

Garden of Alla

THE ALLA NAZIMOVA STORY

The most famous
star you've
never heard of

ALLA
THE NAZIMOVA STORY

GARDENOFALLA.COM

Photo: David Wayne Fox



THE
PLAYERS

HERE



The Kennedy Center

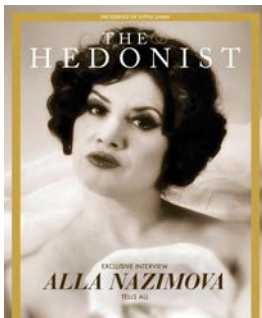


Written and Performed by Romy Nordlinger
Directed by Lorca Peress



TEASER + Video Design excerpts

www.placestheplay.com/video



Interviews with the playwright

Carole Di Tosti:

<https://bit.ly/321PnGT>

Hi Drama (broadcast):

<https://bit.ly/3GKYhaC>

The Hedonist:

www.bit.ly/2BHV7EW

Times Square Chronicles:

www.bit.ly/2Weqssj

Huffington Post:

www.bit.ly/2p5hv8S

Contact



For press & booking inquiries

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Garden of Alla

THE ALLA NAZIMOVA STORY

Formerly "PLACES"



Photo: David Wayne Fox



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HUFFPOST

THEATER PIZZAZZ

ACADEMY
OF MOTION PICTURE
ARTS AND SCIENCES

STAGEBUDDY
The Insiders Guide to Theater



"This is a show that should have a long life in the theatre. An outstanding production. ... It is important piece of theatre that will touch the minds and hearts of viewers. ... Inspirational, a beautifully honest portrayal of a talented woman who was a true trailblazer for the LGBT community."

- Marina Kennedy, Broadway World

"This writer can only imagine Alla Nazimova would have been beyond honored to know her theatrical namesake was in the magnificent hands of Romy Nordlinger. Directed by Lorca Peress, with video design by Adam Burns and **accompanied by the sumptuous musical score by Nick T. Moore, Romy gives a haunting performance, filled with moment after moment of poignant beauty**, our hearts with hers at each stage of Alla's glorious and complicated life."

- Laurie Graff, Splash Magazine

"Every so often the stars align. In this case those stars are Nordlinger and Nazimova."

- Alexander Dinclaris, Academy Award winning screenwriter of Birdman



"This enlightening production's currency is chilling. ... A superb, striking must-see. It is in aligning the past with the present that this production is its most trenchant, vital, and significant for our time. A clarion call for us never to give up." **- Carole DiTosti, Theater Pizzazz**

"Nazimova was ahead of her time fighting the things that women are still fighting for today. We can not be put in closets or be punished for our talent due to our sexual preferences. Romy Nordlinger shows us the life, energy and drive behind this woman who paved the way for so many others."

– **Suzanna Bowling, Times Square Chronicles**

"Places is not just a story about a forgotten actress, it's about how being a strong, powerful woman in business can be dangerous."

"Nazimova's story is not a cautionary one but an inspirational one."

– **Tami Shaloum, Stage Buddy**

"A surprising and moving evening of theater."

"A tour-de-force solo performance by Romy Nordlinger."

– **Susan Hall, Berkshire Fine Arts**



"Romy Nordlinger gives a magnetic performance as Alla Nazimova."

"Highly informative and entertaining."

"An expertly presented biographical solo show."

– **Darryl Reilly, Theaterscene.net**

"Romy Nordlinger gives a powerhouse performance which captures all of the grandiose movie-star exuberance along with a tinge of vodka-coated lamentation."

– **Arts Fringes**

The 1920's was the time of flappers, flamboyance and the face of Alla Nazimova.

Garden of Alla reveals one of the most daring artistic voices and talents of the 20th Century. Nazimova tells it like it was... and still is.

Garden of Alla is a critically acclaimed multimedia solo show telling the story of the greatest star you've never heard of: Alla Nazimova, the forgotten trailblazing iconoclast. A Jewish immigrant who escaped Tsarist Russia, she became a Broadway legend, the highest paid silent movie star in Tinseltown, and the first female director/producer/writer in Hollywood. Unapologetic about her bisexuality she coined the infamous "sewing circle" (a discreet code for her closeted lesbian, proclaiming her strength when women were relegated to silence. She defied the moral and artistic codes of her time that eventually forced her into obscurity, "silenced under the smoldering rubble of forgotten history".



Nazimova's story is relevant now

Homophobia, sexism, racism, antisemitism, ageism: Nazimova was fighting these contemporary struggles back in the 19th and early 20th Centuries, but alone and without a Twitter account – raising her voice and loving America “as only an immigrant can”. The importance of tolerance in society cannot be emphasized enough. Now more than ever, theatre has an important role to give voice to tolerance, celebrate diversity, and take back our collective herstory. We are all the stories we tell.

As Nazimova said, “an artist is only dead when the last person to remember them dies”. *Garden of Alla* is a clarion call reminding us that individually we can make a difference and we all have a story to tell. Through art and in life, can make beautiful things in dark times. “As we silently, separately scratch shadows onto walls that are trying to divide us, closing in on us, once again. Break. Them. Down.”

Every so often
the stars align.
In this case
those stars are
Nordlinger
and Nazimova:

Alexander Dinelaris,
Academy Award winning
screenwriter of *Birdman*

placetheplay.com

Photo: David Wayne Fox



CELEBRATE PRIDE
MONTH

WITH
NAZIMOVA

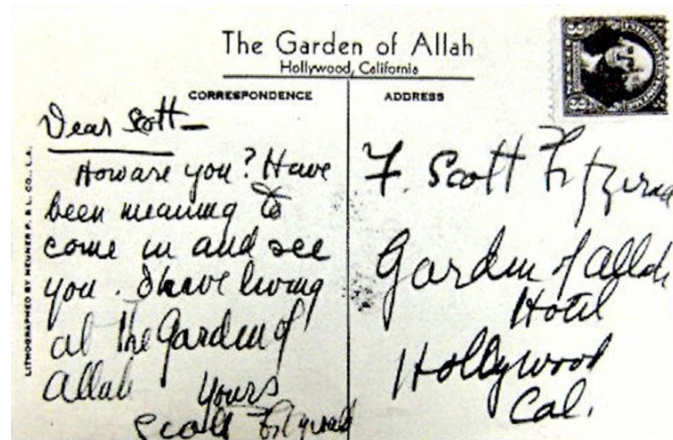
placetheplay.com

Photo: David Wayne Fox

Nazimova returns from her grave, her uncompromising voice and ever-watchful eye casting a gaze that speaks to where we have been, how far we've come, and what we need to hold onto as we work for progress. “By opening our eyes to the past, we are better able to see our present”.

Just some of the guests who stayed – and lived – at the Garden of Allah...

- F Scott Fitzgerald
- Ernest Hemingway
- Greta Garbo
- Rudolph Valentino
- Dorothy Parker
- Marlene Dietrich
- Rachmaninov
- Charlie Chaplin
- Thomas Wolf
- Clara Bow
- Tennessee Williams
- Orson Welles
- Fanny Brice
- Stravinsky
- Bogart + Bacall
- Ava Gardner
- Somerset Maugham
- Tallulah Bankhead
- Ginger Rogers
- Errol Flynn



Roaring Twenties Cocktail hour Speakeasy code to get in



Live jazz trio or solo pianist playing 1920's standards and modern variations of roaring 20's jazz



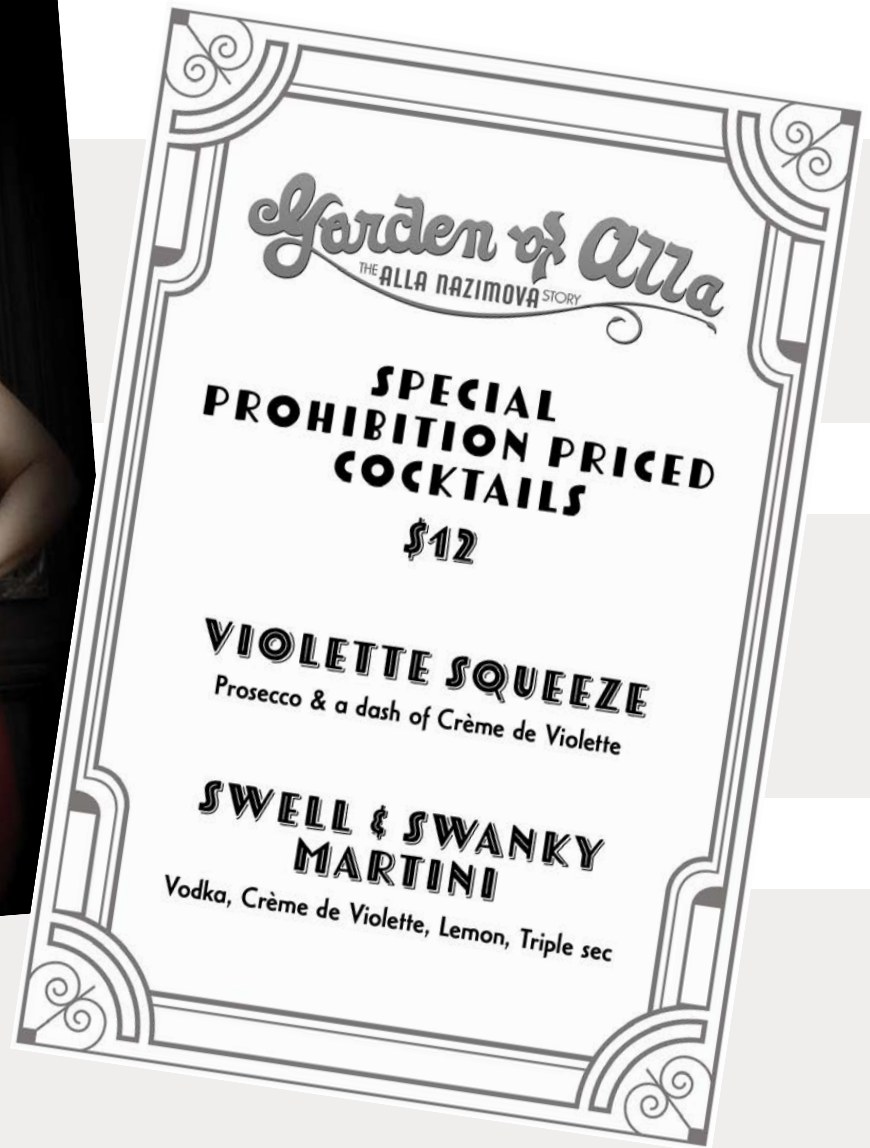
A 1920's costume party – all are invited to glam it up in ritzy glad rags! And that ain't applesauce!

Pre-show dinner with a jazz band or just a cocktail hour – price packages

Before and/or after show party



Postcard from the Cutting Room show



Menu and cocktail ideas with 1920's patter:

- The Bee's Knees
- The Boozehound
- Bunk!
- The Big Cheese
- Copacetic
- FlimFlam
- Fried to the Hat
- Giggle Juice
- Harlem Sunset
- Hard Boiled Highbinder
- Hooper Kiss
- Horsefeathers Hooch
- The Knockover
- On the Lam
- Lounge Lizard
- Mickey Finn
- Oyster Fruit
- Ritzy Roundheel
- Stool Pigeon
- Sawbuck Soup Job
- Swell + Swanky
- Spondoolix
- Take a Powder
- Tiger Milk
- Torcher Torpedo

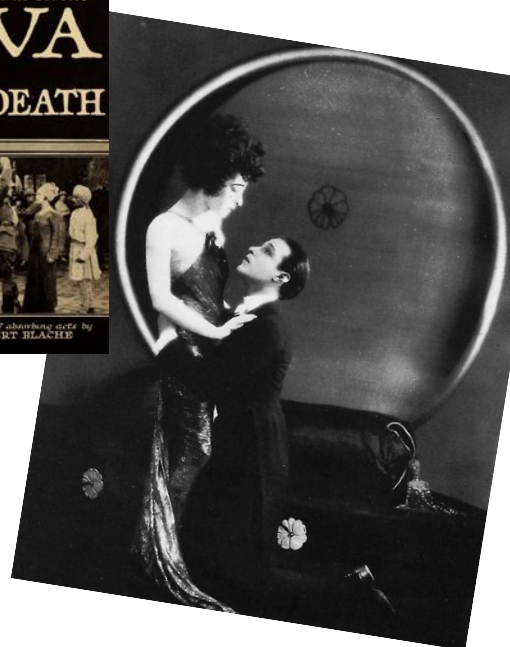
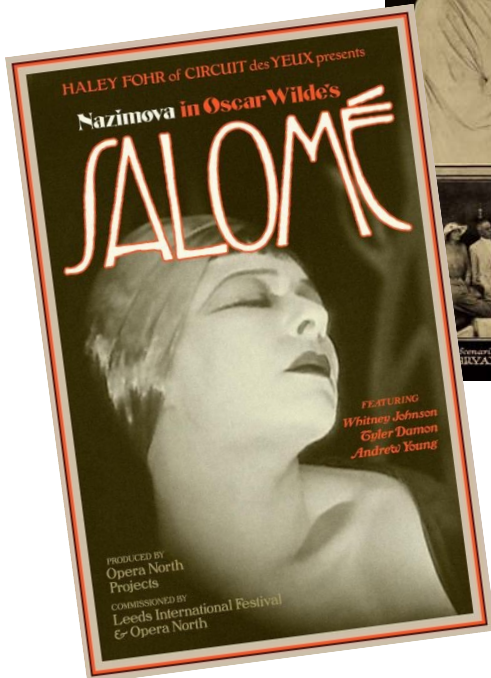
Screening of a newly restored, lost Nazimova film or *Salome*

We have established a relationship with the Eastman Museum to present the first public showing of a restored digital print of Nazimova's film ***Stronger Than Death*** in rep with the play here in NYC. The film has not been screened since its original release, and this is its 100th year anniversary!

And/or screenings of the wild, revolutionary ***Salome*** – the first art film ever made.

And/or ***Camille*** – where Nazimova helped establish Valentino as a serious actor. This is a ripe opportunity to screen them either in part, before or after the show, or as part of the “edutainment” component, running in rep with the show.

The time is ripe for this discovery and the play is a silent movie come to life. In an immersive silver screen environment, audiences are enveloped in a live silent movie. The sweeping multimedia panorama illuminates her journey from turn of the century Russia to New York and Hollywood in the 1920's, including her infamous *Garden of Allah*. accompanied by a haunting, evocative score by Nick T Moore.



The play runs 70 minutes and can be performed with or without live piano, and with or without multimedia.

Talkbacks

Talkbacks with historians/experts/media personalities about 1920's theatre, silent film, Nazimova's films, Nazimova's Vaudeville days, and/or topics like LGBTQ / gender studies in film.

Talkbacks – in character

Romy is an authority on Nazimova's life and work. Talkbacks in character are a fun and effective way to learn more about the character, the time and how it contrasts with today.



Talkbacks – in character, interviewed by an expert

Historians/experts/media personalities give candid interviews with Nazimova, asking questions she was unable to address in her lifetime.

School assembly presentations

A chance for Nazimova/the show to highlight the tolerance of LGBTQ issues, immigrant rights, and acceptance of others in every form.

After school programs and workshops

Workshop topics generated by the play can include gender identity, sexuality, Jewish history, immigrant pride, women's studies, theatre and film history, incorporating storytelling, improvisation, writing, role playing. We can design any package to meet your curriculums and needs.

Romy has been a theatre teaching artist in every borough of NYC for 16 years, bringing literacy, improvisation and theatre arts to underserved communities.

More information available upon request.



Romy Nordlinger (Actor/Playwright)

Romy is an NYC based Actor/Playwright and Audiobook Narrator - her acclaimed solo show *Garden of Alla* (formerly *PLACES*) based on the life of trailblazing Broadway and Silent Film star Alla Nazimova, recently played at The Kennedy Center as well as 59E59, Edinburgh Fringe, Jerry Orbach Theatre Center, HERE Theater, The Jewish Museum, The Players Club, Dixon Place. As an actor some TV roles include Guest and Costarring roles on *Bull*, *Manifest*, *FBI*, *Law & Order SVU* (Officer Talbor) and numerous independent films. Some Off-Broadway credits include Ginger in *Lancelot* by Steven Fechter (The Woodsman) at Judson Gym, *Shakespeare's Slave* at the Clurman and *Caligula* at The Kirk Theatre Row. Regionally she's performed at Actors Theatre of Louisville, Wilma, & Shubert amongst many others. Amongst other plays by Romy: *The Feeling Part* (Jimmy's No.43/Playwrighting Collective, and live streamed internationally by LoNyLa), *Sex & Sealing Wax* (Estrogenious Festival, MITF), *Broadville* (Source Theatre, Clurman Theatre), *Lipshtick* (New York International Fringe Festival/Dixon Place). She livestreamed her newest work *Amazing Grace* and *NYSeeing2020* at Nuyorican Poets Café. As an Audiobook Narrator Romy has recorded over 350 titles and going strong. As a theatre teaching artist she has used theatre as a learning tool to teach literacy and self-awareness to underserved communities in every borough of Manhattan for the past 15 years. Member of the Dramatists Guild, League of Professional Theatre Women, NY Madness, Resonance Theatre Ensemble, Flux and The Playwrights Gallery.

romynordlinger.com



Lorca Peress (Director)

LORCA PERESS is a director, writer, and Founding Artistic Director of MultiStages, a multidisciplinary, multicultural theatre company that discovers, develops, and produces socially impactful new works that embrace a fusion of art forms, races and cultures. Upcoming: *SPEAKOUT: Protest Plays and More*, a MultiStages festival she created premiering online late Spring. Selected Credits: *Black Girl You've Been Gentrified* (one-woman show at Joe's Pub/Public Theatre); 24-hour play festivals at the Public, Lucille Lortel, and Signature Theatres; Off Broadway: director, producer and co-book writer for the Puerto Rican/Taino musical *Temple of the Souls* (2017 NYMF Next Link Project/Acorn Theatre at Theatre Row; NYIT Nominations; HOLA Zaldivar Award for outstanding production); numerous Off-Off Broadway premieres with multimedia, and several opera premieres. Other Awards: La Mama Inky Award, Institute of Puerto Rico Extraordinary Award, Taino Areito Award in Drama; LMCC/DCA Creative Engagement Grants and Manhattan Community Arts Funds, National Opera Assoc. Directing Prizes, et al. A founding member of the Creative Network for the NY Regional Office of the Commonwealth of Puerto Rico Federal Affairs Administration, and AEA, SDC; NTC, LPTW (former co-president), and SAG-AFTRA member. She is also a performer, visual artist (scenic/mask design), and graduate of Bennington College (BA in Drama), NTI, and the Strasberg Institute. Faculty: NYU Tisch Strasberg Studio; Strasberg.

<https://www.lorcaperessdirector.com>

<https://multistages.org>



Pat Addiss (Producer)

3-time Tony Award winner Pat Flicker Addiss is a native New Yorker and a graduate of Finch College NYC. She created a Promotional company Pat Addiss Enterprises to support 3 children as a single Mom. After 30 years, she gave the business to her daughter Wendy (who still runs it in Va) so she could Produce on Broadway. Starting with *Little Women* in 2005 Pat has produced over 18 plays on and Off Broadway such as *Chita Rivera: The Dancer's Life*, *Bridge and Tunnel*, *Spring Awakening*, *Passing Strange*, *39 Steps*, *Promises Promises*, *A Christmas Story*, *The Musical*, *Vanya Sonia Masha and Spike*, *Eclipsed*, *Becoming Dr Ruth*, *Dinner with the Boys*, *Buyer and Cellar* and the Award winning *Desperate Measures* playing across the USA. Pat also produces events and is an advocate for Women's Equality .Currently doing a Women's Symposium "Reinventing Yourself". She Co hosts with Magda Katz, YAYA Dinners to empower women and network. She is on the Boards: League of Professional Theatre Women, NJ REP and the Legislation Committee of The Broadway League. Her passion is Connecting People!



Laura Fay Lewis (Associate Producer)

Laura Fay is no stranger to making waves as an actress and producer in new and exciting theater, film and music. Recently, she has managed to clock in two exciting roles. Clytemnestra in Daniel Libin's *Electra a Travesty in One Act*, in Central Park at The Obelisk/Cleopatra's Needle behind The Metropolitan Museum of Art. And most recently she portrayed another tyrannical royal, the Queen of Hearts in *Once Upon a Time* a fable-esque redux at Turning Stone Resort in Verona, NY. Some of Laura Fay's favorite roles on stage include Peggy Lee in *Laura Fay's Soiree* (A cabaret show of iconic women in music and film) at The Episcopal Actors Guild and also The Triad Theater, Yelena Popova in Tribeca Lab's Chekov's *The Bear* alongside Olympia Dukakis in *The Celebration*, and the coal mining Foreman in *Parkersburg* at The Estrogenius Theater Festival, the artist Madeline in *Godhead* at The Midtown Theater Festival. A graduate of the esteemed Juilliard School of Drama, she has also been nominated for Best Actress and the recipient of Best Documentary at film festivals domestically and internationally. Ms. Lewis is an affiliate member of Insomniac Productions, Naked Angels and E.A.G. She is a founding resident member of Brazen Giant Ensemble. Recent film co-starring roles in *Tango Shalom*, and *Darakwon* (Life In the USA). For more information visit her website:

<https://www.laurafaylewis.com>



Nick T Moore (Composer / Sound Designer)

Nick is a 7 time award nominated theatre and film composer and sound designer, with almost 20 years experience creating magic for audiences in NYC. Nick's work includes, Off-Broadway: *The Drawer* (IT nominee, best sound) - SoHo Playhouse/Oberon Theater Ensemble; *Expatriate* - Culture Project; *Summer Shorts 14'/15/16''* - 59E59 & Throughline Artists; *Crazy For The Dog* - Jean Cocteau Rep., *Defenses Of Prague* - La Mama; *Embraceable Me* - (NY) Rachel Reiner Productions/(NC) Blumenthal PAC, *Broke Wide Open* - Samah Productions, Off-off-b-way: 18 Resonance Ensemble productions, including *23 Knives* (IT nominee, best sound/music); 7 Oberon Theater Ensemble productions including *Keep On Truckin' It's War* (MITF nominee outstanding sound), *The Woodsman* & Christopher Boal's *Pimm's Mission*; *Peace* (IT nominee, best Musical) - MCTC; *Monster Literature Episodes 1-5* - Brooklyn Lyceum, *Summoner's Tale* - Hook and Eye Theater Company; Film includes: *Being Reel*, (Coca-Cola Refreshing Filmmaker's Contest winner), *The Ticket Seller*, Writer/Director Laura Archer - NewFilmakers New York/ DAMNFest/ WAMMFest/ Powfest; Dance: *Illuminate* - Equilateral Theater Company, *Oit Of Water* - The Turner Project; Member: Dramatists Guild; Resonance Ensemble; Roundabout.

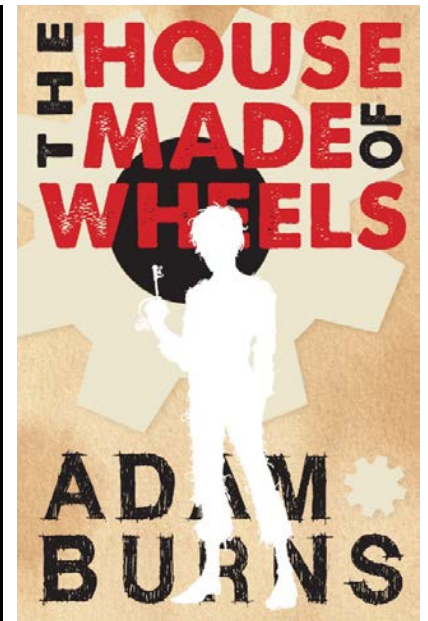
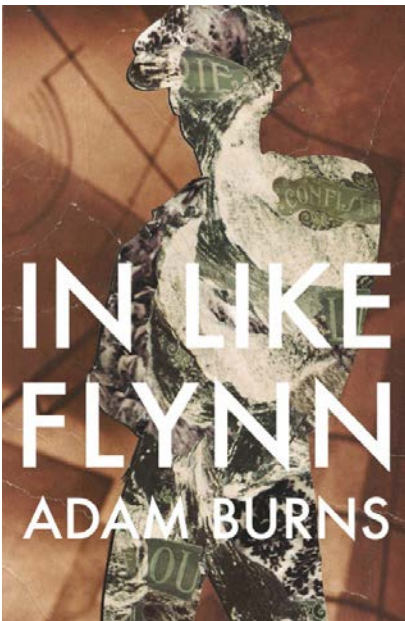
nicktmoore.com



Adam Burns (Video + Graphic Design)

Adam's artwork, films, screenplays and theater video designs have been shown internationally, including major New York venues like the Big Apple Film Festival, the New York International Fringe Festival and Tribeca Cinemas. Shows include *Lipshtick*, *Broadville*, *Sex & Sealing Wax*, and now *Garden of Alla*. Adam brings a lifelong fascination with the 1920's to the show's visuals. Besides working as a designer and animator, Adam is also a novelist. He lived on Greyhound buses for a year writing his first novel *In Like Flynn*, and adapted his second, *The House Made of Wheels* to a feature screenplay. There's talk of a graphic novel with Boo Cook, principal artist for *Judge Dredd* in the UK. Adam just finished writing his third novel, a dystopian sci-fi about empathy, and humanity's urgent need to evolve. Nonbinary – he/it.

adamburns.xyz





David Wayne Fox (Photographer)

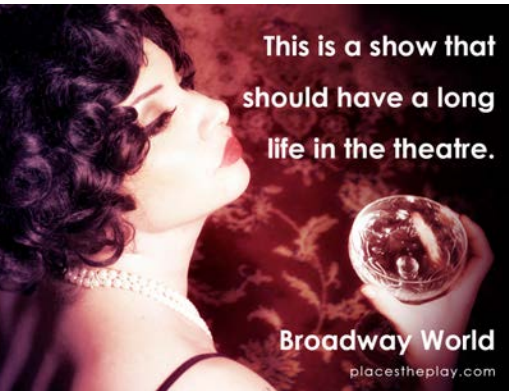
In addition to photography, David wears many other hats, including that of optician ("helping people see things my way"). He is the composer for the 2010 off-off-Broadway production of Rhoda Heartbreak starring "Drag Race" alum Mimi Infurst. In the acting world, he played a snarky blogger in the indie feature *Invisible Ink* (2015) and can be seen in numerous other movies and TV shows. He also paints in acrylics, specializing in portraits, pet portraits and landscapes. Many thanks to Romy and Adam for the opportunity of helping to tell Nazy's amazing tale!

davidwaynefoxart.weebly.com



Social Media Marketing

Social media campaigns with 1920's style magazine covers and newspaper ads, creating heat for the show's run.



This is a show that should have a long life in the theatre.

Broadway World
placetheplay.com



Romy Nordlinger gives a magnetic performance as Alla Nazimova

Theatre Scene
placetheplay.com



An outstanding production

Broadway World

placetheplay.com



A superb, striking must-see!

Theatre Pizzazz
placetheplay.com



It is in aligning the past with the present that this production *Places* is its most trenchant, vital and significant for our time.

Theatre Pizzazz
placetheplay.com



DO YOU KNOW WHAT WAS HERE?
RECLAIM YOUR NYC HERSTORY

placetheplay.com



A fascinating account not only of Nazimova, but also of Hollywood prejudice and how it can destroy the careers of its brightest stars.

Reviews Hub
placetheplay.com



A tour-de-force. A magnificent piece of acting.

Fringe Reviews
placetheplay.com



With the requisite imperious diva flourish, Nordlinger effectively paints a portrait of an independent thinker who trailblazed against the odds

The Scotsman
placetheplay.com



Nordlinger's reimagining of Nazimova's personal and professional life is inspirational, a beautifully honest portrayal of a talented woman who was a true trailblazer for the LGBT community.

- **Broadway World**
placetheplay.com



Tour de force. A magnificent piece of acting.

Fringe Reviews RECOMMENDED
placetheplay.com

Radio personality Andy Caploe on *Garden of Alla*:

"Romy Nordlinger's *Garden of Alla* brings to life the remarkable true story of Alla Nazimova, herself an international multimedia marvel of creativity, who emerged in the academies of Tsarist Russia, burst onto the boards of Broadway, flashed like a supernova across the silent screens of Hollywood, and defined the first wave of brazen living in LA's demimonde more than a century ago. Just offstage, the audience senses the supportive continuum of Garbo, Clara Bow, Theda Bara, and Norma Shearer, cheering on Romy's one-woman tour-de-force. She brings an exceptional combination of capabilities to render Nazimova's mirabile dictu trajectory with an immediacy that transcends the remove and gives the audience a visceral intimate experience of sharing time and energy with this fascinating character. In a fitting match of subject and actor, Romy manages to define an accessible yet rarefied space aided and abetted by the remarkable sonic and light projections cast by the science fictional Adam Burns, a collaboration perhaps only achievable by partners who share the realities of life in the theater and in the contemporary world. Nazimova's legacy - with relevance for today - is in good hands with the talented Romy who has created a spectacle whose implications are only just beginning to reveal themselves."



