



ROLEPLAYERS



ROLEPLAYERS AT 20: THEATER FOR LIFE

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At 20: Theater for Life

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- 20 Years of the Cast and Crew in Photographs

ROLEPLAYERS

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Roleplayers: The Story

ROLEPLAYERS: THE STORY

It all started when Ricky Abad, Sociology professor, then Tanghalang Ateneo (TA) Moderator and Artistic Director, and co-founder of the newly formed Fine Arts Department asked Voltaire Gonzales, Tanghalang Ateneo Alumnus, at that time marketing and sales manager at a car company: how do we market the department and increase student enrollments? Fine arts was, after all, not a diploma that promises a bright economic future. The problem it appeared was not that the students were not interested and passionate about the program but that the parents were concerned about their children's prospects after Ateneo. The answer came from Voltaire's experience at work: Voltaire graduated with a degree in Economics and Practicum in Theater Arts and as he tells his story, it was theater that had given him a clear and decisive edge over other employees in his company. As Voltaire would say "talo talaga ng magagaling magsalita ang taong matalino lang... pag nag-teatro ka, magaling na salesman ka na! At kahit saan, kailangan ang magaling magbenta, kotse man o ideya." But Ricky was initially hesitant on Voltaire's "solution": to put up an organization that sells theater-based training to corporations. For Ricky, this was tantamount to "prostituting our craft". Eventually, the conflict between art and profit was partially resolved with Voltaire's "dreams cost money and visions need resources to turn them into reality". And so, one night in the 1990s, at a house in Balet Drive, a hesitant Ricky and a convinced Voltaire, would pitch the idea, amid the Tequila, to over thirty TA members. Three would respond positively, Ron Capinding, Joseph dela Cruz, and Eboy? Paez. Thus was founded the non-stock, non-profit PREP Theater at Work! which would eventually become the social enterprise, ROLEPLAYERS -Theater for Life! Eboy? was legal guardian while Ricky, Voltaire, Ron and Joseph would create and deliver the timeless and universal theater-business-workshop module that continues to this day.

For the next 20 years ROLEPLAYERS -- the five founding members and a support group of actors and theater crew -- worked with more than a thousand companies across different industries from here and abroad. ROLEPLAYERS (RP) would introduce "Applied Theater in Business" to more than 10,000 corporate executives and staff, from company presidents and owners of businesses to frontliners, drivers of buses at Bonifacio Global City, toll-tellers at expressways, medical doctors, accountants and engineers. ROLEPLAYERS was the "Theater Company" that taught theater at Ateneo Graduate School of Business, the Loyola School of Theology and East Asia Pastoral Institute. RP even had a workshop attended by Mayors from the entire country. The title? "Playing Lead Roles: Integrity in Public Service".

But what was most important to Ricky was to bring Theater beyond the stage, then the Rizal Mini-Theater, (RMT) and later the Arete, to those who were in the fringes of our society—to reach out to “the last, the least and the lost.” ROLEPLAYERS’ aim was “to seed hope anywhere and everywhere.” By its 18th year, ROLEPLAYERS had exceeded the threshold of 50,000 participants who had attended its workshops for free. Among these workshops were the Theater for Kids, Storytelling for Nanays, Love Language between Husbands and Wives, Theater for Teachers, The Word Made Flesh or Theater for Priests. One of the most challenging was the Bilibid Shakespeare project, as ROLEPLAYERS would be in and out of Bilibid Prison. For Ricky, the project of workshops and performances offered the young inmates, in his words, “a safe space for them to create characters, bond with others and assume roles in production more edifying and diverse than those experienced in their incarcerated lives.” This was Ricky’s vision of Theater: Theater was not just an Art, it was a weapon of change.

Then came the 2020 COVID-19 pandemic. ROLEPLAYERS was also forced to close shop. By March there was no face-to-face interaction, no onsite classes, no workshops and no theater audiences. In one week, ROLEPLAYERS zeroed out its funds: first in the list were Senior Theater members in the community at large, especially those who did not have money for groceries and medicines. RP also sent financial help to the actors of CCP’s Tanghalang Pilipino who were left with no work. The rest of the money was sent to the frontline on the war vs COVID-19 to buy Personal Protective Equipment or PPEs for frontline workers. Convinced that the pandemic should not define the social enterprise and with a resoluteness that “imagination is more important than knowledge”, in one month and against the tide, ROLEPLAYERS would pivot and bring all their workshops online. By May, RP had clients and by July it was back to outreach mode. RP sponsored Ricky’s Sandaang Salaysay, an Arete podcast of Filipino children’s stories which opened up to the very young the nation’s oral and literary heritage in a way that was engaging and accessible. The project gave work to voice actors who needed survival funds. At this time RP also launched its first online ROLEPLAYERS Youth Theater Workshop for the folks of Binan, Laguna who would eventually represent the Philippines (online) in a Dance Festival in Japan. And finally, the sponsorship of TA’s Oedipus Rex, perhaps the first play during the pandemic not only in the Philippines but around the world. During this period, RP also ran Resiliency Workshops for nearly 3,000 young people to address mental and emotional anxieties brought about by the pandemic. Interestingly, in the face of a deadly pandemic the most requested module was: “How to Find Love in a Time of Crisis”.

And finally as the power of the pandemic waned so eventually did Ricky’s life. ROLEPLAYERS and Ricky’s last project together was the restaging of Sintang Dalisay, Ricky’s most well-known play, a reimagining of Shakespeare’s Romeo and Juliet which embodied his lasting and distinctive contribution as a Filipino theater artist.

Now more than 20 years later – after many years of their own storytelling, and patched together dreams -- ROLEPLAYERS continues its search, looking for answers to Ricky’s never ending questions of “What if?”, “Why Not?” and “What’s Next?” ROLEPLAYERS is pledged to continue to carry out Ricky’s vision of theater as a weapon for change – “to keep on sponsoring and producing plays that no one wants to sponsor because they speak of injustice and the truth; to bring audiences to watch the performances to promote critical thinking and dialogues; to financially support artists so they can pursue their crafts; to teach children and young men and women to find their bigger voices and inspire them to become leaders of their communities; to urge parents to love one another; to teach mothers to tell stories of heroism, love, hope and redemption to their children; ang manatiling guro ng mga guro, pari ng pari, kakosa ng mga bilanggo, konsensiya ng mga pulitiko; to make workplaces even more humane and productive and to direct thousands more actors who never knew they were actors so they can become the best that they can be.”

Afterall, the Players signed a pact: Theater for Life!

For Ricky



Snippets from the Workshop

SNIPPETS FROM THE WORKSHOPS

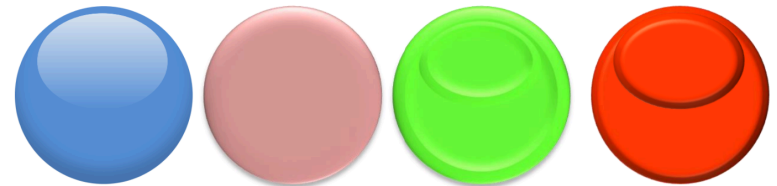
Why Storytelling for Business?

- Persuasion is the centerpiece of business activity.
- Storytelling is a powerful tool of persuasion.
- Stories move people more than facts and figures.
- Stories unite idea and emotion. You give information but you also rouse the listener's attention, making the message stick.
- They are credible, original; they express you.

Objectives

- Craft a well-structured Story
- Deliver the story with enthusiasm that is infectious
- Win the audience to your side.

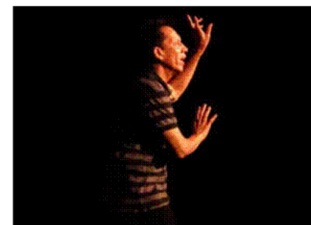
The Four Languages of Storytelling



Verbal, Vocal, Physical, Emotional

ROLEPLAYERS

Theater for Life!



SNIPPETS FROM THE WORKSHOPS

DIRECT □ ACT □ STAGE □ TRANSLATE □ COACH



What are your roles?

Why Theatre Methodology?

- All of us have roles
- Everything that we do is a performance of a role.
- When work is done in view of clients, work is **theatre**.

Objectives

- Craft a well-structured Story
- Deliver the story with enthusiasm that is infectious
- Win the audience to your side.

Shakespeare puts it best:

“All the world’s a stage and all men and women mere players.”

The office, the classroom, the conference room, the negotiation table – these are among the **stages** where people like us – actors in the broadest sense – strike a deal, convey a lesson, present to a client, or unify a team **We are all engaged in the business of theatre.** : the business of communicating with others, building teamwork and **winning audiences to our side.**”



Ricardo G. Abad, Ph. D.
RolePlayers, Inc.



Over 500
Corporations and
10,000 Executives
Trained

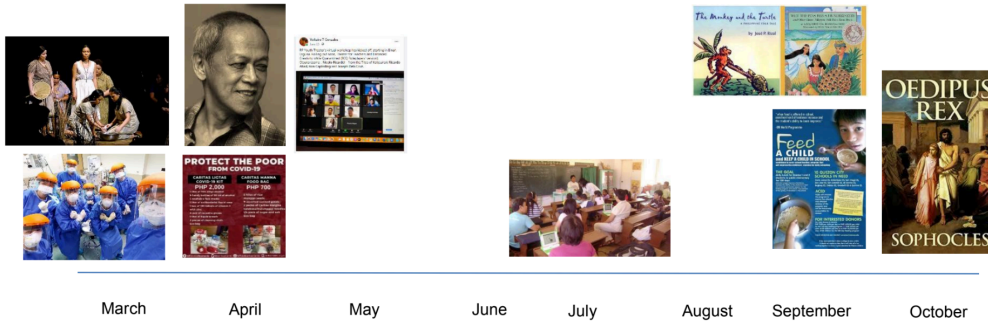
SNIPPETS FROM THE WORKSHOPS

Over 50,000 Individuals served... FOR FREE!



Theater for Kids □ Storytelling for Nanays □ Dynamic Classroom □ Youth Theater
The Word made Flesh □ Theater for Couples □ Theater for Peace □ Healing Theater

@ Roleplayers



Program Migration

Storytelling for Business
The Art of Directing People
The Art of NOT Selling
The Art of Customer Service
Creativity for Teams
Theater for Teachers
Theater for Priests
Youth Leadership

Program Testing

Program Live!

New Program Development

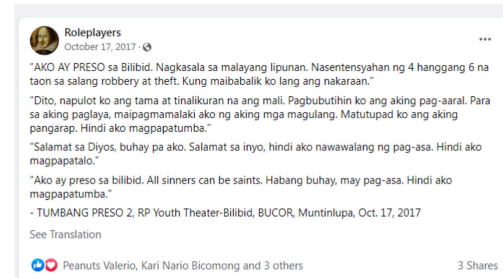
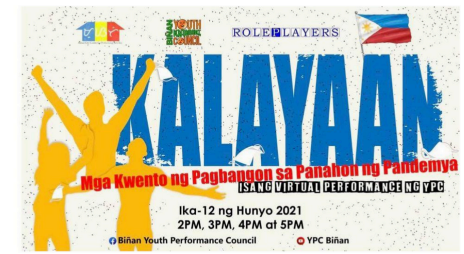
8Cs of Crisis Leadership
The Art of Persuasion ONLINE
ECQ (Enhanced Creativity while Quarantined)
ROLEPLAYING and Staff Online Communication Evaluations



The Art of Persuasion ONLINE

Set the Stage | Dress the Part | Internalize | Engage

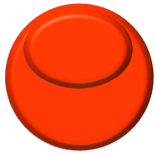
Leadership



Applications

- Branding
- Case Studies
- Leadership: motivating and calling people to action
- Preserving traditions & values
- Training & Creating Instruction Materials
- Selling
- Proposing a new idea

SNIPPETS FROM THE WORKSHOPS

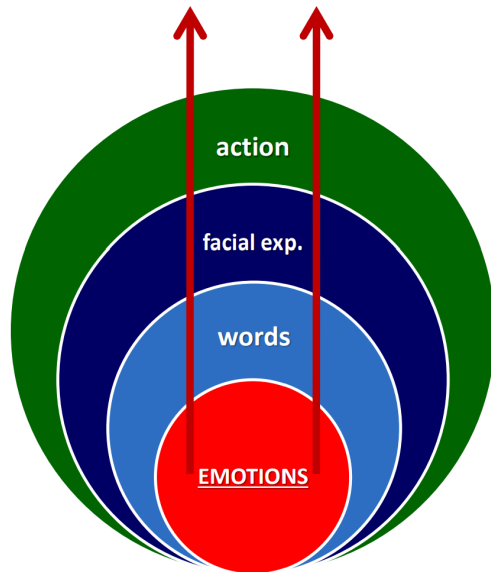


Joy, Sadness, Anger, Pride, Disgust, Triumph, Fear.
Express that emotion physically.

Add a gesture as well.

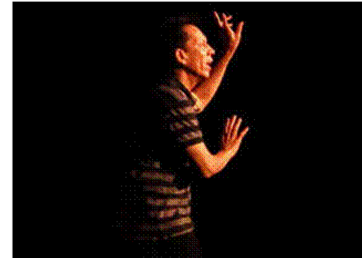
THE SEVEN RASAS OF INDIAN THEATER

Let your intentions be felt



ROLEPLAYERS

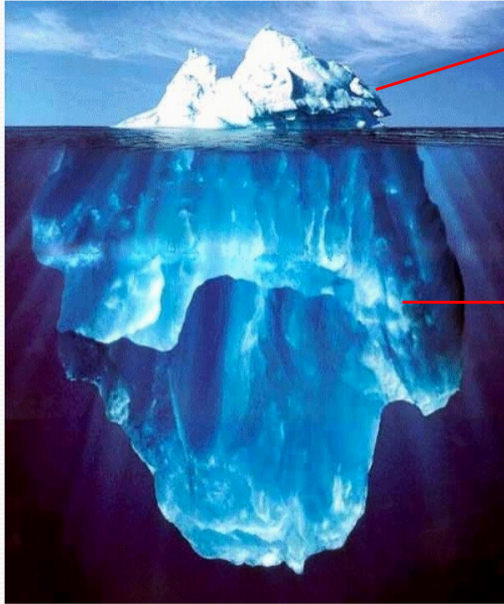
Theater for Life!



An Actor's Equipment

- **BODY**
- **VOICE**
- **MIND**

COMMUNICATION



Words
Text 7%

Subtext



Non-Verbals
Color
Silent Script
Pregnant Pause 93%

KUWENTULUYAN

● Dugtungang Pagsasalaysay

Isulong ang kuwento
nang hindi ito
gugulo o maliligaw.

IMPROV A-B

1. α strikes a pose.
2. β quickly interprets α . α can be anything.
Then β establishes a scene with α .
3. α accepts the role β has given him.
4. α and β go on with the scene until
Facilitator says "Freeze!"
Upon "Freeze!", α leaves and β keeps his
frozen position.
5. β is the new α . Another β enters.

20 Years of the Cast and Crew in Photographs



20 YEARS OF THE CAST AND CREW IN PHOTOGRAPHS



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20 YEARS OF THE CAST AND CREW IN PHOTOGRAPHS



TANGHALANG ATNEO

Ateneo Fine Arts

SINTANG DALISAY

ISANG PAGBABALANGKAS NG AWIT NA "ANG SINTANG DALISAY NI JULIETA AT ROMEO" NI G.D.ROKE

SA DIREKSYON NI RICARDO ABAD

HULYO 13, 14, 15, 20, 21,
26, 27, 28, 29 | 7PM
HULYO 16, 23, 30 | 2PM & 7PM
HULYO 22 | 8PM

SPECIAL PERFORMANCE
FOR THE INTERNATIONAL
UNIVERSITY THEATER ASSOCIATION
JULY 20 | 7PM

RIZAL MINI-THEATER ATNEO DE MANILA UNIVERSITY



TEATRO MERON ROLEPLAYERS IN ITS 20TH YEAR

ON HIS BIRTHDAY, WE REMEMBER OUR BELOVED

"RICKY"

DR. RICARDO G. ABAD

VISIONARY THESPIAN
ACCLAIMED SOCIOLOGIST
DEVOTED EDUCATOR
INSPIRING MENTOR &
CHERISHED FRIEND

WITH A STAGING OF ONE OF HIS FAVORITE PLAYS

So?ranong Kalbo

ROLANDO S. TINIO'S TRANSLATION OF
EUGENE IONESCO'S ABSURDIST PLAY

AUGUST 8-10, RIZAL MINI THEATER

IN COOPERATION WITH

ATNEO DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY Ateneo Fine Arts ipc ARETE TANGHALANG ATNEO

PARTNERED WITH

TICKET 2 ME Jollibee JPM THEATER MANILA

