

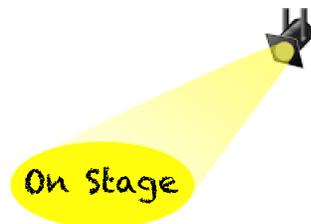
On Stage: Creating a Community Dialogue Around Live Theater

Interstate

**Mixed Blood Theatre,
March 6 – March 14, 2020**

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: Interstate – Discussion Schedule

1. Perpich Center for Arts Education - Shakespeare class - Thomas Carlson - Tuesday March 10th, 8:30 - 9:30AM. (21 STUDENTS)

* We will be studying Midsummer Night's Dream. It will take some work to make it relevant to the students but there are natural connections with performance choices and character development in Shakespeare class, and story/character development (showing character) and writing for the theater etc.

2. Perpich Center for Arts Education - Creative Writing class - Thomas Carlson - Tuesday March 10th, 9:35 - 10:35AM. (21 STUDENTS)

* We will be writing a short story. It will take some work to make it relevant to the students but there are natural connections with performance choices and character development in Shakespeare class, and story/character development (showing character) and writing for the theater etc.

3. University of St. Thomas - Theater Department - Amy Muse and JoAnn Holonbek - Tuesday March 10th, 12:00 - 1:00PM. (25 STUDENTS)

* This is a mixed class/event of English and Theater students. Some students might have been inclined to come by the Student Diversity and Inclusion Services notice that was sent out for this event.

4. University of St. Thomas - WMST 205: Foundations of Women, Gender, and Sexuality Studies - Liz Wilkinson. Tuesday March 10th, 1:30 - 2:30PM. (25 STUDENTS)

* This multi-disciplinary course is designed to raise awareness of women's status and women's diversity; to critically examine disciplines and social practices through the lens of feminist theory; to recover past achievements of women and survey the work that women do now; to expand perspectives; and to provide a basis for critical evaluation of future learning.

5. St. Catherine University - SOCI 1000: Principles and Concepts of Sociology - Hui Niu Wilcox. Wednesday March 11th, 9:35 - 10:35AM. (25 STUDENTS)

* An introduction to sociology class; we talk about self and society, socialization, deviance, social control, cultural differences, etc. Introduction to the basic ideas used by sociologists to understand societies, groups, relationships and the connection between the individual and the society.

6. St. Catherine University - SOCI 2350: Asian American Identities - Hui Niu Wilcox. Wednesday March 11th, 12:15 - 1:15PM. (6 STUDENTS)

* The Asian American Identities course will engage students in a critical analysis of the multiple, fluid and intersecting identities of members of the Asian diaspora.

7. St. Catherine University - THR 2310: Dance for Musical Theater - Katie Ailsa Taintor. Thursday March 12th, 8:40 - 9:40AM. (12 STUDENTS)

* The class is Dance for Musical Theater - it is a foundational course in dance technique and choreography for musical theatre. We are working our way through units studying influential choreographers and their style through the lens of one of their iconic numbers (sometimes original choreography, sometimes my adjusted take on it.)

8. Augsburg - PSY 493: Seminar: Contemporary Issues - Ajayi, Alex. Thursday March 12th, 10:20 - 11:20AM. (25 STUDENTS)

* The class deals with contemporary issues seminar with an emphasis on the intersections between psychology and current social issues. Discussion and exploration of contemporary, theoretical, professional, and social policy issues from a psychological viewpoint.

ON STAGE: *Interstate* – Total Tickets Purchased

Total Participants: 160

Total Tickets Purchased: 33

Note: Total tickets purchased was confirmed by the Mixed Blood Theatre Box Office.

ON STAGE: *Interstate* – Survey Results

1. Have you seen a play before?

30 YES (86%) 5 NO

2. Have you been to this specific theater before?

7 YES 28 NO (80%)

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

30 YES (88%) 4 NO

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

29 YES (85%) 4 NO

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

32 YES (91%) 3 NO

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

ON STAGE: Interstate – Discussion Agenda/Topics

Lucas will welcome the class, say why we are there/what On Stage is, HOW MANY OF YOU HAVE SEEN A PLAY BEFORE, which ones, at Mixed Blood (?), the fact that we do NOT work for Mixed Blood Theatre (this is not marketing for them), the play we are there to talk about (and that none of us are in the play), and turn it over to **Maria/Wendy/Nora/Jane/Shelly/Jay** for quick introductions and maybe why you think it is important to see live theater, and a SUPER QUICK - *Interstate* is a touching story about how two transgender people at different stages of their journey navigate love, family, masculinity, and finding a community in the era of social media.

Explain to students a bit more about the play (that it is BRAND NEW - WORLD PREMIER) and read and talk about the CASTING NOTES (South Asian, East Asian, Southeast Asian, transgender, genderqueer, gender non-conforming, non-binary, gender questioning, etc). This play was written about a specific story and needs to be told in a specific way. Where are the places that you see yourself/your stories told? The play takes place in 2008 (the peak of MySpace). Would this play “work”/be as effective if it took place in 2020?

LOOSEN EVERYONE UP with a GAME or QUESTION! Here are some ideas:

1. Go around the class and have students say their names and something that is freaking them out right now.
2. Five Identity Card Game - Pass out index cards and describe yourself in five words.
3. What Songs Do You Know Game.

STAND UP! Move to one side of the room or the other (or middle) depending on their answer to the question: Have you ever lived in a small town before? Ask students who haven't to say their first impressions. People who have - what was that like? Where did you live? Ask the group what are the limitations for living in a small town? Ask ONE BRAVE READER to read Henry's short intro monologue (Pg. 5).

Turn to a partner and talk about who are the people (or person) in your life that you confide in? Now talk about who is your hero (or someone you look up to)? Same person? Do you have one? Who was this person when you were a kid? Same person as now? What changed? Do we look for role models because we are missing something in our lives?

MATCHING SENTENCES/LINES. Pass out lines from the play - find the other people who have the same line as you (there will be FOUR GROUPS) - have a quick discussion about: what do you think they are saying, who is talking, etc. Hear from all four groups. Now play part of the song. Time to sit down!

Ask FOUR BRAVE READERS to read an excerpt from the play (Pg. 9 - 13). What's that about? What did you hear/differences between the two? Your career/work – your parents' influence? Does it matter what they want? Live your dreams?

Ask FOUR BRAVE READERS to read an excerpt from the play (Pg. 31 - 37). What's that about? What did you hear? How to educate people about gender who don't know/ don't understand?

IF TIME: What are the places we are getting our news/music/media from? Where are the places we can disagree? How do you navigate that space? If you were “famous” or an “influencer” or on a music tour, what would be your message you want to tell people/issue you want to amplify/advocate for? Why? Do you already do this in your day to day life but on a smaller scale?

Wrap up! Questions? **Lucas** will remind everyone how to get \$8 tickets to *see the play*. Ask educators to plug work they are doing.

ON STAGE: Interstate – Feedback

Lucas,

I thought today's session was thoroughly enjoyable and informative. The three of you make a good team. I met with my students and we discussed Tuesday's class. They thoroughly enjoyed their hour with the three of you and so did I. Let's indeed link up over the summer.

JoAnn Holonbek – University of St. Thomas

Thanks so much, Lucas. It's always an exciting class for me to get to engage with my students in a new way and to see their wheels start turning about theater and their personal experiences in a new way. I look forward to the chance of having you all return in future semesters.

All the best,

Katie Taintor – St. Catherine University

Thanks for coming! This was fun and different than our usual daily class!

Student – Augsburg University

Note: In response to canceling thirteen discussions because of Covid-19:

Thank you so much for letting us know, Lucas - it's such a rough time to be in the arts and education (and at the intersection of those!) for all of us, and I know how hard it to make these tough decisions. Thank you for taking steps to ensure that all of us (and those we work with) are staying safe and healthy. Very bummed to have not gotten the chance to chat about this show, but hope to be able to do more of this in the future.

Take care, and stay safe out there!

Jay Own Eisenberg – On Stage Educator

ON STAGE: Interstate – Financials

- **Wendy Knox (Facilitator) - \$680**
 - * 5 discussions (\$500), facilitator prep-time (\$150) and parking expenses (\$30).
- **Jane Froiland (Facilitator) - \$480**
 - * 2 discussions (\$200), 1 planning meeting (\$100), facilitator prep-fee (\$150) and parking expenses (\$30).
- **Michelle O’Neill (Facilitator) - \$100**
 - * 1 planning meeting (\$100)
- **Maria Asp (Facilitator) - \$880**
 - * 6 discussions (\$600), 1 planning meeting (\$100), facilitator prep-time (\$150) and parking expenses (\$30).
- **Jay Owen Eisenberg (Facilitator) - \$100**
 - * 1 planning meeting (\$100)
- **Nora Montanez (Facilitator) - \$680**
 - * 4 discussions (\$400), 1 planning meeting (\$100), facilitator prep-time (\$150) and parking expenses (\$30).
- **Lucas Erickson (Project Manager) - \$663**
 - * Planning and coordination of all On Stage discussions (\$500), printing and copying (\$108), miscellaneous (\$25) and parking expenses (\$30).

TOTAL: \$3,583

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: Interstate – 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
 _____ (Project Manager)
 (Printed Name)

 (Date Signed)

 (Signature)

ON STAGE: *Interstate* – Marketing



MORE NEWS

“On Stage” brings theater into non-theater classrooms

April 11, 2020 12:00 PM

A Twin Cities-based program, “On Stage,” started by Lucas Erickson three years ago, aims to get more college students involved in live theater and make it relevant to younger audiences. University Affairs Editor Justin Amaker has the story.

On Stage | Radical Hospitality | Engagement | On the Job | Box Office

INTERSTATE SPONSORS AND PARTNERS

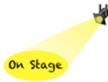
Mixed Blood is proud to partner with these amazing groups and organizations.



Asian American Organizing Project (AAOP) is a non-partisan, not-for-profit organization, created by young queer Asian people for young queer Asian people to build self-determination



BOP (Bisexual Organizing Project) is a 501(c)(3) non-profit registered in Minnesota that serves the Upper Midwest. We are committed to building the bisexual, bisexual, fluid, queer, and transsexual (BQFT) community through regular events and the yearly national BECAUSE conference. BOP is welcoming and inclusive of everyone, including but not limited to people of all gender identities, sexual orientations,



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.

WELCOME | ABOUT US | CALENDAR | CONNECT & SERVE | FACILITY/PARKING | DONATE

← BACK TO ALL EVENTS

“Interstate” Theater Presentation and Discussion

SUNDAY, MARCH 15, 2020
11:00 AM – 12:00 PM
GOOGLE CALENDAR | ICS

“Interstate” Theater Presentation and Discussion Sunday, March 15, 11 am Lounge Join us for a stimulating theater presentation and discussion led by local actors and teaching artists. The actors will read two scenes from Interstate, a play that is being presented at Mixed Blood Theatre from March 6th through March 29th. The readings will be followed by a discussion of the themes, tying in current events, personal values and narratives, and stimulating critical thinking. Interstate is a touching story about how two transgender people at different stages of their journey navigate love, family, masculinity, and finding a community in the era of social media. Discount tickets to Mixed Blood Theatre’s production will be available after the discussion.



SUN, MAR 15 AT 11:00 AM - 12:00 PM
Interstate (Presentation and Discussion)
First Covenant Church (SP+ Parking) · Minneapolis

Promote Edit Share More

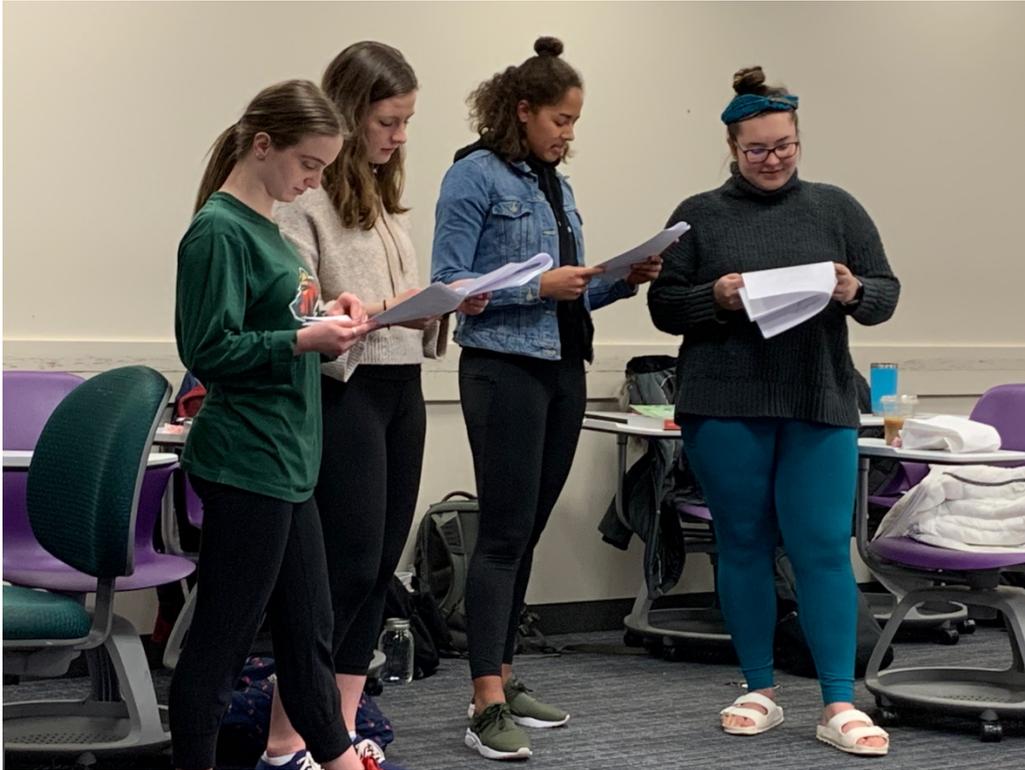
Your response is visible to the hosts and Friends

- 21 going or interested including Wendy Knox and Janis Hardy
- Public event by On Stage: Creating a Community Dialogue Around Live Theater and Mixed Blood Theatre Company
- First Covenant Church (SP+ Parking)
612 9th Ave. South, Minneapolis, Minnesota 55415

ON STAGE: Interstate – Photos



ON STAGE: Interstate – 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

TOTAL PARTICIPANTS: 4,571

TOTAL TICKETS PURCHASED: 1,284 + 33 = 1,317

*** 29% OF THE STUDENTS/COMMUNITY MEMBERS WE VISITED SAW THE PLAY THAT WAS 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).