

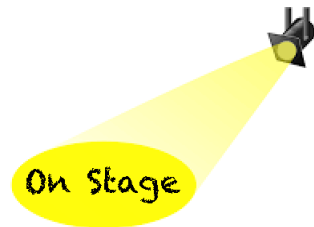
On Stage: Creating a Community Dialogue Around Live Theater

Escaped Alone & Here We Go

Frank Theatre, September 6 – September 29, 2019

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.

ON STAGE: *Escaped Alone & Here We Go* – Discussion Schedule

1. Hamline - ESTD 1500: Planetary Home Care Manual - Valentine Cadieux - Monday September 9th, 9:10 - 10:10AM (47 STUDENTS)

* Socio-cultural and historical contexts are introduced and investigated through an emphasis on primary sources, theoretical essays and course lectures, supplemented with two ethnographic case studies. Throughout the course students will be challenged to understand the context of the contemporary world system and their place in it.

2. Hamline - FSEM 1010: FYSem: Truth, Reconciliation, and Food: Reparation Ecologies - Valentine Cadieux - Monday September 9th, 10:20 - 11:20AM (15 STUDENTS)

* Community food experiences provide a significant proportion of our cultural learning. Food events highlight artful and reciprocal cultural traditions -- in public and also in private. Eating also provides a powerful entry point to many troubling features of culture, from the appropriation of land and labor (upon which we base our expectations of food prices and availability) to the disproportionate way that people who are already marginalized end up in crappy food jobs, washing dishes or working on dangerous production lines with little chance for career advancement or benefits, and high likelihood of injury and burnout.

3. Normandale - ENGW 1111: Intro to Creative Writing - Kris Bigalk - Tuesday, September 10th, 9:30 - 10:30AM (12 STUDENTS)

* You will study and write imaginatively in a variety of genres - play writing, short fiction, poetry, and memoir - as selected by the professor. You will also read and respond to imaginative writing and to student work in the progress.

4. University of Minnesota - HIST 3020 - Hands-On History - Elaine Tyler May - Tuesday September 10th, 11:30 - 12:30PM (20 STUDENTS)

* Tired of textbooks? Investigate the past directly and develop the ability to answer your own questions. Gain hands-on experience researching, analyzing, and presenting the past using archives, interviews, online research, visual and textual analysis, etc.

5. Normandale - COMM 1131: Intercultural Communication - Willie Johnson - Tuesday September 10th, 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.

6. Macalester - EnviroThursday (co-hosted by Theater Department) - Christie Manning, Beth Cleary - Thursday September 12th, 11:30-12:30PM (14 STUDENTS)

* EnviroThursday is a weekly presentation of speakers and videos on environmental issues. All are welcome.

7. University of Minnesota - AMST 1918: The American Quest for Security - Elaine Tyler May - Thursday September 12th, 2:30 - 3:30PM (20 STUDENTS)

* For more than half a century, Americans have been concerned about security? national security as well as personal security. What do Americans mean when they talk about security? What are they worried about, and how do they try to keep themselves safe and secure?

8. Metro State - MAPL 612: Organizing and Communication for Advocacy and MAPL 611: Political and Advocacy Leadership (COMBINED CLASS) - Katharine Tinucci, Adrienne Falcon - Friday September 13th, 6:15 - 7:15PM (35 STUDENTS)

* This course is designed to provide students with a foundation of the history and techniques of grassroots political organizing, plus honing the writing and speaking skills needed by advocates.

9. MCTC - WGSS 2212: Gender, Health and Environment - Irene Faass - Monday September 16th, 12:00 - 1:00PM (36 STUDENTS)

* This course explores how health and environmental politics intersect with concerns for gender equity. You will learn how growing concern for the protection of the environment and for the health of bodies have led policymakers and scholars to consider the ways in which gender, sex, and race mediate the interactions between and among humans, health, and the environment.

ON STAGE: *Escaped Alone & Here We Go* – Discussion Schedule Cont.

10. Metro State - WRIT 251: Intro to Creative Writing - Melanie Richards - Monday September 16, 2:00 - 3:00PM (11 STUDENTS)

* This course provides an introduction to the elements of writing short fiction, poetry, and creative non-fiction. Students learn a variety of approaches to creative writing in a cooperative class environment.

11. MCTC - ENCW 2212: Intro to Creative Writing - Renee Delong - Tuesday September 17th, 10:30 - 11:30AM (21 STUDENTS)

* This course covers practice in writing both poetry and fiction, with emphasis on development of individual style and form, as well as an analysis of professional works and devices. In addition to working on creative self-expression, you will develop the abilities, craft and discipline needed to produce quality writing that allows you to reach an audience: training your voice, developing a personal style, experimenting with structure, enhancing your descriptive skills, improving your command of language, and establishing techniques for revising.

12. Hamline - PBHL 3980: Health and the Environment - Susi Keefe - Tuesday September 17th, 12:50 - 1:50PM (20 STUDENTS)

* This course will acquaint students with the fundamental concepts at the intersections of health and environmental concerns. How one defines the environment depends on your environment. Students will learn some of the important definitions, theories and history of environmental justice will review specific cases of environmental injustice and their intersections with race, class and health disparities; develop critical awareness of food and environment related health issues at the local, national and global level.

13. University of Minnesota - LEAD 3971: Leadership Minor - Field Experience (Arts and Media) - Ben Marcy - Wednesday September 18th, 9:45 - 10:45AM (12 STUDENTS)

* Students apply and integrate leadership theory in a community experience, think critically about their positional leadership roles, extrapolate the experience to future leadership issues within their specific fields, and work through challenges of positional leadership.

14. St. Catherine University - CORE 1000 - The Reflective Woman - Francine Conley - Wednesday September 18th, 12:15 - 1:15PM (80 STUDENTS)

* A first-year seminar, the course is a semester-long introduction to liberal arts learning and is taught, this semester, by two professors from art and two from English. We will have talked a lot about race and privilege, about art and identity, about texts and how to read them, about the links between art and justice.

15. MCTC - WGSS 2212: Gender, Health and Environment - Irene Faass - Wednesday September 18th, 6:00 - 7:00PM (24 STUDENTS)

* This course explores how health and environmental politics intersect with concerns for gender equity. You will learn how growing concern for the protection of the environment and for the health of bodies have led policymakers and scholars to consider the ways in which gender, sex, and race mediate the interactions between and among humans, health, and the environment.

ON STAGE: *Escaped Alone & Here We Go* – Total Tickets Purchased

Total Participants: 392

Total Tickets Purchased: 113

Note: Total tickets purchased was confirmed by the Frank Theatre Box Office.

ON STAGE: *Escaped Alone & Here We Go* – Survey Results

1. Have you seen a play before?

109 YES (90%) 12 NO

2. Have you been to this specific theater before?

7 YES 114 NO (94%)

3. After our visit, do you feel more inclined to see the play?

109 YES (90%) 12 NO

4. Do you now feel more inclined to see other plays at this theater?

102 YES (86%) 17 NO

5. Do you think this program works well in college classes?

116 YES (97%) 3 NO

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

ON STAGE: *Escaped Alone & Here We Go* – Discussion Agenda/Topics

Lucas will welcome the class, say why we are there/what On Stage is, the plays we are there to talk about, and turn it over to **Maria/Wendy/Ansa/Patrick/Nora** for introductions and maybe why you think it is important to see live theater (someone talk about CARYL CHURCHILL). If it's a smallish class, we can go around the room and have students say their names, their majors, and tell us the last play or live event they saw.

We then get students to stand up, and find a partner by touching your elbows (if big class, get into a group or talk to people around you). If **Patrick** is there, he can lead some dialect exercises to break the ice. Ask students to tell your partner who are the oldest people or person you have recently been in contact with. What memories do you have with these people or person?

Come together as a group. Share some responses. **Maria/Wendy/Ansa/Patrick/Nora** will explain *HERE WE GO*. Death comes quick! What are you going to do with your life? If you don't think big, now, who will? Death – regrets? Baggage? Acceptance? Reflecting on your own life after you die. Going back and doing things different/doing better. Don't realize how fast life is when you are living. Ask students what assumptions we make about older people? Who has been to a funeral before? What is the weirdest thing you have ever heard at a funeral? How do we deal with death in our culture? Other cultures? Why would you want to do this play?

Maria/Wendy/Ansa/Patrick/Nora will explain *ESCAPED ALONE*. As in *HERE WE GO*, the play is about and with older people/women (stereotypes/gender norms). But also about the future of the earth vs. do you want cream in your coffee. Popcorn the things that we are most terrified of. Then popcorn same question but about environmental problems. WHAT ARE YOU GOING TO DO ABOUT IT? WHAT IS YOUR AWARENESS? Why isn't the current environmental collapse enough for you to take real action? When are you responsible for the world you live in? What would it take for you to change the path in your life? When you fight in a war? When people start begging at your door? What do we do? When does the craziness feel normal? When doesn't it? Is this a call to action? Do we need to be more involved in keeping our world together? Or are people-to-people connections and other distractions from the real problems in our world keeping us sane? Is buying cage-free eggs enough? Using plastic straws? Being liberal and progressive... but cowardly. If not being radical – a fear – how to overcome? Do you protest for things you believe in? Your parents? Why? Why not? Do you know who represents you in your district? WHAT ARE YOU GOING TO DO ABOUT IT? WHAT IS YOUR AWARENESS?

Maria/Wendy/Ansa/Patrick/Nora will read an excerpt from the play (Pg. 40 and/or Pg. 42). What's that about? What did you hear? Why would you want to do this play? Both plays are very funny! Adding humor in sad situations. We need to laugh about these these things!

Maria/Wendy/Ansa/Patrick/Nora will talk about CARYL CHURCHILL again and her style of writing. Get into groups of five. We will pass around two-pagers (Pg. 12 - 13 from *HERE WE GO*, and/or Pg. 55 - 56 from *ESCAPED ALONE*). Ask students to read it as a group. What are they talking about? Who are they talking to? Where are they? Maybe give them a prompt or example to get started. Now read it again, but in a different way.

Wrap up! Questions?

Lucas will remind everyone how to get \$12 tickets to see the play. Ask educators to plug work they are doing.

ON STAGE: Escaped Alone & Here We Go – Feedback

Hi Lucas,

Yes, it was a great class! I was very pleased and excited by the results. I think students didn't know what to expect at first, but then they seemed to really get into it! I believe that a few of them talked about making a real effort to attend the play. I will certainly pass on feedback that I get from them to you. Thanks for the work that you do to make this possible. See you again soon!

Willie Johnson - Normandale

Lucas,

*Many thanks to *you*! It was a fun event, and students seemed intrigued about the play. I look forward to being there on Sunday.*

Christie Manning – Macalester College

Patrick Bailey and I had the sweetest conversation with two lovely women from St. Kate's who were at the show tonight! Over the top adorable and living out the mission of everything you are doing! Best post-show conversation – Congratulations Lucas – You are doing some really important work!

Maria Asp – On Stage Educator

Hello Lucas,

Thanks for helping organize this event. We were impressed by the skills of the facilitators. Both brought terrific energy to the room. In the case of my class, we also processed the discussion after Wendy and Nora left. I think it led to a really good discussion as we used it to think about perspective and assumptions that people make (in particular leaders and followers for that was in part our topic for the night). I had also asked my students to think about the role of stories and public narrative, for which they had a reading. So it all did connect well for our students and led to a lively debate. Nora and Wendy both seemed fabulous and I was really impressed about how they got the students talking so easily and well right from the start. It really set the tone for the remainder of our class that night. Thanks so much to you and Nora and Wendy!

Adrienne Falcon – Metro State University

ON STAGE: *Escaped Alone & Here We Go* – Feedback Cont.

Hi Lucas,

Thank YOU all for coming to the class. I really think that this program is inspiring, both to students and to the rest of us. It's a great way to help them see how important and relevant (and vibrant) arts in their community are to the rest of their lives and to their own experiences. Also, thanks for the dumplings! I took them down to the student center area so more students could have them. And yes, I've found that evening classes often have more intensive discussions--plus it was a smaller class, which makes a difference. Please let all of the visitors know how much we appreciated their visit.

Thanks,

Irene Faass - MCTC

That discussion was outstanding, Lucas. Thanks so much for the way you draw our students out and challenge them to trust their own perceptions and judgement. I think we're encouraging some serious theater goers! Here's to continuing the good work together. And please thank the actors and Wendy for us.

Cecilia Konchar Farr – St. Catherine University

Lucas:

The warm up really got folks going. And was such a nice way to get them thinking and connecting themes and personal experiences. Last time your crew did the "performing" and it was awesome, but this was such a great play to get the class involved and I thought a bunch of shy folks loosened up. Your crew was so great about engaging my class. I think last time there were a few assumptions about what's typical behavior (around aging) and a lot of my students were frustrated by the conversation assuming cultural homogeneity. Your crew this time really created an inclusive environment.

Susi Keefe – Hamline University

The discussion was really enlightening, and I continue to think about all of the topics we touched on. I thought it was a really nice change of pace and it fit right in with the curriculum we're learning in class. Irene Faass (our professor) is offering extra credit for going to the play and writing a response to it, but I had actually already purchased the tickets before I came to the class you visited which was where I found out that going would be considered extra credit.

Student - MCTC

ON STAGE: Escaped Alone & Here We Go – Financials

- **Wendy Knox (Facilitator) - \$1380**
 - * 11 discussions (\$1100), 1 planning meeting (\$100), facilitator prep-time (\$150) and parking expenses (\$30).
- **Patrick Bailey (Facilitator) - \$1180**
 - * 9 discussions (\$900), 1 planning meeting (\$100), facilitator prep-fee (\$150) and parking expenses (\$30).
- **Ansa Akyea (Facilitator) - \$1080**
 - * 8 discussions (\$800), 1 planning meeting (\$100), facilitator prep-time (\$150) and parking expenses (\$30).
- **Maria Asp (Facilitator) - \$980**
 - * 7 discussions (\$700), 1 planning meeting (\$100), facilitator prep-time (\$150) and parking expenses (\$30).
- **Nora Montanez (Facilitator) - \$580**
 - * 4 discussions (\$400), facilitator prep-time (\$150) and parking expenses (\$30).
- **Lucas Erickson (Project Manager) - \$695**
 - * Planning and coordination of all On Stage discussions (\$500), printing and copying (\$100), marketing (\$40), miscellaneous (\$25) and parking expenses (\$30).

TOTAL: \$5,895

Notes: 1 discussion (1 hour in length) is \$100, 1 rehearsal (2 hours in length) is \$100, 1 extra discussion (1 hour in length) is \$100, prep-time for the facilitator is \$150, 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 in college classrooms and community spaces (i.e. library room, public meeting room, etc.).

ON STAGE: *Escaped Alone & Here We Go* – 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 waves 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: *Escaped Alone & Here We Go* – Marketing



THE ORACLE

Arts & Entertainment

Bringing theater to the classroom



Actor Patrick Bailey and Director Wendy Knox (right) watch students read a scene from Frank Theatre's *Escaped Alone* and *Here We Go* in PBHL 3980: Health and the Environment at Hamline University.

1:00 Not Secure — themetropolitan.metrostate.edu

The Metropolitan

THE STUDENT NEWSPAPER OF METROPOLITAN STATE UNIVERSITY



All the world's a stage for On Stage



Students in two MAPL classes break into small groups to read lines from the play "Escaped Alone" during a visit from On Stage on September 13. The students were encouraged to bring their

ON STAGE: *Escaped Alone & Here We Go* – Photos



ON STAGE: *Escaped Alone & Here We Go* – Photos



ON STAGE: Total Outreach

An Octoroon (Mixed Blood Theater – 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**

TOTAL PARTICIPANTS: 3,616

TOTAL TICKETS PURCHASED: 1,143

*** 32% OF THE STUDENTS/COMMUNITY MEMBERS WE VISITED SAW THE PLAY THAT WAS DISCUSSED.**

The Need For A Younger Theater Audience

NEA 2012 Survey: The Survey of Public Participation in the Arts (SPPA) is the largest and most comprehensive survey of U.S. arts participation, with a total sample size exceeding 37,000 adults, ages 18 and over.

- Adults who attended performing arts or visited museums as children were three to four times as likely to see shows or visit museums as adults. Exposure to the arts in childhood turns out to be a stronger predictor of adult arts participation than education, gender, age, or income.
- Technology is a great enabler of arts creation and participation. In 2012, nearly three-quarters of American adults—about 167 million people—used electronic media to view or listen to art.
- 12.3 percent of adults in 2002 said they had attended a non-musical play in the past year; only 8.3 percent of adults in 2012 could say the same.
- The average age of those attending classical music performances, the ballet, jazz concerts and plays is increasing. This is not just because the median age of the general population is creeping up as well; it is the result of one generation of audience members not being adequately replaced by the next.
- The average age of the theatergoer for touring Broadway is 52 (according to The Broadway League).

June 17, 2012, Boston Globe:

“The Boston area is home to an estimated 250,000 college students from September to June. In other words, there is a huge population of 18-to-22-year-olds at more than 65 colleges and universities, quite a few of whom are eager, even desperate, for something to do off-campus on the weekends. Many who go to college here settle down in the area after graduation; they are the logical foundation of Boston theater’s future. So, theoretically, Boston should be the perfect laboratory for experiments in how to attract young adults to the theater, right? ... Intellectual curiosity and a spirit of cultural adventure are, or should be, cornerstones of higher education” (Don Aucoin).