

WallisAnnenberg
Center for the
Performing Arts

Paul Crewes
Artistic Director

Rachel Fine
Managing Director

PRESENTS

AS I REMEMBER IT

PERFORMED BY

Carmen de Lavallade

SET DESIGNER

Mimi Lien

COSTUME DESIGNER

Esther Arroyo

LIGHTING DESIGNER

James F. Ingalls

SOUND DESIGNER

Christopher J. Bailey

VIDEO DESIGNER

Maya Ciarrocchi

ORIGINAL MUSIC BY

Jane Ira Bloom

DRAMATURGY BY

Talvin Wilks

WRITTEN BY

Carmen de Lavallade and Talvin Wilks

CONCEIVED BY

Carmen de Lavallade with Joe Grifasi and Talvin Wilks

EXECUTIVE PRODUCER

Anna Glass

DIRECTED BY

Joe Grifasi

FRIDAY, OCTOBER 28, 2016 AT 8PM

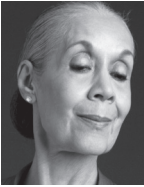
Bram Goldsmith Theater

Running Time: 65 minutes with no intermission

As I Remember It World Premiere: June 20, 2014, Jacob's Pillow Dance Festival

As I Remember It was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. General operating support was made possible by the New England Foundation for the Arts with funding from the Doris Duke Charitable Foundation. Additional support provided by the Jerome Robbins Foundation, Silver Mountain Foundation for the Arts and the JTS Fund at the New York Community Trust.

As I Remember It was co-commissioned by Jacob's Pillow Dance Festival in 2014 and originally conceived with support from 651 ARTS. The development of As I Remember It took place at the Baryshnikov Arts Center through BAC's Artist Residency Program. Production residency at the Baryshnikov Arts Center was funded by the New England Foundation for the Arts' National Dance Project, with funding from The Andrew W. Mellon Foundation.



CARMEN DE LAVALLADE

has had an unparalleled career in dance, theater, film and television beginning in her hometown of Los Angeles performing with the Lester Horton Dance Theater. While in Los Angeles, Lena Horne introduced the then 17 year old de Lavallade to the filmmakers at 20th Century Fox where she appeared in four movies, including "Carmen Jones" (1954) with Dorothy Dandridge and "Odds Against Tomorrow" (1959) with Harry Belafonte. During the filming of "Carmen Jones", she met Herbert Ross, who asked her to appear as a dancer in the Broadway production of *House of Flowers*. Her dance career includes having ballets created for her by Lester Horton, Geoffrey Holder, Alvin Ailey, Glen Tetley, John Butler and Agnes de Mille. She succeeded her cousin Janet Collins as the principal dancer with the Metropolitan Opera. She has choreographed for the Dance Theatre of Harlem, Philadanco, the Alvin Ailey American Dance Theater, and the productions of *Porgy and Bess* and *Die Meistersinger* at the Metropolitan Opera. Ms. de Lavallade also has had an extensive acting career as a member of the Yale Repertory Theatre and the American Repertory Theatre at Harvard, performing in numerous off-Broadway productions. Her television and film credits include "The Cosby Show," "Sherri" with Sherri Shepherd, John Sayles' "Lone Star" and "Big Daddy" with Adam Sandler. She and her late husband, Geoffrey Holder, were the subjects of the film "Carmen & Geoffrey" (2005), which chronicled their sixty year partnership and artistic legacy. Her most recent theatrical work includes *Step-Mother* by Ruby Dee (2009), *Post Black* by Regina Taylor (2011), and the Broadway revival of *A Streetcar Named Desire* (2012). She is also a founding member of the dance company Paradigm. Lauded by numerous institutions, Ms. de Lavallade received the Dance Magazine Award, an honorary doctorate of Fine Arts from the Juilliard School and was named by the Dance Heritage Coalition as one of America's 100 Irreplaceable Dance Treasures.

JOE GRIFASI (Director) has worked with Carmen de Lavallade as a student, performer and director for more than 40 years. Their numerous collaborations include *The Fifth Wheel* at Fall for Dance, *The Banquet Years* and *A Midsummer Night's Dream* at Yale Rep and *The Prince and the Butterfly* for The American Dance Festival. His directing credits include *One Slight Hitch* by Lewis Black (Williamstown), *The Endgame Project* (CSC), Max Frisch's *Firebugs* (Colleagues Company), *A Cup of Coffee* (Yale Rep), *Heaven Can Wait* and *Triangles for Two* (Westport Playhouse), *The Frugal Repast* (Abingdon Theater) and *Nocturnal Admissions* (Stratford Festival). Joe's acting experience includes *The Mystery of Edwin Drood*, *Accidental Death of an*

Anarchist, *The 1940's Radio Hour*, *Happy End*, *Dinner at Eight*, *Golden Boy*, *Hughie* and *The Boys Next Door* (Drama Desk Nomination). He has been featured in fifty plus films including "The Deer Hunter," "Presumed Innocent," "The Naked Gun," "Natural Born Killers," "Benny & Joon," "F/X," "Chances Are," "Big Business," "Batman Forever," "Brewster's Millions and Splash," and his numerous television appearances include "Law & Order," "The Practice," "ER," "The Bronx is Burning" and "Rosanne."

TALVIN WILKS (Co-writer/Dramaturg) is a playwright, director and dramaturg. His plays include *Tod*, *The Boy*, *Tod*, *The Trial of Uncle S&M*, *Bread of Heaven*, and *An American Triptych*. Directorial projects include the world premiere productions of *UDU* by Sekou Sundiata (651Arts/ BAM), *The Love Space Demands* by Ntozake Shange (Crossroads), *No Black Male Show/Pagan Operetta* by Carl Hancock Rux (Joe's Pub/The Kitchen), *Banana Beer Bath* by Lynn Nottage, (Going to the River Festival), the Obie Award/ AUDELCO Award winning *The Shaneequa Chronicles* by Stephanie Berry (Ensemble Studio Theatre), *Relativity* by Cassandra Medley (Ensemble Studio Theatre – AUDELCO nomination for Best Director 2006), and *The Ballad of Emmett Till* by Ifa Bayeza (Penumbra Theatre Company). He has served as co-writer/co-director/dramaturg for ten productions in Ping Chong's ongoing series of *Undesirable Elements*, and dramaturg for five collaborations with the Bebe Miller Company, *Going to the Wall*, *Verge*, *Landing/Place* for which he received a 2006 Bessie Award, *Necessary Beauty* and *A History*. Recent dramaturgical collaborations also include work with Camille Brown and Dancers (*Mr. TOL E. RaNcE*), Darrell Jones (*Hoo-Ha*), and Urban Bush Women (*Hep Hep Sweet Sweet*). He was a researcher/co-curator/ dramaturg for the 2013 Sekou Sundiata Retrospective, *Blink Your Eyes*, and the *Aunt Ester Cycle* at the August Wilson Center in 2009. He is currently writing a book on black theatre, *Testament: 40 Years of Black Theatre History in the Making, 1964-2004*.

MIMI LIEN (Set Designer) is a designer of sets and environments for theater, dance, and opera. Having arrived at set design from a background in architecture, her work often focuses on the interaction between audience/environment and object/performer. She is an artistic associate with Pig Iron Theatre Company and the Civilians, and co-founder of JACK, a new art/performance space in Brooklyn. Recent work includes *An Octoroon* and *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney* (Soho Rep), *1812*; *Stop Hitting Yourself* (Rude Mechs@Lincoln Center). Her work has been seen around the country at Berkeley Rep, A.R.T., Wilma Theater, Longwharf Theatre, La

Jolla Playhouse, Alliance Theater, and Portland Center Stage, among others. Mimi's designs for dance have been presented in Taiwan, the Netherlands and Russia. Her work has been presented at the Prague Quadrennial, and her sculpture was exhibited at the Storefront for Art and Architecture. Lien is a recipient of a Lucille Lortel Award, American Theatre Wing Hewes Design Award, Barrymore Award, Drama Desk nomination, Bay Area Critics Circle nomination, and has been a MacDowell Colony fellow. In 2012, she received an OBIE Award for Sustained Excellence and in 2015 was named a MacArthur Fellow.

ESTHER ARROYO (Costume Designer) is a resident designer at George Street Playhouse in NJ. Her mainstage show credits at the Playhouse include *Clever Little Lies*, *One of Your Biggest Fans*, *12 Angry Men*, *The Subject Was Roses*, *Come Back Come Back Wherever You Are* by Arthur Laurents and *The Sunshine Boys* with Jack Klugman. Ms. Arroyo also designs the Educational Touring Company at George Street Playhouse, for which she is also the resident Costume Manager. This is her eight season with the Playhouse and her sixth as Costume Manager where she oversees wardrobe and costume crews. At the playhouse she has costumed for designers Gregory Gale, William Ivey Long, Theoni Adridge, Susan Hilferty, Jane Greenwood, and David Murin. Other works as Costumer, include Broadway & Off Broadway shows, *Dance of the Vampires*, by Ann Hould Ward, *Boys from Syracuse* by Marty Pakladinaz, *Ghosts* by Kaye Voice, *Boston Marriage* by Paul Tazwell and *Taming of the Shrew Extreme* and *The Master Builder* by Amy Ritchings. Esther is also a graduate of Rutgers University, Mason Gross School of the Arts.

JAMES F. INGALLS' (Lighting Designer) recent work in dance includes *Front Door*, *Blue Sky* [*The Wooden Floor*]; *Marathon Cadenzas*, *Perpetual Dawn*, *To Make Crops Grow* (Paul Taylor Dance Company); *Waiting at the Station* choreographed by Twyla Tharp (Pacific Northwest Ballet) and Mark Morris' 25th anniversary revival of *L'Allegro, il Penseroso ed il Moderato* (White Lights Festival/NYC). Other lighting design for dance includes John Cranko's *Onegin* (National Ballet of Canada, San Francisco Ballet, American Ballet Theatre/NYC); Alexi Ratmanski's *Don Quixote*, *Giselle* and Ted Brandsen's *Coppelia* (Het Nationale Ballet/Amsterdam); Jorma Elo's *Bitter Suite* (Hubbard Street/Chicago, Finnish National Ballet); *Fluid Canvas* and *Split Sides*, with music by Radiohead and Sigur Rós (Merce Cunningham Dance Company); San Francisco Ballet (10 world premieres for the 75th Anniversary Season) and several pieces for the Mark Morris Dance Group. Recent opera includes the world premiere of Ricky Ian Gordon's 27 and *Dialogues of the Carmelites* (Opera Theatre of St. Louis); *Kat'a Kabanova* (Spoleto Festival/USA); *Cendrillon* (The

Juilliard School); *Tristan et Isolde* (Paris Opera/Bastille, Teatro Real/Madrid), *Hercules* (Lyric Opera of Chicago, Canadian Opera Company) and *The Indian Queen* (Perm Opera/Russia, Teatro Real/Madrid), all directed by long time collaborator Peter Sellars. Recent designs for the theatre include *A Seagull* (Huntington Theatre Company/Boston), *The Sign in Sidney Brustein's Window* (Oregon Shakespeare Festival); Bruce Norris' *Domesticated* (Lincoln Center Theatre/NYC) and *A Parallelogram* (Mark Taper Forum/LA). Mr. Ingalls continues to collaborate with Melanie Rios Glaser and The Wooden Floor dancers, Santa Ana, CA.

CHRISTOPHER J. BAILEY (Sound Designer) is currently the Production Manager at George Street Playhouse in New Brunswick, NJ where he also designs lights and sound for many of their main stage season productions and designs sets for their touring companies. Mr. Bailey has also designed for such theatres and companies as: French Institute/ Alliance Française, The Pearl Theatre, Barrington Stage Company, Primary Stages, the Minetta Lane Theatre, Premiere Stages, Palisades Stage, The Bickford Theatre, Abingdom Theatre, Strand Theatre, Berkshire Theater Festival, Two River Theatre Company, Ashlawn Highland Opera Festival, LKB Dance, Randy James Dance Works, Living Parables, The Gloria Maddox Theatre, The Rand Theater, The Irish Repertory Theater, West Port Country Playhouse, Longworth Theatre Company, and many more.

MAYA CIARROCCHI'S (Video Designer) work in video, photography, installation and performance focuses on the impact of environment on identity. Recent projects include a meditative view of communities living in the coalfields of West Virginia and time-based portraits of formerly ultra-Orthodox Jewish individuals who transitioned to secular life. Her work has been exhibited in New York at: Anthology Film Archives, Chashama, the Chocolate Factory, Microscope Gallery, New York Live Arts, Sasha Wolf Gallery, among other institutions and at Artisphere, (VA) Hammer Museum (CA); Borderlines Film Festival (UK); Moving Pictures Festival (CAN). Residencies include the Kala Art Institute (CA), Lower Manhattan Cultural Council (NY), and the Ucross Foundation (WY). She is the recipient of grants from the Jerome and Puffin Foundations. She has received Jeff and Bessie awards for her work as a projections designer and has collaborated with choreographers and directors such as Wally Cardona, Ping Chong, David Cromer, Merce Cunningham, Kristin Marting, Bebe Miller and Donna Uchizono among many others. Ciarrocchi received her M.F.A. from the School of Visual Arts and her B.F.A. from SUNY Purchase.

JANE IRA BLOOM (Soprano saxophonist/ Composer) is a pioneer in the use of live electronics and movement in jazz. Her music for dance credits include performances with dancer/choreographer Carmen de Lavallade, the Improvisational Dance Ensemble, and scores for the Pilobolus Dance Theatre, Paradigm, and Philadanco Dance Companies. She premiered *The 5th Wheel*, a score for de Lavallade and jazz quartet, at NY City Center's Fall for Dance Festival. Winner of the Guggenheim Fellowship for music composition, the Mary Lou Williams Award for Lifetime Achievement in jazz, the 2014 Jazz Journalists Association Award for Soprano Saxophone, and the Charlie Parker Fellowship for jazz innovation, Bloom was the first musician commissioned by the NASA Art Program and an asteroid was named in her honor by the International Astronomical Union (asteroid: 6083janeirabloom). Her latest CD *Sixteen Sunsets* on the Outline label was nominated for a 2014 Grammy Award for Best Surround Sound Album. She is currently a professor at the New School for Jazz & Contemporary Music in NYC. www.JanelraBloom.com

ANNA GLASS (Producer) has been involved in the performing arts as both an artist and arts administrator for 20 years. In May 2013, she launched her own production company dedicated to preserving and documenting the legacies of prominent Black artists and cultural institutions, and reinterpreting those legacies onto multiple platforms, including live performance. Anna currently serves as Executive Director of the world-renowned Dance Theatre of Harlem. She previously served as the Managing Director of 651 ARTS. While at 651 ARTS, she co-produced numerous projects, including the highly regarded national tour of *FLY: Five First Ladies of Dance*. Anna also has served as a consultant providing strategic planning and fundraising guidance to various non-profit arts organizations. Recent clients include the Ford Foundation, Urban Bush Women and the Weeksville Heritage Center. She currently serves on the boards of Urban Bush Women, Movement Research and the Association of Performing Arts Presenters. After receiving her Juris Doctor from the University of Dayton School of Law, Anna became the Artist Representative for the Dayton Contemporary Dance Company (DCDC) - a company she performed with for three years (DCDC2). In 2003, Anna was named a DeVos Institute Fellow participating in the John F. Kennedy Center's Fellowship for Arts Management. She is also a licensed attorney in the State of New York. Anna lives in New York City (Harlem) with her husband and their daughter.

As I Remember It Creative Team

ASSOCIATE PRODUCER
Lucy Gram

STAGE MANAGERS
David Lurie & Gina Odierno

**PRODUCTION MANAGER/
PRODUCTION MANAGEMENT CONSULTANT**
Robert Henderson

**PRODUCTION MANAGER/
ASSOCIATE LIGHTING DESIGNER**
Stephen Terry

ASSOCIATE LIGHTING DESIGNER
Seth Reiser

ASSOCIATE VIDEO DESIGNER
Stephen Stevo Arnoczky

SOUND CONSULTANT
James Anderson

MOVEMENT CONSULTANT
Dianne McIntyre

PERSONAL WELLNESS CONSULTANT
Courtney M. Franklin

**ASSISTANT TO CARMEN DE LAVALLADE/
MASTER CONTEMPORARY DANCE
INSTRUCTOR**
Regina Larkin

ASSISTANT TO CARMEN DE LAVALLADE
Paul Pryce

PUBLICIST
Glenn Schwartz

MUSIC CREDITS
Mind Gray River, Unexpected Light, Always Hope and Overstars composed by Jane Ira Bloom & published by Outline Music/ BMI

The Creation composed by Geoffrey Holder with vocals by Sam Harkness and Laurence Hamilton

ORIGINAL TEXT SOURCES
Francois Villon, *The Old Lady's Lament for Her Youth*, Translated from the French by Robert Lowell

William Shakespeare, *Midsummer Night's Dream*, (Titania - Act 2, Scene 1, 450-; Act 3, Scene 1, 988-)

James Weldon Johnson, *The Creation*

Terrence McNally, *The Ritz (aka The Tubs) (Googie Gomez)*

ORIGINAL FILM/TELEVISION SOURCES

"Stormy Weather" (1943)
"South Sea Woman" (1953)
"The Golden Hawk" (1952)
"Abbott & Costello Meet Dr. Jekyll and Mr. Hyde" (1953)
"The Egyptian" (1954)
"Demetrius and the Gladiators" (1954)
"Lydia Bailey" (1952)
"Carmen Jones" (1954)
"A Drum Is a Woman" (1957)
"Porgy and Bess" (1961)
"Odds Against Tomorrow" (1959)
"Ed Sullivan Show," Season 13, Episode 18 (1961)

SPECIAL THANKS:


Geoffrey Holder, Leo Holder, Alison Slon, Camille Cosby, Jeremy Smith, Charmaine Jefferson, Judith Jamison, Sylvia Waters, the Alvin Ailey American Dance Theater Family, Meryl Streep, Rockell Metcalf, S. Epatha Merkerson, Edward and Rudene Glass, Funmilayo and Michael Brown, Karma Cloud, Alana Glass, Eddie Glass, Ezra Ezzard, Georgiana Pickett, Eleanor Wallace, Pamela Rapp, Steven Battaglia, Katie Gorum, Patrice Christu, the entire staff at the Baryshnikov Arts Center, Dance Theatre of Harlem, Symphony Space, Ken Fischer, Ella Baff, Mary Lou Aleskie, Dana Whitco, Sean Curran and the Tisch School of the Arts, Jean-Louis and Mina Coquillot, Cheri Opperman, Rha Goddess, Amanda Spooner, Lana Turner, Randal Jacobs, Nel Shelby, Christopher Duggan, Sound Associates, Tom Carroll Scenery, Stephen Viksjo/Vixjo Design, James Anderson Audio, One Dream Sound and David Ferdinand, and Michael Griffo. And a very special thank you to Talvin Wilks, Joe Grifasi, Robert Henderson and Charmaine Jefferson.

Contributors:

MANY THANKS TO OUR GENEROUS SUPPORTERS!

Kyle Abraham, Germaine Acogny and Helmut Vogt, Nicola and Denis Brathwaite, Catherine Brennan, Camille A. Brown, Funmilayo and Michael Brown, Karma Cloud, Meg Coward, Indira Goodwine, Rudene and Ken Glass, Louise Harrison, Robert Henderson, Linda Ivarie, Alla Kovgan, Monique Martin, Terrance McKnight, S. Epatha Merkerson, Rockell Metcalf, Bebe Miller, Abbie Phillips, Georgiana Pickett, Sonya Pryce, Andrea Risoli and Jeremy Smith, Donald Rose, Linda Ruocco, Shay Wafer

KEEP IN TOUCH & FOLLOW CARMEN!

 Carmen de Lavallade

 @CarmenDances

 CarmendeLavallade

www.CarmendeLavallade.com



I remember the first time I laid eyes on Carmen de Lavallade...

It was at the theater in New York and she was dancing "The Creation" in four-inch heels wearing a red dress. Sweeping, spinning, undulating, holding as still as a beautiful doe in a forest. My mind kept echoing, "Who the hell is that and where did she come from?" This was a moment of a young aspiring dancer meeting a true master. I had met Fonteyn, I had met Nureyev, but to meet this glorious dancing Aphrodite, who emulated and reflected my own cultural identity, made me know that I could and had to go further. Carmen de Lavallade was the muse for Lester Horton, Alvin Ailey and her husband, Geoffrey Holder, a prima ballerina for the Metropolitan Opera and featured in iconic movies like *Carmen Jones* and *Odds Against Tomorrow*. Carmen de Lavallade exudes poetry, power and grace like no other. I had the privilege of choreographing her in a ballet called "Soul Possessed" and her dramatic skills proved as dynamic as her dance. I watched her, and like a mystical being, she made inanimate objects come to life. Very few are born with the gift, as is she. The gift that she has continued to give the whole world for so long. It is a blessing and a privilege for all of us to be here at The Wallis celebrating her 85th year as she does what she was born to do - touch people, inspire people, paint beautiful landscapes with her gift of the dance.

Much Love and Respect,

Debbie Allen

WALLIS BOARD MEMBER & ARTIST