



## **On Stage: Creating a Community Dialogue Around Live Theater**

**OnStage/OnLine**

*Nina Simone: Four Women*

**Discussions: March 24 - April 1, 2021**

**Participating Theater: Pillsbury House Theatre**

**Created by: Lucas Erickson**

**Fiscal Sponsor: Springboard for the Arts**

## **On Stage: Creating a Community Dialogue Around Live Theater**

**Mission:** To make local theater relevant to younger and non-traditional audiences and to lay the groundwork for building future theater audiences

On Stage raises awareness of the theater offerings in the Twin Cities to academic classes and groups. It brings local actors to Twin Cities college classrooms and community settings to read scenes from a play in current local production. Participants then engage in a lively discussion of the play's themes, tying in current events, personal values and narratives to stimulate critical thinking. Subsequently attending the full play is encouraged.

Since Covid hit in March, we had to pivot and launch a new education experience for students. This new online program, OnStage/OnLine, is a series of discussions based on plays that are 'in the works' to be produced and performed in the Twin Cities in the future, designed to: stimulate an interest in live theater, examine the cultural context of a play, and, of course, to have fun! We offer students a discounted ticket voucher to see the play being discussed or a different play presented by the same theater at a later date.

## **ON STAGE: Nina Simone: Four Women – Discussion Schedule**

### **1. St. Catherine University - COMM 3070: Gender and Rhetoric - Margret McCue-Ensor.**

**Wednesday March 24th, 6:30 - 7:30PM (13 STUDENTS)**

\* This course takes a critical approach the study of gender and sex and, as such, explores not only the social construction of gender but also how these constructions are constructed, maintained, and/or transformed. Gender will be explored as it is constituted and functions in the institutions of education, religion, the workplace, and media.

### **2. Hennepin Technical College - Gateway to College Program (High School Students) and some college students - Jean Maierhofer and Charlotte Guild. Thursday, March 25th, 10:00 - 11:00AM (12 STUDENTS)**

\* Through this program, students will earn dual credit by completing their high school diploma while earning college credits from Hennepin Technical College (HTC), Eden Prairie Campus. This class explores the systematic study of the relationship between the individual and their society.

### **3. Concordia University - ED 330: Human Diversity and Relations - Sally A. Baas. Thursday March 25th, 12:00 - 1:00PM (16 STUDENTS)**

\* Students experience, understand, and become sensitive to human diversity and develop strategies for teaching human relations skills in the classroom setting.

### **4. University of St Thomas - SOCI 297: Hate Crime - Jessica P Hodge. Thursday March 25, 1:30 - 2:30PM (20 STUDENTS)**

\* The purpose of this course is to examine the institutionalization of hate crime law within our legal system. In doing so, we explore the causes, manifestations, and consequences of hate crimes by asking a series of interrelated questions.

### **5. University of St. Thomas - THTR 223 History of American Theater - Shanan Custer. Friday March 26th, 12:15 - 1:20PM (23 STUDENTS)**

\* Development of theater in the United States from its 17th century roots to the present, with special attention to contemporary American drama. Emphasis on the connections between theater and culture.

### **6. East Side Freedom Library - Peter Rachleff. Monday March 29th, 7:00 - 8:00PM (40 PARTICIPANTS)**

\* The ESFL's mission is to inspire solidarity, advocate for justice and work toward equity for all. The library houses non-circulating research collections that appeal to interested general learners as well as scholars, with innovative databases and finding aids that make using the collections fun and vital.

### **7. Normandale Community College - PSYC 1108: Psychology of Death and Dying, PSYC 1110: Intro to Psychology, PSYC 2200: Abnormal Psychology - Glaser, Theresa. Tuesday March 30th, 2:00 - 3:00PM (7 STUDENTS)**

\* This is a combination of three classes and it is being offered as extra credit since it is an asynchronous class (i.e. they don't have a specific class time). Death and dying class: This course introduces historical and socio-cultural forces which shape our understanding of death and dying. Intro to psychology class: This course is an introduction to the scientific study of human behavior and mental processes. Abnormal psychology class: This course is a survey of the scientific study of psychological disorders such as obsessive-compulsive disorder, depression, bipolar disorder and schizophrenia.

### **8. Normandale Community College - PSYC 2210: Developmental Psychology: Life Span - Bridget Reigstad. Tuesday March 30th, 4:00 - 5:00PM (8 STUDENTS)**

\* Developmental Psychology is the exploration of child, adolescent, and adult development beginning with conception and continuing through death. Emphasis is placed on the theoretical, experimental and applied aspects of development.

## **ON STAGE: Nina Simone: Four Women – Discussion Schedule (cont.)**

### **9. Augsburg University - COM 254: Interpersonal Communication - Jenna McNallie. Wednesday March 31st, 11:10 - 12:20PM (15 STUDENTS)**

\* A study of the dynamics of human interaction through verbal and non-verbal messages; emphasis on factors that build relationships and help to overcome communication barriers.

### **10. University of Minnesota - ENGL 3061: Literature and Music - Chris Kamerbeek. Wednesday March 31st, 2:30 - 3:30PM (30 STUDENTS)**

\* In this course, we will explore the connections and parallels between music and literature, assessing both form and content and drawing upon various genres from both arts. We will examine some of the ways that musical and literary texts can change, subvert, or augment each other by applying critical and literary theories to intertextual readings.

### **11. Augsburg University - EDC 571: Navigating Change in Education - Carolyn Evans. Wednesday March 31st, 6:00 -7:00PM (16 STUDENTS)**

\* This course explores the situational politics of local schools, organizations, or other work spaces. The course provides historical and social context for educator organizing (e.g. strikes, militant protest, civic agency).

### **12. University of Minnesota - ENGL 4232: American Drama by Playwrights of Color - Jo Lee. Thursday April 1st, 9:45 - 10:45AM (17 STUDENTS)**

\* Selected works by African American, Latinx, Native American, and Asian American playwrights. How racial/ethnic differences are integral to shaping different visions of American drama. History of minority/ethnic theaters, politics of casting, mainstreaming of the minority playwright.

### **13. Augsburg University - MUS 241: Jazz History - Kameron Markworth. Thursday April 1st, 12:00 - 1:00PM (25 STUDENTS)**

\* This course is a study of the musical elements, cultural perspectives, and the historical developments of jazz. Many styles of jazz are examined including early New Orleans Dixieland, swing, cool, jazz/rock/fusion, ragtime, bop, and progressive jazz.

### **14. Normandale Community College - COMM 1131: Intercultural Communication - Willie Johnson. Thursday April 1st, 2:00 - 3:00PM (25 STUDENTS)**

\* The primary purposes of this course are to raise awareness of cultural values, beliefs, norms, and biases and address how culture affects communication choices on the interpersonal, group, cross-cultural and global levels. Issues of nationality, race, ethnicity, class, gender, religion, etc., will be addressed.

### **15. Normandale Community College - THTR 1118: Twin Cities Theatre - Annie Cady. Thursday April 1st, 6:00 - 7:00PM (10 STUDENTS)**

\* Experience and respond to six to ten theatre productions and encounter a wide variety of styles, genres, and production forms from diverse cultural and ethnic traditions. Become familiar with the artistic goals and methods of various Twin Cities theatres and learn how to respond to theatre performance more knowledgeably, and with a deeper pleasure.

## **ON STAGE: Nina Simone: Four Women – Survey Results**

**Total number of students and community members who participated in the discussions: 252**

**1. Have you seen a play before?**

YES – 132 **(83%)** NO – 28

**2. Have you seen a play at PILLSBURY HOUSE THEATRE?**

NO – 152 **(94%)** YES – 9

**3. Have you read about NINA SIMONE or listened to her music?**

NO – 88 **(55%)** YES – 71

**4. When will you feel comfortable going to see a play, concert or any live cultural event?**

Now... but if it was socially distant AND masks were required – 50 **(31%)**

Now – 42 **(26%)**

Not quite yet... but soon and when it feels safe – 39 **(24%)**

Not until most people have taken the vaccine – 29 **(18%)**

**5. Did this discussion add to your fuller understanding to what you have been discussing in class?**

YES – 130 **(97%)** NO – 4

**6. As a result of this discussion, would you be more inclined to see this play when it is presented at a theater?**

YES – 114 **(95%)** NO – 6

**7. Would you be more inclined to see OTHER live theater productions after participating in this discussion?**

YES – 117 **(99%)** NO – 1

**Note:** This survey was issued to participants in eleven of the fifteen discussions.

## **ON STAGE: Nina Simone: Four Women – Discussion Agenda/Topics**

**Lucas** will start with POLL #1. **Lucas** will welcome everyone, report back some of the info gathered from the poll, and say why we are there/what On Stage is (promoting plays? There are no plays!). **Lucas** will then lay down some ground rules for the Zoom discussion (i.e. please mute yourself, but if you have a question, let us know by raising your hand, writing in the chat, or respectfully unmute yourself and ask; please keep your video feed on during this discussion if you are able to; there are closed captions up right now, so feel free to turn them off; BE OPEN TO TRYING NEW THINGS! We want to engage you, we want to hear from you, and we want you to participate as much as possible); Here is how the discussion will go today: First we will give you a short summary of the play, who the playwright is and what PILLSBURY HOUSE THEATRE is, then we will ask some of you to read a scene from the play, and have a discussion about it. Then we will read another scene, and another discussion.

**EDUCATORS** will introduce themselves and say the last live play or event they saw. The last educator to introduce themselves will tell the group to **ROCK THE CHAT** and answer the following questions: **Who are your favorite female singers? What protest songs do you know or have you heard? Where are the spaces that you hear live music? What is the name of a song that has inspired you?**

**ACTIVITY OPTION 1: GET CLOSE TO SCREEN/MOVE AWAY.** Get close to the screen if the statement is TRUE FOR YOU, and move away from the screen if the statement is NOT TRUE FOR YOU. Some ideas for questions: **Have you listened to any music today? Have you ever written a song? Have you been to a protest before? Do you consider yourself a performer? Is there a social issue in the world that activates you (NOTE: we will come back to this one at the end)? IF SCREEN IS OFF ADD AN EMOJI (heart = Y & open face = N). NOTE: Ask some students to say more if their faces are close to the screen.**

**ACTIVITY OPTION 2: GUIDED MEDITATION** -**IF ANY OF THIS CAUSES ANY DISCOMFORT, YOU DO NOT NEED TO KEEP PARTICIPATING (LOOK DOWN OR CLOSE YOUR EYES)** Think about something you really love about who you are; Do you have something that is clear in your heart that you would fight for? **NOW...** Think of a moment where you felt exposed or where you doubted yourself; What did you need in that moment to help you feel supported and strong? ; **NOW TAKE A MOMENT AND GRAB A PEN OR PENCIL AND WRITE ON A PIECE OF PAPER..** What do you say or do to a friend or family member that isn't sure if they should speak up about an injustice?

**Lucas** will SHARE HIS SCREEN to show a **WHITE BOARD** (tell everyone to go to the top of screen and click VIEW OPTIONS, then click ANNOTATE). **EDUCATORS** will then ask students to write **ONE THING that you love about yourself.**

**ASK FOUR BRAVE READERS** to read **EXCERPT #1** from the play (Pg. 61 - 62). **Lucas** will SHARE HIS SCREEN to read the scene. Sometimes it's just about wrapping ourselves in love. We all need love.

*"If I didn't define myself for myself, I would be crunched into other people's fantasies for me and eaten alive." Audre Lorde.*

**Lucas** will ERASE THE **WHITE BOARD**, and next question: **ONE NAME of someone who you felt has suffered injustice.**

**ASK FOUR BRAVE READERS** to read **EXCERPT #2** from the play (Pg. 45 - 46). **Lucas** will SHARE HIS SCREEN to read the scene.

**EDUCATORS** will give a quick summary of historical facts/set the context and the play/Nina Simone:

- **Lucas** will SHARE HIS SCREEN to see pics of Nina/church bombing, and images of the play.
- This play is a dream/fantasy inspired by Nina's song: Four Women. Who is the playwright - Christina Ham - \*always try to understand the context behind who is writing stories - and PILLSBURY HOUSE THEATRE - The set is still on stage! Hovering above! Sad/eerie..
- **ASK ONE BRAVE READER** to read **EXCERPT #3** - "The Soil of this Play."
- Birmingham, AL, 1963; "Bombinghama"
- **ROCK THE CHAT**: How does Jim Crow show up today? What is an example of an irrational fear becoming policy? define and examples (redlining, racial covenants, preventing black people from voting, etc.).

## **ON STAGE: Nina Simone: Four Women – Discussion Agenda/Topics Cont.**

- Police brutality - what do we know about the forming of police? Keeping black people in check. Now we are spending \$ and resources to protect murderers.
- **ROCK THE CHAT:** What were the conditions that George Floyd's murder produced all of the protests and uprisings around the world (i.e. Chauvin looking into the camera, Sunday AM, watching Floyd's breath leave his body on video, calling for his mom, ect.).

**ASK TWO BRAVE READERS** to read **EXCERPT #4** from the play (Pg. 16 - 18). **SET UP THE SCENE:** **Lucas** will SHARE HIS SCREEN to read the scene.

**Questions:** What did you hear? Protests; self-love; seeing one's self. "I want my music to expose" "Expose what?" "Blackness." What do you want the lid blown off? What do you want exposed? What happens to us when there is a spotlight on us? "How we gone be inspired by music that only talk about our tragedies?" "Maybe if we weren't told our skin color is our sin." "If people are fighting for change in the streets then how can I keep singing songs that don't reflect our present condition?"

**ASK THREE BRAVE READERS** to read **EXCERPT #5** from the play (Pg. 21 - 23). **SET UP THE SCENE:** **Lucas** will SHARE HIS SCREEN to read the scene.

**Lucas** will SHARE HIS SCREEN to play a **VIDEO CLIP #1** of NINA singing "Mississippi Goddam" (5 minutes) - [https://www.youtube.com/watch?v=ghhaREDM3X8&feature=emb\\_imp\\_woyt](https://www.youtube.com/watch?v=ghhaREDM3X8&feature=emb_imp_woyt)

**Lucas** will SHARE HIS SCREEN to play a **VIDEO CLIP #2** of NINA singing "I Loves You Porgy" (5 minutes) - <https://www.youtube.com/watch?v=s7RoA-JI6Us>

**Lucas** will SHARE HIS SCREEN to play a **VIDEO CLIP #3** of REGINA singing "Mississippi Goddam" (3 minutes) - <https://www.youtube.com/watch?v=Ihurm7LCBHU>

**Questions:** What did you hear? Writing this song was the moment that Nina Simone was activated. Once you're activated, you can't go back to what you were. **Mississippi Goddam → Minnesota Goddam. WHAT WOULD BE IN THE SONG: MINNESOTA GODDAM?** Thinking about the social issue that you wrote down earlier, what would be your message you want to tell people/issue you want to amplify/advocate for? Do you already do this in your day to day life but on a smaller scale? Your superpower doesn't have to be BIG - but we all have a superpower (i.e. bringing food to a protest). "Rosa sat, Martin stood. What are you going to do?" TAKE RISKS! BE COURAGEOUS! Or can you just be...? There is burnout! You are not alone on an island - you have support. Take a break and recharge.

**REVISITING THE WRITING PROMPT (IF WE DID A WRITING PROMPT):** What is the moment that your world is going to be completely different now – your activation moment – if it hasn't happened yet? What is your activism? Where are the spaces where you have power? What is your power? How do you amplify it? What is something that you do for other people? How do we show we are connected? How are we connected outside of our families? **NOW GO BACK TO THE MESSAGE YOU WROTE EARLIER** - What is a message you would want to give to someone who is wondering if they should speak up about an injustice? – This message is for you. Does anybody want to share their message?

Where are the places that you see yourself/your stories told? Would this play "work"/be as effective if it took place in 2020? Can you imagine a Black Lives Matter activist writing a play about what is happening now? When live theater returns, what will change? Should it be reshaped? What would make you go see a play again?

**OTHER TOPICS/IDEAS:** Page 55 – police brutality; Page 34 "They can kill a man but not an idea"; **Page 14** Nina says everybody is good at something – follow the rhythm of your heart to find out what that is – this country has been lulled to sleep by feel good songs, I need to create a song that will wake folks up; **Top of page 17** – when I heard what happened to these babies – Somebody needs to say; **Page 29** How white people see us / how we see ourselves; **Page 54** – colorism Whose is going to believe/ listen to us ....women are over sexed.....

Wrap up! Questions? **Lucas** will end with POLL #2. **Lucas** will then **SHARE HIS SCREEN** to show everyone to sign up for PILLSBURY HOUSE THEATRE'S NEWSLETTER for upcoming news about plays. ALSO, ask educators to plug work they are doing.

## **ON STAGE: Nina Simone: Four Women – Feedback**

*Lucas,*

*Thank you so much!!!!*

*Tonight's class was so excellent.*

*The students \*absolutely\* appreciated it. It really fed their souls, they needed this - particularly at this time. They were absolutely clear on this. I saw a tired, but inspired class. Truly, I think this was a highlight of the semester for them. I know it was for me. I will do the survey when they come back from break, it will be a great way to continue this important conversation.*

*Please extend my deepest appreciation to Regina, Sun Mee, Maria, and Rabia.*

*Margret McCue-Enser – St. Catherine University*

*Hi Lucas. The session with On Stage was absolutely amazing! Your team brought such deep wisdom, experience and insight that fostered an inviting, thought-provoking session for all. Your design- with clips of Nina's music, selected reading sections and discussion- was really outstanding. You, Austene, Philamena, and Maria are a strong team, especially for teachers and especially in light of our current societal context- the trial. The parallel themes in the play and in George Floyd's murder- the brutality of racial injustice - were striking. Thank you for your time, energy and commitment to making this a great session. Many of the students shared new ideas for using art and story across a variety of teaching contexts. Many students were impacted by the music and discussion of its significance then and now. So many ripples to your work - these teachers, their colleagues and students- my work, my colleagues ... very exciting! Thank you for all you do- thank the team for all they do! Looking forward to the next opportunity to work with On Stage!*

*With gratitude-*

*Carolyn Evans – Augsburg University*

*Hey Lucas,*

*Once again, a big THANK YOU to you, and to Austene, Thomasina and Maria. I know the class was very quiet today, but they had great things to say after you had left the zoom space. I asked if it was a worthwhile discussion and I received a resounding 'yes.' They appreciated most the realness and authenticity of the conversation, so thank you for that. A couple of students were particularly moved by Thomasina's singing and were hoping for more information about the event she mentioned that would be held on/around the 1 year anniversary of George Floyd's murder at which she might be performing. Would you have any more information to share about that event? Thanks again Lucas – I really do hope the play is held next spring, because if so, I will be taking my Hate Crimes class to the play as I'll be teaching it again next spring. Even if not, I will certainly be attending.*

*Take care,*

*Jessica Hodge – University of St. Thomas*

*Hi Lucas,*

*We really enjoyed participating yesterday. Thank you so much for putting this event together and inviting us to be part of it! You all did an excellent job of making the experience engaging and interactive. I appreciate the work that you do, and I look forward to future collaborations; and, yes, hopefully they will be in-person! Please keep us posted on when/where/if the plays will take place in the fall, as we may be interested in going to see one or both of them. Thanks again!*

*Charlotte Guild – Hennepin Technical College*

## **ON STAGE: Nina Simone: Four Women – Feedback Cont.**

*Lucas, I was THRILLED with the presentation yesterday. I think it was really poignant for all of us!!!! I know it is hard to teach online; however, you all really captured everyone with the readings, music and allowing room for us to share our truth!*

*THANK YOU SO MUCH!!!*

*Sally Baas – Concordia University*

*Thank you so much. And please pass along our thanks to Regina, Thomasina and Austene. The students were definitely engaged - we talked more after you left, watched a clip of Regina in the Park Square production and more Nina Simone clips. Many expressed an interest in seeing the full production. Thank you for all you do - looking forward to the next time!*

*Annie Cady – Normandale Community College*

*Hey Lucas!*

*Thank you for another fantastic session! I think it really hit home with the students and the depths of emotions they were feeling was palpable, even in our virtual surroundings! I think most of the students really now realize the power of theatre and the arts in general when it comes to illuminating, exploring, and dealing with so many issues that face our society and world. I will certainly forward student reflections to you and the crew once I have them. I look forward to more collaborations in the future; real face-to-face time; and of course returning to the theatre! Take good care of yourself, keep in touch---and I will too!*

*All the best!*

*Willie Johnson – Normandale Community College*

*Dear Lucas,*

*Thank YOU—it was so fun to have the guest artists there to talk about the experience of the actual production, especially since we're all on online and it's hard to get a feel for theater-making. I know the students enjoyed having some new perspectives on the play and on making theatre.*

*Josephine Lee – University of Minnesota*

*Lucas, Chris passed along your email address, at my request, so that I could personally thank you, Thomasina, Sun Mee and Maria for your workshop on Nina Simone... I have admired Nina Simone for years. As I mentioned in the 'chat,' I saw the Park Square production of the play in 2017. Very impressive. Kudos to you for introducing Nina to a new generation. The reaction by the students made me shut my eyes and say "Thank God." The class was especially poignant this week in Mpls as we witness the infamous police trial... I would like to make a donation to support your work... Please let me know where to donate... Please pass this note along to your colleagues.*

*Student – University of Minnesota*

## **ON STAGE: *Nina Simone: Four Women* – Financials**

- **Regina Williams (Facilitator) - \$1100**  
\* 9 discussions (\$900), and 2 planning meetings (\$200).
- **Maria Asp (Facilitator) - \$1100**  
\* 9 discussions (\$900), and 2 planning meetings (\$200).
- **Thomasina Petrus (Facilitator) - \$1200**  
\* 10 discussions (\$1000), and 2 planning meetings (\$200).
- **Nora Montanez (Facilitator) - \$500**  
\* 4 discussions (\$400), and 1 planning meeting (\$100).
- **Sun Mee Chomet (Facilitator) - \$900**  
\* 7 discussions (\$700), and 2 planning meetings (\$200).
- **Austene Van (Facilitator) - \$800**  
\* 7 discussions (\$700), and 1 planning meeting (\$100).
- **Lucas Erickson (Project Manager) - \$500**  
\* Planning and coordination of all On Stage discussions (\$500)

**TOTAL: \$6,100**

*Notes: 1 discussion (1 hour in length) is \$100, 1 planning meeting (2 hours in length) is \$100, and the coordination stipend is \$500. These fees are based on a similar program that was used at the Guthrie Theater (Creating Dialogue) and Project SUCCESS (fiscal sponsor pilot program). The program emphasizes education and is not a performance piece. The discussions will take place online for the foreseeable future.*

## **ON STAGE: Nina Simone: Four Women – Sample Contract**

### **PROJECT CONTRACT**

#### ***On Stage: Creating a Community Dialogue Around Live Theater***

This Agreement is made effective as of **10/15/16** by and between **On Stage**, and the following individual ("Actor")

**NAME:** \_\_\_\_\_

**ADDRESS:** \_\_\_\_\_

**PHONE NUMBER:** \_\_\_\_\_

**EMAIL:** \_\_\_\_\_

**1. DESCRIPTION OF SERVICES AND PAYMENT.** Actor will receive compensation for providing the following services/expenses including but not limited to: 6 discussions (\$600), 4 planning meetings (\$200), facilitator prep time (\$150), and parking expenses (\$20).

**2. TOTAL PAYMENT.** On Stage will pay total compensation for services in the amount of **\$970**. Payment will be sent directly to the Actor from On Stage at the address listed above at a date postmarked on or before **11/14/16**.

**3. TERM/TERMINATION.** This Agreement shall terminate automatically on **11/14/16**.

**4. RELATIONSHIP OF PARTIES.** It is understood by the parties that the Actor is an independent contractor with respect to On Stage, and not an employee or contractor of On Stage.

**5. WORK PRODUCT OWNERSHIP.** Any copyrightable works, ideas, discoveries, inventions, patents, products, or other information (collectively, the "Work Product") developed in whole or in part in connection with the Services Rendered shall be the exclusive property of On Stage.

**6. NAME AND LIKENESS.** Actor agrees to allow On Stage full use of their name, likeness, voice, testimonial, and/or portrayal in whole or in part, severally or in conjunction with other material, for any documentation and marketing purposes at any time including after determination of this agreement.

**7. ENTIRE AGREEMENT.** This Agreement contains the entire agreement of the parties, and there are no other promises or conditions in any other agreement whether oral or written. The actor waives any liability against On Stage.

**9. SEVERABILITY.** If any provision of this Agreement shall be held to be invalid or unenforceable for any reason, the remaining provisions shall continue to be valid and enforceable. If a court finds that any provision of this Agreement is invalid or unenforceable, but that by limiting such provision it would become valid and enforceable, then such provision shall be deemed to be written, construed, and enforced as so limited.

**10. APPLICABLE LAW.** This Agreement shall be governed by the laws of the State of Minnesota.

This Project Contract is executed and agreed to by:

**ACTOR**

(Printed Name) \_\_\_\_\_

(Date Signed) \_\_\_\_\_

(Signature) \_\_\_\_\_

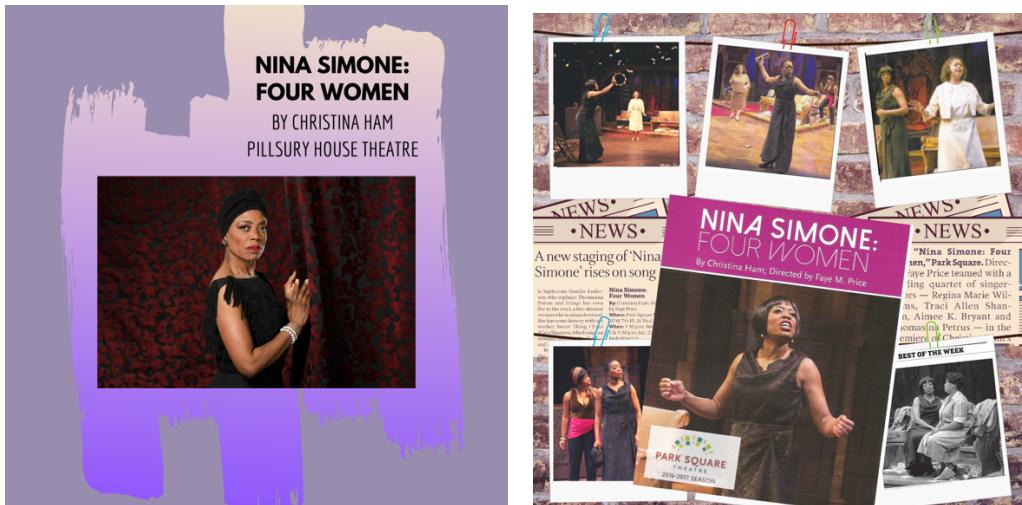
**ON STAGE**

(Printed Name) \_\_\_\_\_ (Project Manager)

(Date Signed) \_\_\_\_\_

(Signature) \_\_\_\_\_

## ON STAGE: Nina Simone: Four Women – Social Media/Marketing



 **East Side Freedom Library**

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Nina Simone: Four Women (Presentation and Discussion)

March 29 @ 7:00 pm - 8:00 pm CDT

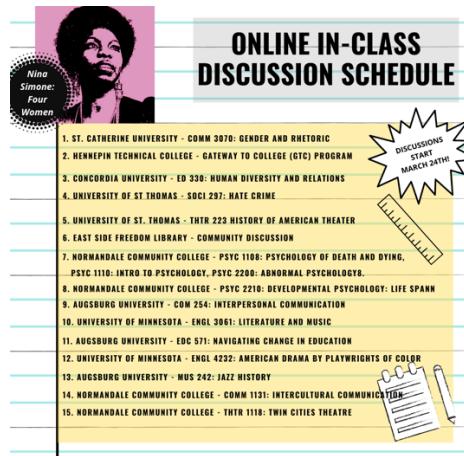


**Details**  
Date:  
March 29  
Time:  
7:00 pm -  
8:00 pm  
Cost:  
Free  
Event Categories:



    
2 likes  
[east.side.freedom.library](#) Tonight at 7:00 PM CST!

Join us for a stimulating theater presentation and discussion led by Regina Williams, Thomasina Petrus and Sun Mee Chomet. Regina, Thomasina and Sun Mee will read two scenes from the play, *Nina Simone: Four Women*, a play that Pillsbury House Theatre hopes to produce in the near future.



**ONLINE IN-CLASS DISCUSSION SCHEDULE**

*Nina Simone: Four Women*

DISCUSSIONS START MARCH 29TH!

1. ST. CATHERINE UNIVERSITY - COMM 3070: GENDER AND RHETORIC  
2. HENNEPIN TECHNICAL COLLEGE - GATEWAY TO COLLEGE (GTC) PROGRAM  
3. CONCORDIA UNIVERSITY - ED 330: HUMAN DIVERSITY AND RELATIONS  
4. UNIVERSITY OF ST. THOMAS - SOCI 297: HATE CRIME  
5. UNIVERSITY OF ST. THOMAS - THEATR 223: HISTORY OF AMERICAN THEATER  
6. EAST SIDE FREEDOM LIBRARY - COMMUNITY DISCUSSION  
7. NORMANDALE COMMUNITY COLLEGE - PSYC 110B: PSYCHOLOGY OF DEATH AND DYING, PSYC 1110: INTRO TO PSYCHOLOGY, PSYC 220B: ABNORMAL PSYCHOLOGY.  
8. NORMANDALE COMMUNITY COLLEGE - PSYC 2210: DEVELOPMENTAL PSYCHOLOGY: LIFE SPANN  
9. AUGSBURG UNIVERSITY - COM 254: INTERPERSONAL COMMUNICATION  
10. UNIVERSITY OF MINNESOTA - ENGL 306: LITERATURE AND MUSIC  
11. AUGSBURG UNIVERSITY - EDU 437: NAVIGATING CHANGE IN EDUCATION  
12. UNIVERSITY OF MINNESOTA - ENGL 4232: AMERICAN DRAMA BY PLAYWRIGHTS OF COLOR  
13. AUGSBURG UNIVERSITY - MUS 242: JAZZ HISTORY  
14. NORMANDALE COMMUNITY COLLEGE - COMM 1313: INTERCULTURAL COMMUNICATION  
15. NORMANDALE COMMUNITY COLLEGE - THEATR 111B: TWIN CITIES THEATRE



**NINA SIMONE: FOUR WOMEN**

By Christina Ham; Directed by Faye M. Price

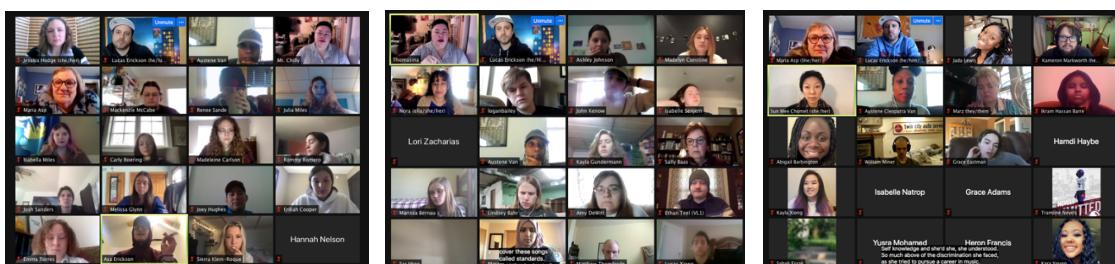
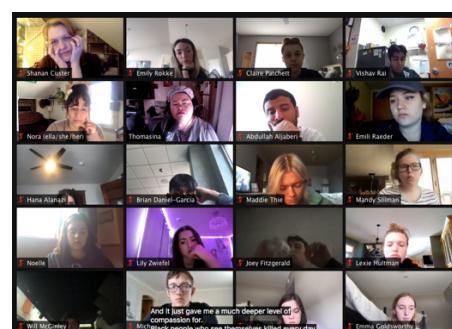
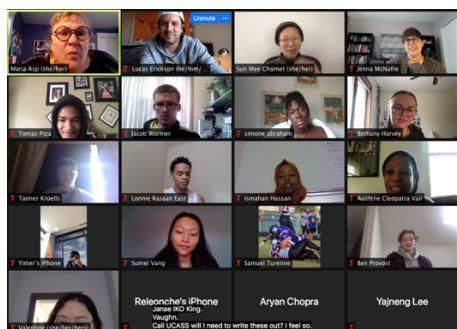
SCHOOL IS COOL!

**ONLINE IN CLASS DISCUSSIONS START NEXT WEEK!**

COLLEGE CLASSES VISITING: 14 STUDENTS PARTICIPATING: 300+

onstageumn.org

## ON STAGE: Nina Simone: Four Women – Social Media/Photos



## ON STAGE: Total Outreach

*An Octoroon* (Mixed Blood Theatre – Fiscal Sponsor: Project SUCCESS)

Total Participants: 196 Total Tickets Purchased: 115

*A Raisin in the Sun* (Park Square Theater)

Total Participants: 190 Total Tickets Purchased: 100

*Anna in the Tropics* (Jungle Theater)

Total Participants: 142 Total Tickets Purchased: 73

*We are the Levinsons* (MN Jewish Theatre Co.)

Total Participants: 128 Total Tickets Purchased: 30

*Pike St.* (Pillsbury House Theatre)

Total Participants: 163 Total Tickets Purchased: 25

*Revolt. She said. Revolt again.* (Frank Theatre)

Total Participants: 296 Total Tickets Purchased: 100

*Collected Stories* (MN Jewish Theatre Co.)

Total Participants: 199 Total Tickets Purchased: 42

*The Lorax* (Children's Theatre Co.)

Total Participants: 483 Total Tickets Purchased: 55

*Lady Day at Emerson's Bar and Grill* (Jungle Theater)

Total Participants: 155 Total Tickets Purchased: 28

*West of Central* (Pillsbury House Theatre)

Total Participants: 399 Total Tickets Purchased: 150

*Marie and Rosetta* (Park Square Theatre)

Total Participants: 313 Total Tickets Purchased: 140

*Actually* (MN Jewish Theatre Co.)

Total Participants: 264 Total Tickets Purchased: 107

*Hedwig and the Angry Inch* (Theater Latté Da)

Total Participants: 172 Total Tickets Purchased: 54

*Small Mouth Sounds* (Jungle Theater)

Total Participants: 124 Total Tickets Purchased: 11

*Escaped Alone & Here We Go.* (Frank Theatre)

Total Participants: 392 Total Tickets Purchased: 113

*Aubergine* (Park Square Theatre)

Total Participants: 371 Total Tickets Purchased: 81

*Skeleton Crew* (Yellow Tree Theatre and New Dawn Theatre)

Total Participants: 424 Total Tickets Purchased: 60

*Interstate* (Mixed Blood Theatre)

Total Participants: 160 Total Tickets Purchased: 33

**TOTAL ON STAGE PARTICIPANTS: 4,571**

**TOTAL TICKETS PURCHASED: 1,317**

\* **29% OF THE STUDENTS/COMMUNITY MEMBERS WE VISITED SAW THE PLAY THAT WAS DISCUSSED**

## OnStage/OnLine: Total Outreach

*The Resistible Rise of Arturo Ui* (Frank Theatre)

Total Participants: 208

*The Most Beautiful Home... Maybe* (Mixed Blood Theatre)

Total Participants: 314

*Nina Simone: Four Women* (Pillsbury House Theatre)

Total Participants: 252

**TOTAL ONSTAGE/ONLINE PARTICIPANTS: 774**