



Photo by John Watson

**Samora Pinderhughes
and Friends**
The Healing Project

Thu, Feb 1, 2024 at 8 pm
Royce Hall

**CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

WELCOME TO THE 2023–24 SEASON

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 cultural platforms – by leading artists from around the globe.

Our mission aligns with UCLA's mission of education, research and civic engagement by providing cultural and experiential programs that provoke inquiry and facilitate connection and creativity.

cap.ucla.edu





Photo by Erik Barden

CAP UCLA Presents

Samora Pinderhughes and Friends

The Healing Project

Thu, Feb 1, 2024 at 8 pm

Royce Hall

Program duration: 90 minutes

No intermission



Funds provided by the NEA Challenge Grant Endowment.

ENSEMBLE

Musicians

Samora Pinderhughes: piano, vocals, compositions

Rafiq Bhatia: guitar and sounds

Jonathan Pinson: drums

Zelter Quartet: string quartet

Elena Pinderhughes: flute

Joshua Crumbly: electric bass

Boom Bishop: electric bass

Chris Pattishall: piano

Nio Levon

Nia Drummond

Dani Murcia

Elliott Skinner

Jehbreal Jackson

Nina Moffit

Co-Composers

Rafiq Bhatia

Boom Bishop

Joe Carvalho

Jonathan Pinson

Solomon Fox

Savannah Harris

Frankie Leroux

Adam O’Farrill

Chris Pattishall

Lucas Pino

Nio Levon

Produced by Anna Deavere Smith, Glenn Ligon, Sarah Arison, and Vijay Iyer

Creative Team

Christian Padron: film and cinematography

Pitt Panther: still images and drawings

Amanda Krische: choreography

Nio Levon: stage management

Danny Darress: assistant

Additional visuals by Saudade Toxosi

Executive Produced by Jesse Sachs and Samora Pinderhughes

Narration / Interviews

Keith LaMar

Peter Mukuria aka Pitt Panther

Ginale Garcia

Roosevelt “Bliss” Arrington Dante Clark

Sam Vaughn

Cyril Walrond

Turney Wright

Lawrence Dahu Harris

Sharen Hewitt

Funding for The Healing Project is provided by the Mellon Foundation, Doris Duke Charitable Foundation, the William and Flora Hewlett Foundation, and Art for Justice Fund, a sponsored project of Rockefeller Philanthropy Advisors. Additional support is provided by Yerba Buena Center for the Arts, the Creative Capital Award, Unbound Philanthropy, Open Society via the Soros Justice / Art for Justice Fellowship, and Sundance Institute’s Interdisciplinary Program with a grant from the John D. and Catherine T. MacArthur Foundation.



*The Healing
Project
toolkit*



Grief film

PROGRAM NOTES

The revolutionary poet Gil Scott Heron once asked: “Who will survive in America?” I hear several other questions within that as well: What forces don’t want some of us to survive? And how do we survive in America anyway?

The Healing Project is something I’ve been working on for eight years now, and it’s my try at speaking directly to the many damages that our society’s systems of prison, detention, and structural violence do to people, and to the many beautiful, different and deep ways that people figure out how to heal themselves and others from the things that they go through, in spite of it all. It is a testament to resiliency, imagination, honesty, and complexity. This is a spiritual project — about the deep levels we have to access to get through the things that hurt us in life; about how much our current and historical American systems (particularly the prison industrial complex) rob us of all the true ways to take care of ourselves and each other; and about how the folks that truly have the answers we seek are the very people that are never given power in our society. It’s about abolition and revolution; it’s about death, grief, loss, and process; it’s about anger, and hurt, and sadness; it’s about love, and relationships, and friendship; it’s about identity, and power; it’s about honesty, accountability, understanding, and forgiveness; and it’s about purposefully upending all the current systems of oppression to create new systems of care.

This constellation of pieces that you see, hear, and feel here are the result of the hard and careful and passionate work of over 100 people around the country who courageously and beautifully shared their stories with me, and over fifty different artistic contributors who helped me bring these stories and ideas to life. *The Healing Project* began when I decided to conduct audio conversations with people across the country who had experienced trauma from structural violence. A key question I asked in every single interview was: If you could design a space that would contain everything inside it that you would need for your continuous healing processes, what would it look like, what would it sound like, and what would it have in it?

My hope is that, as you listen to these voices, observe these pieces, and experience this art, you will take notes on the truths that folks are telling and the ideas they generously share about how to build spaces and processes for healing. The answers, the solutions that we claim to be searching for, are right here. They are known and understood and practiced EVERY DAY by folks who have had to figure these things out by

necessity, from everything they're dealing with. But that's never where we as a society go to find them — we worship politicians, we worship celebrities, we listen to policymakers, we listen to police — but we don't listen to the youth, we don't listen to the incarcerated, we don't listen to the folks who have actually been through all the stuff that we claim to want to solve.

This is also fundamentally an abolitionist project. I believe deeply in the abolition of the entire prison industrial complex and of racial capitalism, and I believe deeply in revolution over reform. Through these pieces I seek to condemn the policies, practices, and structures (both physical and ideological) of this nation. I hope this project can contribute to the ongoing struggle towards an abolitionist future. I thank Mariame Kaba, Angela Davis, Ruth Wilson Gilmore, Robin DG Kelley and Cedric Robinson for their daily inspiration and teachings in these areas.

One of the beauties of abolitionist thought is in the ways that it simultaneously holds the heaviest of condemnations for existing structures while in the same move calling for the imagining of new ways of being and radically new structures. With clarity, complexity, vulnerability, and closeness, it also speaks not just to the communal damages of the prison industrial complex in the macro sense but also to the most personal effects on a person's lived experience, in the embodied ways that one loves and reacts and expresses.

I think what folks are dealing with on a daily basis, and how our society doesn't honor and admit this, or make space for it — is something that can only truly be reflected through direct testimony and through art. Seeing how the entire history of popular American media is built around stereotyping black and brown and poor people, and criminalizing and dehumanizing them, this project is built as an offering, a counter-narrative to that. In doing so, I'm not trying to hero-ize anybody; I'm trying to show that everybody is complex and human and multidimensional; that every single one of us has every type of emotion and character inside of us! I want to destroy the binary of good and bad. This is not a project about innocence! It is a project about messiness, about mistakes, about process, about being a full person, and about reckoning with what has happened to you and what you have done and where all of it comes from.

This project is built to tear down the stereotypes about incarcerated people, the lies that say they're not brilliant and creative, that they're isolated from the world of ideas, that they're not kind and gentle and loving, or that they're unfeeling. It also shows how people change

over time – and how we have to make room for those changes, and for understanding where folks are at. Some people in our society are allowed to do that, while others are punished for the decisions they make before they've been allowed to change and grow and bloom.

The Healing Project has changed my life in forever ways; it changed how I live on a daily basis, and how I think about and practice healing. It gave me a whole community and family, building deep and lifelong friendships and networks of mutual support between myself and many of the interviewees and collaborators. Folks like Cyril Walrond and Keith LaMar and Roosevelt Arrington and Peter Mukuria and Ginale Garcia are among the most genius and most courageous and most loving people I've ever met, and I'm so grateful to have their stories as part of this project. And even though this project didn't start out being about me at all, this project also became my own portal to talk about grief; about loss; about healing and process; about depression/anxiety; about the things I deal with on a daily basis that I never had room for, or couldn't talk about without being embarrassed.

I want to especially thank my greatest inspirations for this project: my parents (who are my greatest heroes) Raquel Pinderhughes and Howard Pinderhughes; my mentors and *Healing Project* producers Anna Deavere Smith, Vijay Iyer, Sarah Arison, and Glenn Ligon; and my family of creators that you see here on stage with me, these brilliant artists who I have the honor of making sound and vision with.

I also want to thank CAP UCLA and Student Committee for the Arts at UCLA for this opportunity.

Most importantly, I want to thank the VILLAGE of people who contributed to *The Healing Project*. This is a COMMUNITY project – between all the folks that told their stories and worked on the pieces, over 150 total collaborators gave of themselves for this project. It is 1000% as much their project as it is mine.

I want to especially highlight the experience of someone who is an important part of this project in particular: Keith LaMar. He is currently on death row in Ohio and is scheduled for execution in January 2027. He is the most beautiful person I know and an absolutely brilliant, generous, kind, loving poet and teacher. I encourage you all to learn about his case, listen to his words, and get involved in advocating for his release from death row and for his freedom. For more information, you can visit keithlamar.org.

I also want to dedicate this performance to several folks who have passed on since I started this project, and who I hope to especially honor through it:

Lawrence Dahu Harris

Sharen Hewitt

Daisy Newman

Nipsey Huggle

Greg Tate

bell hooks

Michael Latt

Thank you for listening, and for bringing yourself into this work.
with love .

— Samora



Photo by E. BAR

GRIEF



SO LONG ***** I CAN'T
ESCAPE, YOU HOLD
THIS SPACE IN MY
MEMORY · WHOSE
GOD MAKES SENSE ·
WHEN I CANNOT FACE
YOU I LOOKED AWAY
YOU WERE GONE
FROM ME · FOUR
LOSSES IN ONE WEEK
· TOO MANY
HEARSEs, WHAT'S
ONE MORE ROSE ON
THE CENTERPIECE
· ?NOW I'M
EXHAUSTED, BUT I
WON'T LEAVE ·
CAUSE LAST NIGHT I
HEARD YOU, CALLED

UP YOUR PHONE FOR THE VOICE MACHINE · DEATH IS MUCH WORSE FOR THE
ONES LEFT BEHIND · DON'T LEAVE ME LONE WITH MY DREAMS · YEA I MIGHT GO
CRAZY THIS TIME · CHECK FOR WHAT'S LEFT IN THE ONES WHO SURVIVED ·
DON'T LEAVE ME LONE WITH MY DREAMS · NO DON'T LET THEM TAKE ME ·
TONIGHT · I DEADBOLT MY DOOR RIVERS IN PRIVATE HIT THE FLOOR · ALL OF ME
SUFFERS IN SILENCE OUT FOR BLOOD · HOW DO WE ALWAYS SURVIVE THIS I
CAN'T SEE, FORWARD · DOWN THIS WELL YOU CAN'T TELL WHAT SOUNDS LIKE
SIRENS VERSUS SONS · REST FOR THE WEARY, I'VE GOT A BIG CHEST, I'VE GOT A
BRIEFCASE · WHERE ALL THE TEARS BE, THINK I DON'T KNOW PEACE, YOU
CANNOT HEAR ME · PLEASE WILL YOU HELP ME, GET BACK IN ONE PIECE ·
COUNT ... 1,2,3, 1,2,3 · THEY SHOWED ME PICTURES, I THINK IT DIMS YOU, I KEEP
WHAT'S MISSING · I SHOULDA BEEN THERE · I SHOULDA BEEN DEAD, I HELLA
MISS YOU, I CANNOT SAY THAT, I AM A MAN YES, DEMANDING PAYBACK · DEATH
IS MUCH WORSE FOR THE ONES LEFT BEHIND · DON'T LEAVE ME LONE WITH MY
DREAMS · YEA I MIGHT GO CRAZY THIS TIME · CHECK FOR WHAT'S LEFT IN THE
ONES WHO SURVIVED · DON'T LEAVE ME LONE WITH MY DREAMS · NO DON'T LET
EM TAKE ME · TONIGHT

KINGLY

THE LOVE YOU GAVE HIM · WILL NOT LOVE YOU BACK · DID YOU GET LOST
IN IT? · A CULT OF PERSONALITY · TO DROWN IN YOUR BEST CROWN · A
TROPHY ON THE MANTELPIEC HE PROMISES HE WON'T LET YOU DOWN ·
HE SAYS HE'LL SAVE YOU · IF YOU JUST FORGET · HE SAYS HE'LL PAY YOU



· WHEN YOU PAY YOUR DEBTS · A
DEPARTURE FROM REALITY · AND
YOU CAN BE THE SALESMAN IF
YOU JUST GO AND KISS THE RING
ADMIT IT · YOU'RE STILL IN LOVE
WITH THE KING, STILL IN LOVE ·
YOU'RE STILL IN LOVE WITH THE
KING, STILL IN LOVE · YOU'RE
STILL IN LOVE WITH THE KING,
STILL IN LOVE · YOU'RE STILL IN
LOVE WITH THE KING, STILL IN
LOVE · A SELF-MADE CLICHE ·
WELL-PLAYED TRICKS FOR GOLD
CASINO CULTURES · WHAT GETS
ROBBED & SOLD · WATCH HIM
BUST UP A UNION WATCH HIM
BET ON A MORTGAGE WATCH HIM
MORTGAGE · YOUR FUTURE A
ONE-WAY TICKET · IF YOU SIGN,

HE'S RICH, YOU DIE · IF HE'S RICH YOU'RE POOR · ON THE THRONE HE SITS
- HE LIES · WHILE YOU GIVE HIM MORE · AND THE MONUMENTS YOU BUILT
FOR HIM WITH THE RIGHTS THAT YOU CAN'T AFFORD · THEY WILL ONLY
LIFT HIM AND PRAISE HIM · YOU'RE STILL IN LOVE WITH THE KING, STILL
IN LOVE · YOU'RE STILL IN LOVE WITH THE KING, STILL IN LOVE · YOU'RE
STILL IN LOVE WITH THE KING, STILL IN LOVE · YOU'RE STILL IN LOVE
WITH THE KING, STILL IN LOVE · NOW SEE THE MAN TRY TO BUY ME NOW
SEE THE MAN LIE · IT'S ALL THE SAME · TO HIM · IT'S ALWAYS A GAME ·
NOW SEE THE MAN TRY TO BUY ME NOW SEE THE MAN LIE · IT'S ALL THE
SAME · TO HIM · IT'S ALWAYS A GAME · BE HONEST, BE HONEST

MASCULINITY

YOUNG MAN, COME DOWN
FROM THAT TOWER IT ISN'T
YET YOUR TIME · I'LL TELL
YOU 5 YEARS LATER, YOU
MADE IT OUT ALIVE · BLAME
GAMES GON' LEAD TO THAT
PILL FOR REAL IT'S SUCH A
THRILL · YOU MIGHT GET
LOST IN THE DARKNESS · I'M
SENSING SO MUCH ANGER,
WHERE DO YOU PUT IT ALL?
· YOU MADE BEST FRIENDS
WITH DANGER, IT LIVES
INSIDE YOUR WALLS ·
SOMEONE'S CATCHING IT
TONIGHT, YOU LOSE YOUR
PRIDE YOU LET IT RAIN
DOWN ON EM · AND SHOW
YOU'RE HEARTLESS · CAUSE
YOU'RE A MAN IT'S WHAT
YOU DO · AND IT DON'T
MATTER WHAT YOU BEEN
THROUGH · YEA YOU'RE A
WEAPON YEA YOU'RE A GUN
· YOU AIN'T NO FATHER YOU
AIN'T NO SON · YOU MIGHT
BE CANVAS YOU MIGHT BE
PAINT · JUST HIDE THE
DAMAGE IT FADE AWAY · YEA YOU'RE A MENACE PLAY OUT YOUR ROLE ·
AND LOOP THE RECORD AND LOSE · ON THE COUNT OF 3 · AM I GONNA
HURT SOMEBODY · IF I FEEL THESE THINGS · IS IT GONNA HURT ME · ON
THE COUNT OF 3 · I CAN HEAR MY HEART, IT'S RUNNING · IF I LET IT
SING/STING, WILL IT JUST ERASE ME · MASCULINITY



THE CRY

YOU CRY SOMETIMES · I BLEED · FIGHT AND GET TIRED · I'VE GOT A FIRE IN THE PIT OF MY

I WEEP · CRY LIKE



STOMACH · I'LL HOLD THE LINE · I'LL JOIN YOU IN THE CHORUS · I'LL YELL OUT!!!

HOPE

YOU TOLD ME THE WAR
IS OVER . WHILE
EVERYTHING'S FOR SALE
· IT'S ALL IN A GOOD
PERFORMANCE . YES
YOU PRETEND TO CARE .
HIDE THE WEAPONS, IT'S
ALL FOR THE CROWD .
YOU WANT TO BELIEVE
SO BADLY THAT
EVERYTHING WAS SAVED
· DON'T NOBODY LOSE A
FORTUNE . IT WORKS
FOR YOU . IT'S AWFULLY
LOUD IN HERE . 'CAUSE
JESSE STILL OWES HIS
RENT NOW . AND BRI IS
WORKING FOR 500
CENTS . AND C IS STILL
CALLING COLLECT NOW .
CAN'T BELIEVE IN WHAT
YOU SAY WHEN I SEE
THIS . CAN'T BELIEVE IN
ALL THE WORDS OF THE
PREACHERS . WHEN
YOUR WHOLE
EXISTENCE IS ILLEGAL .
WHILE WE WASH UP ALL THE BLOOD OF THE PEOPLE . WASH UP ALL
THE BLOOD . WHILE WE TRY TO BUILD A ROOM FOR OUR FREEDOM .
WE BUILD WHAT THEY DESTROY . WE WASH UP ALL THE BLOOD . EY, I
CAN'T HEAR AT ALL . NO I CAN'T FEEL AT ALL



HOLDING CELL

STRENGTH HAS A NAME TODAY · SHE IS A CHILD OF GOD ·
EVEN WHEN LOCKED AWAY · SHE'S STILL SO SURE THAT YOU
WON'T, LET HER DOWN · SINGS AS SHE PRAYS FOR YOU ·
WHAT A SOUND · ALL THAT SHE MADE IT THROUGH · HOLDING
CELL, HOLDING CELL · I CAN'T GET WELL WHILE YOU HOLD
ME · STILL AND LONELY · ONLY COLD THINGS · THEY MOVED
MY COURT DATE I CAN'T AFFORD THAT · I SAY THE LORD'S
PRAYER · I BEEN THROUGH MORE THAN YOU COULD IMAGINE



IN 20 BIRTHDAYS · I WANT A
QUIET LIFE IN A FLAT WITH
CHURCH ON A SUNDAY · I GOT A
VOICE AND I GOT A LAUGH AND
I'LL USE IT ONE DAY · FOR NOW
PLEASE JUST HEAR ME OUT · I
AM SPEAKING THROUGH BARS
AND WRITING YOU CARDS AND
KEEPING COUNT · I KNOW GOD
HE WON'T LEAVE ME I'M
FRIENDS WITH PATIENCE ALL
AMOUNTS · TIL THE MOMENT
I'M FREE THEN I'LL KEEP ON
WAITING TIL THEY COUNT ME ·
HOLDING CELL, HOLDING CELL
· I CAN'T GET WELL WHILE YOU
HOLD ME · STILL AND LONELY ·
ONLY COLD THINGS

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Each year, Design for Sharing (DFS) brings thousands of K-12 public school students from across Los Angeles to CAP UCLA venues for free performances and interactive workshops with professional artists.

DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

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**CAP
UCLA**





Martha Redbone

Martha Redbone's Roots Project

Fri, Feb 9, 2024 at 8 pm
The Nimoy

Afro-Indigenous vocalist, songwriter, and composer, Martha Redbone is known for her powerful, seductive voice, which delivers a “unique gumbo” of folk, blues and gospel inspired by her childhood in Harlan County, Kentucky and infused with the eclectic grit of pre-gentrified Brooklyn.

“Redbone has a voice that reaches out and grabs you. It is a powerful instrument that conveys passion and emotion.”
– *Seattle PI*

cap.ucla.edu/martha



UCLA NIMOY THEATER

CAP UCLA has a new home for live performance
in Westwood!

Located near the UCLA campus on Westwood Boulevard,
The Nimoy is a reimagining of the historic Crest Theatre as a
flexible, state-of-the-art performance space.

This dynamic and intimately scaled venue immerses
audiences in a profoundly engaging experience of live
performance — while providing contemporary performing
artists from Los Angeles and around the world expanded
opportunities to develop and present new work.

cap.ucla.edu/nimoy





Poetry Uncut: Part II

J. Ivy hosts Ursula Rucker and Abiodun Oyewole

Sat, Feb 10, 2024 at 8 pm
The Nimoy

Afro-Indigenous vocalist, songwriter, and composer, Martha Redbone is known for her powerful, seductive voice, which delivers a “unique gumbo” of folk, blues and gospel inspired by her childhood in Harlan County, Kentucky and infused with the eclectic grit of pre-gentrified Brooklyn.

“Rucker’s is an intense, focused performance that effectively channels her natural stage presence.” – NME

cap.ucla.edu/poetry_parttwo

LAND ACKNOWLEDGEMENT

We at UCLA's Center for the Art of Performance acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and South Channel Islands).

As a land grant institution, we pay our respects to the Ancestors (Honuukvetam), Elders (Ahihirom), and relatives/relations (Eyoohinkem) past, present and emerging.

There is no room for racism, intolerance, or inequity.

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.

We **STAND AGAINST** all forms of discrimination.

We will **STRIVE** to make our organization more equitable and inclusive.

As part of UCLA's School of Art & Architecture (SOAA), we – UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS) – are committed to connecting and creating space for the arts and for all communities.

We acknowledge our organizations' histories as being predominantly white institutions. We are facing uncomfortable truths about systemic racism as we work to make the deep changes necessary to transform the organizational dynamics in our work culture and business practices and dismantle existing oppressive structures. We know there will be shortcomings, which we will face head on. We commit to continually addressing and adapting to changes as they arise. It is only in an improved, supportive work environment that everyone can be fully present, and respected as their true authentic selves.

This statement was drafted by a committee of staff members from both the Center for the Art of Performance and Theater Management Services, from a variety of backgrounds, viewpoints and perspectives.

Together we stand with UCLA's School of Art and Architecture's EDI statement.



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The Executive Producer Council is CAP UCLA's philanthropic leadership group, which develops and contributes resources vital to CAP UCLA's programming and mission. The Council champions the creative development and presentation of live programs and public dialogue with contemporary performing artists by providing direct support for CAP UCLA's annual programming. The Council is engaged in dialogue about the artistic and curatorial practices that inform annual programs, long-term initiatives and collaborative planning efforts which stand at the heart of CAP UCLA's mission and public purpose.

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The Design for Sharing Council is a group of dedicated supporters whose efforts help to resource the K-12 arts education programs of DFS.

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James A. Doolittle Endowment
José Luis Nazar Endowment for the Performing Arts
Kevin Jeske Young Artists Fund
The Lloyd E. Rigler Emerging Arts Fund
Merle & Peter Mullin Endowment
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Mimi Perloff Endowment for Design for Sharing

Mimi & Werner Wolfen Endowment
for Design for Sharing
National Endowment for the Arts
Challenge Grant Endowment
Plitt Theaters Fund for Design for Sharing
Roslyn Holt Swartz & Allan J. Swartz Endowment
for the Performing Arts
Royce Center Circle Endowment Fund
Royce Gala Endowment
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Shirley & Ralph Shapiro Director's Discretionary
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Shirley & Ralph Shapiro Endowment for Design for
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