



as Part of the La MaMa Puppet Series

presents

Dreaming

Story by Howard Craft

Script by JaMeeka Holloway and Torry Bend

Directed and Designed by Torry Bend

Associate Director: JaMeeka Holloway



Ellen Stewart Theatre
66 East 4th Street, NYC, 10003
October 14 - 17, 2021

Dreaming 2021

CONTENT WARNING:

For your consideration, DREAMING includes racially charged images, language, and video. This show explores visual and animated images that have caused harm to black and brown bodies. Moments in this show can be overwhelming and activate a strong emotional response. Audience members should be prepared for potentially triggering language, visuals and sounds.

Story by Howard Craft

Adapted by JaMeeka Holloway and Torry Bend

Directed by Torry Bend

Associate Director: JaMeeka Holloway

Set, Puppet, and Costume Design: Torry Bend

Music Director and Sound Design: Robert Chamberlain

**Music Composed by
Lenora Zenzalai Helm and Robert Chamberlain**

Lighting Designer: Jeanette Yew

Mask Coach: Evan Mitchell

Movement Coach: Kate Brehm

Research and Tour management: María Zurita Ontiveros,

Portrait Artist: Serah Ashwell

Illustrator for McCay's work: Lindsey Elcessor

Illustrator for Malachi's work: Paul Louise Julie

The show runs 65 minutes, no intermission

PERFORMERS

**Lead Puppeteers: Ashley Winkfield, Milissa Orzolek
Associate Puppeteer, Brandon Osley**

**Assistant Puppeteers: María Zurita Ontiveros, Josh W.
Martin, and Jessica Hudson**

Musician/sound effects: Joseph Cordozo

Narrator: Ashley Winkfield

Malachi's voice: Trevor Johnson

Bob and Winsor's voice: Adam Hunter

Nemo's voice: Josh W. Martin

Flip and Maria's voice: Kathryn Brown

Mr. Lee voice: Brandon Xie

George voice: Lou Jent

Baby and Announcer: Jessica Hudson

Old Woman & Barbershop customer: JaMeeka Holloway

MANAGEMENT AND TECHNICAL TEAM

Stage Manager Beth Payne

Master Electrician, Josh W. Martin

Recording Engineer, James Phillips

**Master Puppet and Set builders:
Milissa Orzolek and Anna Wagner**

Puppet Builders:

**María Zurita Ontiveros, Josh Martin, Lindsey Elcessor,
Rebekah Alvarenga, Surya Cannon, Valeska Gomez
Alvarado, Alexa Bolin Santiago**

From the Director

As a puppet artist interested in shadow, toy, and table top puppets, I came to this project to explore how these forms might expand upon stories of stereotyping, transformation, and the world of comics. Thankfully, with Howard Craft's imaginative universe, Lenora Helm's historic anchoring through music, Serah Ashwell's rich portraiture, and most importantly JaMeeka Holloway's thoughtful work to bring both Black joy and authenticity into difficult stories, the show became something more important – an attempt to see and understand how narrow white imaginations limit the possibilities for vibrant futures and do real harm, in the particular case of Winsor McCay, specifically to Black people. This production has come to fruition after four years of development with more than four workshops (I've lost count), two public showings, and an immense number of hours worked. The Black, Indigenous, and People of Color working on this production have developed it in spite of the emotional toll it takes to work with the imagery. In an effort to look toward an infinitely more vibrant future, free from the weight of these limiting images, you can dig into some of the resources we have collected below. - **Torry Bend**

From the Associate Director

It's common knowledge that like most elements of American history, animation has overwhelmingly been dominated by white men. White men whose imprint on the medium can still be seen and felt with a heavy hand today. White men like Winsor McCay whose genius can't be undone, but whose legacy and influence must be scrutinized and reckoned with. Over the past couple of years, we've witnessed the removals of monuments and statues across the world that memorialize perpetrators of racial brutality who hold questionable, unethical pasts. I've stood in support of this movement, but admittedly have not been anywhere near the frontlines of it. However, as an artist, this work feels like my contribution to dismantling America's affinity for upholding, protecting, overlooking, and lionizing problematic white men. Winsor McCay was a problematic white man. Although his violence may not have been physical or conscious we'd be remiss to negate how the lasting impact of his dehumanizing and stereotypical depictions of People of color, especially Black folks, has inadvertently contributed to the continuation and justification of hostility toward us/them in animation and even beyond. Many may contend with my aligning McCay's work and that of his peers with violence by arguing "intent" or the "climate of times", however, no matter how common within the time period - bigotry, misogyny, xenophobia has always been wrong and impact always prevails above intention. And if we're keeping it real, we all know the intention was never meant to be endearing to those it has aggrieved. It was always intended to assert the supremacy of whiteness above all. - **JaMeeka Holloway**

A word from us both

The reality of this process is that it has been a challenging one. Challenging in the way that puppetry can always be, but also in the way that this work has pushed us all to confront our own personal relationships to visual culture, cartoons, animation, and telling stories based on a white dominant history. Almost everyone in this project has a story of loving something from childhood only to realize with age that it is racist, misogynistic, xenophobic, etc. These images persist in our memories and become uncomfortably tangled with nostalgia.

Simultaneously, the marginalized artists in this cast can attest to ways they've been injured by that same imagery and we've had to create space in our process for these difficult conversations to take place. We've all had to reflect on if and why this story is relevant now, for you. And we have asked if this is the most appropriate and responsible way to tell this story. We've met some bumps in the road but ultimately are all gathered with you here because we believe in this play's potential to insight important dialogue and meaningful conversation.

We have very deliberately placed charged language and moments that feature racist images with the goal that this work inspires audiences to consider the role animation has played in the perpetuation of white supremacy & the degradation of Black folks and all People of color.

Productive thoughts to engage may be:

- _What is your personal relationship to racist caricatures and tropes designed by whiteness and placed without consent on Black and other marginalized bodies?
- _If you're a non-BIPOC person and you've enjoyed and found delight in them, why?
- _Why did Winsor's one black character only speak gibberish?
- _How has animation shaped and informed your perceptions of blackness, women, and communities of color?

Resources to begin exploration:

- <https://www.theatlantic.com/entertainment/archive/2013/12/racism-and-comics-good-intentions-arent-enough/281966/>
- <https://www.latimes.com/entertainment-arts/tv/story/2020-07-13/black-animation-racism-diversity-george-floyd-protests>
- <https://www.ferris.edu/jimcrow/cartoons/>
- <https://www.fantasy-animation.org/current-posts/2020/6/19/antiracist-animation-syllabus>
- <https://variety.com/2021/awards/awards/animation-exhibit-academy-oscars-museum-racism-sexual-assault-violence-1235066843/>
- [-https://www.cbr.com/8-black-animation-artists-cartoon-fans-should-know/](https://www.cbr.com/8-black-animation-artists-cartoon-fans-should-know/)
- [-https://www.wnycstudios.org/podcasts/takeaway/segments/black-animators-and-voice-actors-weigh-how-animation-industry-needs-change](https://www.wnycstudios.org/podcasts/takeaway/segments/black-animators-and-voice-actors-weigh-how-animation-industry-needs-change)
- [-https://grittyvibes.com/2020/08/heres-15-black-artists-killing-it-in-comics-and-animation/](https://grittyvibes.com/2020/08/heres-15-black-artists-killing-it-in-comics-and-animation/)
- [-https://www.npr.org/2016/08/26/491370725/at-81-disneys-first-african-american-animator-is-still-in-the-studio](https://www.npr.org/2016/08/26/491370725/at-81-disneys-first-african-american-animator-is-still-in-the-studio)
- <https://www.jestineware.com/post/graphic-novels-for-black-brown-queer-girls>
- <https://bleedingcool.com/comics/35-race-related-graphic-novels-that-should-top-amazon-chart/>

SeRah Ashwell is a Durham based visual and performance artist. Most recently her visual art has been featured in Torry Bends' *Dreaming* (2019, 2021) and will be in Cary Arts Centers' production of *Coming Back For Me* in January 2022. SeRah has also had the pleasure of performing in Paperhand Puppet Interventions 2021 Summer Production *Unfolding Seeds* and Duke University's production of *Citizen* in 2020. She is grateful for the opportunities she has been given since moving to Durham and leaving corporate America in 2014. She is also in celebration of her first child, Nikola, with her wife Johanna.

Torry Bend is a puppet artist and scenic designer, her design has been seen at La MaMa and nationally. Bend's puppetry has appeared at puppet festivals across the country. *The Paper Hat Game* was a New York Times Critic's Pick, received the Best Toy Theater award for 2015 at the Puppeteers of America Conference and was nominated for a Drama Desk Award. The production received the 2017 UNIMA Citation of Excellence for the best puppetry in the US. She has received grants from the Mid Atlantic Arts Foundation, Foundation for Contemporary Arts, Henson Foundation, Jerome Foundation and the Minnesota State Arts Board.

Kathryn Brown is an actor, director, collaborator, and music fanatic who originally hails from the Great Smoky Mountains of North Carolina. She is a recent graduate from UNC Chapel Hill where she studied Dramatic Arts and English. Acting credits include: *Mr. Burns: a Post Electric Play*, *The Wolves*, *Angels in America*, *Tragedy: a Tragedy*, *Chicago*. Directing credits include: *Iphigenia 2.0*, *I Am Not Batman*, *Sweet Charity*, *The Rocky Horror Picture Show*. Kathryn is passionate about the cultivation of thriving and enduring arts communities in rural Appalachia. She is honored to be working alongside such innovative creatives on this exciting and important piece of theatre.

Robert Chamberlain is a composer, sound designer, and performing musician based in Carrboro, North Carolina. Over the years his love of percussion has merged with a newfound fascination with electronic synthesis, and has yielded a potent combination for his compositions in film, theater, and modern dance. He has worked as a supporting musician for internationally touring artists, performed solo at both *Moogfest* (2018-19) and *Resonancy* (2019), the experimental percussion festival. His most recent work can be found at robertchamberlain.net

Joseph Cardozo is an actor and musician from Amherst, MA. He has been writing, recording, and performing music for over 20 years and acting for the last 3. Fluent in hip-hop, rock, and jazz he has opened for Wu-Tang Clan, 50 Cent, The Pharcyde, Rahzel, Soulive, The Wailers, and more. In the theater he has composed and/or served as Music Director for *Oklahoma!*, *Much Ado*

About Nothing, and *Tales of the Lost Formicans*, and acted as Othello (Othello), Don Pedro (*Much Ado About Nothing*), Banquo (*Macbeth*), Miles (*She Kills Monsters*), Baba Mati Singh (*The Fabulous Lipitones*) and many more. @josephjpcar

Howard L. Craft is a father, husband, playwright, poet, essayist and arts educator. He is the author of two books of poems, *Across The Blue Chasm* (Big Drum Press 2000), and *Raising the Sky* (Jacar Press 2016). His essays have appeared in *The Paris Review* and have been included in *The Routledge Companion to African American Theatre* (Routledge Press 2019). He is the author of several plays including: *Freight: The Five Incarnations of Able Green*, a New York Times Critic Pick; *Calypso* and the *Midnight Marauders*, and *Orange Light*. Craft is a recipient of the North Carolina Playwriting Fellowship, and a two winner of the NCCU New Play Project.

Lindsey Elcessor is a freelance graphic artist based out of Chapel Hill, NC. She works with individuals and small businesses, using animation, design, and illustration, to bring unique and meaningful visions to life. She is a lifelong learner, full of enthusiasm and curiosity about plants, people, wellness, and art. You can see more of her work at LindseyElcessor.com.

Adam Haas Hunter, Selected regional credits include; *Three Days in the Country*, *King Charles III*, *Abundance*, *The Whipping Man*, *Prometheus Bound*, *The Nether*, *The Great Divide*, *The Government Inspector*, *Cymbeline*, *The Importance of Being Ernest*, *Dark Plays or Stories for Boys*. Adam has won or been nominated for Ovation, LA Drama Critics, LA Weekly and Broadway World awards. Adam can also be seen on the Disney Channel's *Bizaardvark*. He is a founding member of Poor Dog Group, a Los Angeles-based contemporary performance group.

Dr. Lenora Helm Hammonds (p/k/a Lenora Zenzalai Helm) is a vocal musician, composer, educator, founder of The Tribe Jazz Orchestra® and Associate Professor of Vocal Jazz at NCCU. A MacDowell Composer Fellow, and Chamber Music America Doris Duke New Jazz Works Composer awardee, in addition to scoring scenes for *Dreaming*, composer highlights include Howard Craft children's play, *Indigo Blue: A Reimagining of the Pied Piper*, films *After Life* (Lana Garland), *Native/Wright & Green* (EbZB Productions) and Black History Month promo campaigns on ESPN. Her critically acclaimed seventh CD release, *For the Love of Big Band*, reached Top 50 on JazzWeek. www.LenoraHelm.com

JaMeeka Holloway is an award-winning freelance director and producer based in Durham, NC. A 2018 Indy Arts Award winner, JaMeeka is a 2019-20 grant recipient from both the Manbites Dog Theater Fund and

from the Ella Fountain Pratt Emerging Artists program. In February 2019, Holloway was honored by the African American Heritage Commission and Governor Roy Cooper for her contributions to the arts and culture landscape of North Carolina. She was recently named the 2021-2022 Roe Green Visiting Director in Residence at Kent State University. Her directing work has been presented Northern Stage, Shakespeare in Detroit, The National Black Theatre Festival, Classic Stage, Dartmouth College, and Duke Department of Theatre of Studies. Visit www.jdhdirectedit.com

Jessica Hudson currently lives and works in NC but spent most of her adult-life in Chicago working as an independent performing artist and as a teaching artist. Jessica's solo work pulls from the vocabularies of dance, performance art and physical theatre. However, she is happiest and most alive in collaboration with others, both on the stage and in the classroom. Jessica shared the stage with such gems as Mucca Pazza, opera-matic, 500Clown, The Chicago Kings and About Face Theatre. Jessica was a teaching artist for over a decade with Chicago Arts Partnerships in Education and Hubbard Street Dance Chicago.

Trevor Johnson is a long-time resident of Durham, NC and a native of New Bern, NC. He was in *Everybody*, *Jump* and *Leaving Eden* with PlayMakers Repertory Company, and has performed in many other regional performances. Trevor has degrees from UNC-CH and NCCU. He is a family man and home inspector (who dabbles in real estate). Trevor enjoys traveling, exploring the outdoors, gardening and cooking.

Josh W. Martin is a professional comprehensive theatre artist working in NC, OH, and MN over the past eight years. He is a recent Theatre, Film/Media, Sociology/Anthro (Peace/Conflict) graduate of Ohio Wesleyan University. Josh currently serves as the Artistic Director of Imperium Theatre Company, NC. He recently became the full time Technical Director at Theatre in the Park, Raleigh. And he is currently funded for venue development research through the National Science Foundation as an iCorp Fellow. Intending to democratize theatre through the development of systems to automate and control unconventional spaces.

María Zurita Ontiveros is a director, puppeteer, writer, and intimacy captain from Mexico City, Mexico. She trained at the National Theater Institute at the Eugene O'Neill Theater Center, the SOGEM Mexican Writers Guild, and the City Academy in London, and she has a B.A. in Theater Studies and History from Duke University. Previous work includes the Duke Theater Studies Mainstage Medea, Duke productions of [title of show] and *In The Heights*, *Tender Age* at the 2019 National Playwrights Conference (assistant director), and *I Want to Be Naked* with the Who Are They Now Theater Collective.

Milissa Orzolek, aka abandoned ships, produces projects large and small that explore ideas of belonging and responsibility. As a writer, director, human geographer, teaching artist, builder and graphic novelist, she fell into the world of puppetry in 2010 through a production of *Fantastic Mr. Fox* in New Orleans. She has worked on large-scale puppets for Wayne White and Cirque Du Soleil and performed her own work in Baltimore, Chicago, Cincinnati, Detroit, New Orleans, New York and St. Paul. In 2016, abandoned ships received a Family Grant from the Jim Henson Foundation for its original production *What Keeps Us*.

Brandon Osley is an actor and performer born and raised in Charlotte, NC. They've been performing since they were young and welcome every new experience that the arts have given them. They're very proud to be a part of the process that brought *Dreaming* to life and couldn't ask for a better group of artists to dive head first into the world of puppetry with. A dream role for them would to one day be a part of the cast of *Hamilton* on Broadway as Lafayette/Jefferson, and to also originate a role in a show themselves. See y'all out there!

Beth Payne has been working within the realm of technical theater since 2015, holding multiple job titles throughout. As a Stage Manager, some of her most notable shows have been *Snow Queen* (Whirligig Stage, 2016), *Little Shop of Horrors* (Playhouse Wilson, 2016), *Into the Woods* (Barton College, 2018), and *Best Little Whorehouse in Texas* (Playhouse Wilson, 2019). She'd like to thank Jaxon and Jeremy for their unwavering love and support through this process.

Ashley Winkfield is multidisciplinary performer based in Brooklyn, NY and Winston-Salem, NC. While earning a degree in Performance Studies from the UNC Chapel Hill, they had the opportunity to work and perform in world-premiere of Basil Twist's *The Rite of Spring*. Since then, they have performed with several puppet and theatre companies, including the China tour of Mabou Mines' *Animal Magnetism*; Bread Art Collective's *The Great American Casket Company*; Torry Bend's *The Paper Hat Game*; and Rachael Shane's *The Paper Piece*. They currently train with Shannah Rae Vocal Studios and Lucid Body Technique. For more about Ashley, visit www.ashleywinkfield.com.

Brandon Xie is currently a senior at Duke University studying Economics, Computer Science, and Cinematic Arts. Over the past year, he has completed several projects as actor and writer/director, including in short films and feature/TV screenplays. In addition to these endeavors, Xie works as a development intern at a management production company and compiles top movie lists as recommendation resources. Xie's ultimate goal is to increase Asian-American representation in the entertainment industry and aims to pursue it full-time after graduation.

Jeanette Oi-Suk Yew is an award-winning designer for theater, opera, dance, musical, music performances, installation and immersive experiences. As a designer she aims to create a visual environment that is organically integrated into the landscape and language of the production. Her recent work includes *KPOP!* with Ars Nova in association with Ma-Yi Theater Company and Woodshed Collective (Henry Hewes Lighting Design Award, 2017 LIT Design Award in performance, Lortel and Drama Desk Nominations), *Sweet Land* with Yuval Sharon and Cannupa Hanska Luger, *Hamlet*, *Zoetrope*, and *Octopus's Garden* with Caborca, *Gloria: A life with Diane Paulus*, *Eve Ensler's Fruit Trilogy* (US premiere), and Aziza Barnes' *BLKS* with Nataki Garrett (Woolly Mammoth).

SPECIAL THANKS:

Duke Theater Studies, Darren Gobert, Jeff Storer and Ed Hunt, John Brown, Erin West, David Berberian, Marcy Edenfield, David Berberian, North Carolina Central University Department of Theater, Cyndi Bunn, Coco Wilder, Drina Dunlap, Patience O'Neill, A.yoni Jeffries, Johanna Ashwell, Evan Mitchell, Grayson Morris, Murdock Wilson, Arthur Reese, Connor Neilsen, Jaclyn Bowie, Grace Nichols, Lisa Suzanne Turner, and James Phillips and Ally Burrell

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**A full program with
information on this production
can be found on our the
Dreaming page of the La MaMa
website.**

**In addition you can scan the
QR code here for the program.**

LA MAMA



RESTORE A BUILDING REMAKE A WORLD



Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street is undergoing an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld

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PUPPET FESTIVAL LINE UP

Lunch with Sonia

**September 29 - October 4, 2021
Ellen Stewart Theatre**

The Tall Keyaki Tree

**September 30 - October 4, 2021
The Downstairs**

The Jim Henson Foundation Presents:

**American Puppet Theater Today
The Photography of Richard Termine
September 29 - October 10, 2021
La Galleria**

**Out of the Shadows Panel with
Leslee Asch and Cheryl Henson
October 3, 2021
Ellen Stewart Theatre**

**When I put on Your Glove
October 7 - 10, 2021
The Downstairs**

Body Concert

**October 7 - 10, 2021
Ellen Stewart Theatre**

NOW PLAYING

Puppet Slam

**October 13 - 15, 2021
The Downstairs**

Dreaming

**October 14 - 17, 2021
Ellen Stewart Theatre**

La MaMa Kids

**Evolution: A Tale of Friendship
October 16 - 17, 2021
The Downstairs**

Jump Start

**October 21 - 24, 2021
The Downstairs**