

Wallis Annenberg
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Performing Arts

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PRESENTS

Gene Kelly™

THE LEGACY

AN EVENING WITH
PATRICIA WARD KELLY

WRITTEN & PERFORMED BY
Patricia Ward Kelly

“Truly personal — a rarity...”
—*Entertainment Tonight*

“Endearingly entertaining.”
—*The Hollywood Reporter*

“A one-of-a-kind, out of this
world event.”
—*Sony Pictures*

“Superb.”
—*Broadway World*

“And we thought we knew
Gene Kelly.”
—*Pittsburgh Post-Gazette*



PATRICIA WARD KELLY is the wife and biographer of legendary dancer, director and choreographer Gene Kelly. She and her husband met at the Smithsonian Museum in Washington, D.C. in 1985, when he was the host/narrator for a television special and she was a writer. Soon after, he invited her to California to write his memoir, a job for which she recorded his words nearly every day for over ten years.

They married in 1990 and were together until his death in 1996. Currently, Mrs. Kelly serves as Trustee of The Gene Kelly Image Trust and Creative Director of The Gene Kelly Legacy, Inc., a corporation established to celebrate Gene Kelly's artistry worldwide. She lives in Los Angeles where she curates the Gene Kelly Archives and is completing the book about her late husband.

Mrs. Kelly's one-woman show *Gene Kelly: The Legacy An Evening With Patricia Ward Kelly* is currently on tour in the U.S. and abroad. Her live Symphonic/Cinema tribute Warner Bros. Presents *Gene Kelly: A Life In Music* is launching in the spring of 2018. For more information about upcoming *Gene Kelly Legacy* events, please go to the official Gene Kelly website Genekelly.com to "subscribe" and like "Gene Kelly The Legacy" on Facebook.

WEDNESDAY, APRIL 18, 2018 AT 7:30 PM
Bram Goldsmith Theater

Running time: 2 hours and 20 minutes with no intermission

Recording is prohibited.

Program

OPENING PHOTO MONTAGE:
Gene Kelly Behind the Camera

OPENING CLIP MONTAGE:
Singin' in the Rain, *Three Musketeers*, *For Me and My Gal*, *It's Always Fair Weather*, *An American in Paris*, *Anchors Aweigh*, *The Pirate*, *Invitation to the Dance*, *Words and Music*, *Brigadoon*.

THOUSANDS CHEER,
"The Mop Dance" (1943)

COVER GIRL,
"Long Ago and Far Away" (1944)

COVER GIRL,
"Alter Ego Number" (1944)

ANCHORS AWEIGH,
"La Cumparsita" (1945)

LIVING IN A BIG WAY,
"Construction Site" (1947)

THE PIRATE,
"Niña" (1948)

ON THE TOWN,
"New York, New York" (1949)

SUMMER STOCK,
"You Wonderful You" (1950)

SUMMER STOCK,
"Newspaper Dance" (1950)

AN AMERICAN IN PARIS,
"I Got Rhythm" (1951)

INHERIT THE WIND,
"Final Scene" (1960)

HELLO, DOLLY!
"The Making of the Parade Scene" (1969)

TAKE ME OUT TO THE BALL GAME,
"The Hat My Father Wore" (1949)

MARJORIE MORNINGSTAR,
"A Very Precious Love" (1958)

"IF I COULD BE WITH YOU ONE HOUR
TONIGHT," Music by James P. Johnson,
lyrics by Henry Creamer.

Clips Courtesy of Warner Bros.
Entertainment, MGM, Sony Pictures,
20th Century Fox, Universal Studios.

Still Photos Courtesy of
Patricia Ward Kelly.



Patricia and Gene Kelly in 1994, Photo by Albane Navizet.

A Personal Note from Patricia Ward Kelly

I had the privilege of recording Gene's words nearly every day for over a decade. Some of these sessions took the form of lengthy, formal interviews; others were more intimate — hastily scribbled notes on cocktail napkins and sugar packs as we sat listening to music in piano bars late into the night. While our conversations covered many topics over the years, once concern always stood out: how Gene wished to be remembered. Though he is perhaps best known for his brilliant dancing and captivating screen presence, Gene wanted to be recognized more for his innovative work behind the camera and, particularly, for "changing the look of dance on film."

Gene was often very modest and found it difficult to express his contribution in the first person. In one characteristic summation, he said casually, "I took things as I found them and when I left them they were different. I have to take a little credit for that." He frequently left notes for me to find in books and other publications; marginalia that revealed his thoughts about a number of subjects. Often, the markings provided a kind of trail for me to follow to understand him better and to learn things that he could not comfortably say about himself. Leafing through a copy of Magill's *Cinema Annual* after Gene died, I found the following passage that he had marked in brackets: "As a choreographer and a director, Kelly explored the possibilities of dance on film in a way that transformed the musical and gave birth to a wedding of cinematic and choreographic techniques that remains unsurpassed."

Though it was wrenching to see Gene's familiar squiggles in the margins next to the words — as they reminded me both of his presence and of his tremendous absence — I was glad to know that he had read and noted such a fitting tribute to his achievements and that he had thought to share that moment with me.

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