



FOR IMMEDIATE RELEASE

CAP UCLA Presents
Pacific Standard Time: LA/LA
That Bad Donato:
The L.A. Brazil Connection

*João Donato, Bixiaga 70, Mateus Aleluis and
Thalma de Freitas Revisit Classic Album Live in Concert*

December 2 at Royce Hall



"The album is considered a classic for modern Brazilian music. [João] Donato left L.A. shortly after this recording, so the return to his local roots promises to be a very special occasion." —Tom Schnabel's Rhythm Planet

UCLA's Center for the Art of Performance (CAP UCLA) presents a rare return to Los Angeles by legendary Brazilian pianist, composer and arranger João Donato in *That Bad Donato: The L.A. Brazil Connection*, organized by Josh Kun and presented as part of Pacific Standard Time: LA/LA, at 8 p.m. on Saturday, Dec. 2 at Royce Hall. Tickets for \$29–\$59 are now available online at cap.ucla.edu, via Ticketmaster, by phone 310-825-2101 and at the UCLA Central Ticket Office.

This extraordinary evening features performances by Donato revisiting his classic Brazilian jazz-funk album, *A Bad Donato*, backed by Sao Paulo Afrobeat fusionists Bixiga

70, Bahia-raised Mateus Aleluia, and L.A.-based Brazilian singer Thalma de Freitas, highlighting the importance of Brazil's influence on the music of L.A., as well as the impact of L.A. on Brazilian music.

"The concert is a tribute to Donato's Los Angeles stay and, by extension, the important role that Brazilian musicians have played in shaping the city's sound, whether it be Carmen Miranda singing on the Hollywood big screen or Milton Nascimento and Paulinho da Costa putting Brazilian beats and rhymes into the heart of Earth, Wind, and Fire's L.A. funk or the biggest hits of Michael Jackson," said Kun, a 2016 MacArthur Fellow.

Presented in conjunction with the exhibition *Axe Bahia: The Power of Art in an Afro-Brazilian Metropolis* at the Fowler Museum at UCLA, *That Bad Donato* is the culminating event in Kun's multi-part *Musical Interventions*, encompassing six live musical events, one sound installation, curated playlists, and an edited volume, *The Tide Was Always High: The Music of Latin America in Los Angeles* (UC Press, September 2017).

A 2010 Latin Grammy winner for Best Latin Jazz Album and recipient of a Lifetime Achievement Award, Donato temporarily worked in Los Angeles and recorded *A Bad Donato* in 1970. Produced by Emil Richards for Blue Thumb Records, the album became a classic of Brazilian instrumental jazz-funk music. Alongside a star-studded ensemble of Brazilian musicians such as Eumir Deodato, Dom um Romão and Oscar Castro Neves, the album also featured U.S. jazz greats Bud Shank, Ernie Watts and Pete Candoli.

"Fusion came along and my record was something like that, a fusion of Brazilian music with jazz rock and electronica," said João Donato in liner notes for a 2004 reissue. "At the time, music was very raw, noisier. The Beatles were happening, shouting out their lyrics, and Jimi Hendrix ... who shouted with his guitar. And I made the noisiest record I can ever remember making."

Donato was one of many top Brazilian artists—Tom Jobim, Elis Regina, Airtó Moreira, Flora Purim, Moacir Santos, Sergio Mendes, Paulinho da Costa, among others—who treated Los Angeles like a Brazilian musical suburb, recording their albums here, playing at clubs across the local Latin and jazz music scenes and collaborating with local bands and solo artists as session players and guest composers. The album was one of many culminations of the influence of bossa nova, samba and other Afro-Brazilian styles on the global circulation of Brazilian music through Hollywood films and L.A. record labels. After his California sojourn, Donato went back to Brazil to produce and arrange hit recordings for the likes of Gilberto Gil, Gal Costa and Caetano Veloso.

That Bad Donato: The L.A. Brazil Connection is organized by Josh Kun and presented as part of Pacific Standard Time: LA/LA in conjunction with the exhibition *Axe Bahia: The Power of Art in an Afro-Brazilian Metropolis* at the Fowler Museum at UCLA.

Major support is provided through grants from the Getty Foundation.



Presenting Sponsors



Media highlights:

LA Weekly: [How L.A. Mariachi Helped Make One of Blondie's Biggest Hits](#) by Josh Kun

Artsmeme: [Influential Brazilian-beat album recreated in CAP UCLA concert, That Bad Donato](#)

KPFK 90.7 FM Global Village: listen live this Friday, Nov. 24 as curator Josh Kun and singer Thalma de Freitas guest with host Sergio Mielniczenko.

CALENDAR EDITORS, PLEASE NOTE:

CAP UCLA presents

Pacific Standard Time: LA/LA

[That Bad Donato: The L.A. Brazil Connection](#)

Saturday, Dec. 2 at 8 p.m.

Royce Hall, UCLA

Program: Legendary Brazilian pianist and Latin Grammy winner João Donato returns to Los Angeles for one night only to revisit his classic jazz-funk album *A Bad Donato*, featuring Sao Paulo Afrobeat fusionists Bixiga 70, Bahia-raised Mateus Aleluia, and L.A.-based Brazilian singer Thalma de Freitas. Highlighting the importance of Brazil's influence on the music of L.A., as well as the impact of L.A. on Brazilian music, *That Bad Donato: The L.A. Brazil Connection* is organized by Josh Kun and presented as part of Pacific Standard Time: LA/LA in conjunction with the exhibition *Axe Bahia: The Power of Art in an Afro-Brazilian Metropolis* at the Fowler Museum at UCLA.

Tickets:

Single tickets: \$29–\$59

Online: cap.ucla.edu

UCLA Central Ticket Office: 310-825-2101, Monday through Friday from 10 a.m. to 4 p.m.

Royce Hall box office: open 90 minutes prior to the event start time.

Artist links: [João Donato](#) | [Bixiaga 70](#) | [Mateus Aleluis](#) | [Thalma de Freitas](#) | [Josh Kun](#)

RELATED ACTIVITIES**Axé Bahia Exhibition**

Fowler Museum at UCLA | Tour at 6pm

Curator Patrick A. Polk introduces highlights of *Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis*. This exhibition features more than 100 works from the mid-20th century to the present, including video, painting, sculpture, and photography, and explores the complexities of race and cultural affiliation in the Brazilian state of Bahia. Museum is located next to Royce Hall and open until 7pm.

Samba Dance Party

Royce Terrace | 6:45–8pm

Brazilian-born choreographer Marina Magalhães brings together LA's finest dancers and musicians for a high-energy performance, interactive lessons and open dance floor.

NightCAP

CAP UCLA Artist Circle Members are invited to a celebratory toast with the artists in the Royce Hall Donor Lounge after the performance.

ABOUT JOÃO DONATO

One of the greatest Brazilian jazz pianists, João Donato has been an essential figure in Brazilian music and American jazz for more than six decades. In 2016, two years after celebrating his 80th birthday, he released his first record of new compositions in more than a decade, *Donato Eléctrico*. A key element in helping put forward the first wave of Brazilian modern music, alongside generation peers and friends Antônio Carlos Jobim and João Gilberto, Donato helped create bossa nova in Rio in the '50s. Donato moved to the U.S. at the turn of the '60s, as a progenitor of Latin jazz, writing tunes and arrangements, and playing piano and trombone, alongside the likes of Mongo Santamaria, Tito Puente, Eddie Palmieri, and Cal Tjader, on records and in live appearances in New York and California.

ABOUT MATEUS ALELUIA

Born in Cachoeira, Bahia, Brazil. Mateus Aleluia is a Brazilian singer-songwriter and member of the musical group Os Tincoãs. Mateus and bandmate Dadinho were the creators of the ideological artistic profile of Tincoãs, beginning in 1963. The group began to externalize, through music, the ancestral feeling that tempered the cultural profile of the Bahian Recôncavo in general, and the city of Cachoeira in particular. This mixture of cultures influenced the traditions of the city of Cachoeira, which in turn inspired Os Tincoãs in its Afro-Baroque phase, captured on five vinyl albums, four CDs and special releases. Aleluia's solo works include *Cinco Sentidos* (2010) and the recent CD, *Fogueira Doce* (2017).

ABOUT THALMA DE FREITAS

As a pioneering actress of color in the Brazilian movement of Afrocentric affirmation, Thalma de Freitas has become an iconic public figure in Brazil—performing in over 15 tele-novelas and in the theater with directors Augusto Boal, Jorge Fernando and Michel Melamed and as a singer with the big band Orquestra Imperial. Thalma has collaborated with João Donato, Caetano Veloso, Gal Costa, Quantic, Nublu Orquestra conducted by Butch Morris, Georgia Anne Muldrow, Madlib, Kamasi Washington and Moses Sumney. Thalma has lived in Los Angeles since 2012, and is married to legendary photographer Brian 'B+' Cross, co-founder of MOCHILLA. She continues to grow the legacy of her father, pianist and maestro Laércio de Freitas.

ABOUT JOSH KUN (Curator)

Josh Kun is a 2016 MacArthur Fellow and the winner of a Berlin Prize and an American Book Award. His journalism and essays have appeared in *The New Yorker*, *The New York Times*, *Los Angeles Times*, and many others. He is an author and editor of numerous books on popular music, the cultural histories of Los Angeles, and the US-Mexico border, including two acclaimed books with the Los Angeles Public Library: *Songs in the Key of Los Angeles* and *To Live and Dine in L.A.* In addition to his edited volume *The Tide Was Always High: The Music of Latin America in Los Angeles* (UC Press, 2017), his next book, *Double Vision: The Photography of George Rodriguez*, will be published in spring 2018 by Hat & Beard Press. As an artist and curator, he has worked with the California African American Museum, SFMOMA, The Autry, ICA/LA, Museum of Latin American Art, and others. He is Professor in the Annenberg School of Communication and the Department

of American Studies & Ethnicity at the University of Southern California.

ABOUT PACIFIC STANDARD TIME: LA/LA

Pacific Standard Time: LA/LA is a far reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles. Supported by grants from the Getty Foundation, Pacific Standard Time: LA/LA takes place from September 2017 through January 2018 at more than 70 cultural institutions across Southern California, from Los Angeles to Palm Springs, and from San Diego to Santa Barbara. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

ABOUT CAP UCLA

[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-platforms — by leading artists from around the globe. Part of UCLA's School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to artists who are creating extraordinary works of art and fosters a vibrant learning community both on and off the UCLA campus. The organization invests in the creative process by providing artists with financial backing and time to experiment and expand their practices through strategic partnerships and collaborations. As an influential voice within the local, national and global arts communities, CAP UCLA connects this generation to the next in order to preserve a living archive of our culture. CAP UCLA is also a safe harbor where cultural expression and artistic exploration can thrive, giving audiences the opportunity to experience real life through characters and stories on stage, and giving artists an avenue to challenge assumptions and advance new ways of seeing and understanding the world we live in now.

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PRESS REVIEW TICKETS/PHOTO PASSES/INTERVIEW REQUESTS: Contact Holly Wallace at hawallace@arts.ucla.edu, 310-206-8744.

IMAGES: Available by request or register for download at cap.ucla.edu/pressimages. Photo by Clever Barbosa, B2C Filmes.