HEIDI RODEWALD
A Lifesaving Manual
An audio/visual recorded song cycle

Music by Heidi Rodewald
Lyrics by Donna Di Novelli
Additional Lyrics by Caroline Dorsen & Heidi Rodewald
Video by Joshua Higgason

Saturday, May 7, 2022 at 6PM
CAP UCLA 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.
CAP UCLA Presents
Heidi Rodewald’s
A Lifesaving Manual
An audio/visual recorded song cycle

Music by Heidi Rodewald
Lyrics by Donna Di Novelli
Lyrics for “Floating Sky” by Caroline Dorsen & Heidi Rodewald

Video by Joshua Higgason

Music Produced by Bryce Goggin and Marty Beller
Music Recorded and Mixed by Bryce Goggin at Trout Recording in Brooklyn, NY
Music Additional Production by Marc Doten
Mastered by Fred Kevorkian
Vocal Arrangements by Marc Doten
Orchestral Arrangements by Dana Lyn

Lead Vocals - David Driver

Lead Vocals on “The Carries”, “Placement”, “Ice Rescues” - Heidi Rodewald
Lead Vocals on “Undressing Underwater” - Stew
Backing Vocals - Marc Doten

Drums and Percussion - Marty Beller
Keyboards - Marc Doten
Guitars - Christian Gibbs
Bass - Heidi Rodewald
Trumpet - Jeff Hermanson
Cello - Marika Hughes
Violin - Dana Lyn
Bass Clarinet - Mike McGinnis
Bass Clarinet on “Undressing Underwater” - Brad Mulholland
Piano on “Undressing Underwater” - Heidi Rodewald

Cinematography - Joshua Higgason
Additional Filming - Attilio Rigotti
Editing - Joshua Higgason
Additional Editing - Kim Madalinski
Swimmer - Kris Coleman
Created from a Visual Concept by Debra Levine

Project Producers - Kim Whitener, Heidi Rodewald

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Heidi Rodewald’s *A Lifesaving Manual* is simultaneously an album and audiovisual cycle of songs, with music by Heidi Rodewald, lyrics by Donna Di Novelli and additional lyrics by Caroline Dorsen & Heidi Rodewald. It samples words and phrases from Red Cross Lifesaving Manuals published over the last century and composes them into an audiovisual meditation on aid, safety and care. With video by Joshua Higgason, *A Lifesaving Manual* features vocals by David Driver, Rodewald, Stew and Marc Doten. Her multi-layered music for guitar, bass, piano, trumpet, woodwinds, strings and drums elegantly fuses Rodewald’s pop and rock sensibilities. Enveloped in a filmic score of life-saving diagrams, text and day-to-day encounters, *A Lifesaving Manual* contemplates how caring for each other and our world is also caring for ourselves.

The songs featured on *A Lifesaving Manual* were originally created for *The Good Swimmer*, a theatrical performance that premiered at the Brooklyn Academy of Music’s Next Wave Festival in December 2018. Lyrics for “Floating Sky” were written in 2021. The album was recorded in Fall 2021 and is being launched in tandem with the UCLA premiere of the audiovisual song cycle.

*A Lifesaving Manual*’s development was supported by UCLA’s Center for the Art of Performance, by Terry Eder and Gene Kaufman, and through an artist residency supported by Lisa Philp and Bill Bragin.


Special thanks to Donna Di Novelli, Kevin Newbury, Kim Whitener, Kristy Edmunds and Fred Frumberg, David Driver, Marc Doten, Caroline Dorsen, Tamara Holt, Chris Till, Ira Siff, and Barbara Maier Gustern whose spirit lives on in so many of us.

Early development of the work (*The Good Swimmer*) was supported by Kristy Edmunds/CAP UCLA, Terry Eder and Gene Kaufman, Steve Klein/Apple Core Holdings, Liz McCann, Linda Myers, Christine and Michael Garner, Jill and William Steinberg, David Henry Jacobs, Sherwin Goldman, Ann Harrison, Susan Bienkowski, Jamie deRoy, Dan Shaheen, and Connie Chen, and with residencies at Eugene O’Neill Center, Bowdoin College, PROTOTYPE festival and Brooklyn Academy of Music.

For Ani
“The problem of saving a person’s life does not end when the rescue is completed and the victim brought to shore. Indeed, it is frequently merely the beginning.” -From *The American Red Cross Lifesaving & Water Safety*

I grew up in Southern California. It means everything to me to have this piece presented by CAP UCLA. It feels like home. [Former CAP UCLA Executive and Artistic Director] Kristy Edmunds is the one who just came out and asked me what I wanted to make, and I let her in on the very early stages of this piece. And as an artist in residence there, the origins of the piece were created.

It’s now been years since lyricist Donna Di Novelli and I came up with the idea of writing songs out of the text from the Red Cross manual which went on to be the music-theater piece *The Good Swimmer*. We found a 1937 version of the book in a bookstore in Old Lyme, CT while we were in residence at the Eugene O’Neill Center. Some of the language in the original manual itself is problematic and of its time. It shines a light on the inequities of that time which sadly remain today.

But the metaphor of lifesaving resonated, and we brought director Kevin Newbury in to help conceive the theatrical experience that premiered at BAM in 2018. The music was written with David Driver’s voice in mind, hoping to bring him in, and Marc Doten and I recorded early demos of the songs. And in workshopping the piece along the way, including at the PROTOTYPE festival in 2016, we met Kim Whitener who has been a producing stalwart throughout.
ABOUT THE ARTISTS

Heidi Rodewald (music/additional lyrics) is the Tony Award-nominated, Obie Award-winning co-composer of the musical *Passing Strange*, which transferred from The Public Theater to Broadway in 2008 and then was made into a film by director Spike Lee. Rodewald joined the band The Negro Problem in 1997, where she began a longtime collaboration with singer/songwriter, Stew, and with him released ten critically acclaimed albums. She is co-composer with Stew of *Brooklyn Omnibus* at BAM Next Wave Festival (2010), *Making It* at St. Ann’s Warehouse (2010), *Family Album* at the Oregon Shakespeare Festival (2014), *Notes of a Native Song* at Harlem Stage (2015), *Wagner, Max! Wagner!!* at the Kennedy Center (2015), and *The Total Bent* at The Public Theater (2016). Rodewald scored two short films for director Leigh Silverman: *Over The River & Through The Woods* (2017), and *Reprieve* (2018). She is the composer with librettist Donna Di Novelli of *The Good Swimmer* at BAM Next Wave Festival (2018).

Donna Di Novelli (lyrics) has a writing career that spans film, opera, music-theater and stage. A multi-genre artist, Di Novelli attended the 2018 Sundance Film Festival as the co-writer with director Josephine Decker of the narrative feature “Madeline’s Madeline”, chosen as one of the top ten films of the decade by The New Yorker and distributed by Oscilloscope Films. She wrote lyrics for *The Good Swimmer*, a Pop Requiem, conceived with composer Heidi Rodewald (*Passing Strange*) and presented at the Brooklyn Academy of Music’s Next Wave Festival in 2018. Constructed completely of “found text” from lifesaving manuals, the music-theater piece, an adaptation of *Antigone*, was developed...
at the PROTOTYPE Festival of Opera-Theatre & Music-Theatre. Her opera libretti include *Florida*, with Randall Eng; *Oceanic Verses* with Paola Prestini; and the San Francisco Opera-commissioned *Heart of a Soldier*, with music by Grammy-winning composer Christopher Theofanidis. As a screenwriter, she penned the award-winning short film, “Stag”, directed by Kevin Newbury, starring Sarah Steele, available on iTunes. Her episodic pilot, “Nubile”, advanced to the final round of the 2021 Sundance Episodic Lab. [www.donnadinovelli.com](http://www.donnadinovelli.com)

Joshua Higgason (video) is a video, scenic, lighting, and interactive designer, creating experiences for theater, concerts, opera, and events. Shows at UCLA include *The Ambassador* (video design) and *Dorothea* (video content). Recent video designs include *Cosi Fan Tutte* and *Falstaff* for Opera di Firenze; *Die Ägyptische Helena* and *Hansel und Gretel* for La Scala; *Blue* for Michigan Opera Theater; Purcell’s *King Arthur* for Staatsoper Berlin and Theater An Der Wien; *Mackie Messer- Eine Salzburger Dreigroschenoper* for Salzburger Festspiele; *Acquanetta* for Bard Summerscape; *Aging Magician* for San Diego Opera; *Powder Her Face* for NYC Opera; *Persona* for LA Opera; Lucinda Childs’ *The Day*; Ira Glass’ *Seven Things…*Tour; and Sufjan Stevens’ *Carrie and Lowell* Tour. His work has been seen at Carnegie Hall, Salzburg Festspiele, Bayreuth Festival, BAM, TED, The Public, MoMA, Panorama Festival NYC, Beacon Theatre, and many others. He is an instructor of performance design at Massachusetts Institute of Technology (MIT).

David Driver (lead vocals) has worked with luminaries like Laurie Anderson, Lou Reed, Elvis Costello, Debbie Harry, Heidi Rodewald, Stew, Richard Butler, and Roy Nathanson & The Jazz Passengers, and was in the original Broadway cast of the musical *Rent* and the cult Off-Broadway rock opera *People Are Wrong!*. He’s been featured on *The Daily Show*, *The Colbert Report*, and *The Late Show with David Letterman*, and has been the voice of commercial brands including Dunkin’ Donuts, Bridgestone Tires, and USA Network. As a producer, he’s created short form music/video content for clients like Discovery Communications, SundanceTV, Estée Lauder, and Johnson & Johnson. His SundanceTV interstitial piece ‘Smiling Fish’ was nominated for a 2008 Webby™ Award, and his ‘Week/Day’ series for them won the Gold Medal at the 2013 ProMax BDA™ Awards.
ART IN ACTION

A wide range of live and virtual art activities for students and audiences of all ages. It is how we play together, make stuff and share ideas.

cap.ucla.edu/aia
DESIGN FOR SHARING

DFS is CAP UCLA’s free K-12 arts education program. Since 1969, DFS has been making the performing arts at UCLA an accessible and inspirational part of children’s lives. Each year, thousands of students engage with artists and explore their own creativity through performances, workshops or in-class residency activities.

cap.ucla.edu/dfs
CAP UCLA EXECUTIVE PRODUCER COUNCIL

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.

DESIGN FOR SHARING (DFS) COUNCIL

The Design for Sharing Council is a group of dedicated volunteers that helps to resource the programs of DFS.

cap.ucla.edu/councils
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UCLA NIMOY THEATER

As the performing arts sector adapts to this transformative time, CAP UCLA is developing a dynamic space for a re-imagined future. The Nimoy is envisioned as a much-needed public platform for contemporary performance and a cultural gathering space where the potential of performing artists and audiences will evolve together. There will be updates throughout the season as we near the opening. cap.ucla.edu/the_Nimoy
THERE IS NO ROOM FOR RACISM.

ANYWHERE
not on our stages, in our offices, on our loading docks, in the box office lines, or on the dance floor.

WITH ANYONE
not with our staff, crew, artists, volunteers, ushers, audiences or fans.

We uphold and embrace principles of antiracism, equity, diversity and authentic inclusion as integral to our mission.

We must empower the historically underrepresented.

We must uplift excluded voices.

We must resist structural racism.

We will commit fiercely to our responsibility to observe, absorb, consider, contemplate, endure, share and engage in this change.

There is no room for discrimination, intolerance or inequity.

We stand against all forms of discrimination and look forward to furthering our work towards making our organization more equitable.

As part of the UCLA’s School of Art & Architecture ecosystem (SOAA), we, UCLA’s Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS), serve to connect and create space for the arts and for all communities. We acknowledge our organizations’ histories as being predominantly white institutions. We are now facing these uncomfortable truths and we are working to make the deep changes necessary to eliminate this systemic racism, dismantle any existing oppressive structures and pledge to transform the organizational dynamics in our work culture and business practices. There will be shortcomings that we will face head on, and we commit to staying fluid and adapting to changes as often as they come. It is only in an improved, supportive work environment that everyone can be present as their true authentic selves.

Together we stand with
UCLA’s School of Art and Architecture’s EDI statement:
arts.ucla.edu/resource/equity-diversity-and-inclusion/
UCLA’s Center for the Art of Performance gratefully acknowledges our donors, sponsors and members whose gifts directly support the vitality of contemporary performing arts. Thank you!

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

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Sharing
As we continue to recover from the COVID-19 pandemic, CAP UCLA would like to acknowledge the critical support we received from a Shuttered Venue Operators Grant. This historic initiative—part of the American Rescue Fund Act passed by Congress in March 2021—represents a significant commitment to the arts and a recognition of the value of the arts and culture sector to the nation’s economy and recovery. We would especially like to thank members of Congress who supported the inclusion of university-based performing arts centers and helped make this vital funding possible.
JOIN CAP UCLA

We are committed to presenting groundbreaking artists and performances that keep people inspired and connected globally across cultures. And our community of supporters are vital collaborators in all that we do. Join the collective of arts enthusiasts dedicated to creativity and deepen your relationship to the artistic process.

cap.ucla.edu/support