



## **On Stage: Creating a Community Dialogue Around Live Theater**

*Twelve Angry Men*

**June 8 – July 17, 2022**

**Participating Theater:  
Theater Latté Da**

**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

**Overview:** On Stage raises awareness of the theater offerings in the Twin Cities to academic classes and groups. On Stage brings actors to college classrooms and community settings around the Twin Cities. Local actors and students read scenes from a play in current local production followed by a lively discussion of the themes tying in current events, personal values and narratives, and stimulating critical thinking. Subsequently attending the full play is encouraged. The purpose of the program is to enhance in-class learning, make local theater relevant to younger and non-traditional audiences, and to lay the groundwork for building future theater attendances. Discussions cover relevant social, political and cultural topics that come up in Twin Cities plays including gender and racial violence and inequity, LGBTQ+ discrimination, cultural diaspora and alienation and aging.

Since On Stage was launched in the fall of 2016, On Stage has partnered with eleven theater companies in the Twin Cities, covering twenty-three plays. Of these twenty-three plays that On Stage has promoted/discussed in classrooms, over **5000** students have been exposed to new theater and new theater venues, and over **29%** of these students paid to see the show that we were promoting/discussing. On Stage continues to focus on partnering with more small/mid-sized theaters that don't have the resources for their own outreach efforts.

On Stage has partnered with the following Theaters: Mixed Blood Theatre, Park Square Theatre, Jungle Theater, Minnesota Jewish Theatre Company, Pillsbury House Theatre, Frank Theatre, Children's Theatre Company, Yellow Tree Theatre, New Dawn Theatre, Theater Mu, and Theater Latté Da.

On Stage has facilitated discussions with the following Colleges and Universities: St. Thomas University, University of Minnesota, St. Catherine University, Metro State University, Augsburg College, Macalester College, Concordia University, Hamline University, Bethel University, Minneapolis Community & Technical College, Minneapolis College of Art and Design, Normandale Community College, North Hennepin Community College, Hennepin Technical College, Hazelden Graduate School of Addiction Studies.

On Stage has facilitated discussions with the following Departments: Communications, Sociology, Theater, English - Creative Writing, English - Literature, History, Education, Psychology, Music, Family Social Sciences, Leadership, Linguistics, Law, Environmental Science, Political Science, Women and Gender Studies, African American Studies, Addiction Studies, Culinary Arts.

When Covid hit in March 2020, On Stage launched a new education experience for students. This online program, OnStage/OnLine, is a series of discussions based on plays that are 'in the works' to be produced and performed in the Twin Cities in the future, designed to: stimulate an interest in live theater, examine the cultural context of a play, and, of course, to have fun! We have since returned to in-person classes but have been facilitating both in-person and online discussions and we will continue to have both teaching options moving forward.

## **ON STAGE: *Twelve Angry Men* – Discussion Schedule**

**1. Augsburg - COM 254: Interpersonal Communication - Jenna McNallie - ONLINE CLASS - Thursday June 9, 4:00 - 5:00PM. (7 STUDENTS)**

\* A study of the dynamics of human interaction through verbal and non-verbal messages; emphasis on factors that build relationships and help to overcome communication barriers.

**2. Augsburg - ML 514: Evaluating Empirical Research - Carolyn Evans - ONLINE CLASS - Thursday June 9th, 6:00 - 7:00PM. (15 STUDENTS)**

\* Evaluation and documentation of programs, projects, and ideas as they relate to leadership theories and practice. Qualitative and quantitative tools will be discussed.

**3. East Side Freedom Library - Community Discussion - Peter Rachleff - ONLINE EVENT - Monday June 13, 7:00 - 8:00PM. (5 PARTICIPANTS)**

\* The ESFL's mission is to inspire solidarity, advocate for justice and work toward equity for all. The library houses non-circulating research collections that appeal to interested general learners as well as scholars, with innovative databases and finding aids that make using the collections fun and vital.

**4. Mitchell Hamline School of Law and Metro State University - IDST 371 American Legal System, Reasoning and Writing (Summer Partnership in Law (SPIL) program) - Tsai, Evan - ONLINE CLASS - Tuesday June 14, 6:30 - 7:30PM. (8 STUDENTS)**

\* This Mitchell Hamline School of Law course is an introduction to the American legal system as practiced in the United States and is taught as a standard law school presentation approach.

**5. Inver Hills Community College - GWS 1100: Gender, Race and American Culture - Rhonda Italiano - ONLINE CLASS - Wednesday June 15, 4:00 - 5:00PM. (5 STUDENTS)**

\* Explores the historical and contemporary intersections of race, class and gender in the United States and examines the relationships between racially-based and gender-based movements for civil rights.

**6. Inver Hills Community College - SOC 1100: Intro to Sociology and SOC 1127: Social Inequalities: Race, Class, & Gender (COMBINED CLASS) - Wayne Whitmore - ONLINE CLASS - Tuesday June 21, 11:30 - 12:30PM. (55 STUDENTS)**

\* Emphasizes methods, basic concepts, terminology, and perspectives used by sociologists in analysis of social relationships. Sociological analysis will focus on American government, family, education, religion, and the economy

**ON STAGE: *Twelve Angry Men* – Participants, Tickets Purchased & Survey**

**Total number of students and community members who participated in the discussions: 95**

**Total number of tickets purchased after our discussions: 21**

**1. Have you seen a play before?**

YES – 32 (70%) NO – 14

**2. Have you seen a THEATER LATTE DA play?**

YES – 0 NO – 46 (100%)

**3. Did this discussion add to your fuller understanding to what you have been discussing in class?**

YES – 43 (91%) NO – 4

**4. Do you feel more inclined to see this THEATER LATTE DA play after participating in the discussion?**

YES – 35 (95%) NO – 2

**5. Do you feel more inclined to see other THEATER LATTE DA productions after participating in this discussion?**

YES – 37 (95%) NO – 2

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

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

## **ON STAGE: *Twelve Angry Men* – Discussion Agenda/Topics**

**Lucas** will start with **POLL #1**. **Lucas** will welcome everyone and say why we are there/what On Stage is. **Lucas** will then lay down some ground rules (if you have a question, let us know by raising your hand, writing in the chat, or respectfully unmute yourself and ask; please keep your video feed on during this discussion if you are able to; there are closed captions up, so feel free to turn them off; BE OPEN TO TRYING NEW THINGS! We want to engage you and we want to hear from you); Today we will give you a short summary of the play, who the playwright is, what **THEATER LATTE DA** is, then we will ask some of you to read a scene or two from the play and discuss it.

**EDUCATORS** will introduce themselves and ask students to *PUT YOUR FACE CLOSE TO THE CAMERA IF YOU AGREE* or use a *THUMBS UP* emoji and *PUT YOUR FACE AWAY FROM THE CAMERA IF YOU DISAGREE* or use a *THUMBS DOWN* emoji: 1. HAVE YOU SEEN AN OLD MOVIE WHERE THE LANGUAGE IS OUT OF DATE/OFFENSIVE? 2. HAVE YOU HAD A CONVERSATION WITH A FRIEND WHERE THEY USED LANGUAGE THAT WERE OFFENSIVE? 3. HAVE YOU BEEN ON JURY? 4. DOES THE JURY SYSTEM WORK (follow up: jury of your peers... how? Profiling?)? **5. PIZZA (lean forward) OR TACOS (lean back)?**

**PIZZA VS TACOS**. Appoint a foreman (i.e., leader of the “jury”) and for 3 MINUTES discuss PIZZA or TACOS and why (listen to others talk and if they have a compelling case, you can change your vote!). DO WE HAVE CONSENSUS? HOW DO YOU ARRIVE AT CONSENSUS (especially when the stakes are HIGH)? Are you easy to sway? Groupthink vs individual think. WHEN ARE YOU 100% SURE? REASONABLE DOUBT! Organizing a group of people – easy? Hard? Strategies? How about in a jury room... on a hot day... with all men with big egos (and racist/bias) who have already made up their minds that he is guilty and now want to leave? Is this how a lot of jurors behave behind closed doors?

**EDUCATORS** will give a scenario. Karen, a nurse, just got home from a long morning/afternoon of work. She has 3 dogs and always brings them inside before kids walk home from school, but today she forgot. She hears the dogs barking and goes outside to see 3 kids riling up the dogs and when they see Karen, they say YOUR DOGS ARE UGLY! Wendy says to them: KISS MY ASS! The next day, Karen gets home from work and finds her window shattered and a big rock on the living room floor. Merlon, Karen’s neighbor who just turned 87 and wears glasses, calls Karen to tell her that he saw 3 kids with hoodies running away from Karen’s house after he heard the window shatter. ARE THE KIDS GUILTY? Y/N? MORE INFO NEEDED? If you were Karen, who would you blame and what would you do about it (i.e. go to the nearby school and ask around? Check surveillance cameras in the neighborhood)? How comfortable are you with ambiguity? Does the world have to be binary? REASONABLE DOUBT? **YOU CAN ROCK THE CHAT INSTEAD OF SPEAKING.**

**EDUCATORS** will give a quick summary of the play, (**Lucas** will **SHARE HIS SCREEN** to see pics of the play), who the playwright is and what **THEATER LATTE DA** is. Written in 1956 (movie with Henry Fonda) and rewritten in 2012 as a musical - WORLD PREMIERE! **FOR REFERENCE BUT NOT TO BE READ:** *Written by Reginald Rose. In form, Twelve Angry Men is a courtroom drama; in purpose, it's a crash course in those passages of the U.S. Constitution that promise defendants a fair trial and the presumption of innocence. In a small New York City jury room, on "the hottest day of the year," twelve men debate the fate of a young Puerto Rican defendant charged with murdering his father. This is the world premiere of this new American musical, adapted from one of America's greatest dramas. Some questions include: How to separate politics and moral values in the jury room? Is it easy for you to speak your truth? What is the gender and racial authority in political decision-making groups? CASTING - all men; mixed race cast. Would it work if a woman was cast? Is a mixed-race cast more effective in telling this story than an all-white cast? Gender/race bias? What is more powerful? Maybe call it “Twelve Angry Jurors”?” “Too much masculinity to cast women.”*

**ASK FOUR BRAVE READERS** to read SCENE #1 from the play (Pg.25 - 27). **SET UP THE SCENE.** **Lucas** will **SHARE HIS SCREEN** to see the scene we are reading.

## **ON STAGE: Twelve Angry Men – Discussion Agenda/Topics Cont.**

Questions: What's that about? What did you hear? Layers of bias/racism. His environment/race makes him a killer. YOUTH ON TRIAL! Do you have the courage to vote against the group? How to separate politics/values/racist tendencies in the jury room? What if you were the only woman in the group and you disagreed with the men. Could you speak your truth? What is the best way for everyone to speak honestly? Is it possible?

**ASK FOUR BRAVE READERS** to read SCENE #2 from the play (Pg.72 - 75). SET UP THE SCENE. IF ONLINE, **Lucas** will SHARE HIS SCREEN to see the scene we are reading.

Questions: What's that about? What did you hear? The accused couldn't remember what movie he saw or who was in it as his alibi. Memory change? WHY THIS PLAY NOW? IS IT EFFECTIVE TODAY? IF THE YOUTH WAS WHITE WOULD THIS BE A DIFFERENT PLAY?

Wrap up! Questions? **Lucas** will end with POLL #2. **Lucas** will SHARE HIS SCREEN to show everyone how to see the play for \$15. ALSO, ask educators to plug work they are doing.

### **SUPPLEMENTAL INFO:**

*“A drama about the racial prejudices that plague this country, about toxic masculinity, and about the American judicial system that favors bias over justice. It is also about change, empathy and finding the courage to speak out when you know you are in the minority. As we navigate the deep anger and profound pain over the killing of George Floyd, I am more convinced than ever that the arts are a vital force towards a more compassionate world, and I am painfully aware of how much work we have ahead of us addressing the injustice in this place we proudly call home.” Peter Rothstein about Twelve Angry Men.*

**Dismissal of Black juror prompts debate over race, bias** - Last week's dismissal from the Chauvin jury pool of a Black man who said Blacks don't receive equal treatment under the justice system is renewing questions over how race and bias are handled in Minnesota's justice system.

## **ON STAGE: Twelve Angry Men – Feedback**

*Thank you, Lucas, and On Stage team! Another great session! You may have noticed the group warm up and lean into the discussion as time went on. I always wish we had a little more time :)*

*I asked students to share a takeaway from your session:*

- *Be brave and stand up for what you believe is right even if it goes against the loudest voice in the room.*
- *Understanding your own biases. Being open-minded to reflect on yourself and be open for change.*
- *Making changes from the bottom up...*
- *Working through bias especially with your family and being patient, having bias doesn't mean you won't come to a good conclusion together.*
- *A fun interactive session that pushed us to critically think*
- *Leadership doesn't happen in a vacuum and often operates within a larger system.*
- *Open dialogue about race*
- *Take away from On Stage was how one person can bully or create fear in others that can have a large impact on someone or something.*
- *Being a leader may mean you have to deal with resistance and working as a team will help.*
- *I am just interested in seeing the play now.*
- *How much bias can influence a decision?*
- *Peer pressure within social constructs exist even as adults (this example was around jury duty). Critical thinking is beneficial to all areas of life, not just academic research but also in social environments.*
- *Found it interesting that people felt pressure from juror #10. I did not feel I would feel uncomfortable speaking out against that juror.*

*Great feedback. We had a thought-provoking debrief conversation!*

*Is it ok if I share the code you shared for discount tickets with the MAL students? We are thinking of an evening where we invite all the students to come!*

*Thanks!*

*Carolyn Evans – Augsburg University*

**ON STAGE: Twelve Angry Men – Feedback Cont.**

*Lucas,*

*Yesterday was fun! I thought the discussion went very well. I think the choice to reenact part of the play was a good decision. I also think the discussion about preferences and trying to convince others was very insightful. I would be happy to work with you on another project.*

*Thanks again,*

*Rhonda Italiano – Inver Hills Community College*

*Hi, Lucas. I am sorry that the educational efforts you were attempting didn't work out -- but I'm writing to see if it might be possible to bring the production to the local judicial community. After seeing the play, I mentioned to one of the judges the power of the performance and its modern-day relevance, and he asked whether it would be something worth bringing to the courts. I said I thought that would be valuable and said I'd follow up. I know that staging a production like that isn't a simple matter, and would likely require additional resources, but I hope that resources might be found through the legal community, if there's an interest on both sides. I thought I'd reach out to see if you (or someone at the theater itself?) might be interested in talking about this possibility. I realize that your own organization is focused on bringing theater to younger audiences, which doesn't quite fit this scenario, but perhaps you have contacts that might be useful to pursue this conversation. Please let me know if you have any thoughts or suggestions about this. Thanks!*

*Carol Chomsky – University of Minnesota*

*Good morning, Lucas. A few nights ago, some MAL students and I went to Twelve Angry Men. WOW! What a cast! Such a powerful production. The theater generously arranged for us to talk with two of the actors after the show. Great insight into the production. Thank you SOOOOOOOO much for offering the ONSTAGE discount. You made it possible for several MAL students to attend that evening. I know a few have reservations on other nights, too. VERY grateful for your work and looking forward to my next opportunity to work with you. Attending Twelve Angry Men has sparked the idea to arrange two or three theater evenings this year for the MAL program. (I am the Director now so have freedom to pursue some new dimensions of the program.) Very exciting! Any of your ideas are welcome!*

*Carolyn Evans – Augsburg University*

## **ON STAGE: Twelve Angry Men – Financials**

- **Wendy Knox (Facilitator) - \$500**
  - \* 2 discussions (\$200), 2 planning meetings (\$200), and facilitator prep-fee (\$100).
- **Maria Asp (Facilitator) - \$700**
  - \* 4 discussions (\$400), 2 planning meetings (\$200), and facilitator prep-fee (\$100).
- **Rajane Brown (Facilitator) - \$500**
  - \* 3 discussions (\$300), 1 planning meeting (\$100), and facilitator prep-fee (\$100).
- **Anna Hashizume (Facilitator) - \$500**
  - \* 3 discussions (\$300), 1 planning meeting (\$100), and facilitator prep-fee (\$100).
- **Nora Montanez (Facilitator) - \$700**
  - \* 4 discussions (\$400), 2 planning meetings (\$200), and facilitator prep-fee (\$100).
- **Clay Man Soo (Facilitator) - \$500**
  - \* 2 discussions (\$200), 2 planning meetings (\$200), and facilitator prep-fee (\$100).
- **Lucas Erickson (Project Manager) - \$640**
  - \* Coordination fee (\$500), marketing, printing and copying (\$100), and meetings (\$40).

**TOTAL: \$4,040**

*Notes: 1 discussion (1 hour in length) is \$100, 1 planning meeting (2 hours in length) is \$100, facilitator prep-fee is \$20 - \$150, the parking stipend is \$20, 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 online for the foreseeable future.*

# ON STAGE: *Twelve Angry Men* – Sample Contract

## PROJECT CONTRACT

### *On Stage: Creating a Community Dialogue Around Live Theater*

This Agreement is made effective as of **2/9/22** 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), 2 two-hour rehearsals (\$200), facilitator prep fee (\$100), and parking stipend (\$20).
2. **TOTAL PAYMENT.** On Stage will pay total compensation for services in the amount of **\$920**. Payment will be sent directly to the Actor from On Stage at the address listed above at a date postmarked on or before **3/9/22**.
3. **TERM/TERMINATION.** This Agreement shall terminate automatically on **3/9/22**.
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**

**ON STAGE**

(Printed Name) \_\_\_\_\_

(Printed Name) \_\_\_\_\_ (Project Manager)

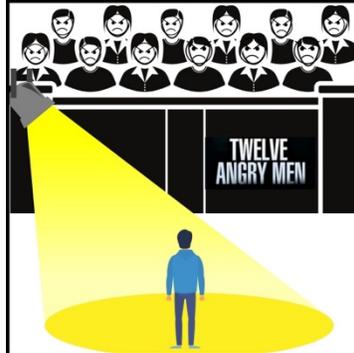
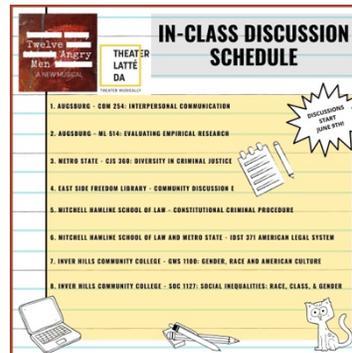
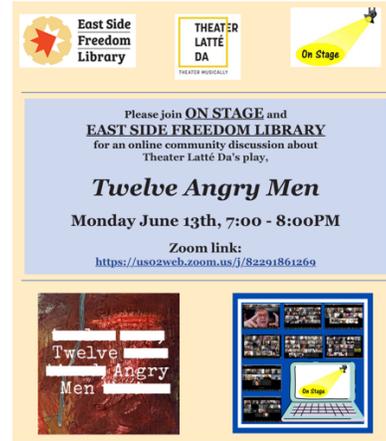
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# ON STAGE: *Twelve Angry Men* – Social Media/Marketing



## ON STAGE: CREATING A COMMUNITY DIALOGUE AROUND LIVE THEATER

On Stage, a fiscally sponsored program through Springboard for the Arts, brings actors to college classrooms and community settings around the Twin Cities. Local actors and students read scenes from a play in current local production followed by a lively discussion of the themes tying in current events, personal values and narratives, and stimulating critical thinking. Subsequently attending the full play is encouraged.

Since On Stage was launched in the fall of 2016, they have partnered with eleven theater companies in the Twin Cities, covering twenty-four plays. Of these two plays that On Stage has promoted/discussed in classrooms, over 5000 students have been exposed to new theater and new theater venues, and over 29% of these students paid to see the show that we were promoting/discussing. On Stage continues to focus on partnering with more small/mid-sized theaters that don't have the resources for their own outreach efforts.

Over the course of two weeks in June, On Stage teaching artists will be facilitating in-class discussions about *Twelve Angry Men* with over 250 students at:

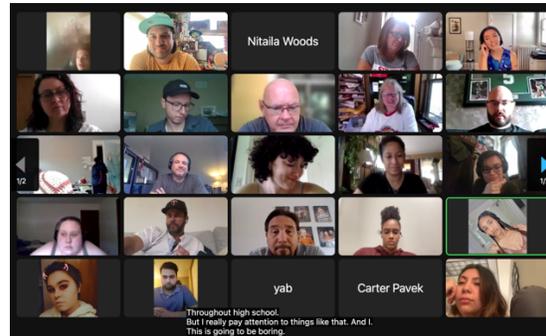
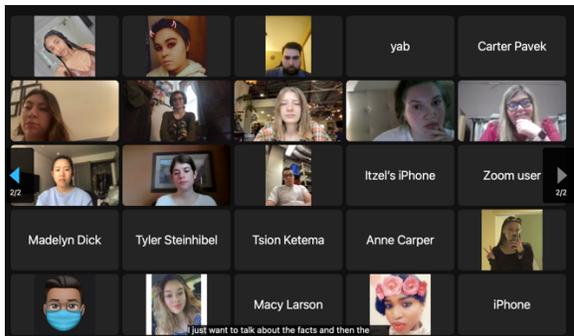
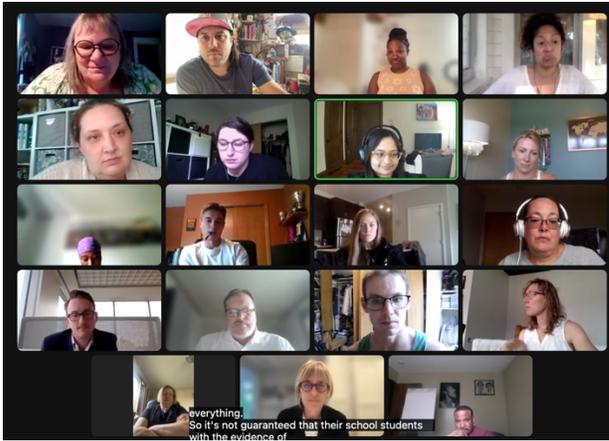
- University of Minnesota
- Augsburg University
- Mitchell Hamline School of Law
- Metro State University
- Saint Paul College
- Inver Hills Community College



On Stage Teaching Artist Nora Monasterio and Stuart Gatten facilitating a discussion in 2019 with students at Metro State University about Theater Latte Da's *Twelve Angry Men*.

For more information about On Stage, please visit [onstagemn.org](http://onstagemn.org)

ON STAGE: *Twelve Angry Men* – Photos



## ON STAGE: Total Outreach

*An Octoroon* (Mixed Blood Theatre – 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**

*Aubergine* (Park Square Theatre)  
Total Participants: **371** Total Tickets Purchased: **81**

*Skeleton Crew* (Yellow Tree Theatre and New Dawn Theatre)  
Total Participants: **424** Total Tickets Purchased: **60**

*Interstate* (Mixed Blood Theatre)  
Total Participants: **160** Total Tickets Purchased: **33**

*Man of God* (Theater Mu)  
Total Participants: **177** Total Tickets Purchased: **35**

*Passing Strange* (Yellow Tree Theatre and New Dawn Theatre)  
Total Participants: **192** Total Tickets Purchased: **20**

*Twelve Angry Men* (Theater Latté Da)  
Total Participants: **95** Total Tickets Purchased: **0**

**TOTAL ON STAGE PARTICIPANTS: 5,035**

**TOTAL TICKETS PURCHASED: 1,393**

**\* 28% OF THE STUDENTS/COMMUNITY MEMBERS WE VISITED SAW THE PLAY THAT WAS DISCUSSED**

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## OnStage/OnLine: Total Outreach

*The Resistible Rise of Arturo Ui* (Frank Theatre)  
Total Participants: **208**

*The Most Beautiful Home... Maybe* (Mixed Blood Theatre)  
Total Participants: **314**

*Nina Simone: Four Women* (Pillsbury House Theatre)  
Total Participants: **252**

*Animate* (Mixed Blood Theatre)  
Total Participants: **379**

**TOTAL ONSTAGE/ONLINE PARTICIPANTS: 1,153**