CAP UCLA presents

The Blind Boys of Alabama Christmas Show
featuring Preservation Hall Legacy Horns and Ruthie Foster

Sun, Dec 17, 2017 | The Theatre at Ace Hotel
Welcome to the Center for the Art of Performance

The Center for the Art of Performance is not a place. It’s more of a state of mind that embraces experimentation, encourages a culture of the curious, champions disruptors and dreamers and supports the commitment and courage of artists. We promote rigor, craft and excellence in all facets of the performing arts.

2017–18 SEASON VENUES

Royce Hall, UCLA
The Theatre at Ace Hotel
Freud Playhouse, UCLA
Little Theater, UCLA
Will Rogers State Historic Park

UCLA’s Center for the Art of Performance (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines—dance, music, spoken word and theater—as well as emerging digital, collaborative and cross-platforms utilized by today’s leading artists. Part of UCLA’s School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to contemporary performance from around the globe, supporting artists who are creating extraordinary works of art and fostering a vibrant learning community both on and off the UCLA campus. The organization invests in the creative process by providing artists with financial backing and time to experiment and expand their practices through strategic partnerships, residencies and collaborations. As an influential voice within the local, national, and global arts community, CAP UCLA serves to connect audiences across generations in order to galvanize a living archive of our culture.

cap.ucla.edu
#CAPUCLA

MESSAGE FROM THE ARTIST

Christmas means it’s the day the Savior came to save the world. We love the Christmas spirit, but we still believe in the original meaning of Christmas.

Our message is that God is here for you. If you’re without hope, he can give you hope. If you come to one of our concerts, and you go back the same way you came in, we’ve failed you. We’re here to touch people’s lives and make them happy.

We’ll be sharing a lot of gospel music and some traditional Christmas songs at The Theatre at Ace Hotel on December 17th. You’re in for an extra special treat since the world-renowned Preservation Hall Legacy Horns from New Orleans and celebrated vocalist Ruthie Foster will join us for this performance.

We are looking forward to a wonderful evening with you!

—Jimmy Carter, Founding Member

The Blind Boys of Alabama (from left): Ricky McKinnie, Paul Beasley, Jimmy Carter, Ben Moore and Joey Williams.
Photo by Cameron Witting
Center for the Art of Performance presents
The Blind Boys of Alabama
Christmas Show
featuring Preservation Hall Legacy Horns and Ruthie Foster
Sun, Dec 17 at 7pm
The Theatre at Ace Hotel
Running time: Approx. 2 hours | No intermission

The Blind Boys of Alabama
Jimmy Carter | Vocals
Paul Beasley | Vocals
Eric “Ricky” McKinnie | Vocals
Ben Moore | Vocals
Joey Williams | Vocals & Fender Strat Guitar
Austin Moore | Drums
Ray Ladson | Bass
Matt Hopkins | Hammond B3 & Keyboards

The Preservation Hall Legacy Horns
Kevin Louis | Trumpet
Freddie Lonzo | Trombone
Calvin Johnson | Saxophone

Ruthie Foster | Vocals & Acoustic Guitar

ABOUT THE PROGRAM

The Blind Boys will be joined for this performance by the world-renowned Preservation Hall Legacy Horns from New Orleans, and celebrated vocalist Ruthie Foster, whose indescribable blend of gospel, blues and soul has been likened to that of Aretha Franklin and Mavis Staples.

This special concert will feature songs from the Talkin’ Christmas! album as well as the band’s previous Grammy-winning Christmas recording, Go Tell It on the Mountain, along with Blind Boys’ Gospel classics.

After touring in the gospel caravans of the 1940s and 50s, the Blind Boys have since enjoyed accolades and awards from all parts of the music world, including a remarkable five Grammy Awards, Lifetime Achievement Awards from The National Endowment for the Arts (NEA) and the National Academy of Recording Arts and Sciences (NARAS), and an induction into the Gospel Music Hall of Fame. The Blind Boys have appeared on recordings with Lou Reed, Peter Gabriel, Susan Tedeschi, Aaron Neville, Ben Harper, Justin Vernon of Bon Iver and many other great artists. The band has also been featured on The Tonight Show, Late Night with David Letterman, The Grammy® Awards telecast, 60 Minutes, The Colbert Report, and were co-stars in the Broadway musical The Gospel at Colonus with Morgan Freeman.

The Blind Boys’ live shows are roof-raising musical events that appeal to audiences of all cultures, as evidenced by an international itinerary that has taken them to virtually every continent. The Blind Boys of Alabama have attained the highest levels of achievement in a career that spans over 75 years and shows no signs of diminishing.
About the Blind Boys of Alabama

The Blind Boys of Alabama have the rare distinction of being recognized around the world as both living legends and modern-day innovators. They are not just gospel singers borrowing from old traditions; the group helped to define those traditions in the 20th century and almost single-handedly created a new gospel sound for the 21st. Since the original members first sang together as kids at the Alabama Institute for the Negro Blind in the late 1930s (including Jimmy Carter, who leads the group today), the band has persevered through seven decades to become one of the most recognized and decorated roots music groups in the world.

Touring throughout the South during the Jim Crow era of the 1940s and 1950s, the Blind Boys flourished thanks to their unique sound, which blended the close harmonies of early jubilee gospel with the more fervent improvisations of hard gospel. In the early 1960s, the band sang at benefits for Dr. Martin Luther King, Jr., and were a part of the soundtrack to the Civil Rights movement. But as the years passed, gospel fans started to drift away and follow the many singers who had originated in the church but were now recording secular popular music. And the Blind Boys, who refused many offers to ‘cross over’ to secular music, also saw their audiences dwindle. However, the Blind Boys persevered and their time came again, starting in the 1980s with their starring role in the Obie Award-winning musical The Gospel at Colonus, which began a new chapter in their incredible history. It’s almost unbelievable that a group of blind, African-American singers, who started out touring during a time of whites-only bathrooms, restaurants and hotels, went on to win five Grammy Awards, a Lifetime Achievement Grammy, be inducted into the Gospel Music Hall of Fame, and to perform at the White House for three different presidents.

Few would have expected them to still be going strong—stronger than ever, even—so many years after they first joined voices, but they’ve proved as productive and as musically ambitious in recent years as they did in the beginning. In 2001, they released Spirit of the Century on Peter Gabriel’s Real World label, mixing traditional church tunes with songs by Tom Waits and the Rolling Stones, and won the first of their Grammy Awards. The next year they backed Gabriel on his album Up and joined him on a world tour, although a bigger break may have come when David Simon chose their cover of Waits’ “Way Down in the Hole” as the theme song for the first season of HBO’s acclaimed series The Wire. Subsequent Grammy-winning albums have found them working with the likes of Ben Harper, Aaron Neville, Mavis Staples, The Preservation Hall Jazz Band, and Willie Nelson.

In 2013 the band worked with Justin Vernon (of Bon Iver) to release I’ll Find A Way, a powerful collection of gospel and spiritual songs new and old, featuring some of the Blind Boys’ most fervent vocals as well as contributions by a new generation of Blind Boys fans, including Merrill Garbus of tUnE-yArDs, Patty Griffin, and Justin Vernon himself.

Their recent album, Talkin’ Christmas!, a collaboration with Taj Mahal, continues the band’s streak of creating original and interesting work. It includes new versions of Christmas standards, covers of hidden gospel gems, and seven brand-new holiday songs—six of which are the first Christmas songs ever penned by the Blind Boys themselves. The new original songs include the title track “Talkin’ Christmas!,” a funky tribute to the power of Christmas featuring Money Mark on keyboards, and the compassionate “What Can I Do?,” which features Taj Mahal on vocals and is one of two songwriting collaborations with Stax Records soul legend William Bell.

Their new album, Almost Home, includes bespoke compositions inspired by the personal stories of surviving founders, Clarence Fountain and Jimmy Carter. The Blind Boys have been nominated by the Recording Academy for Best American Roots Performance for the album’s track “Let My Mother Live,” co-written by John Leventhal, Marc Cohn and Jimmy Carter. It includes an array of sentiments and stories behind Jimmy’s relationship with his mother throughout his lifetime.
The Blind Boys’ live shows are roof-raising musical events that appeal to audiences of all cultures, as evidenced by an international itinerary that has taken them to virtually every continent. The Blind Boys of Alabama have attained the highest levels of achievement in a career that spans over 75 years and shows no signs of diminishing. “We appreciate the accolades and we thank God for them,” says Jimmy Carter, a founding member and the Blind Boys’ current leader. “But we’re not interested in money or anything other than singing gospel. We had no idea when we started that we would make it this far. The secret to our longevity is, we love what we do. And when you love what you do, that keeps you motivated. That keeps you alive.”

BlindBoys.com

The Preservation Hall Legacy Horns represent a tradition that started in 1961, when Preservation Hall first opened in the French Quarter. This trio is comprised of some of the most revered alumni of the Hall, many of whom have toured the world with The Preservation Hall Jazz Band for decades. As the world-renowned Preservation Hall Jazz Band continues its exciting exploration of the boundaries of New Orleans jazz, the Preservation Hall Legacy Horns has formed, with the help of the non-profit Preservation Hall Foundation, to help maintain a connection with the traditional aspects of the Hall’s musical legacy. PreservationHallJazzBand.com

Perfect gift for any arts lover. 3 tickets for $99! Call now to receive this limited time offer, (310) 825-2101.

*This offer not good with any other offer. No cash redemption. Good for Tier 2 seating only. Not good for any of the Taylor Mac performances.

ABOUT RUTHIE FOSTER

With a naturally expressive voice that has drawn comparisons to greats like Aretha Franklin and Ella Fitzgerald, Texas-based singer and songwriter Ruthie Foster has a wide palette of American song forms—gospel and blues to jazz, folk, and soul—and her live performances are powerfully transfiguring. She has been nominated three times for the Best Blues Album Grammy in addition to seven Blues Music Awards, three Austin Music Awards, the Grand Prix du Disque award from the Académie Charles-Cros in France, and a Living Blues Critics’ Award for Female Blues Artist of the Year. An engaging live performer, Ruthie wows audiences with her powerful voice and stylistic range. RuthieFoster.com
Art in Action is somewhere between an academic symposium and the vibrancy of an eagerly awaiting coloring book. This is where we explore in public to release the energetic potential of sharing ideas together.”

—Kristy Edmunds

Art in Action, our free public engagement program, offers a wide range of experiential art activities around the ideas emanating from the work of artists on our season. Through workshops, lectures, master classes, films, salons and art-making forums, Art in Action provides a platform for our UCLA and Los Angeles communities to exchange ideas and participate in shared cultural experiences.

This season, we’re continuing two ongoing initiatives and introducing a third. Writing the Landscape returns with new takes on the Poetry Bureau and special activities with our library partners, exploring how the impulse to make something results in an altered landscape, or new view. Hearing Beyond Listening devises ways to “listen better,” with artist-curated playlists, personalized music maps, intimate salons, and the now popular, CAP Listening Lab. A new series of programs, Facing the Blank Page, takes direct inspiration from this season’s the theater is a blank page. Activities throughout the season will investigate how we transmit traces of ourselves through the written word, movement, sound and imagery. cap.ucla.edu/ArtInAction
Design for Sharing (DFS) is our free K-12 arts education program that provides public school students from across the Los Angeles metro area access to the performing arts, both at UCLA and in their own classrooms. The arts provide a gateway for students to explore shared ideas across communities and culture—sparking their curiosity and imagination. Since 1969, Design for Sharing has provided performances, workshops and school residencies to almost a million public school students, offering a diverse array of music, contemporary dance, and innovative theater.

cap.ucla.edu/dfs

This season, the following CAP artists will participate in Design for Sharing programs:

Dancenorth/Lucy Guerin Inc
AteNine
ONIX Ensamble
Kronos Quartet

Gabriel Kahane
João Donato
Antonio Sanchez & Migration
Kyle Abraham/Abraham.In.Motion

CODA21

CODA21 is a pilot initiative that supports dialogue, research, and collaboratively designed experiments between UCLA’s Center for the Art of Performance and leading research centers and labs across campus. Collaborating labs include Denise Cai and Silvalab, a leading neuroscience research lab studying molecular and cellular cognition; Hakwan Lau and the Consciousness & Metacognition Lab; the Tennenbaum Center for the Biology of Creativity; and the Design Media Arts Lab.

Informing CODA21’s design is the belief that the students at UCLA represent the conditions emblematic of society at large. Economic anxiety, homogeneous living arrangements, and media saturation imposing gender and racial stereotypes have seriously eroded the academy’s critical role in fostering a pluralistic, tolerant, progressive, and socially interdependent community. Curriculum is increasingly limited in its ability to play this historic role. The remaining antidote is a thoughtfully curated arts presenting program like CAP UCLA, an interdisciplinary learning experience offering students and the extended audience exposure, through live performance to artists who represent the diversity of traditions, ethnicities, gender roles, and aesthetics reflective of the demographic terrain in which we all work and live. Through its experimental collaboration, CODA21 seeks to confirm, amplify, and enhance this crucial role.

CODA21 ARTISTS & PROJECTS

Leading artists and choreographers will participate in CODA21 through full presentations of their work, development residencies, and pilot experiments.

Ann Carlson: Doggie Hamlet
Will Rogers State Historic Park
February 3–4, 2018

Okwui Okpokwasili
Poor People’s TV Room
Presented in association with REDCAT
February 8–11, 2018

Kyle Abraham/Abraham.In.Motion
Dearest Home
Freud Playhouse, UCLA
April 5–7, 2018

Jennie Liu: Autobiography of the Kimono on the Western Stage
CODA21 Development Residency

CODA21 is funded in part by The Surdna Foundation. The Surdna Foundation seeks to foster sustainable communities in the United States—communities guided by principles of social justice and distinguished by healthy environments, strong local economies, and thriving cultures.
HOUSE RULES

PHOTOGRAPHY
Photography, video and the use of any recording equipment is strictly prohibited at all times during performances at all UCLA campus performance venues and at The Theatre at Ace Hotel. Any/all press photography must be approved in writing in advance by the Center for the Art of Performance representative. For press inquiries and to make a request to cover an event, visit cap.ucla.edu/press/

CAMERAS & SMART PHONES
The use of cameras, smart phones, cell phones and recording equipment of any kind is strictly prohibited at all times during performances at all UCLA campus performance venues and at The Theatre at Ace Hotel. All devices must be silenced before the start of the performance. Please be considerate to those around you and refrain from texting, emailing or surfing the web during performances.

LATE SEATING
Late seating will be subject to company approval and will occur only at a suitable time at the discretion of the house staff. Latecomers may not be able to be seated in their assigned seats to avoid disruption or distractions during the performance. Some events have no late seating by request of the artist, and refunds on parking and tickets for latecomers will not be accommodated. Please check the event detail page of our website for late seating policies for specific performances or opt in to our email data-base by signing up for our newsletter and pre-show emails with helpful information about pre-show activities, parking, late seating, running time, nearby dining opportunities and more at cap.ucla.edu/enews/

ACCESSIBILITY
The Theatre at Ace Hotel offers ADA accessible seats and restrooms. You can buy ADA seating on our ticketing site or by calling AXS at 888-9-AXS-TIX (888-929-7849). When buying tickets over the phone, please let the ticket agent know if you require accessible seating, and s/he will issue you an ADA seat.

In addition to wheelchair spaces, The Theatre at Ace Hotel is equipped with select aisle seats that have folding armrests on the aisle side to make transfer easier for those with mobility limitations. For such seating, please request a “transfer seat.”

If you need accessible seating the night of the event and don’t have a special ticket, we’ll do our best to accommodate you once you arrive at the theater.

Assisted listening devices are available. If desired please ask our house staff.

CHILDREN
Children over age 5 are welcome to most events and, regardless of age, must have a ticket. Infants on laps are not permitted. Inquire when purchasing tickets of age appropriateness for specific events and check out website for specific performance information.

CONNECT WITH US
Join the Conversation!
We want to hear from you – share thoughts about the arts and performances you experience with #CAPUCLA

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Capriluca, drink water, not sugar

IN-KIND CONTRIBUTIONS

Became a Member

Your membership with the Center for the Art of Performance is more than ticket discounts, priority seating, invitations to additional programs and special member gatherings—it is support for what we are able to champion within the wider cultural landscape. When you make a gift to the Center for the Art of Performance or to our Design for Sharing program, you join a community of advocates inspired by artistic exploration and new ways of knowing. We belong to a culture of the curious, and by supporting great artists, we land on new perspectives.

Our members are committed to groundbreaking contemporary performance locally, globally and everywhere in between. Your support is how we ensure that artistic expression will thrive on stage, on the UCLA campus and in the Los Angeles community for years to come. Membership dollars provide the means for us to interact with the leading artists of our time, and to share what we discover with as many people as we can.

With your involvement, we can provide young audiences with the chance to experience life through the lens of the modern stage, offer fans and aficionados the recent work of artists who propel us boldly forward, and enhance the public mission of one of the nation’s leading research universities.

Your membership dollars are the primary financial resource that sustains us. We need your support now more than ever. Please become a member today.

cap.ucla.edu/membership
Goapele
Sat, Feb 10, 2018 at 8PM
The Theatre at Ace Hotel

Angélique Kidjo
Remain In Light
Sat, May 5, 2018 at 8PM
The Theatre at Ace Hotel

Tickets on sale now!
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