

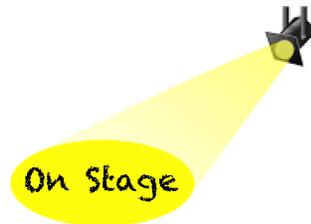
On Stage: Creating a Community Dialogue Around Live Theater

Lady Day at Emerson's Bar and Grill

The Jungle Theater, May 24 – July 1, 2018

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: *Lady Day at Emerson's Bar and Grill* – Discussion Schedule

1. U of M – AFRO 3745: Black Cultural Studies - Terrion - Tuesday, May 29th, 10:00-11:00AM. 12 students. *Thomasina, Regina*

* What is black life? And what does it mean to talk about black life in the context of the push toward the liberation of black lives? We will explore a range of cultural forms, including stand-up comedy, hip hop and R&B music, reality television, social media, and film, in order to contemplate the urgency and necessity of black social life, or, what it means to be with and for black people.

2. Metro State – WRIT 300: Writers of Color, Identity, and Race in the Twin Cities – Ed. Monday, June 4th, 3-50-4:50PM. 16 students. *Thomasina, Regina, and Austene*

* This writing class, a combination of in-class meetings and significant individual work outside of class, explores the many ways that creative writing, from books to literary readings to public art projects, informs daily life. Much of the content of WRIT 300 focuses on how social constructs of race and racism have influenced creative writers in the Twin Cities, from the legacies and impacts of racism on writers; creative process and output to the creative writing communities, collective and institutional responses to racism.

3. Normandale - COMM 1131 - Intercultural Communication - Willie. Monday, June 4th 6:00-7:00PM. 25 students. *Thomasina, Regina, and Austene*

* 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.

4. Metro State - GNDR 201 - Introduction to Gender and Women's Studies - Diana. Thursday, June 7th 1:00-2:00PM. 12 students. *Thomasina, Regina, and Austene*

* This course provides an introduction to gender and women's studies, an interdisciplinary field that critically analyzes themes of gender and power in a range of social spheres such as education, government, law, culture, work, medicine and the family. The course will explore the complex ways in which gender interacts with class, race, ethnicity, sexuality and age within these spheres and social institutions.

5. Neighborhood House (St. Paul) - Sari. Tuesday, June 12th, 2:00-3:00PM. 15 students. *Thomasina, Austene*

* Neighborhood House is a multi-service non-profit agency operating out of the West Side of St. Paul, to provide wrap-around services for people including basic needs, education, multiple youth programs, and health and well-being services.

6. Hazelden – Graduate Program for Addiction Councilors – LeAnn - Wednesday, June 13 12:00PM-1:00PM. 40 students. *Regina, Austene*

* Students in attendance will be at different stages of their respective degree programs (both online and on-campus). Some of our students are in recovery and some have absolutely no addiction issues at all. Our graduate school is seen as the premier program in the United States (and some might say in the world) for addiction counseling training.

7. MCTC – COUN 2620 - Assessment and Interviewing – Bayla - Wednesday, June 13th 5:30PM-6:15PM. 35 students. *Thomasina, Regina, and Austene*

* This course teaches the skills of chemical health assessment and referral. You will learn appropriate interviewing techniques, data collection, and diagnostic and referral procedures. You will review several assessment tools and practice advanced counseling skills.

ON STAGE: *Lady Day at Emerson's Bar and Grill* – Total Tickets Purchased

Total Participants: 155

Total Tickets Purchased: 28

Note: The total tickets purchased was confirmed by The Jungle Theater's Box Office. Also of note, the show sold out, limiting the number of tickets to promote.

ON STAGE: *Lady Day at Emerson's Bar and Grill* – Survey Results

1. Have you seen a play before?

49 YES (75%) 16 NO

2. Have you been to this specific theater before?

56 NO (86%) 9 YES

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

65 YES (100%) 0 NO

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

60 YES (92%) 2 NO

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

65 YES (100%) 0 NO

Note: This survey was issued to participants in three of the seven discussions.

ON STAGE: *Lady Day at Emerson's Bar and Grill*– Discussion Agenda/Topics

Thomasina will start the class with the opening monologue from the play (Pg. 11-12).

Regina/Austene will then welcome the class and introduce themselves (along with Thomasina). Lucas will also introduce himself and say why we are there/what On Stage is.

Warm up? Telephone game? If yes, then this can lead into a brief discussion about how stories change over time, yada yada.

Regina/Austene will then ask who has seen play before? Recently? Where/what have they seen? Seen a play at the Jungle? How about concerts/cultural events? Tell students why you think it is important to see live theater/live events.

Thomasina will talk about *The Jungle* and some background about the play/playwright and weigh in about her personal take on it.

Thomasina/Regina/Austene will set up the second scene (Pg. 20-21). Then **Thomasina** will perform the scene.

Ask audience what they heard/thought.

Thomasina/Regina/Austene will lead a discussion about topics/themes covered in the scene: Scene about mom) and singing the song “God Bless the Child.” Wrote for her mom about poor vs. rich, making it on your own, etc. Some other topics to build on: Segregation – hospitals, clubs, bathrooms, etc. She was banned from all NYC clubs because of a jail sentence. All she wanted to do was sing, so this crushed her. A few club owners let her play. Also, story about her dad not getting to the hospital and dying and woman in club not letting her use bathroom (peeing on the ground). Dreams/aspirations – wanted kids, happy memories (sad memories). Addiction/therapy – drunk throughout the performance. Shoots up midway through. Sonny James Monroe got her started on drugs (?). White long fingerless gloves cover up needle marks. Therapy – covering up emotions. Smiling, laughing talking about sad and emotional memories and stories of her life. Covering them up by songs.

Final thoughts. Maybe **Thomasina/Regina/Austene** talk about how you prepare for a role?

Lucas will remind everyone how to get 50% off tickets to *Lady Day at Emerson's Bar and Grill*, final plug for *The Jungle*, and ask actors to plug work they are currently doing.

End.

ON STAGE: Lady Day at Emerson's Bar and Grill– Feedback

Thank you as well, Lucas, for reaching out. It was a nice change of pace for the class and I know the students especially appreciated the opportunity to see Thomasina perform up close and personal. And it was a great conversation. At least a few of the students are intending to attend the play and I'm hoping to get there myself before the end of the run. Also, because this is a summer course the class was small, but the black women writers course I teach during the school year typically has 35-40 students. So I'd be happy to have you to class again if something relevant comes up moving forward.

Terrion Williamson --- University of Minnesota

I am so grateful to you for setting up the wonderful presentation/discussion with Thomasina, Regina, and Austene! It was absolutely wonderful!!! It was exactly the kind of discussion we needed to “jump-start” our course. The students were greatly impressed, not only by the superb talent and expertise of these marvelous women, but also with the sincerity and relevance of the accompanying discussion. I truly agree that you all succeeded in showing how theater can act as a vehicle to explore students' creativity, interests, and personal values. Additionally, the interaction brought history, politics, race relations, gender issues, and so much more to life! All of the student feedback that I received was, without exception, extremely positive! There were a couple of students who have said they will pursue ticket purchases on their own. Thanks again for making this wonderful opportunity available for my class! It was a true teach-in and you are to be commended for the wonderful work that you do to coordinate and carry out such events. I wish you all the best!

Willie Johnson --- Normandale Community College

Thank you! You, Thomasina, Regina, and Austene were amazing. The conversation worked beautifully with the discussions that we have been having in class and especially with the material that I have been presenting in my lectures. We de-briefed after your visit and the students were energized by the discussion and excited about seeing the performance. We talked some more about Jazz and the history of Jazz after you left as well. We also discussed ballet and students found the comments by Thomasina on feet and dance and bodies especially meaningful. I had discussed Chinese foot-binding briefly last week in class so they immediately made the connections between the binding of women's bodies and concepts of beauty. I was so impressed by the ways that Regina and Austene made instant connections to our class materials and deepened the conversation about race, gender, and embodiment. The stories about directing and acting and the discussion on who creates the narrative were so important. We will be able to build on today's class throughout the semester. Creating a forum for students to connect with the arts and with artists actively building community is exactly what a Liberal Arts education is all about. I talked a bit about Penumbra Theatre as well since none of the students knew about it! Students were talking about trying to bring other family and friends to the play...So, I think the mission of introducing students to theatre as a way to explore ideas and values was accomplished. Many thanks again for reaching out to me and creating this opportunity.

Diana Dean --- Metro State University

I very much enjoyed listening to all of you and the open discussion. It was a fabulous way to experience the curriculum with full senses. I could listen for hours! Can't wait to see the play!

Student --- Metro State University

ON STAGE: Lady Day at Emerson's Bar and Grill– Feedback

My name is Bryan Grigorian. I am one of the students in professor Johnson's class, to more specific, I am the student you gave your card to on your way out of the building. First, I would like to say thank you for taking the time to talk to me and giving me your contact information. Second, I would like to say thank you for the amazing experience. The performance / discussion that was put on by the group was truly unbelievable. I am having a difficult time labeling the event. The event was an emotional rollercoaster to say the least. The reason, I stepped out to speak with all you was to thank you and to let you know that I believe a great opportunity lies beyond the synergy of the three women/performers. The three ladies who spoke were truly great performers and people. They bare the ability of providing knowledge in a very emotional and relatable way. Although they were speaking about a play, the feeling instilled through their bond/friendship and their words and songs made it feel as if we were sitting around a campfire and they were sisters sharing their families story. The way they share their story has the ability to reach hundreds if not thousands of people. I believe their story telling skills and their Q & A sessions bare the opportunity to move people and shift mental processes. I believe their journey ought to be documented and promoted in order to reach those beyond just a class room. Please let me know what time you plan on returning to Normandale and I will do my best to attend if the professor allows. Thank you again for everything and hope this email finds you well.

Bryan Grigorian --- Normandale Community College

“Theater is a wonderful way to tell stories and express emotions. I too am always moved by the song Strange Fruit but was surprised by how much more it impacted me after learning about Ms Holiday's mistreatment. It highlighted institutional racism and sexism in a different and visceral way. We all benefit from these types of discussions - remembering the past and seeking for better from ourselves and our society in the future.”

Student --- Hazelden Betty Ford Foundation

“I thought I knew about Billie Holiday, but what did I know? Precious little. I made assumptions about her addiction, that were not so far off, but the depth of the wickedness of the behavior of those white people who so ruthlessly abused that brilliantly talented woman--that made me feel much as I felt after reading Bury My Heart at Wounded Knee when I was newly out on the streets so many years ago. Knowing that my family was a part of the machinery of oppression in Philadelphia and Washington at the time of the wars of aggression against the native people of North America, left me with feelings of shame the presentation and Regina's performances touched upon. Often and often I am struck again by the words of the character Nobody, played by Gary Farmer in the Jim Jarmusch film, Dead Man. We white men are too often just plain scared stupid. I hope I get to play some small part in atoning for those wrongs of my forefathers by opening doors that have been shut for centuries; to meet with love those whom my ancestors despised.”

Student --- Hazelden Betty Ford Foundation

“Wow, Strange Fruit, and the perspective about contemporary racism in America and where it came from touched me deeply and humbled me to see my place in this world differently.”

Student --- Hazelden Betty Ford Foundation

ON STAGE: *Lady Day at Emerson's Bar and Grill*– Financials

- **Thomasina Petrus (Facilitator) - \$1080**
 - * 7 discussions (\$700), 1 planning meetings (\$100), facilitator prep-time (\$150), bonus discussion (\$100), and parking expenses (\$30).
- **Regina Williams (Facilitator) - \$980**
 - * 6 discussions (\$600), 1 planning meetings (\$100), facilitator prep-time (\$150), bonus discussion (\$100), and parking expenses (\$30).
- **Austene Van (Facilitator) - \$880**
 - * 6 discussions (\$600), facilitator prep-time (\$150), bonus discussion (\$100), and parking expenses (\$30).
- **Lucas Erickson (Project manager) - \$636**
 - * Planning and coordination of all On Stage discussions (\$500), printing and copying (\$81), miscellaneous (\$25), and parking expenses (\$30).

TOTAL: \$3,576

Notes: 1 discussion (1 hour in length) is \$100, 1 rehearsal (2 hours in length) is \$100, 1 extra meeting (1 hour in length) is \$50 (not listed on the above budget), prep-time for the facilitator is \$150, and the coordination stipend is \$500. The number of classroom/community visits (5) is an approximate number. The total number of actors/facilitators in the program (3) is an approximate number. 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: Lady Day at Emerson's Bar and Grill – 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: *Lady Day at Emerson's Bar and Grill* – Marketing



JUNGLE THEATER

Use Promo Code: **ONSTAGE**
For **50% OFF** tickets
On Friday or Sunday
(evening performances)
of **LADY DAY**

Lady Day
AT EMERSON'S BAR & GRILL

By: Lanie Robertson • Directed By: Marion McClinton
MAY 26 — JUNE 24



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Student News

Play recounts Billie Holiday's life story



Actors from the Jungle Theater's production of *Lady Day at Emerson's Bar and Grill* read scenes from the play for a special outreach performance at the Graduate School on June 13. The play recounts Billie Holiday's life story through the songs that made her famous.

The year: 1959. The place: a small, intimate bar in Philadelphia where Holiday puts on a show that, unbeknownst to the audience, will leave them witness to one of her final performances. The play touches on the major obstacles in Holiday's life including racism, physical and sexual abuse, and her long history of addiction —as well as her genius musical talent.

Following the performance, Graduate School audience members joined the cast for a lively discussion of themes related to addiction and personal narrative.

The performance was brought to campus by OnStage: Creating a Community Audience around Live Theater, an outreach program operated through Springboard for the Arts. OnStage brings actors to college classrooms and community settings around the Twin Cities, seeking to identify the audience's personal connections to topics presented in local theatrical productions.



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ON STAGE: *Lady Day at Emerson's Bar and Grill* – Photos



ON STAGE: *Lady Day at Emerson's Bar and Grill* – 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**

TOTAL PARTICIPANTS: 1,952

TOTAL TICKETS PURCHASED: 568

*** 30% 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).