East Side, West Side, All Around LA

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

Center for the Art of Performance presents

Colson Whitehead

Thu, April 19 at 8pm | Royce Hall

Running time: approx. 80 mins. | No intermission

Book signing to follow in the West Lobby.

Funds provided by the Arthur E. Guedel Memorial Lectureship Fund.
MESSAGE FROM THE CENTER

Thank you for joining us for an evening with MacArthur Fellow and New York Times bestselling author Colson Whitehead.

His dynamic latest novel, The Underground Railroad, is a tour de force chronicling a young slave’s desperate bid for freedom in the antebellum South, which won the Pulitzer Prize and National Book Award for Fiction. It is a significant piece of writing and we are deeply honored to have Colson close out this season’s Words & Ideas series.

What Colson has done that is singular and profoundly necessary in his writing is to highly personalize the terrors of teenage slave Cora, the main character in the novel. And by doing so, he frames an entire epic chapter of our shared American history that leaves the reader with a devastating understanding of the terrible human costs of slavery.

Colson Whitehead’s The Underground Railroad is essential to our understanding of the American past and the American present.

ABOUT COLSON WHITEHEAD

Colson Whitehead is the #1 New York Times bestselling author of The Underground Railroad, which won the Pulitzer Prize in Fiction in 2017 and the National Book Award in 2016, and was named one of the Ten Best Books of the Year by The New York Times Book Review. His other works include The Noble Hustle, Zone One, Sag Harbor, The Intuitionist, John Henry Days, Apex Hides the Hurt, and The Colossus of New York. He is also a recipient of the MacArthur and Guggenheim Fellowships. He lives in New York City.

ABOUT THE UNDERGROUND RAILROAD

#1 New York Times Bestseller
Winner of the Pulitzer Prize
Winner of the National Book Award
Winner of the Andrew Carnegie Medal for Excellence in Fiction
Longlisted for the Man Booker Prize


Cora is a young slave on a cotton plantation in Georgia. An outcast even among her fellow Africans, she is on the cusp of womanhood—where greater pain awaits. And so when Caesar, a slave who has recently arrived from Virginia, urges her to join him on the Underground Railroad, she seizes the opportunity and escapes with him.

In Colson Whitehead’s ingenious conception, the Underground Railroad is no mere metaphor: engineers and conductors operate a secret network of actual tracks and tunnels beneath the Southern soil. Cora embarks on a harrowing flight from one state to the next, encountering, like Gulliver, strange yet familiar iterations of her own world at each stop. As Whitehead brilliantly recreates the terrors of the antebellum era, he weaves in the saga of our nation, from the brutal abduction of Africans to the unfulfilled promises of the present day.

The Underground Railroad is both the gripping tale of one woman’s will to escape the horrors of bondage—and a powerful meditation on the history we all share.
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 database 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

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.

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.

Please note: Occasionally when our shows at The Theatre at Ace Hotel are not sold out, we will invite the audience to move in closer to the stage to fill in empty seats to create a more intimate atmosphere for both the audience and artists. Patrons ALWAYS have access to their ticketed seats if anyone else is sitting in them, regardless of whether or not we have invited people to move in. So please be aware that there is a possibility that you may have to change seats again if you move into a seat that is not your ticketed seat.

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 is comprised of 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.

CAP UCLA EXECUTIVE PRODUCER CABINET
Valerie Cohen
Fariba Ghaffari
Ann Harmsen
Deborah Irmas
Diane Levine
Kathleen Quisenberry
Anne-Marie Spataru

SPECIAL THANKS TO OUR DINING PARTNERS
Fundamental LA
LA Chapter
Palamino Restaurant & Bar
Plateia
Prux & Proper
Shibumi
WEST Restaurant

This Event Program was Printed by...
Become 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
“Spirited African songbird, Angélique Kidjo channels Talking Heads and burns down the house at Carnegie Hall... She not only got the capacity audience on its feet but also got everyone to dance as well.”

— Zeal NYC