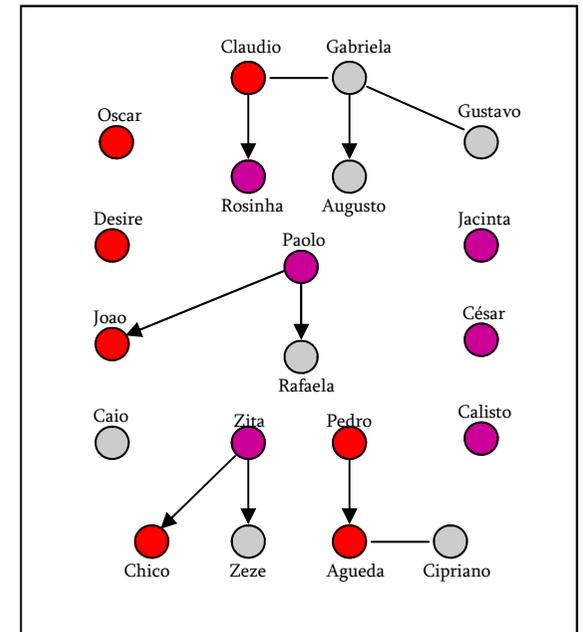
himself being critical and provoking Paulo and Cesar, but that is not dangerous, el Fazendo likes when the villagers quarrel. Pedro's second and even greater passion is football. He was never the best at football, but he was probably the one who loved the game the most - and still is. Football is art - it is the only thing that can make a young man more graceful than a dancing girl. It is also the reason Pedro became a shoemaker. Without someone who can sew in leather - no ball and no real football game. So now Pedro supplies the team with its most important piece of equipment and gets to be the coach as well. It had probably been wiser to have taken that apprenticeship as an electrician his uncle had suggested back in fifty-five. Electricians were in short supply back then. But it would have cost him football, and that was not worth it.

The football club is also the secret framework for the growing union. Even if the players do not understand so much of the union talk, they support it and are popular role models, furthermore the team is a good way to get out to other people and convince them to join.

There was a third passion -

once. It was not Ana, his late wife. Ana gave him their wonderful daughter Agueda, the light of his life, and Pedro loved Ana and was good to her every day of their life together, which ended just over three years ago. But he was never passionate about Ana. His passion had been for Jacinta. He had been willing to do anything for her back then - except, of course, give up football. Jacinta threw the ring back in his face the day he came back from town and said he had decided not to become an electrician after all.

He never caught her looking in his direction again, not even after Ana's death, but sometimes at night Pedro stops in front of the rectory and spends a minute or two thinking about Jacinta in there - lost to the stupid stuffy church.



Provocative

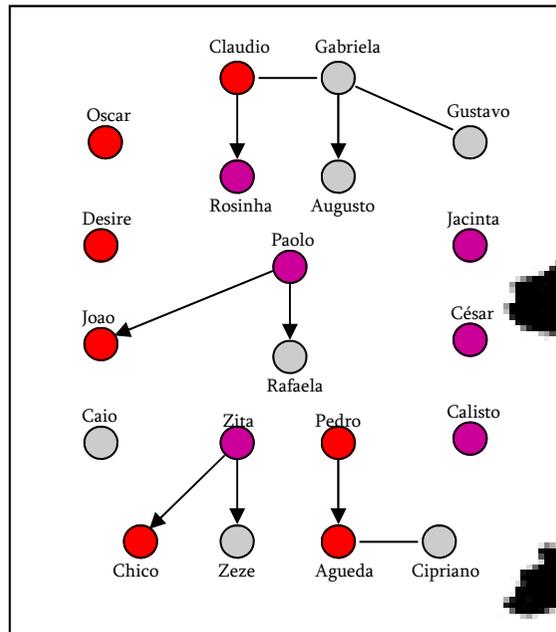
Adventurous

Bored

Femme fatale

Illoyal

Entertaining



Theatre of the Oppressed



Things you usually do:

- Try to lessen the boredom with anything available
- Talk to Zita or Pedro about village matters

Things you want to do or make happen:

- Leave town or divorce Cipriano—fat chance both!

Some ways to be nice to other people:

- Flirt with the boys
- Offer to talk deep matters with the girls

One way to show your disapproval to other people:

- It could be ice cold stare or it could be catfight

Violation

Football

Agueda -

Agueda is the daughter of Pedro and the wife of Cipriano, but that is not who she wants to be - she wants to be Agueda in her own right, not an appendix to anybody else. She said it to Cipriano once and got a black eye for her candor, so she has been prudent enough not to say it to anybody else since. But Agueda has not changed her mind.

Agueda is revolted by being poor. It was bad enough living in her father's meagre household, but Cipriano is a good for nothing field hand who makes less money in a day than he can drink up in the night unless his wife manages to charm some of it out of his pockets before he gets to the tavern.

Oooh - how stupid she was! It was all because she could not stand it at home after mother died, and with Cipriano the new captain of the football team father almost pushed her into his arms. Silly girl! She could have had anybody or almost anybody - if she had just spent enough time to think it over.

Agueda is quite aware that she is attractive enough to catch a man's eye, and smart enough to be the one who dictates where it goes. But now, married to an oaf like Cipriano it does not really go anywhere.

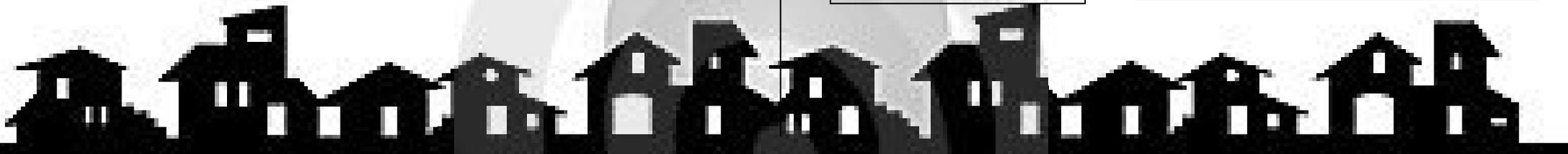
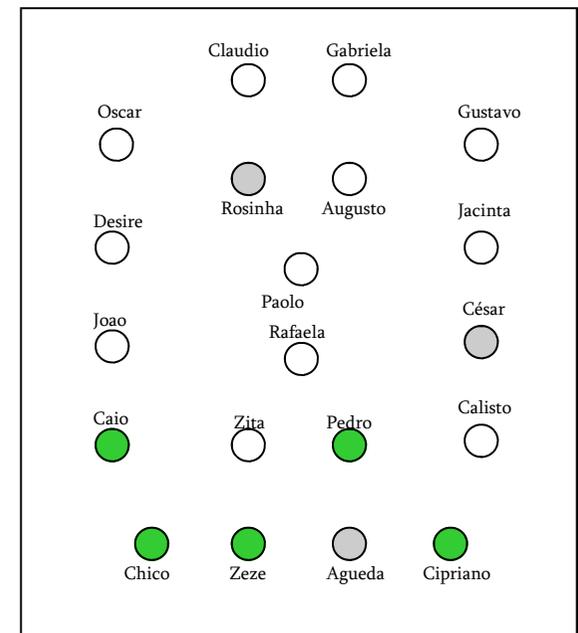
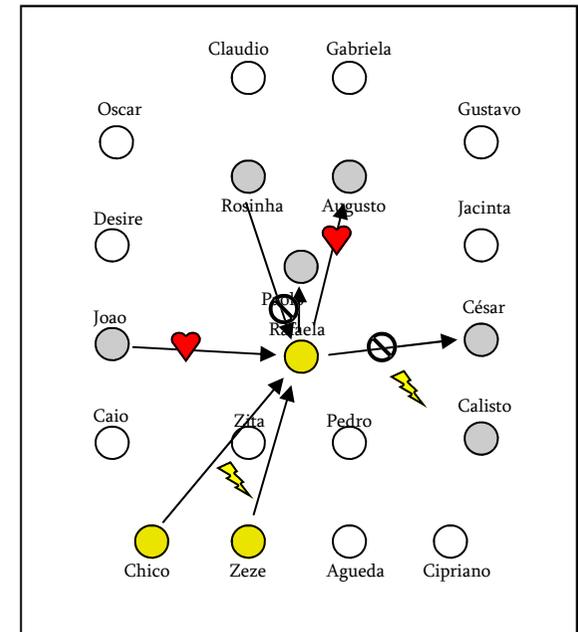
Most of the football team is lusting for her. It does not really surprise Agueda, and it has its benefits. She is often offered a soft drink or some other treat when a footballer has something and Chico or Zeze, who live next door, run errands or do even the most boring chores for her. In exchange she plays a bit up to them and gives them a compliment from time to time.

Normally it is unproblematic, but a couple of weeks ago at the festejo of Our Lady Aparecida it almost backfired. Cipriano had gotten hold of a bottle of rum without Agueda noticing it, so while she had been toying with Chico and Zeze, he had drunk himself to oblivion. The boys were becoming terribly rowdy and she had to make herself scarce.

Cipriano gave her hell for leaving him out there all night, but it was better than the alternative.

What Agueda would really like was to get a job of her own. To work in a shop or maybe even an office, earn her own money, spend some of it and save up for a better future. The strange thing is, that the old bats who were giving her a hard time for flirting with the boys would hate it even more for her to have an actual job. Maybe not Zita - they are talking about her going to town everyday already, but Gabriela is helping in her lover's tavern and Jacinta is keeping house for a man she is not related to; but that does not count.

Violation



Theatre of the Oppressed

Ruthless

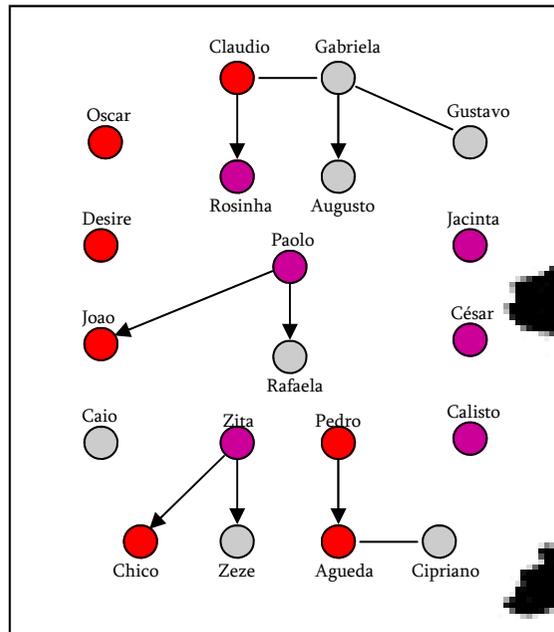
Disillusioned

Secretive

Lazy

Alcoholic

Athletic



Things you usually do:

Play football

Drink and talk to the other guests

Things you want to do or make happen:

Have Agueda behave like a proper wife

Give Chico a chance to make it in football

Some ways to be nice to other people:

Who cares

One way to show your disapproval to other people:

Their turn will come



Silencing

Football

Cipriano -

Cipriano is good at playing football and he likes playing football. He also likes hanging out at the tavern having a couple of drinks when he does not have to work. Cipriano also likes his wife Agueda, when she does not nag .. or beg .. or make a spectacle of herself.

All in all Cipriano would like for his wife to just be there for him, when he chose to be at home and not bother him anywhere else. Apart from wanting all his money, telling him not to drink and complaining that she is bored all the time, Agueda also wants Cipriano to find a better job, to quit being a field worker and "make something of himself". If she only knew.

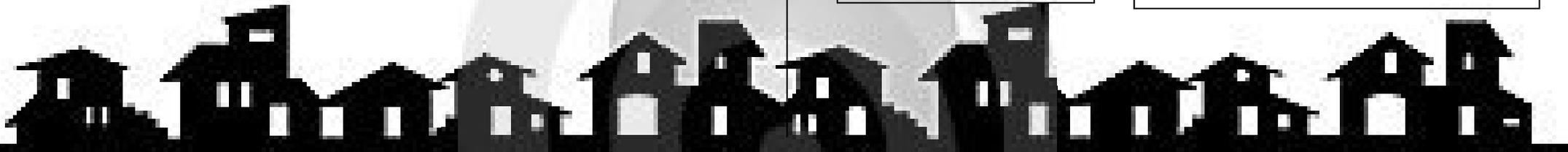
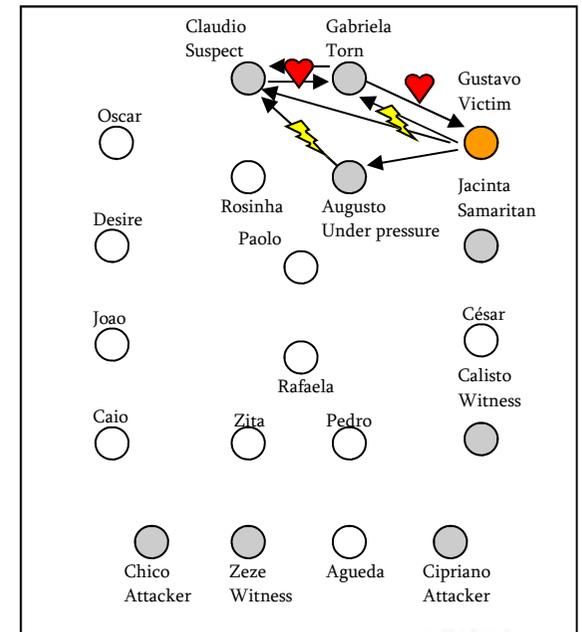
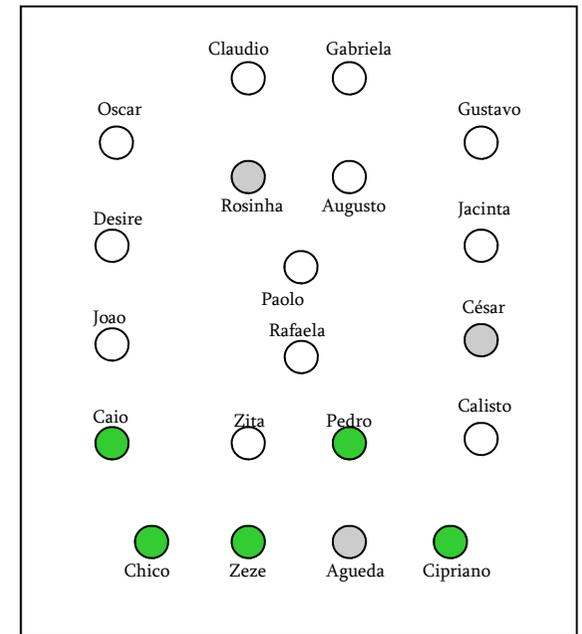
Cipriano does not tell Agueda and his father in law, Pedro, everything. He is not going to either, because he gets more money for being a farm hand than he could working in a factory in town. At the end of every workday el Fazenda's foreman slips

an extra cruzado or two into Cipriano's hand without anyone else seeing it. It is payment for Cipriano's special services. The foreman knows that there are workers who want to start a union and strike for higher wages, but he does not want to do anything about it unless it is necessary. So he pays to be kept informed and sometimes, like a couple of years ago with Gustavo, there is extra money to be earned for special services. Back then Cipriano brought Chico along as backup, but he did not tell him the real reason - Chico thought they were beating up Gustavo because he had tried to feel up Agueda. Cipriano is well aware that Chico, Zeze and a lot of the other young men in the village are lusting for his wife, and he is OK with it, it can even be an advantage - as long as nothing really happens.

Cipriano is quite fond of his father in law. Pedro is a nice man, he is good company,

and if it had not been for the extra money every day, Cipriano might have been joining the union in earnest. As it is, he has had a better offer. But he sincerely hopes Pedro never has real success with his union plans. He really would not like to be forced to beat him up like Gustavo.

Cipriano spends a lot of time together with the younger football players. It is nice to have someone to play ball with, when you feel like it, and the fact that they look up to him and ask him for advice does not hurt either.



Theatre of the Oppressed

Confident

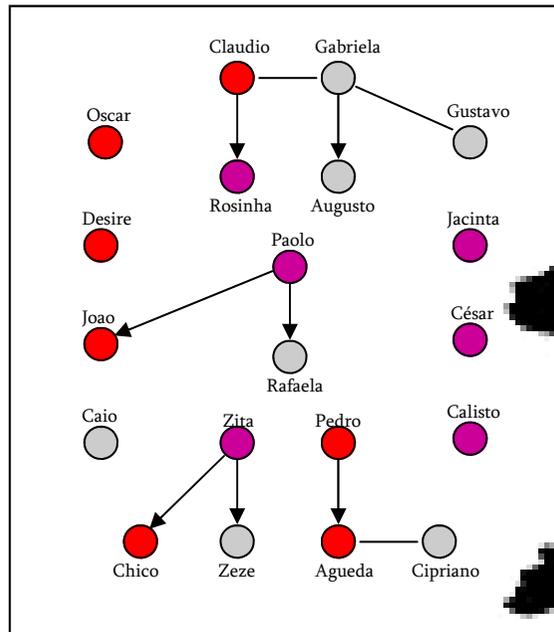
Caring

Bossy

Less poor

Religious

Proud



Things you usually do:

Go to church

Try to have some quality time with your sons

Things you want to do or make happen:

Make Zeze aware of the responsibility and opportunity he is offered

Try to persuade Chico to forget the stupid football dream

Some ways to be nice to other people:

I am always nice to other people

One way to show your disapproval to other people:

Give them a piece of your mind



Zita

Football

Respectability

Zita -

It was not easy when Salvador died almost ten years ago and left her alone with two little boys and a business she had no idea how to run.

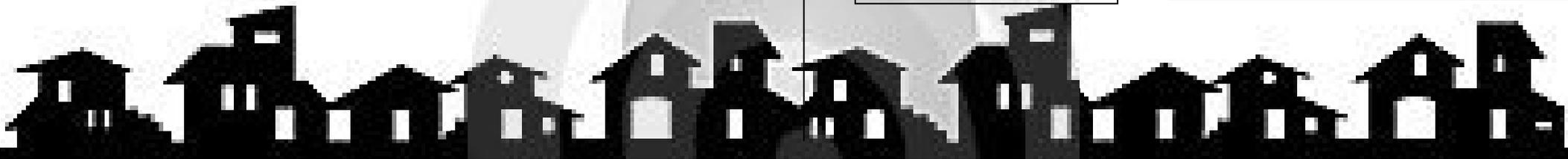
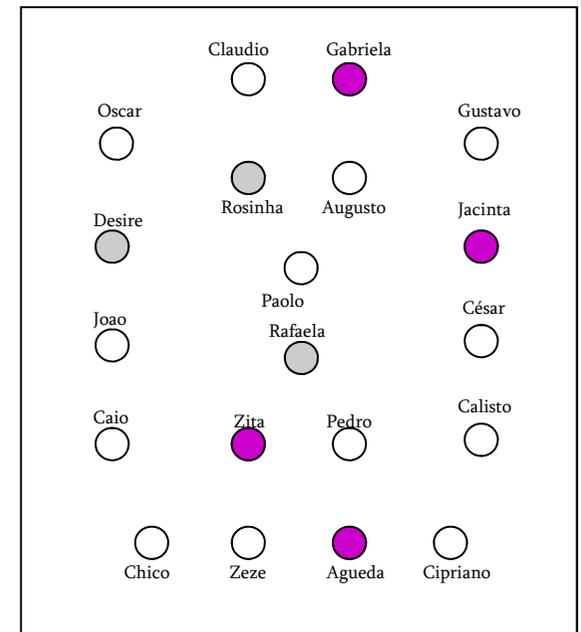
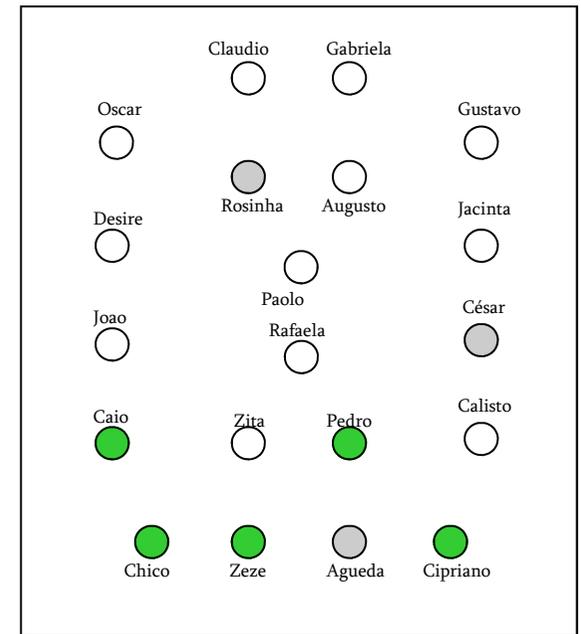
Zita knew that if she had not taken up the business as buyer right after the funeral, someone else would have done it, and she and the boys would have been left without an income. It was lucky that one of the buyers from another area took pity in her and offered to show her the ropes or she would have lost all her money before she became good enough at haggling and finding bargains. So now she is one of the experienced buyers: Every morning before sunrise she puts on her backpack and pockets the list with things people from the village want her to buy. She goes down to the road and takes the morning bus into town, where she buys all the things you cannot get in a village and takes care of other kinds of business for the villagers. Then she

travels the same way back again, delivers to everybody what they ordered - for a price and returns home in the early evening. Some time during the first year Zeze had started saying "Mom" to Ana, but then he saw her all day, Zita only kissed his sleeping forehead in the evening and put his shoes on and sent him out of the door in the morning. If it was not for Sundays, she would not have known her own sons, and if it was not for Pedro and Ana, the boys would never have turned out so well.

Zeze has a good head on his shoulders, and one day, he will be able to take over the business. Chico has a heart of gold, but even a mother must admit that he is not smart enough to be a buyer, but he has got two strong arms, it is a good thing that there will always be a need for that. Already he is earning a grown

man's wages in the fields.

Zita feels done a good job in a difficult situation. She could not just find another man to pay her expenses as Gabriela did. She is aware that other women in town thinks that the fact that she has a man's job and that she is away in town every day, where no one can tell what she is doing means that she is not a respectable woman, but in her view it is much more respectable to work and have ones own household than to live in the house of a man you are not married to like both Gabriela and Jacinta does.



Theatre of the Oppressed



Chico

Silencing

Violation

Football

Promising

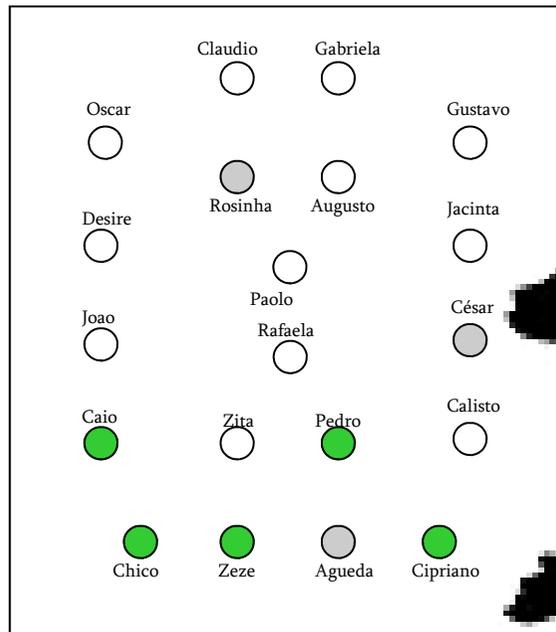
Helpful

Unreflected

Dim

Athletic

Nimble



Things you usually do:

- Play football
- Help your friends

Things you want to do or make happen:

- Get a chance to play for a real club
- Make that diffuse voice of bad conscience go away

Some ways to be nice to other people:

- Help them

One way to show your disapproval to other people:

- Spit or curse

Chico -

Not everybody are as constant as Chico - if he supports a cause, he is ready to go all the way. Chico is a young man of devotion and of action. Sometimes other people do not want Chico to have such strong devotions, but it cannot be helped.

You can be for the union and still be a good christian, because that is exactly what Chico is. He is all for Pedros talk about how the workers should stick together and support each other and how they should be paid properly for their efforts. That does not mean that you cannot live a virtuous life and support virtue when you have the chance.

Like all the other footballers Chico thinks that Agueda looks great and he would have loved to feel her or even kiss her. But he knows that he should not - because she is married, and is ashamed of his feelings like a good person should be. Chico even helped Cipriano teach Gustavo a lesson back then, when he did not behave properly towards Agueda.

It is really difficult with girls. Chico and Zeze had some fun with Rafaela

after the festival a few weeks ago. For some time he thought that they were going to be together, but Rafaela has not wanted to see him since then. Now it is only Rafaela's stupid friend, Rosinha, who watches them when they play.

Rafaela's father Paolo is rich, so being together would have been good - almost as good as getting a contract with a football club. But a contract would have been the greatest.

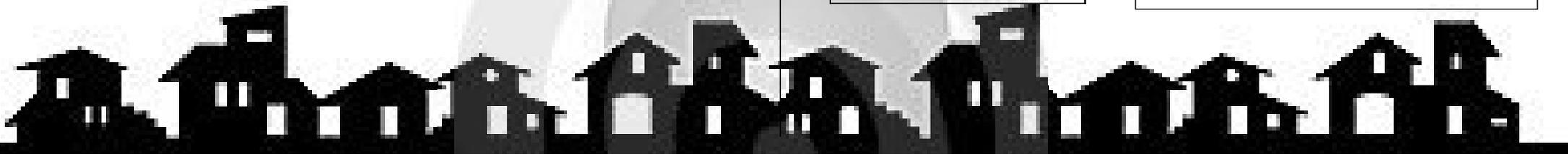
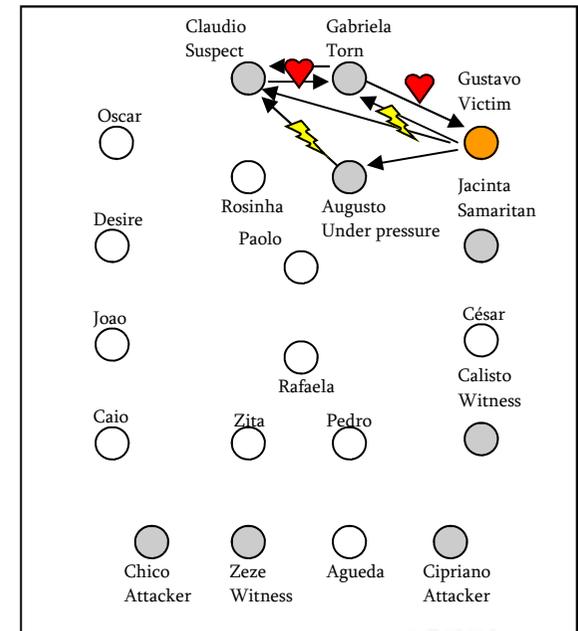
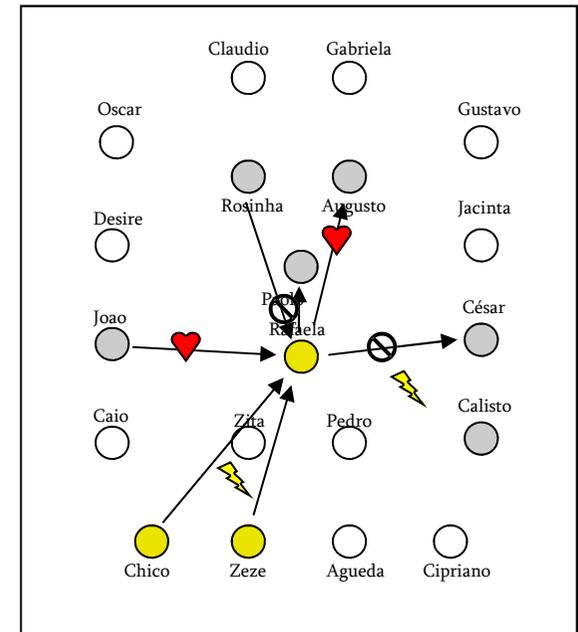
Pedro says that Chico has the greatest potential he has ever seen. He is strong, he is fast and has a good eye for ball and players. He just needs someone to introduce him to a football club and his future will be made. According to Pedro, it would have been even better a couple of years ago, but he had to wait for Zeze to get old enough. Because Chico is nothing if not constant and dependable towards his family.

It's a let down then, when your mother tells you that you are not

smart enough to take over her business after her. It is not that Chico would not prefer to be a footballer anyway, but after having taken care of Zeze so long and being the man in the house, plus working as a field hand since he left school, Chico feels he had deserved at least to be offered to take over.

Chico really cannot wait to leave. Pedro and Cipriano are OK, and he loves Zeze and Zita of course - they are family, but there really is not anything else for him here anymore. Even that old halfwit Calisto has started shouting after him, when they pass each other on the square. I is really no fun anymore.

Violation



Mischievous

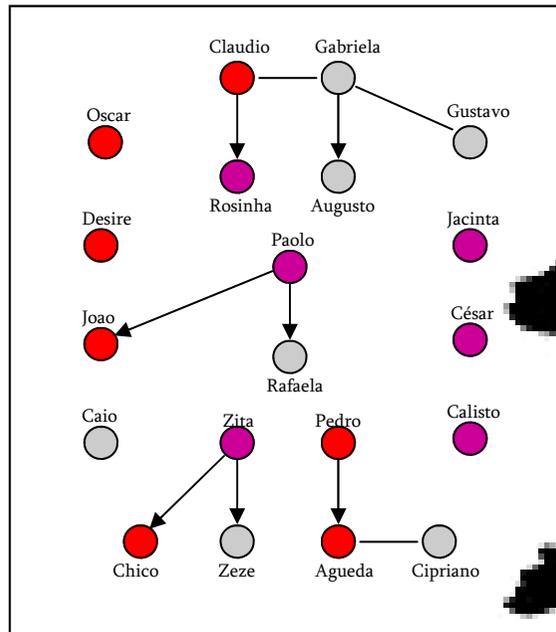
Smart

Quick

Impatient

Realistic

Young



Theatre of the Oppressed

Zeze

Things you usually do:

Play football

Try to get allowed a drink in the tavern

Things you want to do or make happen:

Give Chico a chance—and have him stay too

Something less boring than yesterday

Some ways to be nice to other people:

Anything as long as you benefit in the end

One way to show your disapproval to other people:

Start planning to get even



Violation

Football

Rosinha

Violation .

Football .

Rafaela

Violation .

Respectability .

Paolo

Violation .

Importance .

Jacinta

Silencing .

Respectability .

Calisto

Violation .

Silencing .

Desire

Hearts and Minds .

Respectability .

Pedro

Hearts and Minds .

Football .

Agueda

Respectability .

Football .

Cipriano

Silencing .

Football .

Zita

Respectability .

Football .

Chico

Violation .

Silencing .

Football .

Zeze

Violation .

Football .

Gustavo

Silencing .

Oscar

Hearts and Minds .

Importance .

Gabriela

Silencing .

Respectability .

Augusto

Violation .

Silencing .

João

Violation .

Hearts and Minds .

Cesar

Violation .

Hearts and Minds .

Importance .

Claudio

Silencing .

Importance .

Caio

Hearts and Minds .

Football .

Musician