

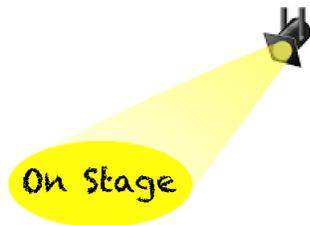
On Stage: Creating a Community Dialogue Around Live Theater

Anna in the Tropics

The Jungle Theater, February 11 – March 12, 2017

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: *Anna in the Tropics* – Discussion Schedule

1. University of Minnesota - ENGL 4232: American Drama by Writers of Color- Monday, February 20th, 9:45-11:00AM. Jo Lee. 20 students. *Thomasina, Dario*

* This course will concentrate on selected works by African American, Latinx, Native American, and Asian American playwrights.

2. Augsburg College - THR 250: Script Analysis- Monday, February 20th, 12:30-1:40PM. Sarah Myers. 15 students. *Thomasina, Dario*

* 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.

3. Augsburg College - THR/ENG 325: Playwriting and THR 273: Latin@ Performance - Monday, February 20th, 1:50-3:00PM. Sarah Myers and Beliza Narvaez. 30 students. *Thomasina, Alvin*

* Playwriting is an introductory course in writing for theater and performance; Latin@Performance will examine Latina/o cultural practices and artistic expressions in order to understand how Latina/os challenge mainstream representations through theatre and performance, and how they articulate identity in their own terms.

4. University of St. Thomas - ENGL 324: Genre. Love. Death. Drama. Tuesday, February 21st, 12:00-1:00PM. Amy Muse. 15 students. *Harry, Alvin, Nora*

* We will read Sarah Ruhl's plays alongside research in affective neuroscience to understand how live theatre affects us; and, in partnership with the Playwrights' Center, we will attend new play readings, meet emerging playwrights, and learn how drama works.

5. University of Minnesota - TH 1301: Acting for Non-Majors. Monday, February 27th, 10:00-11:00AM. Bryan Schmidt. 10 students. *Thomasina, Dario*

* Background/techniques of acting as viewed/practice in theatre, society, and students' own relationships.

6. Mill City Commons - Monday, February 27th, 7:00-8:00PM. Betsy Wray. 12 participants. *Thomasina, Harry, Nora*

* Mill City Commons is a membership organization for neighbors 55+, most of whom choose to live in the Central Riverfront District of Minneapolis. We are a welcoming neighborhood "village" that builds community through an exciting array of programs that connect us with each other and the resources needed to maintain and support vibrant lives as we age.

7. Macalester College - THDA 145-01: Community-Based Theatres. Tuesday, February 28th, 10:00-10:40AM. Harry Waters Jr. 20 students. *Thomasina, Harry, Dario*

* Learn from historical and scholarly accounts, and from participants, about many of these efforts. We also will explore the Twin Cities' own deep history of community-based theatre-making, and participate in at least one major community project during the semester.

8. Metro State University - HIST 102: The American Past: From 1865. Wednesday, March 1st, 7:00-8:00PM. Peter Rachleff. 20 students. *Thomasina, Harry*

* This survey course traces U.S. development from the end of the Civil War until the present day.

ON STAGE: *Anna in thr Tropics*– Total Tickets Purchased

Total Participants: 142

Macalester College - 20 students

Thursday Shows - 30 participants

Friday Shows - 23 participants

Total Tickets Purchased: 73

Note: The total tickets purchased was confirmed by the Jungle Theater Box Office.

ON STAGE: *Anna in the Tropics* – Discussion Agenda

Lucas will welcome everyone, thank the teacher/sponsor, say why we are there, ask who has seen play/been to Jungle Theater, why we want you to see a play, and pass it off to the actors to introduce themselves and why do you go to theater and why is important for others to go.

Harry/Dario/Al will talk briefly about the play and *Anna Karenina* and about Nilo Cruz.

All actors can weigh in about their personal take on the play and perspectives (who is the play written for, etc.).

Thomasina/Nora/Adlyn sets up the first scene between Conchita (read by **Thomasina/Nora/Adlyn**) and Palomo (read by **Harry/Dario/Al**) (pg 31-35).

Ask audience what they heard/thought.

Discussion follows (Cuban/American history, storytelling/listening (ask students about their memories of being read stories/what aspects still resonate), love/jealousy, etc.).

Harry/Dario/Al sets up the next scene between Conchita (read by **Thomasina/Nora/Adlyn**) and Palomo (read by **Harry/Dario/Al**) (pg 62-65).

Ask audience what they heard/thought.

Discussion follows (modern/change/technology/traditions/culture, language in the scene, etc.).

Final questions.

Lucas will remind everyone how to get \$15 tickets to *Anna in the Tropics*, and final plug for the Jungle Theater.

End.

ON STAGE: *Anna in the Tropics* – Topics/Themes

1. Concita and Palomo scene – (pg 31-35) 8 min
 - Cuban/American history
 - Storytelling/listening (ask students about their memories of being read stories/what aspects still resonate)
 - Love/jealousy/relationship dynamics

2. Concita and Palomo scene – (pg 62-65) 5 mins
 - Modern/change/technology
 - Traditions/culture
 - Hot/sticky language in the scene
 - Race/class/gender

ON STAGE: *Anna in the Tropics* – Feedback

Dear Lucas,

I asked students today for feedback, and they were warmly positive (“super fun” and “really interesting” and “very worthwhile” were common responses). Students really enjoyed seeing the readings, and thought that they play really came to life for them even though they hadn’t read it.

Thank you for setting this opportunity up for us—and please do pass along our thanks to Thomasina and Dario.

Jo Lee – University of Minnesota

Lucas,

Thanks for reaching out and having me as part of the program.

I enjoyed the students’ reactions and discussion around the play.

Hopefully their engagement will continue with attendance at theaters around town. It was also a bonus for me to meet interesting instructors from both schools.

Good luck with the rest of the program and Kudos to you for coordinating this event.

Thanks again,

Al Clemente Saks – Actor/Facilitator

Hi Lucas,

Thank you so much for putting together last night's panel for the presentation to Mill City Commons! I thought it was a very engaging format, with the readings and then the discussion. Thomasina, Nora and Harry were so warm and open and fun to listen to. Our members were really engaged, and the ensuing discussion was interesting. Please extend our thanks to the panelists. We really appreciated everyone's giving of their time.

Thanks again!

Betsy Wray – Mill City Commons

Lucas,

I wanted to thank you for all your work. It was a pleasure meeting you. Looking forward to the next one.

Sincerely,

Nora Montañez – Actress/Facilitator

ON STAGE: *Anna in the Tropics* – 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: *Anna in the Tropics*– Financials

- **Thomasina Petrus (Facilitator) - \$970**
 - * 7 discussions (\$700), 2 planning meetings (\$100), facilitator prep-time (\$150), and parking expenses (\$20).
- **Harry Waters Jr. (Facilitator) - \$670**
 - * 4 discussions (\$400), 2 planning meetings (\$100), facilitator prep-time (\$150), and parking expenses (\$20).
- **Dario Tangelson (Facilitator) - \$670**
 - * 4 discussions (\$400), 2 planning meetings (\$100), facilitator prep-time (\$150), and parking expenses (\$20).
- **Al Clemente Saks (Actor) - \$220**
 - * 2 discussions (\$200) and parking expenses (\$20).
- **Nora Montañez (Actor) - \$220**
 - * 2 discussions (\$200) and parking expenses (\$20).
- **Lucas Erickson - \$745**
 - * Planning and coordination of all On Stage discussions (\$500), printing and copying (\$150), space rental (\$50), miscellaneous (\$25), and parking expenses (\$20).

TOTAL: \$3,595

Notes: 1 discussion (1 hour in length) is \$100, 1 rehearsal (1 hour in length) is \$50, 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: *Anna in the Tropics*– Marketing

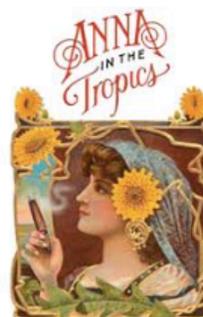


On Stage: "Anna in the Tropics"

Monday, February 27, 7:00 - 8:30 pm

Village Lofts Community Room, 100 2nd St NE

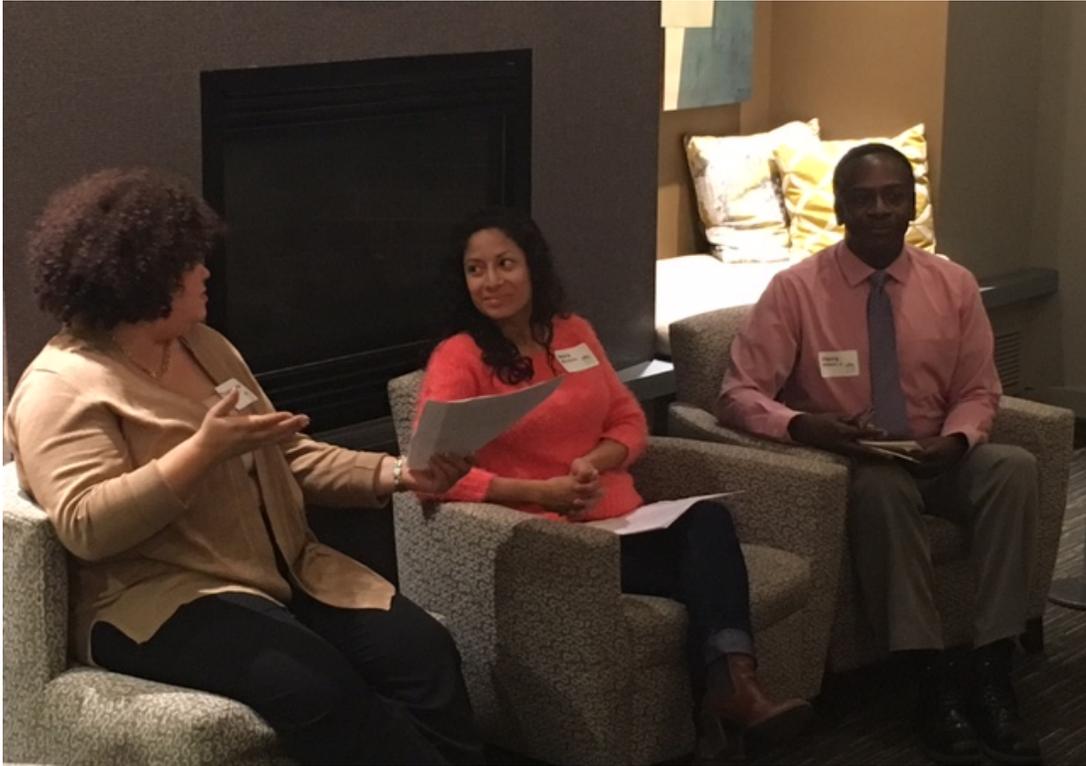
Join us for a stimulating theater presentation and discussion led by local actress and teaching artist Thomasina Petrus and Harry Waters Jr., Chair of the Theater Department at Macalester College. Actors will read from two scenes in "Anna in the Tropics," which opens February 11 at the Jungle Theater. The readings will be followed by a discussion of the themes, tying in current events, personal values and narratives, and stimulating critical thinking. "Anna in the Tropics," winner of the 2003 Pulitzer Prize for Drama, is set in a Cuban cigar factory in Florida in the 1920s. The cigars are hand-rolled, and the lecturers read workers' stories while they work. A lecturer starts reading them Tolstoy's *Anna Karenina*, and the play starts to take on the form of Tolstoy's play.



On Stage has arranged for discount tickets to the Jungle production, if you'd like see the show. Click [here](#) for additional details.

MCC members sign up [here](#).

ON STAGE: *Anna in the Tropics*– Photos



ON STAGE: *Anna in the Tropics*– Photos



ON STAGE: Previous Outreach

Fall 2015:

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

Total Participants: 196

St Catherine University- 50 tickets

University of Minnesota- 18 tickets

University of Minnesota Group- 17 tickets

University of Minnesota Group- 12 tickets

University of Minnesota Group- 18 tickets

Total Tickets Purchased: 115

Fall 2016:

A Raisin in the Sun (Park Square Theater)

Total Participants: 190

East Side Freedom Library - 10 participants

University of St Thomas - 20 students

Augsburg College - 25 students

Augsburg College - 15 students

Macalester College - 25 students

University of Minnesota - 25 students

St Catherine University - 80 students

Total Tickets Purchased: 100

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).