



Photo by Robbie Sweeny

**Ann Carlson + inkBoat**  
*These Are the Ones We Fell  
Among*

Sat, Oct 7 at 8 pm  
Sun, Oct 8 at 3 pm  
The Nimoy

**CENTER  
FOR THE ART OF  
PERFORMANCE  
UCLA**

# WELCOME TO THE 2023–24 SEASON

UCLA's Center for the Art of Performance (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines – dance, music, spoken word and theater, as well as emerging digital, collaborative and cross cultural platforms – by leading artists from around the globe.

Our mission aligns with UCLA's mission of education, research and civic engagement by providing cultural and experiential programs that provoke inquiry and facilitate connection and creativity.

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



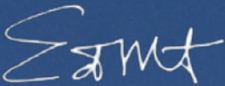
# CAP UCLA'S new home for live performance

It's an honor and a privilege to welcome you to CAP UCLA's stunning new home for the performing arts: the UCLA Nimoy Theater. Through our diverse programs, and by providing vital opportunities for artists and partner organizations to develop contemporary work, The Nimoy is poised to make a lasting contribution to the performing arts, UCLA and our Los Angeles communities.

The Nimoy's inaugural season launches with an interdisciplinary array of projects by influential and groundbreaking local, national and international artists. Together they will share their unique perspectives and crucial visions, creating an opportunity for our audiences to see the world in different and extraordinary ways.

This is your invitation to experience the beauty of sitting in a dark theater, among strangers or loved ones illuminated by the possibilities of the imagination. In this shared space, through the power of the arts, our ideas are challenged and our horizons are broadened – we are transformed.

I look forward to seeing you at The Nimoy!



Edgar Miramontes

*Executive and Artistic Director*





Photo by Robbie Sweeny

CAP UCLA Presents

# Ann Carlson + InkBoat

## *These Are the Ones We Fell Among*

Sat, Oct 7 at 8 pm

Sun, Oct 8 at 3 pm

The Nimoy

Program duration: 60 minutes

No intermission



Funds provided by the Doris Duke Charitable Foundation Endowment Fund.

# ABOUT THE PERFORMANCE

*These Are the Ones We Fell Among* is a one-hour stage-based duet performance that takes inspiration from the movements, myths and metaphors of our non-human cousins – from our most endangered marine mammal, the vaquita, to our largest land mammal, the elephant. Made virtually during the pandemic, this duet invites viewers into a world reminiscent of Samuel Becket’s renderings and Dr. Seuss’s over rhymes. From Carlson’s poignant sense of humor, coupled with a nod to the absurd, this performance wrestles with the ongoing senseless loss on our planet.

**Choreographer, writer and director:** Ann Carlson

In collaboration with inkBoat

**Performers:** Shinichi Iova-Koga and Dana Iova-Koga

**Music:** Shahzad Ismaily and Carla Kihlstedt (with an additional contribution from Stellwagen Symphonette)

**Set and costume concept:** Ann Carlson

**Set elements/fabrication:** Amy Rathbone

**Original lighting design:** Allen Willner

**Production manager:** Bozkurt “bozzy” Karasu

**Lighting design:** Katelan Braymer (in collaboration with Allen Willner)

**Sound design/audio:** Duncan Woodbury

**On stage deck hands:** Evan Drane/Eric Erickson/Billy Foster

**Show Caller:** Teresa Hartmann

**Commissioned by** inkBoat and ODC Theater, *These are the Ones We Fell Among* received its stage premiere in November, 2021 in San Francisco at ODC Theater.

*These Are the Ones We Fell Among* is made possible by the generous support of ODC Theater, Rainin Foundation, Mills College Dance Department and generous donations of May Yong, Dorli Reeve, Cornelius and Amanda Jaeger-Herzog, crowd funding donors and also Chet Kerr and Heather Johnson, Brown Penny Fund, NY Community Trust, Doris Duke Charitable Foundation

**Special Thanks** to Peter Schmitz, Melanie Joseph, Elissa Adams, Christine Hejenian, Chloe Zimberg, Fred Frumberg, Meryl Friedman, CAP/UCLA staff, Ros Warby, Susan Foster, Dan Froot, Vic Marks, Sondra Loring, Luke Palascek.

**Representation:** Elsie Management

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[elsieman.org](http://elsieman.org)

TEL: 718 797 4577

Donations to support the work of Ann Carlson are deeply appreciated and can be made via the not-for-profit Fractured Atlas: [tinyurl.com/263b3mk8](http://tinyurl.com/263b3mk8)

Ann would love to hear from you! You can be in touch with her at [anncarlson3@gmail.com](mailto:anncarlson3@gmail.com) or on Instagram [@anncarlsondance.performance](https://www.instagram.com/anncarlsondance.performance)

## ABOUT THE ARTIST

**Ann Carlson** is an interdisciplinary artist whose work borrows from the disciplines of dance and performance as well as visual, conceptual and social art practices. Her work often dismantles conventional boundaries between artist and subject. Carlson works in a series format, discreet works that are loosely organized into *Animals* series (interspecies performance collaborations) that to date has included performances with dogs, chickens, kittens, turtle, goats, sheep, two works with horses and a collaboration with a dairy cow. The *People* series (dance/performance works made with and performed by people gathered together by a common profession, activity or shared passion) has included dances made with and performed by lawyers, security officers, nuns, anglers, teachers, custodians, physicians, gardeners, development directors and poker players. And a *Projects* series (large scale site specific performance installations, commissioned works for dance companies, galleries, museums, orchestras and collaborative performance video.)

Carlson's work as a whole is engaged with flattening traditional hierarchies, and throwing off the guardrails of who gets access to participate and be immersed in the contemporary dance/art experience. Carlson builds conceptual frameworks that adapt and tour to multiple sites over a period of years, resulting in numerous iterations of a central strategy that culminates in live performance; recent examples are *The Symphonic Body*, an orchestral work made entirely of gestures (part of the *People* series) and *Doggie Hamlet*, a live performance spectacle in collaboration with herding

dogs, sheep, and human performers, (part of the *Animals* series). Carlson works from a “world as studio” approach, cultivating and curating the elements of everyday life as a way of exploring how to be together, how to be alone, in a world bound by and blended with the more-than-human.

Carlson is the recipient of numerous awards for her artistic work including a Creative Capital Award, a Doris Duke Award for Performing Artists, a National Dance Project Award, two American Masters awards, a USA Artist Fellowship, a Guggenheim Fellowship, a New York Foundation for the Arts Fellowship, a Fellowship from the Foundation for Contemporary Art and numerous awards from the National Endowment for the Arts. Ann is a recent recipient of a Fellowship from the Santa Monica Arts Council, and was the first person to be honored with the Cal/Arts Alpert Award in dance.

Carlson has had a decades long collaboration with video maker/cultural scholar Mary Ellen Strom. Their performance video work is held in the public collections of Fonds Regional D’Art Contemporaine (FRAC) in Marseilles, France, The Museum of Fine Arts Boston, The DeCordova Museum and Sculpture Park in Lincoln, Massachusetts and The Rose Museum at Brandeis University in Waltham, Massachusetts. Carlson/Strom was awarded The St. Garden’s Prize in sculpture for their video, “Four Parallel lines”. They are currently collaborating on a performance video installation, “Sink or Sing” that addresses rising sea levels around the globe.

Carlson has been a visiting faculty member at numerous



universities, among them, Wesleyan, Stanford and Princeton University and currently is an adjunct professor at UCLA's Dept. of World, Arts, Culture and Dance. Carlson lives in Santa Monica, California. [anncarlsondance.com](http://anncarlsondance.com)

**Shinichi Iova-Koga** (performer) serves as the Artistic Director of the dance theater company inkBoat, founded by Shinichi in 1998. He has toured in North America, Europe, South Korea and Japan, often collaborating with local artists in museums, theaters, studios and site-specific locations.

He is the editor of the book *95 Rituals*, a tribute to Anna Halprin, and a contributing writer to *The Routledge Companion to Butoh Performance*. He is featured in the book *Butoh America*.

Shinichi teaches annually at ImpulsTanz in Vienna. He has served as a full time core faculty member of the MFA Dance program at Mills College in Oakland, California, from 2009 to 2017.

He has taught Composition in the Arts for MFA students at UC Davis in 2014 and 2022. He has taught workshops at Bath University (U.K.), UC Riverside, UC Berkeley, Lucerne University of Applied Sciences and Arts (Switzerland), Stanford University, SF State University, Experimental Theater Wing at NYU/Tisch, Texas Women's University, University of Nevada, Reno and others. He co-teaches the workshop "Dance on Land" and multi-month workshops with his wife Dana Iova-Koga. Shinichi's training began with Judo at age 8 with his father, Yuzo Koga, a 6-time USA Judo champion.

His martial arts training continues in the Daoist Internal Arts (Qi Gong, Dao Yin, Yang Sheng Gong and Nei Gong). He is credentialed to teach through Lotus Nei Gong International and is a San Feng Pai lineage holder with Wudang West. He holds a 2nd degree black belt in Aikido (with teachers Jan Nevelius, Jorma Lily and Cornelius Jaeger-Herzog).

Ruth Zaporah has been his continuing mentor since 2000. Her method of improvisational skill building is called Action Theater (Shinichi is an Authorized Action Theater™ Teacher). Significant past mentors are Ralph Lemon, who instigated ideas about “anti-dance,” and Anna Halprin, who encouraged community building through the art-making process. Shinichi served as Anna’s associate director for numerous projects from 2009-2012 and co-taught dances for men with her until 2018.

Shinichi danced with Butoh artists Hiroko and Koichi Tamano (1991-1995), Yumiko Yoshioka (1996 -2004) and collaborated with Ko Murobushi (2008 - 2012).

Another notable collaborator is Ann Carlson, who has worked with inkBoat as a guest director from 2019 - present.

Additionally, Shinichi has co-created numerous performances with music groups Rova Saxophone Quartet and Sleepytime Gorilla Museum. As a guest Director, he has created stage works with AXIS Dance Company and ODC Dance Company. As a dancer, he has been a member of the Russian Dance Theater company Do Theatre (2003-2005) and Larry Reed’s Shadowlight Theater (1993-1997).

inkBoat and Shinichi have been honored by awards and grants,

including six Bay Area “Izzie” awards. Shinichi works primarily in San Francisco, New York and Luzern, Switzerland.

IG: @shinichiovakoga

**Dana Iova-Koga** (Performer) is a mover, maker, teacher, mother and shapeshifter who enjoys exploring the relationship between the deep interior spaces of the body, and the outer landscape. She graduated from the Experimental Theater Wing of NYU, then went on to live and work for several years with Min Tanaka on his farm in Japan, where she danced in dozens of productions under his direction. She joined inkBoat in 2005 and has been involved in many inkBoat productions since that time. She offers a mentorship program called “Unfolding” in which she acts as supportive trail guide for others in their own processes of creativity and problem solving. She teaches “Dance on Land” annually with Shinichi. With herbalist, tracker and mover Frieda Kipar Bay she is currently developing “Elemental Vessel” a collection of physical and creative practices, which includes Body Weather, Qi Gong, Improvisation and interlacements with the environment. She is deeply grateful to and inspired by Ann and continually delighted at how this piece manages to fit into our ever-changing lives. [danaiovakoga.net](http://danaiovakoga.net)

IG: @elementalvessel

**Carla Kihlstedt** (Composer) is an improviser, songwriter, singer, violinist, producer, composer and educator. She is a founding member of the bands Sleepytime Gorilla Museum, Tin Hat, The Book of Knots, Minamo, 2 Foot Yard and Cosa Brava. She enjoys writing large-scale collaborative song cycles that pull from her many musical influences and use

song form to explore a single idea from different angles – a set of songs about the ocean, dreams, imaginary creatures, machines, quarantine, and the U.S. Constitution. She has written for the ROVA Saxophone Quartet, the International Contemporary Ensemble, the San Francisco Girls Chorus, the Brooklyn Youth Chorus, Variant 6 and the Dither Guitar Orchestra. Her recent work, including *Black Inscription* (written with Matthias Bossi and Jeremy Flower), and her upcoming international treble chorus project, *Long for This World*, investigate our connection to the natural world. Carla is on the faculty of the Contemporary Improvisation Department of the New England Conservatory, the MFA in Composition program at the Vermont College of Fine Arts, and the Creative Gesture Lab for composers and choreographers at the Banff Centre for Arts and Creativity. She lives on Cape Cod, MA with her partner and their two kids. She is a member of the Climate Reality Leadership Corps. Her band, Rabbit Rabbit Radio, releases a song on the first day of every month to their subscribers at [rabbitrabbitradio.bandcamp.com](http://rabbitrabbitradio.bandcamp.com).

**Shahzad Ismaily** (Composer) is a failed do-Gooder. You know what's it's like when you try too much? Late in life, now-ish, he learned the lesson, 'do less, and do it better.' Also featuring, 'don't settle, aim for someone you love spending time with.' Once when he was on tour In Japan, playing Blue Note Tokyo, a bookmark was for sale at the merchandising table, 'take trips with people you enjoy, people you love.' Whew, that's a doozy isn't it. Good luck to all of us out there; that is, the robots are about to kill us. If you read this bio backwards, it says, 'shahzad ismaily is a auto didactic musician, composer, performer and louse. He's worked with the great people. If he named them

you'd be piqued to know more about him. Ah well . . .'

**Allen Willner** (inkBoat Lighting Designer) is proud to have designed the premiere of *These Are The Ones We Fell Among*, his eleventh inkBoat production. He has been designing lights for over twenty five years for a wide variety of music, theater and dance artists. Awards include: TBA Lighting Design: inkBoat and We Player's Beowulf, Shotgun Players Eurydice, Theater of Yugen's This Lingerin' Life, SF Playhouse The Obligation. Bay Area Critics Circle Lighting Design God's Ear, Isadora Duncan Dance Design Awards for inkBoat's Line Between, inkBoat's Heaven's Radio and Deborah Slater Dance Theater's Private Life.

**Amy Rathbone** (Fabricator / Scenic Elements) often makes small marks on large walls that typically include wind, refracting light and some humor if it's available. She is always honored to be brought on as a collaborator with inkBoat.

**inkBoat** researches the interplay of multiple artistic disciplines and viewpoints, drawing primarily from the Japanese performing and martial arts, improvisational arts and Daoist internal arts. inkBoat stage works border dance, performance art and theater, and inhabit theaters, museums, streets and abandoned spaces.

Founded by Shinichi Iwano-Koga in 1998, members are based in San Francisco, Luzern, New York, Paris and Berlin, performing throughout North America, Europe, South Korea and Japan.

inkBoat creates performance works for the public through a

collaborative artistic process. We support professional growth of students and performers in San Francisco and abroad through mentorship, classes and workshops for professionals and beginners.

inkBoat has been awarded 6 Isadora Duncan Awards: 2021's "These are the Ones We Fell Among," with guest director/creator Ann Carlson, received Outstanding Achievement in Company Performance; 2015's "95 Rituals" received a Special Award; 2011's "Line Between" received Outstanding Achievement in Visual Design; 2008's "c(H)ord" received Outstanding Achievement in Company Performance; 2004's "Ame to Ame" received Outstanding Achievement in Company Performance; and 2003's "Heavens' Radio" received Outstanding Achievement in Visual Design.

inkBoat has been presented by numerous venues, including Yerba Buena Center for the Arts (SF), ODC Theater (SF), CounterPulse (SF), Seattle International Arts Festival, San Francisco International Arts Festival, Südpol (Switzerland), Seoul International Dance Festival (Korea), Japan Society (NY), Red Cat (LA), Vancouver Dance Festival (Canada), Dock 11 (Berlin), Fabrik Potsdam (Germany), Schloss Bröllin (Germany), Kunsthaus Graz (Austria), Southern Theater (MN), University of California (Riverside), Highways (Santa Monica), Painted Bride (Philadelphia), Divadlo Disc (Prague), Plan B (Tokyo) and Die Prätze (Tokyo).

inkBoat's work is supported by grants from leading national and regional funders, including Rainin Foundation, National Endowment for the Arts, New England Foundation for the

Arts, The Doris Duke Charitable Foundation and Andrew W. Mellon Foundation's MAP fund, Creative Work Fund, California Arts Council, San Francisco Arts Commission, Phyllis C. Wattis Foundation, Sam Mazza Foundation, The Wallace Alexander Gerbode Foundation and The William and Flora Hewlett Foundation, Zellerbach Foundation and others. [inkboat.com](http://inkboat.com)

The inkBoat crew awaits your messages at [info@inkboat.com](mailto:info@inkboat.com).



Photo by Robbie Sweeney

# DESIGN FOR SHARING (DFS)

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

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

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







## Dreamers' Circus

Fri, Oct 13 at 8 pm  
The Nimoy

Dreamers' Circus has emerged as a youthful, driving force in world music. Pairing adventurous attitude with outstanding musicianship, the trio of Nikolaj Busk, Ale Carr, and Rune Tonsgaard Sørensen inventively reinterpret Nordic folk music into something entirely their own.

**“They ranged gleefully through brisk Scandinavian dances...before celebrating their mutual culinary enthusiasms with Kitchen Stories, fiddle, accordion and cittern ebbing and flowing with unadulterated zest.” – *The Scotsman***

[cap.ucla.edu/dreamers-circus](http://cap.ucla.edu/dreamers-circus)



# UCLA NIMOY THEATER

CAP UCLA has a new home for live performance  
in Westwood!

Located near the UCLA campus on Westwood Boulevard,  
The Nimoy is a reimagining of the historic Crest Theatre as a  
flexible, state-of-the-art performance space.

This dynamic and intimately scaled venue immerses  
audiences in a profoundly engaging experience of live  
performance – while providing contemporary performing  
artists from Los Angeles and around the world expanded  
opportunities to develop and present new work.

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



# LAND ACKNOWLEDGEMENT

We at UCLA's Center for the Art of Performance acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and South Channel Islands).

As a land grant institution, we pay our respects to the Ancestors (Honuukvetam), Elders (Ahihirom), and relatives/relations (Eyoohinkem) past, present and emerging.

# There is no room for racism, intolerance, or inequity.

## Anywhere

Not on our stages, in our offices, on our loading docks, in the box office lines, or on the dance floor.

## With anyone

Not with our staff, crew, artists, volunteers, ushers, audiences or fans.

We uphold and embrace principles of antiracism, equity, diversity and **AUTHENTIC** inclusion as integral to our mission.

We must **EMPOWER** the historically underrepresented.

We must **UPLIFT** excluded voices.

We must **RESIST** structural racism.

We will **COMMIT** fiercely to our responsibility to observe, absorb, consider, contemplate, endure, share and engage in this change.

We **STAND AGAINST** all forms of discrimination.

We will **STRIVE** to make our organization more equitable and inclusive.

As part of UCLA's School of Art & Architecture (SOAA), we – UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS) – are committed to connecting and creating space for the arts and for all communities.

We acknowledge our organizations' histories as being predominantly white institutions. We are facing uncomfortable truths about systemic racism as we work to make the deep changes necessary to transform the organizational dynamics in our work culture and business practices and dismantle existing oppressive structures. We know there will be shortcomings, which we will face head on. We commit to continually addressing and adapting to changes as they arise. It is only in an improved, supportive work environment that everyone can be fully present, and respected as their true authentic selves.

*This statement was drafted by a committee of staff members from both the Center for the Art of Performance and Theater Management Services, from a variety of backgrounds, viewpoints and perspectives.*

Together we stand with UCLA's School of Art and Architecture's EDI statement.



# CAP UCLA COUNCIL LEADERSHIP

## CAP UCLA Executive Producer Council

The Executive Producer Council is CAP UCLA's philanthropic leadership group, which develops and contributes resources vital to CAP UCLA's programming and mission. The Council champions the creative development and presentation of live programs and public dialogue with contemporary performing artists by providing direct support for CAP UCLA's annual programming. The Council is engaged in dialogue about the artistic and curatorial practices that inform annual programs, long-term initiatives and collaborative planning efforts which stand at the heart of CAP UCLA's mission and public purpose.

## Design for Sharing (DFS) Council

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

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



**CAP  
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## **Bill Frisell and Ambrose Akinmusire**

**Sat, Oct 14 at 8 pm**  
**The Theatre at Ace Hotel**

Bill Frisell will perform with FIVE, comprised of collaborators Kenny Wollesen, Tony Scherr, Rudy Royston and Thomas Morgan. Trumpeter and composer Ambrose Akinmusire will lead his ensemble Owl Song, featuring Frisell and drummer Herlin Riley.

**“Avant-garde jazz isn’t known for its gentleness, but Bill Frisell’s compositions are a fine-spun exception.” – *Pitchfork***

**“Ambrose Akinmusire makes music that seems full of contradictions and yet is whole, consistent and coherent.”**  
– *London Jazz News*

**[cap.ucla.edu/bill-and-ambrose](http://cap.ucla.edu/bill-and-ambrose)**

# CAP UCLA STAFF

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Technical Director/Audio & Video: Duncan Woodbury  
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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

The ACE Agency  
Hanya Bruner  
PR and Marketing Specialist  
hanya@theaceagency.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

## Theater Rental Information

Anthony T. Jones  
Tel: 310.825.4403  
Fax: 310.206.8678  
atjones@arts.ucla.edu  
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**UCLA's Center for the Art of Performance gratefully acknowledges our donors, sponsors and members whose gifts directly support the vitality of contemporary performing arts. Thank you!**

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**Over time, many generous individuals have initiated leadership gifts to establish endowments that support the performing arts at UCLA in perpetuity.**

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Director's Discretionary Fund  
Shirley & Ralph Shapiro Endowment  
for Design for Sharing

## NAME YOUR SEAT

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

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



# JOIN THE CONSTANTLY CURIOUS

Become a member and support CAP UCLA's ability to engage, challenge, and captivate diverse audiences through the shared experience of extraordinary artistry and the exchange of ideas.

As a CAP UCLA member, we invite you to deepen your relationship with artists and ideas by attending special events and participating in activities with other arts enthusiasts, support the development of bold new work and help bolster contemporary performing arts in Los Angeles. And, enjoy priority access to discounted tickets and year-round savings from our dining, retail, and museum partners

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