



Photo by Maria Baranova

**Bill T. Jones/  
Arnie Zane Company**  
*Still/Here*

Thu, Mar 5, 2026 at 8 pm  
Royce Hall

**CENTER  
FOR THE ART OF  
PERFORMANCE  
UCLA**

# WELCOME TO THE 2025–26 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](http://cap.ucla.edu)



Throughout history, in moments of uncertainty and transformation, it is the arts that have helped us hold the line — and imagine the horizon. As we move through a shifting political and cultural landscape, we return to the stage not only to reflect, but to lead.

Artists have long been the truth-tellers, the visionaries, the builders of bridges where none existed. In the face of fear or division, they light the way forward — sparking dialogue, resisting silence and creating the emotional commons where we rediscover our shared humanity. Art doesn't just document history — it shapes it. It asks bold questions. It offers sanctuary. And it dares us to dream.

For our 2025–26 season CAP UCLA invites you into a radical act of gathering across 30 performances with more than 100 artists from around the globe. Imagine a world where strangers become companions in belonging, where performance becomes public square and where artistic voices help us build a more compassionate and courageous society.

This season is more than a series of performances — it is a call to community. Exciting new theater, revolutionary music and dance remind us that unity is not an ideal — it is an act. The stage becomes our platform, our laboratory, our refuge. Here, we witness. We reckon. We rejoice.

Even in tumultuous times — especially in those times — art meets the moment. And so do we.

With hope and imagination,



**Edgar Miramontes**  
*Executive and Artistic Director*





Photo by Maria Baranova

CAP UCLA presents

**Bill T. Jones/  
Arnie Zane Company  
*Still/Here***

Thu, Mar 5, 2026 at 8 pm  
Royce Hall

Program duration: 120 minutes  
15 minute intermission



UCLA



Support provided by Diane Levine. Additional support provided by the Royce Center Circle Endowment.

# **ABOUT THE PERFORMANCE**

## **Co-founder and Artistic Director**

Bill T. Jones

## **Company**

Barrington Hinds, Jada Jenai, Shane Larson, Danielle Marshall, Jacoby Pruitt, Babou Sanneh, Hannah Seiden, Mak Thornquest, Wyeth Walker, and Rosa Allegra Wolff.

**Conceived, Choreographed and Directed by** Bill T. Jones

**Rehearsal Direction by** Shayla-Vie Jenkins

**Visual Concept and Media Environment by** Gretchen Bender

**Lighting Design by** Robert Wierzel\*

**Costume Design by** Liz Prince

**“Still” music composed and lyrics arranged by** Kenneth Frazelle

**“Still” music recorded and performed by** Odetta

**“Still” music recorded and performed by** Lark String Quartet  
with Bill Finizio, Percussion

**“Denial” monologue written by** Lawrence Goldhuber

**“Here” music composed and arranged by** Vernon Reid

**“Here” music recorded and mixed by** Bradshaw Leigh and  
Vernon Reid

\*Denotes Member of the United Scenic Arts Union (USA)

## **Original Cast**

Arthur Aviles, Gabri Christa, Josie Coyoc, Torrin Cummings,  
Lawrence Goldhuber, Rosalynde LeBlanc, Odile Reine-Adelaide,  
Daniel Russell, Maya Saffrin and Gordon F. White

## **Original Production Staff**

Kelly Atallah, Gregory Bain and James Irvine

# ACKNOWLEDGEMENTS

The recreation of *Still/Here* is produced by New York Live Arts with lead support from Brooklyn Academy of Music (BAM) and Dance Reflections by Van Cleef & Arpels. Additional support generously provided by ASU Gammage, Hopkins Center for the Arts at Dartmouth and UCLA's Center for the Art of Performance.

The creation of new work by Bill T. Jones/Arnie Zane Company is made possible in part by the company's Partners in Creation: Zoe Eskin, Eleanor Friedman, Ruth & Stephen Hendel, Suzanne Karpas, Ellen M. Poss, Jane Bovingdon Semel, in memory of Linda G. Shapiro, Slobodan Randjelović & Jon Stryker.

We especially thank Ed Bradley Family Foundation for their support of the remount of *Still/Here*.

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New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature. Dance/NYC's New York City Dance Rehearsal Space Subsidy Program that supports Live Arts subsidizing our studio spaces, is made possible by the Mellon Foundation.

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## **SPECIAL THANKS**

Janet Wong, Gregory Bain, Kelly Atallah and New York Public Library for the Performing Arts. The 2024 reconstruction was re-staged by Janet Wong.

## **PROGRAMMING AND PRODUCTION STAFF**

**Kyle Maude**, Producing Director & COO  
**Alexander Roberts**, Production Manager  
**Sydney Starks**, Production Stage Manager  
**James Bennett**, Audio/Video Manager  
**Serena Wong**, Lighting Supervisor  
**Dylan Richmond**, Company Manager  
**Victoria Beck**, Costume Construction  
**David Glista**, Scenic Fabrication

## **PROGRAM NOTE (1994)**

At the heart of *Still/Here* are the "Survival Workshops: Talking and Moving about Life and Death." The first was conducted in November 1992, in Austin, Texas, as an experiment to see what, if anything, could be collected from the experiences of people living with life-threatening illnesses that would inform a dance/theater work. After it was completed, we realized that the participants living on the front lines of the struggle to understand our mortality are in possession of information- is their knowledge

a gift or is it a burden? The participants' generosity of spirit and willingness to express their experience both with words and gestures was both exhilarating and terrible. They are the essence of *Still/Here*: their gestures inform the choreography, their words the lyrics, their images the stage. They will always be *Still/Here*. This work is dedicated to them.

Shannon Baker, Valeria Banks, Adi Bemark, Devon Blakely, Ellen Bragal, Luana Branscom, Robert S. Brooks, Lisa Brunel, Antonia Burke, Tana Christie, Donald Corman, Jason Creager, Margaret Crosson, Chris, Marilyn De Groot, Kimmesha Doe, Sessum Dunn, Tamika Dunmeyer, Sunny Dupree, Esq., Cindy Dyas, Mary Eskridge, Sheila Feinkopf, Maxine Flynn, Christopher Fonns, David Garay, Michele K. Gill, Bonnie Godbey, Jake Goeller, Gloria Goldhuber, Floyd Goode, Tammy Griffey, Jennifer Hagerty, Jay Hanson, Arthur Hardy, Beverly Hazelmeyer, Edith B. Herrold, Elizabeth J. Higgins, Rebecca Hoffman, B. Michael Hunter, Alvario Ilgia, Paco A. Infante, Hope Jinishian, Laura K, John, Gary L. Jordan, Najah Joseph, Ron Kephort, Nicholas Lahadge, Scott A. Lehman, Thomas Lambert, Carol MacVey, Arnie Malmom, Stephen M. Marcello, Jaclyn Mellinger, Doug Miklos, Michael Milligan, Maxine Obrecht, Andrea E. Reimer, Scott H. Richardson, Ray Ricketts, Juan Rivera, Sam Rivera, Anna Rivers, Carolyn Rosner, Martin Rozenman, Assotto Saint, Leo Salera, Alberto Sandoval, Barbara Schradling, Pamela Simpson, Tawnni Simpson, Faye Simmons, Musette Sirmons, Javier Soles, Mae-Shen Tan, Cathy Tubb, James Turcotte, Frank Lincoln Viner, Jean Wassell, Ruth Wasterman, Suzy Watson, Christopher Wey, Karen Gerald Wheaton, Bobby Williams, David Wolfe, Keith M. Woods

## **DIRECTOR'S NOTE (2024)**

On the occasion of the revival of *Still/Here*, thirty years after its creation, some notions, feelings and aspirations have become more clear.

First, this revival answers the questions many creators have: how can or does my work transcend the era/the moment in which it was conceived?

The piece is and is not that work from 1994. We have researched and re-fitted this work on a new, gifted group of performers most of whom were not born when the piece was created. It isn't that the movements, "the steps," stay true to 1994, but the hearts, the minds and understanding of the issues informing the work cannot help, but be different.

I am different and have experienced several types of "survivorship" over the last thirty years. One of these is surviving in the face of the relentless conversation that a work of art must endure.

Mortality is an aspect of the human condition that does not follow fashions nor aesthetic conversations. It is a powerful fact that we can only stand our ground in the face of - or we fall down and are swept away...

– Bill T. Jones (Artistic Director/Co-Founder/Choreographer of Bill T. Jones/Arnie Zane Company)

## **COMPANY HISTORY**

Over the past forty-four years, the Bill T. Jones/Arnie Zane Company has shaped the evolution of contemporary dance through the creation and performance of over 140 works. Founded as a multicultural dance company in 1982, the company was born of an 11-year artistic collaboration between Bill T. Jones and Arnie Zane. Today, the company is recognized as one of the most innovative and powerful forces in the modern dance world. The company has performed its ever-enlarging repertoire worldwide in over 200 cities in thirty countries on every major continent. In 2011, the Bill T. Jones/Arnie Zane Company merged with Dance Theater Workshop to form New York Live Arts of which Bill T. Jones is the Artistic Director and Janet Wong is the Associate Artistic Director.

The repertory of the Bill T. Jones/Arnie Zane Company is widely varied in its subject matter, visual imagery and stylistic approach to movement, voice and stagecraft and includes musically driven

works as well as works using a variety of texts. Some of its most celebrated creations are evening length works including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990, Next Wave Festival at the Brooklyn Academy of Music); *Still/Here* (1994, Biennale de la Danse in Lyon, France); *We Set Out Early... Visibility Was Poor* (1996, Hancher Auditorium, Iowa City, IA); *You Walk?* (2000, European Capital of Culture 2000, Bologna, Italy); *Blind Date* (2006, Peak Performances at Montclair State University); *Chapel/Chapter* (2006, Harlem Stage Gatehouse); *Fondly Do We Hope... Fervently Do We Pray* (2009, Ravinia Festival, Highland Park, IL); *Another Evening: Venice Arsenale* (2010, La Biennale di Venezia, Venice, Italy); *Story/Time* (2012, Peak Performances); and *A Rite* (2013, Carolina Performing Arts at the University of North Carolina-Chapel Hill). The Company is also currently touring *Body Against Body*, an intimate and focused collection of duet works drawn from the Company's thirty six-year history.

**BILL T. JONES** (*Artistic Director/Co-Founder/Choreographer: Bill T. Jones/Arnie Zane Company; Artistic Director: New York Live Arts*) is a multi-talented artist, choreographer, dancer, theater director and writer, has received major honors ranging from the Human Rights Campaign's 2016 Visibility Award, 2013 National Medal of Arts to a 1994 MacArthur "Genius" Award and Kennedy Center Honors in 2010. Mr. Jones was honored with the 2014 Doris Duke Performing Artist Award, recognized as Officier de l'Ordre des Arts et des Lettres by the French government in 2010, inducted into the American Academy of Arts & Sciences in 2009 and named "An Irreplaceable Dance Treasure" by the Dance Heritage Coalition in 2000. His ventures into Broadway theater resulted in a 2010 Tony Award for Best Choreography in the critically acclaimed *FELA!*, the new musical co-conceived, co-written, directed and choreographed by Mr. Jones. He also earned a 2007 Tony Award for Best Choreography in *Spring Awakening* as well as an Obie Award for the show's 2006 off-Broadway run. His choreography for the off-Broadway production of *The Seven* earned him a 2006 Lucille Lortel Award.

Mr. Jones began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical

ballet and modern dance. After living in Amsterdam, Mr. Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. In 1982 he formed the Bill T. Jones/Arnie Zane Company (then called Bill T. Jones/Arnie Zane & Company) with his late partner, Arnie Zane. Mr. Jones is currently Artistic Director of New York Lives Arts, an organization that strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting and educating. For more information, visit [newyorklivearts.org](http://newyorklivearts.org).

His work in dance has been recognized with the 2010 Jacob's Pillow Dance Award; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2003 Dorothy and Lillian Gish Prize; and the 1993 Dance Magazine Award. His additional awards include the Harlem Renaissance Award in 2005; the Dorothy B. Chandler Performing Arts Award in 1991; multiple New York Dance and Performance Bessie Awards for his works *The Table Project* (2001), *The Breathing Show* (2001), *D-Man in the Waters* (1989) and the Company's groundbreaking season at the Joyce Theater (1986). In 1980, 1981 and 1982, Mr. Jones was the recipient of Choreographic Fellowships from the National Endowment for the Arts, and in 1979 he was granted the Creative Artists Public Service Award in Choreography.

Mr. Jones was profiled on *NBC Nightly News* and *The Today Show* in 2010 and was a guest on the *Colbert Report* in 2009. Also in 2010, he was featured in HBO's documentary series *MASTERCLASS*, which follows notable artists as they mentor aspiring young artists. In 2009, Mr. Jones appeared on one of the final episodes of *Bill Moyers Journal*, discussing his Lincoln suite of works. He was also one of twenty two prominent Black Americans featured in the HBO documentary *The Black List* in 2008. In 2004, ARTE France and Bel Air Media produced *Bill T. Jones – Solos*, highlighting three of his iconic solos from a cinematic point of view. The making of *Still/Here* was the subject of a documentary by Bill Moyers and David Grubin entitled *Bill T. Jones: Still/Here with Bill Moyers* in 1997. Additional television credits include telecasts of his works *Last Supper at Uncle Tom's Cabin/The*

*Promised Land* (1992) and *Fever Swamp* (1985) on PBS's *Great Performances* series. In 2001, *D-Man in the Waters* was broadcast on the Emmy-winning documentary *Free to Dance*.

Bill T. Jones's interest in new media and digital technology has resulted in collaborations with the team of Paul Kaiser, Shelley Eshkar and Marc Downie, now known as OpenEnded Group. The collaborations include *After Ghostcatching* – the 10th Anniversary re-imagining of *Ghostcatching* (2010, SITE Sante Fe Eighth International Biennial); *22* (2004, Arizona State University's Institute for Studies In The Arts and Technology, Tempe, AZ); and *Ghostcatching – A Virtual Dance Installation* (1999, Cooper Union, New York, NY).

He has received honorary doctorates from Yale University, Art Institute of Chicago, Bard College, Columbia College, Skidmore College, the Juilliard School, Swarthmore College and the State University of New York at Binghamton Distinguished Alumni Award, where he began his dance training with studies in classical ballet and modern dance.

Mr. Jones's memoir, *Last Night on Earth*, was published by Pantheon Books in 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published by Station Hill Press in 1989. Hyperion Books published *Dance*, a children's book written by Bill T. Jones and photographer Susan Kuklin in 1998. Mr. Jones contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999. Jones's most recent book, *Story/Time: The Life of an Idea*, was published in 2014 by Princeton University Press.

In addition to his Company and Broadway work, Mr. Jones also choreographed Sir Michael Tippett's *New Year* (1990) for Houston Grand Opera and Glyndebourne Festival Opera. His *Mother of Three Sons* was performed at the Munich Biennale, New York City Opera and the Houston Grand Opera. Mr. Jones also directed *Lost in the Stars* for the Boston Lyric Opera. Additional theater projects include co-directing *Perfect Courage* with Rhodessa Jones for Festival 2000 in 1990. In 1994, he directed Derek Walcott's *Dream on Monkey Mountain* for The Guthrie Theater in Minneapolis, MN.

**ARNIE ZANE** (*Co-Founder/Choreographer*) (1948-1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. Mr. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Mr. Zane was the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Mr. Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work, *Blauvelt Mountain. Rotary Action*, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.



Photo by Maria Baranova

## ABOUT THE PERFORMERS



**BARRINGTON HINDS** (*performer*) is from West Palm Beach, Florida. He began his training at the School of Ballet Florida under the direction of Marie Hale. Hinds holds a BFA in dance from SUNY Purchase College and has worked professionally with VERB Ballets, Northwest Professional Dance Project, and the national tour of Twyla Tharp's Broadway show, *Movin' Out*. In 2011 Hinds was honored as a finalist for the Clive Barnes Award for young talent in dance. He has worked with leading choreographers including Laurie Stallings, Edgar Zendejas, Sarah Slipper, Helen Pickett, Thaddeus Davis, and Cherylyn Lavagnino to name a few. Hinds has also danced with the Stephen Petronio Company and has freelanced in commercial, TV, and print work. In addition Hinds is also a choreographer and teacher. His work has been shown at Purchase College, Dixon Place, Warwick Summer Festival, Arts On Site, and The Tank. Barrington has been a Performer with the Bill T. Jones/ Arnie Zane Company since 2017. You can follow him @bar\_hinds and his website [barringtonhinds.com](http://barringtonhinds.com).



**JADA JENAI** (*performer*), born and bred in Brooklyn, is a performing artist with a Bachelor of Fine Arts in Dance from SUNY Purchase & minor in Arts Management. Since graduating, Jenai has established a vibrant career, initially dancing for the acclaimed Kyle Abraham, Abraham in Motion before joining Bill T. Jones/Arnie Zane Company in 2021. Throughout their tenure with Bill T. Jones, Jenai has worn multiple hats, excelling both as a performer and as company manager. Their role extends beyond the stage; Jenai is deeply committed to nurturing the next generation of dancers, teaching at their home studio, Creative Outlet, and contributing as a teacher with MOVE|NYC|. In addition to their dance career, she freelances as a model and works in administrative roles across various art communities. With a passion for both performance and behind-the-scenes work, Jenai is thrilled to be a part of this company. IG @jadajenai



**SHANE LARSON** (*performer*) was raised in Minnesota, where he received his early training at the St. Paul Conservatory for Performing Artists. He graduated from NYU's Tisch School of the Arts, with a BFA in Dance and a minor in Child and Adolescent Mental Health Studies. He also studied at SEAD in Austria. Since living in New York City, he's collaborated with punk musicians, film makers, improvisational music ensembles, and site-specific visual artists. He is also a video and sound designer who makes collage-based work about memory and identity. Shane joined the Company in 2015. He also DJs under the alias DJ rectum. IG:@shanelarson



**DANIELLE MARSHALL** (*performer*) is a native of Atlanta, GA. She received her early dance training from DeKalb School of the Arts, Phusion Performing Arts Alliance, and City Gate Dance Theater. In 2019, she graduated summa cum laude from the Ailey/Fordham B.F.A. program, studying dance & Pre-Health for Physical Therapy. During her time at Ailey/Fordham, Ms. Marshall had the opportunity to perform works by her colleagues and notable choreographers such as Adam Barruch, Amy Hall Garner, and Maxine Steinman. Marshall is also a certified Horton instructor. Danielle joined the Bill T. Jones/Arnie Zane Company in 2021.



**JACOBY PRUITT** (*performer*) is a New York City-based performer, choreographer, and teaching artist. A member of the Bill T. Jones/Arnie Zane Company since 2021, he also collaborates with Sean Curran Company and Kimberly Bartosik/Daela. His performance credits include Ailey II, Company XIV, The Metropolitan Opera Ballet, and film/TV work such as In The Heights, Alternatino, and Good Morning America. He is a graduate of New World School of the Arts (Miami, FL) and earned his BFA from NYU Tisch. Jacoby is a Bessie Award winner and Martha Hill "Young Professional" Award recipient. He is also on year round faculty at The Joffrey Ballet School.



**BABOU SANNEH** (*performer*) is a first-generation Gambian-American dance artist, model and performer from the Bronx, New York. He is a graduate of the Conservatory of Dance at SUNY Purchase (BFA). His theatrical work spans immersive and operatic worlds, performing in Punchdrunk's *Sleep No More* and Emursive's *Life and Trust*. Babou has also appeared on the stages of the Metropolitan Opera House and Lyric Opera of Chicago in *The Amazing Adventures of Kavalier and Clay*, *El Niño*, *Champion* and *X: The Life & Times of Malcolm X*. He has performed works by acclaimed choreographers including Johannes Weiland, Tushrik Fredericks, Maleek Washington, Bill T. Jones, Martha Graham and Victor Quijada | RUBBERBAND, with appearances at 92NY, Springboard Danse Montréal and the B12 Festival Berlin. Beyond the stage, Babou has been featured in campaigns and publications for Burberry, Telfar, Nike, Carolina Herrera, GQ, and HBO's *Random Acts of Flyness*.



**HANNAH SEIDEN** (*performer*) from Boulder, CO, is a movement artist based in New York City. She graduated with honors from NYU Tisch School of the Arts with a B.F.A. in Dance. Hannah joined Bill T. Jones/Arnie Zane Company in 2024 with her premiere at Brooklyn Academy of Music in *Still/Here*. She has performed both nationally and internationally in works by MICHIIYAYA Dance, Sidra Bell, Ohad Naharin, Shannon Gillen, Larry Keigwin, Merce Cunningham, Sonya Tayeh, Itzik Gallili, Kate Harpootlian, Stacey Tookey and many others, including her own original compositions. She has choreographed and danced in music videos, films and ads for numerous artists and companies including THINX, MAC Cosmetics, Ambar Lucid, Carseat Headrest and more. She was a featured dancer in *Mean Girls the Musical* with choreography by Kyle Hanagami. Hannah choreographs and teaches various styles of dance and Pilates to people of all ages around the world. IG: @hbseiden



**MAK THORNQUEST** (*performer*) (they/them) is a trans, Idaho-born dancer, writer, choreographer and first-generation college graduate. They received their BFA in Dance from the California Institute of the Arts in 2022 and has since relocated

to New York City. Mak was a 2023 Artist in Residence with Ghostlight Residency (Los Angeles, CA) alongside their creative partner Max Martin, 2020 Artist in Residence at MING Studios (Boise, ID), and is a two time Alexa Rose Foundation grantee. As a company artist with Sidra Bell Dance New York, Mak performed in their Bessie Award nominated show *IN / REP* in October of 2022. In April of 2023, Mak debuted of their original work, *an echo that doesn't rhyme*, in collaboration with composer Daniel Newman-Lessler, commissioned by Hear Now Music Festival. Notable performance credits include works by Trisha Brown, Danielle Agami, Peter Chu, Yusha-Marie Sorzano and Merce Cunningham at venues including Arts On Site, Gibney, REDCAT LA, Los Angeles Dance Project, Hauser & Wirth, and the Festival Fringe in Edinburgh, Scotland. They are immeasurably excited to join Bill T. Jones/Arnie Zane Company in 2024!



**WYETH WALKER** (*performer*) is a dancer and choreographer, currently based in NYC. Raised in Virginia, he grew up training under Denise Wall, later graduating from USC Kaufman in 2022.

While at USC, he had the opportunity to learn and perform work by Peter Chu, Bret Easterling, William Forsythe, Ohad Naharin and Jermaine Spivey, among others. After graduating, Wyeth danced with RUBBERBAND in Montreal for three seasons. Since relocating to New York, he has performed in works by (All)Ways Dance Co and Marla Phelan.



**ROSA ALLEGRA WOLF** (*performer*) is a world builder, sparking melancholic and electrifying truths through dance, choreography and photography. Raised in Maplewood, New Jersey, Rosa received their early training at Sharron Miller's Academy

for the Performing Arts and the Lydia Johnson Dance School. Rosa is a 2024 New Choreography Grant recipient through the Eryc Taylor Dance Company and was a choreography fellow with MovingForwardDance run by Madi Hicks. Rosa graduated from George Mason School of Dance in 2023 with honors in choreographic excellence. Their creations weave in self-produced music, photography, collaboration and deep breaths. Rosa has had the honor to perform with companies and artists including Yoshiko Chuma and The School of Hardknocks, RogueWave Dance Company, Theatre in Quarantine run by Joshua William Gelb, Christina Robson, Joseph Hernandez, Heather Robles, Paris Cullen and Sarah Zuccherro. Having grown up inspired by the Bill T. Jones/Arnie Zane Company, Rosa is thrilled to have joined the company in 2024.



Photo by Maria Baranova

## COLLABORATORS

**GRETCHEN BENDER** (*Video Concept and Media Environment*) (1951–2004) was a pioneering American multi-disciplinary artist whose practice interrogated the accelerated age of mass media. She came to prominence in the 1980s as a post-appropriation artist in New York, where her work was first presented at non-profit art spaces like the Kitchen, Artists Space and White Columns. Her work was also exhibited at Lower East Side galleries Nature Morte and International and Monument, as well as at Metro Pictures, then located in Soho. Her work was included in the seminal group exhibition *Forest of Signs* (1989) curated by Ann Goldstein at the Museum of Contemporary Art, Los Angeles, as well as in group exhibitions at the New Museum, New York; Museum of Contemporary Art Chicago; and the Institute of Contemporary Art, Boston. From 1987 to 1991 Bender had one-person museum exhibitions at the Everson Museum in Syracuse, New York; San Francisco Museum of Modern Art; and the Museum of Fine Arts, Houston.

Reflecting the increasing interest in Bender's prescient work amongst artists, the Poor Farm in rural Wisconsin staged *Tracking the Thrill* in 2012, a focused survey of Bender's video work highlighted by a presentation of her epic 1987 "electronic theater" work *Total Recall*. Exhibitions of *Total Recall* followed at the Kitchen; Tate, Liverpool; Schinkel Pavillon, Berlin; and at Art Basel Unlimited with Metro Pictures in 2016. Bender's 1988 work *People in Pain*, reconstructed by artist Philip Vanderhyden, was prominently featured in the 2014 Whitney Biennial. In 2019 Red Bull Arts New York presented the critically acclaimed *So Much Deathless*, the first posthumous retrospective of Bender's work. Her work is in the collections of the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; Tate Modern, London; the Art Institute of Chicago; the Museum of Contemporary Art Los Angeles; Centre Georges Pompidou, Paris; and the Menil Collection, Houston. Bender was the recipient of a New Genres Fellowship from the National Endowment for the Arts in 1985, a Bessie Award in 1995 for her visual concept and set design for Bill T. Jones / Arnie Zane Company's *Still/Here* at

the Brooklyn Academy of Music, an Anonymous Was A Woman award in 1997, and Art Matters Foundation fellowships in 1987 and 1997.

**KENNETH FRAZELLE** (*“Still” Composer*) Kenneth Frazelle’s music has been described by critics as “sweeping and powerful,” “serious, melancholic, and touching,” and “simply sublime.” His works have been commissioned and performed by numerous prominent artists, including Yo-Yo Ma, Jeffrey Kahane, Dawn Upshaw, Odetta, Cassandra Wilson, Emmanuel Ax, the Chamber Music Society of Lincoln Center, Paula Robison, John Adams, the Saint Paul Chamber Orchestra, Jan DeGaetani and Gilbert Kalish. He has received commissions from Music@Menlo, the Ravinia Festival, and the Spoleto Festival. Frazelle has received awards and fellowships from the American Academy of Arts and Letters, the American Academy in Rome, and Columbia University, and he was the winner of the 2001 Barlow Prize, the international competition administered through Brigham Young University. He has held residencies with the Los Angeles Chamber Orchestra, the Santa Rosa Symphony, and the Isabella Stewart Gardner Museum. Frazelle was a pupil of Roger Sessions at The Juilliard School and attended high school at the North Carolina School of the Arts, where he taught from 1987 to 2022. His music is published by Subito Music Corporation. Please visit the composer’s website at [kennethfrazelle.com](http://kennethfrazelle.com)

**SHAYLA-VIE JENKINS** (*Rehearsal Director*) is a performer, choreographer, educator, writer, and proud mother. From 2005–2016, she was a member of the Bill T. Jones/Arnie Zane Company, during which the company received Bessie Awards for *Chapel/Chapter* (2007) and *D-Man in the Waters* (2013). She has taught for the company and restaged notable works at universities and dance festivals nationwide. Jenkins has also worked with choreographers Bebe Miller, Moriah Evans, Faye Driscoll, Okwui Okpokwasili, Susan Marshall, Sage Ni’Ja Whitson, Yara Travieso, and Yanira Castro, among others. She performed in the Merce Cunningham Trust’s *Night of 100 Solos: A Centennial Event* at Brooklyn Academy of Music, and has danced in reconstructions of works by José Limón, Yvonne Rainer, and David Gordon. She received a 2025 Viola Farber Award for performance

from the Foundation for Contemporary Arts. In 2023, Jenkins was awarded a Pew Center for Arts & Heritage Project Grant for her site-specific work, *On Buried Ground*, which honors the lives of freed and enslaved congregants at the historic Christ Church of Philadelphia, PA. The work premiered in the Philadelphia Fringe Festival in 2024. Jenkins holds an MFA in Choreography and Performance from Smith College and a BFA from the Ailey/Fordham program. Jenkins was an Assistant Professor at the University of the Arts in Philadelphia and currently serves as Co-Artistic & Associate Director and Artist in Residence in the BFA Dance Lab at Bennington College. She has been a Trustee of the Merce Cunningham Trust since 2020 and writes with thINKingDance, a Philadelphia-based writing collective.

**LIZ PRINCE** (*Costume Designer*) designs costumes for dance, theater and film and has had the great pleasure of designing for Bill T. Jones since 1991. Her work has been exhibited at the New York Public Library for the Performing Arts, 2011 Prague Quadrennial of Performance Design and Space, Cleveland Center for Contemporary Art, Rockland Center for the Arts and Snug Harbor Cultural Center. She received a 1990 New York Dance and Performance Award (BESSIE) and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. She teaches costume design at SUNY Purchase College Manhattanville College, and Sarah Lawrence College.

**VERNON REID** (*"Here" Composer*) Vernon Reid is a Grammy award-winning guitarist, composer and visual artist. In the 1980s, he led the pioneering multi platinum rock band Living Colour, and since then has collaborated with Carlos Santana, Public Enemy, Defunkt and the African singer Salif Keita, as well as with choreographers Bill T. Jones and Donald Byrd. Reid is also the founder of the Black Rock Coalition, which helps combat the pigeonholing of African American musicians. Outside of music, his work includes the educational media project, *Artificial Afrika*, and his photography was featured as part of the Brooklyn Museum of Art exhibit, *Committed to the Image: Contemporary Black Photographers*.

**ROBERT WIERZEL** (*Lighting Designer*) has worked with artists in theatre, dance, new music, opera and museums, on stages throughout the country and abroad. He has worked with choreographer Bill T. Jones and his company since 1985. Projects include *Blind Date*, *Another Evening: I Bow Down, Still/Here, You Walk?*, *Last Supper at Uncle Tom's Cabin/The Promised Land*, *How To Walk An Elephant* and *We Set Out Early... Visibility Was Poor*. Other works with Bill T. Jones include projects at the Guthrie Theatre, Lyon Opera Ballet, Deutsche Oper Berlin, Boston Ballet, Boston Lyric Opera, the Welsh dance company Diversions and London's Contemporary Dance Trust. Robert has also worked with choreographers Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean Curran, Molissa Fenley, Susan Marshall, Margo Sappington, Alonzo King and JoAnn Fregalette-Jansen. Additional credits include national and international opera companies, Broadway, and regional theater. Mr. Wierzel is currently on the faculty of New York University's Tisch School of the Arts and The Yale School of Drama.



# PROGRAMMING AND PRODUCTION

**VICTORIA BECK** (*Costume Construction*) is a NY based Costume Artist. Her work maintains a multifaceted approach through design, construction, and collaborative curation. Victoria has worked both regionally and internationally in Dance, Theater, Opera, and Interdisciplinary Performance Art. Her most recent collaborations include the Park Avenue Armory, The Juilliard School, The Shed, L.A. Dance Project, American Modern Opera Company, Philharmonia Baroque Orchestra, Gibney Company, New York Philharmonic, Oregon Ballet Theater, BODYTRAFFIC, Little Island and more.

**JAMES BENNETT** (*Audio/Video Manager*) is a freelance sound designer, engineer and multimedia artist residing in Lenapehoking. Originally from Tsalaguwetiyi (North Alabama) he received his BFA in Theatrical Design from the University of Montevallo. He is privileged to work at New York Live Arts as an audio and video engineer. His sound design has recently been heard in *Untitled Ukraine Project* at the New Ohio Theatre, where he previously worked as a Technical Director on the Ice Factory Festival and more. More about him can be found at [jamesworthbennett.com](http://jamesworthbennett.com).

**KYLE MAUDE** (*Producing Director & COO*) graduated from Drake University with a B.F.A. in Theatre. She has worked with Ballet Tech/Feld Ballets New York, The Royal Ballet School of London, Buglisi-Foreman Dance, and Lesbian Pulp-o-Rama! Ms. Maude joined the Company in 2003 and served as the Company's Production Stage Manager for ten years, then Director of Producing and Touring for three years before becoming Producing Director for New York Live Arts in 2016.

**SYDNEY STARKS** (*Production Stage Manager*) is a stage manager whose work is rooted in curiosity, collaboration, and a deep love of live performance. Originally from North Carolina, she has worked in creative communities across Portland, Houston, and London. She holds a B.A. in Theatre from Bowdoin College.

**DYLAN RICHMOND** (*Company Manager*) is a choreographer, dancer, researcher and poet from the Connecticut shoreline. He graduated cum laude from Bowdoin College with a B.A. in Dance and English where he received the President's Award. Dylan has presented work and/or performed at TOTAH, WestFest, NYU Tisch, The Tank, Bowdoin College, Bates College, and the Grand Ole Opry; and lectured at Yale University, UCLA and Connecticut College. His writing has been nominated for the Pushcart Prize, published in journals, and was awarded the 2021 prize in excellence from the Connecticut Society of Professional Journalism. Dylan joined New York Live Arts and the Company in 2024. IG: @choreopoet

**ALEXANDER ROBERTS** (*Production Manager*) Roberts graduated from the University of Maryland, Baltimore County and has been working in the dance field ever since. He is now a NYC based Technical Director and Audio/Video Engineer. Roberts has worked at venues and companies across the north east such as The Kennedy Center (DC), Jacob's Pillow Dance Festival (MA), New York Live Arts (NYC), Chelsea Factory (NYC), Dance Place (DC), Atlas Performing Arts Center (DC), UMBC (MD), L&M Sound & Light (NYC), St. Ann's Warehouse (NYC) and more.

**SERENA WONG** (*Lighting Supervisor*) is a Brooklyn-based freelance lighting designer for theater, opera, and dance. Her designs have been seen at New York Live Arts, Danspace, Irondale Arts Center, and Jacob's Pillow. She is the resident lighting designer for New York Theatre Ballet and enjoys beekeeping and bread baking.

## **ARTISTIC LEADERSHIP**

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**New York Live Arts, guided by the leadership of visionary artist Bill T. Jones, collaborates with boundary-pushing artists, advocates for their vision, and fortifies a creative future.**



# 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.

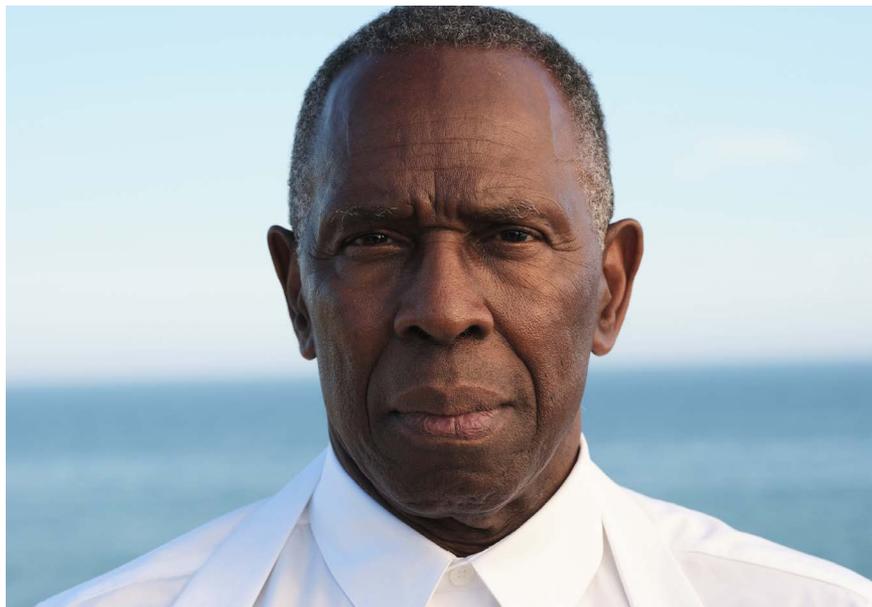
DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

[cap.ucla.edu/dfs](http://cap.ucla.edu/dfs)



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**Charles Gaines**

***Manifestos 6: Ben Patterson***

Sat, Mar 14, 2026 at 8 pm

The Nimoy

In *Manifestos 6: Ben Patterson*, world-renowned artist Charles Gaines translates Fluxus artist Benjamin Patterson's *Variations for Double-Bass* (c. 1962) – a word-based score for performance – through a musical notation system Gaines devised in 2004. The resulting composition pays homage to Patterson while demonstrating Gaines's engagement with systems of language, notation and sound.

[cap.ucla.edu/charles-gaines](http://cap.ucla.edu/charles-gaines)



# 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)





## **Brokentalkers** ***Bellow***

**Fri, Mar 20 and Sat, Mar 21, 2026 at 8 pm**  
**The Nimoy**

Bellow tells the true story of Danny O'Mahony, the acclaimed accordionist who has dedicated his life to the preservation of traditional Irish music and to the mastery of his craft. Featuring an original electronic composition by Valgier Siggurdson, Bellow paints a portrait of one man's artistic journey.

**“The piece in a most untraditional way is a hymn of praise to the accordion in the Irish music tradition” – *No More Workhorse***

**[cap.ucla.edu/bellow](http://cap.ucla.edu/bellow)**

# 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.

[cap.ucla.edu/councils](http://cap.ucla.edu/councils)



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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

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## Press Inquiries

Lisa Bellamore  
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## Development Office

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## Design for Sharing/ K-12 Arts Education

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## The Nimoy Rental Information

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## Royce Hall Rental Information

Anthony T. Jones  
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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 Jan 31, 2026.**

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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:**

Barbara and Bruce Dobkin, James A. Doolittle, Arthur E. Guedel, Kevin Jeske, Henry and Ginny Mancini, Merle & Peter Mullin, José Luis Nazar, Evelyn & Mo Ostin, Beatrix F. Padway, Mimi Perloff, Lloyd E. Rigler, Sally & William A. Rutter, Shirley & Ralph Shapiro, Roslyn Holt Swartz & Allan J. Swartz, and Mimi & Werner Wolfen.

## NAME YOUR SEAT

The opening of The Nimoy offers donors a rare opportunity to create a lasting legacy while celebrating their passion for contemporary performing arts at UCLA. Learn more about naming a seat in The Nimoy – CAP UCLA’s newest home for live performance – and other opportunities to become a part of this state-of-the-art theater.

[cap.ucla.edu/give-nimoy](https://cap.ucla.edu/give-nimoy)



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