

**Colleen Jennings-Roggensack**  
**Executive Director, ASU Public Events**  
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**Cocke:** I've got a few questions. I'm wanting to get few interviews here at sort of the beginning of the project and then later. What all uses, I don't know. But I will let you know before I use it.

**Jennings-Roggensack:** Hear it over the airways.

**Cocke:** Yeah. So my first question is, in an interview I read with you some time ago in an airline magazine if I recall right, you referred to yourself as a recovering elitist. So I wonder if you would expound on that a little and tell us how you're doing.

**Jennings-Roggensack:** I think the recovery's going well. You know, I think what's interesting is, I often will tell people I grew up in the arts as an arts trust fund baby. And we were just talking about the NEA. I was a dancer in the 70's. I was able to make work, tour around with companies. Not that anybody was living high on the hog. I mean, I had a day job, but there was always going to be the ability to do work. And it sort of never dawned on me that it meant anything—art meant anything beyond doing your work and having people see your work. That was sort of it. And I think that that is an elitist point of view, because it assumes that the work is all overpowering—so overpowering that no matter who walks in—and they have to walk to the theatre, because I didn't work outside of the theatre. They had to come to the theatre and they had to be able to sit in a seat and go, "I get it completely." I was a modern dancer. So the arrogance of that was even more astounding when I look back on it. But I think what I've realized over the years and it continues to be reinforced with all of the work that we do, is that people—an artist isn't a little creature that's hermetically sealed. And it isn't something that all of a sudden you're blessed with—you know, you come out of the womb and you are an artist. But it's rather a combination of the life around you and your ability to want to share that. And some people share it on the stage and some people share it in their homes and some people share it in churches and that all of it is of value.

And I think for me a lot very early on it was if it was any good, it was on the stage. And if it was really any good, it was in New York on the stage. And so to come to that reality that there's a lot of art that isn't managed, booked, toured, but is happening all around us, it is a pretty—I think a pretty incredible epiphany, if you will. I think that to no longer believe art cannot speak for itself. And I believe the time we've just gone through in the late 80's and the early to mid-90's it's true. We thought art spoke for itself. Nobody was listening, or nobody cared, or nobody thought it was talking to them. So it made me realize that not only is there a lot of art around us, but there's a lot of art that needs to be connected, and that there's a role as a presenter, in particular, that I play in having those voices speak together, work together, and then actualize themselves together in the hopes that it will continue on after I'm gone. So it becomes less about let's fill all the seats, which is important. I mean, this is still a business and that's important. But it's more about, will people care enough for this to continue after whatever this generation that I'm in passes away. And so I think that that is a non-elitist look at culture and not art. It's interesting, because I just am meeting with a group of leaders in the state here, doing what's called West Valley Dialogues, and they're exploring regionalism. And \_\_\_\_\_ came out and spoke in the Fall and talked about how we're less defined by the borders that we live in but more by the regions. For instance, we have more in common with the desert people in Nevada and New Mexico than we do with the Mountain People in Flagstaff. Our day to day lives are just different. Part of that's climate. We have more to do with San Antonio than we do with Tucson, because of the kind of metropolitan area we live in. So that in looking sort of at where we're going and growing as a community, we need to sort of keep those ideas in mind. Well, when Chemist spoke and they had their first meeting, I spoke up and said, "You know, this is great. I think this is wonderful. And through all of this you're talking about industry and you're talking about politics and you're talking about all those things, but you know, what about culture?" And they said, "What do you mean? You know, music, dance and theatre, the visual arts?" And I said, "No, the culture of people. Because people are not sort of living isolated in a community and having an education service. Let's go to the hospital when the time comes, we do this, but there is a culture that keeps them going. And part of their culture may be the arts. It may be singing, it may be dancing, it may be

quilting, but there's a culture. And we're not talking about that. Well, it taught me a big lesson, because now I have to speak about it at the next dialogue meeting. And part of what this group came and said, "We don't understand how to weave culture into this discussion. You know, we're talking about the community and the lives that people are leading. What's culture got to do with this?" And I wasn't talking to unintelligent or people who were not committed to a community. I mean, these were leaders of sort of Red Crosses, Chemist was a mayor and then he went on to found this regionalism institute. There were police people. These were people who work in the community, and yet, the whole vision of art and culture, they couldn't—they said, "It's not that we're opposed to it, we just don't know how to talk about it, and we don't know how to get other people engaged in the discussion." So we've been having a series of these meetings. And I think part of that kind of goes back to the recovering elitist. I think part of it is saying, "You don't get it." You know, as opposed to saying, "This is a real valid issue." Somewhere along the line, we in the arts community, in particular, but in all of the communities that deal with culture, haven't figured out how to create this universal language, even though what I believe we're doing is fairly universal. Every community sings, every community dances, every community does a wide array of things, and we know people like it.

**Cocke:** Every community eats.

**Jennings-Roggensack:** Every community eats. I mean, so we know these things happen, but we haven't figured out, as we begin to try and make our communities better as we go into the next century, how to talk about culture. And so I think that that's a role that, instead of just going, "They just don't get it," of saying, "I have a job to do, and we have a job to do together, and it's a challenge." I don't have a formula to say, "If you read this book, you're going to get it." And I don't say, "If we do A, B, and C, you won't open your mouth without thinking how is culture woven into this." And it was very eye-opening. So it continues to be this evolution. And as I go along, this evolution of the role that art can play in servant leadership, and that art really can be a servant in a leadership role. So that's part of that, you know, recovering elitist. I think it is an

ongoing thought process. And whether it happens, which I think is most important, inside my community, or I go to Washington and sit down and talk with Bill Ivy and say, “Are you thinking about this stuff? Are you thinking about that role that this agency needs to play?” Because it’s a profound role, and it’s not just in this box.

**Cocke:** Yeah. How is your thinking along those lines? How is that translating, particularly into this “Untold Stories”? What are your hopes for that and the issues it raises up and the rough spots as well?

**Jennings-Roggensack:** You know, I think my wish for it to be—I would love to get through this year, have communities say, “You know, we want to continue the dialogue, maybe not with you.” I’d love it to continue with us. “But we’d like to continue this dialogue in arenas we haven’t had this dialog before. I’d like to see—you know, when I talk about those West Valley Dialogue Meetings, I can look around the room and see nobody who looks like me. I mean, nobody—and there were 250 people there. Several people of Mexican-American descent, no Asian people, and predominantly White men. And so I look around the room right away and say, “Where is everyone?” And I would like out of this meeting—out of this “Untold Stories,” an awareness on the part of the other groups that I’m working with in the groups inside “Untold Stories” and that there’s a natural meeting. That I would never go into a meeting again and it would look like that. Some of the same community leaders we’re working with would always be at that table. And I think that’s something that we will continue to work on and make a difference. I would like to find that there are more cultural activists that we’ve created out of this project. I know of one right off the top of my head with Andreyia, that I see a leadership out of a passion that I know when she leaves here and goes somewhere else, she’ll take that with her. I would like to see that happen not only for all of the staff involved with the project, but other people to feel, you know, I understand that there’s a role and a responsibility I have. Not that you didn’t understand that it was your work and that there was... And I have a responsibility to lead this—to seed it in other areas. And so I would like to see that happen. I think I don’t see this as the beginning or as the end, so I see that we’re somewhere in the middle. I see a bridge between what we did with drawing the

lines. You know, the work just naturally kept flowing. So I see that flow continuing to happen. So I feel good about that. I mean, I think the scary part for me always is that this isn't a project, but it's—I'll just use the river metaphor. It's just a river. And this is a stream that's joined in and it's going to keep on going. And so that's probably the biggest fear I always have, people go, "Okay. We did "Untold Stories." We don't have to do that anymore. So now let's do something else. And I see the river already continuing in the work we're doing this year with—we're building towards—with our Asian community. And what was great about that was when we had our first meeting, all these Asian leaders said, "You know, we've been watching what you've been doing. So we saw the work you've been doing with South No Borders and we saw the communities and we saw that that work continued and we saw the African Diaspora and we saw the Drawing the Lines and we thought, it's our turn." And I thought that was a very emotional personal thing that they said. That they trusted me, that they trusted this organization, that they waited and watched. So it meant that the work was reaching, that people understood what was going on and knew right away that we could start talking in shorthand. Or they knew that we weren't going to say, "Okay, let's do this with the Asian community and we'll do the Peking Acrobats." They knew that this organization had a commitment and a respect of cultures that they could say, "Okay, let's figure out how we do this." So I think that's very exciting. So I see "Untold Stories" as part of that river that's floating along. I know in speaking with Andreyra—she and I sat down and talked. And I said, "What would you like out of this?" And she said, "I'd like to see those 40 \_\_\_\_\_ that used to be here come back." I go, "That would be great. That would be great." I'd like to see ten. I'd like to start with a smaller number, but that would be great. For people to say, "You know, this is missing in our lives, and it's not just public events responsibility to bring it back. We had a meeting with the Mexican Cultural—Andreyra and myself—the director, and her board president said, "You know, before Public Events started doing this, no one in town was doing this work. And it wasn't that no one was doing it. It was that there wasn't a large public organization doing this work. Because I believe that this work was being doing, albeit quietly, in places like the Boys and Girls Club, in a different manner, in a different focus. But for that board president, who is a political leader in our community, he believed that South

No Borders raised the recognition. And for him that meant America West Arena, a 25,000 seat arena which had never done anything Hispanic, quote, end quote, is now doing five or six, albeit popular, music. But people like Luis Miguel, the Mariachi Christmas, all of those things, he feels, came out of what we did. We sort of did it, took chances, and someone said, [inaudible] "There's money to be made here." The difference is when America West Arena stops making money on that, they won't do it anymore. And what he said to his director, the difference is Public Events will always do this, because it's in the fabric of what our mission's about. It's our core connecting communities through the arts. And so I think that those are some things that I hope continue. I hope people will say, "You know, we learned this process of story circles, and we're seeing that somewhat with our interfaith, intergroup relations—intergroup relations. Andreyra came in to see me one day and she said, "Colleen, I was just at this intergroup meeting and they did a story circle and they didn't give us any credit!" I said, "But that's okay." I said, "That's what we want them to do." I said, "Well, maybe it's not okay since we have programs going on and we'd like them to mention them," but what we hope is that it seeds and other people feel like, this is mine. I can go forward with it and do that process. So I think that those things that I hope will happen as a result of the project are beginning to happen, and I think the issue for me will be, you know, can we keep that river flowing? You know, always kind of thinking ahead of where the communities intersect. I think one of the things where this festival will be a very interesting test is I don't know where if the different communities have made connections. I know with Drawing the Lines and what I perceive will happen with the Asian communities is they—the work happened, there was a great interest, but I didn't see the African-American community saying, "You know what? Let's figure out how we do X together," or "You know, that's my story, too. How do we do that?" "Untold Stories" is built differently, so the potential for that to happen is greater, but I think that's where we haven't done that cross-pollination. I think we're running parallel streams, and I think that's something that we do need to do. It's not that other groups don't come, appreciate, understand, and connect to the work, but being able to take it to that next step. I don't know.

Yeah. We're meeting some around that subject with Dave this morning in PR. And he was expounding on the--I guess there were some sculptures at Carver about some who died in the Birmingham Civil Rights and how the connection was not made. And I guess what I was--I think that connection was critical. And then thing is it takes--what he said, what we have with "Untold Stories" is, if you will, a big thing of sand here with all these small gold nuggets. And what we're used to dealing with is Annie with Sally Struthers which appears, although we might say, false gold, is very prominent. So the burden of making those connections, it takes a great deal of resource and just human resource to do it, because it's not so easy and you're swimming up stream, so I know what you're saying. Pulling the lens back a little bit from "Untold Stories." You've been a presenter now for what, two decades?

**Jennings-Roggensack:** Uh huh. Yeah.

[Third Party Speaks]

**Jennings-Roggensack:** Oh my God. Dudley, come with me in the car. I have to go get [inaudible].

This does work. I've tried it in the car before. If you don't mind my being here.

**Jennings-Roggensack:** Oh no. Not at all.

**Cocke:** So I was saying maybe just pulling the lens back a bit from the "Untold Stories." You've been a presenter for a couple of decades. What's really--where's the--where is presenting? I mean, where does it need to be? What is it going through? What sort of--what's its challenge in the next, say, five years?

**Jennings-Roggensack:** I think the real challenge for presenting--it's another evolutionary thing and it continues to be staying relevant inside the communities that we serve. And I think it's ongoing. I mean, aside from the financial struggle, it's a real issue

of are you connecting to all of the communities you serve? Or are we, as you said earlier, doing the Annie's of the world? Is that where we're sort of putting our eggs in that basket simply because it answers that financial question? Or are we saying if we do the-- I don't know if you remember--Africa Oya--we used to call it Africa Oy Vay. But, you know, it was one of those big, huge shows, those African display, you know, and for presenters not to get sort of locked in to saying, "If I do that then I've served my African-American Community," any more so than if I do the Mariachi Christmas Festival I've served my Mexican-American, Hispanic, Latino community. So it's really staying connected inside the communities. At the same time. At the very same time, being able to kind of forecast ahead what's going to keep the organization alive. I mean, I think that's a real challenge, and whether it's a presenting or producing organization, it's how do you keep it alive and then stay very true and central to that mission of serving the community--of engaging the community. There's another role, and I'm trying to decide if there's priority to this. But there's a commitment that presenters have now that they didn't have to have two decades ago, and that's service to artists. They did not have to have that kind of ongoing vigilance of how do artists get work made? Can I help them do their craft? Because those doors have been closing for artists. So there is that kind of a separate stewardship role that presenters serve. So I kind of think those are the challenges that face us. And then on top of all of that, engaging the community includes being an advocate politically for culture. And when I talk with my colleagues and say, "Do you know your Governor? Do you know your Attorney General? Do you know these people?" And many will go, "No, we don't." Now, I might have an advantage of being out in the wild west, and Arizona, it doesn't get any wilder than this. In many ways, it's still a small political community, but I know those people. And when our governor was making a speech and was talking about the important things in this community, she said, "And I value my season tickets to public events." And everyone around her went, "Oh, my God." And it's not because you happen to have been at the right cocktail party or dinner party, it's making sure they come to things, get invited to things, that they get credit for things. To say, "These things happen. This is a state that's conscious of it's culture because we have leaders who are committed to it." I think a lot of times we get in the--we come in our battle fatigues every day. So we're like, "Look,



I'm in this battle. You couldn't possibly understand it. I'm in this battle alone," as opposed to, "These are all of our partners." When people say, "Who are your partners?" I say, "Our boards of education are our partners." We do things with our superintendents and our principals on purpose. Not because of funding, but on purpose for the relationship. We do things with our police department on purpose. And so I think that concept of advocacy and partnership is one that will continue to be a role for presenters in the future. And I really think--I mean, there was a time that people would say, "These are the good presenters and those other people are those other people." But I think that there are more of "these are the good presenters." I just think that there are more and more people who truly believe unless you are having art that connects inside a community, you can't exist forever.

**Cocke:** Well, what is--this is a tough one because it's--a lot of people have been trying to understand this question for a long time. What, in your view, is the purpose of art?

**Jennings-Roggensack:** Oh, Dudley. This could be my Ph.D. thesis.

**Cocke:** I know. Tolstoy spent 17 years trying to figure it out in writing.

**Jennings-Roggensack:** The purpose of art.

**Cocke:** I was just wondering if you had a take on it.

**Jennings-Roggensack:** I don't think I have a succinct take on it. I really think the purpose of art not only lets us into each other's humanities, but the purpose of art shows us the possibilities of who we can be and how great we as human beings can truly be. And so, I haven't really thought about the purpose of art. But I do believe that if I as an individual--people always say, "Why did you love dance so much?" I said, "You know, it just--it spoke to me." I thought, this is how great the human body can be or this is how different someone else's viewpoint of life is. I saw Kurt Youresis The Green Table, and it was a piece done in 1934, and it was about war. And to this day, and it's 1998, it is still

in my mind the quintessential dance work about war and the horrors of war and what it does to families and children. And this work was done in 1934. And Kurt was making a comment on World War I. And the piece still resonates. It still had life and power. And I took my seven-year-old daughter. And I said, "This is one of mom's favorite pieces." And Geoffrey, I think, was the only one that had performed it and a Dutch company. So when our Ballet Arizona decided to perform it, I said, "Kelsie, you have to see this work." And we saw three different works. We saw Ballanchine's Aegeon. We saw Tudor's Falling Leaves, and we saw this. And so she looked at me--and she's my little canary in the mine shaft. And she said, "Hmm, falling leaves," She twisted all over the place, she just was not focused. And she said, "Mom, what did you think about Falling Leaves?" I said, "Thought it was boring." She said, "Mom, you can't say that," and I said, "Oh, yes I can. This piece was boring." I watched her during Green Table and she was riveted. She was riveted from the start of that piece to the finish of that piece because it also said something to her. So I think that that was one of--I think that's a purpose of art. That sustaining ability to continue to make us aware of who we are, who we should be, and what we're not.

**Cocke:** Pretty good. Just a little more. This \_\_\_\_\_ presenter, "Untold Stories," all wrapped together around this what you've been talking about with community and sort of what the role of culture and art is within a community and why is community important.

**Jennings-Roggensack:** Well, and I think one of the things is that as we get more and more, you know, we're [inaudible] I don't (know of?) that buzzes. You know, there are more things in our lives that have nothing to do with people. Did you get your email? I got the message on voice mail. I'm talking to you on a cell phone. I'm sending you a fax--that we get further and further away. Just over the last two years my family has returned to church. And I was raised as probably the most generic military Protestant. I mean, I went to church on base. It was pretty generic. I grew up thinking everyone sang "Lord, Guard and Guide the Men who Fly," and so my religious platform, I had one, but it was pretty generic, and it was our daughter who led us back to church and said, "You

know, what are we? Are we Buddhist, are we Jewish, are we Christian? What are we?" And we looked at each other and went, "Well, we'd better kind of begin to at least ask those questions." And we joined a Presbyterian church. And what I found in the church was there were a lot of people like us. There were a lot of couples with children who had stopped a long time ago--stopped going to church. And we have this one class called Adult Contemporary Issues, which I now do some teaching in that class. And part of what everyone has talked about looking for in that class is a sense of community. I mean, we live in a suburban community. It's a pretend community, as my father-in-law, who comes from a--he's like fourth generation of a little tiny town in Wisconsin. He said, "This isn't a community." You know, there's no town square. There's no central courthouse. There's no coffee shop where everyone meets. It's a suburban community, and it's serviced by a mall." And so I think--and there is hundreds and thousands of people who live this way. And I think everyone looks for that connection. And where we're finding some of that connection is in church and is in that community. We've also found that connection, and some of it crosses over because some of the same kids that Kelsie goes to school with she goes to Sunday School with, so we have a school-based community. And friends of ours who left the \_\_\_\_\_ this year and took their kid--they moved and put their kids in public school said the thing that they missed most--they knew their kids would be heartbroken. Their kids loved the school. They didn't know that they would be heartbroken. Because school was their community. Not their neighborhood--it was the school. And so I think that, as we begin to think about the arts and the roles of presenters, I really see us as helping to support and hold together communities and that there is a need for it. And one of the things that people can build a community around is art and culture. And people can share experiences and come together on an even footing. You know, not unlike church. My mother used to say, when I left the church, they'd say, well, "You know, is your daughter going to church?" She goes, "Oh yeah, she goes to church. It's that theatre. That's her church. She's there all the time. She's a frequent worshipper, and that's where her spirituality comes from." That was my mother's way of trying to get me back in the church. But I think that that's a real part of that role, and I believe this meeting that we have coming up at the end of October, which John's going to be a part of, it's large presenting organizations. It's the Kennedy Center, the Ordway

Theatre in Minneapolis. These are huge palaces, if you will, and they primarily support either huge productions or orchestras, and they're grappling with that question. How do we become part of a community? And so I have to sort of salute Doug Evans at the (Bushnell?) who's bringing us all together. But out of all of these organizations, most of them financially are far better off than Public Events probably will ever be. But there isn't that feel of how you do this. There is that ongoing question of how we stay alive. How do we stay alive? But how do you make those connections? And so I think that there are a lot of presenters of varying sizes asking questions. I think a lot of organizations like Guadalupe, JCC, you know, maybe smaller kinds of organizations have already answered that question, at least for a specific community. Maybe not for all of the communities. But the larger organizations are just now beginning to say, "How do we do that?" And I don't mean--because I think we're really a mid-sized presenting organization. We got pulled into there because Tom Wolf believes in the things that we're doing. And he thinks let's have Colleen and John come and talk about these things at the same time we have some of the same trappings. You know, we have the Broadway \_\_\_\_\_, some of the same trappings as these other people, but our vision's very clear about our role in the community and my belief--I don't know this for certain--now this would be completely off the record. I believe Larry \_\_\_\_\_ will tell you, because I've heard him say it publicly and I guffaw that the Kennedy Center services the communities that it's in. It's not true. I mean, I've been in Washington often enough. I've gone there often enough. I've looked around and said, "There's an enormous African-American population surrounding this very building and they're not here." And they're not even here when it's quote, unquote, work for them.

**Cocke:** Well, what about this issue of access and this sort of door open so anybody can show up?

**Jennings-Roggensack:** You know, I think that that's--

**Cocke:** Because that's what happens in church, right?

**Jennings-Roggensack:** Right. Anybody can come. Everybody come, everybody welcome. And I think that's the point that we are at with presenting. I think that--I was at the Alley Theater just last night. And they have a day and it's Saturday. And no matter what the show is that they're running--the shows--because they do three or four different programs. They have a "pay what you can" day. If you pay ten cents, you pay ten cents. And part of that is their way of saying, "It should be access for everyone. It shouldn't be based on economics." Yet it's also saying that the work has value. Because I think one of the things we went to seeing how we quote, unquote, covered ourselves with that issue is saying, "Well, we do noontime concerts for free, we do brown bag luncheons." But it's not the same thing in the course of everybody can come at 8:00 o'clock--you can be there with everybody else at 8:00 o'clock. It's generally a specialized thing, and I think we're trying to figure out how to do that. We have done that, I think, ongoing with all of the programs that we present and produce ourselves to make them affordable with the larger things that we partner in and bring in what we did--and Andreya may or may not have told you about a program we used to call Ten-sational and it's now called Kaleidoscope because we got the Circle K people to underwrite it. And we worked with ten schools, ten teachers, ten students--so ten times ten times ten--and we, for a while, until we got underwriting, paid for all of their tickets, study guides, dinners, meeting the artists, those activities, and they were kids from schools that were not--that were struggling just to keep their doors open to teach. So there wasn't anything else going on in that school but trying to keep teachers and books in kids' hands. And one of the reasons we wanted to do that is we wanted the kids who A) never had this experience, or B) had no idea that this world could offer something for them. So part of the program is--and now we've extended it to a School to Work Program. Do you know about our School to Work Program? To say that there are opportunities here. It's not necessarily on the stage. It can be sound booth, it can be box office, it can be tech manager, it can be arts administrator. But these are careers and jobs that you may want to have in your life and you don't know anything about them. And it's quite amazing. The first year we did the program, the principals came to me and said, "A) we don't believe you're going to do this." Then after we did it they said, "Well, we don't believe you're going to keep it up." Well, now we're on year six. And they just go, "Wow, you're still doing this." Right.

We have a commitment to say, "This is for you." Now, we've got to find the money, but six years running we've not yet not ever done it. And I believe we will continue to do it. But it also opens a door that's not here's the arts, aren't the arts wonderful. But rather, you can have a job. This is a job. I spoke with a group of kids from the southern part of Phoenix, predominantly Hispanic kids--it was like 3,000 kids--and African-American kids. And I went out and just talked with them and said, "You know, you can do this. There is no magic to this. There's no, boy, I'm smarter than everybody else. Let me tell you how I did it." When we first sat down and talked I thought, "Who wants to hear this?" Especially if you're a teenager. They were fascinated. And they had no idea. And they also said, the Hispanic kids and the African-American kids, "It's great to see you." Because it's one thing to see you, but it's another thing to see me and say, "Wow, she looks like me. So there's a chance I can do this." And so I think that there's an importance to that, that if presenters can grasp and sort of grip that role and not feel like it's a relegated role. Do you understand what I mean there? That sometimes people go, "Oh, you're doing that social service work," which always makes the hair stand up on the back of my neck. As opposed to, no, I'm doing art. It just so happens that it's connecting with a whole lot of other people that you have never connected with before. I mean, when John was here doing his piece, the next two weeks later we had--and there were a number of African-American people who had come to the performance and had been coming to our African Diaspora program. We had three Black comedians--George Wallace, Jamal--oh, I forgot his name--from *In Living Color*, and Billy D. Washington, a very young comedian. And the first--the young comedian came out and he said, "You know, I've been in Phoenix for like 48 hours and I kept saying, 'Where are all the Black people?'" And I came here and I went, "Here they are. They keep you in here." And everybody laughed, but at the same time it was a very profound statement, because here this man said, you know, I walked all over Phoenix and thought, you know, what's going on here, and then I walk into this building, where I would probably not believe I would see you and you're all here. And so, it's those moments that I think this is the right thing. I can only believe--and this happened a long time ago at Dartmouth when we first did our first American Festival project together, that once you work in this context, you evolve and change. And you can never not think in that direction again. I had the marketing

staff go and meet with the Asian advisory group on this next project. And I think one of the other hopes I have out of this is sometimes it's the role of leadership--but sometimes you're doing things and you hope everyone is following you. And I think sometimes the staff goes, "You know, it's easier if we do Annie and Sally Struthers." We put the commercial on the TV, we sell the tickets, and we're done. This is harder work. It's more rewarding work. And so my hope is also that all of the staff that we work together get that feeling and that commitment. I know we're not there yet. I know that there are times when they just sort of roll their eyes and they go, "Oh, my God. This is going to take us this much more time. It's going to cost this much more money." And we keep taking and talking and I think little by little the bandwagon grows. But it's still an enormous undertaking. You know, it's still in that kind of internal battle. I don't think it's an enormous undertaking, necessarily with the community. Because once you get there and you prove yourself...

**Cocke:** Yeah, well think how to--what millions of dollars Annie has already been capitalized before it get here.

**Jennings-Roggensack:** Right.

**Cocke:** I mean, if you had a tenth of that for this other--

**Jennings-Roggensack:** This would be--well, and I just left seeing Civil Wars, and I have to tell you, they spent millions of dollars on a workshop piece. And it's going to go from here to have more millions of dollars put into it so it can move onto Broadway. And this is a funny thing, Dudley. We're sitting there and one of our producing partners out of New York stood up and he said, "You know, I was here last week at the Alley Theater and they did something I just think is revolutionary." Now, this guy works in New York and he works on Broadway. And he said, "You know what? They talked to the audience afterwards. The artists came back out and the creators and they asked them what they thought!" I'm sitting there like--thinking--you've got to be kidding. And all of the producers--the guy who produces the Grammys and the Academy Awards, he was there, and there was another guy who was the head of country music and he was there, and they

all went, "What a brilliant idea!" And I thought, "Ha!" That's what we do all the time. But, yeah, this was revolutionary for--not only for the Alley Theater, but for the industry, and so there are just times when I think, oh boy--hello. You would have got a kick out of that.

**Cocke:** Well, thanks for all this. Yeah, this'll be good.