

Lucky One

By CARMEN, EMILY and MARINA

Content Warning: References to Interpersonal Violence, homophobia, undocumented status

Cast of Characters

Lea - PCC Student, woman, Troy's girlfriend, Rida's sister, Antonio's daughter, Latina

Troy - PCC Student, man, Lea's boyfriend, white

Rida - Lea's sister, woman, Antonio's daughter, Latina

Sam - PCC Student, Lea and Rida's family friend, student of color

Timmy - PCC Student, Gaming Club member, Friend of Rida, Sam and Troy's, white

Antonio - Lea's and Rida's Dad, man, Latino

SCENE ONE: Love is in the Air

(The scene opens with Sam, Troy and Lea hanging out outside of the bookstore on the PCC Sylvania campus. Troy twirls Lea around while Lea laughs)

Sam: You two are so freaking cute. Troy, I'm glad she found you. But damn dude, Lea can't stop talking about you!

Troy: How did I get so lucky? *(He kisses Lea)*

Lea: *(Laughs)* I'm the lucky one.

Troy: Hey, that's my line.

Sam: I can't take anymore, gross. Anyways guys, I'm out. I gotta get to work. Lea, I'll see you later in class and then at the club meeting, right?

Lea: Right.

Troy: Hey, I've been hearing about this club? Is it open? Can I join in?

Sam: Yeah, anyone can come game with us! You should absolutely join. It would be great, and it's super fun!

Troy: Awesome.

Sam: Yeah, I'll see you both there then.

(Troy notices Lea checking her phone)

Troy: You're already on your phone? *(Laughs and pulls at her phone)*. Oh, Sam leaves and you are texting him already?

Lea: What's it to ya? *(Tucks phone in pocket.)* You know he's like my brother, and I'm not even texting him.

Troy: Well then, who? *(sighs)* Who's so important? *(releases her hand)*

Lea: It's my sister if you must know. She wants me to feed her dog, Darla.

Troy: That was a lot of work for an answer.

Lea: You are silly. *(grabs his hand)* I'll chill out on the texting, and focus on us.

Troy: You know I've been thinking... *(looks to her)* Would you want to move in together?

Lea: You want to move in together!? But it's only been two months.

Troy: I have to move out of my parents by the end of the year.

Leah: *(she smiles big, stopping)* Woah... *(she continues walking)* My dad would freak out. He thinks living together is like marriage.

Troy: He does?

Lea: It's a cultural thing.

Troy: Your parents love me. Anyway, living together is about us, not them.

Lea: But it's also about my sister. It's complicated. I would need to ask her first before another person moves in.

Troy: Do you want me to move in?

Lea: Yeeessss, I'm not sure, this is big! I know you think it's silly but my culture is important to me. And I want to make sure that I stay on top of school. I have to concentrate right now.

Troy: But I love you. Come on, it'll be great. I'll cook dinner every night for you and your sister, and this way we'll actually be able to concentrate on school more. Because we'll see each other every night, and study!

Lea: *(starts to smile a bit)* Maybe, but I still need to talk to Rida. I can't just throw you into the ring. We have a full house. This is so fast.

Troy: Is there another reason I can't? It's weird, Lea. I've been here before, and I can't handle another uncommitted girlfriend.

Lea: No, I love you. There is no other reason. I'm just surprised! Let me just call Rida and ask.

Troy: *(Twirls her around, singing, modifying the words to "Our House" by Madness)* Our house in the middle of our street. Our house if you just let me move in with you. Our house... *(They giggle and kiss.)*

End Scene

SCENE TWO - It's Our Home

(The scene opens at Rida and Leah's apartment. It's small and sparsely decorated but homey.)

Rida: Did we move the video game club to Tuesdays?

Lea: No, it's still tonight. Actually, Troy decided to join.

Rida: Well that's cool. You two are really getting along well. It's sweet.

Lea: Yeah, right. And speaking of that I was wondering... if Troy could move in with us?

Rida: Another person? At our place?

Lea: Please, Rida? He has to move out of his parents' house. He has nowhere to go.

Rida: Why here?

Lea: Well, we're ready to live together. I love him, Rida. I want to help him out.

Rida: Okay, well... We'll talk to the landlord and see. You two are moving so fast. Did you run this by dad?

Lea: No, not yet. I really want this to work. Please?

Rida: I mean... if he has to move...

Lea: I love you so much, sis! You are not going to regret this! Thank you, thank you, thank you!

Rida: *(laughs)* I love you too, dork. *(They fist bump)*

Lea: This is epic! I can't wait to tell Troy.

End Scene

Scene Two: This is Not Working

(It is three months later. The scene opens in Lea's room. The bedroom is messy and disorganized. Lea is sitting on the unmade bed. Rida is standing in the doorway talking to Lea.)

Rida: Lea, I really need to talk to you. Again...

Lea: Yeah. What's up?

Rida: It's about Troy... It's been three months now. He can't even clean up after himself. You said you'd do something a long time ago.

Lea: I'm sorry, we did talk. But you know, he's a dude. They're just messy.

Rida: And you always make these excuses for him.

Lea: Well, and he's always busy working these days. He's a great housemate in other ways.

Rida: You know what? He's not that great. He's not even nice to you. He's terrible.

Lea: I'm sorry. I'm sorry. This is still so new, you know?

Rida: Okay, well I'm not sure if I can stay in a place like this. It's too much.

Lea: I'll talk to him, okay?

Rida: OK.

(Rida exits the bedroom, walks through the living room on her way to her bedroom. Rida trips over Troy's shoes he had left on the middle of the floor. Troy is sitting on the couch with his computer.)

Rida: Ugh. Troy! Are you incapable of picking up after yourself!!?? *(throws a pile of garbage in the trash to get to her backpack)*

Troy: Wow, no need to bite my head off! Talk it out with Lea.

(Troy passive-aggressively kicks his shoes away from the couch)

Rida: Dude, Lea is not your mom and not your housekeeper!!! She should not be expected to clean up after you!!!

(Lea comes out of her bedroom.)

Lea: Woah. What's going on?

Troy: Finally. Your sister is out here whining again about chores when I'm trying to get my work done.

Lea: It is kind of messy out here...

Troy: Well, whose side are you on? If it bothers you so much, you do it.

Rida: Seriously?

Lea: I have school and work honey. Can you do it?

Troy: Fucking A. *(Gets up, throws the keyboard and begins kicking garbage into a pile. He tosses everything in a garbage bag including stuff that shouldn't be thrown out)* There. Are you ladies happy now?

End Scene

Scene Three: Video Gaming Club

(The scene opens in a PCC classroom. The students are gathered around tables in groups talking and playing video games. Sam, Rida and Timmy are at one table. Lea and Troy are together at another table.)

Sam: How are you doing with everything?

Rida: I'm happy that I moved back with my dad. Finally, these two can rough it out in the ring without a referee.

Timmy: Wait, so Troy lived with both of you *chicas*?

Rida: Yeah, but I moved out as soon as I could because Troy is such an ass. My dad's a little bit irritated to have me back.

Timmy: Are you and Lea still close?

Rida: I'd say we're doing alright. And Troy and I get along a little better now that we aren't housemates.

Timmy: Makes sense she would stay with Troy. I heard *that* Mexican p***y was loyal.

Sam: You're so gross.

Timmy: What? It's a compliment.

Sam: I'm definitely walking away from that. I need to wash my ears, and then go talk to Lea.

Rida: Okay, bye?

(Sam walks away.)

Timmy: He's quite a pansy. Is he gay or something?

Rida: *(exasperated)* Timmy!

Timmy: What?! Anyways, did you know that I can see right through your shirt?

Rida: Excuse me?!

(Rida starts to zip up her sweater. Timmy pulls her hand away.)

Timmy: Hey don't do that. You'll ruin the view. It was nice.

(From across the room, Lea begins to make an announcement. Rida walks away from Timmy and approaches Lea and Troy)

Lea: Thank you all for joining us today at this week's PCC Sylvania Club Video Gamers Meet. We appreciate all of you, and will see you next week.

Rida: Oh my gosh, I can't deal with Timmy anymore.

Lea: What happened this time?

Rida: First, he says something about that “Mexican p***y is loyal”. Then he says he can see through my shirt. I tried to pull it closed and he stopped me. It was revolting.

Lea: God, he is a creep.

Sam: I wish we could kick him out of the club or something.

Rida: Maybe we could try? I can’t keep coming to these if he’s always going to be here.

Troy: *(Troy is laughing)* It’s a joke, Rida. What do you expect? He is a student - we can’t kick him out of the club.

Rida: He’s such a jerk. Next time he comes around I’m going to say something. This cannot be happening at a club event.

Lea: No, don’t. You’ll get us shut down.

Troy: Seriously, won’t you both let it go? Focus on the video games. We’re here for video gaming, right?

END SCENE

Scene Four: Homework

(On campus at PCC. Troy is waiting for Lea and sees her from across the hall. He hesitates to let Lea notice that he sees her talking with Sam. When she doesn’t, Troy falls behind them, eavesdropping on their conversation. Lea is walking out with Sam from class. She is nervous)

Sam: Have you started on the CBL project yet?

Lea: Yeah, but I can’t focus. I may as well drop the class with how much time I get to work on it at home. There’s no time.

Sam: Well, how did you get your other projects done?

Lea: I always have a few hours of break between class, and our instructor has open office hours after class.

Sam: I didn't know that was an option! I could have used the help.

Lea: Yeah, well if you want I can go with you when you talk to the instructor, I need it too.

Sam: Yes, please! I got to run to class for now. Is 3:00 a good time to stop by?

Lea: I'll double check and text you! And don't forget to email the instructor, Sam!

(Sam notices Troy eavesdropping and waves hello).

Sam: Oh, heya, Troy.

Troy: Hey, Sam.

Lea: Hi Troy! I didn't see you there. *(Gives him a hug)*

Troy: Oh, yeah? *(glares at Lea)* You never texted me back.

Lea: In class? I was busy.

Sam: Right. Bye, guys!

(Sam glances back at Troy and Lea, but they've already turned their attention to each other.)

Troy: How are things?

Lea: Um. It could be better? I really need the computer tonight to do homework, honey. Could I please have it for a bit? know that you have plans for gaming with your friends after work, but this can't wait.

Troy: Sure, you can use my computer if I can see your phone.

Lea: *(Laughs awkwardly. She notices that Troy isn't kidding, and deflates)* Really? We've talked about privacy... *(Troy grips her hand hard, and she sighs)* Here take it.

Troy: *(Troy quickly unlocks Lea's phone, and gives an angry glare back at her)* I knew it.

Lea: Knew what Troy? What are you talking about?

Troy: *Sam's* worried about you. Apparently, I'm the bad guy and he is some sort of hero, Lea. I'm tired of seeing you two together. In class or not, I just want him gone.

Lea: *(grabs her phone and reads it)* He said you seemed upset! He was just asking if I was okay. I'll tell him I'm fine. It's fine. Honey, let's just go home.

Troy: So, you can get a hold of him on *my computer* to vent about *me*.

Lea: I'm sorry, okay? Alright? I get it. I can work from school. Don't worry about it, I can use the computer here. I just need to focus on my work for a little bit. Just for this darn mid-term. *(Lea chuckles, but Troy seems so mad that she stops trying to cheer him up)*

Troy: Oh, right so you are going to avoid me then? You can't work this out with me so you run away. We can't talk it out? What is your problem, Lea?

Lea: *(starts to cry and puts a hand to her temples: overwhelmed, frustrated, confused)* Please Troy. I don't understand. I don't get it. I'm sorry.

Troy: *(screaming)* And you were talking about getting married? Go. *(throws her hand away from him)* Get out of the house tonight. Come back when you can talk to me. Let "Daddy" and Rida take care of you. *(Troy kicks a trash can)* Fucking bitch!

(People hurry past, and Lea walks away sobbing. Troy takes off in a car with the engine revving as an act of intimidation, and storms off with his hand out the window flipping her off. She wipes her eyes, and pulls out her book to study.)

End Scene

Scene Five: Go Home

Antonio: So, Lea, here we are. *(Gestures to the girls at his table)* How did things go so wrong that both my daughters are back here at home. My nest should be empty. Lea?

(Lea begins to cry again, and puts her head in her hands)

Lea: Dad, Troy and I have been fighting. It wasn't just that last fight that I told you about. It's gotten really bad a couple times, and I'm scared.

Antonio: Well, you shouldn't be upset by a little argument here or there. That's normal.

Lea: It's different from a "little argument." Sam even thinks I should get a restraining order.

Rida: Lea, you can't do that. You know what that would do to dad. He could get deported if the cops got anywhere near our family.

Lea: But I need help. What else should I do? Can't I stay here?

Rida: No, Lea, your old bedroom is already rented out. You always do this. You put us all in a bad spot by making bad choices.

Lea: What about the couch? I could sleep there, and stay at school the rest of the day?

Antonio: Lea, you chose to go to school. Your man has a great job. You don't need to add stress on your household. He wants to see you more. That's all. Make it happen. Go do the right thing, and apologize.

Lea: How is that the right thing dad? What are you even implying?

Antonio: All I ever have wanted for you is your happiness, Lea. He's a good man. Don't throw away your happiness.

(Rida looks at Lea comfortingly)

Rida: Troy is a major jerk. But you kind of provoke it, too. Why don't you give it another chance? If it doesn't work out start roommate hunting.

Antonio: I love you, but I really think you should go home (*turns on the tv*).

End Play

STUDY GUIDE QUESTIONS

(Please refer to the full Study Guide on the Illumination Project website for more detailed information)

Questions about Interventions

In Theater of the Oppressed (TO), when audience members enter the scene to change its outcome it is called an "intervention." TO has certain ground rules for interventions including:

- *Audience members cannot take the place of the person causing the problem (the antagonist).*
- *Audience members can take the place of the person experiencing the problem (protagonist) if they share a similar identity in terms of gender, race, ability etc. This is primarily relevant depending on at what oppression is impacting the character (i.e. if the character is a person with a disability impacted by ableism then the audience member ought to be a person with a disability as well etc.)*
- *Audience members of any identity can take the place of the "potential ally/bystander/friend" character.*

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1. Why do you think is it "against the rules" for an audience member to take the place of the person causing the problem (the antagonist)?
 2. Why do you think there is a rule that asks that you only take the place of the protagonist if you share an identity with that character?
 3. Which of the characters could have changed their actions to create a different outcome? Pick one or more characters (keeping in mind the ground-rules above) and give a detailed explanation of the strategies and tools the character could have used to create a more positive situation.
 4. In general - how could support be provided to these characters and how would it have changed the outcomes? What are some resources the characters could have used?
 5. What do you think gets in the way of someone intervening in an oppressive situation?
 6. Describe one or more of the oppressive situations in the play. What are some strategies/tactics you personally would use to intervene in this situation?
 7. If you saw a friend being assaulted or harassed what would you do or say? Would this approach differ if you did not know the person?

8. What types of privilege do you have that could be useful when intervening in these scenarios?
9. What can you do personally to work to end this oppression?
10. What actions can PCC take to make the college more welcoming and inclusive especially in relation to the issues represented in the play?

Questions for “Lucky One”

1. What are some of the red flags seen early in the play? How might you be able to help someone acknowledge them?
2. What are the ways that racism and sexism intersect in this play?
3. How does internalized sexism show up in the play?
4. What are some instances of victim blaming?
5. What systems of oppression are present in the play? How do they impact individual characters?

General Questions

1. What are some examples of sexism in the play?
2. How is gender role socialization and the gender binary represented?
3. How does sexism intersect with other forms of oppression (classism, racism, ableism etc.) in the play?
4. What is the impact on the characters when there is intersectionality between two or more oppressions?
5. What are some of the social institutions (education, media, criminal justice, economic etc.) represented in the play?
6. How do these institutions promote or uphold systems of sexism and gender oppression?
7. Do you see any variation of severity in struggle between women with different backgrounds and identities?
8. Do some characters have an easier time being believed than others?
9. What is the impact of institutional sexism and oppression on the characters in the play? Think about how all the characters are impacted not only the protagonist.
10. How are men and women characters impacted differently by sexism?
11. Describe some of the examples of privilege from the play?
12. Which of these scenarios have you not experienced or noticed? How could your own privilege contribute to that?

12. How does toxic masculinity show up in the play?
13. Theater of the Oppressed plays are called “anti-models.” This means the first run through of the play always ends with the main character(s) “losing.” What did the main character(s) lose? Please be detailed.
14. Knowing that men and people who are gender non-binary can also be harassed or assaulted why do you think the play focused on the dynamic of how these issues impact women?