



On Stage: Creating a Community Dialogue Around Live Theater

OnStage/OnLine

The Resistible Rise of Arturo Ui

Discussions: October 13 - 22, 2020

Participating Theater: Frank Theatre

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.

Since Covid hit in March, we had to pivot and launch a new education experience for students. This new 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 offer students a discounted ticket voucher to see the play being discussed or a different play presented by the same theater at a later date.

ON STAGE: *The Resistible Rise of Arturo Ui* – Discussion Schedule

1. Normandale Community College - COMM 1131: Intercultural Communication - Willie Johnson. Tuesday October 13th, 2:00 - 3:00PM (25 STUDENTS)

* The primary purposes of this course are to raise awareness of cultural values, beliefs, norms, and biases and address how culture affects communication choices on the interpersonal, group, cross-cultural and global levels. Issues of nationality, race, ethnicity, class, gender, religion, etc., will be addressed.

2. University of St. Thomas - ENGL 324: The Healing Art of Drama - Amy Muse. Tuesday October 13th, 3:45 - 4:30PM (23 STUDENTS)

* Dramatic literature is our genre. Empathy, intimacy, and caregiving our subjects. Questions we'll be asking include: how does the genre of drama lend itself to the development of empathy, of intimacy, of care? How is meaning negotiated in health, illness, and dramatic literature?

3. Augsburg University - PSY 493: Seminar: Contemporary Issues - Alex Ajayi. Tuesday October 13th, 6:00 - 7:00PM (15 STUDENTS)

* Discussion and exploration of contemporary, theoretical, professional, and social policy issues from a psychological viewpoint.

4. University of St Thomas - First-year experience course - Buffy Smith. Wednesday October 14th, 11:30 - 12:30PM (10 STUDENTS/STAFF)

* THIS IS AN EXTRA CREDIT SESSION WITH FACULTY/STAFF ALSO JOINING – lunchtime. Most students will be from the first-year experience course.

5. Augsburg University - POL 359: Topics: Revolutionary Writings in Political Context - Sarah Combellick Bidney. Wednesday October 14th, 3:10 - 4:10PM (10 STUDENTS)

* An exploration of gender politics in globalization. Particular attention is given to women's organizing efforts around issues of domestic and political violence, ecology, human rights, democracy, political participation, and revolutionary social change.

6. Augsburg University - ML 535: Organization Theory and Leadership - Carolyn Evans. Saturday October 17th, 11:00AM - 12:00PM (12 STUDENTS)

* In-depth exploration of organization theory plus related concepts, issues, and concerns. The course is designed to enable the student to acquire knowledge and develop skills in order to function as a responsible, ethical participant within various types of organizational structures and cultures.

7. Augsburg University - COM 254: Interpersonal Communication - Jenna McNallie. Monday October 19th, 11:10 - 12:20PM (25 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.

8. Metro State University - WRIT 251: Intro to Creative Writing - Melanie Richards. Monday October 19th, 1:00 - 2:00PM (18 STUDENTS)

* This course provides an introduction to the elements of writing short fiction, poetry, and creative non-fiction. Students learn a variety of approaches to creative writing in a cooperative class environment.

9. East Side Freedom Library - Peter Rachleff. Monday October 19th, 7:00 - 8:00PM (10 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.

ON STAGE: *The Resistible Rise of Arturo Ui* – Discussion Schedule (cont.)

10. University of Minnesota - HIST 3020 - Hands-On History - Elaine Tyler May. Tuesday October 20th, 11:15 - 12:30PM (18 STUDENTS)

* Tired of textbooks? Investigate the past directly and develop the ability to answer your own questions. Gain hands-on experience researching, analyzing, and presenting the past using archives, interviews, online research, visual and textual analysis, etc.

11. Metro State University - THEA 400: Playwriting I - Gail Smogard. Tuesday October 20th, 1:30 - 2:30PM (10 STUDENTS)

* Writing for the spoken word and for acting demands different skills than writing for the page. Develop your ear, your signature of voice, your sense of subtext. Through a variety of approaches, from improvisation to creative autobiography, students explore character, conflict and drama as metaphor.

12. Metro State University - SSCI 100: Intro to Social Science: Learning Community: Connect. Explore. Decide - Diana Dean. Tuesday October 20th, 3:00 - 4:00PM (24 STUDENTS)

* How is society possible? Are human beings free? Can the individual make a difference? This course explores these and other fundamental questions drawn from the social sciences. Through films, novels, classroom exercises, and topical readings students investigate the relationship between the individual and society. Cross-cultural perspectives are integrated into the course.

13. University of Minnesota - HIST 3020 - Hands-On History - Elaine Tyler May. Tuesday October 20th, 11:15 - 12:30PM (18 STUDENTS)

* THIS IS A FOLLOW -UP CLASS. Tired of textbooks? Investigate the past directly and develop the ability to answer your own questions. Gain hands-on experience researching, analyzing, and presenting the past using archives, interviews, online research, visual and textual analysis, etc.

ON STAGE: *The Resistible Rise of Arturo Ui* – Survey Results

Total number of students who participated in the discussions: 208

1. Have you seen a play before?

YES – 71 (87%) NO – 11

2. Have you seen a FRANK THEATRE play?

NO – 81 (100%) YES – 0

3. When will you feel comfortable going to see a play, concert or any live cultural event?

Not quite yet... but soon and when it feels safe – 34 (40%)

Now... but if it was socially distant AND masks were required – 23 (27%)

Now – 15 (18%)

Not until there is a vaccine – 12 (14%)

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

YES – 64 (98%) NO – 1

5. As a result of this discussion, would you be more inclined to see this play when it is presented at a theater?

YES – 67 (96%) NO – 3

6. Would you be more inclined to see OTHER live theater productions after participating in this discussion?

YES – 63 (98%) NO – 1

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

ON STAGE: The Resistible Rise of Arturo Ui – Discussion Agenda/Topics

Lucas will start with POLL #1. **Lucas** will welcome everyone, report back some of the info gathered from the poll, and say why we are there/what On Stage is (promoting plays? There are no plays!). **Lucas** will then lay down some ground rules for the Zoom discussion (i.e. please mute yourself, but 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 right now, so feel free to turn them off; BE OPEN TO TRYING NEW THINGS! We want to engage you, we want to hear from you, and we want you to participate as much as possible); Here is how the discussion will go today: First we will give you a short summary of the play, who the playwright is and what FRANK THEATRE is, then we will ask some of you to read a scene from the play, and have a discussion about it. Then we will read another scene, and another discussion.

Wendy/Maria/Ansa/Sun Mee/Patrick will introduce themselves and will lead us in a game. Here are some game ideas:

1. SMALL GROUP: Pass the object and make a sound while doing it! Pass an object from one screen to the next (do it in the number order; the next person will pull their object from the corner of the screen you passed your object to).
2. BIG GROUP: When I say “DO THIS” you copy what I do, but when I say “DO THAT” you don’t copy what I do.
3. BIG GROUP: Freeze face! Somebody starts and makes a weird face, then freezes. The next person mirrors the frozen face - still “frozen” on the screen - and distorts their own face until they freeze their face in a different position. Do this in number order.

Wendy/Maria/Ansa/Sun Mee/Patrick will now lead **BUILD A CAMPAIGN SPEECH**. You are running for president of the cauliflower trust!

Wendy/Maria/Ansa/Sun Mee/Patrick will give a quick summary of the play (**Lucas** will SHARE HIS SCREEN to see Chicago gangsters, 2001 UI pics, and Hitler rise to power signs during this time), who the playwright is (acknowledge the racism in the play from the liberal playwright – he’s speaking out against this monster, but it also reads racist. Always try to understand the context behind who is writing stories) and FRANK THEATRE. In 2001, Frank produced UI and it opened right after 9/11. This is an old play, so do you think it would be as effective if it took place in 2020? How can it be adapted/represented today? Can you imagine a Black Lives Matter activist writing a play about what is happening now? This play is a satire. It makes fun of a dictator rising to power because the actual events are so horrible. Examples of leaders (fascist?) doing anything outlandish things? The characters are cartoony – Any comic book character comparisons (good vs evil)?

ASK TWO BRAVE READERS to read an excerpt from the play (Pg. 36 – 38). **SET UP THE SCENE**: Dogsborough has something that Ui wants. What is it that Ui wants? How does he try to get it? **Lucas** will SHARE HIS SCREEN to see the scene we are reading.

Wendy/Maria/Ansa/Sun Mee/Patrick will now lead a game with **TWO BRAVE PARTICIPANTS**: #1: “Can you vote for me?” #2: “No”. Etc. What strategies did they use to try to get the other to vote for them? What other strategies could they have used?

Questions: **NOTE: CALL OUT PEOPLE’S NUMBERS TO ANSWER IF NOBODY TALKS**. What’s this scene about? What did you hear? Ui sees his opening to begin his ascent to power. What type(s) of strategies and leadership styles did you hear? What ways does Ui intimidate Dogsborough? Have you ever “made a deal with the devil”? Does this remind you of anything or anyone in your life?

ASK TWO OR THREE BRAVE READERS to read an excerpt from the play (Pg. 58 – 60). **SET UP THE SCENE**. **Lucas** will SHARE HIS SCREEN to see the scene we are reading.

Questions: What’s that about? What did you hear? Creating a false narrative/ changing the narrative (see what we want you to see). **LAW AND ORDER!** You need me! Destruction everywhere! **FEAR!** Later in play, Ui says “Follow me blindly”, “I owe you no accountability”, I know what’s best for you.” What makes you trust somebody? As a friend? In politics? Do you take people at their word?

ASK ONE BRAVE READER to read the epilogue. Brecht asks us: Easy to complain about Hitler/Ui, but what are YOU going to do about it?! We could have prevented the rise, but we didn’t. How can we prevent it from happening now? If you wanted to change the world, what artistic medium would you use? **ACTION PLAN: GO VOTE!**

Wrap up! Questions? **Lucas** will end with POLL #2. **Lucas** will then **SHARE HIS SCREEN** to show everyone to sign up for FRANK THEATRE’S NEWSLETTER for upcoming news about FRANK plays. This will also have info about **\$10 tix** to a future FRANK play. **ALSO, ask educators to plug work they are doing.**

ON STAGE: The Resistible Rise of Arturo Ui – Feedback

Thanks, Lucas. After we all finally got situated on Zoom I thought all went well yesterday. Sun Mee was great at getting everyone to speak and I think they got more interested in Brecht and Frank Theatre. I just should have scheduled more time for the event, assuming the tech would eat up some of our time. I'll look forward to spring events.

*Take care,
Amy Muse – University of St. Thomas*

Hey Lucas! Yeah, it's all so different these days! I agree with you that I believe students did get something out of it. I think that one of the most important things is that the four of you had such good rapport with the students! I think it was very much worth it and hopefully we can do something again next semesters when the class shifts to Thursdays. I think that your program brings a perspective and experience to the students that many of them might not get otherwise. I will definitely pass on some of the papers to you.

I am thankful for you and all that you do! Ever forward my friend!

Willie Johnson – Normandale Community College

Dear Lucas,

Hi and thanks so much for the check-in! Yup, it's super fun and zoom, of course, is surreal. I think it's going great! I think we're making the best of challenging circumstances, esp. when some students have their cameras off for whatever reasons. Lucas, thanks for the opportunity to figure out a way to keep this program going during this beyond-challenging time.

Warm regards and gratitude,

Sun Mee Chomet – On Stage Educator

Wow! I never would have known this was your first time doing this on zoom, Lucas. VERY smooth! Very engaging! I have been on a lot of zoom sessions these last several months, and this went VERY well. I think 12 students was the right number. My other class is 18, and I think that would be tougher... but maybe you could use breakout rooms with larger groups. I also think you, Maria, Ansa, and Patrick created a very relaxed, inviting space - warming up with light work.... moving to riskier (for the students taking on roles) each of you thoughtfully engaged with the students. You all had a vibe that you were really enjoying time with the group. I could tell the students were enjoying the session. So fun to see them laughing and lightening up after a pretty heavy class focused on dismantling systemic racism/discrimination in organizations. I was impressed with their comments - easily seeing parallels to our class discussion/material. I just wish we had a little more time. I definitely want to do this again in the Spring. I teach Communication Skills for Leaders and Navigating Change in Education. Both courses meet every other week, so I will not be quite so protective about time :). Let me know what possibilities you see! Stay healthy! Take care- (Let me know if there are other ways I can support the work you are doing - SO amazing!)

Carolyn Evans – Augsburg University

ON STAGE: The Resistible Rise of Arturo Ui – Feedback (cont.)

Hi Lucas,

Tuesday was so great. You and the actors did an amazing job connecting with the students. I think most of my students were able to connect with the second link we sent. I called it a zoom field trip. We are all starved for the arts and for community connections. It is, of course, different than being in the classroom, but it was so beneficial. We had prepared with a discussion on the potential for the arts to be a site of activism and we also discussed the role of humor in unmasking power and authority. Ui challenged me to introduce activism and political engagement into this segment of the course. Given the up-coming election, it felt timely and necessary. I loved that the students read from the script and that you prompted them to tease out Ui's efforts to manipulate and to take power. They have been a rather quiet group and this was a big step for them. Yes, I would love to do something similar next semester. I am scheduled to teach this same course in Spring semester. Let me know if we can put something together! As always, thank you and the actors who joined us, for your work, your creativity, your generosity, and your passion.

Diana Dean – Metro State University

Hi Jenna, I just wanted to say this has been the best class session so far for me personally. Honestly, I woke up today not wanting to go school at all but this was really nice and I appreciate you reaching out to Frank Theatre to come into class. Thank you and I will see you Wednesday!

Student – Augsburg University

ON STAGE: *The Resistible Rise of Arturo Ui* – Financials

- **Wendy Knox (Facilitator) - \$1100**
 - * 9 discussions (\$900), and 2 planning meetings (\$200).
- **Maria Asp (Facilitator) - \$1000**
 - * 8 discussions (\$800), and 2 planning meetings (\$200).
- **Ansa Akyea (Facilitator) - \$1000**
 - * 8 discussions (\$800), and 2 planning meetings (\$200).
- **Sun Mee Chomet (Facilitator) - \$800**
 - * 6 discussions (\$600), and 2 planning meetings (\$200).
- **Patrick Bailey (Facilitator) - \$800**
 - * 6 discussions (\$600), and 2 planning meetings (\$200).
- **Lucas Erickson (Project Manager) - \$500**
 - * Planning and coordination of all On Stage discussions (\$500)

TOTAL: \$5,200

Notes: 1 discussion (1 hour in length) is \$100, 1 planning meeting (2 hours in length) is \$100, 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: The Resistible Rise of Arturo Ui – 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: _____

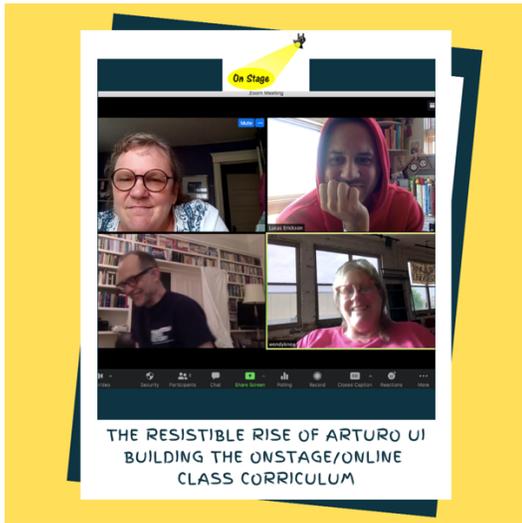
- 1. **DESCRIPTION OF SERVICES AND PAYMENT.** Actor will receive compensation for providing the following services/expenses including but not limited to: 6 discussions (\$600), 4 planning meetings (\$200), facilitator prep time (\$150), and parking expenses (\$20).
- 2. **TOTAL PAYMENT.** On Stage will 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) _____

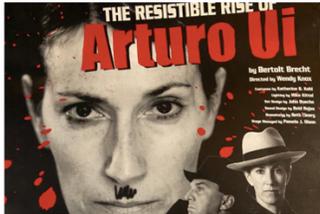
ON STAGE: *The Resistible Rise of Arturo Ui* – Social Media/Marketing



East Side
Freedom
Library

Home | About | Events | ESFL Collections | Catalogue | Get Involved | Media | Education

The Resistible Rise of Arturo Ui: Play Reading and Discussion (featuring Wendy Knox and Maria Asp)



Details
 Date: October 19
 Time: 7:00 pm - 8:00 pm
 Event Categories:

East Side Freedom Library
 Phone: 651-207-4926
 Email: info@eastsidefreedomlibrary.org

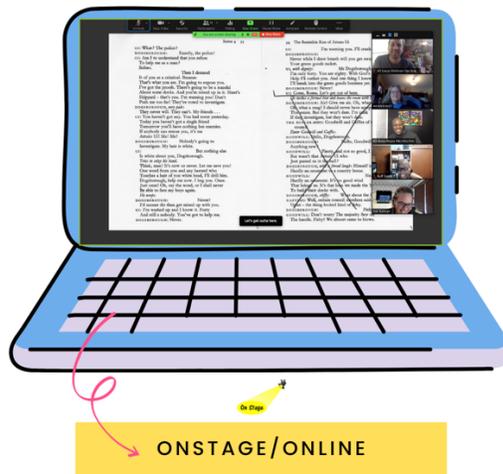
Book Geek Happy Hour
 History Revealed: Suffrage at 100
 October 4 @ 5:30 pm - 6:00 pm
 October 1

Beaten Down, Worked Up: The Post, Present

The Resistible Rise of Arturo Ui: Play Reading and Discussion (featuring Wendy Knox and Maria Asp)

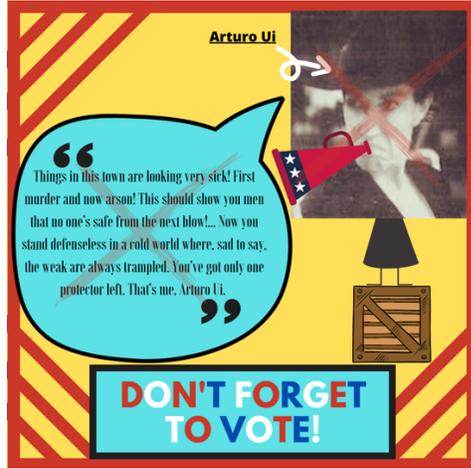
Monday, October 19, 2020, 7PM

Join us for a stimulating theater presentation and discussion led by local actors and teaching artists. Local actors will read two scenes from *The Resistible Rise of Arturo Ui*, a play that Frank Theatre hopes to produce in the near future. Frank Theatre last produced *Ui* in 2001. The readings will be followed by a discussion of the themes, tying in current events, personal values and narratives, and stimulating critical thinking. Written by Bertolt Brecht. When an economic slump provides prime conditions for the rise of a small-time thug (strikingly similar to Al Capone) to take over the vegetable trade in 1930's Chicago, a parallel is set up for the story of another thug who is rising to power on the world stage in 1941, Adolf Hitler. *Ui* is a viciously funny "parable play," written but rarely performed in the United States.

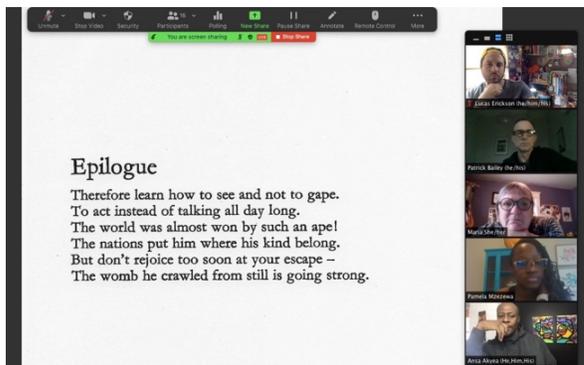
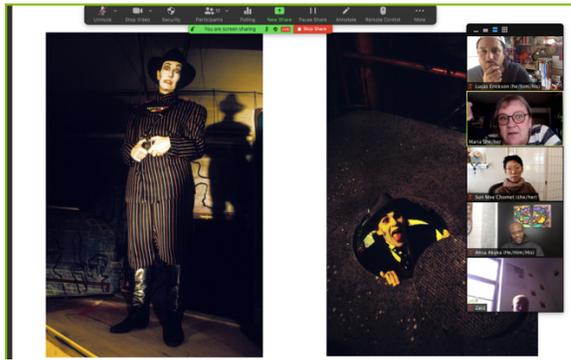


UNIVERSITY OF ST. THOMAS – FYEX 120: FIRST YEAR LEADING AND SERVING

ON STAGE: *The Resistible Rise of Arturo Ui* – Social Media/Marketing



ON STAGE: *The Resistible Rise of Arturo Ui* – 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: 1,317

*** 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).