

Beck+Col
Red All Night

Fri, Oct 30, 2026 at 8 pm
The Nimoy

CENTER
FOR THE ART OF
PERFORMANCE
UCLA

WELCOME TO THE 2026–27 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



Miriltons — Photo by Martin Argyroglo

Every season, I sit with the question: what does this particular moment ask of us?

The program you hold in your hands or are reading on a screen is my attempt at an answer. It is a season that resists easy summaries, but if I had to offer one, I would say this: It is a season about what it means to be alive, together, right now — to carry the past in our bodies, to long for connection across difference, to reckon with beauty and violence, and to find that joy and grief are rarely as far apart as we imagine.

The body remembers what the mind forgets. It carries history in its muscles, grief in its breath, joy in its feet. This season, we have built a program around that truth — and around the artists who know it most deeply. Our 2026–27 season is organized by a single conviction: that memory is not the past. It is the present, living within us. And what we do with it — how we mourn it, celebrate it, transmit it, resist it — is one of the most urgent questions of our time. Whose stories are told? Whose voices are heard? Whose lives are made visible? These are not abstract questions — they are the ones our artists answer every time they take the stage. I invite you to gather with us, to stay alert together, and to discover what we are capable of when we refuse to look away.

With hope and imagination,

Edgar Miramontes
Executive and Artistic Director



Catarina — Photo by Joseph Banderet



CAP UCLA presents

Beck+Col
Red All Night

Fri, Oct 30, 2026 at 8 pm
The Nimoy

Program duration: 80 minutes
30 minute Q&A
No intermission

Audience advisory: This film contains severe violence, blood, gore, torture, nudity and flashing lights

PALIHOTEL
WESTWOOD VILLAGE

KCRW

Support provided by the Henry Mancini Tribute Fund.

ABOUT THE FILM

What starts as a traditional slasher film set in suburbia takes a psychedelic turn when one of the victims escapes into an eerie forest inhabited by monstrous plant life.

Set in an alternate universe, the evil Smile seems to have met his match in the form of this collective of eerie colorful forest monsters. When a figure from his past comes back for Revenge, the two battle it out while being swarmed by a horde of zombies.

Red Night is a horror film trilogy questioning the elevation of Individualism as an ideology–the prioritizing of the individual over the collective. *Red All Night* is the middle chapter in the series. Eugene Thacker's concept of Horror as the unknown shapes our view of the world, with each of the films exploring a different concept: *Red Night* explored the world-for-us, whereas *Red All Night* explores the world-without-us.

Filmed over fifteen days on location in Thousand Oaks and Santa Clarita, CA, the film highlights the southern California landscape, an increasingly endangered world due to the wildfires and expanding development of the city. We worked with a cast and crew of twenty-five over the course of a year to bring the costumes and story to life

LIVE PERFORMANCE

Choreographer: Tetiana Sklyarova

Performed by:
Bella Allen
Summer Martin
Madi Ostrach
Emily O'Rourke
Tetiana Sklyarova

Post Screening Q&A with Daniela Lieja Quintinar

FILM CREDITS

Written and Directed by
Beck+Col

Assistant Director
Hannah K Baker

CAST

Waingro
Madi Ostrach

Cypher
May Lim

Burke
Tetiana Sklyarova

Guy
Collin Stafford

Nedry
Beck Stafford

Forest Monsters
Annmarie Acuri
Marissa Brown
Mason Gray
Madi Ostrach
Tetiana Sklyarova
Beck Stafford
Monica Williams

Zombies (Forest)
Annmarie Acuri
Hannah K Baker
Marissa Brown
Jhay Chang
Jisoo Chung
Mason Gray
Madi Ostrach
Tetiana Sklyarova
Monica Williams

Zombies (House)
Bella Allen
Jhay Chang
May Lim
Summer Martin
Emily O'Rourke
Madi Ostrach
Ruoyi Shi
Tetiana Sklyarova
Monica Williams

Revenge
Beck Stafford

The Smile
Collin Stafford

Music by
Nigel Groom

Violin
Mads Falcone

Vocals
Carmina Escobar
Josephine Shetty
Beck Stafford

Recording by
Nigel Groom
Anant Shah

Dance Choreography by
Tetiana Sklyarova

Movement Research by
Elliot Reed

Fight Choreography by
Beck+Col

Production Design
Beck+Col

CREW

Director of Photography
Ian Hussey

Assistant Camera
Martin Seidlitz

Gaffer
Ryan Hoang

Key Grip
Pedro Penteado

Grip
Ames Hoang
David Commerman

Swing
Brandon Yu
Lentz Marseilles

Production Assistant
Jhay Chang
Jisoo Chung

Costume
Beck+Col

Beading Assistant
Emily Lavell
Skye Horton

Tattoo by
Ofelia Marquez

Special Effects by
Beck+Col

Special Effects Assistant
Hannah K Barker

Casting
Tetiana Sklyarova
Madi Ostrach

Inflatable Wrangler
Jhay Chang

Edited by
Beck+Col

Colorist
Jack Tashdjian

Final Sound Mix by
Nigel Groom

Filmed at
THE LAST OUTPOST in
Thousand Oaks, CA
Santa Clarita, CA

“HELL TO PAY”

Written by
Jacob Bannon
Kurt Ballou
Nate Newton
Ben Koller
Aaron Dalbac

Performed by
Converge

Courtesy of Litmus Music

The filmmakers wish to thank:
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Olivia Mole
Five Churches Gallery
Marco Yizhou Zhang
Mugen
Legato Bluesummers
Jinno&Sio

BIOGRAPHIES

Beck+Col are a Los Angeles based artist duo who have been working exclusively in collaboration since 2014.

Beck+Col have performed at numerous venues including the Hammer Museum, REDCAT, Human Resources and JOAN Los Angeles. Their work has been exhibited worldwide including the Royal College of Music in Sweden, Colección AMALITA in Buenos Aires and at Biquini WAX EPS in Mexico City.

Their first feature length film *Red Night* was screened at Festival de Sci-Fi Terror y Fantasía (third place terror feature) in Bogota, Colombia, Another Hole In the Head Festival in San Francisco, CA and Bizarroland Festival (winner Golden Tentacle Award) in Orlando, FL, in 2023 and had its Los Angeles Premiere with LACE in 2024.

In 2025, *Red Night* was screened at Outsider Fest in Austin, TX, at LA MAMA in NYC as part of Creatures and at the Barrick Museum in Las Vegas alongside an installation of pieces from the film as part of the exhibit Color Made.

Daniela Lieja Quintanar is an independent curator and researcher. Her curatorial practice is inspired by everyday life, spaces of political struggle, and communal forms of knowledge production. Lieja Quintanar served as Chief Curator and Deputy Director of Programs at the Roy and Edna Disney CalArts Theater (REDCAT) from 2022 to 2026. Prior to that, she was the Chief Curator and Director of Programming at LACE from 2016 to 2022. For the 2024 PST Art Getty Initiative, she curated "All Watched Over by the Machine of Loving Grace" at REDCAT and "Beatriz da Costa: (Un)disciplinary Tactics" for Los Angeles Contemporary Exhibitions (LACE) at Los Angeles Municipal Gallery. She also edited publications for both exhibitions in collaboration with East of Borneo and MIT. Recently, Lieja Quintanar curated a retrospective of Tijuana artist Ingrid Hernandez titled "20 Years of Under_Construction_" which was presented at Centro Cultural Tijuana (CECUT) and Centro de la Imagen in Mexico City. At REDCAT, she organized "The Feminist

Art Program (1970-75): Cycles of Collectivity" and commissioned solo shows by artists Lisa Alvarado, Kameelah Janan Rasheed, Hande Sever, Abigail Collins, Guadalupe Maravilla and Harmony Holiday. Additionally, she curated performances by Interspecifics, Kite, rafa esparza, MUXX and Arca. In 2018, she was awarded the Andy Warhol Foundation Curatorial Research Fellowship for the exhibition "Intergalactix: Against Isolation/Contra el Aislamiento" (2021) at LACE. Lieja Quintanar was also part of the curatorial team for the MexiCali Biennial (2018-19) and collaborated on exhibitions with the Armory Center for the Arts. In 2016 she served as Artistic Project Coordinator of the public art project La Sombra by Teresa Margolles, for CURRENT: LA WATER Biennial. Since 2015, she has been part of the Los Angeles Tenants Union, working with the East Side Local/Unión de Vecinos.

Tetiana Sklyarova is an interdisciplinary movement artist based in Los Angeles. She is a graduate from CalArts Dance's BFA program. Tetiana's work is a reflection of the sensibility within the body. Through movement research the body can unravel its internal subconscious state. She practices physical and emotional exhaustion through sensation, control and release.





Cloud Gate Dance Theatre of Taiwan
Blue Hour/Beckoning: A Double Billing

Sat, Nov 21, 2026 at 8 pm

Royce Hall

A double bill of two foundational works by Artistic Director CHENG Tsung-lung, Cloud Gate's *Blue Hour* and *Beckoning* mark a shift in Tsung-lung's artistry, from quiet self-reflection to movement inspired by Taiwanese temple processions.

"Emotionally charged and deeply poetic." — *Taipei Times*

cap.ucla.edu/cloud-gate

DESIGN FOR SHARING (DFS)

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.

cap.ucla.edu/dfs

CAP UCLA





inti figgis-vizueta's *Music for Transitions*
With Andrew Yee and Rothko String Quartet
Fri, Dec 4, 2026 at 8 pm
The Nimoy

Composer inti figgis-vizueta presents her 2026 debut record *Music for Transitions*, with a performance featuring Grammy Award-winning cellist Andrew Yee and the Germany-based Rothko String Quartet. Exploring Indigenous heritage and trans identity through soundscapes, the album exemplifies figgis-vizueta's deep commitment to personal liberation through group improvisation.

"Ever-intriguing, rising new music star." —
Los Angeles Times

cap.ucla.edu/transitions

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We are on Instagram and X **@CAP_UCLA**, and on Facebook at **@CAPATUCLA.** Follow for behind-the-scenes moments, artist spotlights, and event updates.

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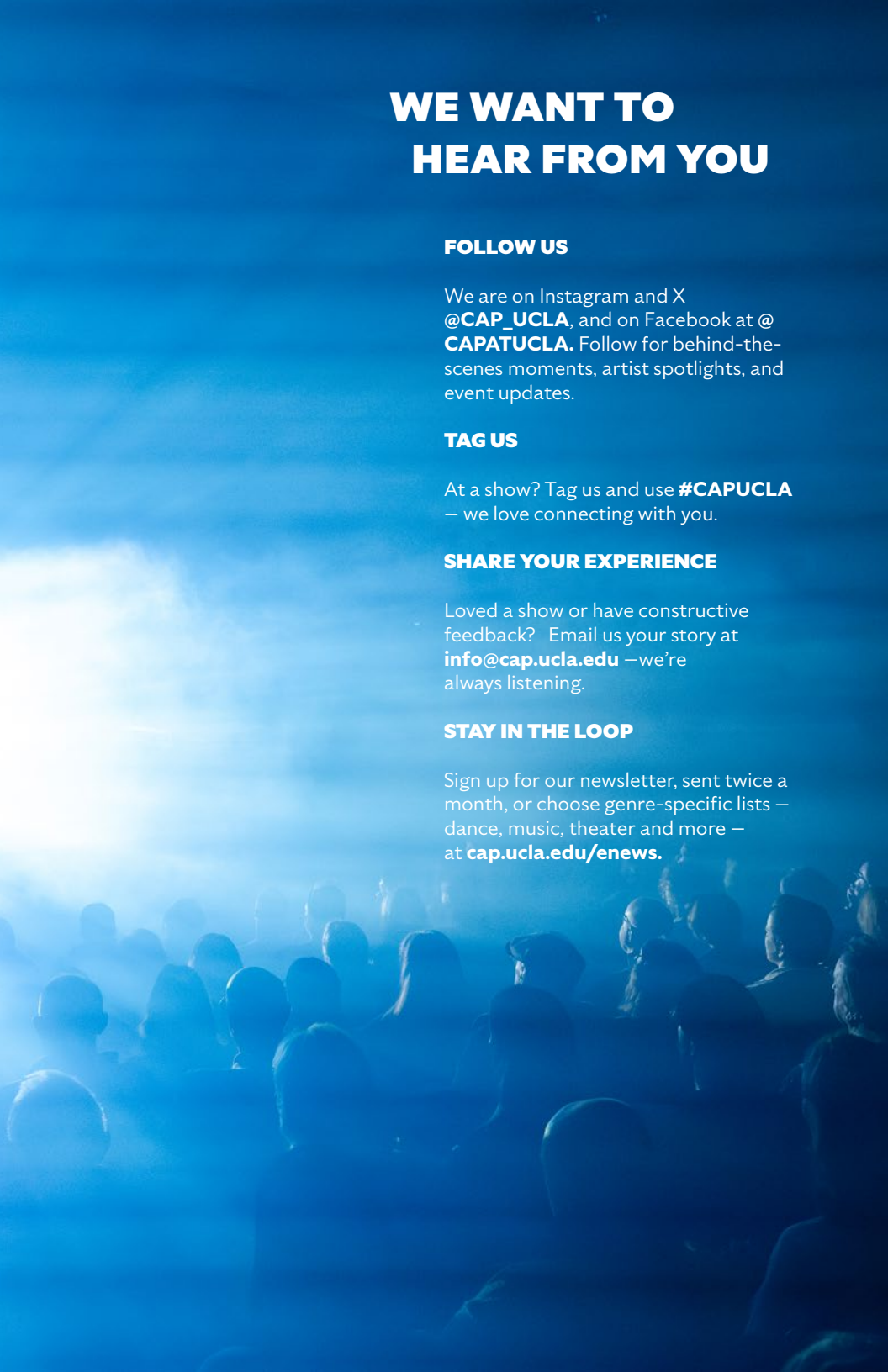
At a show? Tag us and use **#CAPUCLA** — we love connecting with you.

SHARE YOUR EXPERIENCE

Loved a show or have constructive feedback? Email us your story at **info@cap.ucla.edu** —we're always listening.

STAY IN THE LOOP

Sign up for our newsletter, sent twice a month, or choose genre-specific lists — dance, music, theater and more — at **cap.ucla.edu/enews.**



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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Custodian Lead: Montrell Calloway

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Design for Sharing/ K-12 Arts Education
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dfs@cap.ucla.edu

The Nimoy Rental Information
The UCLA Nimoy Theater is available for rental for events, meetings and as a filming location. For more information, please contact Mads Falcone m.falcone@arts.ucla.edu.

Royce Hall Rental Information
Anthony T. Jones
Tel: 310.825.4403
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atjones@arts.ucla.edu
roycehall.org

THANK YOU TO OUR SUPPORTERS

CAP UCLA gratefully acknowledges our donors, sponsors and members. This list reflects donations and commitments to the UCLA Nimoy Theater campaign as well as annual gifts made from Jan 1, 2025, to June 30, 2026.

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*Deceased

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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. We gratefully acknowledge:

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If you are interested in this special way to contribute, email us at devinfo@cap.ucla.edu.

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cap.ucla.edu/name-your-seat



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