ART MATTERS
NOW MORE THAN EVER

WELCOME TO UCLA’S CENTER FOR THE ART OF PERFORMANCE

JOIN US FOR OUR 2020–21 SEASON ONLINE

UCLA’s Center for the Art of Performance (CAP UCLA) is the public-facing research and presenting organization for the performing arts at the University of California, Los Angeles—one of the world’s leading public research universities. We are housed within the UCLA School of the Arts & Architecture along with the Hammer and Fowler museums. The central pursuit of our work as an organization is to sustain the diversity of contemporary performing artists while celebrating their contributions to culture. We acknowledge, amplify and support artists through major presentations, commissions and creative development initiatives. Our programs offer audiences a direct connection to the ideas, perspectives and concerns of living artists. Through the lens of dance, theater, music, literary arts, digital media arts and collaborative disciplines, informed by diverse racial and cultural backgrounds, artists and audiences come together in our theaters and public spaces to explore new ways of seeing that expands our understanding of the world we live in now.

While every season is the result of copious planning against challenging headwinds, what went into assembling the 2020–21 program was truly unparalleled. As the pandemic settled in for the long haul, projects had to again be postponed as new urgencies quickly stepped forward. To conceive of how we would offer a reliable programming framework for artists and audiences while every facet of our organization was upended has taken some doing. We are extremely proud of what we have in place—an exuberant response to navigating uncertainty with an abiding commitment to the incredible artistry at work in the world.

I want to express my gratitude to the organizations and colleagues who have rallied together to share information and strategies and to express my profound admiration for the artists who are facing the largest cataclysm of their professional lives, yet who remain steadfast in extending their know-how from staged events as our principle way of gathering people together to the incredible artistry at work in the world.

I also want to acknowledge our audiences and supporters. When CAP UCLA shuttered our stages in the face of what public health requirements rightly asked of us, we also turned to you for input and support. In shifting our professional know-how from staged events as our principle way of gathering people together, we rapidly developed our humble newsletter into a weekly online publication. We wrote honestly about what we were experiencing, emphasized what artists were doing, linked readers to where urgent support was available and put a high beam on the local, national and international perspectives we found useful in this new chapter of life at home.

Our newsletter was an effort to preserve the informal exchanges that take place in our diversely populated cultural commons—our lobbies, lounges and stages—the places where social encounters can illuminate what’s on people’s minds about any number of topics in our communities here and afar. The value of these exchanges is as much a part of why we gather as the art itself, and your tremendous response inspired us to press on.

Rather than bemoan what is not possible in our theaters (however tempting), we have focused on what can be sustained.

CAP UCLA took a bold and early stance that an immediate financial commitment to artists was the single most important priority for moving forward. The heart-rending reality of the economic freefall in our operating model spurred us to develop creative initiatives that would drive resources to artists wherever possible and required us to bypass long-ingrained conventions (see Artists Commissions). Our remaining resources are modest and we have invested these into what we believe is essential to our mutual recovery.

Artists have always been at the forefront of what we do and they will remain so. We have spared no effort for ensuring that we can still provide you with access to their work and that they can continue making it.

For the foreseeable future, every performance CAP UCLA presents in our 2020–21 Season will be shared online and all Fall 2020 online programs will be free with RSVP. Many performers will be travelling to (or across) Los Angeles to stage their projects with us while our audiences remain safely at home. For our international artists, film crews have been organized to capture their projects in their cities of origin with CAP UCLA’s support. As we look ahead to 2021, we hope to be able to resume our publications while recognizing that quarantine periods and distancing requirements may also make the presence of live audiences difficult, if not impossible. If and when we have the ability to invite you to join us in the theater, you will be the first to know.

We hope that where you can support us, you will. Where you cannot, we understand and wish you every strength in the challenging new reality we find ourselves in. There is a cultural bottom-line behind CAP UCLA that ensures we can and will continue to be a resource for our diverse communities for as long as we remain standing.

Here’s to everyone having a seat at the table in our exploration through wholly new terrain. May it bear meaningful fruit for the future that we are all part of creating.

Kristy Edmunds
Executive and Artistic Director
UCLA’s Center for the Art of Performance

Photo Credit: Reed Hutchinson

Photo Credit: Meryl Friedman
2020–21 SEASON AT-A-GLANCE

ARTIST COMMISSIONS

DIGITAL MEDIA
Chris Doyle: Memento Vivere
Online: Jul, 2020

PERFORMANCE
The Sidewalk Sessions: L.A.
Spring 2021

DIGITAL MEDIA
Constance Hockaday: Artists-in-Presidents 2020
Online: Mon, Sep 14 – Mon, Nov 9, 2020

WORDS & IDEAS
Meshell Ndegeocello: Chapter and Verse: The Gospel of James Baldwin
Sep-Dec, 2020

DIGITAL MEDIA
The Choreographers’ Scores: 2020
Online: TBD

THE TUNE IN FESTIVAL

PROGRAM ONE
Kronos Quartet & Friends celebrate Peter Seeger with Lee Knight, Maklit, Joie Holland and Tonalità
Online: Wed, Oct 28, 2020 @ 7 PM

PROGRAM TWO
Online: Thurs, Oct 29, 2020
7 PM – The Small Glories
7:30 PM – Magos Herrera
8 PM – Get Lit
8:30 PM – Cambalache
9:15 PM – Claudia Lemnear

PROGRAM THREE
Online: Fri, Oct 30, 2020
6 PM – Dan + Claudia Zanes
6:30 PM – Get Lit
7 PM – Ash Grove Alumni
7:30 PM – Sweet Honey In the Rock
8:15 PM – Perla Batalla
9 PM – Tonalità

PROGRAM FOUR
Online: Sat, Oct 31, 2020
11 AM – Dan + Claudia Zanes
11:30 AM – The Small Glories
12 PM – Nani Stern
3:30 PM – Get Lit
4 PM – Ash Grove Alumni
4:30 PM – Carla Canales
5 PM – Urban Voices Project
7 PM – Toshi Reagon & BigLovely
8 PM – Quetzal
8:30 PM – Vijay Gupta / Kronos Quartet

FALL 2020 ONLINE STAGE

WORDS & IDEAS
L.A. Omnibus: Constance Hockaday,
Daniel Alexander Jones & Kristina Wong
Online: Thu, Sep 17, 2020 @ 7 PM
THEATER
Forced Entertainment: Complete Works: Table Top Shakespeare: At Home
Online: Sep 17 – Nov 15, 2020
(See page 10 for a complete schedule of events)

WORDS & IDEAS
L.A. Omnibus: Donna Rifkind
Online: Thu, Oct 8, 2020 @ 7 PM
GLOBAL
Quinteto Astor Piazzolla: En3x4
Online: Sun, Nov 1, 2020 @ 3 PM
WORDS & IDEAS
The People Speak
Online: Sun, Nov 1, 2020 @ 7 PM

WINTER/SPRING 2021 ONLINE STAGE PLUS

FILM
Robin Frohardt: The Plastic Bag Store: A Film
Online: TBD

WORDS & IDEAS
L.A. Omnibus: Omar Offendum
Online: TBD

JAZZ
Seven Limbs
Fri, Feb 5, 2021 @ 8 PM
Royce Hall, UCLA
Online: Fri, Feb 12, 2021 @ 7 PM

CONTEMPORARY
Ted Hearne
Sat, Feb 6, 2021 @ 8 PM
The Theatre at Ace Hotel
Online: Sat, Feb 13, 2021 @ 7 PM

JAZZ
Antonio Sanchez
Sat, Feb 20, 2021 @ 8 PM
Royce Hall, UCLA
Online: Fri, Feb 26, 2021 @ 7 PM

DANCE
Israel Galván
Sat, Feb 27, 2021 @ 8 PM
Royce Hall, UCLA
Online: Sat Mar 6, 2021 @ 7 PM

GLOBAL
Gustavo Santolalla
Thu, Mar 4, 2021 @ 8 PM
Royce Hall, UCLA
Online: Thu, Mar 11, 2021 @ 7 PM

TEATRE
600 HIGHWAYMEN
Part 1 Online: Sun, Dec 6 & 13, 2020 TBD
Part II Online: Sat & Sun, Jan 23 & 24, 2021 TBD

WORDS & IDEAS
L.A. Omnibus: Lynell George
Online: Tue, Dec 8, 2020 @ 7 PM

JAZZ
Charles Lloyd
Online: Sat, Jan 16, 2021 @ 7 PM

CONTEMPORARY
Anthony De Mare
Sat, Mar 13, 2021 @ 8 PM
Royce Hall, UCLA
Online: Sat, Mar 20, 2021 @ 7 PM

CONTEMPORARY
She is Called
Online, Sat, Apr 24, 2021 @ 3 PM

CONTEMPORARY
Jennifer Koh & Davóne Tines
Fri, Apr 23, 2021 @ 8 PM
Royce Hall, UCLA
Online: Thu, May 6, 2021 @ 7 PM

GLOBAL
MK Guth
Fri, Apr 16 @ 8 PM
Sat, Apr 17 @ 6 PM & 8 PM
Powell Library, UCLA
Online: Fri, Apr 30, 2021 @ 7 PM

WORDS & IDEAS
MK Guth
Fri, Apr 16 @ 8 PM
Sat, Apr 17 @ 6 PM & 8 PM
Powell Library, UCLA
Online: Fri, Apr 30, 2021 @ 7 PM

WORDS & IDEAS
David Sedaris
Thu, May 13, 2021 @ 8 PM
Royce Hall, UCLA
Not available online
CAP UCLA ARTIST SUPPORT INITIATIVES DURING COVID–19

The performing arts economy in the U.S. rests on a model where people come together for a shared experience that is created as a social, cultural and artistic exchange. Reserving one’s seat to the event is usually through the purchase of a ticket. Ticket sales make up 50%-70% of the programming budget for most not-for-profit performing arts organizations.

The financial compensation for the artist, the production crew, the venue and associated costs are based upon an organization such as CAP UCLA ensuring that these utterly essential expenses will be paid no matter what the attendance and ticket sales are. Our commitment is up front, assured and contractually agreed upon.

With well over half of our financial support eviscerated, we still have a cultural bottom-line to tend to. This is what we have set out to sustain above all. CAP Connect is how you can help keep our efforts alive.

TUNE IN, TURN UP, JOIN US!
CAP UCLA GOES ONLINE IN 2020–21 WITH CAP CONNECT

CAP Connect is your digital access to all our exciting new online programming this season. These are new programs that were specifically created for digital audiences, not treasures from our vault. Many of them have been commissioned by CAP UCLA to provide support for performing artists while our theaters remain closed. CAP UCLA’s online stage includes musical concerts, films, theater, spoken word, interactive workshops, conversations with artists and writers, digital media projects and The Tune In Festival, a convergence of music and poetry in the time of change.

This season, ALL of CAP UCLA’s performances will be filmed and streamed online for audiences around the world to enjoy and all Fall 2020 online programs will be free with RSVP.

THERE ARE THREE WAYS TO CONNECT:

1. RSVP for our free Fall online programs and performances
   Click the RSVP button on any event page on the CAP UCLA website and it will take you to a webpage where you can RSVP to any or all of our fall programs. We’ll send you a Know Before You Go email a week before the event with a pdf of the house program, information about additional online pre- and post-show programs and instructions about how to access the program online.

2. Become a Member
   Join a community of passionate CAP UCLA supporters and enjoy free access to all of our digital programming, priority access to tickets for live performances and special events, plus invitations to member-only programs.

3. Become a Monthly Subscriber
   This is a digital subscription that automatically renews each month and provides access to all of our online programs plus invitations to select special events not available to the general public for one low monthly price. Sign up before December 15 and pay nothing until January, 2021.

FREE TRIAL DIGITAL SUBSCRIPTION OFFER*


For subscription information, contact the UCLA Central Ticket Office at 310-825-2101 or cto@tickets.ucla.edu

For membership information, contact the CAP UCLA membership department at cap.ucla.edu/become_a_member
JOIN US IN IMAGINING AND CREATING NEW POSSIBILITIES FOR THE FUTURE OF THE PERFORMING ARTS

Like all arts organizations, CAP UCLA relies on gifts and memberships to help support its programs each year. In these challenging times, with ticket sales so volatile and unpredictable, philanthropic support has taken on an even more significant role.

The 2020-21 Season will be unlike any in the history of CAP UCLA as we create flexible and engaging new ways to connect artists and audiences.

To ensure the vibrancy of CAP UCLA’s programs in this unprecedented moment, we are asking you to help us raise $1 million to support live performance, develop innovative ways to incorporate digital platforms into our ongoing programming and generate income streams for the diverse group of artists we champion and whose livelihoods have been drastically affected.

No matter the size, every gift to CAP UCLA is a commitment to the sustainability of our future and those of our artists.

IF YOU HAVE THE MEANS TO MAKE A GIFT, PLEASE DO SO TODAY.

To learn more, please visit: cap.ucla.edu/support

AMIDST UNPRECEDENTED CHANGE, MEMBERSHIP STILL MATTERS

For ten years you’ve been coming to CAP UCLA for groundbreaking performing arts. Now we’re coming to you and asking for your support to ensure we can continue making these works available to Los Angeles audiences and online.

As a CAP UCLA member, you become a vital partner in everything we do.

Join us today and help us reach our $1 million goal towards the recovery and vitality of the performing arts, while enjoying unlimited access to all CAP UCLA online programming for the 2020-21 Season, where all fully-staged performances will be available online.

TO LEARN MORE ABOUT OUR MEMBERSHIP PROGRAM, VISIT CAP.UCLA.EDU/BECOME_A_MEMBER
With the backbone of artists’ livelihoods in economic freefall, rehearsal studios closed and live performance touring stalled, CAP UCLA has replaced fee-based contracts (where artists are paid after the show), with commissions (artists are paid in advance). At the time of this publication, more than 200 artists are involved with CAP UCLA micro-commissions. With initial support from our Executive Producer Council and national partners, we have generated commissions in order to ignite investment in small-scale new work that directly supports artist recovery. What artists from extraordinarily diverse communities can build together, change together, make more just together and sustain together is the legacy of CAP UCLA’s value-based and expressively amplified continuity.

**MEMENTO VIVERE**

**Chris Doyle**

 *Online Now*

Comissioned by CAP UCLA to commemorate the UCLA Centennial in collaboration with the Student Committee for the Arts, *Memento Vivere* is a project that reimagines the form a contemporary public artwork might take in a contemporary world. In December of 2019, 60 UCLA students participated in an improvisational video shoot on the campus. All were asked to perform a physical gesture that was related to their own relationship to time. These short videos are assembled as the minute hand on a digital clock, positioning these 60 students as literal time keepers of the future.

The clock was originally conceived as a large-scale projection for Royce Hall to be on display throughout the graduation ceremonies of 2020. As the project evolved, the world changed with the onset of the COVID-19 pandemic. In the words of the artist Chris Doyle, “At that point, whatever our own personal sense of time might have been, we all have had to acknowledge that it, along with everything else in our world, has changed radically. The clock was adapted to become a living memento.”

“The students who participated in the project were generous and exuberant collaborators and contributed to this snapshot of a profound moment of cultural and economic upheaval and for that I am deeply grateful. I hope that when you look at this piece, whatever the platform where you may view it, the students who made it will help you to remember that movement is possible in every moment.”

— Chris Doyle

*Memento Vivere* can be downloaded for free where it keeps time in a digital world. [Click here.](#)

The hour-long video loop can be viewed in its entirety at CAP UCLA’s YouTube channel [here](#).
Turn your sidewalk or driveway into a temporary stage. CAP UCLA, in collaboration with National YoungArts Foundation, is launching The Sidewalk Sessions: L.A. We have assembled a remarkable roster of intrepid artists from throughout the L.A. area who will come to your home to perform (practicing safe social distancing) on a scheduled date and time, while you, your housemates or family watch from porches, front stoops and windows.

Each session is $50 and CAP UCLA will triple that amount with all proceeds benefiting the artists. Sessions are limited and going fast. For more information and to schedule a session, please fill out this short form and we’ll contact you.

Artists-In-Presidents: Fireside Chats for 2020 is an art project inspired by Franklin Delano Roosevelt’s Depression-era Fireside Chats. Artists, writers, performers and musicians from a wide range of cultural realities have been invited to assume an authority over our collective future and to define what we could become together as a nation. Each artist will create, write and record a “State of the Union Redress” that describes their vision with dramaturgical advice from retired presidential speech writers.

From September 14th up to the election on November 3rd, Artists-in-Presidents: Fireside Chats will be released weekly via podcast, radio, a virtual gallery and social media. To sign up for these weekly addresses to the nation, visit artistsinpresidents.com

FDR took office during the Great Depression at a time when the nation’s economy was decimated and trust in government was at an all-time low. He united the country around his vision by speaking directly to the public through a series of radio broadcasts called “the Fireside Chats.” His words stirred the hearts of Americans by delicately addressing their greatest concerns and describing in poetic detail a vision of a unified American public that transcended fear and cynicism, calling upon people to participate in democracy as an act of faith.

The project seeks to recast the office of the president as a multivocal entourage. We are not calling for a Fireside Chat re-do, but rather an acknowledgement that many of the national narratives of liberation have erased Indigenous voices and the voices of people that make up the majority of this country— LGBTQIA, people of color, persons with disabilities and women. The time for an update is overdue. constancehockaday.com

Artists-in-Presidents: Fire Side Chats for 2020 is commissioned by UCLA’s Center for the Art of Performance in association with Stanford Live with funds provided by The Andy Warhol Foundation for the Visual Arts. Additional project support from The Kenneth Rainin Foundation and TED.
NOTES ON NAPKINS: 2020

Many composers, like writers and visual artists, “think” on paper capturing inspiration in unexpected places and whenever a muse may strike. New masterpieces have often found humble beginnings on scratch pads, sticky notes, the backs of envelopes and most notoriously on paper napkins.

CAP UCLA was curious to know what was on the minds of composers living in America at this moment in our history and invited 77 of them to share their visual thinking with us for a project we are calling Notes on Napkins: 2020. Each composer will receive a toolkit of napkins and pens, and a micro-commission to begin transcribing the rhythms of this extraordinary time. Once assembled, CAP UCLA will exhibit each of the notes in a digital gallery.

Participating composers include:

Michael Abels
Arooj Aftab
Andy Akiho
Saaho Aminikia
Timo Andres
Brittany Anjou
Lisa Bielawa
Stuart Bogie
Tyondai Braxton
William Brittelle
Jocelyn Chambers
Heather Christian
Viet Cuong
Dan Deacon
Zosha di Castri
Aaron Diehl
Alexandra du Bois
Jerome Ellis
Amir ElSaffar
Reena Esmail
Bill Frisell
Ash Fure
Guilherme Galindo
Merrill Garbus
Sam Gandel
Philip Glass
Ted Hearne
Robin Holcomb
Jonathan Bailey Holland
Julia Holter
Zakir Hussain
Devante Hynes
Vijay Iyer
Joan Jeanrenaud
Jin
Gabriel Kahane
Maria Kouatouni
Lisa Kaplan
Zoe Keating

CAP UCLA is seeking passionate and visionary philanthropists to join us in creating financial support for artists. Interested? If so, you can underwrite a single Composer’s Score or sponsor the entire series of Scores.

To learn more about how you can sponsor this initiative, please contact Sarah Sullivan, Director of Development at sarah.sullivan@arts.ucla.edu

The images of these scores will be posted on CAP UCLA’s website and shared via social media over the course of the 2020-21 Season.

The Choreographers’ Scores: 2020 is commissioned by UCLA’s Center for the Art of Performance in collaboration with National YoungArts Foundation and produced by Pomegranate Arts with funds provided by The Andrew W. Mellon Foundation.

Photo Credit: Nora Chipaumire, artist

Photo Credit: Lisa Bielawa, artist

Participating choreographers include:

Kyle Abraham
Azuke Barton
Mayfield Brooks
Camille A. Brown
Ronald K. Brown
Wally Cardona
Ann Carlson
Lucinda Childs
Nora Chipaumire
Faye Driscoll
Melissa Faney
Deborah Hay
Rosie Herrera
Emily Johnson
Ralph Lemon
Sarah Michelson
Benjamin Millepied
Okwui Okpokwasili
Eiko Otake
Shamel Pitts
Zoe Scofield
Alice Sheppard
Elizabeth Streb
Pam Tanowitz
Caleb Teicher
Brenda Way
Jawole Willa Jo Zollar

CAP UCLA is seeking passionate and visionary philanthropists to join us in creating financial support for artists. Interested? If so, you can underwrite a single Choreographer’s Score or sponsor the entire series of Scores.

To learn more about how you can sponsor this initiative, please contact Sarah Sullivan, Director of Development at sarah.sullivan@arts.ucla.edu

The images of these scores will be posted on CAP UCLA’s website and shared via social media over the course of the 2020-21 Season.

The Choreography’s Scores: 2020 is commissioned by UCLA’s Center for the Art of Performance in collaboration with National YoungArts Foundation and produced by Pomegranate Arts with funds provided by The Andrew W. Mellon Foundation.

Photo Credit: Nora Chipaumire, artist

Funds provided by the National Endowment for the Arts Challenge Grant Endowment.

Photo Credit: Bill Frisell, artist
Chapter and Verse: The Gospel of James Baldwin Inspired by the Writing of James Baldwin Created by Meshell Ndeggeocello; in Collaboration with Charlotte Brathwaite Featuring the Contributions of Stacey Ann Chin, Suné Woods, Nicholas Galanin, and Others to be Announced Sep–Dec, 2020

With artist mobility severely curtailed, the livelihoods of performers are enormously strained. CAP UCLA has undertaken a bold response to support artists near and far. Rather than cancel, postpone and continuously re-schedule dates into the uncertain future, CAP UCLA has directed substantial resources toward filming all of our performances in the 2020-21 Season to be broadcast online.

These are not performances from the archives, but fully-staged productions which will be recorded live in Los Angeles without an audience, or on stages in the artists’ locales for those unable to travel. We have also worked with a number of artists to adapt live performance projects to a digital stage experience. Most of the artists will be present before, during and after their programs to engage with the online audience regardless of time-zones.

All Fall 2020 online programs will be FREE to the general public with RSVP.

Current CAP UCLA members will have FREE access to ALL online programming throughout the entire 2020-21 Season. CAP UCLA is also offering a monthly digital subscription which provides access to all online programs plus select special events not available to the general public.

We invite you to join us on this journey where there will be brilliant surprises and heaps of inspiration.

“With artist mobility severely curtailed, the livelihoods of performers are enormously strained. CAP UCLA has undertaken a bold response to support artists near and far. Rather than cancel, postpone and continuously re-schedule dates into the uncertain future, CAP UCLA has directed substantial resources toward filming all of our performances in the 2020-21 Season to be broadcast online.”

Chapter and Verse: The Gospel of James Baldwin is a 21st-century ritual tool kit for justice, shared in isolation, bridging communities around the world. Inspired by James Baldwin’s seminal treaty on justice in America, The Fire Next Time, the project was created during the time of two raging pandemics plaguing the United States—COVID-19 and racism.

Participants are invited to engage in an urgent and critical investigation of race, religion, sexual orientation, America and its status quo, celebrating Baldwin’s ideas and legacy through music, meditations, and visual imagery. The vernacular of a church service, structured rituals and worship, and other forms of sacred practice, inspire the gifts offered each month from September–December 2020, free of charge.

1. Call: Dial a toll-free telephone number to discover songs, meditations, and chants to ease your mind any time, day or night, when you need it most. Phone number TBD

2. See: Experience visual testimonies to Baldwin’s text, with original music created by Meshell Ndgegeocello and artistic collaborators Suné Woods, Nicholas Galanin and Charlotte Brathwaite. thegospelofjamesbaldwin.com Dates TBD

3. Read: Sign up for a monthly print newsletter from the artist, featuring Baldwin’s words and calls to action, delivered four times, directly to your mailbox. Link TBD.

Please check the CAP UCLA website here for more details.

A Co-Production of Bismillah, LLC and Fisher Center at Bard. Co-Commissioned by Fisher Center at Bard, UCLA’s Center for the Art of Performance, MCA Chicago, and Festival de Marseille.
Constance Hockaday, Daniel Alexander Jones & Kristina Wong:
A Conversation about Art, Activism and the Performance of Power
Thu, Sept 17, 2020 @ 7PM | Livestreamed from Los Angeles | Online

Constance Hockaday, Daniel Alexander Jones and Kristina Wong make performance and multi-disciplinary art works that explore political voice, shared space, disruption and belonging. In this moment of cultural and political crisis, three artists that defy easy categorization share their thoughts on how we can all engage in some radical imagination to create a new future.

Constance Hockaday is a Chilean American visual artist who grew up on the water in Port Isabel, Texas, five miles from where the Rio Grande River dumps into the Gulf of Mexico. She has created outsider maritime projects for more than 15 years, from a boat hotel The Guardian called “a New York City success story” to a floating peep show bobbing in the San Francisco harbor that highlighted the loss of spaces for the Bay Area’s queer community. A 2014 TED Fellow, Hockaday has received grants from The Puffin Foundation, Southern Exposure, the City of Oakland, and the East Bay Artist Fund as well as commissions from Flux Factory and SFMOMA. She was a 2019-20 CAP UCLA Artist-in-Residence and her newest work, Artist-in-Presidents which is part of our 2020-21 Season, was also commissioned by CAP UCLA. constancehockaday.com

Daniel Alexander Jones exemplifies the artist as energy worker. While his body of original work includes plays, performance pieces, recorded music, concerts, music theatre events, essays and long-form improvisations, energy is his true medium. The Herb Alpert Foundation notes that he “creates multi-dimensional experiences where bodies, minds, emotions, voices and spirits conjoin, shimmer and heal.” Jones was a 2019 Guggenheim Fellow and a Doris Duke Artist Award recipient. He is also a 2020-21 CAP UCLA Artist-in-Residence. danielalexanderjones.com

Kristina Wong is a performance artist, comedian and elected representative of L.A.’s Koreatown. When her national tour of Kristina Wong for Public Office (about her run and win for local elected office) was sidelined by the COVID-19 pandemic, she pivoted to touring Kristina Wong, Sweatshop Empire on Zoom. Sweatshop Empire recounts how in 10 days she went from out-of-work artist to the Factory Overlord of the Auntie Sewing Squad, a national network of people who have turned their living rooms into homemade mask-sewing “sweatshops” in response to the federal government’s failure to provide proper PPE to essential workers and vulnerable communities. In the “before times,” Kristina toured her award-winning solo shows internationally, was a guest on late night television and created the kids web series “Radical Cram School.” kristinawong.com

Los Angeles is an unexpected barrage of discovery, a gumbo of civilization, a gamble—it can go either way. This year, our Words & Ideas program migrates into our public engagement space, with a series of special events with Los Angeles-based artists, writers and thinkers, called L.A. Omnibus.

Deriving inspiration from the Latin meaning of omnibus, “for all,” the series explores how this unique, vibrant city is continually re-making itself. L.A. is not only about where we live, it is about how we live—the symbolism of the palm tree, the billboard, the drive-through, the ocean. The landscape of L.A. is sculpted by our unique light, the way the California sun illuminates our own selves into a multifaceted, dynamic community—a place for everyone.

Funds provided by the Arthur E. Guedel Memorial Lectureship Fund and the Sally & William A. Rutter Endowment for the Performing Arts.
Forced Entertainment is a collective of six theater artists who have been working together since 1984. They have long had an obsession with virtual or remote performance. In 2015, they began to experiment with the idea of performing Shakespeare plays using only objects from the kitchen: a water bottle for the messenger. The result is a kind of levelling of the plays—a gently comic re-casting of them via objects from the kitchen cabinets and grocery store shelves—as well as a re-imagining of the plays—a playful, idiosyncratic, absurd and strangely compelling transformation of everyday products which become the play’s setting.

The combined performances in Complete Works: Table Top Shakespeare explore the dynamic force of narrative in relation to Shakespeare’s comedies, tragedies, histories and late plays. What follows is simple and idiosyncratic, absurd and strangely compelling and through a kind of lo-fi, home-made puppetry, the stories of the plays really do come to life in vivid miniature. Each play is intimately retold by one actor, sitting alone at a table alongside shelves lined with household objects and a collection of everyday products which become the play’s characters. A salt and pepper pot are used for the servant. A toilet roll tube for the innkeeper. A spoon, a hammer and a box for the shipwright. A cabinet and grocery store shelves—as well as a celebration of their power as stories, and the act of storytelling and theater itself.

Forced Entertainment is presented in association with Portland Institute for Contemporary Art’s 2020 Time-Based Art Festival.

The Table Top Shakespeare: At Home Edition is a Forced Entertainment production. Financially supported by the following partners: UCLA’s Center for the Art of Performance; Kunstverein Hannover; Künstlerhaus Mousonturm; PACT Zollverein; Romaeuropa Festival and Shakespeare Festival Neuss. Also presented as part of Portland Institute for Contemporary Art’s 2020 Time-Based Art Festival.

Photo Credits: Hugo Glendinning

Funds provided by an anonymous donor and the George C. Perkins Fund.

Funds provided by an anonymous donor and the George C. Perkins Fund.

Forced Entertainment is a collective of six theater artists who have been working together since 1984. They have long had an obsession with virtual or described performance, exploring in different ways the possibilities of conjuring extraordinary scenes, images and stories using language alone. Their work forages a strong link between form and content, reflecting the belief that the form of a project—the kind of experience it presents, the contract it makes with its audience and how— is inseparable and significant part of its meaning. Often described as being experimental or innovative, their approach to each work differs from project to project, taking on the possibilities of conjuring extraordinary scenes, images and stories using language alone. Their work forages a strong link between form and content, reflecting the belief that the form of a project—the kind of experience it presents, the contract it makes with its audience and how—is inseparable and significant part of its meaning. Often described as being experimental or innovative, their approach to each work differs from project to project, taking inspiration from movies, the internet, stand-up, dance, bad television, performance art and music as well as from theater itself. What ties the various strands of their work together is that the projects always strive to be vivid and original, demanding a lot from audiences and giving a lot in return.

Forcedentertainment.com

Forced Entertainment is seeking passionate and visionary philanthropists to join us in creating financial support for artists. Interested? If so, you can underwrite a single Table Top Shakespeare play or sponsor the Complete Works of Shakespeare. Choose your favorite Shakespeare play, and underwrite today!

To learn more about how you can sponsor this initiative, please contact Sarah Sullivan, Director of Development at sarah.sullivan@arts.ucla.edu

Forced Entertainment is a collective of six theater artists who have been working together since 1984. They have long had an obsession with virtual or described performance, exploring in different ways the possibilities of conjuring extraordinary scenes, images and stories using language alone. Their work forages a strong link between form and content, reflecting the belief that the form of a project—the kind of experience it presents, the contract it makes with its audience and how—is inseparable and significant part of its meaning. Often described as being experimental or innovative, their approach to each work differs from project to project, taking inspiration from movies, the internet, stand-up, dance, bad television, performance art and music as well as from theater itself. What ties the various strands of their work together is that the projects always strive to be vivid and original, demanding a lot from audiences and giving a lot in return.

Forcedentertainment.com

Forced Entertainment is seeking passionate and visionary philanthropists to join us in creating financial support for artists. Interested? If so, you can underwrite a single Table Top Shakespeare play or sponsor the Complete Works of Shakespeare. Choose your favorite Shakespeare play, and underwrite today!

Forcedentertainment.com
A CONVERGENCE OF MUSIC & POETRY IN A TIME OF CHANGE
PRERECORDED WORLDWIDE
ONLINE WED-SAT, OCT 28-31, 2020

The Tune In Festival was made possible by a generous gift from composer Rachel Fuller (Animal Requiem) and her husband, Pete Townshend (The Who). Additional funds provided by the Ginny Mancini Endowment for Vocal Performance, the Royce Center Circle Endowment Fund and the Royce Gala Endowment.

L.A. OMNIBUS: DONNA RIFKIND
THU, OCT 8, 2020 @ 7PM
LIVESTREAMED FROM LOS ANGELES | ONLINE

BETWEEN THE WARS, hundreds of German and East European artists fled fascism and landed in Los Angeles—many to find refuge at the home of another émigré, screenwriter and activist Salka Viertel. Literary critic (and native Angeleno) Donna Rifkind will discuss her biography of Viertel, The Sun and Her Stars: Salka Viertel and Hitler’s Exiles in the Golden Age of Hollywood. Donna’s research for the book spanned 10 years and multiple continents, where she uncovered the often-hidden stories of the artistic and intellectual refugees who influenced the Hollywood of the 1930s.

Donna Rifkind is a prolific book critic whose reviews appear in The Wall Street Journal, The Washington Post and The New York Times Book Review. She was a 2006 finalist for the Nona Balakian Citation for Excellence in Reviewing from the National Book Critics Circle. The Sun and Her Stars is her “marvelous, knowledgeable” (Boston Herald) look at the life of Salka Viertel, the émigré screenwriter and Garbo confidante, who created a Hollywood haven for scores of European refugees—including Thomas Mann, Arnold Schoenberg and Bertolt Brecht—who had escaped the horrors of Nazi Germany.

donnarifkind.com

Funds provided by the Arthur E. Guedel Memorial Lectureship Fund and the Sally & William A. Rutter Endowment for the Performing Arts.

THE TUNE IN FESTIVAL

ASH GROVE ALUMNI
PERLA BATALLA
CARLA CANALES
CAMLALAGHE
GET LIT – WORDS IGNITE
VIJAY GUPTA
MAQOS HERRERA
JOLIE HOLLAND
LEE KNIGHT
KRONOS QUARTET
CLAUDIA LENNEAR
MEKLIT
QUETZAL
SWEET HONEY IN THE ROCK
TOSHI REAGON & BIGLOVE
THE SMALL GLORIES
NANO STERN
TONALITY
URBAN VOICES PROJECT
DAN + CLAUDIA ZANES

One of the driving features of CAP UCLA’s 20-21 Season is The Tune in Festival: a convergence of music and poetry in the time of change. Tune in is a four-day convening of artists, bands, ensembles and soloists performing together in a grand gesture of cross-cultural solidarity that shares the time-honored tradition of music and poetry as a wellspring of resilience, resistance and inspiration. Every generation and era that ushers forth major change has an anthem or verse that calls people to stand up. The Tune In Festival is chock full of song lines and rhymes from some of our most revered voices who speak from the rousing perspective of activating truth.

The Tune In Festival was made possible by a generous gift from composer Rachel Fuller (Animal Requiem) and her husband, Pete Townshend (The Who). Additional funds provided by the Ginny Mancini Endowment for Vocal Performance, the Royce Center Circle Endowment Fund and the Royce Gala Endowment.
Over the course of its 47-year history, San Francisco’s Grammy-winning Kronos Quartet has frequently explored social justice issues in its work. The group has always been inspired by legendary folk icon and activist Pete Seeger, who spent his life singing about change and inspiring others to do the same. To mark Seeger’s 100th birthday in 2019, Kronos created a multi-artist exploration of Seeger’s musical legacy, collaborating with composers Jacob Garchik and a host of guest vocalists and fellow musicians, including folk artist and storyteller Lee Knight and Ethiopian-born, SF-based singer/songwriter Meklit, all of whom will join Kronos at CAP UCLA. For this concert, L.A.’s Tonality chorus and Los Angeles singer/songwriter Jolie Holland, also perform. Kronos’ Seeger project, commissioned by the FreshGrass Foundation, has been recorded for Smithsonian Folkways, and will be released in the fall of 2020.

“*When the work of Pete Seeger is examined in its entirety, I find that he has pointed a way forward for musicians and the community around us.*

—David Harrington, Kronos artistic director, founder, and violinist
THE ASH GROVE ALUMNI

It has been over 47 years since Ed Pearl’s legendary Ash Grove club closed after its third fire. This legendary club brought roots music out West and poured it into the culture, forever changing our musical landscape. Countless musicians who performed there and future musicians who learned their craft watching the masters work are still paying this musical heritage forward. Wendy Waldman, a critically acclaimed recording artist and songwriter in nearly every musical genre, is also one of the first distinguished female record producers. Joe Chambers, fabled American singer and songwriter for The Chambers Brothers, co-wrote and sang the legendary “Time Has Come Today.” Together with multi-instrumentalist Steven Moos, the Ash Grove Alumni band looks back to our roots and tunes in.

ashgrovemusic.net

PERLA BATALLA

Perla Batalla was born in Los Angeles, and raised by a family immersed in music—her father, a Mexican singer and DJ; an uncle in the renowned Mariachi Vargas de Tecalitlán; and an Argentine mother who ran a bustling record store called Discoteca Batalla. At the family record shop Perla was exposed to an education of non-stop music that cut across genre and language. After recording and touring with the legendary Leonard Cohen for over a decade on multiple world tours, Perla launched her solo career with Cohen's encouragement. Perla's mission of honoring her roots and exposing young audiences to the beauty of poetry and music is ongoing in her outreach endeavors throughout some of the poorest communities in the U.S. She is the recipient of the United Nations’ Earth Charter Award for “extraordinary devotion to social and economic justice.” perla.com

CAMBALACHE

Cambalache (a Spanish word for “exchange”) is a group of musicians from East L.A. who focus on building community and awareness through son jarocho, the traditional music of Veracruz, Mexico, which is a blend of indigenous, African and Spanish influences. Through their performances, Cambalache invites audiences to participate in the fandango, a traditional celebration of music and dance, to erase cross-cultural barriers and come together in the spirit of unity.

jarochelora.com/cambalache

CARLA CANALES

Conceived, produced and performed by Carla Canales, Hear Her Song is a musical celebration of distinguished female leaders from around the world, that commissions new songs inspired by their words from female composers and songwriters. By inviting female leaders, poets, songwriters and performers to gather and share, Hear Her Song reveals the unlimited power of women’s voices from a variety of diverse experiences and backgrounds. Past participants and honorees include former Secretary of State Hillary Clinton, Chief Theresa Kachindamoto, Supreme Court Justice Sonia Sotomayor, Activist Malala Yousafzai and composers Sheila Atim, Emily Estefan, Shaina Taub and Georgia Stitt. thecanalesproject.org

GET LIT—WORDS IGNITE

Get Lit—Words Ignite fuses classic and spoken word poetry to increase teen literacy, cultivating enthusiastic learners emboldened to inspire social consciousness in diverse communities. The Get Lit Players and Poetic Ambassadors are an award-winning poetry troupe and the most watched poets on the internet. They have performed at Lincoln Center, the Kennedy Center, opened for John Legend at the Hollywood Bowl and performed at the White House three times. Twenty seven Get Lit Poets recently penned and starred in the feature film Summertime, directed by Carlos López Estrada, which premiered opening night at Sundance in 2020 and will be seen in theaters in the spring 2021. getlit.org

“Ordinary people with extraordinary vision can redeem the soul of America by getting in what I call good trouble, necessary trouble. Voting and participating in the democratic process are key. The vote is the most powerful nonviolent change agent you have in a democratic society. You must use it because it is not guaranteed. You can lose it...Let freedom ring.” —JOHN LEWIS

MAKE YOUR VOICE HEARD

VOTE NOV 3

REGISTER TO VOTE HERE

GET LIT—WORDS IGNITE

Get Lit—Words Ignite fuses classic and spoken word poetry to increase teen literacy, cultivating enthusiastic learners emboldened to inspire social consciousness in diverse communities. The Get Lit Players and Poetic Ambassadors are an award-winning poetry troupe and the most watched poets on the internet. They have performed at Lincoln Center, the Kennedy Center, opened for John Legend at the Hollywood Bowl and performed at the White House three times. Twenty seven Get Lit Poets recently penned and starred in the feature film Summertime, directed by Carlos López Estrada, which premiered opening night at Sundance in 2020 and will be seen in theaters in the spring 2021. getlit.org

“Ordinary people with extraordinary vision can redeem the soul of America by getting in what I call good trouble, necessary trouble. Voting and participating in the democratic process are key. The vote is the most powerful nonviolent change agent you have in a democratic society. You must use it because it is not guaranteed. You can lose it...Let freedom ring.” —JOHN LEWIS

MAKE YOUR VOICE HEARD

VOTE NOV 3

REGISTER TO VOTE HERE

Photo Credit: (Left) Michał Ozdoba; (Right) Gary Leonard
VIJAY GUPTA

An esteemed violinist and speaker, Vijay Gupta is a leading advocate for the power of music to foster social connection and create spaces of belonging. Gupta serves as the founder and artistic director of Street Symphony, a non-profit organization providing musical engagement, dialogue and teaching artistry for homeless and incarcerated communities in Los Angeles. Vijay Gupta joined the Los Angeles Philharmonic at age 19 and served as a member of the first violin section through 2018. He has appeared as a guest concertmaster with the Los Angeles Opera and the Philharmonia Orchestra of London, and is an active recitalist, soloist and chamber musician. A gifted communicator, Gupta speaks nationally at universities and conferences on the intersection of music and community engagement, mental health and social justice. Gupta is the recipient of numerous awards and accolades, including a 2018 MacArthur Fellowship. guptaviolin.com

MAGOS HERRERA

Singer/songwriter, producer and educator Magos Herrera presents an offering of songs from her 20 years discography to celebrate life, joy and hope after months of isolation. Regarded as one of the most expressive and active vocalists in the contemporary Latin American jazz scene, she is best known for her eloquent vocal improvisations, melodic, bold style which embraces elements of contemporary jazz with Latin American melodies and rhythms. She is also known for championing women’s causes and currently serves as a spokesperson for UN Women, and has contributed to important causes including UNITE, a campaign to end violence against women, and He For She, a promoter of gender equality. She currently serves as an artistic advisor for the National Sawdust. magosherrera.com

JOLIE HOLLAND

American multi-instrumentalist, bandleader, producer, and singer-songwriter Jolie Holland has been on the road since the early 2000s, when her first band The Be Good Tanyas took off. In 2002 Holland self-released Catalepsis, which Tom Waits nominated for the Shortlist Music Prize. Holland went on to release five studio albums with Anti- Records before starting her own label, Cinquefoil, in 2017. Her work has been described as a syncretization of American roots, with rock and experimental elements. She’s been in the studio with Booker T, Boots Riley, Lucinda Williams, and TV On The Radio; and in-demand performer and speaker. Her TED Talk, "C}, has been viewed by more than 1.2 million viewers. She has collaborated with Kronos Quartet, musical legend Pee Wee Ellis and NASA Kepler lead Jon Jenkins. She is co-founder of The Nile Project (part of CAP UCLA’s 2015-16 Season) and a featured voice in the U.N. Women theme song. meklitmusic.com

LEE KNIGHT

Folk singer, storyteller and outdoor enthusiast Lee Knight was a Saranac Lake high school student in the 1960s considering becoming a Methodist minister when he first heard the music of Pete Seeger. The rest, as they say, is history. During college, he became familiar with the music and stories of the Southern Appalachian Mountains, as well as those of the Adirondacks. He learned the music and stories from the people who had known them as part of their culture and community for generations and also collected songs and stories from other parts of the world. He plays various instruments, including the five-string banjo, various guitars, the Appalachian dulcimer, the mouth bow, the Cherokee flute and the Cherokee rattle, as well as the Native American drum. Knight currently performs at concerts, workshops, Elderhostels, festivals, camps and schools, and leads outdoor activities including hikes, canoe trips and white water rafting. leeknightmusic.com

KRONOS QUARTET

Since 1973, San Francisco’s Kronos Quartet—David Harrington (violin), John Sherba (viola), Hank Dutt (viola), and Sunny Yang (cello)—has combined a spirit of fearless exploration with a commitment to continually reimagine the string quartet experience. In the process, Kronos has become one of the world’s most celebrated and influential ensembles, performing thousands of concerts, releasing more than 60 recordings, collaborating with an eclectic mix of composers and performers, and commissioning over 1000 works and arrangements for string quartet. The group has won over 40 awards, including two Grammys, the prestigious Polar Music Prize and Avery Fisher Prize and Edison Klassiek Oeuvreprijs. The nonprofit Kronos Performing Arts Association manages all aspects of Kronos’ work, including the commissioning of new works, concert tours and home season performances, education programs, and the annual Kronos Festival. In 2015, Kronos launched 50 for the Future - The Kronos Learning Repertoire, an education and legacy project that commissioning—and distributing online for free—50 new works for string quartet composed by 25 women and 25 men. kronosquartet.org

CLAUDIA LENNEAR

Claudia Lennear, one of the stars of the Oscar-winning film 20 Feet From Stardom, was a musical pioneer who sang background vocals on a legendary recording session in 1962 with Ray Charles and Tina Turner, Allen Toussaint, the Rolling Stones, Joe Cocker, Leon Russell, George Harrison, Elton John, Steven Stills, Taj Mahal and many others. She worked professionally with many of the original producers and sidemen musicians who developed the foundation of the pop music sound in both the United States and England. Today she sings with musician friends to keep alive many well-known and well-loved American songs from the archives of Leadbelly, the front porch of Maybelle Carter, the stage of Bill Monroe and the backdoor kitchen of Big Mama Thornton. claudialennear.com

MEKLIT

Meklit is an Ethio-American singer/songwriter and composer, who has rocked stages from Addis Ababa (where she is a household name) to San Francisco (her beloved home base) and around the globe. She is a National Geographic Explorer, a 2019 Artist-in-Residence at Harvard, New York University, Purdue and Yerba Buena Center for the Arts. Meklit is also a TED Senior Fellow, a cultural instigator and an in-demand performer and speaker. Her TED Talk, “We’re not the only ones,” has been viewed by more than 1 million viewers. She has collaborated with Kronos Quartet, musical legend Pee Wee Ellis and NASA Kepler lead Jon Jenkins. She is co-founder of The Nile Project (part of CAP UCLA’s 2015-16 Season) and a featured voice in the U.N. Women theme song. meklitmusic.com

QUETZAL

Quetzal is an ensemble of L.A. musicians joined by the common goal of creating music that tells the social, cultural and political stories of people in struggle. Their music is rooted in the complex cultural currents of life in the barrio—its social activism and strong feminine stance as well as the East L.A. musical soundscape of ranchera, salsa, Chicano Rock, R&B and international pop music. The group emerged from a particularly contentious time that included the 1992 Los Angeles uprising and the 1994 Proposition 187 campaign to deny medical and public services to undocumented immigrants and public education to undocumented children. These events spurred a powerful energy in which music and public art became platforms from which to voice marginalized people’s desires, opinions and resistance to the conditions in which they found themselves. quetzaleastla.com
TOSHI REAGON & BIGLOVELY
Toshi Reagon is a one-woman celebration of all that’s dynamic, progressive and uplift- ing in American music. Since first taking to the stage at 17, the versatile singer/songwriter/guitarist has moved audiences with her big-hearted, hold-nothing-back ap- proach to rock, blues, R&B, country, folk, spirituals and funk. The final live performance of CAP UCLA’s 2019-20 Season was Reagon’s highly acclaimed and sold-out musical theater interpretation of Octavia Butler’s prescient novel Parable Of The Sower. Reagon will be joined by her band, BigLovely. toshireagon.com/biglovely

THE SMALL GLORIES
Roots powerhouse duo The Small Glories (Cara Luft & JD Edwards) is a musical tour- da-force partnership born from the Canadian prairies. With a stage banter striking a unique balance between slapstick and sermon, these veteran singer/songwriters have a way of making rooms shrink, time disappear and audiences feel like they are right there on the stage with the band writing the songs, living the songs, performing the songs. The Small Glories repertoire features songs of love, loss, and the environment, delivered with soaring, interwoven vocals with various combinations of stamping clawhammer banjo, guitar and harmonica. However, a Small Glories performance is also about what happens in-between the songs. Luft, an original member of The Wallin’ Jennys whose parents were folk singers influenced by the great activist Pete Seeger, knows that sometimes a song is all you need to bring people together. thesmallglories.com

NANO STERN
Political, outspoken and passionate, Chilean singer/songwriter and activist Nano Stern has created his own musical language—an otherworldly sound that blends the youth- ful exuberance of folk music mixed with years of classical and jazz training against the powerful force of traditional Chilean revolutionary songs. What has emerged is a brilliantly layered confluence of indigenous African, European and North and South American influences that reverberate with a soulfulness and originality unlike any other South American artist performing today. nanostern.cl

SWEET HONEY IN THE ROCK
Grammy Award-nominated and globally renowned a cappella ensemble Sweet Honey In The Rock has stayed true to their mission to educate, entertain and empower their audience and community through the dynamic voices of a cappella singing and American Sign Language interpretation. The magnificent beauty and power of their voices and inspired messages engage the ear, lift the soul and stimulate the mind in a positive journey you will not soon forget. Touching on the culturally complex relevance of our times—social justice, human and civil rights—their work integrates many com- plex sounds of the African American musical tradition such as blues, spirituals, gospel hymns, rap, reggae, African chants, hip-hop, ancient lullabies and jazz improvisation, all of which have contributed to Sweet Honey’s core and patented style. sweethoneyintherock.org

TONALITY
Established in 2016, Tonality is an award-winning ensemble led by founder and artistic director Alexander Lloyd Blake. An ensemble that represents the diverse cultures and ethnicities found throughout Los Angeles, Tonality is best known for creating choral concerts that focus on issues rarely presented in choral music. Their mission is to use their collective voices to present concerts on themes of social justice to encour- age empathy and community activism. Concert themes have included gun violence, homelessness, refugees, climate change, mental health, women’s rights and exercis- ing democratic rights. The group premiered its first album, Sing About It, in 2019 and received the Chorus America/ASCAp Award for Adventurous Programming in 2020. In addition to performing with Kronos Quartet, Tonality will present a separate program of three choral works—“America the Beautiful” (their own rendition and reimaging of the work, redefining its meaning in today’s world); “Can You See” (an observation of values in today’s society), and “Sing About It” (a song about empathy and reaching out). urtonality.org

URBAN VOICES PROJECT
Urban Voices Project’s outreach choir is comprised of performers from Los Angeles’ Skid Row neighborhood, many of whom have experienced or are experiencing the condition of homelessness. Throughout the year, they bring the heating power of music to audi-ences inside and outside of Skid Row, sharing their stories and successes of integrating music and community singing to combat the homelessness crisis. These performances in turn help shift the narrative and perception of homelessness in today’s society. The choir has been featured on numerous discussion panels, as well as performed at government inaugurations, galas and international community healthcare conferences. They have also enjoyed collaborations with celebrities including Dick Van Dyke, the Black Eyed Peas, Bootsy Collins and Joan Baez. As a non-profit organization, Urban Voices Project provides multiple music-oriented programs to underserved communities across Los Angeles County. Their work has found recognition on the front page of The Los Angeles Times, on NBC’s “Today Show” and “Dateline Special,” and was featured on National Public Radio’s “All Things Considered.” urbanvoicesproject.org

DAN + CLAUDIA ZANES
Grammy Award-winning children’s performer Dan Zanes and Haitian- American music therapist/jazz vocalist Claudia Zanes have been making music with each other since the day they met in the fall of 2016. Inspired by their artful mod- ern-day all-ages folk music and their commitment to accessibility, the Kennedy Center commissioned Claudia and Dan to create a theater piece for young audiences. Night Train 57: A Sensory Friendly Comic Folk Opera premiered in October 2017 and has been performed numerous times since. Their songbook, Dan Zanes’ House Party: A Family Roots Music Treasury, released in late 2018, has inspired conversations with parents, educators, music therapists and fellow musicians about how to work together to create a healthier, more musical and (ultimately) more festve society. While taking on these projects, Claudia and Dan have continued to bring their music to family shows, school workshops, community singalongs and folk festivals throughout the U.S. and into Can- ada. They take their commitment to accessibility and inclusion with them wherever they go. danandclaudia.com
The People Speak, produced by Anthony Arnove, co-editor with the late historian Howard Zinn of Voices of a People’s History of the United States, brings to life the extraordinary history of the people who built the movements that ended slavery and Jim Crow, protested war and the genocide of Native Americans, created unions and the eight-hour work day, and advanced women’s rights and LGBTQ liberation.

Featuring the words and songs of rebels, dissenters and visionaries from our past and present, Arnove has directed stage and television versions of The People Speak in Dublin with Stephen Rea, in London with Colin Firth, and across the United States with various arts groups, including Lincoln Center, the Brooklyn Academy of Music and the Sundance Film Festival.

The CAP UCLA presentation will feature Morgan Spector, Marisa Tomei among others.

"If there is going to be change, real change, it will have to work its way from the bottom up, from the people themselves. That’s how change happens.” — Howard Zinn

Quinteto Astor Piazzolla

EN 3X4

SUN, NOV 1, 2020 @ 3 PM | PRERECORDED IN BUENOS AIRES FOR CAP UCLA | ONLINE

Today, the name Astor Piazzolla is synonymous with the tango. A master of the bandoneon, a large button accordion noted for its unwieldy size and difficult fingering system, Piazzolla revolutionized the tango, transforming the earthy, sensual, even disreputable folk music into a sophisticated form of high art and elevating it from the dance halls onto the concert stage. A virtuosic performer with a near-unparalleled mastery of the bandoneon, he was also an adventurous composer, borrowing from jazz and classical music forms to create an entirely new harmonic and rhythmic vocabulary dubbed “nuevo tango.”

His first quintet, formed in 1960, caused a sensation among the youth of his native Argentina, similar to that of the “bossa nova” in Brazil. While it garnered him enormous international popularity and acclaim, tango adherents didn’t welcome his experimentation with the emblem of Argentine culture and death threats were not uncommon. Piazzolla’s music was eventually embraced by his countrymen and he remained tango’s foremost emissary to the world until his death in 1992. The current Quintet of five virtuoso soloists has traveled the world for more than 20 years, sharing his music with a new generation and bringing a sense of newness and freshness to Piazzolla’s unique sound. Join us after the performance for a live discussion with the artists. quintetoastorplazzolla.com

Funds provided by the Merle & Peter Mullin Endowment for the Performing Arts.
...Dealing with such issues as race and loss of identity, Batalla has created a musical voyage well worth taking...
— Newsday

Throughout the 1960s and 70s Discoteca Batalla was a well-known landmark in the Latino community in Venice, California. This mom-and-pop discoteca (Spanish for “record store”) was a haven for desperately homesick immigrants from all over Mexico and Latin America. It was a spot to gather, exchange news from home, buy the latest Spanish language pop exitos, or maybe just enjoy some sweet coffee and pan dulce with the proprietors, Barbara and Jorge Batalla. Jorge was a singer and radio DJ. He knew the lyrics to every traditional Spanish language song ever written. His wife Barbara hand wrote letters home for working men and women separated for years at a time from their families.

Perla Batalla is their daughter—a singer best known for her decade-long work with Leonard Cohen, as well as with such artists as Lou Reed, Sonny Rollins, k.d. lang, Rufus Wainwright, Jackson Browne and Laurie Anderson. While the record store closed its doors over 40 years ago, the experiences and stories are part of L.A.’s heritage. Supported by CAP UCLA, Discoteca Batalla is an homage to this important place and moment in time. It is a celebration of the people whose lives and identities shape the fabric of L.A. and inspire resilience. perla.com

L.A. OMNIBUS: LYNELL GEORGE
TUE, DEC 8, 2020 @ 7PM
LIVESTREAMED FROM LOS ANGELES | ONLINE

A native Angeleno, Lynell George has been observing and writing about Los Angeles her entire life. She will share her insights and talk about her new book, A Handful of Earth, A Handful of Sky: The World That Made Octavia E. Butler. CAP UCLA audiences will remember Toshi Reagon’s Parable of the Sower, based on Octavia Butler’s novel of the same name, which was the final live performance of our 2019–20 Season before the COVID-19 shutdown.

Lynell George is a Los Angeles-based journalist and essayist. She has been a staff writer for both L.A. Weekly and The Los Angeles Times. Her work has appeared in various news outlets including Boom: A Journal of California; Alta: A Journal of Alta California; Preservation Magazine; High Country News; Smithsonian; Vibe; The Washington Post; Essence and Ms. She also provides arts commentary for KPCC’s “The Frame” and KCET’s “Artbound.” George was selected to be a USC Annenberg/Getty Arts Journalism Fellow in (2013) and received the Huntington Library’s Alan Jutzi Fellowship in 2017 for her studies of California writer Octavia E. Butler. She is the author of No Crystal Stair: African Americans in the City of Angels (Verso/Doubleday) and After/Image: Los Angeles Outside the Frame, a collection of her essays and photographs published by Angel City Press. She is the recipient of a 2017 Grammy for her liner notes for “Otis Redding Live at the Whisky A Go Go.” Her new book, A Handful of Earth, A Handful of Sky: The World That Made Octavia E. Butler, will be published by Angel City Press in 2020. lynellgeorge.com

Funds provided by the Arthur E. Quade Memorial Lectureship Fund and the Sally & William A. Rutter Endowment for the Performing Arts.
Choreographer Ronald K. Brown blends African dance traditions with contemporary dance vocabulary to create an aesthetic style that is earthy, powerful and surprisingly intimate. 2020 marks the 20th anniversary of the premiere of one of his signature pieces, Grace. Grace is an ode to God’s grace and is dedicated to the legacy of Alvin Ailey. The dance weaves the story of a Goddess’ journey to Earth to spread grace among humans, ultimately welcoming them to heaven, set to a score that includes works of Duke Ellington, Roy Davis Jr. and Fela Anikulapo Kuti.

Celebrating Grace @ 20
THU, NOV 12, 2020 @ 7 PM
PRESERECORDED AT BARD COLLEGE, NEW YORK | ONLINE
An online screening of Grace followed by a live discussion with choreographer, Ron Brown.

Community Class
FRI, NOV 13, 2020 @ 3 PM
LIVESTREAMED FROM NEW YORK | ONLINE
All levels are welcome, participants should dress in loose fitting clothing. No dance experience is needed, just an open heart.

Let’s Say Grace and Talk About It After!
SAT, NOV 14, 2020 @ 3 PM
LIVESTREAMED FROM NEW YORK | ONLINE
An online community conversation with Ron and special guests which will explore both the aesthetic forms of Grace as a way of artistic expression, and the human forms of grace as a source of healing, honoring and empowerment.

PHILIP GLASS PIANO SONATA
PERFORMED BY MAKI NAMEKAWA
SAT, NOV 28, 2020 @ 3 PM
PRERECORDED LIVE IN LOS ANGELES | ONLINE

With a body of work that includes 25 operas—including Einstein on the Beach, Satyagraha and Akhnaten, among others—12 symphonies, 13 concertos, 9 string quartets and numerous other works for film, theater, dance and his own ensemble, Philip Glass is indisputably one of the great American composers. In classic Glass fashion of leaving no stone unturned and no place unexplored, 2019 marked the debut of the one piece missing from his body of work—a sonata…until now. Glass’s first Piano Sonata premiered on July 4, 2019 at Piano Festival Ruhr in Germany in the presence of the composer, performed by long-time collaborator Maki Namekawa. Driven by Glass’s compositional brilliance and the extraordinary musicianship of Namekawa, Piano Sonata is both a testament to friendship and a gift to the world.

CAP UCLA is thrilled to have the opportunity to host the West Coast premiere of this new work to L.A. audiences performed by the brilliant pianist for whom it was created. As a soloist and chamber musician equally at home in classical and repertoire of our time, Namekawa performs regularly at international venues such as Carnegie Hall and Lincoln Center (New York); Davies Symphony Hall (San Francisco); Barbican Center and Cadogan Hall (London); Salzburg Festival; Ars Electronica Linz; Musik-Biennale Berlin; and Piano Festival Ruhr. CAP UCLA audiences will remember her dazzling performance of Glass’ Etudes in 2013 at Royce Hall.

“Phil’s 10th year on California’s Central Coast philipglasscenter.org

Funds provided by the Shirley and Ralph Shapiro Director’s Discretionary Fund.
Kid Koala: Music to Draw To
Sat, Dec 5, 2020 @ 3 PM | Livestreamed from Small Gld | Online

Montreal DJ and theatermaker Kid Koala has built a wildly eclectic career following his creative whims with projects based on far-fetched concepts that really shouldn’t work out yet somehow turn into ridiculously delightful works. He has toured with Radiohead, the Beastie Boys, A Tribe Called Quest, Mike Patton, DJ Shadow, Arcade Fire and The Preservation Hall Jazz Band, among others. CAP UCLA presented his wildly popular Nufonia Must Fall as part of our 2015-16 Season and had originally scheduled his newest work, The Storyville Mosquito, to appear on our 2020-21 Season. As a result of the pandemic, Kid Koala and CAP UCLA have instead created an online version of Music to Draw To—a series of events focused on building community and fostering creativity. People come together online for two hours of quiet time to draw, sculpt, paint, knit, code, write...in a cozy environment while listening to music designed to keep everyone in their creative zones. CAP UCLA is pleased to be able to share this online-at-home experience for our audiences to explore their creative side and escape into their imaginations. kidkoala.com

600 Highwaymen: A Thousand Ways
Part I: Sun, Dec 6 & 13, 2020
Part II: Sat, Jan 23 & Sun, Jan 24, 2021
Part III: TBD
Limit: 100

Since 2009 Michael Silverstone and Abigail Browde, working under the moniker 600 HIGHWAYMEN, have created a body of work that explores the relationship between spectator and performer. Though the processes are varied, each project revolves around the same idea—what occurs in the encounter between people. They operate at an intersection of social practice, civic event and theater.

A Thousand Ways is a three-part work of theater that was conceived and created to arc across COVID-19 distancing—Part I is a phone conversation, Part II is a socially-distanced encounter and Part III is a public convening once it’s safe to do so. In each part, you are both the actor and the audience. Your words, actions, gestures, silence, thoughts, and willingness are the tools. With just two people, a telephone, a table, and a stack of cards, a new type of theater emerges—one in which the most intimate assembly can be profoundly radical. 600highwaymen.org

Part II: A meeting. Two individuals, face to face. A fleeting connection.

This production was produced by ArKtype and commissioned by The Arts Center at NKU and Studio-X Stanford. Original support for the production was provided by The Pew Center for Arts & Heritage, Philadelphia. "[600 HIGHWAYMEN is] one of New York’s best nontraditional theater companies" — The New Yorker
Royce Hall and UCLA hold a special history for legendary saxophonist Charles Lloyd. In the 1960s he sold out two nights in the famed concert hall with his quartet featuring Keith Jarrett, Ron McClure and Jack DeJohnette. This year he returns with an equally astonishing group of musicians featuring pianist Gerald Clayton, guitarist Marvin Sewell, bassist Reuben Rogers, and drummer Eric Harland to perform from his most recent album, *Kindred Spirits*.

What connects all of Charles Lloyd’s work over the past 60 years are his unforgettable two-bar and four-bar phrases and his focus on the spiritual quality of sound. Melody, rhythm and emotion are bonded so tightly in these musical molecules that the elements can’t be separated. This is particularly evident in *Kindred Spirits*. CAP UCLA is honored to bring back one of our favorite musicians to perform at Royce Hall once again.

“Today, I bring with me everything I’ve ever played, but I try to maintain ‘beginner’s mind.’ I have both the benefit of experience and the desire for new discoveries. You can’t bring everything you know all at once... that’s the error of youth. I’m not denying the young Charles, but as my character becomes whole, the music gets better. You have to choose the right notes. There are some notes on the saxophone I didn’t have as a young man. They aren’t on the horn; they’re in between the cracks.”

— Charles Lloyd

Funds provided by Renee and Meyer Luskin and the Roslyn Holt Swartz & Allan J. Swartz Endowment for the Performing Arts.

Photo Credit: D. Darr

In Winter/Spring of 2021 we hope to be able to invite audiences back into the theater once again. Capacity for each performance will be determined according to public health guidelines at the time. Tickets for live performances will not go on sale until FOUR weeks prior to the performance date to best avoid cancellations or refunds should the situation suddenly change. Current CAP UCLA members will have priority access.

CAP UCLA will continue to offer online access to each of our 2021 performances for audience members who cannot or prefer not to attend. The prerecorded performances will typically be broadcast one week after the live performance and dates and times will be posted on the CAP UCLA web site and in newsletter communications. All 2021 online programs will continue to be free to current CAP UCLA members and subscribers.
AP UCLA will present the world premiere of the filmed experience of Robin Frohardt’s Plastic Bag Store. An immersive puppet-theater piece designed to take place in a storefront retail space, The Plastic Bag Store transforms from an installation into a dynamic series of stories that traverse ancient history, the present day and a future dystopia. A tragic-comic ode to the foreversness of plastic, The Plastic Bag Store employs inventive puppetry, humor, craft and a critical lens to explore how the hordes of plastic waste we’re leaving behind might be misinterpreted by future generations.

In its real-life incarnation The Plastic Bag Store appears as a storefront grocery, beckoning to visitors with its colorful marquee and promotional ads. Inside, shelves are stocked with Yucky Shards cereal, Bago-rade sports drink and Fabags deodorizers boasting “that fresh bag scent” and thousands of original, hand-sculpted items: deli meats, fresh produce, multi-layered cakes, sushi rolls, frozen foods, boxed cereal and rotisserie chickens—all made from discarded plastic bags. The store’s products are not only made in New York, they are made “of” New York—specifically of New York’s trash. Frohardt worked with residents of her Brooklyn neighborhood, local bottle collectors and New York City-based recycling centers to create the installation’s specially designed inventory.

The store was scheduled to open in March 2020 to coincide with New York’s plastic bag ban, but was postponed due to the city’s COVID-19 lockdown. And there it sits, stocked and ready for its grand opening, waiting until the day it can welcome visitors.

For L.A. audiences, Frohardt and her team will reimagine a visit to The Plastic Bag Store through a new film commissioned by CAP UCLA. plasticbagstore.org

Omar Offendum is a unique spoken word artist and musician, well known for his signature blend of hip-hop and Arabic poetry. Join us for a musical and poetic conversation about unity and belonging.

Omar Offendum is a Syrian-American rapper/spoken word artist living in Los Angeles. He’s been featured on prominent world news outlets, lectured at a number of prestigious academic institutions, collaborated with major museums and cultural organizations and helped raise millions of dollars for various humanitarian relief groups. Offendum was recently named a Kennedy Center Citizen Artist Fellow, and is a member of both the Pillars Fund cohort for Muslim narrative change and the RaceForward Butterfly Lab cohort for immigrant narrative strategy.

offendum.bandcamp.com

Funds provided by the Arthur E. Guedel Memorial Lectureship Fund and the Sally & William A. Rutter Endowment for the Performing Arts.
Nels Cline is an avant-guitarist extraordinaire.” — *Time Out NY*

“The Aizuri Quartet are expert collaborators, who cogently traverse a range of repertoire staples and modern works.” — *The New York Times*

“Like the best of today’s composers… Cuomo has developed a *lingua franca* that is international enough to allow the speakers of different musical languages to communicate… The music occupies a space that is not bound by geography or chronology.” — John Schaefer (WNYC)

Even Limbs, composed by Douglas J. Cuomo, is based on the Tibetan Buddhist practice of purification. It juxtaposes Cline’s wildly inventive guitar playing and use of electronic effects with the Aizuri Quartet’s classically-based but forward-thinking musical style. Seven Limbs sets the musicians in a landscape that is slightly unfamiliar—where the ground under their feet is always shifting a bit in unexpected ways. Playing both electric guitar with effects and acoustic guitar, Cline’s musical input will be partially notated but largely improvised following specific direction and guidelines in the score. The Quartet’s score will be entirely notated, utilizing the full range of techniques, colors and effects available to the 21st century string quartet. Both strings and guitar are shapeshifters in that the roles of soloist and accompanist will be fluid.

Nels Cline is best-known as the lead guitarist for Wilco, with more than 160 recordings exploring a diversity of styles from jazz to rock to punk to experimental. The award-winning Aizuri Quartet’s debut album, Blueprinting, was nominated for a 2019 Grammy. The Quartet draws its name from aizuri-e, a style of predominantly blue Japanese woodblock printing that is noted for its vibrancy and incredible detail. douglasjcuomo.com | nelscline.com | aizuriquartet.com

Ted Hearne is a composer, singer, bandleader and recording artist. He draws on a wide breadth of influences to create intense, personal and multi-dimensional works described by *Pitchfork* as “some of the most expressive socially engaged music in recent memory—from any genre.”

The lush, stinging poetry of Dorothea Lasky has inspired his new theatrical song cycle, *In Your Mouth*, igniting hearts and minds with ferocity and grace. With frank observations of the everyday intertwined with revelatory maneuverings of his own voice, Hearne’s music—a smart mélange of traditional and contemporary tonalities with an accessible pop sheen—is backed by a quintet of in-demand musicians. This intimate 12-song suite engages audiences in a complicated, loving meditation on the personal and domestic, while savoring the depths of the wildness within. Intensifying the performance is real-time video installation featuring visual artist Rachel Perry and direction by Daniel Fish. tedhearne.com

In *In Your Mouth* was commissioned by Carnegie Hall, with additional commissioning support provided by SPCO Liquid Music Concert Series, Walker Art Center, and Linda and Stuart Nelson. Special thanks to Kate Nordstrom.

Funds provided by the Henry Mancini Tribute Fund.

Photo Credits (Top and Bottom): Jayme Halbritter; (Middle): Jen Rosenstein

TED
HEARNE
IN YOUR MOUTH
THE WILDNESS
OF DOROTHEA LASKY
SAT, FEB 6, 2021 @ 8 PM | THE THEATRE AT ACE HOTEL
ALSO AVAILABLE ONLINE SAT, FEB 13, 2021 @ 7 PM
If live performances are allowed, available tickets will go on sale to the public FOUR weeks prior to the performance date and will be posted on cap.ucla.edu

**SEVEN LIMBS**
**BY DOUGLAS J. CUOMO FEATURING NELS CLINE & THE AIZURI QUARTET**

**FRI, FEB 5, 2021 @ 8 PM | ROYCE HALL, UCLA | ALSO AVAILABLE ONLINE FRI, FEB 12, 2021 @ 7 PM**

If live performances are allowed, available tickets will go on sale to the public FOUR weeks prior to the performance date and will be posted on cap.ucla.edu
“Calling my record Bad Hombre is a way to express what I’m feeling about what’s going on. An artist’s weapon is art, and this has been a good way for me to get rid of some anger I have and turn it into something positive. People have a voice on social media, and I’m very active on that front, but I have my art, too, and I choose to use it in a purposeful way. The time is right for that.” — Antonio Sanchez

Grammy Award winner Antonio Sanchez is one of the most admired drummers of his generation. He is known among his peers as a “drummer’s drummer,” a well-earned title from his longtime association with Pat Metheny along with stints backing up jazz legends Michael Brecker, Gary Burton and Chick Corea, among others. He is also an award-winning producer and composer. His 2017 release, Bad Hombre, evolved from the music Sanchez composed for Alejandro G. Iñárritu’s Academy Award-winning film Birdman—a mix of mind-bending electronics with acoustic drums. An unabashed and succinctly well-crafted response to comments made by the President in the course of his campaign and shortly after taking office. Bad Hombre is an intensely personal work, both in terms of the subject matter that inspired it as well as in Sanchez’s complete involvement with every facet of its creation. Bad Hombre Vol. 2 expands the boundaries of Sanchez’s creativity by reimagining works by some of his favorite singer-songwriters in his own forward-thinking fashion. Social justice is again the underlying theme in response to the systematic injustices being perpetrated on immigrants both in the U.S. and around the world. antoniosanchez.net

Funds provided by the Royce Center Circle Endowment Fund.

“An uncompromising, possessed dancer...with a prodigious rhythmic sense, imaginative verve and incandescent passion, [Israel Galván] introduces us to flamenco as a way of moving, of being, of understanding, of identity. He knows dance as his first language.” — The Financial Times

Israel Galván is one of the world’s leading flamenco artists, described by The Evening Standard as “achieving the near impossible feat of embodying flamenco’s duende (or “demon”), while avoiding clichés.” His lightning-fast and passion-fueled dancing scorches the stage wherever he performs and he has reinvented flamenco for a new generation. Galván constantly surprises and pushes boundaries both with his solo work and in collaboration with such diverse artists as flamenco masters Enrique Morente and Manuel Safer, contemporary choreographer Akram Khan and jazz great Pat Metheny.

Galván will perform Solo, a work of pure dance that is stripped of all the accoutrements usually associated with flamenco. And there is no musical accompaniment. Instead Galván creates a sound score using rhythms made with his feet, hands and occasionally his voice. edmproductions.org/artist/israel-galvan

Funds provided by the Doris Duke Charitable Foundation Endowment Fund.

Photo Credit: Luis Castilla
A gifted multi-instrumentalist, songwriter, producer and composer, Gustavo Santaolalla is recognized as one of the most highly acclaimed and prolific contemporary Argentine musicians in the world. The winner of two Oscars for Best Original Score for Brokeback Mountain and Babel, he also has written music for Alejandro González Iñárritu’s Amores Perros and 21 Grams; Walter Salles’ Motorcycle Diaries and On the Road; HBO’s Deadwood; and Netflix’s Narcos Mexico. He has produced more than 100 albums by some of Latin America’s most popular and relevant alternative musicians including Café Tacuba, Julieta Venegas, Molotov, Juana Molina and Juanes and has received two Grammy and 18 Latin Grammy Awards.

Santaolalla will appear at Royce Hall with his new band SantaBanda, performing music from throughout his career that mixes genres ranging from traditional music of Argentina, including tango, to minimalism, electronica and progressive rock, featuring well-known works from his previous musical collaborators Arco Iris and Bajofondo, as well as music he composed for The Last of Us, recently voted one of the best video games in history. This event is an intimate survey of a towering artist.

“Over the last few decades, Argentine musician/producer Gustavo Santaolalla has established his reputation as a musical paradoxa progressive traditionalist who fuses influences from around the world while bringing it all home.”
—JAZZTIMES

“Taking leaps into the unknown and relishing their unpredictability: Martin Hayes’s appetite for collaboration with musicians from across the spectrum of the tradition and beyond is insatiable.”
—THE IRISH TIMES

GUSTAVO SANTAOLALLA DESANDANDO EL CAMINO
THU, MAR 4, 2021 @ 8 PM | ROYCE HALL, UCLA | ALSO AVAILABLE ONLINE THU, MAR 11, 2021 @ 7 PM
If live performances are allowed, available tickets will go on sale to the public FOUR weeks prior to the performance date and will be posted on cap.ucla.edu

MARTIN HAYES QUARTET
SAT, MAR 12, 2021 @ 8 PM | ROYCE HALL, UCLA
ALSO AVAILABLE ONLINE SAT, MAR 20, 2021 @ 7 PM
If live performances are allowed, available tickets will go on sale to the public FOUR weeks prior to the performance date and will be posted on cap.ucla.edu

“Taking leaps into the unknown and relishing their unpredictability: Martin Hayes’s appetite for collaboration with musicians from across the spectrum of the tradition and beyond is insatiable.”
—THE IRISH TIMES

Martin Hayes is the founder of the Irish ensemble, The Gloaming, who captivated L.A. audiences as part of CAP UCLA’s 2018-19 Season. Known worldwide for his soulful interpretations of traditional Irish music, Hayes’ unique sound sparkles with eclectic contemporary idioms ranging from Arvo Pärt to Sigur Ros. Still very much an East Clare fiddler, Hayes has brought this age-old sound into a modern setting without losing any of its essence. He has collaborated with Paul Simon, Sting, Cassandra Wilson, Bill Frissell, Ricky Skaggs, Brooklyn Rider and with Yo-Yo Ma’s Silk Road Ensemble on the Grammy-winning album Sing Me Home (2016). He created his own critically-acclaimed quartet to expand upon the sonic possibilities of the Irish canon that reflects the resilience, hope and longing of the Irish people. Teaming up again with long-time collaborator guitarist Dennis Cahill, they are joined by classically-trained Irish-American fiddler Liz Knowles (String Sisters) and bass clarinetist Doug Wieselman (Lou Reed/Laurie Anderson/Antony and the Johnsons), who bring vast backgrounds from jazz to classical to indie rock. Their first album, The Blue Room, recorded live and largely impromptu, expresses the heartbreaking lament of oppressed and impoverished people through an eclectic blend of musical styles that amplify their perseverance and hope. It has been described as “revelatory” (Glasgow Life); “thrilling” (Financial Times); and “especially divine” (The Sunday Business Post). martinhayes.com/martin-hayes-quartet

Anthony de Mare
Liaisons 2020: Re-Imagining Sondheim from the Piano

SAT, MAR 13, 2021 @ 8 PM | ROYCE HALL, UCLA | ALSO AVAILABLE ONLINE SUN, MAR 21, 2021 @ 3 PM

If live performances are allowed, available tickets will go on sale to the public FOUR weeks prior to the performance date and will be posted on cap.ucla.edu.

Celebrated pianist and genre-busting new music champion Anthony de Mare pays tribute to the musical genius of Stephen Sondheim with 14 new commissions of Sondheim songs, re-imagined for piano by some of today’s leading composers in jazz, film, theater and classical music including Timo Andres, Jon Batiste, Ted Hearne, Meredith Monk, Jeff Beal and others.

Building on his acclaimed Liaisons project, a remarkable compendium that featured 36 Sondheim works re-imagined by the likes of Steve Reich, Nico Muhly, Fred Hersch, Mason Bates, Thomas Newman, Wynton Marsalis, Eve Egoyan and Jason Robert Brown, Liaisons 2020 was commissioned in honor of the Maestro’s 90th birthday. The program will feature works from both collections in this West Coast premiere of the entire Liaisons 2020 project. Grammy-winning pianist Gloria Cheng joins de Mare performing Steve Reich’s “Finishing the Hat - Two Pianos” and the world premiere of Conrad Tao’s two-piano version of “Move On.” anthonydemare.com

“To hear composers take my work and take it seriously... it’s a thrill.”
— Stephen Sondheim

Living Music with Nadia Sirota is a live event-based podcast (à la Live From Here) designed to generate excitement and passion for contemporary classical music through storytelling, conversation and live performance. This session explores the music of two charismatic and influential composers Steve Reich and Bryce Dessner. Hosted by Peabody Award-winner Nadia Sirota, it will be recorded live at The Theatre at Ace Hotel with special guests, the internationally acclaimed ensemble So Percussion. Sirota will interview Reich and Dessner about their development as artists and composers, their current and past projects and their ideas about the future of classical music, providing deep insight into the work and background these two significant composers. They’ll talk, play, joke around and show the audience the artistic process from the inside-out, all integrated within a musical program that includes large and small ensemble works from throughout both artists’ impressive careers. Part Leonard Bernstein’s Young People’s Concerts and part late night talk show, the concert and podcast are entertaining and seriously insightful approaches for the new music insider and newcomer alike. nadiasirota.com

Funds provided by the National Endowment for the Arts Challenge Grant Endowment.

“An ideal mixing of medium and message...exploring a subject—the oft-overlooked world of modern composition—that uniquely benefits from musical immersion and auditory elucidation.”
— The New Yorker
A classical tabla virtuoso of the highest order, Zakir Hussain is known for his consistently brilliant and exciting performances that have established him as a national treasure not only in India, but throughout the world. His playing is marked by uncanny intuition and masterful improvisational dexterity, founded in formidable knowledge and study. The favorite accompanist for many of India’s greatest classical musicians and dancers, he is also in demand by artists in all disciplines. Widely considered a chief architect of the contemporary world music movement, Hussain has been involved in many historic collaborations, including Shakti, which he founded with guitarist John McLaughlin and L. Shankar, Planet Drum with Mickey Hart, and Sangam with Charles Lloyd and Eric Harland. He has also performed with musicians George Harrison, Yo-Yo Ma, Joe Henderson, Van Morrison, Airto Moreira, Pharoah Sanders and Billy Cobham, as well as with choreographers Mark Morris and Rennie Harris. Every other year, since 1996, Hussain has served as curator, producer and host in bringing the very cream of Indian music to tour America and Europe with his series Zakir Hussain and Masters of Percussion. It is an obligation he takes very seriously, spending considerable time searching for unusual instruments and performers in diverse corners of the South Asian continent. In the process, he has unearthed little-known traditions that feed into the greater stream of Indian music, playing an educational role in ensuring that these modes remain alive, to be handed down from generation to generation.

“If the idea is to realize how deep is the base of Indian art and culture, how many fabulous young artists there are, how many incredible great senior artists are present today but not seen in the limelight, We all have our turn at being the spokesperson for something or the other.” — Zakir Hussain

ZAKIR HUSSAIN & MASTERS OF PERCUSSION
FRI, MAR, 19 @ 8 PM | ROYCE HALL, UCLA
ALSO AVAILABLE ONLINE FRI, MAR 26, 2021 @ 7 PM
If live performances are allowed, available tickets will go on sale to the public FOUR weeks prior to the performance date and will be posted on cap.ucla.edu

“Bird Lives” painting by Vel Verrept based on a photograph by Herman Leonard, © Herman Leonard Photography, LLC

“They teach you there’s a boundary line to music. But, man, there’s no boundary line to art.” — Charlie Parker

RUDRESH MAHANTHAPPA & TERRI LYNE CARRINGTON
FLY HIGHER: CHARLIE PARKER AT 100
THU, APR 1, 2021 @ 8 PM | THE THEATRE AT ACE HOTEL
ALSO AVAILABLE ONLINE THU, APR 8, 2021 @ 7 PM
If live performances are allowed, available tickets will go on sale to the public FOUR weeks prior to the performance date and will be posted on cap.ucla.edu

Fly Higher: Charlie Parker at 100 celebrates one of the most innovative and influential artists in modern musical history and examines his impact on pop, hip hop, rap, rock and jazz. Acclaimed co-musical directors Rudresh Mahanthappa and Terri Lyne Carrington honor Charlie Parker’s centennial year by showcasing his uncompromising musical joy, humor and beauty, mining his deep repertoire and showcasing new, modern compositions. Rather than imitating the original, Fly Higher strives to forward the artform by developing new perspectives on tradition. Mahanthappa (alto saxophone) and Carrington (drums) will be joined by Charenée Wade (vocals), Adam O’Farrill (trumpet), Kris Davis (piano) and Kassa Overall (DJ) for this extraordinary musical tribute to an American master.

terrilynecarrington.com | rudreshm.com

This concert is officially sanctioned by the Estate of Charlie Parker.

Funds provided by the National Endowment for the Arts Challenge Grant Endowment.
DakhaBrakha is a quartet from Kyiv, Ukraine. Reflecting fundamental elements of sound and soul, Ukrainian “ethno-chaos” band DakhaBrakha create a world of unexpected new music. The name DakhaBrakha means “give/take” in the old Ukrainian language and it reflects their resilience and philosophy. Having experimented with Ukrainian folk music, the band added rhythms of the surrounding world into their music to create their own unique and original style. Accompanied by Indian, Arabic, African and Russian traditional instrumentation, the quartet’s astonishingly powerful and uncompromising vocal range creates a sound rooted in Ukrainian culture and ethos. At the crossroads of Ukrainian folklore and theater, DakhaBrakha’s musical spectrum is both intimate and riotous, plumbing the depths of traditional and contemporary roots and rhythms, inspiring “cultural and artistic liberation.” DakhaBrakha is a gift that is unforgettable and rare. dakhabrakha.com.ua

“DakhaBrakha is a quartet from Kyiv, Ukraine. Reflecting fundamental elements of sound and soul, Ukrainian “ethno-chaos” band DakhaBrakha create a world of unexpected new music. The name DakhaBrakha means “give/take” in the old Ukrainian language and it reflects their resilience and philosophy. Having experimented with Ukrainian folk music, the band added rhythms of the surrounding world into their music to create their own unique and original style. Accompanied by Indian, Arabic, African and Russian traditional instrumentation, the quartet’s astonishingly powerful and uncompromising vocal range creates a sound rooted in Ukrainian culture and ethos. At the crossroads of Ukrainian folklore and theater, DakhaBrakha’s musical spectrum is both intimate and riotous, plumbing the depths of traditional and contemporary roots and rhythms, inspiring “cultural and artistic liberation.” DakhaBrakha is a gift that is unforgettable and rare. dakhabrakha.com.ua

Funds provided by the José Luis Nazar Endowment for the Performing Arts.

MK Guth
Choreography for Reading Aloud
Fri, Apr 16, 2021 @ 8 PM
Powell Library, UCLA

Choreography for Reading Aloud (Knowing an Author) amplifies the published works, notebooks, contemporaries and influences of writer and theorist Susan Sontag. Throughout the Powell Library approximately 55 performers read aloud from Sontag’s works and the works of writers and thinkers who informed her ideas. These overlapping readings swell into a cacophony of narratives, facts, theories, opinions and histories that blur and transform across space and time. Over 50 minutes, guests will enter the library’s sonic hive—wandering, listening and following their instincts. In Choreography for Reading Aloud, textuality’s internal quietude is collectively broadcast to the vibrations of the body.

mkguth.com

“[MK Guth] is a gifted visualist and brilliant weaver of fantasy.”
—The Oregonian

Funds provided by The Andrew W. Mellon Foundation multi-year grant for Collaborative Intersections in the Visual and Performing Arts.

Photo Credit: Vitaliy Vorobyov

Photo Credit: MK Guth

Photo Credit: M.K. Guth
The Brooklyn Youth Chorus is a rigorously trained, culturally and socioeconomically diverse choral ensemble comprised of mostly female-identifying, New York City youth, ages 12-18. They have performed with contemporary classical composers John Adams, Bryce Dessner, Nico Muhly and Caroline Shaw, as well as with some of the biggest names in the music business, including David Byrne, John Legend, Barbra Streisand, Alicia Keys, Bon Iver and Elton John. Their new work, *She Is Called*, is a musical exploration of female identity through choral music and songs created by a diverse group of predominantly women composers with material completed before the COVID-19 shutdown, but yet to fully premiere theatrically. The works that comprise *She Is Called* are based on texts that have defined the female experience from biblical times to the present day, exposing the limitations of traditional gender categories. The impressive roster of composers include David Lang, Alev Lenz, Natalie Joachim, JocKi Shelton Green, Gity Razaz, Paola Prestini, Angélica Negrón, Toshi Reagon, Tania Leon and Shara Nova. The goal of *She Is Called* is to unlock new possibilities for people of all genders, ages and races throughout the world. These compositions will be audio and video taped and distributed through yet to be determined platforms on line.

Funds provided by the Kevin Jeske Young Artists Fund.

---

**JENNIFER KOH & DAVÔNE TINES**

**EVERYTHING THAT RISES MUST CONVERGE**

THU, APR 29, 2021 @ 8 PM  |  ROYCE HALL, UCLA
ALSO AVAILABLE ONLINE THU, MAY 6, 2021 @ 7 PM

If live performances are allowed, available tickets will go on sale to the public FOUR weeks prior to the performance date and will be posted on [cap.ucla.edu](http://cap.ucla.edu).

Recognized for her intense, commanding performances, delivered with dazzling virtuosity and technical assurance, violinist Jennifer Koh is a forward-thinking artist dedicated to exploring a broad and eclectic repertoire, while promoting diversity and inclusivity in classical music. Davône Tines, deemed a “…singer of immense power and fervor...” by The Los Angeles Times and a “…charismatic, full-voiced bass-baritone…” by The New York Times, is building an international career commanding a broad spectrum of opera, concert and music theater performance. His most recent work, *The Black Clown*, co-created with Michael Schachter, is the much-anticipated music theater adaptation of a Langston Hughes’ poem, that was scheduled to premiere at this year’s Mostly Mozart Festival at Lincoln Center. Koh and Tines’ collaboration, *Everything That Rises Must Converge*, was born from the shared desire of its co-creators to understand themselves as the children and descendants of refugees and slaves. By juxtaposing their personal family stories and examining how they influenced their artistry and development as classical musicians, Koh and Tines reveal a universal history shared by immigrants and minority Americans.

[jenniferkoh.com](http://jenniferkoh.com)  |  [newmusicusa.org/profile/dtines/](http://newmusicusa.org/profile/dtines/)

Funds provided by Fariba Ghaffari.

“Everything That Rises Must Converge celebrates the universal story of refugees and immigrants to not only survive, but to rise up and give their children a better life.”

— Jennifer Koh

*Photo Credit: Jürgen Frank*

*Photo Credit: Bowie Verschuuren*
JOHN CAMERON MITCHELL
THE ORIGIN OF LOVE TOUR
WITH SPECIAL GUEST AMBER MARTIN FEATURING
THE SONGS OF HEDWIG BY STEPHEN TRASK
SAT, MAY 1, 2021 @ 8 PM | ROYCE HALL, UCLA | ALSO AVAILABLE ONLINE SAT, MAY 8, 2021 @ 7 PM

John Cameron Mitchell, the double Tony Award-winning, Golden Globe-nominated co-creator of Hedwig & the Angry Inch, performs songs from his groundbreaking rock musical and regales his audience with stories from 20 years of Hedwig’s history.

Joined on stage by members of his original Broadway band and powerhouse performer Amber Martin, the repertoire includes Hedwig favorites “The Origin of Love,” “Sugar Daddy,” “Wig in a Box” and “Wicked Little Town” as well as songs from his upcoming musical Anthem. Sporting a costume that transforms into six different outfits over the course of the evening and crowned with Hedwig’s classic wig, Mitchell is a sassy, magnetic and dynamic entertainer who promises to hold the crowd in the palm of his manicured hand throughout the entire performance. originoflovetour.com

“I cannot recommend this show enough. It’s a punk-rock live behind-the-scenes tour of the making of a punk-rock musical.”
— dc THEATRE SCENE

DAVID SEDARIS
THU, MAY 13, 2021 @ 8 PM | ROYCE HALL, UCLA | NOT AVAILABLE ONLINE

David Sedaris, the master of satire and one of today’s most observant writers addressing the human condition, returns to Royce Hall for his annual appearance at the Center for the Art of Performance. The skill with which he slices through cultural euphemisms and political correctness has made him one of America’s preeminent humor writers. More than ten million copies of his books are in print and have been translated into 25 languages. In 2018 he was awarded the Terry Southern Prize for Humor, as well as the Medal for Spoken Language from the American Academy of Arts and Letters. In March 2019 he was elected as a member into the American Academy of Arts and Letters. Sedaris’s pieces regularly appear in The New Yorker and his most recent collections of essays, Calypso and Theft By Finding: Diaries (1977-2002) were both New York Times best-sellers. He is currently working on a second volume of his diaries which are eagerly awaited by his fans worldwide. davidssedarisbooks.com
CAP UCLA Artist Fellows are awarded a three-year creative development platform through the Center. Over the multi-year commitment, we explore each artist’s evolving legacy by providing audiences with a unique opportunity to experience their artistry, ideas and works over several main stage presentations. CAP UCLA Artist Fellows are master practitioners within their art forms and work alongside of us to ignite the ideas and plans that expand our knowledge, base of support and community relationships. CAP UCLA wishes to acknowledge previous fellows Robert Wilson, Laurie Anderson, Kronos Quartet, Ann Bogart/SITI Company and Jason Moran.

This season’s Artist Fellows include:

HELEN MOLESWORTH
ANTONIO SANCHEZ
ANN HAMILTON
EIGHTH BLACKBIRD
HELEN MOLESWORTH

Helen Molesworth is a curator and writer. Her major exhibitions include: One Day at a Time: Manny Farber and Termite Art; Leap Before You Look: Black Mountain College 1933–1957; Dance/Draw; This Will Have Been: Art, Love & Politics in the 1980s; Part Object Part Sculpture; and Work Ethic. She has also organized monographic exhibitions of Moyra Davey, Louise Lawler, Steve Locke, Anna Maria Maiolino, Josiah McElheny, Kerry James Marshall, Catherine Opie, Amy Sillman and Luc Tuymans. She is the author of numerous catalogue essays and her writing has appeared in Artforum, Art Journal, Documents and October. The recipient of the 2011 Bard Center for Curatorial Studies Award for Curatorial Excellence, she is a founding board member of The Underground Museum and serves as the Curator-in-Residence for the Anderson Ranch in Aspen. Molesworth was the commencement speaker for the UCLA School of the Arts and Architecture in June 2018.

Photo Credit: © Catherine Opie

ANTONIO SANCHEZ

Three-time Grammy Award winner Antonio Sanchez is considered by many critics and musicians alike as one of the most prominent drummers of his generation. Riding the crest of a musical wave that began in 2015 with his Golden Globe and BAFTA-nominated score for Alejandro Iñárritu’s Academy Award-winning film, Birdman, he has also composed soundtracks for director Fernando Leon de Aranoa’s Politica, Manual de Instrucciones and EPIX network’s Get Shorty. Born in Mexico City in 1971, Sanchez started playing drums at the age of five and began performing professionally early in his teens. He pursued a degree in classical piano at the National Conservatory in Mexico and in 1993 he moved to Boston to enroll at Berklee College of Music and graduated Magna Cum Laude in Jazz Studies. Since his return to New York in 1999, he became one of the most sought-after drummers in the international jazz scene. He has performed and recorded with some of the biggest names in jazz including Pat Metheny, Chick Corea, Michael Brecker, Charlie Haden, Gary Burton and Toots Thielemans. In 2007, he recorded his first solo effort entitled Migration. The album, which featured a stellar cast of some of today’s most renowned jazz musicians including Chick Corea, Chris Potter, David Sanchez and Scott Colley, got rave reviews and was hailed by All About Jazz as “One of the best debuts of 2007.” Sanchez also has toured regularly with his own quintet, Migration, since 2011. His composition The Meridian Suite was presented as part of CAP UCLA’s 2017-18 Season. Sanchez’s interest in education has also taken him around the globe performing in clinics, drum festivals and master classes. He has also been a member of the faculty at New York University since 2006.
Ann Hamilton is internationally acclaimed visual artist known for the sensory surrounds of her large-scale multi-media installations. Using time as both process and material, her art-making serves as an invocation of place, of collective voice, of communities past and of labor present. Noted for a dense accumulation of materials, her ephemeral environments create immersive experiences that poetically respond to the architectural presence and social history of their sites. The ability of technology to erase distances between people and the effect of global media saturation on places and forms that embrace live, tactile, visceral, face-to-face experiences have animated the site responsive installations that have formed the bulk of Hamilton’s practice over the last 20 years. Hamilton’s most recent work, however, now focuses on the less material acts of reading, speaking and listening. The influence of collaborative processes in ever more complex architectures has shifted her forms of making, wherein the movement of the viewer in time and in space now becomes a central figure of the work. Among her many honors, Hamilton has been the recipient of the National Medal of the Arts, Heinz Award, MacArthur Fellowship, and the Guggenheim Memorial Fellowship. She represented the United States in the 1991 Sao Paulo Bienal, the 1999 Venice Biennale, and has exhibited extensively around the world.

Eighth Blackbird is “one of the smartest, most dynamic contemporary classical ensembles on the planet.” (Chicago Tribune) Launched in 1996 by six committed Oberlin Conservatory undergraduates, this Chicago-based super-group has earned its status as “a brand-name [...] defined by adventure, vibrancy and quality [...] known for performing from memory, employing choreography and collaborations with theater artists, lighting designers and even puppetry artists.” (Detroit Free Press) Now in its third decade, Eighth Blackbird continues to fuel the modern canon it has helped build with hundreds of commissioned works by a diverse array of composers including Andy Akiho, Viet Cuong, Bryce Dessner, Ted Hearne, Jennifer Higdon, Amy Beth Kirsten, David Lang, Missy Mazzoli, Nico Muhly, Pamela Z and Steve Reich, whose commissioned work, Double Sextet, went on to win the Pulitzer Prize (2009). The ensemble was named music director of the 2009 Ojai Music Festival, The Tune In Festival at the Park Avenue Armory in 2011 and was presented at the Museum of Contemporary Art: Chicago as a season-long live gallery installation. In 2017 the sextet launched the Blackbird Creative Laboratory, a tuition-free summer training program, alumni network and career support platform for emerging professionals focused on cutting edge musicianship, dynamic performance aesthetics and savvy entrepreneurship. They are the recipients of four Grammy Awards, the inaugural Chamber Music America Visionary Award, an Ensemble of the Year Award from Musical America, and the prestigious MacArthur Award for Creative and Effective Institutions. The name “Eighth Blackbird” derives from the eighth stanza of Wallace Stevens’s evocative, imagistic poem, Thirteen Ways of Looking at a Blackbird: “I know noble accents / And lucid, inescapable rhythms; / But I know, too, / That the blackbird is involved / In what I know.”
The Center for the Art of Performance also sponsors artist residencies to provide local and national artists creative time and the necessary space to develop new work. CAP UCLA wishes to acknowledge previous artists-in-residence Ann Carlson, Somi, CONTRA-TIEMPO, Lars Jan, Phantom Limb Company, Los Angeles Performance Practice, Ate9 Dance Company, Kyle Abraham/Abraham.In.Motion, Okwui Okpokwasili, Jennie Liu, Poor Dog Group, Early Morning Opera, Toshi Reagon, Lynette Wallworth, Suzanne Bocanegra and Constance Hockaday.

This season’s CAP UCLA Artists Residencies include:

NADIA SIROTA
EDGAR ARCENEAUX
DANIEL ALEXANDER JONES
DAN SIEGLER
EIKO OTAKE
ANNIE SAUNDERS WITH EMMA O’HALLORAN, CHRISTOPHER ROUNTREE AND WILD UP

EDGAR ARCENEAUX

Edgar Arceneaux investigates historical patterns through drawings, installations and multimedia events, such as the reenactment of Ben Vereen’s tragically misunderstood blackface performance at Ronald Reagan’s 1981 Inaugural Gala. In the artist’s work, linear logic is abandoned in favor of wordplay and visual associations, revealing how language, technology and systems of ordering produce reality as much as describe it. Seemingly disparate elements—such as science fiction, civil rights era speeches, techno music and the crumbling architecture of Detroit—find a new synchronicity in the artist’s hands, ultimately pointing to larger historical forces such as the rise of the surveillance state. Arceneaux’s installations have taken the form of labyrinths, libraries, multi-channel videos and drawn landscapes that change over the course of an exhibition, only ever offering a partial view of the whole at any given moment. This fragmentation extends to the artist’s use of historical research in his work, such as FBI documents concerning civil rights leader Martin Luther King, Jr., where redacted passages are presented on mirrors that reflect the viewer’s curious gaze.

studioedgararceneaux.com

NADIA SIROTA

Nadia Sirota’s varied career spans solo viola performances, chamber music, curation and broadcasting. In all branches of her artistic life she aims to open classical music up to a broader audience. Her singular sound has served as a muse to dozens of composers, including Nico Muhly, Missy Mazzoli, Marcos Balter and David Lang. Since 2018, Sirota has served as the New York Philharmonic’s Marie-Josée Kravis Creative Partner, a position created for her. As a soloist, she has appeared with acclaimed orchestras around the world, and released four solo albums of commissioned music. Her most recent endeavor, Living Music with Nadia Sirota, is a podcast and concert series that demystifies classical music. Her current project, Living Music: Pirate Radio Edition is a quarantine variety show that features some of the brightest artists from around the globe performing and chatting from their homes, streamed on Facebook Live every Tuesday and Thursday night.

nadiasirota.com
livingmusicshow.com

“Performance doesn’t just magically appear on a stage. Behind every work, there are years of creative development, months of rehearsal and a continual pursuit of support.”
— KRISTY EDMUNDS
DANIEL ALEXANDER JONES

Daniel Alexander Jones exemplifies the artist as energy worker. While his body of original work includes plays, performance pieces, recorded music, concerts, music theater events, essays and long-form improvisations, energy is his true medium. The Herb Alpert Foundation notes that Daniel "creates multi-dimensional experiences where bodies, minds, emotions, voices and spirits conjoin, shimmer and heal." Jones was a 2019 Guggenheim Fellow, and a Doris Duke Artist Award recipient. While in residence at CAP UCLA, he'll be working on Altar no. 59, a tarot card reading which Jones is creating in collaboration with Ebony Noelle Golden, Alexis Pauline Gumbs, Josh Quatt and Julia Sengodare Wallace, all of whom employ assemblage, theatrical jazz, interdisciplinary and interdimensional practices in their work. With the intention of exploring multiple expressions for the work in our rapidly shifting world, Altar no. 59 is a project that reminds us of the practices of willing transformation—the ones written on our bones, the ones freely ours, the ones we need now. Altar no. 59 is commissioned by the Public Theater with New York Live Arts.
danielexanderjones.com

DAN SIEGLER

Dan Siegler is a composer and sound artist from New York City. His work, which incorporates analog synthesizers, glitch materials, field recordings, acoustic instruments and recorded dialogue, is influenced by musique concrète and American roots music. Siegler is a Bessie Award-winner and the recipient of a 2020 (WPA) Virtual Commission from Works & Process at The Guggenheim Museum. He has collaborated with Pam Tanowitz Dance, Crossman Dans(c)ie, String Noise and Vanira Castro, with work performed at venues from Brooklyn to Buenos Aires. While in residence with CAP UCLA, Siegler will be working on Concrete Jungle, a musique concrète-inspired conversation in sound, between New York past and present, exploring the city’s future. Featuring hundreds of micro-edited voices and sounds pointillistically layered to create musical grooves and dialogue between people who have never met, the composition uses the normally discarded elements of vocal recordings—in-between breaths, linguistic filler and word repetitions—to create rhythms. In live performance, guest soloists interact improvisationally within the sound environment, simulating chance street encounters. Inspired by his father’s loss of language from dementia, Siegler attempts to create order out of verbal chaos, assembling surprisingly comic, often poignant invented dialogue to illustrate the value of meaningful conversation around challenging subjects across generations.
dansieglermusic.com

EIKO OTAKE

Eiko Otake is a movement-based, interdisciplinary artist. She worked for more than 40 years as half of the internationally acclaimed Eiko & Koma, but since 2014 has been performing her own solo project, A Body in Places. Eiko & Koma created 46 performance works, two career exhibitions, and numerous media works. Always performing their own choreography, Eiko & Koma usually designed and handcrafted all aspects of their works including sets, costumes and sound. They presented their works numerous times at American Dance Festival, the Walker Art Center and five seasons at BAM’s Next Wave Festival. Eiko & Koma were honored with the first United States Artists Fellowship (2006) and Doris Duke Artist Awards (2012). They are the first collaborative pair to share a MacArthur Fellowship (1996), two Guggenheim Fellowships (1984), the first Asian choreographers to receive the Samuel H. Scripps/American Dance Festival Award (2004) and a Dance Magazine Award (2016). Eiko’s solo activities earned her a Special Bessie citation, and the Anonymous Was a Woman Award. She visited post-nuclear meltdown Fukushima several times with photographer and historian William Johnston. Documentation of these visits led to the creation of A Body in Fukushima, a variable photo and video exhibition that has been shown in many cities. In 2017, Eiko launched her multi-year Duet Project: Distance is Malleable. In this project, collaborating with a diverse range of artists living and dead, Eiko explores ways to maximize the poten- tials of selected artist-to-artist encounters. eikoandkoma.org

ANNIE SAUNDERS WITH EMMA O’HALLORAN, CHRISTOPHER ROUNTREE AND WILD UP

Annie Saunders is a multidisciplinary director and live artist, and the founding artistic director of site-specific performance company Wilderness. Her installation The Home for Domestic Violence Awareness Month won the UK APA awards for Best Experiential Campaign and Best Use of Technology for Good in 2020. Irish composer and vocalist Emma O’Halloran freely inter- twines acoustic and electronic music, writing for folk musicians, chamber ensembles, turntables, laptop orchestra, symphony orchestra, film and thea- ter. Wild Up, the popular Los Angeles-based new music ensemble under the direction of Christopher Rountree, has been called “…a raucous, grun- ge, irresistibly exuberant... fun-loving, exceptionally virtuosic family,” by The New York Times. While in residence with CAP UCLA, Saunders, O’Halloran, Rountree and the members of Wild Up will be developing Rest, an interac- tive performance installation that looks at multi-sensory experience, the nature of consciousness, the suggestibility of the mind, “dopamine fasting” and sensory deprivation. The piece gives a visceral opportunity to feel and consider what rest means in the modern world. Development and research will include interviews with consciousness experts to conversations with ev- eryday folks talking about their earliest sense memories and their relation- ships with their smartphones. wildup.org/project/rest
about.me/anniesaunders | emma-ohalloran.com
**DESIGN FOR SHARING**

**K-12 ARTS EDUCATION**

Design for Sharing has been welcoming K-12 students to the UCLA campus for 51 years. We provide free arts activities to thousands of students and teachers each year, from more than 100 public schools across Los Angeles County. We believe that engagement with the performing arts can have a powerful and lasting impact on a young person. The arts provide a gateway for students to explore shared ideas across communities and cultures—sparking their curiosity and imagination.

Since 1969, half a million students have participated in DFS programs, attending school-day matinee performances, hands-on workshops and in-class art-making residencies. Although our in-person programs have been temporarily suspended during the COVID-19 crisis, we know that encountering the performing arts in any setting is crucial to a young person’s engagement with the world. With the current distancing restrictions in place, we aren’t yet able to bring students and artists together in person, but we remain committed to helping young people stay connected to the arts. We are crafting ways to continue sharing the arts with students, educators and parents, including a collection of free, easy to use digital arts resources available at cap.ucla.edu/DFS.

This season, the following CAP UCLA programs will have Design for Sharing intersections:

- Perla Batalla
- Kronos Quartet
- Gustavo Santaolalla
- Israel Galvan
- Martin Hayes
- Zakir Hussain
- DhakaBrakha
- Brooklyn Youth Chorus
- Anthony De Mare
- Antonio Sanchez
- Kid Koala

With all the anxieties and uncertainties affecting our city, we are relying on the arts to offer what they always have: reflection, inspiration and connection to community. When schools resume in the fall, we will be ready, working with our network of artists and arts educators to give students access to the arts, and access to their own creativity.

Many thanks to our current and past supporters, whose care and generosity have allowed this program to thrive. Because of you, we continue to find ways to share the arts with our community’s kids.

[cap.ucla.edu/DFS](http://cap.ucla.edu/DFS)

---

**DFS 50TH ANNIVERSARY GIFTS**

For 50 years, Design for Sharing has thrived because of the generosity of hundreds of supporters. Many thanks to the donors who made special gifts in honor of our 50th Anniversary. Your care allows us to continue our mission of sharing the arts with our community’s kids.


---

**DESIGN FOR SHARING COUNCIL**

Stephanie Snyder, President*
Diane Applebaum*
Ruth Bachofner
Linda Essakow*
Billie Fischer*
Joanne V.C. Knopoff*
Martha Koplin*
Joan Lesser
Diane Levine
Katie Marsano*
Pamela Schwab
Muriel Fine Sherman*
Anne-Marie Spataru*
Bonnie Taub
Mimi Wolfen

*Executive Council Member

DFS is made possible by major gifts from The Ring Foundation, Herbert McLaughlin Children’s Trust, Another Planet Entertainment, and The Wolfen Family Foundation. In addition, DFS is supported by the Design for Sharing Endowment; Mimi Perloff Endowment for Design for Sharing; PHT Theatres Fund for Design for Sharing; Beatris F. Poole Endowment Fund for Design for Sharing; Mimi & Werner Wolfen Endowment for Design for Sharing; Barbara and Bruce Dolkin Endowment Fund at Design for Sharing and the Shirley & Ralph Shapiro Endowment for Design for Sharing.
Art in Action is our free public engagement program where artists, educators, students and audiences explore diverse viewpoints, scholarship and creative practice. It is how we play together, make stuff and share ideas. Through workshops, lectures, master classes, films, salons and art-making forums, Art in Action activities explore “art as process,” by providing additional opportunities to dig into deeper context.

Many Art in Action programs fall into the ongoing initiatives below that help to set a context for the themes and/or artistic forms being explored by artists on our season.

Writing the Landscape features activities in our Poetry series, intersections with our Pop-Up Library and Portable Reading Room programs, and special activities with our colleagues at UCLA Library and Special Collections, all exploring how the impulse to make something results in an altered landscape, or new view.

Hearing Beyond Listening is a collection of activities exploring ways to listen better. The CAP UCLA Listening Lab is a roving music station, with curated playlists from UCLA students, CAP UCLA artists and staff. While we can’t gather in person right now, we’ve put the Listening Lab on line—we invite you to get comfy and listen to some of our playlists.

Student Committee for the Arts (SCA) is CAP UCLA’s student-run producing body. SCA supports and encourages awareness of and participation in the arts at UCLA, while providing broad access to student tickets, and hands-on experience in art-making, curation and producing. SCA also produces its own performing arts series, showcasing and creating space for the next generation of artists. Find out more: sca.ucla.edu

Student Tickets
During these unprecedented times, The Student Committee for the Arts (SCA) continues to support and encourage awareness of, and participation in, the arts on the UCLA campus. UCLA students will have a dedicated RSVP link for all programs on the 2020-21 Season, providing FREE access to special activities with artists, a re-imagined student membership Passport program (link to Passport page), and opportunities to support student artists all year long. If you are a current UCLA student, please be sure to click the Student RSVP button on the event page of the CAP UCLA website to attend events this season.

Bruin Insiders
UCLA faculty, staff and Alumni Association members may still purchase $25 tickets for any CAP UCLA live performance based on availability. There is no Bruin Insider discount for online programs. Monthly subscriptions are free through the fall of 2020, as are all online programs. In the winter and spring of 2021, there will be a charge of $15 for online as well as live performances. For more information, call or visit the Central Ticket Office 310-825-2101 or go to cap.ucla.edu/bruin_insiders.
CAP UCLA LEAD SUPPORTERS

The Center for the Art of Performance gratefully acknowledges our donors, sponsors, and members whose gifts directly support the art of performance and arts education at UCLA. Thank you!

$500,000 AND ABOVE

Anonymous
The Andrew W. Mellon Foundation
Cindy Mischkowski/The Ring Foundation
Susan Nimoy

$500,000 - $499,999

The Doris Duke Charitable Foundation

$25,000 - $49,999

Deborah Irmas/Audrey & Sydney Irmas Charitable Foundation

$10,000 - $24,999

The Mike Kelley Foundation for the Arts
Laura & Gregg Parloff/Another Planet Entertainment

ENDOWMENTS

Over time, many generous individuals have initiated leadership gifts to the endowments that support the performing arts at UCLA in perpetuity.

Arthur E. Goodwin Memorial Lectureship Fund
Barbara and Bruce Dobbins Endowment Fund at Design for Sharing
Beatrix F. Paydew Endowed Fund for Design for Sharing
Design for Sharing Endowment
Doris Duke Charitable Foundation Endowment Fund
Evelyn & Mo Ostin Endowment for the Performing Arts
Ginny Mancini Endowment Fund for Vocal Performance
Henry Mancini Tribute Fund
James A. Doolittle Endowment
Jose Luis Nazar Endowment for the Performing Arts
Kevin Jeske Young Artists Fund
The Lloyd E. Rigler Emerging Arts Fund

COVID-19 RELIEF EFFORTS

Amidst the upheaval and disruption of the COVID-19 crisis, many of CAP UCLA’s friends stepped forward to offer support. We have been deeply touched and inspired by these gestures, and wish to acknowledge the following donors who made relief gifts in the past few months. THANK YOU!

#GivingTuesdayNow, May 5, 2020


Ticket Turnback and COVID-19 Relief


Ticket Turnback and COVID-19 Relief
EXECUTIVE PRODUCER COUNCIL 20/21 SEASON
The Executive Producer Council is CAP UCLA’s philanthropic leadership group that develops and contributes resources vital to the Center’s programming and mission. The Council comprises individuals who champion the creative development, presentation, and public dialogue with contemporary performing artists by providing direct support for the Center’s annual programming. They are engaged in the artistic and curatorial practices that inform the annual programs, long-term initiatives and collaborative planning efforts which stand at the heart of CAP UCLA’s mission and public purpose.

Director’s Office
Executive and Artistic Director-Kristy Edmunds
Deputy Director and Program Manager-Fred Frumberg
Assistant to the Director-Yuko Saegusa

Production & Event Operations
Production Manager-Bozkurt “Bozzy” Karasu
Director of Operations-Steve Keeley
Venue Manager-Evan Wilkinson
Patron Services Manager-James Costa
Custodian Supervisor-Steven Jarnagin
Production Stage Manager-Kevin Pong
Event & Crew Coordinator-Den Kidd
Asst. Production Manager-Erica Angarano
Master Electrician-Jessica Wodinsky
Audio/Video Supervisor-John Coleman
Master Electrician-Antony Gutierrez
Stage Rigging Supervisor-Robert Ory
House Manager-Ennis Ybarra
House Crew-Evan Drane
House Crew-Joe Ceglia
F.O.H. Staff-Pia Shekerjian
F.O.H. Staff-Melih Ercan
Custodian-Chancy Dawson
Custodian-Ramona Exum

Financial Management
Manager of Finance and Accounts-Stefanie Tarvady
Finance Analyst-Jodi Klein
Finance Analyst-Ayesha Bulegoda

Human Resources
Human Resources Manager-Bernie Macapinlac
Human Resources Assistant-Enah Lulu

Marketing & Communications
Marketing Director-Kathy Budos
Assistant Director of Marketing-Phoebe Silpoyraz
Marketing Coordinator-Bahar Ebrahimzadegh
Marketing Associate-Andrew Hartwell
Communications Manager-Geena Russo

Development
Director of Development-Sarah Sullivan
Assistant Director of Development-Alana Barraj
Development Associate-Erika Herran
Assistant Development Director-Christina Garcia
Artist Circle Box Office Liaison-Danielle Almaguer-Castrence

Education
Director of Education & Special Initiatives-Meryl Friedman
Education Program Coordinator-Theresa Wills Peters
Student Arts Coordinator-Theo Bonner-Parkins
Arts Engagement Coordinator-Ivy Harwell

Ticketing
Assistant Director Central Ticket Office-Gertrude Galano
Box Office Manager-Amiria Taylor

Rental Events
Rental Events Manager-Anthony T. Jones
Rental Events Coordinator-Christina Montano

CAP UCLA Administrative Offices:
7100 Royce Hall, Box 951529
Los Angeles, CA 90095-1529
Tel: 310.825.4401 Fax: 310.206.3843
General questions: info@cap.ucla.edu
(has please allow 48 hours for a response)

UCLA Central Ticket Office:
Tel: 310.825.3101 Fax: 310.206.7540
tickets@cap.ucla.edu

Press Inquiries: Geena Russo
gena@arts.ucla.edu

Development Office:
development@cap.ucla.edu

UCLA/NIMOY THEATER

In 2019, UCLA’s Center for the Art of Performance and School of the Arts & Architecture acquired the Crest Theatre on Westwood Boulevard as a new performance space for its arts public programming. A landmark venue dating back to the 1940s, the Crest will be transformed into the UCLA Nimoy Theater, a new off-campus performing arts space that will be operated and managed by CAP UCLA. As the UCLA Nimoy Theater, the Crest Theatre will return to its historic roots as a performing arts venue. The space originally opened in December 1940 as the UCLA Theater, a live performance hall, designed by the architect Arthur W. Havens. Frances Seymour Fonda was the philanthropist behind its creation. At the end of the Great Depression, she had big dreams for a small venue that would be a place for performers and artists to come together. The newly built theater had a short time to serve performing artists before it was repurposed (by governmental decree) to screen daily newsreel footage from the front throughout WWII. Following the war, it remained a functioning cinema and was renamed by various owners and operators over successive decades—the Majestic Crest, The Crest Theatre, The Bigfoot Crest. Its dream to be a home for performing artists was lost in the progression to movies...until now.

With philanthropic support from actor, writer and director Susan Nimoy and an anonymous donor, UCLA was able to purchase the long-dormant theater. The venue will be re-named the UCLA Nimoy Theater, in honor of Nimoy’s late husband, Leonard Nimoy.

SUPPORT THE UCLA NIMOY THEATER
CAP UCLA is launching a capital campaign to raise funds for the renovation and activation of its new performance space. If you are interested in learning more about the campaign, please contact Sarah Sullivan, Director of Development for CAP UCLA at sarah.sullivan@arts.ucla.edu

76
ROYCE HALL, UCLA

A symbol of both intellectual and artistic excellence, Royce Hall functions not only as a monument to Los Angeles’ rich cultural past, but also as a portal to the future.

Modeled after Milan’s Basilica di Sant’Ambrogio, constructed in the tenth and eleventh centuries, Royce Hall was built in 1928 as one of the first campus structures by architect David Allison and was named for the American philosopher Josiah Royce.

Royce Hall’s reputation was forged early in UCLA’s history. By 1936, the campus had been open for only seven years and was cradled in the midst of an old sheep pasture in an area that most residents probably still regarded as “country.” It was an unlikely place to stumble across one of the greatest American popular composers of all time—George Gershwin—who appeared at Royce Hall in September of that year.

That same year, University of California President Robert Sproul appointed a committee to oversee programming at Royce Hall and in 1937 they presented their first performing arts season featuring the great contralto Marian Anderson, the Budapest String Quartet and the Los Angeles Philharmonic.

Since then, the list of artists who have graced Royce Hall’s stage reads like a Who’s Who of performing arts in the 20th and 21st centuries, including Duke Ellington, Aaron Copland, Arnold Schoenberg, John Coltrane, Miles Davis, Thelonious Monk, Twyla Tharp, Merce Cunningham, Mikhail Baryshnikov, Muddy Waters, Frank Zappa, Ravi Shankar, The Philip Glass Ensemble, Laurie Anderson, Sonic Youth, Joan Baez, David Sedaris and Taylor Mac.

Like Carnegie Hall and Lincoln Center, Royce Hall is one of America’s great concert halls, distinguished, not only for its impeccable beauty and refined acoustics, but also for the ghosts of performances that haunt it.

THE THEATRE AT ACE HOTEL

Broadway was the movie capital of the world in the pre-talkie era. During the Jazz Age, the neon stretch of the Broadway Theater District rivaled its New York namesake—a strip where a dozen temples of cinema played host to screen starlets and matinee kings, and film royalty premiered their latest reels nightly to audiences of thousands. It’s where, in 1927, a group of visionary iconoclasts from Hollywood’s Golden Age erected the home of United Artists, the film studio whose acumen and rebellious ingenuity helped to reshape the American cinematic landscape.

United Artists studio and theater was the vision of silent movie starlet Mary Pickford, who—together with Douglas Fairbanks, Charlie Chaplin and DW Griffith—dreamt of forming an independent production house outside of the established Hollywood studio system. With the help of architect C. Howard Crane and Los Angeles architectural firm Walker & Eisen, the group erected the United Artists Theater and its adjacent tower—the tallest building in all of Los Angeles upon its completion.

Though it changed hands frequently over the following decades, the United Artists Theater stayed active as an arts venue until 1989, including a long stint as a Spanish-language movie house, and later as the broadcast site for televangelist Dr. Gene Scott. Following a meticulous restoration of the then-vacant movie palace, Ace cut the ribbon on The Theatre at Ace Hotel in February of 2014—and we’ve been doing our best to honor the maverick spirit of its founders ever since.
1. Are all of CAP UCLA’s 2020-21 programs being offered online?
Yes. Rather than cancel, postpone or continuously reschedule dates into the uncertain future, CAP UCLA made a bold decision early on to direct substantial resources toward filming all of our 2020-21 Season programs—including live performances—and making them available online.

2. Are the prerecorded programs new or are they from the CAP UCLA archives?
These are fully-staged productions which will be recorded live in Los Angeles throughout the 2020-21 Season or on stages in the artists’ locales for those unable to travel. We have also worked with a number of artists to adapt live performance projects to a digital stage experience. Many of the artists will be present for the presentation of their programs to engage with the online audience, regardless of time-zones.

3. Are the online programs free or is there a charge?
All CAP UCLA online programs in the fall of 2020 will be free with RSVPs through the CAP UCLA website. In 2021 there will be a charge for online as well as live performances. We encourage you to become a CAP UCLA member to help support our free online programs. Members receive access to all online programs and as well as invitations to special events that are not available the general public. You can also take advantage of our free trial subscription offer to receive access to all of our 2020-21 online programming with no payments until January 2021.

4. How do I get information about the programs offered around the online performances?
The easiest way to get complete program information is to sign up for our bimonthly newsletter. It lists all upcoming programs. Individual program pages on the CAP UCLA website include information about the performance as well as all associated pre- or post-show events. You can also check the calendar of events on our website at cap.ucla.edu/calendar.

5. What benefits do I get as a CAP UCLA member?
CAP UCLA members enjoy unlimited access to all online programming during the entire 2020-21 Season as well as insider events with artists and art makers throughout the season. Members also receive priority access for tickets to our live performances and events.

6. How do I become a member?
Visit us at cap.ucla.edu/become_a_member or contact us directly at 310-206-7848 or membership@cap.ucla.edu.

7. How else can I support CAP UCLA other than by becoming a member?
To ensure the vibrancy of CAP UCLA’s programs, we have launched a $1 million campaign to support our performances, develop innovative ways to incorporate digital platforms and generate income streams for the diverse ground-breaking artists we champion who are facing uncertain financial futures. Patrons can support the work of individual artists through CAP UCLA’s artist commissions, sponsor a performance or online program or contribute to our Design for Sharing fund which supports arts activities for K-12 students in the Los Angeles Unified School District. To learn more or to make a gift, visit us at cap.ucla.edu/landing/support_capucla.

8. What benefits do I get as a CAP UCLA subscriber?
This season, CAP UCLA is offering a monthly digital subscription that provides access to all of our 2020-21 Season online programs and performances for just $15 a month. There are no additional fees and subscribers also receive invitations to select member events that are not available to the general public. Once you sign up, your subscription automatically renews each month unless you opt out.

In January, 2021 we will begin charging $15 for access to each of our online programs and performances. If you sign up as a digital subscriber before December 15, 2020, you can access ALL CAP UCLA 2020-21 online programs and performances and pay nothing until January, 2021.

In January, you will be charged $15 a month—the same price you would pay for access to just one online performance! As long as you are a current subscriber, you will automatically receive access to ALL of our online programs and won’t have to RSVP for each individual event.

Sign up for this special offer now and save $10 each month off the 2021 subscription price of $25.


9. How do I become a subscriber?
You can sign up online at cto@tickets.ucla.edu or call the UCLA Central Ticket Office at 310-825-2101 M-F from 10 AM – 4 PM.

10. How do I cancel my subscription?
Simply call or email the UCLA Central Ticket Office at 310-825-2101 or cto@tickets.ucla.edu.

11. What if I only want to see one or two online performances during the season?
You can access all Fall 2020 online programs for free with an RSVP. However, beginning in January, there will be a charge to access online programs. Single access will be available for $15 per event. You can also sign up for the monthly subscription or become a member at any time.

12. What other kinds of programs, besides performances, does CAP UCLA offer online?
CAP UCLA’s Art in Action program is our free public engagement program where artists, educators, students and audiences explore diverse viewpoints, scholarship and creative practice. Through workshops, lectures, master classes, films, salons and art-making forums, Art in Action activities explore “art as process,” by providing additional opportunities to dig into deeper context. Information about how to participate will be available on our streaming platform, website, newsletters and other direct communications.

13. Does my single access pass include pre- and post-show events as well as the performance?
Yes. Access to the performance and all pre- or post-show events, such as Q&As with the artists, pre-show talks with special guests, interactive events, etc. are included with a single access pass. In the fall of 2020, of course, access to all online programs is free with RSVP. In the winter and spring of 2021, there will be a charge for online as well as live performances.

14. Will online programs be available any other dates and times than the one indicated on the program page and is there a cost for these?
Most of the filmed performances in our 2020-21 Season will be available on-demand for 48 hours after the online premiere before the link expires. The CAP UCLA website and newsletter will indicate which programs are not available to view on-demand after the initial presentation. In the fall of 2020 access to all on-demand programs will be free. In 2021 charges for on-demand access will apply.

*No frills or added experiences, just the filmed performance.
15. How will I know if live performances will be available in 2021 and how do I get a ticket?

If we are able to welcome audiences back into our theaters, capacity for each performance will be determined according to public health guidelines at the time. Dates and times for live performances will be posted on the CAP UCLA website and in newsletter communications.

Tickets for live performances will go on sale FOUR weeks prior to the performance date to best avoid cancellations or refunds should the situation suddenly change. Current CAP UCLA members will have priority access to live ticket sales before they become available to the general public.

16. How do I get tickets for the live performances?

**Single tickets to performances at Royce Hall** will be available through the UCLA Ticket Office, online at cap.ucla.edu or by phone at 310-825-2101. Tickets will also be available at the Royce Hall Box office 90 minutes prior to show time.

**Single tickets to CAP UCLA performances at The Theatre at Ace Hotel** are sold via AXS. Purchase tickets to CAP UCLA performances at the Ace at acehotel.com or by calling AXS at 888-929-7849. The Theatre at Ace Hotel also offers in-person ticket sales at the ticket booth, right under the marquee, on Thursday, Friday and Saturday from 10am to 5pm. When you purchase in person, you pay no handling fees.

17. If I had a ticket to one of the 2019-20 Season performances that had to be postponed until the 2020–21 Season, will I get priority access to tickets for that performance this season?

Yes. All ticket buyers of performances that were postponed in 2019-20 due to the COVID-19 pandemic will receive priority access to the rescheduled performance this season. Patrons will receive an email prior to the public on-sale date with instructions about how to purchase tickets for these performances before they go on sale to the general public. These programs include Anthony De Mare: Liaisons 2020; Fly Higher: Charlie Parker at 100; MK Guth: Choreography for Reading Aloud; Jennifer Koh & Davone Tines: Everything that Rises Must Converge; John Cameron Mitchell: The Origin of Love Tour; and David Sedaris.

18. Will there still be a UCLA student discount this season?

During these unprecedented times, The Student Committee for the Arts (SCA) continues to support and encourage awareness of, and participation in, the arts on the UCLA campus. All CAP UCLA programs in the 2020-21 Season are FREE for UCLA students. UCLA Students will have a dedicated RSVP link for all programs, providing access to special activities with artists, a re-imagined student membership Passport program, and opportunities to support student artists all year long. If you are a current UCLA student, please be sure to click the Student RSVP button on the event page of the CAP UCLA website to attend events this season.

19. Will there still be a UCLA faculty/staff discount this season?

UCLA faculty, staff and Alumni Association members may still purchase $25 tickets for any CAP UCLA live performance based on availability. There are no discounts for online programs. Monthly subscriptions are free through the fall of 2020, as are all online programs. In the winter and spring of 2021, there will be a charge of $15 for online as well as live performances and programs.