

INTRO

(The following is read by Laura Colby over jazz music composed by Manual Cinema)

Hi, I'm Laura Colby and this is *The Middle Woman*, a roadmap to managing the performing arts. I'll be sharing personal anecdotes from my 30 years in the field, exploring the nitty gritty and the technicalities of this job. I'll tell you the story of how I got here and what it's taken for me to work in the industry of the performing arts.

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EPIISODE 8

Hello, this is Laura Colby, founder and president of Elsie Management, and I am making this recording from Tucson, Arizona, and you might, hear jets flying over, but it's been kind of quiet today.

I am very excited to have Chad Herzog with us today. He is the Associate Vice President of the Arts for the University of Arizona. He is the executive and artistic director of Arizona Arts Live, which means that he's the programmer here at Arizona Arts Live. And as an artist manager, I have been working with Chad actually for many, many years, in different iterations of programming jobs that he will speak to you about.

This episode is going to focus on the role of the presenter and also the relationship between the presenter and someone in my position, an artist manager. So with that, I'd like to ask Chad to tell us how he found this field and how he ended up here in Tucson.

CHAD HERZOG: How I found the field, Laura Colby. I didn't find the field. The field kind of found me. I actually grew up in Arizona, and when it was time to go to college I thought I wanted to be a dentist. And so I picked my college with a book called *Forty Colleges That Change Lives*. And in that book there is a college that had 100 percent acceptance for into dental school. And um, that's where I decided I would go.

I really don't know why I wanted to be a dentist except I had an uncle who was a dentist and a neighbor who was a dentist and they both drove very nice cars and only worked maybe two days a week and I thought, well that sounds like the perfect career for me.

Fortunately, the school I chose to go to was a small private liberal arts college in central Pennsylvania called Juniata College, and I say fortunately because it was a liberal arts college where I was forced to take classes outside of the sciences. And by taking classes outside of the sciences, I had a creative writing course that allowed me to write more than a five paragraph essay like my high school English teachers allowed me to write. It made sure that I was taking many art history courses. And long story short, I ended up falling in love with the arts and with writing. And when I say the arts, more of the visual arts. That was the direction I thought I was going but didn't know that I could make a career out of that. So I was still taking these pre-dental courses, organic chemistry and biology.

But I was lucky my second year at the college, we had a new faculty member join us, his name's Phil Earenfight. He's now, I believe, at Dickinson as the director of the museum there. But Phil came from the Johnson & Johnson Galleries. And what I learned from Phil was that you could make a career in the arts without having to be an academic, or without having to be, for what I was calling then an artist. And that allowed me to really explore things, and I thought I was going into the museum world. As I continued to study at Juniata, I really saw myself working in a museum.

And then my senior year of college, there was a new president, Tom Kepple arrived to Juniata, and I had an internship with Tom in his office. When it was time to graduate, he asked if I would stay on and be a major gift fundraiser. We were getting ready to start a capital campaign at the college, and I knew that if I was going into the arts, and again, I remember thinking I was going into the visual arts, I needed to know how to raise money.

And so, that's what I decided to do for a year. That one year turned into many more years at Juniata. The first couple years were as a major gift fundraiser, where I was lucky to learn a whole lot and be able to share, what I knew about the college as a recent graduate, raising money for a capital campaign.

After a couple years of doing that I went back to Tom and my other mentor and supervisor there, John Hille, and told them I thought it was time for me to go to graduate school. I wanted to get into the arts and they said, well, why don't you be director of conferences and events for the college?

We'll still have you do a little fundraising cause you can do some of that. But the catch was for me, they would, allow me to start programming the performing arts series. I had no idea what I was doing there. But I knew that we had a performing artist series at Juniata that had been around for quite some time.

Juniata's in a small town, Huntingdon, Pennsylvania is, it's a very small place. There's not a lot of people in the community and it was just the retirees who would show up for the stuff. And it was beautiful programming, but it wasn't marketed. It wasn't presented to not only the student body, but also, a younger population of the community.

So I started programming at Juniata, I was 23 when I started programming the performance series, I had no idea what I was doing. But I knew the program itself needed to attract more people than what it was. I ended up being Director of Alumni Relations and Volunteer Development a couple years later.

By that time I had at least three jobs at Juniata. First as, Major Gift Officer. Second as Director of Conferences and Events and curator of what was in the Juniata Artist Series, but then turned into Director of Alumni Relations and Volunteer Development and the Conference and Events Office fell underneath me as doing that and as did the programming of what was then Oller Hall.

And as Director of Alumni Relations and when I was doing that, part of the thing I had raised money for is to build a new performing arts center called the Hallbritter Center for the Performing Arts. That then allowed me to go back to Tom and John and Jim Lakso, who's the Provost and say, how do I work in the arts full time? If not, I need to leave. And that's when they made me Director of the Performing Arts for the college. I still had a few other roles, but that's where I could focus mostly on the performing arts experiences.

I've been programming the Juniata Artist Series for probably five years by that point. We had seen tremendous growth in this series, both, from the kind of work that we were putting on stage, but also audiences. Our audiences changed from being those people who weren't dying their hair blue to those who were. Our audiences got much younger. Students were coming out in groves.

We went from being at, I don't know, 15 percent capacity of a 900 seat hall to taking the airline approach and overbooking all of those seats and constantly having more people in the building than we had seats. We were programming in a very flexible space called the von Liebig Theater, work that you would not expect to see in Central Pennsylvania, work that was bringing people from other parts of the Mid-Atlantic region to Central Pennsylvania.

I was at Juniata until 2014. After that I left and became, the co-director and artistic director of the International Festival of Arts and Ideas where I was until 2019. And in 2019, after the festival, I moved to Tucson. I had taken a job here in Tucson in

March of 2019, but waited for the festival to be over to be what was then director of UA Presents.

And got here in 2019 knowing that it was my role to blow up UA Presents and figure out what it should be next.

LAURA: I feel like your entry into the field at Juniata, you had some very important leadership that recognized your skill set and created the space for you. You pointed to two moments where you were ready to go.

CHAD: Yeah. I had some incredible mentors at Juniata. And all of them were extremely supportive and they wanted what was best for Juniata, which was not what was happening when I got there, right?

LAURA: But they saw in you that you had a skill set. They had a young man in front of them who was passionate and full of energy and had a sharp focus and had the capacity to learn a skill. You got to develop your fundraising chops.

CHAD: Mhm.

LAURA: For a college that you had attended that you were enthusiastic about and that has carried you forward, you got to start all this programming and developing your curatorial aesthetic. I think you were very blessed with a wonderful home, those initiating years, if you will.

CHAD: No, absolutely. And while I thought I wanted to graduate at 22 and go right into graduate school, I'm very lucky that I didn't make that move. And what I am also lucky for is my first number of jobs at Juniata were essentially graduate school. So that first job, that fundraising job, development experience, grant writing, all of that. The second job as director of conferences and events, I had facility management. I was negotiating with the union. I was managing a number of different spaces around campus. And then when I was director of alumni relations and volunteer development, again, board development was there. I reported to an alumni board. I was doing a lot of work with volunteers. I essentially got that real life graduate degree in arts administration. I didn't know it then. But I'm very, very glad and happy that I didn't go to graduate school for arts administration, but instead an MFA later on.

LAURA: Yeah. Well, you had real hands-on experience and for the young listeners out there what you're hearing that we haven't really spoken about yet is events and director of events. You know, what is that? Events are scheduled events that happen in spaces if that's for 20 people or 2000 people. or a stadium full of people,

that's an event. If you find yourself in the business of managing events, all of that skillset that you develop from that hands on experience is the same kind of skills that you would need if you were at a theater handling live performing arts.

CHAD: When I think about the work that we do as part of Arizona Arts Live, you know, our tag is Experience Unexpected, and rarely do we talk about a showtime. But we talk about when an experience starts or what an experience looks like and how an experience feels in our community, from when people go to acquire their ticket to how they're getting to a parking garage or where they're eating to like last night with the costume party that was happening as people were walking into the building. Those are all things that we try to do to create experiences around it and hope that the experience continues after the performance is over. And those experiences might be more things about creating opportunities and safe places for people to share what they felt.

LAURA: So fantastic. And Chad referenced the performance last night was actually Manual Cinema's, Frankenstein that we talked about in a prior episode and it was incredible to be on site a good hour before curtain and to see your audience show up, half of them in costumes. And the festivity around all of that and the vibe and the tone that that created as folks went in to, sit down to receive Manual Cinema's Frankenstein. And how thrilled the company was at the end of the show to say, look at you all in costumes when the house lights came up. I thought that was incredibly special.

So I'm curious, what, what would you tell your 25 year old self now about now that you've been in the field. In this role with these jobs and you've had this range of programming experience. What would you tell your 25 year old self?

CHAD: I wish that at 25 I would have asked more questions, even though I had these mentors, imposter syndrome is real, right? And, you know, I hate to say it, but at 25, I was the youngest person in the room. And for about the next 10 years, I was the youngest person in the room. And that was hard. I had to keep check on myself to realize that the work we were doing at Juniata was much different than, as I mentioned before, what Juniata was doing, but also much different than what my colleagues were doing. And it wasn't until a few years later that people started... recognizing our work and asking us questions about how they could start to see audiences build the way that we were able to build audiences at Juniata.

I was also lucky, you know, I've mentioned mentors, but I'm thinking about my relationship with the Association of Performing Arts Professionals. As a young presenter there were people in that organization, Sandra Gibson being the first, who saw something in the work I was doing and included me and invited me to be

at the table, that I had no reason or right to be at. She made sure that I was part of convenings that were for much larger, what we would call the MUPS today. Somehow Juniata was always invited to those, and she allowed me to be at those convenings, taking advantage of, the dance, APAP had a dance presenters convening that happened at Jacob's Pillow. To have that week at the Pillow with other dance presenters. Many opportunities like that, that allowed me to ask questions, and try to figure it out because I wasn't a performer, I'm still not a performer.

I think back even to my graduate school days, 15 years ago, there weren't any resources for presenters. Most of my reading and my studies, I had to look towards the museum world for what a curator does. And my curation was a lot different even at that point, because I was always trying to find ways to democratize the process.

I watched, and this is actually something that I benefited from as a student at first. And then early on when I was seeing nobody come to our performances, as I mentioned earlier, it was an amazing series. It was curated for the person who was the presenter rather than for the audience that lived in that area. And that was a valuable lesson and something that I still try to hold on to every day.

LAURA: You spoke about imposter syndrome. I very much went through feeling like this, well, and also being treated like this stupid little girl in the room when I attempted to make a space for myself in this field, not having worked for anybody in particular, just making up my management company and raising my hand and saying, I'm here, I'm doing this thing. And, no one really wanted to talk to me, but eventually the tide changed and that had to do with showing up and listening and having consistency and learning as I went and your experience I'm hearing is a similar, entering that room because that room is small.

CHAD: Yeah

LAURA: That is not a big room.

CHAD: Yeah

LAURA: That room feels like a party that's been going on for 50 years 'cause it has been and those gatekeepers and that hierarchy is real.

CHAD: For sure. I've been in this for half my life now, 23 years ago, the hierarchy was something, like you had to know the magic or the secret knock to get into certain rooms.

LAURA: Yes, you did.

CHAD: And I feel like that has gone away.

LAURA: And yes, and if you were a woman, patriarchy is real. That limitation showed up in such strong ways for me. And I totally agree with you. There has been a shift and there has been a change.

CHAD: And we're not done.

LAURA: No!

CHAD: Not even close. And I mean, you mentioned about being a woman, you know, obviously I can't relate to that. But I can tell you that one of the challenges that I have seen that has not gotten me anywhere at least professionally where it might or could have is standing up for women in our field. I think of when I've seen inappropriate behavior by colleagues of ours and calling them out on it and wondering why I didn't get invited someplace else afterwards, right? I wish I could say that it's only happened once. Many, many times.

LAURA: Thank you for your service, I mean that sincerely because of course the women listening wish that more men would stand up and call out their mates and their colleagues and their male friends on totally inappropriate behavior.

CHAD: That's been a hard part about watching this. Right. And I think part of it is growing up in the industry watching somebody place their hand where they shouldn't place their hand and calling them out on it, whether it be at a dinner or a professional convening and what are you doing, to making sure that we are making room at the table for other people to join us and not that we're carrying their voices, but making sure that they're sitting next to us and that they are able to carry their own voice forward and we can amplify it with them.

LAURA: Well, that was one of the questions I had for you. It was talking about the field in general in a very aspirational way. You know, what is it that you ultimately would love to see happen in this field?

CHAD: One of my first mentors assigned to me was Ken Foster. Ken was the executive director and actually the first executive director of UA Presents. He too came to Tucson and blew up a program to create UA Presents and it was a program when I first met Ken, that was extremely aspirational for me. I didn't understand why most universities weren't striving to be like, because of the way that, Ken was

able to integrate the arts with the Academy and everything in between. So I was lucky to have Ken as one of my first mentors.

I think back to four years ago when I arrived to Tucson and I'm directed to my new office and the desk was still the desk that Ken sat at and there was something really oddly strange about it, but feeling good, I'll tell you, it's something I'll never forget.

Ken's just one of dozens and dozens of people that, that played an instrumental role. You, Laura, as a mentor, Michael Mushalla and David Lieberman as mentors of mine, Philip Horn, who was at the Pennsylvania Council on the Arts, who too, you know, brought me along to places that as somebody getting started, I shouldn't have been allowed to be at. Jim Woland, who was also at the Council of the Arts, who taught me to love dance the way he did. I want to stop naming people now because I'm just going to leave way too many people out.

Joe Melillo, I mean, Joe. What Joe did for me and I think of the program that we were able to, to have at Juniata was so much because of our working relationship with the Brooklyn Academy of Music and we were lucky enough to have two spaces that were just like the Harvey and the Fisher. And before they would premiere at BAM, we would get them up in front of audiences at Juniata. For a program that had the budget that we had we were able to do that thanks to these mentors and their relationships.

And that's probably, when I think of how I want to see the field advance, is I want to make sure that the relationships stay real, right? And that we don't forget about how important that is. And those relationships have been really important to me from all points of my career.

LAURA: You rattled off handful of artist manager, agent managers, and referred to them as mentors. I'd love to hear a little bit more about that and the importance of those relationships with those individuals in your life and the continuity. Because you and I started working together when you were at Juniata. We had bookings for Juniata, we had bookings in New Haven at Arts and Ideas, and now, we are working together here in Tucson. So, that continuity is of course critical to my business, and obviously you and I have hit a really great aesthetic muscle that we see eye to eye on, so I know that about you, you know that about me. We can come to one another. And we can also like, we can dream together and say, what if we did this? What if we stuck that there and Hey, if you got a room for this, Chad, you know, I know I can do that with you. And that's a really good stuff. That's a luxury. That feels fantastic to be able to do that.

But I'd love to hear about the mentoring that you have received from these artists, managers in your life?

CHAD: Yeah. So much. A number of those people I mentioned and those that I haven't, that I never did work with too.

LAURA: That's right.

CHAD: They were great mentors and have been great mentors to me. I mentioned Michael Mushalla earlier. I think of how many times I had or shared a meal with Michael or went to a performance with Michael. We never talked about booking one of his artists because he knew that I wasn't ready for it yet. It might have been not because aesthetically I didn't want to be, but just financially, we couldn't make it happen.

It wasn't until later that once we were able to figure that out that we started talking about, bringing one of his artists to our stage. Instead, it was about talking about art and talking about what makes good performance or a great experience. Lisa Booth, another person who I think back on so many times of being able to sit at the table and, and share why we do the work we do.

And it's not about who we're putting on our stage, or making sure that we're booking all of her artists, but instead why we're supporting the work, why we're creating the work, why we're doing what we are for our communities, and then we get to other things and much like our relationship, you know, not everybody that is on your roster is somebody that I'm able to put on our stage this year, right? It just doesn't happen. Audiences sometimes aren't ready for it. Places aren't ready for it. We might not have the space for it. To be able to have those conversations to know we have what it is.

Aesthetics is a huge part of it. I'll be honest. One of the challenges I have is when I get a cold call from an artist agent manager or an email, and not only have they no clue what kind of work that we do, but they've never looked at our website. And it's like, why are you wasting your time? Not to mention, why are you wasting mine, but why are you wasting your time? Because you could have saved yourself a lot of time just by doing a little bit of research.

I think back, to my first year at Juniata, I had been looking to book a very small season. We were building a new building. It's under construction. And the first artist that I had booked homecoming weekend. About 10 days before the artist is supposed to arrive, I get a call from the agent. And the agent tells me that, the group is no longer together.

And I was like, okay. They said, but don't worry, we have something better for you.

LAURA: The old switcheroo.

CHAD: They're feeding me all of this stuff. And I'm like, what's it called? Well, we don't have a name yet. Just use the old stuff. use what you have. Like, but it's not the same show. They said, your audience is going to love it. And, 10 days later, we put this performance on the stage. The artists arrived. They couldn't believe it that we had images from the other show on the front of the program. We did have the right name, again, the agent told to use what you have. It was an extremely valuable lesson, right? In trust. And that, trust is huge. It's the trust that you and I have, Laura, that I have with other artists, agents, managers. It's the trust that I have with my audience, and the community that I serve. And so, I think back to that experience a whole lot of times. I've never dealt or done business with that agent again.

LAURA: I'm sure.

CHAD: We have become friendly-ish. But the trust was a big part. So I think back to the valuable lesson of never will I put something on my stage again that I haven't seen. I know I'm an anomaly when it comes to that, and I might not have seen the full performance, but I'm going to know the artist. I'm going to know their work. I'm going to have the relationship with the agent. If I'm not seeing a full production, I'm going to make sure I'm in a rehearsal studio, but I'm going to see it live.

LAURA: And you're going to know that when you book Little Red Riding Hood, that's what's going to show up. Not Snow White.

CHAD: Not Snow White. And that's because we work so hard to get people into our doors. To get people to spend a couple hours with us of their very valuable time. To even spend some money to spend those couple hours with us. And I can't mess up that relationship. I can't mess up the trust.

LAURA: You and I have created a working space where, I will call you and I will be brutally transparent and honest with you. If and when I run into a corner I can't get out of and you'll do the same. You and I had a confirmed engagement and it was in the middle of the pandemic still. It was that off-and-on period. It was after 21. So half of us were open, half of us were not. People were touring, people were not, but it all looked pretty good to you and I. It was okay. And then Omicron showed up and screwed up everything.

CHAD: Omicron hit us hard and shut us down.

LAURA: And we had two Arizona dates for that artist, one went forward and yours did not. Here I've got two venues, they're two hours apart in the same state, but I have two completely different circumstances and decisions. So when you called me and you said, we can't go forward, my response had to be, okay, Chad, thank you for letting me know. I'll let the artists know cause that's my job.

When a decision comes down like that. From on high, if you will. In this case, it was the mighty University of Arizona. That's that. The importance of these relationships are critical especially when things go south.

CHAD: Yeah. But also I think of times, I know that this has happened both ways where I've worked with an artist and I was like, Laura, you need to know about this artist.

LAURA: Yes. And you know, I love those conversations.

CHAD: Right? And I mean, we think of Machine de Cirque, right. And, how that was, we had Machine de Cirque at Arts & Ideas. they weren't represented at the time, and I was like, Laura, you need to know about these people.

LAURA: That's right.

CHAD: And there's been a few others. Or, even artists that you don't represent, that you've seen, and you've said, Chad, you need to make sure you go see this.

LAURA: Yes.

CHAD: Right? And that's, we talk about aesthetics, and we talk about trust, and we talk about the relationship. That's really important. We have to remember as great as technology is today. We don't get that by watching YouTube.

LAURA: Oh no, hell no. No, it's that live experience and that's when that literal electricity happens and we have these unforgettable experiences and that's my favorite part of this role is that we talk about it and if we happen to be actually together, that's even better. But if we're not... we shoot an email, we send a text. Oh my God, you have to see this.

And Chad brought up Machine de Cirque, which is the Quebec-based, contemporary circus company that I represent. People often ask me, how do you get these artists

on your roster? How do they find you? How do you find them? But in this case, Chad was the delivery. And he was the one who said, you need to look at this company, and they've been on my roster ever since, and I'm very grateful for that. That came about because he knew my aesthetic. He also knew that this company had a place in the market. And that it was quality work, and it was a young company, and it needed U. S. representation. So that's how that happened.

CHAD: Let's get back to moving forward,

LAURA: Moving forward. So we're in this period. We went through the pandemic, which was for most of us, the grimmest moment that any of us have ever experienced in this field. You had a very different experience here in Arizona than I did in New York. But basically the field just shut down and ground to a halt and we were not able to do our jobs.

We were able to do some work. You and I actually, that was a little glimmer of hope. We did some virtual work together. That was a beautiful thing.

CHAD: Craig Walsh's Monuments.

LAURA: You were able to present an installation outside. October of 2020. It was miraculous and that only came about because the artist was willing. The artist is Australian. Craig Walsh, he's based in Brisbane, Australia. The Australians could not leave their country. And the only reason we could do that engagement was because he agreed to allow a local technician to implement his design. He never would have done that before, but because the circumstances were what the circumstances were, he found a way, and he agreed, and we were able to do this glorious night time installation of video portraits on your campus, and you were able to gather people.

CHAD: Yeah, I mean, so much of Craig and Monuments was instrumental to I think who and what Arizona Arts Live is today.

You and I started talking about Monuments before we knew what the organization was going to be called. We began talking about installing Monuments as part of our first, whatever we were going to call ourselves. We did launch Arizona Arts Live in October of 2020 which is crazy all on its own. But Monuments was the first thing we did as calling ourselves Arizona Arts Live. It was the first thing that we were able to do where we were actually bringing people together again.

I was doing a overview of Arizona Arts Live to the local Rotary Club this fall, late summer and sharing what Arizona Arts Live is because we rolled this out during the

pandemic and we're still doing this brand awareness campaign and I showed the video for Monuments and I got emotional watching that because I hadn't watched it in so long and it was the first time in six months that people came together again and while we had our masks on sitting outside, walking through these trees that first night and it was open for six weeks.

But walking through the trees and being on campus, it was the closest that we had gotten to feeling somebody else's breath through a mask. But more importantly, to know that we were sharing a time with hearts beating together and experience again. That was huge for us. And I think not only back to what that night was like, but it was also huge for an organization that was more or less a roadhouse before my arrival and had been a roadhouse for a number of years and for us and especially our box office, our front of house and production teams to be talking about honoring people in our community and understand the curatorial process and be allowed into the curatorial process for the first time that was pretty awesome.

Especially if we think back to October of 2020, at a time where our country is tearing down monuments because there were so many built for people that shouldn't ever be remembered, and we were constructing these monuments of people that definitely need to be honored longer and longer.

LAURA: It was a perfect answer to the moment.

CHAD: People... Spent every single night.

LAURA: This is the best part. You've told me this.

CHAD: For 6 weeks

LAURA: They would bring their dinner and just keep coming.

CHAD: Sit under the trees.

LAURA: Well because what else were we doing?

CHAD: Well what else were we doing?

LAURA: We were sitting home watching Netflix. So why would you? You know, when you could go sit under a tree and look at these gorgeous, these beautiful God like creatures up in the, up in the projection.

CHAD: I think as we go forward, my hope is that we all realize that technology is not going to replace these live experiences. That whether it's a beautiful streaming platform or not, we need to share breath. We need to be in a room where we can feel each other's heartbeat. And I just hope that people in our field continue to push and stay the course to make sure that it's happening.

LAURA: Which is why we're doing this podcast. Which is why we're speaking to these younger listeners, because we want to make sure, we want to reveal and show the depth of this field and the breath of this field and to say there is room for you to come in here in the same way Chad and I did. We didn't know what we were getting into, and to make a place for yourself to take this field forward into the future.

CHAD: And remember that we're not taking the field forward for you or I.

LAURA: No.

CHAD: We're taking the field forward because, especially in the United States, we live in a country that has forgotten about arts and culture and the importance of what it means for us to be able to share a breath.

LAURA: We didn't have ritual as part of our foundation in that way.

CHAD: Right.

LAURA: This is how we're doing our best to take it and find it.

CHAD: It's so true. I tell people a couple of things all the time. One, if I ever am the presenter that is in the box office

LAURA: Counting your nickels and dimes

CHAD: Counting the pennies, while a performance is happening on this stage that I need to get out of the field. If I'm not watching and consuming with the audience that I've worked so hard with a team of others to bring in but instead I'm in the box office counting the receipts, that I need to get out. But the other thing is, I don't do this work for me. I do this work for the artists that we serve and the communities that we serve. And being on a university campus as we are, and where I've been very lucky in my entire career, is I've been in places that, our purpose really is, how do we make sure that new work is being made, produced, seen or consumed, right? And how do we make sure, especially at a place like the University of Arizona, where we are training the best aerospace astronauts, doctors, lawyers, engineers,

educators, artists, musicians, you name it, we're training all of those. But if we're not training the next culture goers, then we failed. And so how do we make sure that every student at the University of Arizona is having that arts experience.

LAURA: Yeah. Creativity is the currency of the future. And it's what is going to take those aeronautic majors, because the sciences and the arts are hand in hand. And it's so critical because we have lost so much of the arts education in elementary and primary years, let alone middle school and high school. It's so critical for our students who are on campuses to have access to the arts, which is why, thank you, you're doing a fantastic job here. It's amazing.

Chad, I want to say thank you.

CHAD: Laura Colby, thank you. Thanks for coming to Tucson.

LAURA: Well, to my young listeners, I'm going to say again, go see a show.

CHAD: You have to see a show.

LAURA: Oh, damn it. Go see a show.

CHAD: When we moved to Tucson four years ago, we moved at a pretty great time because we didn't have a house.

LAURA: And tell us who we is.

CHAD: Michelle Grove is my partner and wife. But we had no place to live, so we had this fully furnished house we were renting. The season that I inherited was already done, so I had no responsibilities at work except for seeing the things that were on the stage. So instead we just went out and we saw live performances every single night.

LAURA: Amazing, because you can do that in Tucson.

CHAD: You can do that in Tucson, but you can do it anywhere. I mean, you have to look for it, but you can do it anywhere. It was habitual, right? Because that's the kind of life that we lived when we were in New York or New Haven or DC, always out seeing performance.

But what, how that allowed us to get to know not only our community and this new place we were calling home, but as an audience member, being able to see what people wanted, or didn't know they wanted on our stages. It was really, really

special. Yeah, so get out and see live performance, get out and see stuff with your community, that doesn't look like what you think you'd be into.

LAURA: Yeah, you might be thrilled and totally surprised.

CHAD: You might leave with some kind of feel. We talked about Arizona Arts Live experience unexpected, but one of our values is to make people feel.

LAURA: Yeah.

CHAD: But we're not ever going to tell anybody what they need to feel.

LAURA: Right. Exactly. Well I would love to hear from you, after you go see that show, drop me a line. Let me know what you saw and what you felt.

And until next time. Thank you.

(Fade out with jazz music by Manual Cinema)