

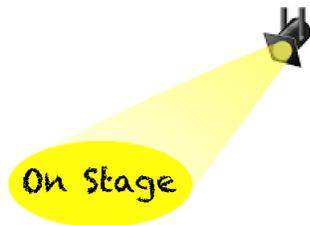
On Stage: Creating a Community Dialogue Around Live Theater

Pike St.

Pillsbury House Theatre, May 31 – June 18, 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: Pike St. – Discussion Schedule

1. Washburn High School – Theater 2 – Monday, June 5th, 8:15AM-9:05AM.
Crystal Spring, 10 Students. *Thomasina, Nora*

* Blackbox Theater is a social justice theatre program at Washburn High School that promotes youth voice and change in our community. Our mission is to provide a space and platform for young people to speak their mind about issues they are passionate about. We speak our minds through original theatre, spoken word, dance, movement, and poetry.

2. Washburn High School – Theater 1 – Monday, June 5th, 9:10AM-10:05AM.
Crystal Spring, 22 students. *Thomasina, Nora*

3. Washburn High School – Theater 2 – Monday, June 5th, 11:05AM-12:00PM.
Crystal Spring, 25 students. *Thomasina, Nora*

4. Washburn High School – Theater 1 – Tuesday, June 6th, 12:35PM-1:30PM.
Crystal Spring, 25 students. *Thomasina, Nora*

5. Washburn High School – Theater 3 – Tuesday, June 6th, 2:35PM-3:15PM. Crystal Spring, 8 students. *Thomasina, Nora*

6. University of St. Thomas – SOC 100: Intro to Sociology – Wednesday, June 7th, 5:30PM-6:30PM. Vinodh Kuty. 15 students. *Thomasina, Nora*

* Introduction to the concepts, theories, methods and applications of the scientific study of society and social concerns. Enables students to understand the connections between the individual and larger social and cultural forces. Heightens awareness of the diversity of American and other societies.

7. University of Minnesota – SOC 3451: Cities and Social Change – Tuesday, June 13th, 11:00-12:00PM. Yagmur Karakaya. 18 students. *Thomasina, Nora*

* Social, economic, cultural foundations of modern city. Theories/models of urbanism from Wirth to Sassen. Migration/ethnic enclaves. Racial segregation, social control. Urban social movements. Urban-suburban divide. Decline of urban liberalism. "Brazilianization" of American city. Our first session fits extremely well with your outreach since we will be talking about the notion of urban drama, coined by Lewis Mumford.

8. Abiitan Mill City – Senior Living Community – Tuesday, June 13th, 3:00PM - 4:00PM. Tommaso Cammarano. 15 participants. *Thomasina, Nora*

* 55+ luxury senior living community in the Mill City neighborhood of Minneapolis. Abiitan is a community-within-the-community with spacious well-appointed apartments, thoughtful amenities such as executive office suites, heated underground parking, a clubroom and sky deck, and unparalleled customer service.

9. University of Minnesota – SOC 3251: Sociological Perspectives on Race, Class and Gender – Thursday, June 15th, 6:30-7:30PM. Rahsaan Mahadeo. 25 students. *Thomasina, Nora*

* Race, class, and gender as aspects of social identity and as features of social organization. Experiences of women of color in the United States. Family life, work, violence, sexuality/reproduction. Possibilities for social change. Because this is really the first class with assigned readings, I will be emphasizing the connections and interactive relationship between race, gender and class. There may also be a preview of next week's topic of intersectionality.

ON STAGE: *Pike St.* – Total Tickets Purchased

Total Participants: 163

Total Tickets Purchased: 25

Note: The total tickets purchased was confirmed by the Pillsbury House Theatre Box Office.

ON STAGE: Pike St. – Survey Results

1. Have you seen a play before?

29 YES (88%) 4 NO

2. Have you been to this specific theater before?

4 YES 29 NO (88%)

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

32 YES (97%) 1 NO

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

28 YES (90%) 3 NO

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

33 YES (100%)

Note: This survey was issued to participants in two of the nine discussions.

ON STAGE: *Pike St.* – Discussion Agenda

Lucas will welcome everyone, thank the teacher/sponsor, say why we are there, ask who has seen play/been to PHT, 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.

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

Nora will set up the first scene between Evelyn, Teacher and Candace (read by **Nora**) (Pg 32-34).

Ask audience what they heard/thought.

Discussion follows.

Thomasina sets up the next scene between Manny, Tykeen and Mohammed (read by **Thomasina**) (Pg 35-40).

Ask audience what they heard/thought.

Discussion follows.

Final questions.

Lucas will remind everyone how to get \$10 tickets to *Pike St.*, final plug for PHT, and ask actors to plug work they are currently doing.

End.

ON STAGE: *Pike St.* – Topics/Themes

Giving a voice to the voiceless.

One-woman show. Using your imagination. Do you still use your imagination as much as you did when you were young?

Family roles. Growing up. Who is the 'glue' (Evelyn) in your family? Growing up. Stuck in old memories, is that okay? People don't change.

Stress. How to handle it? Single mother with a sick daughter. Had to quit job, money is tight. How can she keep a sense of humor during all this?

The past – how to make up for past mistakes?

Jealousy. Brother (Manny)- the hero- coming home.

War – PTSD.

Neighbors/community. Do you know your neighbors?

This is her story, but what is your story? What is your "Pike St."?

ON STAGE: Pike St. – Feedback

Lucas, it was a treat to have you and your colleagues at class. Students saw the intersecting issues of consumerism, race, agency vs the structure, and elites vs the working class, among others. They also brought co-relations when discussing questions later on during the class session. I would definitely have you all back again and I did plug the play again. Good luck and thank you for choosing the class to present the play.

Vinodh Kutty – University of St. Thomas

Hi Lucas,

Thank you, Nora and Thomasina for coming through last night! It was a wonderful experience! The students loved the in-class performance. Many people noted the brilliance of the one-person performance by both actors. We were all amazed at the psychical and emotional ability required to negotiate so many different roles! We also felt it was a real privilege to witness such high-caliber acting in a classroom! I hope some of this helps.

Thanks again for coming through!

Rahsaan Mahadeo – University of Minnesota

Hi Lucas,

I was fascinated by the play. I don't even think there are words to describe the intensity of emotions evoked through the beauty of the script and acting. The students all had positive comments about both your outreach efforts - especially how it was engaging, and very thoughtfully organized. One of my older students loved the acting, as she herself now has taken up on acting. Thanks a lot for organizing this. Good luck on your next endeavors. Best,

Yagmur Karakaya – University of Minnesota

Great class! The play was a perfect match, and the actors were absolutely amazing! Relating the play to current issues really made it more interesting. Thanks so much!

Student – University of Minnesota

ON STAGE: Pike St. – 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: Pike St. – Financials

- **Thomasina Petrus (Facilitator) - \$1270**
 - * 9 discussions (\$600), 2 planning meetings (\$100), facilitator prep-time (\$150), bonus discussion (\$100), and parking expenses (\$20).
- **Nora Montanez (Facilitator) - \$1270**
 - * 9 discussions (\$900), 2 planning meetings (\$100), facilitator prep-time (\$150), bonus discussion (\$100), and parking expenses (\$20).
- **Lucas Erickson - \$655**
 - * Planning and coordination of all On Stage discussions (\$500), marketing and advertising (\$110), miscellaneous (\$25), and parking expenses (\$20).

TOTAL: \$3,195

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: *Pike St.* – Marketing

PILLSBURY HOUSE THEATRE mainstage.

GET \$10 TICKETS!
USE CODE 'ONSTAGE'

PIKE ST.

WRITTEN & PERFORMED BY
NILAJA SUN

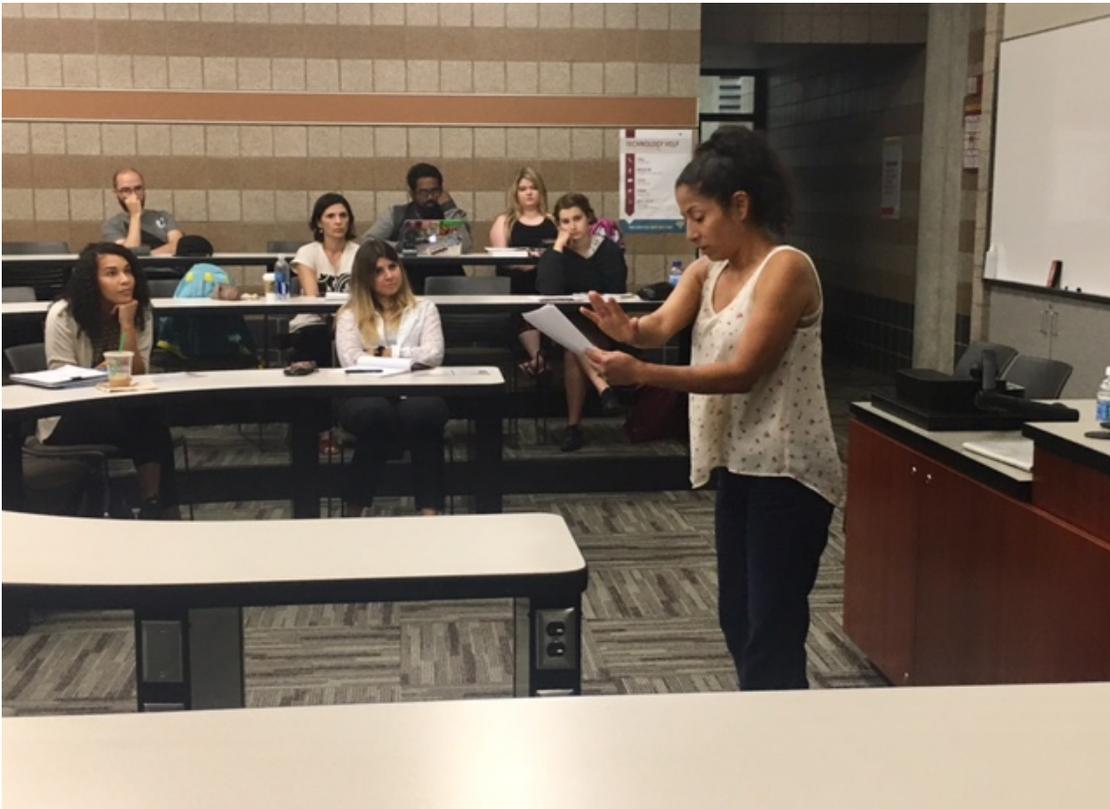
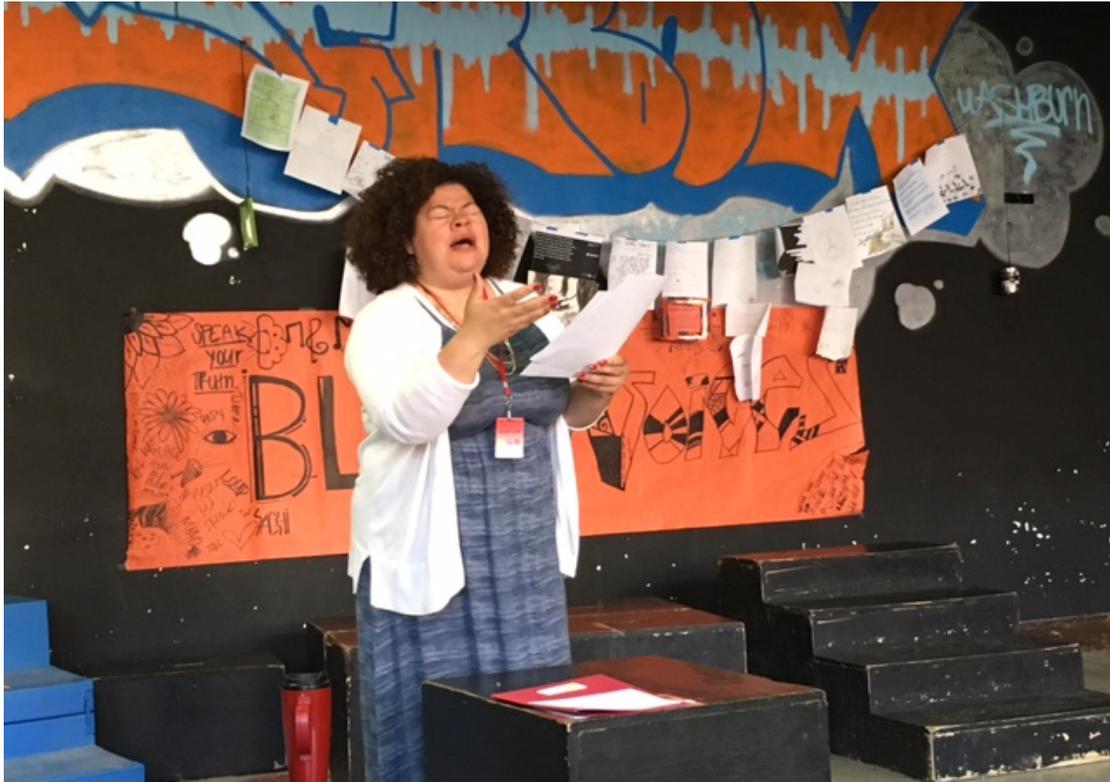
DIRECTED BY RON RUSSELL

MAY 31 - JUNE 18

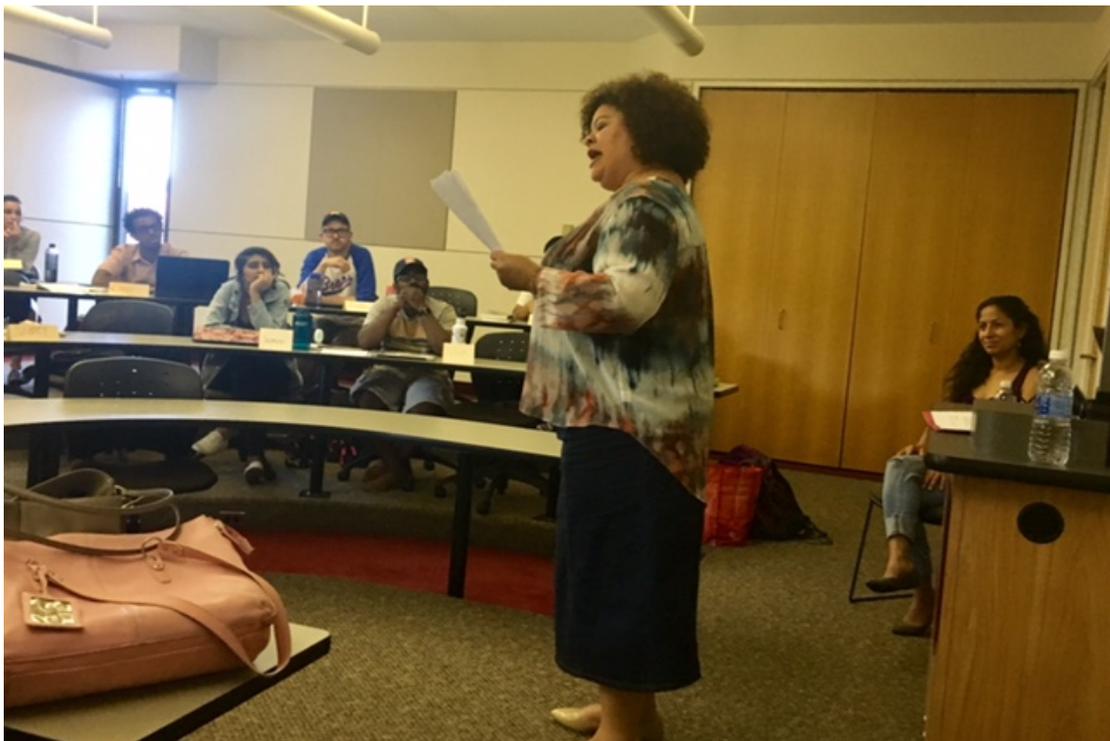
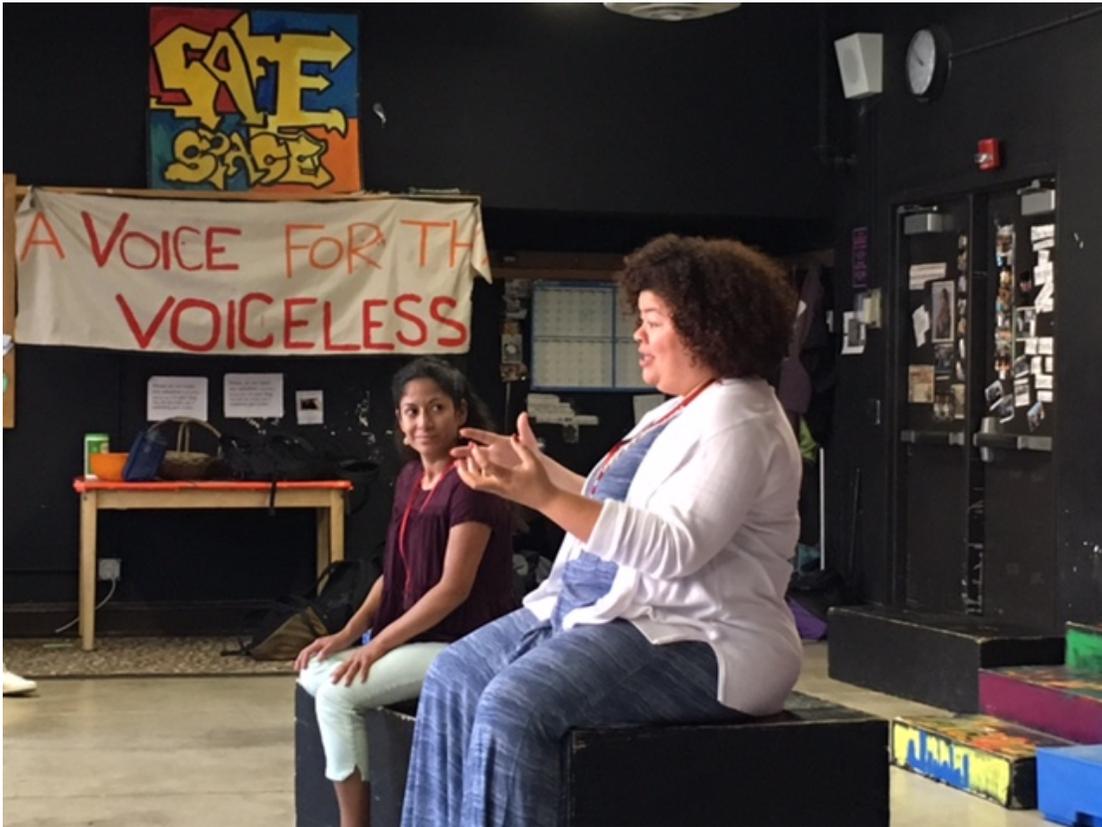
3 WEEKS ONLY

"One of the greater acts of humanity you're likely to see on...stage this year." - Washington Post

ON STAGE: Pike St. – Photos



ON STAGE: Pike St. – 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**

TOTAL PARTICIPANTS: 819

TOTAL TICKETS PURCHASED: 343

* **42%** 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).