

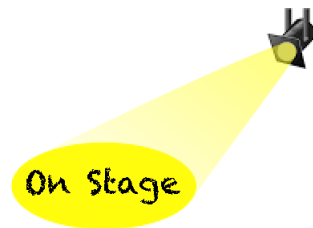
On Stage: Creating a Community Dialogue Around Live Theater

Revolt. She said. Revolt again.

Frank Theatre, September 29 – October 22, 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: *Revolt. She said. Revolt again.* – Discussion Schedule

1. University of St. Thomas - SOCI 110: Social Problems - Patricia Maddox - Monday, October 2nd, 9:35 - 10:35 AM. 30 students. Maria, Dario, Thomasina

* This course explores the causes, effects, and proposed solutions to some of these major social issues. Special attention is given to issues of inequality (such as racism, sexism, and poverty) and problems in core institutions (such as family violence, unequal educational opportunities, and unemployment).

2. University of Minnesota - TH 1321: Beginning Acting: Fundamentals of Performance - Luverne Seifert - Monday, Oct. 2nd, 11:30 - 12:30PM. 20 students. Maria, Dario, Thomasina

* Vocabulary/techniques for practical performance studies. Use/training of body/voice. Creation of choices and dramatic phrases. Storytelling. Training the will, the instrument, and the imagination.

3. Women's Foundation of Minnesota - Amanda Storm Schuster - Tuesday, October 3rd, 9:30 - 10:30 AM. 15 participants. Maria, Dario, Joy

* Women's Foundation of Minnesota invests in innovation to drive gender equity in Minnesota. They invest in groundbreaking, root-cause removal of structural barriers to ensure systems are accessible and hold equal opportunity for all, and that new institutions and programs are built to deliver better results.

4. University of St. Thomas - English Department Event - Amy Muse/JoAnn Holonbek - Tuesday, October 3rd, 12:00 - 1:00 PM. 20 students. Maria, Dario

* This is a mixed class/event of English and Theater students. The theater class will have already written a short paper and individual presentations on 23 of the Theaters in the Twin Cities. The English class students read the first scene of *Revolt* and were fascinated by it.

5. Hamline University - COMM 3360: Interpersonal Communication - Kate Zittlow Rogness - Thursday, October 5th, 12:50 - 1:50 PM. 25 students. Maria, Dario

* This class is an examination of communication and self-image, impression management, self-disclosure, verbal and nonverbal codes, listening, relationship development and maintenance, conflict in face-to-face situations, interpersonal interaction and social media, analysis of communication interactions.

6. University of St. Thomas – GENG 613: Feminisms in Thought and Action - Liz Wilkinson - Tuesday, October 10th, 6:00 - 7:00 PM. 12 students. Dario, Thomasina

* Students will have studied liberal, radical, Marxist, socialist, and anarchist feminist theories. They'll have discussed patriarchal structures, intersectionality, social construction of gender roles, ideologies of gender binaries, second wave "sex wars", etc.

7. MCTC - WOST 1140: Gender and Culture - KateLynn Hibbard - Thursday, October 12th, 12:45 - 1:45 PM. 37 students. Maria, Dario

* This course looks at the relationship between women's and men's bodies and culturally constructed gender roles. We will examine gender differences and cultural expectations in the USA among people of various ethnicities, social classes and sexualities.

8. Metro State University - THEA 331: Voice - Speaking From Experience - Gail Smogard - Thursday, October 12th, 3:00 - 4:00 PM. 15 students. Maria, Dario

* In this course, students who wish to use their voices more expressively work through a variety of methods from relaxation and breathing exercises to personal storytelling and the practice and analysis of poetry, prose and drama.

9. Hamline University - COMM 1100: Introduction to Communication - Kate Zittlow Rogness - Friday, October 13th, 11:30 - 12:30 PM. 42 students. Dario, Thomasina

* To introduce students to the field of communication studies by providing an overview of approaches to studying communication in a variety of contexts. This class is an examination of the research and theory related to the dynamics of human communication.

10. St. Catherine University - The Reflective Woman – Francine Conley, et al - Friday, October 13th, 1:35 - 2:35 PM. 80 students. Dario, Thomasina

* They will have had some art experiences and some conversations about provocative and difficult art before we arrive, but they enjoy very much when the actors give some context, talk about your work and read from the play.

ON STAGE: *Revolt. She said. Revolt again.* – Total Tickets Purchased

Total Participants: 296

Total Tickets Purchased: 100

Note: The total tickets purchased was confirmed by Frank Theatre Box Office.

ON STAGE: *Revolt. She said. Revolt again.* – Survey Results

1. Have you seen a play before?

42 YES (88%) 6 NO

2. Have you been to this specific theater before?

2 YES 46 NO (96%)

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

41 YES (87%) 6 NO

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

38 YES (83%) 8 NO

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

45 YES (96%) 2 NO

Note: This survey was issued to participants in four of the ten discussions.

ON STAGE: *Revolt. She said. Revolt again.* – Discussion Agenda

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

Thomasina/Maria will briefly set up Frank and the play/weigh in about their personal take on it.

Dario will set up the first scene (Pg 14-20) about marriage.

Ask audience what they heard/thought.

Discussion follows.

Dario will set up the next scene (Pg 33-37) about watermelons.

Ask audience what they heard/thought.

Discussion follows.

Final questions.

Lucas will remind everyone how to get \$12 tickets to *Revolt*, final plug for Frank, and ask actors to plug work they are currently doing.

End.

ON STAGE: *Revolt. She said. Revolt again.* – Topics/Themes

Scene 1: Pg. 14-20. 2 characters (male/female) – Revolutionize The World (Do not marry).

- Two different perspectives on what marriage is to them.
- What did marriage used to mean? What does it mean now? Has it changed?
- Do different genders share similar viewpoints? Is marriage important?
- Do you think one character meant to be read by a man and the other by a woman? Playwright didn't specify.

Scene 2: Pg. 33-37. 3 characters (male/female/either) – Revolutionize The Body (Make it sexually available. Constantly).

- Polite work talk about sexual incident in the supermarket (public exposure).
- How to handle this? Then it turns in to making fun of the woman's body (verbal attack).
- Accepting your own body/how you look. Intense... all about a woman's body.

ON STAGE: Revolt. She said. Revolt again. – Feedback

It was a really smart and interesting discussion from all, so thanks to you for reaching out and making it happen! This is a really valuable program, and it fed perfectly into my course. That is to say we're reading feminist thought, but what does it mean to be a feminist in action? I want to give my students many iterations of real feminist actions, and the play and the educators made it happen. Anyone I can write a quick note to, asserting the value of what y'all are doing? I would love to provide that sort of feedback and support.

Elizabeth Wilkinson – University of St. Thomas

I loved this play so much, Lucas, and really enjoyed the presentation of it that the three of you brought to our class. The students are trying to work it out still! This is exactly how theater should work, and I'm so glad we've been able to partner with you this for the past couple of years.

Cecilia Konchar Farr – St. Catherine University

My students were really impressed with the performance and discussion. It generated a lot of cognitive dissonance for them, which they appreciated. And, from the professor standpoint: I really appreciated how the scenes were so disrupting, which lead to a lot of thought & conversation about interpersonal communication.

Kate Zittlow Rogness – University of St. Thomas

“The students enjoyed it and, I thought, engaged in the discussion. They commented that it was great to have seen professional actors reading the text. Some said it would have been fun to have a copy of the text to see the choices that they were making when reading the text.”

Luverne Seifert – University of Minnesota

“Thank you again, Lucas, for this very cool opportunity to experience the Frank Theater and their production! The stories and words were beautiful, and I think the title didn't quite match the content. The title sounds negative, but the stories were so positive and beautiful. We are exploring the use of the arts in activism and social change, so this is so very timely!

Amanda Storm Schuster – Women's Foundation of Minnesota

“To be honest, I wasn't looking forward to it. I'm used to seeing theater in the dark, and not having to interact. The actors made everything very comfortable and conversational. I'm really grateful we had this opportunity. I definitely want to see the show now, and will be emailing my girlfriends today!”

Staff member of Women's Foundation of Minnesota

ON STAGE: *Revolt. She said. Revolt again.* – 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: *Revolt. She said. Revolt again.* – Financials

- **Dario Tangelson (Facilitator)** - \$1370
 - * 10 discussions (\$1000), 2 planning meetings (\$100), facilitator prep-time (\$150), bonus discussion (\$100), and parking expenses (\$20).
- **Maria Asp (Facilitator)** - \$1070
 - * 7 discussions (\$700), 2 planning meetings (\$100), facilitator prep-time (\$150), bonus discussion (\$100), and parking expenses (\$20).
- **Thomasina Petrus (Facilitator)** - \$770
 - * 5 discussions (\$500), 2 planning meetings (\$100), facilitator prep-time (\$150), and parking expenses (\$20).
- **Joy Dolo (Facilitator)** - \$120
 - * 1 discussion (\$100) and parking expenses (\$20).
- **Lucas Erickson** - \$622
 - * Planning and coordination of all On Stage discussions (\$500), printing and copying (\$77), miscellaneous (\$25), and parking expenses (\$20).

TOTAL: \$3,952

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: *Revolt. She said. Revolt again.* – Marketing



FRANK
THEATRE

REVOLT.

SHESAIÐ.

REVOLT AGAIN.

Use Promo Code **ONSTAGE**
for \$12 *Revolt* tickets
for the first three weekends
(Sept 29th – Oct 15th)!

To purchase tickets, go to:
<http://revolt.brownpapertickets.com>
or call the box office at 612.724.3760

Design A Williams
Photos Tony Nelson

BY ALICE BIRCH

SEPTEMBER 29–OCTOBER 22, 2017

at GREMLIN THEATRE, 550 Vandalia St., St Paul
(conveniently located just behind Lake Monster Brewing Company)

Directed by **WENDY KNOX**

Performed by JOY DOLO, CHARLA MARIE BAILEY, JANE FROILAND,
EMILY GRODZIK, GRANT HENDERSON, GABRIEL MURPHY

Tickets at **www.franktheatre.org**, or by calling **1-800-838-3006**.

ON STAGE: *Revolt. She said. Revolt again.* – Photos



ON STAGE: *Revolt. She said. Revolt again.* – 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**

TOTAL PARTICIPANTS: 1,115

TOTAL TICKETS PURCHASED: 443

*** 40% 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).