

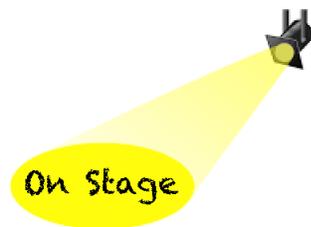
On Stage: Creating a Community Dialogue Around Live Theater

Hedwig and the Angry Inch

Theater Latté Da, March 27 – May 5, 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: Hedwig and the Angry Inch – Discussion Schedule

1. Normandale - THTR 1900: Musical Theatre Performance - White, Amanda - Tuesday, April 9th, 2:00 - 3:00PM. 18 students. Stuart, Nora

* Students will learn to appreciate and understand the basic techniques and functions of acting, singing, and dance within the genre, and to hone their skills in resourcing and preparing musical theatre pieces that serve their individual artistry.

2. Metro State - GNDR 345: Global Perspectives on Gender - Dean, Diana - Wednesday April 10th, 8:00 - 9:00PM. 15 students. Stuart, Nora

* This course critically analyzes global issues related to gender and sexuality from historical, social scientific and interdisciplinary perspectives. We will question commonly accepted notions of gender and sexuality and perceived social roles both historically and beyond the framework of U.S. and western societies.

3. Augsburg - THR 255: Intro to Musical Theater - Winkler, Randy - Friday April 12th, 9:30 - 10:30AM. 12 students. Michelle, Jay

* The course examines American musical theater in societal, cultural, and historical context with special attention to the representation of race, class, gender, and sexuality onstage.

4. Augsburg - THR 250: Script Analysis: Foundations of Theater - Charles Adams - Friday April 12th, 12:30 - 1:30PM. 10 students. Michelle, Jay

* This foundations class focuses on major principles and fundamentals of theater literary analysis and research and uses discussion, writing, performance, and projects as ways to interpret a dramatic script for academic and artistic purposes.

5. East Side Freedom Library - Peter Rachleff - Monday April 15th, 7:00 - 8:00PM. 8 participants. Nora

* The ESFL's mission is to inspire solidarity, advocate for justice and work toward equity for all.

6. Macalester - MUSI 354: Gender and Music - Victoria Malawey - Tuesday April 16th, 10:10 - 11:10AM. 15 students. Michelle, Stuart

* This course explores issues concerning gender in a variety of American and European musical styles, with an emphasis on popular genres. Taking a topical approach, we will examine the ways in which gender is constructed in various musical contexts and explore the ways in which gender relates to and is informed by other aspects of identity formation, including class, race, and sexuality.

7. Macalester - ENGL 105: Identities and Differences in U.S. Literature - Matt Burgess - Tuesday April 16th, 1:20 - 2:20PM. 16 students. Stuart, Nora

* This introductory English course will interrogate that question by focusing on contemporary U.S. literature by writers of color and from other traditionally underrepresented groups. We will read Native American poetry, African-American detective novels, short stories by Vietnam vets, and plays about drug addiction.

8. Metro State - WRIT 251: Introduction to Creative Writing – Melanie Richards - Wednesday April 17th, 6:00 - 7:00PM. 16 students. Stuart, Nora

* This course introduces 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.

ON STAGE: *Hedwig and the Angry Inch* – Discussion Schedule Cont.

**9. St. Kate's - THR 2310: Dance for Musical Theater - Katie Ailsa Taintor -
Thursday April 18th, 8:30 - 9:30AM. 15 students. Michelle, Nora**

* Foundation in techniques and styles of dance and choreography for musical theater. The class is a foundational course in dance technique and choreography for musical theatre.

**10. MCTC - ENCW 2214: Introduction to Writing Poetry – Stephen Healey -
Thursday April 18th, 11:15 - 12:15PM. 22 students. Michelle, Stuart**

* This course covers aspects of writing effective poetry. In addition to working on creative self-expression, you will develop the abilities, craft and discipline needed to produce quality poetry that allows you to reach an audience: training your poetic voice, developing a personal style, experimenting with structure, enhancing your descriptive skills, improving your command of language, and establishing techniques for revising.

**11. Normandale - COMM 1131: Intercultural Communication - Willie Johnson -
Thursday April 18th, 2:00 - 3:00PM. 25 students. Stuart, Nora**

* 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.

ON STAGE: *Hedwig and the Angry Inch* – Total Tickets Purchased

Total Participants: 172

Total Tickets Purchased: 54

Note: Total tickets purchased was confirmed by the Theater Latté Da Box Office.

ON STAGE: *Hedwig and the Angry Inch* – Survey Results

1. Have you seen a play before?

64 YES (81%) 15 NO

2. Have you been to this specific theater before?

8 YES 71 NO (90%)

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

65 YES (82%) 11 NO

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

61 YES (77%) 15 NO

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

72 YES (91%) 5 NO

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

ON STAGE: Hedwig and the Angry Inch – Discussion Agenda/Topics

Lucas will welcome the class, introduce himself and say why we are there/what On Stage is.

Michelle/Stuart/Nora/Tyler/Jay will introduce themselves. Also mention that this is a safe space. **Michelle/Stuart/Nora** will ask who has seen a play before? Recently? Where/what have they seen? Have they seen a play at Theater Latte Da?

Tyler/Jay will give some background about the play/playwright and weigh in about their personal take on it and the process. **Tyler/Jay** can talk about how they prepared for their roles, etc.

Michelle/Stuart/Nora will also mention the metaphor of the Berlin Wall – splitting us up. Dividing us. It was taken down, and a scar was left (like Hedwig). But no understanding of the people on the other side of the wall. The angry inch that never truly heals.

Michelle/Stuart/Nora will read an excerpt from the play (Pg. 11 – 15). *The Origin of Love*.

Ask audience what they heard/thought.

Michelle/Stuart/Nora will lead a discussion about topics/themes covered in the excerpt including: The journey of self. Can you love someone without truly knowing and loving yourself? Do you have a perfect other half (soul mate)? What if you never find this person? Do we never become whole? What stories were you told when you were younger and now you don't believe? Have they changed over time? Why were they told to us? What love stories were read or told to you? Marriage? What are we told about love in life? Pressure from parents? Societal pressure?

Michelle/Stuart/Nora/Tyler/Jay will read more excerpts from the play (Pg. 31) and (Pg. 34). These excerpts help show Hedwig's journey for love.

Ask audience what they heard/thought.

Michelle/Stuart/Nora will lead a discussion about topics/themes covered in the excerpts including: Gender expansion. When you hear gender expansion, what does that mean to you? Hedwig is always looking beyond herself for fulfillment – the death of self is in comparison to others. What happens at the end of the play – **Tyler/Jay**? Does Hedwig love herself? Does she become whole? What is the play trying to tell us?

Michelle/Stuart/Nora/Tyler/Jay will discuss the casting process for this character and other characters. Color blind/gender blind/gender conscious. What has changed? What are your thoughts on this? Does it matter who is cast?

Lucas will remind everyone how to get \$15 tickets to see the play. Ask actors to plug work they are currently doing.

ON STAGE: Hedwig and the Angry Inch – Feedback

Hey, Lucas,

Thank you and Nora and Stuart for coming out to my class in the midst of the blizzard. It was great. You all did an excellent job of integrating into the class and leading discussion. We have been tackling some tough issues in class and your visit provided an opportunity for students to consider some more creative responses to social conflicts. I plan to see the play and I am encouraging others in the class to go as well. I have also been encouraging them to think about theatre and the arts as a vehicle for raising awareness and transforming social perceptions. Once again, your program was an excellent addition to our course and to the on-going work of engaging students and transforming our community. You challenged me to think more creatively and deeply about the place of the arts in human rights work. I would love to partner with you again for future class visits. I am looking forward to seeing them in future performances as well.

Best always,

Diana Dean – Metro State University

Lucas,

Jay and Michelle were fantastic! We had a great discussion, including on the ideas of self-care for performers (something MANY people in my class need to think carefully about!). Thank you so much for this experience!

Cheers,

Charles Adams – Augsburg University

Hi Lucas,

Thanks for coming by. I thought it went really well. The students seemed to especially appreciate talking about the sort of things (love, soulmates) that aren't normally discussed in academic settings. All in all, though, they really enjoyed it. Let me know what you're shows you're doing next semester!

Matt Burgess – Macalester College

ON STAGE: Hedwig and the Angry Inch – Feedback Cont.

Lucas this was a great talk today. We did get through the complexity of the play, coupled with the end of term malaise that is beginning to set in with our students---and then we made our way to "fertile ground!" The students have to write a reflective piece about the play and the discussion and I will certainly share some of those reflections with you! What you are doing is extremely valuable and I feel very fortunate that our students get to be part of it, so keep it up and keep us in mind! Good stuff is never very easy! I'll get back to you soon.

Willie Johnson – Normandale Community College

Hi Lucas,

Thank you so much for creating and coordinating this experience for my class. It was wonderful to meet you, Michelle, and Nora, and it was awesome and enlightening to engage with my students in a new way. I'm sure this experience will impact the way they are able to reflect on the material we are working on the rest of the semester and I'm excited to see that manifest. It's pretty cool to have a group of mostly non "theatre people" reflecting on how theatre relates to their lives outside of their Dance for Musical Theater class and specifically how the story of Hedwig relates to their personal experiences. I will check in with the class tomorrow and will touch base with any additional feedback they offer. I look forward to the opportunity to connect again over another show - I'll be teaching this course again next year and would warmly welcome another visit from you all.

Best,

Katie Taintor – St. Catherine University

Dialogue like we had today is very important and are had far less often than I think is needed. Communication matters, especially in a creative class 😊 Thanks!

Student – MCTC

ON STAGE: Hedwig and the Angry Inch – Financials

- **Michelle O’Neill (Facilitator) - \$780**
 - * 5 discussions (\$500), 1 planning meeting (\$100), facilitator prep-time (\$150) and parking expenses (\$30).
- **Stuart Gates (Facilitator) - \$980**
 - * 7 discussions (\$900), 1 planning meeting (\$100), facilitator prep-time (\$150) and parking expenses (\$30).
- **Nora Montanez (Facilitator) - \$980**
 - * 7 discussions (\$700), 1 planning meeting (\$100), facilitator prep-time (\$150) and parking expenses (\$30).
- **Jay Owen Eisenberg (Facilitator) - \$380**
 - * 2 discussions (\$200), facilitator prep-fee (\$150) and parking expenses (\$30).
- **Lucas Erickson (Project Manager) - \$905**
 - * Planning and coordination of all On Stage discussions (\$500), marketing and advertising (\$350), miscellaneous (\$25) and parking expenses (\$30).

TOTAL: \$4,025

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: Hedwig and the Angry Inch – 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:

<u>ACTOR</u>	<u>ON STAGE</u>
(Printed Name) _____	(Printed Name) _____ (Project Manager)
(Date Signed) _____	(Date Signed) _____
(Signature) _____	(Signature) _____

ON STAGE: *Hedwig and the Angry Inch* – Marketing

Hedwig and the Angry Inch (Theater Presentation and Discussion)

Monday, April 15, 7:00 – 8:00PM

Join us for a stimulating theater presentation and discussion led by local actors and teaching artists **Nora Montanez and Jay Owen Eisenberg**. Nora and Jay will read two scenes in *Hedwig and the Angry Inch*, a play that is being presented at the **Theater Latte Da** from **March 27th through May 5th**. The readings will be followed by a discussion of the themes, tying in current events, personal values and narratives, and stimulating critical thinking.



Written by John Cameron Mitchell, the show is about a German emigrant living in a trailer in Kansas who is the victim of a botched sex-change operation. Adapted from the critically acclaimed off-Broadway rock theater hit and winner of the 2014 Tony award for Best Musical Revival, *Hedwig and the Angry Inch* tells the story of the "internationally ignored" rock singer's search for stardom and love. With one of the most unique characters ever to hit the stage, the play is an inspiration to anyone who has felt life gave them an inch when they deserved a mile.

The East Side Freedom Library and the On Stage project invite you to a presentation and discussion about the play

Hedwig and the Angry Inch
Monday, April 15, 7:00 - 8:00PM



Join us for a stimulating theater presentation and discussion led by local actors and teaching artists **Nora Montanez and Jay Owen Eisenberg**. Nora and Jay will read two scenes in *Hedwig and the Angry Inch*, a play that is being presented at the **Theater Latte Da** from **March 27th through May 5th**. The readings will be followed by a discussion of the themes, tying in current events, personal values and narratives, and stimulating critical thinking. Written by **John Cameron Mitchell**. A German emigrant living in a trailer in Kansas is the victim of a botched sex-change operation. Adapted from the critically acclaimed off-Broadway rock theater hit and winner of the 2014 Tony award for Best Musical Revival, *Hedwig and the Angry Inch* tells the story of the "internationally ignored" rock singer's search for stardom and love. With one of the most unique characters ever to hit the stage, the play is an inspiration to anyone who has felt life gave them an inch when they deserved a mile.

On Stage is a fiscally sponsored program through Springboard for the Arts, and is designed to strengthen community support by reaching a wider "non-traditional" theater audience. This program aims to give participants a new perspective on the possibilities of live theater and in dramatic literature in general. Discussions touch on important ethical and civic questions, as well as other themes developed in the chosen works. In addition to community events, **On Stage** has arranged for discount tickets to Theater Latte Da's production if you would like to see the show. Please attend the discussion to hear more.



Free and open to all
East Side Freedom Library, 1105 Greenbrier Street
info@eastsidefreedomlibrary.org and 651-230-3294

On Stage

HEDWIG AND THE ANGRY INCH

Use Promo Code: HEDWIG15 for \$15 TICKETS to see Hedwig and the Angry Inch For ANY PERFORMANCE from April 3rd - May 3rd

TYLER MICHAELS KING
PHOTO BY ALLEN WEEKS

HEDWIG AND THE ANGRY INCH

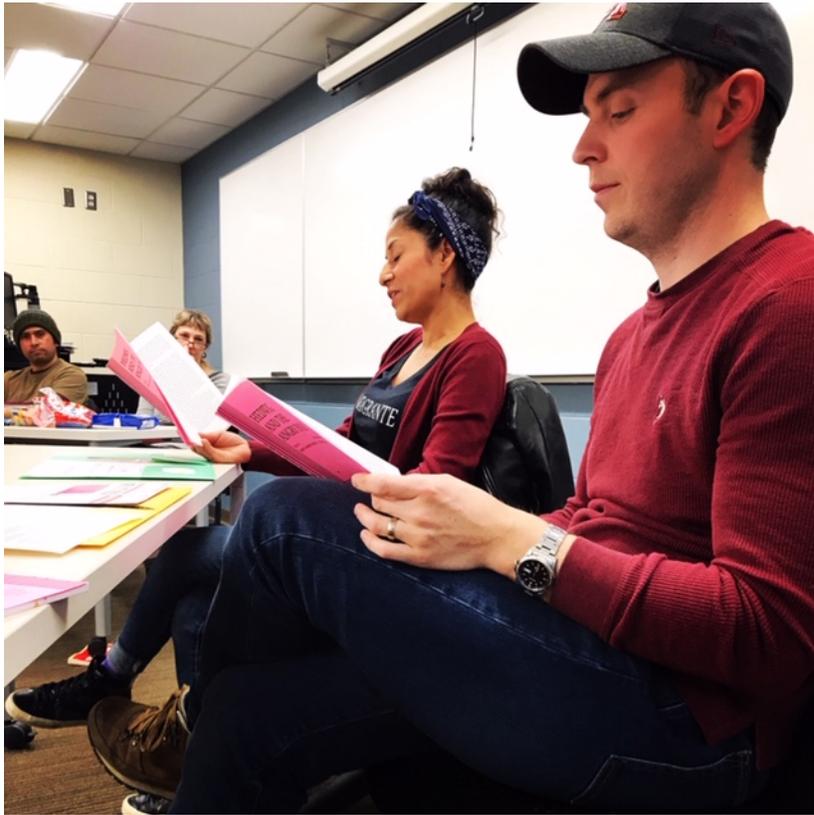
BOOK BY JOHN CAMERON MITCHELL
MUSIC AND LYRICS BY STEPHEN TRASK

DIRECTED BY ANNIE ENNEKING AND PETER ROTHSTEIN
MUSIC DIRECTION BY JASON HANSEN
STARRING TYLER MICHAELS KING AND JAY OWEN EISENBERG

THEATER LATTE DA
THEATER REVOLUTIONALLY

MAR 27 - MAY 5, 2019 • RITZ THEATER • 345 13th AVENUE NE, MINNEAPOLIS
TICKETS ON SALE NOW • VISIT LATTEDA.ORG OR CALL 612-339-3003

ON STAGE: *Hedwig and the Angry Inch* – Photos



ON STAGE: *Hedwig and the Angry Inch* – 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 Theater)

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**

TOTAL PARTICIPANTS: 3,100

TOTAL TICKETS PURCHASED: 1,019

*** 33% OF THE STUDENTS/COMMUNITY MEMBERS WE HAVE VISITED SAW THE PLAY THAT WE 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).