

A DEFENCE  
OF  
LESS  
IDEA

Photo by Zivanai Matangi

# ***A Defence of the Less Good Idea***

Sat, Feb 1, 2025 at 8 pm  
The Nimoy



**CENTER  
FOR THE ART OF  
PERFORMANCE  
UCLA**

# WELCOME TO THE 2024–25 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](https://cap.ucla.edu)



# The poetics of movement and migration

Welcome to my inaugural season at CAP UCLA. Inspired by the diversity of Los Angeles and the city's ability to shape-shift, the 2024–25 season encompasses narratives of change, adaptation and a quest for new perspectives. The works presented speak to our universal urge for exploration and our innate desire for belonging. The visionary artists whose work will bring the season to life ask us to ponder our origins, our trajectory, and the nature of human existence.

Across thirty performances, scores of artists from Los Angeles, around the US, the Democratic Republic of the Congo, Indonesia, Iran, Mexico, South Africa and the United Kingdom inspire thought-provoking conversations and seek to create a more just world together. Each performance adds another thread to the ever-evolving tapestry of existence, a testament to the resilience and beauty found in movement and migration.

The performing arts provide fertile ground for transformation and evolution, creating spaces that encourage reflection, connection, and action. My hope is that when you exit a performance, you will be transformed by the desire for a more dignified and empathic world.

In these times of global strife, we must create new ways of being with one another. I invite you to join us this season: ignite your curiosity, partner with us as we fuel new aspirations, and embrace the power and possibility of change.

I look forward to welcoming you.

A handwritten signature in white ink, appearing to read 'Edgar Miramontes', is positioned to the left of the photograph.

Edgar Miramontes  
*Executive and Artistic Director*





Photo by Zivanai Matangi

CAP UCLA presents

# ***A Defence of the Less Good Idea***

Sat, Feb 1, 2025 at 8 pm

The Nimoy

Program duration: 80 minutes

No intermission



PALIHOTEL  
WESTWOOD VILLAGE

# PRODUCTION CREDITS

**Founder:** William Kentridge

**Co-Founder and Director:** Bronwyn Lace

**Impersario:** Neo Muyanga

**Momenteur for the So Academy:** Athena Mazarakis

**Holder:** Dimakatso Motholo

**Stage Manager:** Meghan Williams

**Lighting and Technical Director:** Brendon Boyd

**Sound Designer and Engineer:** Zain Vally

**Lighting Designer:** Barry Strydom

**Scenographer and Costumer Designer:** Nthabiseng Malaka

**International Producers of THE OFFICE performing arts + film:**

Laurie Cearley & Rachel Chanoff

**Company Manager:** Elly Obeney

*Produced in partnership with THE OFFICE performing arts + film*

# ABOUT THE PROGRAMS

***A Defence of the Less Good Idea*** is one of the defining performances of The Centre for the Less Good Idea. Here, co-founder of The Centre, William Kentridge, delivers a performance-based lecture that, in its subject and its form, serves as a window into the processes, strategies, and interests of The Centre.

This lecture is ultimately disrupted by a performative catastrophe, collapsed by a series of eleven-minute Epics – performances that hold all of the activity, emotion, humour, triumph, and tragedy of the theatrical epic in the short form.

**Conceptualiser:** William Kentridge

**Performers:** William Kentridge, Bronwyn Lace, Anathi Conjwa, Thulani Chauke, Marika Hughes, Tlale Makhene, Zandile Hlatshwayo, Khokho Madlala, Mapule Moloji, Nomathamsanqa Ngoma, Asanda Hanabe & Thuli Magubane

**Video Operator:** Kim Gunning

***Mnquma*** is a performance about identity, self-discovery and the journey of reconnecting with one's ancestors in order to achieve a sense of belonging. Boyhood, rites of passage and the subsequent journey to becoming a man are themes that performer Xolisile Bongwana grapples with throughout, sometimes through music and the spoken word, but largely through dance – a tightly choreographed narrative communicated through a performance that's both fluid and feverish, contemplative and compelling.

**Conceptualiser:** Xolisile Bongwana

**Choreographer:** Xolisile Bongwana & David April

**Rehearsal Director:** Shanell Winlock

**Dramaturge:** Katleho Sekhosana

**Performer:** Xolisile Bongwana

### ***Commission Continua***

“180million tons of paper used per year, R200million spent per commission. Yes, our inquiries are so important that we have to commission them. We record them and then we print them for our mental landfills and then we repeat the chorus of our traumas.”

Paper is a shrewd and incisive metaphor in *Commission Continua*. Conceptualised by Tony Miyambo and Phala O. Phala and performed by Miyambo, the play traces the history of some of South Africa's commissions of enquiry – The Truth and Reconciliation Commission and the Marikana Commission of Inquiry being two of the most infamous ones. Miyambo plays the part of a dedicated office worker who, like the nation's own veneration of the historical archive, is somewhat obsessed with paper and what it represents. Through his embodiment of the extraordinary pain of ordinary people, the performance renders tangible the enduring traumas of the past and present.

**Conceptualiser:** Tony Miyambo & Phala Ookeditse Phala

**Performer:** Tony Miyambo

## ***Umthandazo***

Taking its lead from the oft-overlooked victims of South Africa's 2012 Marikana Massacre, *Umthandazo* employs an all-women cast to unpack the lives of the widows, children and mothers of the Marikana victims, who have come to collect the spirits and mourn the dead. Singing takes the form of prayer, tribute, mourning, perseverance and more, as performers shift between the roles of mourner and victim, and the women take turns sifting through the personal effects – boxing gloves, suit jackets, a gumboot, a bouquet of flowers – of those lost to the mines, to memory, to murder. It is through these short, affecting vignettes that we can better understand the lives of those lost, the human cost of labour, and the heavy weight of grief for those left behind.

**Conceptualiser:** Asanda Hanabe, Faniswa Yisa, Buhle Mazibuko, Sibahle Mangena, Anathi Conjwa, Elma Motloenya, Zandile Hlatshwayo & Molebogeng Phiri

**Director:** Asanda Hanabe

**Performers:** Asanda Hanabe, Anathi Conjwa, Zandile Hlatshwayo, Khokho Madlala, Mapule Moloi, Nomathamsanqa Ngoma & Thuli Magubane

## **ABOUT THE ARTISTS**

**Xolisile Bongwana:** Eastern Cape-born Xolisile Bongwana is an accomplished dancer who is also well-versed in singing, composing, directing, acting and choreography.

His involvement in the performing arts industry has seen him work with award-winning choreographers and Directors such as Robyn Orlin, Luyanda Sidiya, Gregory Maqoma, Angus Gibson, James Ngcobo, William Kentridge, Makhoala Ndebele and Nhlanhla Mahlangu.

Through The Centre, he has been part of William Kentridge's *Waiting for the Sibyl* and has developed a solo work titled *MNQUMA* which he co-choreographed with David April that's gone on to be performed at POPArt Theatre, Dance Umbrella Africa 2019, Market Theatre Intubation Program, and the 2020 VNAF VFRINGE Programme.

Recently, Bongwana had his television debut on *Shaka Ilembe* as one of the Lead Vocals in Music and as Ndwandwe's Traditional Healer. He has toured Kenya, Ghana, Zimbabwe, Angola, France, USA, UK, Spain, Canada, Australia, Italy, Holland, Romania, Finland and Luxembourg.

**Tony Bonani Miyambo:** Tony Bonani Miyambo is an actor, theatre-maker and BADA Graduate from the University of the Witwatersrand, Johannesburg. Miyambo has been a seminal collaborator of William Kentridge and The Centre for the Less Good Idea since its debut Season in 2017. His notable works in this regard include *Cwaka*, *Pan Troglodyte* and *Waiting for Godot*.

Miyambo's body of work includes acclaimed solo performances *The Cenotaph of Dan Wa Moriri*, *Commission Continua* and the multiple-international-award-winning *Kafka's Ape*. Since its debut in 2015, *Kafka's Ape* has toured across South Africa, and abroad to Chicago, Europe, and the United States.

In 2012, Miyambo was awarded the Brett Goldin Award and studied with the Royal Shakespeare Company in Stratford Upon Avon, UK.

**Anathi 'Ithana' Conjwa:** Anathi 'Ithana' Conjwa is a singer-songwriter, actor, model, theatre-maker and mental health advocate.

Born and raised in the Eastern Cape, Conjwa is the co-founder of the theatre company Intsusa, which has gone on to write and perform the international award-winning theatre piece *A Place of Knowing*.

The multifaceted young artist prides herself on her ability to constantly explore and collaborate across different artistic mediums. A frequent collaborator of both The Centre for the Less Good Idea and William Kentridge, Conjwa has worked with a variety of artists across a number of performances, many of them forming part of Seasons of The Centre. Her work as a performer has seen her tour internationally, including Paris, the United Kingdom and the United States of America.



As a musician, Conjwa is well-known as 'Ithana'. She was one of the solo musicians who formed a part of The Centre's BREATHE CONCERT (2021) and was a crowd favourite on *Idols – South Africa*. Frequently, Conjwa merges her skills as a musician and a theatre maker to produce rhythmic and compelling musical performances for staged theatre works.

**Asanda Hanabe:** Asanda Hanabe is a South African actress and singer who rose to fame as a finalist on the SABC3 reality talent search *The Final Cut*, in 2017.

She has appeared in numerous stage plays including *Thina Sobabini*, *The Giant in Him*, *Inzulu Yemfihlakalo*, *Rhythmic Love* and *Voices of Women*. She also lent her voice to a radio drama at TruFM, from 2014-2017.

Her acting for television has seen her play the role of Numbulelo on the SABC1 soapie *Generations: The Legacy*, and her filmic roles include *Isidima* and *Songs About My Mother*.

Hanabe is a regular collaborator with William Kentridge and The Centre for the Less Good Idea, first working with The Centre in its 7th Season, and most recently its 10th Season where she produced the solo work, *Amen?*

**Zandile Hlatshwayo:** Zandile Hlatshwayo is a performer and vocalist from Johannesburg, South Africa.

Hlatshwayo was introduced to the music industry in 2003 when she met Themba Mkhize, who gave her informal training. She then started working for him as a backing vocalist. He introduced her to people such as Shaluza Max Mtambo and Lucas Senyatso, among many others. In 2005, Hlatshwayo joined a group called Amantombazane as their lead, which was produced by Sizwe Zako. In 2007, she joined Wadz Music Company, where she released her first solo house album, *Life Is a Journey*.

In 2009, Hlatshwayo became a member of Soweto Spiritual Singers (SSS), which is led by Vicky Vilakazi from Joyous Celebration, and they performed at the 2010 Soccer World Cup.

Hlatshwayo has also performed with Lira, Bebe Winans, Sechaba Padi, Thabo Mdluli, Jo Nina, Uche, Patrick Duncan and Moses Molelekwa jazz band, among others.

A regular collaborator of both William Kentridge and The Centre for the Less Good Idea, Hlatshwayo has performed as part of an ensemble in many of The Centre's productions. She's also toured extensively as part of the cast of Kentridge's *Waiting for the Sibyl*. In 2022, Hlatshwayo performed as a solo artist in the *Breathe. Concert*. Most recently, Hlatshwayo has performed in The Centre's 10th Season, and in the chorus of Kentridge's latest production, *The Great Yes, the Great No*.

**Khokho Madlala:** Khokho Madlala is a performer, composer and vocalist who hails from Port Shepstone KZN.

Well-known in the South African music scene, Madlala also works in theatre, regularly collaborating with The Centre for the Less Good Idea.

Most recently, she formed part of ensembles in performances in The Centre's 10th Season, and forms part of the chorus of seven women who co-composed, with Nhlanhla Mahlangu, the choral components in William Kentridge's *The Great Yes, the Great No*.

Madlala's sound is embedded in ancestral African jazz, expanding when necessary. The sound was born from her mother and father's love for Amahubo, Ingoma, Ubungoma and Zion. African music experts contributed severely to her sound; for example, Madlala has performed alongside giants such as Lady Smith Black Mambazo, Mbuso Khoza, Mafikizolo and The Soil, experiences where she was often the youngest African music explorer in most workrooms her entire life.

**Mapule Moloji:** Mapule Moloji hails from Vosloorus, Gauteng-South Africa. She started singing at a very young age.

Moloji holds a diploma in vocal art: performance; she studied voice with Mr. K. Pali, where she mastered vocal techniques that allow her to switch genres with ease. Moloji also has a post-graduate

certificate in education (TUT). While Moloji was still in TUT, she sang chorus for a couple of productions at the Breytenbach Theatre in Tshwane that included *Falstaff and Cosi fan tutte*. She has worked with internationally acclaimed artists such as William Kentridge and Philip Miller. *The Head & The Load* is the highlight performance for Moloji.

She is also passionate about community-upliftment initiatives. During her university studies, she always had interest in the planning and coordination of programmes and productions. Since 2017, Moloji has been a voice tutor for young artists in her community. As she is a young woman and professional educator, being involved in community development is an epitome of the essence of Ubuntu.

**Nomathamsanqa Ngoma:** Nomathamsanqa Ngoma is an accomplished performer, singer, and actor.

Ngoma started her acting career in 1994 at Mdantsane Community Group in EC. before studying speech and drama at the Market Theatre Laboratory for two years. In 1999, she acted in *Ways of Dying* directed by Lara Foot-Newtown, and went on to perform as both a singer and a performer in productions such as *A Street Car Named Desire* and *Crepuscule*. Ngoma is also an accomplished screen actor, working as a midwife in the soapie *Greed and Desire* and in E.TV's *Z'bondiwe* as Roxanne and Esihle's mum.

Ngoma's recent collaboration with William Kentridge sees her forming part of the chorus of seven women in *The Great Yes, the Great No*, working to co-compose the choral music for the production.

**Nokuthula Magubane:** Nokuthula Magubane is a Wits BMus (Honours) graduate who majored in Classical vocal performance as a soprano and has a passion for classical music and the arts. Throughout her degree, she worked with vocal tutor Eugenie Chopin, under whom Magubane presented her final year recital in November 2019. Magubane has been part of William Kentridge's production *The Head & the Load*. With the production,

she performed in New York (The Armory), London (The Tate's Turbine Hall), Germany (Ruhrtriennale), Amsterdam (The Holland Festival) and at Joburg Theatre for the South African installment of the production in 2024. Magubane is also part of the Musorelief project, headed by Philip Miller, which aimed to support performing artists during the tough COVID times.

The project has also released an album called *Reuben T Caluza The B Side*, which is a collection of works by the South African choral composer Ruben T Caluza. In 2022, Magubane joined the Vuyani Dance Theatre production titled *Broken Chord*. With *Broken Chord*, Magubane has performed at Stanford University, London and New York's BAM theater. Magubane had her opera debut in The Joburg Theatre's 2022 production of *Don Giovanni* as Zerlina, and she is looking forward to adding more operatic roles to her name.

In 2023, Magubane took on one of the leading roles of Phillip Miller's *Nkoli! The Vogue Opera*, an opera documenting the life and time of Wits gay rights activist Simon Nkoli. In the production, which was showcased at the John Kani Theatre in Johannesburg's The Market Theatre, she played the role of Bev Ditsie, best friend to Simon Nkoli and lesbian rights activist.

## **ABOUT THE PRODUCTION TEAM**

**William Kentridge:** William Kentridge is a draughtsman, performer, filmmaker, and is the founder of The Centre for the Less Good Idea. Born in Johannesburg, South Africa, Kentridge is internationally acclaimed for his drawings, films, theatre, and opera productions. Embracing collaboration and cross-pollination of various media and genres, including performance, film, literature, and more, his work frequently responds to the legacies of colonialism and apartheid, within the context of South Africa's socio-political landscape. Erasure, play, uncertainty, and a process-led methodology are also central to his practice. A background in theatre, as well as his early experimentations with stop-motion animation continue to inform and characterise much of the work he produces today, be it for the stage, the gallery, in the studio or the lecture hall.

**Bronwyn Lace:** Bronwyn Lace is a visual artist who has collaborated with William Kentridge on the founding and establishment of The Centre for the Less Good Idea.

For Botswana-born Lace, who currently works between Austria and South Africa, her artistic practice is concerned with the relationship between art and other fields such as physics, literature, philosophy, museum practice, education, and more. Site-specificity, responsiveness, and performativity are also central to her practice, and have informed a great deal of her early work. Similarly, a balance between an isolated, introspective studio process and a collaborative, communal process sees Lace embracing incidental discoveries underpinned by an informed pursuit of new ideas. At present, Lace's position between South Africa and Austria also sees her working to establish relationships between The Centre and other collaborative, experimental arts spaces and institutions across the globe, under the banner of The Centre Outside The Centre.

**Athena Mazarakis:** Athena Mazarakis is a South African choreographer, performer, somatic arts educator, arts manager and embodied mindfulness practitioner. She is also The Centre for the Less Good Idea's Momenteur for the SO Academy.

Mazarakis brings the resourcefulness and creativity implicit in her creative practice as a choreographer and movement artist over the past 25 years to her work within arts administration, arts activism, project design and programme innovation.

As an arts educator Mazarakis has worked across a range of formal and informal learning spaces. She held a lecturing position at Wits University (1999 – 2007) and played a leading role in the establishment of The Forgotten Angle Theatre Collaborative's Ebhudlwani Arts Centre, in rural Mpumalanga, where she served as the Development Manager from 2016 to 2019.

A common thread that runs through Athena's choreographic works is the exploration of the relationship between the body and live digital arts interfaces, whilst investigating the connection between memory and the body. The concept of

'the body as archive' has been the key focus of her artistic and scholarly research and continues to underpin her choreographic methodology and teaching practice.

**Dimakatso Motholo:** Dimakatso Motholo is the Holder at The Centre for the Less Good Idea. Born in the Free State and growing up in Johannesburg's East Rand, Motholo's early engagements with the arts came by way of performance when she motivated for the inclusion of drama lessons at her high school, subsequently seeing her form part of the first group of students to take drama as a formalised subject at the school. Following a degree in the dramatic arts specialising in arts management from the University of Witwatersrand, Motholo worked with a number of arts institutions and organisations with a keen interest in working from a place of advocacy and learning how the South African arts industry could function to serve the artist. Motholo has subsequently obtained her Masters in Cultural Policy and Management.

**Zain Vally:** Zain Vally is a multidisciplinary sound engineer, location recorder, and the Sound Engineer for The Centre for the Less Good Idea. Vally works extensively in the music industry and is an accredited recording engineer on Beyoncé's album, *The Lion King: The Gift*. He also holds location recording credits for documentaries and television shows such as *Stony Hill to Addis*, *Yo! MTV Raps Africa* and *Gqom Nation*. For Vally, managing sound for The Centre sees him documenting the sonic activity of its workshops, rehearsals, and live performances, as well as helping to facilitate and realise the ideas and early expressions of The Centre's various collaborators.

*The OFFICE performing arts + film are The Centre for the Less Good Idea's international producers.*

[lessgoodidea.com](http://lessgoodidea.com)

# 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](https://cap.ucla.edu/dfs)





## **Ant Hampton / Time Based Editions**

***Borderline Visible - Collective Experience***

Sat, Feb 8, 2025 at 8 pm

The Nimoy

*Borderline Invisible* brings a photobook to life in this performance that fuses soundscape and narration. A 77-minute experience, scored with music by Oren Ambarchi and Perila, *Borderline Invisible* explores atrocities at the eastern edge of Europe and asks audiences to find community in the process.

[cap.ucla.edu/ant-hampton](http://cap.ucla.edu/ant-hampton)





# 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](https://cap.ucla.edu/nimoy)





## **Shamel Pitts | TRIBE**

### ***BLACK HOLE – Trilogy And Triathlon***

Sat, Feb 15, 2025 at 8 pm

Glorya Kaufman Dance Theater, UCLA

*BLACK HOLE*, the finale of Shamel Pitts' *BLACK* Series, is an Afrofuturism-inspired performance that fuses dance, sound and visuals to celebrate empowerment, unity and transformation. Featuring three performers, this piece marks a significant milestone in Pitts' artistic journey and the establishment of the collective TRIBE.

**“These are dancers of strong presence and control.”**  
– *The New York Times*

[cap.ucla.edu/black-hole](http://cap.ucla.edu/black-hole)



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# 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.



# CAP UCLA COUNCIL LEADERSHIP

## CAP UCLA Executive Producer Council

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.

## Design for Sharing (DFS) Council

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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## CAP UCLA Administrative Offices

B100 Royce Hall  
Box 951529  
Los Angeles, CA 90095-1529  
Tel: 310-825-4401  
Fax: 310-206-3843

## General Questions

info@cap.ucla.edu  
(please allow 48 hours for a response)

## UCLA Central Ticket Office

Tel: 310.825.2101  
Fax: 310.206.7540  
tickets@cap.ucla.edu

## Press Inquiries

Lisa Bellamore  
lbellamore@gmail.com

## Development Office

Tel: 310.267.4463  
Fax: 310.206.3843  
devinfo@cap.ucla.edu

## Design for Sharing/ K-12 Arts Education

Tel: 310.825.7681  
Fax: 310.206.8673  
dfs@cap.ucla.edu

## The Nimoy Rental Information

Mads Falcone  
m.falcone@arts.ucla.edu

## Royce Hall Rental Information

Anthony T. Jones  
Tel: 310.825.4403  
Fax: 310.206.8678  
atjones@arts.ucla.edu  
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