



Photo by Matthew Soltesz

BLACK LODGE

Presented in partnership with Beth Morrison Projects

Music by David T. Little

Libretto by Anne Waldman

Story, Screenplay, Film/Stage Direction by Michael
Joseph McQuilken

Starring Timur and the Dime Museum, Jennifer Harrison
Newman, and Isaura String Quartet

BARDO Created and Directed by Sandra Powers

Sat, Oct 19, 2024 at 6:30 pm

The United Theater on Broadway

BMP BETH
MORRISON
PROJECTS

**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



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, reading "Edgar Miramontes".

Edgar Miramontes
Executive and Artistic Director





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ABOUT THE PROGRAM

Black Lodge Performance Credits

Music by David T. Little

Libretto by Anne Waldman

Story, Screenplay, Film/Stage Direction by Michael Joseph McQuilken

Starring Timur and the Dime Museum, Isaura String Quartet

Creative Producer, Beth Morrison

Produced by Beth Morrison Projects

Lighting Designer: Maruti Evans

Associate Lighting Designer: Matt Steinberg

Sound Design and Engineer: Garth MacAleavey

Tracks Editing and Mixing: Andrew McKenna Lee, Still Sound Music

Costumes: Victor Wilde, Bohemian Society

Stage Manager: Maria V. Oliveira

The Man (film): Timur

The Woman (film): Jennifer Harrison Newman

Timur and The Dime Museum: Timur (Vocalist), Milo Talwani (Keyboard), Andrew Lessman

(Drums/Vocals), Matthew Setzer (Guitar/Vocals) and Hannah Dexter (Bass)

Isaura Quartet: Emily Call (Violin), Madeline Falcone (Violin), Betsy Rettig (Cello), Laila Zakzook (Violist)

Film Credits

Composed: David T. Little

Libretto: Anne Waldman

Story, screenplay, and film/stage direction: Michael Joseph McQuilken

Executive Producer: Beth Morrison

Executive Producer: Thurston Moore

Producers: Jecca Barry, Brian Freeland, Robert Phillip Smith

Additional Producers: Judy & Allen Freedman, Kiki & David Gindler, Charlotte Isaacs, Thomas H. Platz

Starring: Timur & Jennifer Harrison Newman

Featured in film: Timur and The Dime Museum, Timur (Vocalist), Daniel Corral (Keyboard), Andrew Lessman (Drums/Vocals), Matthew Setzer (Guitar/Vocals) and David Tranchina (Bass)

Isaura String Quartet (film): Emily Call (Violin), Madeline Falcone (Violin), Betsy Rettig (Cello), Nadia Sirota (Viola [Audio]) And Rita Andrade (Viola [Film])

BARDO EXPERIENCE

BARDO Pre-show immersive theatrical experience

Created and Directed by Sandra Powers

Produced by Beth Morrison Projects

Original music by David T. Little

Costumes by Sandra Powers

Movement Consultant & Costume Installation by Sindy Butz

Hosted by Jeffrey Damnit

After Party feat. DJ Baby Magick

Bardo Performers

Sindy Butz (butoh performer), Brittaney Talbot and Chad Wyszynski (shadow puppetry), Matt Bruce (psychic), Roger Fojas (hungry ghost), Deneen Melody (hungry ghost), Michelle LaVon (hungry ghost), Kent Jenkins (hungry ghost), Erin Maxick (nurse), Alison Stanley (nurse), Alec Anderson-Carrasco (confessions reader), Erica Malachowski (Artaud's ghost), Michael Lanham (death), Olivia Xing (witch), Jasmine Brimsmayd (tormented writer), MaryKate Glenn (tormented writer), Keila Cone-Uemura (tormented writer), Prix de Beaute (burlesque), Cat Decuir (page piercer), Pony Lee (page piercer), Darija Varnas (model), Megan Sutherland (model), Tiffani Brooke Fest (model), Tara Ozella (model)

Support

Leadership production support for the West Coast premiere of Black Lodge provided by Kiki Ramos Gindler & David Gindler and Betsy Greenberg.

Opera commissioned by Beth Morrison Projects and the Allen R. and Judy Brick Freedman Venture Fund for Opera.

Film commissioned by Beth Morrison Projects, Opera Philadelphia, the Allen R. and Judy Brick Freedman Venture Fund for Opera, David & Kiki Gindler, Charlotte Isaacs, and Thomas

H. Platz with additional support provided by the Howard Gilman Foundation.

Developed by Beth Morrison Projects, California Institute of the Arts, HERE Arts Center, and REDCAT.

Libretto incorporates text by William S. Burroughs.

Texts by William S. Burroughs used by kind permission of James Grauerholz, William S. Burroughs Estate.

Text for “My Childhood” used with the kind permission of David Lynch.

Presented By arrangement with Hendon Music, inc., a Boosey & Hawkes company, publisher and copyright owner.

ABOUT *BLACK LODGE*

Drawing on the complicated mythologies of the surrealist writer William S. Burroughs (Naked Lunch), *Black Lodge* uses dance, industrial rock, classical string quartet, and opera to take viewers through a Lynchian psychological escape room.

Set in a nightmarish Bardo, a place between death and rebirth, a tormented writer faces down demons of his own making. Forced to confront the darkest moment in his life, he mines fractured and repressed memories for a way out. A woman is at the center of all the writer’s afterlife encounters. She is the subject of his life’s greatest regret, and she materializes everywhere in this Otherworld. The writer cannot detach any thoughts of his life from her.

Part film screening and part industrial rock opera concert, this West Coast premiere event features glam opera band Timur & the Dime Museum alongside musicians of the Isaura String Quartet.

COMPOSER NOTES FROM DAVID T. LITTLE

MY BLACK LODGE

Growing up, I always felt like I saw the world differently. I sensed the dark side of things more readily than others and possessed a certain subterranean melancholy. It is perhaps not surprising, then, that I was drawn to heavy metal – and opera – and to the works of artists like Antonin Artaud, William S. Burroughs, and David Lynch.

Black Lodge began with a superficial question about these artists: did they influence each other's work? But in the ten years since I first posed that question, it evolved into something much larger, deeper, and more personal. The process of creating *Black Lodge* became one not just of accepting the darker parts of myself, but of exploring that darkness: traveling through it in hopes that there would be something beautiful, even transcendent on the other side. This became frightening at times; I worried I might go too far into these dark places, that like Artaud I might not be able to pull myself out, or that like Burroughs the “ugly spirit” would take hold and something horrible would happen. It seemed that only Lynch had come through his dark engagement unscathed, through spiritual practice – a lesson I marked well.

Both this observation, and clues offered by Anne Waldman's inspired libretto, helped me weather my own dark journey: I contemplated the Bardo structure we had agreed to incorporate into the work, and its hungry ghosts who sing in lamentation. I became more careful about what I needed to know. I began to strain to see the elusive beauty that adorned the world's tattered frame.

Indeed, I was seeking something beautiful in *Black Lodge*, though deep down I still believed Burroughs' notion that “you have to live in hell to see heaven.” I now see that I had both written myself into and out of that hell. In going through it, I found a new and

healthier way of being I didn't consciously know I was seeking – a resolution the Man in Michael Joseph McQuilken's artful screenplay is not granted. It is striking for me to hear now, three years after completing the score, just how much beauty it contains. For all its rock bombast and brooding moods, much of it is soft and still, with floating, plangent melodies that plead for release. "All I want is out of here," the score concludes; the opera itself mirroring my path in writing it, as I traveled through my own black lodge.

– David T. Little
August 12, 2022

DIRECTOR NOTES FROM MICHAEL JOSEPH McQUILKEN

It's an exceedingly strange task to "movie a score"... one tends to score a movie. But in the case of *Black Lodge*, the entirety of the music, lyrics, timings, tempi, etc. were finished by the time I was asked to create a film for the work. To make matters even more tricky, the opera is (was?) non-narrative; neither Anne nor David had a *story* in mind for the piece, rather, a sense of emotional and imagistic significance (that also needed to be accounted for and folded in). So my task was threefold: invent a narrative, shape emotional arcs for the lead character(s), and attach all of it to pre-existing music (emotions) and lyrics (images and ideas). A deeply complex puzzle. Of course I was in very regular communication with the other artists, particularly David, who helped tremendously by explaining his primary influences and motivations. The three main inspirational figures that he and Anne circled during the creation of the score/libretto were Antonin Artaud, William S. Burroughs and David Lynch (there were others too but these were the tent poles). So we were constantly circling around how to build from their "influence" as it were. Eventually, I proposed the notion of a Lynchian world – a surreal, filmic, mid-century world – that exploited and revealed the artifice of theater craft and scenery – perhaps some Brecht snuck in there but this was mainly a nod to Artaud's propensity to tell stories with EVERY mechanism available in the theater, giving

equal weight to scenic elements as he would to (often surreal and poetic) text (like, say, a totally non-linear libretto penned by the genius Anne Waldman) – and lastly, the “ugly spirit” of William Burroughs, who conveniently lived in a period that motivated a mid-century aesthetic, and who committed and often wrote about a horrible, violent, accidental act that could serve as an emotional and operatic center for a narrative. Regarding narrative, David and Anne were flirting with structures related to the Bardo as described in eastern religious texts – a place where a human would face down their earthly attachments – so Burroughs’ complicated past fit well into this frame also, and gave rise to our character of MAN, who spends the opera grappling with a similar offense for which he cannot forgive himself. It’s difficult to movie a score. But the act of doing so stretched and strengthened my storytelling mind in ways I would have never attempted otherwise, and I’m a better filmmaker for it.

ABOUT THE ARTISTS



David T. Little, composer: A natural musical storyteller with “a knack for overturning musical conventions” (*The New York Times*), composer David T. Little is known for stage, concert, and screen works permeated with the power of the unexpected. Little’s broad catalog speaks to the mix of light and dark that we experience in life,

unafraid to invoke the mythical, bewitching, disturbing, surreal or comedic.

Little has drawn acclaim for operas including *Dog Days*, *JFK* and the comedy *Vinkensport*, or *The Finch Opera* (all with libretto by Royce Vavrek), as well as his Grammy-nominated opera, *Soldier Songs*. His recent work *Black Lodge* was nominated for the 2024 Grammy Award for Best Opera Recording and is the recent recipient of a Music Theater Now international prize. *Black Lodge*, a metal-infused opera with a libretto by poet Anne Waldman, was premiered by Beth Morrison Projects at Opera Philadelphia, with a soundtrack released by Cantaloupe Music. It received its European premiere at the O. Festival in Rotterdam this May and will receive its New York premiere in January as part of the 2025

Prototype Festival.

In September, 2024, Little unveiled his opera *What Belongs to You*, based on the celebrated novel by Garth Greenwell, developed for Grammy-winning tenor Karim Sulayman and Alarm Will Sound, and directed by Mark Morris. This comes on the heels of another major work, the searching theatrical choral work, *SIN-EATER*, premiered in Philadelphia by The Crossing and Bergamot Quartet in the fall of 2023, conducted by Donald Nally. Based on the ancient practice of paying the poor to ritualistically “eat” the sins of the rich – allowing the privileged to move onto the next life cleansed of their guilty deeds – *The Wall Street Journal* praised the work’s “shattering impact.”

Little is at work on a commission from the Metropolitan Opera / Lincoln Center Theater New Works Program, as well as several other new stage, film, and concert projects.

Little’s music is published by Boosey & Hawkes. Learn more at davidtlittle.com.



Michael Joseph McQuilken (Librettist and Director): Michael Joseph McQuilken works

professionally across a variety of fields: as a director of film, opera, theater, and new media; as a screenwriter, librettist, and playwright; and as a producer and composer of music for film, theater, and for his solo project, *The Few*

Moments. Notable collaborations include live film and video design for Drake, Cardi B, Nelly, Migos, The Weeknd, and many others; direction and co-creation of the opera *Angel’s Bone* (2016 Pulitzer Prize); and creation and direction of music videos with The Flaming Lips, Lupita Nyong’o, Amanda Palmer, Andrew McMahon, Daniil Trifonov and many others. Michael is also known for writing, co-composing and directing his genre-reinventing trans-media creation *The Infinite Hotel* (Prototype NYC, 2019), soon to become a feature film entitled *Parallelogram*. Other forthcoming work includes an opera feature film, *Black Lodge*, soon to be presented by Beth Morrison Projects and CAP UCLA in Los Angeles and the PROTOTYPE Festival in NYC, for which Michael wrote the screenplay, directed, and edited.



Anne Waldman, Librettist: Poet, professor, performer, librettist and cultural activist Anne Waldman is the author of over sixty volumes of poetry, poetics and anthologies including *The Iovis Trilogy: Colors in The Mechanism of Concealment* (Coffee House Press) which won the Pen Center Literary Prize, and *Trickster Feminism* from

Penguin. Waldman co-founded the Jack Kerouac School of Disembodied Poetics program at Naropa University. She was the keynote speaker for the Bob Dylan and the Beats Conference in Tulsa and a keynote speaker for the Jaipur Festival in India. Waldman is also most recently the author of *Bard, Kinetic* (Coffee House Press) and the recent book from Apic Press in Algeria : *Rues du Mondes*, 2024, translations into French by Pierre Joris & Nicole Peyrafitte. Her latest poetry volume *Mesopotomia* will be published by Penguin in 2025. Her vinyl *Scaimachy* was produced by Fast Speaking Music to critical acclaim. Patti Smith has called it: “Exquisitely potent, a psychic shield for our time.” She was a long time friend of William Burroughs, who was an inspiring writer/figure for the opera *Black Lodge. Outrider*, a documentary with and about Anne Waldman, produced by Sarah Riggs and Martin Scorsece will premier in 2025.

“Waldman is one of the most important and irreducible living American poets.” (Chicago Poetry Foundation)

annewaldman.org naropa.edu



Timur Bekbosunov, Vocalist: Grammy nominated Qazaq-American TIMUR, “the extravagantly transgressive tenor, dangerous and seductive” (Mark Swed, *LA Times*), has made solo appearances with LA Philharmonic, Bang on a Can All-Stars, Opera Philadelphia, Comédie de Genève, LA Opera, Santa Cecilia Academy, and the

Industry LA, among many others. He premiered over fifty operatic and chamber works by many composers, including David Lang, Evan Ziporyn, Michael Gordon, Silvano Bussotti, Ellen Reid, David T. Little, Thomas Adès, Louis Andriessen, Anne LeBaron, Peter Eötvös, Jiří Trtik, Vera Ivanova, Tobias Picker, Kate Moore and Tod Machover. His band Timur and the Dime Museum, “a

post-punk screaming opera” (NPR), was featured on America’s Got Talent; REDCAT Gala with Jack Black, and PROTOTYPE. Focused on theatrical projects developed and produced by long-time collaborator Beth Morrison Projects, the band premiered *Collapse* (REDCAT, Operadagen Rotterdam, BAM 2015 Next Wave Festival); industrial metal opera film *Black Lodge* (Opera Philadelphia, CAP UCLA), and Timur’s solo musical satire, *The Great Soviet Bucket* (Miami Light Project). Upcoming 2025 projects: world premiere of *Salome* by Gerald Barry (Magdeburg Theater) and a sci-fi comedy *Klaus from Space* (O. Festival Rotterdam, Klangggg_Festival Switzerland, Magdeburg). TIMUR is a co-creator of *Silent Steppe Cantata*, a large-scale collaboration between Qazaqstan and the United States. His voice is featured on the Hollywood soundtrack of *Ruby Sparks*, Nickelodeon’s *Santiago of the Seas*, and Hulu’s *The Great*; he appeared as a soloist on recordings, released by Cantaloupe, Naxos USA, Milan Records, Nonesuch, Deutsche Grammophon and ANTI-. He frequently performs on the stages of secret variety shows Brookledge Follies (LA) and Peacock Theater (Dallas). Timur is also active as a film producer, having worked on eight projects, including a Sundance 2019 winner *Clemency* (Alfre Woodard), *Color Out of Space* (Nicholas Cage) and *Measure of Revenge* (Bella Thorne.)

Please visit theoperaoftimur.com

FB: [@timurandthedimemuseum](https://www.facebook.com/timurandthedimemuseum)

IG: [@theoperaoftimur](https://www.instagram.com/theoperaoftimur)

TikTok: [@officialvictorpowers](https://www.tiktok.com/@officialvictorpowers)

Special thanks to Kristy and Randy Pitchford, Chris Nichols

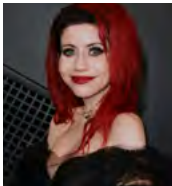


Jennifer Harrison Newman, The Woman:

Jennifer Harrison Newman is a New York based theater artist that works extensively with artists across disciplines pushing the boundaries of dance, opera, and theater.

Recent site-specific and theatrical work includes: numerous Broadway and regional dance and theatrical productions including *The Lion King* and *The Radio*

City Rockettes. Associate Director and Movement Director; *Triptych (Eyes of One on Another)* (BAM/Next Wave 2019, International Tour); *Place* (BAM/Next Wave Festival 2018, LA Opera 2020), *Angel's Bone* (New Visions Festival Hong Kong 2018, Beijing Music Festival 2019, Los Angeles 2020); Choreography and performance; *Land of Broken Dreams* (Park Avenue Armory 2021); *AFROFEMONOMY* (PSNY 2021); *when you walk through fire, hold your breath* (Little Island NY 2021); *Black Lodge* (Beth Morrison Projects film 2021, stage premier 2022); *We Were Everywhere* (Princeton University 2019); *Infinite Hotel* (Prototype Festival 2019); *within the sand and sea* (Chale Wote Festival, Accra Ghana 2018); *The Geneva Project* (JACK, BAAD!, Yale University, International Festival of Arts & Ideas, Central Station Festival Seoul Korea) *If Pretty Hurts Ugly Must be a Motherfucker* (Yale School of Drama), *The Children* (Yale School of Drama), *Bulrusher* (New Georges); *David Rousseve/Reality* (company member; Lula Washington Contemporary Dance Theater (company member). Jennifer currently serves as the Associate Artist Director at Yale Schwarzman Center.



Sandra Powers, Art Director/ BARDO

Pre-show Director: Twice Emmy® Award-nominated Peruvian American director, editor, and writer Sandra Bambarén Powers is currently the lead editor of Disney's critically acclaimed series *Marvel's Moon Girl and Devil Dinosaur*.

Sandra has brought her creative expertise to numerous animated shows, including Nickelodeon's *Legend of Korra* and Disney's *Elena of Avalor*. As an MFA graduate in Film Directing from the California Institute of the Arts, Sandra seamlessly blends her talents across various mediums. She wrote and directed the short film *Still Life After Death*, premiered at the Sharjah Film Festival in 2021, now available on Amazon Prime. Her first short film *Autumn* was

distributed by Ouat Media and screened at the International Festival Images Contre Nature (France), Wimbledon Shorts Film Festival (England) and EXiS Film Festival (South Korea).

Sandra has conceptualized and directed over fifteen music videos, bringing her distinct vision to Grammy®-nominated bands like DeVotchKa and Timur and the Dime Museum. In 2023, she art directed the Grammy®-nominated and critically-acclaimed film opera *Black Lodge*, for Opera Philadelphia, and made her stage directorial debut with *The Great Soviet Bucket*, produced by Beth Morrison Projects and funded by the National Performance Network for Miami Light Project. Hailing from the sunny shores of Miami, Sandra is a tropi-goth Latina who delights in crafting whimsical, supernatural worlds.
Instagram: @lil.spooky.powers



Maruti Evans, Lighting Designer: *Real Enemies* (BAM), *Epiphany* (BAM), *Else Where* (BAM), *LEIDERABEND* (BAM), *Witness Uganda* (ART), *Big Apple Circus* (2015), *Big Apple Circus* (2016), *Cool Hand Luke* (59e59), *Deliverance* (59e59), *Café Society Swing* (59e59), *Alice vs Wonderland* (ART),

Mouth Wide Open (ART), *Much Ado About Nothing* (ART and McCarter Theater), *Master and Margarita* (Summer Scape), *An Oresteia* (Classic Stage Co), *Crowns* (Goodman Theater), *Ballad of Emmett Till* (Penumbra Theater), *Owl Answers and the Dutchman* (Penumbra Theater), *Le Nozze Di Figaro* (L.I.O), *Ofero* (L.I.O), *Turn of the Screw* (L.I.O), and *Sweeney Todd* (V.O.C). He has received the Drama Desk Award in 2013 for the designs of *Tiny Dynamite* and *Pilo Family Circus* and Drama Desk nominations for: *Deliverance*, *In the Heat of the Night*, *Slaughterhouse 5*, and *Blindness*.



Garth MacAleavey, Sound Engineer & Design:

Garth MacAleavey is a leader in high-fidelity new music sound design and amplification. He specializes in hyper-real and immersive surround sound, spatial audio design and transparent classical amplification and recording. Garth is the

Director of Sound and Technical Design of Brooklyn's National Sawdust. In partnership with Meyer Sound, he is an expert in Constellation and Space Map systems and continues to move the art of spatial sound forward on a daily basis. Recent design credits include: *Spatial...no problem* by Lee Scratch Perry and Mouse on Mars; Grammy-nominated *Soldier Songs* by David T. Little and Opera Philadelphia; Ellen Reid's Pulitzer Prize winning *prism*; The New York Philharmonic's *Sound On: Leading Voices*; Ricky Ian Gordon's *Ellen West*; Ted Hearne's *Dorothea*; Michael Gordon's *Aquanetta*; Nick Cave's *THE LET GO*; Park Ave Armory and David T. Little's groundbreaking *Dog Days*.



Maria V. Oliveira, Stage Manager: Maria V.

Oliveira is a freelance stage manager, performer, and certified healer. She has been working in theater for over ten years and is an alum of Santa Barbara City College and UC Irvine. The most recent productions she has worked on

are Cornerstone Theater Company's *Pedro Play* and tour of *Wicoun*, BMP's west coast remount of *Magdalene*, and Primera Generacion Dance Collective's *NOStalgia Pop*. She is also excited to be teaching in CalArts School of Theater as Stage Management Faculty.



Milo Talwani, Keyboard: Milo Talwani

is a composer, filmmaker, and creative technologist based in Los Angeles. Her music has been performed by the Los Angeles Philharmonic and her films have sold out screenings in five countries and three

continents. She teaches computer science and game

development in Arizona State University's Narrative and Emerging Media grad program and builds and researches AI systems and tooling for screenwriting, video editing, and other complex creative endeavors.



Hannah Rose Dexter, Bass: Hannah Rose Dexter plays the bass, and always has. She traverses the United States and Europe performing jazz, blues, swing, original and folkloric music. Her unique style of electric and upright bass playing imbues each note with joy and gratitude.

She has grown her voice in film scores and recordings. She poured the last twenty years of studying all things low end into her debut solo album, *The View From Normal*; a hybrid of style, displaying her dynamic perspective on life through the untapped potential of the bass guitar. She is currently producing her second album, dissecting the good and bad of human memory, through her beloved rock'n'roll swing band, The Jumpcutters.

She can routinely be heard playing jazz, swing, jump blues, math rock, Greek rebetika, and her own original, odd-meter explorations in the finer theaters, jazz clubs, dance halls, amusement parks, circuses, and cocktail lounges of greater Los Angeles.

Instagram [@hannahrosedexter](#)

YouTube [@hannahrosedexter](#)

Bandcamp [Hannah Rose Dexter](#)

Spotify [Hannah Rose Dexter](#)



Andrew Lessman, Drums: Andrew Lessman's love affair with drums began at age twelve, starting with punk rock, then branching into jazz. In his hometown of San Diego, a chance encounter with Wadada Leo Smith at age 16

led young Lessman to move to LA to study composition and improvisation with him at Calarts. As a working drummer over the next 20 years, Lessman has proven to be a consummate collaborator across myriad modalities, from prog jazz to indie pop, in tour vans and wedding bands, in the studio and on stages across North America, Europe, and once in Asia. Perhaps it's because he is a Pisces that he can, like water, flow with any group in any situation. Hear the raging rapids on records with Vinny Golia, serene pond ripples on records with Matt Kivel, or a massive iceberg threatening to burst in the industrial landscape of David T. Little's *Black Lodge*. In recent years, Lessman sticks mostly to his original music, periodically self-releasing both eponymously and with his band TEETHERS.

[IG: @andrewondrums](#)



Matthew Setzer, Guitar: Matthew Setzer is a Los Angeles based musician. CalArts graduate in Experimental Sound Practices he studied with Morton Subotnik and Ulrich Krieger. Live member of seminal industrial band Skinny Puppy he also performs with ohGr and had 11

years touring experience with LA goth band London After Midnight.

Matthew is co-creator of Indradevi; a South East Asian influenced world music project featuring electronics, guitars, synths, Khmer singing, Cambodian rappers, and Indonesian gamelan. Founding member of punk vaudeville opera project Timur and the Dime Museum, Matthew has performed at *America's Got Talent*, Brooklyn Academy of Music, Operadagen Festival (now the O. Festival) in Rotterdam and Miami Light Project, among others. In partnership with Beth Morrison Projects (BMP), Timur and the Dime Museum premiered the *Black Lodge* in fall 2022 with Opera Philadelphia. Composed by David T. Little it was heralded by the *New York Times*, *LA Times*, *The New*

Yorker, Thurston Moore and Philip Glass. *Black Lodge* was nominated for a Grammy in 2024.

Current projects are Anonymous NOR with fellow live Skinny Puppy member Dustin Schultz, and a solo project *above_the_red*. Both heavily utilize modular synths with overtone throat singing.

Matthew's other passions include flying small airplanes, vintage VW's, ancient Greek and Roman coins, and traveling. Oh, and lets not forget a good glass of old world French Haut-Medoc wine from Bordeaux.



The Isaura String Quartet: The Isaura String Quartet is a Grammy Award-nominated ensemble based in Los Angeles. Described as “venturesome” in the *LA Times*, the quartet pushes boundaries while staying true to their mission of promoting contemporary

chamber music through live performance, workshops, and collaborative projects with composers and interdisciplinary artists.

Founded in 2013, ISQ's practice is centered around music, community, and developing systems to support and examine the spaces in which they work. The quartet has commissioned thirty five new works, prioritizing new pieces through their programming with a focus on workshopping and supporting the work of emerging composers. The Isaura String Quartet is Betsy Rettig (she/her), Emily Call (she/her), and Mads Falcone (they/them), joined by guest violist Laila Zakzook (she/her) for their performance today.

Please visit isaurastringquartet.com for more information on upcoming projects and releases.

[Instagram](#)

[Facebook](#)



Beth Morrison, Creative Producer: A 2024 Grammy-nominated producer, recipient of the 2020 Musical America Award for Artist of the Year/Agent of Change and a Kennedy Center 50 NEXT Honoree (2022), Beth Morrison is an opera-theatre producer

and the President and Creative Producer of Beth Morrison Projects. Morrison is noted as a “contemporary opera mastermind” (*LATimes*) and “a powerhouse leading the industry to new heights” (WQXR). Beth created Beth Morrison Projects (BMP) in 2006 to identify and support the work of emerging and established living composers, and to change the opera industry by cultivating a new generation of talent and telling the stories of our time. BMP has commissioned, developed, produced and toured over sixty works in nineteen countries around the world, including the Pulitzer Prize-winning chamber operas *Angel’s Bone* (Du Yun/ Royce Vavrek) and *p r i s m* (Ellen Reid/Roxie Perkins). *OperaNews* has noted “More than any other figure in the opera industry, Beth Morrison has helped propel the art form into the twenty-first century.” In 2013, Beth co-founded the PROTOTYPE Festival, which has become “essential to the evolution of American opera” (*New Yorker*). Morrison is also in demand as a speaker both nationally and internationally and has delivered keynote speeches for Classical:Next, Opera America, Opera Europa, Mannes School of Music/ The New School, among others. Morrison has served on the boards of Opera America and the Kennedy Center Honors committee, and is currently on the board of the international music competition Music-Theatre Now, as well as the social justice choir Voices 21c. Morrison is a Lecturer at the David Geffen School of Drama at Yale University. Morrison holds a Bachelor of Music from Boston University, a Master of Music from Arizona State University, and an MFA from Yale School of Drama.

Beth Morrison Projects, Producer: Beth Morrison Projects (BMP) is one of the foremost creators and producers of new opera-theatre and music theatre, with a fierce commitment to leading the industry into the future, cultivating a new generation of talent, and telling the stories of our time.

Founded by “contemporary opera mastermind” (*LA Times*) Beth Morrison, who was honored as one of Musical America’s Artists of the Year/Agents of Change in 2020, BMP has grown into “a driving force behind America’s thriving opera scene” (*Financial Times*), with Opera News declaring that the company, “more than any other ... has helped propel the art form into the twenty-first century.” Operating across the US and internationally, with offices in Brooklyn and Los Angeles, BMP’s unique model offers living composers the support, guidance, and freedom to experiment, allowing them to create singularly innovative and impactful projects. Since forming in 2006, the company has commissioned, developed, produced and toured over fifty works in fourteen countries around the world, including the Pulitzer Prize-winning chamber operas *Angel’s Bone* and *p r i s m*.

In 2013, BMP co-founded the PROTOTYPE Festival with HERE, which has been called “utterly essential” (*The New York Times*), “indispensable” (*The New Yorker*), and “one of the world’s top festivals of contemporary opera and theater” (*Associated Press*).

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

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

cap.ucla.edu/dfs





Disclaimer

Written by Tara Ahmadinejad

Developed by Piehole

Fri, Oct 25, 2024 at 8 pm

Sat, Oct 26, 2024 at 2 pm and 8 pm

The Nimoy

Collaborative collective Piehole invites us to “fix” our relationship with Iran while surrendering to an Agatha Christie–esque murder mystery.

“A considered study of the incomplete ways we understand what is foreign to us” – *New York Times*

cap.ucla.edu/disclaimer



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



"Shockingly timely..." - Operawire

UP NEXT FOR BMP IN LOS ANGELES: **ADORATION**

Music by Mary Kouyoumdjian | Libretto by Royce Vavrek
Directed by Laine Rettmer | Music Directed by Alan Pierson



FEBRUARY 19-23

Presented by LOS ANGELES OPERA at REDCAT

Tickets and info:



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.

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

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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
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