



Photo by Jason Williams

Victoria Marks

A Deer Walks into a Dance

Fri, Oct 16, 2026 at 8 pm

Sat, Oct 17, 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

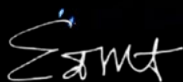


Every season, I sit with the question: what does this particular moment ask of us?

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





Photo by Jason Williams

CAP UCLA presents

Victoria Marks

A Deer Walks into a Dance

Fri, Oct 16, 2026 at 8 pm

Sat, Oct 17, 2026 at 8 pm

The Nimoy

Program duration: 55 minutes

No intermission



PALIHOTEL
WESTWOOD VILLAGE

ARTISTIC TEAM AND CREDITS

Devised by Rian Alcid, Arletta Anderson, Maya Billig, Karen Chuang, Aaron Mason and Victoria Marks

Performed by Rian Alcid, Maya Billig, Karen Chuang, Aaron Mason and Victoria Marks

Original music composed by Simon Chernow

Additional Music:

Bernard Fort: an excerpt from “Nocturne Africain”

Pauline Oliveros: an excerpt from “Horse Sings from Cloud”

Gioachino Rossini: an excerpt from “William Tell Overture” Played by the London Symphony Orchestra

Text: Victoria Marks

Costumes by Ravi Ranawaka

Lighting Design by Katelan Braymer

Direction: Victoria Marks

Direction Assistance: Arletta Anderson

Thanks to: Edgar Miramontes and the CAP UCLA team! and Arsenio Apillanes, K Bradford, Ann Carlson, Wyatt Cody, Ilaan Egeland Mazzini, Susan Foster, Meryl Friedman, Andrea Ghez, Bobby Gordon, Miguel Gutierrez, Sharon Heath, Ray Knapp, Rebekah Kowal, Carol McDowell, William Ruiz Morales, David Rousseve, Alexx Shilling, Michele Steinwald, Kevin Williamson, Barbara Müller-Wittmann, UCLA’s Dancing Disability Lab participants, UCLA’s Department of World Arts and Cultures/ Dance.

Funding: CAP UCLA, UCLA Research Grants and the W. M. Keck Foundation

ACKNOWLEDGEMENTS

We (Arletta, Aaron, Karen, Maya, Rian and Simon) regularly stepped into rehearsal from rich and complicated lives, bringing not only what we knew, but also what we didn't know, and a willingness to discover something together. Making this dance was the closest I have come to understanding what it means to practice abundance together, as a group.

This project had three periods of work, each building on and changing what came before. I am thankful for the many artifacts of movement, creativity, humor, and inspiration left by the dancers who contributed to this process: Maya Kell Abrams, DaEun Jung, Cora Laszlo, Rachel Odebunmi, Aquilah Ohemeng, and Lily Stockton.

I am indebted to Dan Froot.
— Victoria Marks

CHOREOGRAPHER'S NOTE

I am struck by how improbable it is to make a dance! It takes so many resources (time, space, money, gas, sleep, energy, etc.) and relies, not on any economic justification, but on a wild desire to move with others in a room. And as if that weren't enough, it will disappear shortly. In fact, part of its brilliance is the fact that it (like us) is destined to vanish. It makes no sense! Precisely.

Backstory:

A Deer Walks into a Dance has a few overlapping origins. Our project has been to weave these different starting places and the questions they generate, together.

Over the past few decades, I have been privileged to learn from disability-led artistry, both as a choreographer and as a convener of disabled artists who gathered to share their creative practices. Recently, I have been paying close attention to disabled dance artists' experimentations with Audio Description (a project of

narrating the visual experience of a dance for audience members who are blind or low vision). Because most conventional ways of experiencing dance privilege sight, how to render a primarily visual, time-based experience through words? Audio description of dance is typically added after choreography is completed, as an access-oriented accommodation for the audience. However, some disabled dance artists have been asking, could audio description be part of the conception of the work? This dance began with description.

Though I began with description, I wanted to resist the notion of an authoritative (this-is-that) narration of a dance. One of the many things that I love about watching dancing is the opportunity to study where my attention goes, as I also think about where the dancers' attention goes. Precisely because dancing constantly invites multiple registers of attention and possibility, describing a dance is a delicious (and extremely pesky) problem. I have tried to think about this, here.

A Deer Walks into a Dance draws from a joke. It's a story about a hunter/king and his prey, and a deadly case of mistaken identity. How a person identifies themselves, and how others identify them – whether they are moving across borders or on their way home – has everything to do with their survival.

So, as you will see, I have mostly failed to describe *A Deer Walks into a Dance* and instead became captivated by our shifting identities as we move between imagined worlds, real worlds, and real lives. Can we find new ways to see one another across our different experiences?

BIOGRAPHIES

Rian James Alcid is a gay Filipino American dancer and newly Certified Lagree Instructor. He holds a B.A. in Dance from UCLA and an Education Credential from LA County Office of Education. A graduate of Renaissance Arts Academy, he returned there after UCLA to mentor a new generation of middle and high school students. This Fall, Rian is balancing a new career as a specialized exercise instructor alongside an ever expanding and deepening artistic practice. In his spare time, he is furnishing his new apartment and cultivating a collection of indoor plants. Future paths are uncertain, but Rian is eager to meet new versions of himself. Side bar: He sometimes identifies as a deer in this dance.

Arletta Anderson is a performance-maker, dancer, daughter of a single mother, partner, educator, older sister, lifelong student, and friend - in no particular order of importance. She believes in embodied practices as a way to engage with the precarity of being in the world and collaboration as a vital tool to make the unimaginable possible. She's immensely grateful to have been inside and outside of this work with Vic and collaborators, and to have slipped between the roles of witness, deviser, critic, and cheerleader.

Maya Billig is a Los Angeles-based dancer, choreographer, DJ and human animal woman. Originally from the humid charm of Miami, Florida, and shaped by travels across thirty-plus countries, she approaches storytelling as she sees life: fractured, refracted, wry and never just one thing. Her work has been supported by Jacob's Pillow, Knight Foundation, NASA JPL, Miami Light Project, among others. Some choreographers she has performed with include Mike Tyus, Will Rawls, Rosie Herrera, Rena Butler and Victoria Marks. Maya received an MFA in Choreographic Inquiry from UCLA, and a BFA in dance from New World School of the Arts. She is currently an instructor at UCLA and Pepperdine University.

Katelan Braymer is a Lighting Designer for Theatre, Dance and Opera. Designs: *Wild Tongue*, *Safe and Sound*, *Gnarled, Trophy* (Kevin Williamson); *Dancing through Prison Walls* (Suchi Branfman); *BluNav*, *Drift*, *90Sugar*, *Time*, *ROSEWOOD* (Michaela Taylor); *Terra* (LACDC); *notes on change_* (Erica Sobol); *King, Underneath*, *Silent*, *Forgotten*, *Kiss*, *The Hairy Ape* (Odyssey Theatre). TD on US/International Tours: *All the Sex I've Ever Had* (Mammalian Diving Reflex); *Halfway to Dawn*, *Stardust* (David Rousseve); *Inflatable Trio*, *Ruth Doesn't Live Here Anymore* (Lionel Popkin); *Pang!* (Dan Froot) and *Object Lesson*, *HOME* (Geffe Sobelle). Films: *Mad Woman* (Marc Ancito), *Harbor* (Ivana Horvat) and *Tracers* (First Two Rounds). KatelanBraymer.com

Simon Chernow is a musician and a dancer. Jewish American and an Anti-Zionist. An older brother and a great-uncle. A student who recently earned his undergraduate degree from UCLA and an educator who spent the last year working in Special Education. He believes in holding space for these somewhat connected, somewhat complicated parts of ourselves, and is grateful to be a part of a cast that is actively moving through these thoughts together. Composing the music for this show has been an embodied experience and a majority of the music was made live in the room with the dancers.

Karen Chuang is a Taiwanese-American daughter of immigrants, little sister, auntie, partner and friend based in Los Angeles, CA. As a professional dancer, choreographer, and educator, Karen's interested in the intersection of dance as entertainment and expression. She holds a B.A. in Business Economics from UCLA and recently joined its WAC/D Department to pursue an M.F.A. in Choreographic Inquiry. As a graduate student, Karen hopes to continue building bridges between commercial, academic, and contemporary spaces. When she's not dancing, Karen expresses her love for the environment through thrifting clothes and obsessing over ways to make her home more energy efficient.

Victoria Marks is an Alpert Award-winning choreographer, Guggenheim and Rauschenberg Fellow and Fulbright Distinguished Scholar. Her work migrates between choreo-portraits and action conversations for people who don't identify

as dancers (veterans, dads, moms, sorority and fraternity students) – and dances for and with dancers (like *A Deer Walks into a Dance*) that fuel Marks’ inquiries into movement. Vic’s Dancing Disability Labs have been gathering places for disabled dance artists to share their creative practices and challenge “ability paradigms.” She is the 25-27 Artist Laureate for Culver City and is a professor in the UCLA Department of World Arts and Cultures/Dance and Chair of UCLA’s Interdepartmental program in Disability Studies. Vic is a devoted partner to Dan Froot, and a mom to Emmett and Milo (and Norman, the dog).

Aaron Mason is a son, brother, partner, uncle and feline father. Additionally, he is a psychotherapist and dance practitioner residing in the Los Angeles area. As clinical director of REACH LA, his mental health work centers the well-being of LGBTQIA+ POC. Aaron’s movement practices center traditional West-African dance as well as diasporic forms of house and dancehall. These forms serve as a means of reconnection to lineage and embodied liberation. Aaron is also a residential trainee at the Zen Center of Los Angeles where he is learning that the practice of presence underlies both the healing and performing arts.

Ravi Ranawaka is a Sri Lankan fashion designer, stylist and interdisciplinary artist based in Los Angeles. They are a fourth-year PhD candidate in UCLA’s Department of World Arts and Cultures/Dance, researching queer and trans identity through contemporary fashion and design. With over a decade of styling experience, Ravi approaches fashion as a practice of revelation, driven by a deep curiosity about people, identity, desire, and the stories we tell through what we wear. Through silhouette, material, color, reference and sartorial codes, Ravi translates inner worlds into compelling visual narratives across live performance, editorial, film and television. Their versatile practice creates original, emotionally resonant and electrifying aesthetic worlds with passion, intention and meticulous attention to character and detail. @officialravi on instagram



Beck+Col

Red All Night

Fri, Oct 30, 2026 at 8 pm

The Nimoy

Red All Night, the second entry in a horror film trilogy, takes place in an alternate universe where the evil Smile finally meets his match in a collective of eerie, colorful forest monsters. When a figure from his past returns for revenge, the two battle it out while a horde of zombies swarms around them.

“Beck+Col’s *Red Night* is a critique of neoliberal capitalism and the kind of rugged individualism associated with it.” – *Hyperallergic*

cap.ucla.edu/red-night

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**





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

WE WANT TO HEAR FROM YOU

FOLLOW US

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

TAG US

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.



CAP UCLA STAFF

Director's Office

Executive and Artistic Director: Edgar Miramontes
Senior Director of Artistic and Production: Patricia Garza
Director of Education and Special Initiatives: Meryl Friedman
Artist Liaison Manager: Zarina Rico
Associate Technical Director/Audio & Video: Duncan Woodbury
Associate Technical Director/Lighting & Stage: Katelan Braymer
Community Projects and Operations Manager: Mads Falcone
Assistant to the Executive and Artistic Director: Emily Davis

Marketing and Communications

Director of Marketing and
Communications: Bahareh Ebrahimzadeh
Marketing Coordinator: Elvis Harold
Marketing Associate: Helene Griffin

Development

Associate Director of Development: Erika Herran

Education

Director of Education & Special Initiatives: Meryl Friedman
Education Program Coordinator: Theresa Willis Peters
Student Arts Coordinator: Theo Bonner-Perkins

Financial Management

Manager of Finance and Accounts: Stephanie Tarvyd
Finance Analyst: Jodi Klein
Finance Analyst: Ayesha Bulegoda

Ticketing

Director, UCLA Central Ticket Office: Gerardo Galeano
Event Box Office Manager: Katherine Hernandez
Assistant Director, Performing Arts & Customer Service:
Jamal Johnson

Royce Hall

Director of Operations: Heidi Snyder
Venue Manager: Evan "Otter" Wilkinson
Rentals Manager: Anthony Jones
Rentals Associate: Christina Montano

Royce Hall Production

Production Manager: Jeff Wallace
Stage Manager: Lauren "Ren" Westbury
Event Manager: Thomas Colen
Audio/Video Supervisor: John Coleman
Audio/Video Assistant: Preston Mendell
Lighting Supervisor: Antony Gutierrez
Lighting Assistant: Evan Drane
Rigging Supervisor: Robert Ory

Patron Services

House Manager: Ernie Ybarra
House Manager: Melih Ercan
House Manager: Pia Shekerjian

Custodial

Custodian Supervisor: Ranoya Exum
Custodian Lead: Delshena Murphy
Custodian Lead: Montrell Calloway

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: 310.206.3843
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
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.

\$500,000 AND ABOVE

Anonymous (2)
The Ahmanson
Foundation
Larry Layne Living Trust
The McGrath Abrams
Family Foundation
Cindy Miskowski /
The Ring Foundation
Susan Bay Nimoy
Brenda R. Potter
Jose P. Segundo*
Nancy & Joe Walker
Whitney Family

\$100,000–\$499,999

Rosanna Bogart*
Kadima Foundation
Joanne Knopoff
Renee & Meyer Luskin
Wolfen Family
Foundation

\$25,000–\$99,999

Stephanie &
Jon DeVaan
Marla Mayer &
Chris Ahearn
Hannah Montgomery &
Aaron Bay-Schuck
Laura & Gregg Perloff
/ Another Planet
Entertainment

\$10,000–\$24,999

Villa Albertine & Albertine
Foundation
Braymer Family
Amy & James Childress &
Beverly Sommer
Valerie & Brad Cohen
CJ ENM
Judy Fiskin & Jon Wiener
Olga Garay-English
Fariba Ghaffari
Jackie Gottlieb
Elizabeth A. Greenberg

Stefan Hastrup & Gary
Schilling
Deborah Irmas
Diane Levine
Raulee Marcus
Anne-Marie Spataru
Freyda & Jerry Miller
Dori & Charles Mostov
Harvey Motulsky & Lisa
Norton
New England Foundation
for the Arts
Patron Solutions, LLC
Nancy Rubin
Ronnie Rubin
Alan M. Schwartz*
Abby Sher
Anne-Marie Spataru
Keith & Cecilia Terasaki
Karyn Wynne

\$5,000–\$9,999

Anna Wong Barth &
Donald Barth, Jr.
Billie & Steven Fischer
M. Elizabeth Fischer &
Jamie Wong
Olivia & Nicolas Gentin
Lori & Robert Goodman
Kelly & Bill Kaiser
Bonnie Moss
National Performance
Network

\$2,500–\$4,999

Barbara Abell
Instituto Cervantes of Los
Angeles
De Marchena Huyke
Foundation
Sara Horner
Claude Petite
James Sie & Doug Wood
Stephanie Snyder
Debra Vilinsky & Michael
Sopher
Bonnie & Paul Yaegar

\$1,000–\$2,499

Diane & Noel Applebaum
Ruth Bachofner
Marjorie Blatt
Jeffrey Cunard
Kristy Edmunds & Roslyn
Warby
Susan Foster
Linda Gach Ray &
Stephan Ray
Andrea Ghez
Adam Grancell /
I. H. & Anna Grancell
Foundation
Allen Grogan
Martha Koplin
Joanne Lesser & Ronald
Johnston
Jonathan Marmelzat
Edgar Miramontes &
Antonio Castillo
Jacqueline & Jeffery
Perloff
Yolanda Robinson
Sylvia & James Rothman
Nancy & Barry Sanders
Thomas & Linda Seidman
Edith Stoell*
Micheal Cross Trinity &
Keith Brownfield

\$500–\$999

Martha & Avrum Bluming
Madelyn & Bruce
Glickfeld
James Ingalls
Karen & Don Karl
Geraldine Kunstadter
Jill Lawrence & Paul
Koplin
Sherrill Luke
Lynn Ostrick
Lionel Popkin & Alex
Purves
Charlotte Robinson &
Rand Hoffman

*Deceased

ENDOWMENTS

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.

YOUR NAME HERE

You're invited to celebrate your passion for live performing arts by participating in a rare opportunity to name a seat at The Nimoy. Your name will make a lasting declaration of your love of the arts and become a part of this theater's growing legacy for years to come. Learn more about dedicating a seat in honor of yourself or a loved one.

cap.ucla.edu/name-your-seat

devinfo@cap.ucla.edu



BECOME A CAP UCLA MEMBER

Membership is an invitation — to be closer to the creative process, to champion new ideas and to help the arts thrive.

Members receive priority access, ticket benefits and invitations to special gatherings that deepen the experience of our shared journey.

Join today at cap.ucla.edu/membership

