

LADY DAY

— AT — EMERSON'S BAR & GRILL

by **Lanie Robertson**



William Hayes
Producing Artistic Director
Sue Ellen Beryl
Managing Director



Theatre To Think About

director

J. Barry Lewis

musical director

Brian P. Whitted

production manager

Patrick Heydenburg

stage manager

Suzanne Clement Jones

scenic design

Jeff Cowie

costume design

Leslye Menshouse

lighting design

Kirk Bookman

sound design

Richard Szczublewski

LADY DAY
AT EMERSON BAR & GRILL
is presented by special
arrangement with
SAMUEL FRENCH, INC.

Did You Know?

A Look at the Life of Billie Holiday

Born Eleanora Fagan on April 7, 1915 in Philadelphia.

She got her start as a singer in Harlem clubs and called herself Billie Holiday. She chose Billie in honor of her favorite movie star, Billie Dove, and took the last name of her father, Clarence Holiday, a jazz guitarist, who left shortly after she was born.

Holiday was discovered in 1933 by John Hammond, a record producer and talent scout. She made her first recordings that year with Benny Goodman.

Her career began to take off in 1935. One of her frequent and most beloved collaborators was tenor saxophonist Lester Young, who nicknamed her Lady Day.

Holiday had short stints with the big bands of Count Basie and Artie Shaw. Her gig with Shaw marked one of the first times a black vocalist was featured by a white orchestra.

In a 1939 interview with the music magazine *Down Beat*, she said about her vocal style, "I don't think I'm singing. I feel like I am playing a horn. I try to improvise . . . What comes out is what I feel."

Holiday began wearing a gardenia, so the story goes, when she burned her hair with a curling iron one night just before she was about to go onstage and needed something to cover the singed area. A look was born.

In the early 1940s Holiday began using hard drugs, and in 1947 she was arrested and sent to prison. Holiday had been relentlessly pursued since at least 1939 by Harry J. Anslinger, racist head of the Federal Bureau of Narcotics, who sought to make an example of her.

Ten days after her release from prison in 1948, she gave a triumphant concert at Carnegie Hall.

Holiday continued to perform almost until the end, despite diminished vocal skills due to heroin and alcohol abuse. When she died at 44 in a New York hospital, she was under arrest for possession of drugs and handcuffed to her bed.

Holiday's legend has grown in the years since her death. Diana

Ross played her in the 1972 film *Lady Sings the Blues*.

Six of her singles and four albums were honored with Grammy Awards between

1976 and 2010. She was posthumously inducted into the Grammy Hall of Fame and the Rock and Roll Hall of Fame.



Palm Beach Dramaworks Presents



LADY DAY

AT EMERSON'S BAR & GRILL



CAST

Billie Holiday **TRACEY CONYER LEE**

Jimmy Powers **BRIAN P. WHITTED**

Musical Numbers

"I Wonder Where Our Love Has Gone"

"When a Woman Loves a Man"

"What a Little Moonlight Can Do"

"Crazy He Calls Me"

"Pig Foot (And a Bottle of Beer)"

"Baby Doll"

"God Bless the Child"

"Foolin' Myself"

"Somebody's on My Mind"

"Easy Livin'"

"Strange Fruit"

"Blues Break"

"T'ain't Nobody's Business If I Do"

"Don't Explain / What a Little Moonlight Can Do" (Reprise)

"Deep Song"

Setting

Place: A small bar in South Philadelphia. Although the bar is presently closed and abandoned, the building still stands on the corner of Fifteenth & Bainbridge Streets. Billie Holiday appeared here in the 1950s.

Time: About midnight of a day in March, 1959. It is obviously late in the evening, and it is equally late in Billie Holiday's life.

Band

Piano: **Brian P. Whitted** | Bass: **Phil McArthur**

LADY DAY AT EMERSON'S BAR & GRILL
will be performed without an intermission.

Production Crew

Scenic Artist *Rebecca Pancoast* *Light Board Operator* *Jason Seigler*

Master Electrician *Sean Lawson* *Follow Spot Operator* *Nick Arenstein*

Wardrobe Supervisor / Wig Design *Omayra Diaz Rodriguez*

The videotaping or other video or audio recording or the taking of photographs of this production is strictly prohibited.

TRACEY CONYER LEE*
(Billie Holiday)

appeared at Florida Stage in *Constant Star* and *Permanent Collection*.

Off-Broadway credits include the original casts of critical and audience darlings *Bedbugs!!!* and *Sistas: The Musical*.

Other New York productions include *Lord's Resistance*, The Fire This Time Festival (TFTT); and *Standing Up: Bathroom Talk & Other Stuff We Learn From Dad*, which she also wrote, Fringe Festival. Regional highlights: six short plays including her own, *Poor Posturing*, for TFTT Festival in Boston. Other regional credits: Yale Repertory Theatre, Baltimore Center Stage, Actors Theatre of Louisville and the Humana Festival of New American Plays, St. Louis Rep, Theater of the Stars, Great Lakes Theater, Cincinnati Playhouse, InterAct Theatre Company, TheatreWorks, Cleveland Play House, Delaware Theatre Company, Westport Country Playhouse, Merrimack Repertory Theatre, Virginia Stage Company, Ogunquit Playhouse, Weston Playhouse, Cape Playhouse, The Laguna Playhouse, Pittsburgh CLO, Syracuse Stage, New Harmony Theatre, and Stages St. Louis, among many others. Film and TV highlights include roles in *Smash*, *Ed*, *Law & Order: Criminal Intent*, *All My Children*, *Guiding Light*, and *Sophisticated Romance*, for which she won the Audience Award for Best Actress at the Appalachian Film Festival. She is currently writing and producing five disparate web projects and shopping her newest full-length play, *The First Time*. For Billie and the bloodied hearts that made my life and career possible, abundant gratitude.

www.traceyconyerlee.com



BRIAN P. WHITTED
(Jimmy Powers / Musical Director)

is a native of Fayetteville, NC. He was home-schooled by his grandmother before attending high school at the University of North Carolina School of the Arts and college at UNC Greensboro. Since moving to New York, he has realized a number of his dreams. He is music director of the George Faison Firehouse in Harlem, which has enabled him to work with such artists as Stephanie Mills, Roberta Flack, Tony Terry,



Melba Moore, BeBe Winans, Phylicia Rashad, Mario Cantone, Brian McKnight, Ashford & Simpson, and Cook, Dixon & Young. He made his Broadway debut as a musician in Kander and Ebb's *Chicago*, and recently completed the Broadway run of *Violet*. He has done countless concerts and cabarets with Broadway stars, including the recent tribute concert, *What's It All About Miss Dionne?*, honoring Dionne Warwick. He also continues as pianist, arranger, and background singer for Bette Midler.

PHIL McARTHUR
(Bass Player)

has performed and recorded with hundreds of artists across the globe for the past 30 years, including Ricky Martin, Franco De Vita, Alejandra Guzmán, Juan Luis Guerra, Joss Stone, Alejandro Sanz, La Mari De Chambao, David Lee Roth, Nil Lara, Edgar Winter, Nestor Torres, Marc Anthony, Lauren Hill, P. Diddy, Gilberto Santa Rosa, Clarence Clemons, Dave Valentin, Giovanni Hidalgo, Rod Stewart, KC and The Sunshine Band, Othello Molineaux, Dr. Lonnie Smith, Christine Ebersole, and many others. In addition to being a touring bassist, McArthur is also proficient at the violin and spent quite a few years with some top-notch orchestras and studio string sections. He has also produced a vast catalog of music for television and film.



J. BARRY LEWIS**
(Director)

For PBD: *Buried Child*, *Our Town*, *Tryst*, *Old Times*, *Of Mice and Men*, *Dancing at Lughnasa*, *Talley's Folly*, *The Fantasticks*, *The Pitmen Painters*, *All My Sons*, *Dinner With Friends*, *Candida*, *The Gin Game*, *Three Tall Women*, *Copenhagen*, *Private Lives*, *The Weir*, *The Chairs*, *Souvenir*, *Benefactors*, *The Fourth Wall*, *Side by Side by Sondheim*, *Betrayal*, *The Smell of the Kill*, *That Championship Season*, *Berlin to Broadway*, *The Boys Next Door*, *Jacques Brel Is Alive and Well* and *Living in Paris*, and *No Exit*. "My thanks to each and every artist that has made the journey possible."



LANIE ROBERTSON
(Playwright)

Plays include the bio-dramas *Nasty Little Secrets*, about the playwright Joe Orton, who was murdered; *Alfred Stieglitz Loves O'Keeffe*; *Woman Before a Glass*, about socialite and art collector Peggy Guggenheim; and *The Gardener*, about the friendship between Claude Monet and Georges Clemenceau. His work has been produced nationally and internationally at such venues as the Alley Theatre, Arena Stage, Delaware Theatre, the Edinburgh Festival, Festival d'Avignon, George Street Playhouse, the Kennedy Center, the Old Globe Theatre, Philadelphia Theatre Company, Playwrights Horizons, Primary Stages, Théâtre de la Huchette, Théâtre Petit Montparnasse, Théâtre Silvia Montfort, Vineyard Theatre, Virginia Stage, Walnut Street Theatre, the Westside Arts Theatre, and Williamstown Theatre Festival. Robertson is a member of the Dramatists Guild; Writers Guild, East; and the Société des Auteurs et Compositeurs Dramatiques.



SUZANNE CLEMENT JONES*
(Stage Manager)

Recent assignments for PBD include *Buried Child*, *Les Liaisons Dangereuses*, *Our Town*, *Tryst*, *Dividing the Estate*, *Old Times*, *The Lion in Winter*, and *Of Mice and Men*. As a lighting designer, productions include *That Championship Season*, *The Price*, and *The Subject Was Roses* at PBD; *Cane* and *The Cha-Cha of a Camel Spider* at Florida Stage; *Death and the Maiden* and *The Birds* at Mosaic Theatre. Over the summer, she both stage managed and lit a production of *Ring of Fire*, which played at Arts Garage and toured to Glens Falls, NY, and Arrow Rock, Missouri. Suzanne is a proud member of Actors' Equity Association.



JEFF COWIE (Scenic Design) received the 2015 LA Drama Critics Circle Award for his design of the Tony Award-winning production of *The Trip to Bountiful*. His other Broadway designs include the Tony nominated *Dividing the Estate* (Lincoln Center Theater). In 2010, he won a Drama Desk Award and the American Theatre Wing's Henry Hewes Design Award for *The Orphans' Home Cycle* at Signature Theatre Company. Other off-Broadway credits include Roundabout Theatre Company, Playwrights Horizons, and Primary Stages, among others. He has designed at our nation's major theatres, including the Alley Theatre, the Guthrie Theater, the Goodman Theatre, and Hartford Stage. He is a graduate of the Rhode Island School of Design.

LESLYE MENSHOUSE (Costume Design)

previously designed the costumes for *Buried Child*, *Old Times*, *Of Mice and Men*, *Exit the King*, *A Moon for the Misbegotten*, and *Benefactors* at PBD. She has designed for Stage Door Theatre (*Deathtrap*), Maltz Jupiter Theatre (*Through the Looking Glass*), Summer Shorts 2012 and 2011, The Naked Stage, Barry University, Mosaic Theatre, and Florida Stage, and is a member of Mad Cat Theatre Company. Leslye also designed *Annie* for the Prescott Park Arts Festival in New Hampshire, where she will be returning this summer for *Peter Pan*.

KIRK BOOKMAN (Lighting Design)

PBD: *Buried Child*. Maltz Jupiter Theatre: *Thoroughly Modern Millie*, *Glengarry Glen Ross*. NYC: American Dance Machine; *Closer Than Ever* at The York Theatre Company; *Company* with the New York Philharmonic, starring Neil Patrick Harris and Patti LuPone (subsequently broadcast in movie theatres nationwide). Charles Busch productions: *The Divine Sister*, *Shanghai Moon*, and *The Tribute Artist*. Broadway: *The Gin Game* (Julie Harris and Charles Durning), *The Sunshine Boys* (Tony Randall and Jack Klugman), and *Gentlemen Prefer Blondes*. San Francisco Symphony and PBS: *The Thomashefskys* with Michael Tilson Thomas. Kansas City Ballet: *Tom Sawyer*, with choreography by William Whitener and a score by Maury Yeston. Many productions for Pittsburgh Public Theater and Cincinnati Playhouse in the Park. www.kirkbookman.com



Theatre To Think About

RICHARD SZCZUBLEWSKI (Sound Design) is in his fourth season as sound engineer with PBD. Richard is originally from Toledo, Ohio, and is a graduate of Point Park University's Technical Theatre and Design Program. Previous sound design credits include *Buried Child*, *My Old Lady*, *Tryst*, *Old Times*, *Dividing the Estate*, *A Raisin In The Sun*, *A Delicate Balance*, *Proof*, and *All My Sons*, for which he received a Carbonell nomination (PBD); *Next To Normal*, *The Wedding Singer* (Slow Burn Theatre Company); and *Speech & Debate* (Bricolage).

ASHLEY HOROWITZ (Assistant Stage Manager) joined PBD after crewing last season's *Tryst*. Professional stage management credits include The Women's Theatre Project's *Red Hot Patriot*. For PBD, she was assistant stage manager of *Buried Child*, *Les Liaisons Dangereuses*, *My Old Lady*, and *Our Town*. Ashley graduated from Florida Atlantic University with a BA in Design/ Technical Theatre. Special thanks to her parents.

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The Director is a member of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.

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Member of Actors' Equity Association the Union of Professional Actors and Stage Managers in the United States.

Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards.

Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.



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