



HOLCOMBE WALLER  
**REQUIEM MASS:**  
A Queer Divine Rite

GRACE CATHEDRAL  
NOV 16 – 17  
7:30PM

## WELCOME FROM YBCA



DEBORAH CULLINAN  
CHIEF EXECUTIVE OFFICER

“Our collaboration was organized both to amplify profound art and also to elevate a humane political perspective.”

Here at YBCA we are thinking a lot about the role of institutions in our increasingly anxious democracy. Amid volatility and division, we believe arts institutions in particular have a vital and unique role to play in delivering on the democratic promise by restoring the importance of the public sphere in society. These are, after all, the institutions that were founded to cultivate creativity and to fuel individual and collective inquiry and imagination. These are institutions that have the capacity to lead culture.

Through the visual and performing arts, film, and arts-driven civic engagement, YBCA embraces its mission to be a cultural catalyst and a citizen institution. In addition to the making and sharing of leading-edge contemporary art, YBCA is committed to being a place of convening and coalition and an incubator for game-changing creative ideas. Tonight's partnership with Grace Cathedral is evidence of that philosophy. Our collaboration was organized both to amplify profound art and to elevate a humane political perspective. *Requiem Mass: A Queer Divine Rite* is a portal for healing and a channel for authenticity with Grace as a harbor for both.

Grace Cathedral and YBCA are aligned in our commitment to kindling inclusive culture that cultivates empathy, awakens personal and societal transformation, and reaches for a world fueled not by hate and fear but by inspiration. This is the urgent now, and YBCA is prepared. We are so glad that you are here, we are grateful for your cultural participation, and we hope you will come back and enjoy all that YBCA has to offer.

Warmly,

Deborah Cullinan

## WELCOME FROM GRACE CATHEDRAL



Keith Haring, *Altarpiece* (1990)

Dear Friends,

I am glad to welcome you to Grace Cathedral for this striking and moving choral requiem. We are honored to be partnering with YBCA and with the talented composer and singer Holcombe Waller. We knew instantly that we wanted to be part of this work of mourning and honoring people who have suffered persecution for sexual orientation or gender expression. We are deeply committed to LGBTQ justice.

Many members of our community, clergy and leadership are LGBTQ. We long advocated for LGBTQ equality within the Episcopal Church and for marriage equality in our nation. The cathedral was at the forefront of ministering to those affected by the AIDS crisis in the 1980s and 1990s. Our AIDS Interfaith Memorial Chapel is just one of a handful of such chapels in the world and I feel it is one of the most sacred places in the cathedral. We are equally passionate about the intersection of arts, spirituality, and social justice, and *Requiem Mass: A Divine Queer Rite* makes a beautiful contribution to this conversation..

Grace is also a spiritual crossroads in one of the world's most dynamic and beautiful cities. It's a landmark and a visitor destination, but also the church home for households that include families and singles of a diversity of ages, ethnicities, races and sexual orientations. We host scores of cultural events, including concerts, dance, art exhibits and a conversation series. We offer traditional worship services every day of the week, but we also have yoga on Tuesdays and a contemporary worship service called The Vine on Wednesdays. Our community volunteers through a wide range of ministries, from serving meals to protecting the environment. We would love to have you learn more about us and visit us again.

Love,

MALCOLM YOUNG  
DEAN OF GRACE CATHEDRAL



GRACE  
CATHEDRAL



## A NOTE FROM THE CURATORS



**MARC BAMUTHI JOSEPH**  
CHIEF OF PROGRAM AND PEDAGOGY

“Tonight, we create a  
community driven requiem  
mass, because the right  
note is a divine unlocking.”

There are some things about church I'd forget if I could, but in its walls, I remember feeling “seen” by God. This was not always a good thing. There were definitely things I was trying to hide from the great Almighty, including (at eight) my boredom, or (later, at twelve) my wavering faith. When church history, legacy, and politics were too loud to let in the sound of God talking, I left my church home and have been a bit of a religion nomad ever since, wandering presumably on the wrong side of heaven's door. Nonetheless, when I hear the right word sung at the right vibration, my politics dissolve. In the sound of music, I am redeemed.

Tonight, we create a community-driven requiem mass, because the right note is a divine unlocking. Holcombe Waller's composition and choir arrangement blow the Cathedral doors open to let in the memory of the gone too soon. We pray together under rising voices, remembering the fallen. We remember that the church has a history of forgetting its own. We resurrect the two spirit. We call to mind the passion of life and the name of love. We are free to remember what it feels like to be divinely seen...

## A NOTE FROM THE CURATORS



**ISABEL YRIGOYEN**  
ASSOCIATE DIRECTOR OF PERFORMING ARTS

In this place of contemplation and prayer  
Hope arises within us  
It rings out through the universe  
In verse and song

We remember our ancestors  
Beloved friends and family  
And those we hear about in the news  
Too many ridiculed and bullied  
Tortured and murdered 'till this day

So many lives trashed and buried  
Leaving their bodies  
And carnal desires behind  
Now and forever they shine as stars

We the Living will tell our stories  
And remember those we've lost  
And the ones who were forgotten  
Not protected by any of us

We will resonate names  
In this sacred space  
And sing songs of praise and peace  
For the dead and for the free

We rise up  
Knowing that liberation is yet not near  
That precious lives continue to suffer  
And know that *la lucha* must continue

And we come  
And we're here  
To be who we are  
In peace  
And to dare to be  
who we want to be  
In whatever language  
Name identity initialism  
And path  
We desire

## ARTIST STATEMENT

Building on millennia of queer leadership in religious ceremony, *Requiem Mass: A Queer Divine Rite* audaciously intersects music, theater and ceremony to center an equitable queer magic within our sacred cultural spaces. The form of the work aims to invoke peace for the dead who suffered persecution for their sexual orientation or gender expression, with additional focus on the history of LGBTQi people from the 1980s through present day. Driven by local community engagement and input, *Requiem* explores the theatricality and musicality of ceremony as a means for collective catharsis and cultural introspection. Working with local singers, artists and faith leaders, the process invited broad collaborative input to make tonight's presentation relevant to our particular time, venue, and cultural context, daylighting the complexity of social justice lying below the surface of Bay Area culture. The work invites a choir of singers of all abilities who feel called to the project's mission, with the intention of creating a safe intersection for people who are processing trauma or pain, people who are supporting loved ones who are suffering, and people who may have caused hurt, but who are trying to better understand or listen. I have learned so much working on *Requiem*, but one self-reflective question rises to the fore: If you feel there is work to be done to evolve our culture, but are not engaged in that process, who do you imagine is? So thank you for joining today. Whatever path brought you here, your presence is engagement – keep doing the work!

—Holcombe Waller

*Requiem* was originally commissioned by Portland Institute for Contemporary Art with the support of grants from Creative Capital and the Mapfund, as well as generous support from Leslie Barber, The Steve Barber Memorial Fund, Ben Archibald and Stephanie Albers, Diane and Daniel Sagalowicz, Giacomo Digrigoli and Emil Wilson, and Marilyn and Ed Epstein.

A very special thank you to Isabel Yrigoyen for personally discovering this project in Portland and bringing it to San Francisco with YBCA! Thank you to Marc Bamuthi Joseph, Deborah Cullinan, Angela Carrier, and everyone at YBCA. Thank you to Rebecca Nestle for tirelessly advocating for this project for what truly was years, and thank you to Very Rev. Dr. Malcolm Clemens Young, Jeffrey Hookom and everyone at Grace Cathedral for opening your doors and hearts. Thank you to Marvin K. White for forging a path in this artistic space and inspiring me so much. Thanks to The Rev. Andy Loban for connecting me with Grace. Thanks to Angela Mattox for personally mentoring the creation of this work, and thanks to Roya Amirsoleymani for ushering in the community engagement magic of this project's design, and thank you to Erin Boberg Doughton and everyone at PICA. Thank you to Leslie Barber, Emily Barber, Ben Archibald, Giacomo Digrigoli, Emil Wilson, Brian Metzler, Jarrod Stanley, Russell Wagner, Marilyn and Ed Epstein, Blake Bennett, Ross Christy, Erik Flatmo, Diane and Daniel Sagalowicz, and Fagus Courtis for supporting me personally. Thank you to Mona Webb for so generously connecting me with her colleagues in the local community, and for organizing our community advisors – and thank you to that great team: Christie James, Jessy D'Santos, Nefertiti Asanti, Krista Smith, Vernon Bush, Dazié Grego, Kevin Seaman, Helen Pettiford, Rev. Mark Stanger, Leo Lyons, Kaki Marshall, Terry Beswick, Bob Shore-Goss, Santos La Rosa, Gloria Locket, Kalash KaFae Magenta Fire, Sara Guerra, Lisa Evans and Cemora Divine. Thank you to those omitted here owing to pre-premiere fatigue. Thank you to the amazing instrumentalists, procession participants, and to all of our hard working technical staff. And finally, thank you to all of the singers who created this concert ceremony – you are the project's heart and soul, it has been my honor to work with each of you.

## ARTIST PROFILES



PHOTO BY BRITTNEY VALDEZ

### HOLCOMBE WALLER

COMPOSER AND CONDUCTOR

Holcombe Waller is one of America's most unique voices in music theater. He is a 2011 United States Artists Berresford Fellow in Music, an award that noted his mournful, folk-inflected style as well as his approach to music "as total theater." He is a Creative Capital artist, a four-time recipient of the MAP Fund grant, and a Joan Shipley Fellow of the Regional Arts and Culture Council of his hometown of Portland, Oregon. Waller has authored and produced numerous evening length theater-based interdisciplinary music performances, and he has been presented and commissioned by Brooklyn Academy of Music, Under the Radar Festival at the New York Public Theater, On the Boards, Portland Institute for Contemporary Art, Yerba Buena Center for the Arts, Museum of Contemporary Art Chicago, Centre Pompidou, Fusebox Festival, PuSh International Performing

Arts Festival, and many others. Waller's collaboration with choreography includes work with Joe Goode Performance Group (San Francisco), ZoelJuniper (Seattle), and Miguel Gutierrez (New York), and his film score work includes music for the Sundance-premiered documentary, *We Were Here*, and the two-part short film series, *Dare*. He has also appeared as an actor in multiple films by artist Ryan Trecartin. Recent work includes his Northwest regional tour of *Notes from the Riverkeepers*, an elaborate sung history of the high-risk transportation of fracked crude oil by cargo trains through the Columbia River Gorge. He also performed as a soloist in the premiere and recording of Gabriel Kahane's new oratorio symphony, "*emergency shelter intake form*." In addition to Waller's performance and interdisciplinary work, he has self-released five music albums on his own label, Napoleon Records.



## MARVIN K. WHITE

### SERMON

Marvin K. White, MDiv, is currently the Artist in Residence and part of the Arts Program Team at the Oakland Peace Center. He was the Public Theologian in Residence (2017–18) at First Church Berkeley and a recent Yerba Buena Center for the Arts “Equity” Fellow (2016–17). He is the author of four collections of poetry: *Our Name Be Witness*; *Status*; and the two Lammy-nominated collections *last rights* and *nothin’ ugly fly*. He has edited and published in many anthologies. He is articulating a vision of social, prophetic and creative justice through his work as a poet, artist, teacher, collaborator, preacher, cake baker, and Facebook Statustician.

## ERIK FLATMO

### SET DESIGNER & BALLOON INSTALLATION

Erik Flatmo is a West Coast-based scenic designer who works in theater, opera, and dance. His designs have been seen on the stages of the American Conservatory Theater, Asolo Repertory Theatre, Berkeley Repertory Theatre, San Jose Repertory Theatre, South Coast Repertory, Yale Repertory Theatre, Opera Santa Barbara, and the San Francisco Opera, among others. His professional focus is on original plays and dance pieces, and he has designed premiere productions of plays by emerging playwrights Julia Jordan, Brooke Berman, Gary Sunshine, Zakiyyah Alexander, and Anne Washburn. Locally, he has collaborated extensively with the director and playwright John Fisher, currently artistic director of San Francisco’s Theatre Rhinoceros. Flatmo holds a BA in architecture from Columbia University and an MFA in design from the Yale School of Drama.



PHOTO BY BRITNEY VALDEZ

## CAST

**CHRIS KEADY**  
Organist

**KEN BRILL**  
Keyboards

**JASON TOTZKE**  
Violin

**SCHUYLER KARR**  
Bass

**SANDRA LAVERTY**  
Trumpet

**LILY SEVIER**  
Percussion & Kit Drum

**ALYX HENDERSON,  
ELLIE ANTICI**  
French horns

**ERIC FLATMO**  
Scenic Design

**DAZÉ GREGO**  
Dramaturge

## CHORUS

**KEVIN ABRAMS**  
**STHEFANY G BAUTISTA**

**ALLEGRA BEHAVE**

**DANIEL BIDWELL**

**ALAN BLACKMAN**

**PAMELA BLOCH**

**TITANIA BUCHHOLDT**

**FELICIA CHAN**

**SIDNEY CHEN**

**KEVA DEKAY**

**CEMORA VALENTINO**

**DIVINE**

**PAMELA DUDZIK**

**ANNIE EWING**

**KEVIN B FLEENOR**

**THOM FOWLER**

**NIK Gervae**

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**LORI KOVACEVIC**

**LOIS LEVEEN**

**LEO LYONS**

**ERIN MARSHALL**

**MEGAN MARSHALL**

**KAKI MARSHALL**

**ANGELA MCALLISTER**

**MONA MCNEIL**

**RACHEL MEI**

**SHANNON MORRISON**

**TREE MUÑOZ**

**SUSAN “SANA” NOBLE**

**NINA SHEN RASTOGI**

**NINA RUBIN**

**ALEXIS SELLECK**

**SHANTI SKIDMORE**

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**ISABEL YRIGOYEN**

**FREDDIE**

## ADDITIONAL SUPPORT BY

**ROYA AMIRSOLEYMANI**  
Community Producer

**BLYTHE FOSTER**  
Community Liaison

HOLCOMBE WALLER  
**REQUIEM MASS:**  
A Queer Divine Rite

**Libretto**  
Grace Cathedral, November 16 and 17

ASL Interpretation by Kevin Abrams  
Supertitles Spanish Translation by Isabel Yrigoyen

**REQUIEM MASS:**  
A Queer  
Divine Rite

INVOCATION

WELCOME

INTROIT / GRANT THEM REST

HYMN / FOR THE LORD CAME  
AND MET ME THERE  
READING

TRACT / IN THE BEGINNING,  
THERE WAS NO WORD

MEDIA LISTENING

DIES IRAE / WHAT'S NEXT?

PIE JESU / PSALM 22

LIBERA ME / READING

SERMON

IN PARADISUM / RISE UP MY LOVE

BENEDICTION

THE SENDING FORTH / BEATITUDES

**1 INVOCATION**

In which we reclaim some of the words which form the roots of translation of the Bible's "clobber passages:"

**Physikos:** produced by nature, inborn; governed by the instincts of nature

**Malakos:** soft; soft to the touch, delicate.

**Arsenokoitai:** a coinage of Paul's conjoining Greek words for "man" and "bed." Appearing in Corinthians, the use and context are widely discussed

**2 WELCOME**

**Marc Bamuthi Joseph,** Chief of Program and Pedagogy, YBCA

**Isabel Yrigoyen,** Associate Director of Performing Arts, YBCA

**3 INTROIT / GRANT THEM REST**

SOLOISTS: **Cemora Divine** (Soloist), **Sana Noble** (Soloist), **Tree Munoz** (Soloist)

For the last year's words belong to  
last year's language  
And the new year's language  
awaits a new voice  
My Love

Grant them rest, grant eternal rest  
Where perpetual light still burns  
In Zion, in Jerusalem  
Where to You all flesh returns  
Grant them rest, grant eternal rest  
Spare them judgment of revenge  
Free their souls of their burdens  
Free them from the chains of sin

(Individual witnesses will sing  
their own words)

For the last year's words belong to  
last year's language  
And the new year's language  
awaits a new voice  
My Love

#### 4 HYMN / FOR THE LORD CAME AND MET ME THERE

Please rise and sing with us, as you are able.

Soloist will precede us with a verse of their choosing.

Soloist: Feather Bear Kohn

### For The Lord Came And Met Me There

*In any octave*

Soprano  
& Tenor

*In any octave*

Alto  
& Bass

I was cast down and cast out of  
There've been souls per - se - cu - ted but  
Ev - 'ry day rose on e - vil as

4

house and home I was cast down and cast out of  
not de - stroyed There've been souls per - se - cu - ted but  
well as good\_ Ev - 'ry day rose on e - vil as

6

house and home So at odds with the world so a -  
not de - stroyed Ma - ny lives tram - pled - down for the  
well as good\_ When they prayed for the fools\_ di - dn't

2

8

live and so a - lone, and the Lord came and met me\_ there  
loves that they en - joyed, and the Lord came and met them\_ there  
treat them like they should, and the Lord came and met them\_ there

10

Yes the Lord came and met me there\_ So at  
Yes the Lord came and met them there\_ Ma - ny  
Yes the Lord came and met them there\_ When they

13

odds with the world so a - live and so a - lone, and the  
lives tram - pled down for the loves that they en - joyed, and the  
prayed for the fools di - dn't treat them like they should, and the

15

Lord came and met me - there\_  
Lord came and met them there\_  
Lord came and met them there\_  
Lord came and met them there\_

## 5 READING

**Rev. Vicki Gray**

Deacon, Christ the Lord Church

## 6 TRACT / IN THE BEGINNING, THERE WAS NO WORD

### PLAINSONG CHANT

In the beginning, in the beginning, in the beginning – before the sexual revolution.

In the beginning, there was no word.

No all-encompassing non-derogatory word for non-heterosexual.

In the 1930s, homophile and homosexual were replaced by euphemisms, such as “friend of dorothea,” “wearing comfortable shoes,” “window dresser,” and the term “gay.” Then the phrase “gay and lesbian” emerged, as lesbians and feminists forged more public identities. In the late seventies, after the euphoria of Stonewall, political action united gender and sexually diverse communities under a single all-encompassing term: The initialism LGB first emerged in the early 1980s, then was extended to include LGBT in an effort to include trans-gender people. This one united term belies the complex intersections of these comprising communities which continue to this day.

Then in the spirit of inclusion, the initialism expanded into LGBTTTQIAAP, adding transsexual, queer and questioning, intersex, asexual, ally, and pansexual as additional referents. But even as the terms queer and rainbow were introduced into the mainstream, LGBTQ still prevails as a term many people have embraced. And while the term is known to embrace more kinds of people than the five letters refer to, many question whether we all share the same goals and values.

But as with all living things, the term emerged from dust. As with all things, to dust it will return.

## 7 MEDIA LISTENING

Selected voices of the media from the 20th century through present day.

## 8 DIES IRAE / WHAT'S NEXT?

SOLOISTS: **Chloe Veltman** (Soprano),  
**Nina Shen Rastogi** (Alto), **Jacob Thompson**  
(Tenor), **Sidney Chen** (Bass)

I pray for all my family to find the truth within  
But not to use this freedom to go the way of sin  
In dreams I hear the trumpet harkening the  
judgment day

Scattering its wondrous sound across the USA  
First Sodom, then Gomorra, then the  
surrounding towns  
Sexual impropriety breaking the genders down  
These cities made examples, burned in  
eternal fire  
Succumbing to the lure of unnatural desire

At first it's just a drip, a drop  
And then the rains and floods won't stop -  
what's next?

What's next, end of humanity? What's next,  
war and insanity?

What's next? Alice and Eve? What's next?  
Gays in the Army?

What's next? Incest and murder? What's next?

The Gay Agenda? Ahhh!

What's next, what's next, what's next?

I see I've piqued your interest, so let me bend  
your ear

Work out your own salvation –  
the end of days is near!

You must depart from evil through fearing of  
the Lord

Lest eternal damnation becomes your  
just reward

I see the fire, then brimstone –

I smell the rising sea

I feel the whole Cascadia Subduction Zone  
rip free

Who will the King be saving?

Hardly the just can know

The judge sees each thing strictly,  
dissecting friend and foe

You give an inch, they take a mile

And soon your husband's versatile –  
what's next?

What's next, threesomes and maiden names?

What's next, twisters and hurricanes?

What's next, Adam and Bruce? What's next,  
marry your cat?

What's next, recruiting kids? What's next?

The Gay Agenda? Ahh!

What's next, what's next,  
what's next? What's next?

Judy and Martha get married on the same day  
that it's legalized - what's next?

They serve a bottle of cheap champagne  
to everyone

What's next, what's next, what's next?

The dog that their three children rescue –

He lives for nineteen years

By then the kids are all away at school –  
what's next, what's next?

Winter vacation – what's next?

A diagnosis – what's next?

Second opinions – what's next?

The grueling and gracious way  
Martha wasted away

What's next?

Judy learns how a lifetime of mourning  
unfurls itself

Within three empty years –  
what's next?

Not four, not five, not six but seven  
grandchildren

Judy welcomes into a changing world

A world one might barely recognize at  
eighty five – what's next?

Everybody in this story dies – what's next?

Everybody in this story dies – what's next?

Amen.

## 9 PIE JESU / PSALM 22

SOLOISTS: **FREDDIE** (Baritone), **Allegra Behave**  
(Alto), **Kevin Abrams** (ASL interpreter)

*(Jesu, Pie Jesu, Pie Jeus Domine*

*Dona eis requiem, sempiternam requiem)*

My Lord, Sweet Lord - How do I go on?

The battle is lost, the savior's on the cross

Tell me why have you forsaken me, my Lord?

My Lord, sweet Lord

Tell me why are thou so far from helping me?

Others laugh me to scorn for trusting in  
the Lord

Tell me, why do you not hear me as I cry  
unto thee?

As I cry, as I cry unto thee?

As my strength dries up like clay?

As my skull stares through  
my face?

As I walk into the valley of death?

Sweet Lord, so much trouble is near

Be not far from me, Lord,

be not far from me, Lord

For there is no one who will hear me  
as I cry unto thee

As I cry, as I cry unto thee

As my strength dries up like clay

As my skull stares through  
my face

As my tongue cleaves to my jaw

As my heart melts down like wax

As my bones fall from their joints

As I cry, as I cry unto thee



## 10 LIBERA ME / READING

**Holcombe Waller**

Composer, director, conductor

DESCANT SOLOISTS:

**Allegra Behave**

**FREDDIE**

## 11 SERMON

**Marvin K. White, MDiv**

Poet, Preacher, Arts Organizer

## 12 IN PARADISUM / RISE UP MY LOVE

SOLOISTS: **Chloe Veltman** (Soprano), **Nina Shen Rastogi** (Alto), **Jacob Thompson** (Tenor), **Sidney Chen** (Bass)

*Levantate mi amor, levantate  
y vamonos de aqui*

Rise up my love, rise up  
and come away with me  
For lo! Winter has passed!  
The rain is over and gone

The showers appear on the earth,  
the time for singing has come  
Set me as a seal upon your heart,  
as a seal upon your arm  
For love is strong – many waters cannot  
quench my love  
Nor can the floods drown it,  
for love is strong as death

The angels are pointing to Paradise,  
the Martyrs await your arrival  
They'll show you the way to Jerusalem  
as choirs of angels receive you  
They'll show you the way to Jerusalem  
They'll show you the way to the gates, my love.  
Amen.

## 13 BENEDICTION

**Marvin K. White**

## 14 THE SENDING FORTH / BEATITUDES

SOLOIST: **Leo Lawrence Lyons** (Tenor)

Blessed are the poor in spirit,  
for theirs is the kingdom of heaven  
Blessed are those who mourn,  
for they will be comforted  
Blessed are the meek,  
for they will inherit the earth  
Blessed are those who hunger and thirst for  
righteousness, for they will be filled  
And go forth in the fullness of their blessing  
Blessed are the merciful,  
for they will be shown mercy  
Blessed are the pure in heart,  
for they will see God  
Blessed are the peacemakers,  
for they will be called God's children  
Blessed are those who are persecuted  
because of righteousness,  
for theirs is the kingdom of heaven.  
Blessed are you when people insult you,  
when people persecute you  
Falsely say all kinds of evil against you  
For in the same way, they persecuted the  
prophets before you  
Rejoice and be glad,  
because great is your reward in heaven  
And all of this is heaven  
Now go forth in the fullness of your blessing

*Our program concludes with an excerpt of  
"Prayer and Alleluias" by Calvin Hampton, a  
dearly-loved organist and composer active in  
New York in the 1960s and 1970s. He died of  
AIDS in 1984. His music is widely performed in  
Episcopal churches today.*

## YBCA CONTRIBUTORS

**Marc Bamuthi Joseph**, Chief of Program  
and Pedagogy

**Isabel Yrigoyen**, Associate Director of  
Performing Arts

**Victoria Winkler**, Performing Arts  
Coordinator

**Jodi Cobalt**, Director of Production

**Chris Griffin**, Production Manager

**Mara Berton**, Production Manager/  
Technical Director

**Angela Carrier**, Director of Civic  
Engagement

**Ramona Webb**, Community Coordinator



**DJ SPOOKY  
IN QUANTOPIA**

**FRI, JAN 25, 2019  
7:30PM  
YBCA THEATER**

COVER PHOTO BY HOLCOMBE WALLER

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A WARM THANK YOU TO YERBA BUENA CENTER FOR THE ARTS' CONTRIBUTORS!

YBCA gratefully acknowledges contributions of \$500 or more received between September 1, 2017 and September 30, 2018.

**Special thanks to the City of San Francisco for its ongoing support.**

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