



Photo by Nikolas Liepins

**Meklit Hadero**

***Movement LIVE***

Sat, Oct 28, 2023 at 8 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](https://cap.ucla.edu)**



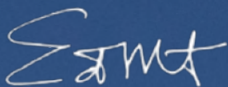
# CAP UCLA'S new home for live performance

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 Nikolas Liepins

CAP UCLA Presents

# Meklit Hadero

## *Movement LIVE*

Sat, Oct 28, 2023 at 8 pm  
The Nimoy

Program duration: 90 minutes  
No intermission



This project is supported in part by the National Endowment for the Arts.

## ABOUT THE PERFORMANCE

*Movement LIVE* combines the energy of a concert with the intimacy of storytelling in a podcast come to life. The project lives at the crossroads of migration and music, exploring a world in motion, and redefining what it takes to call a place home. Directed by acclaimed Indian theater director Sophiyaa Nayar, *Movement LIVE* hits listeners at the level of the hips, the heart and the head. The performance is led by Ethiopian-American musician and cultural strategist Meklit Hadero, who for this show is joined by three Los Angeles-based guest artists: Cambodian vocalist and Songwriter Chhom Nimol (of Dengue Fever), Palestinian-American oud virtuoso Clarissa Bitar and Mexican-American songwriter and performance artist San Cha. *Movement's* radio series debuted in 2020 as a nationally syndicated broadcast on PRX's The World, and our stories are now heard monthly on over 300 radio stations around the US, reaching 2.5 million listeners with every episode.

*Movement* is co-commissioned by the Meany Center for the Performing Arts at the University of Washington (Seattle), UCLA's Center for the Art of Performance, The Arts Center at NYU Abu Dhabi, Cultural Arts Center at Montgomery College (Takoma Park/Silver Spring, MD), Lincoln Center for the Performing Arts, Stanford Live and Arizona State University, Gammage.



**Host, producer and co-founder:** Meklit Hadero

**Featured artist:** Chhom Nimol

**Featured artist:** Clarissa Bitar

**Featured artist:** San Cha

**Electric bass:** Sam Bevan

**Keyboards/Ethiopian multi-instrumentalist:** Kibrom  
Birhane

**Tupan/percussion:** Marco Peris Coppola

**Drumkit:** Colin Douglas

**Tenor saxophone:** Howard Wiley

**Sound designer/producer/co-founder:** Ian Coss

**Director:** Sophiyaa Nayar

**Scenic designer:** Emmie Finckel

**Lighting designer:** Lee Fiskness

**Musical director:** Sam Bevan

**Creative producer:** Greg Kastelman

**Creative program manager/producer:** Sara Langlands

**Technical & lighting director:** Chris Konstantinidis

**Stage manager:** Ariel Beller



Photo by Nikolas Liepins

## ABOUT THE ARTISTS

**Meklit Hadero** is an Ethiopian-American vocalist, songwriter, composer, National Geographic Explorer and former refugee, known for her electric stage presence, innovative sound and vibrant cultural activism. Her performances have taken her to renowned stages across four continents and her records have topped world music charts and best-of-the-year lists across the US and Europe.

Meklit is the former Head of Creativity and Impact at YBCA in San Francisco. As a sought after thought leader, she has given talks on the TED Mainstage, at the UN, and at the National Geographic Storyteller's Summit. Meklit is a former Artist-in-Residence at Harvard University and NYU, the co-founder of the Nile Project, a featured voice in UN Women's theme song and the winner of the 2021 globalFEST Artist Award. Her 2020 Kronos Quartet collaboration went viral after a profile in The New York Times. Her work has also been featured by the BBC, CNN, NPR, Washington Post, Vibe Magazine, San Francisco Chronicle, Boston Globe and many more. She is the co-founder, co-producer and host of *Movement*.

**Chhom Nimol** is best known globally as the lead singer of Dengue Fever, a Los Angeles-based band celebrated for melting together multiple genres and world music influences, not the least of which is psychedelic rock from Nimol's home country of Cambodia. Members of the band met Nimol in 2001 at Dragon House, a Cambodian night club in Long Beach, California, where she was performing as a singer after winning her nation's first televised singing competition in 1997.

The band gained attention after their first album covered several songs from Cambodia's thriving 1960's rock scene, most of which were destroyed by Pol Pot's regime from 1975-1979. Dengue Fever have performed in over thirty countries on five continents and have been featured on multiple film and television soundtracks. This year they are releasing their seventh full length LP, *Ting Mong*.

At two years old, Nimol became a refugee fleeing the civil conflict that followed the fall of the Khmer Rouge in Cambodia. Her family was separated; her older sister stayed behind while her mother and brothers accompanied Nimol to a refugee camp in Thailand, where they stayed for over a decade. Her natural talent for singing helped the family make ends meet when they finally returned to their homeland, and eventually gained the attention of the diaspora communities in Australia, France and the U.S., where sponsors helped Nimol apply for visas to come and perform. Even today, when Nimol is not performing with Dengue Fever, she still continues to perform for Cambodian communities across the globe, keeping alive many of the classic songs that were almost lost to history.

**Clarissa Bitar** is an award winning Palestinian oud musician and composer born, raised, and based in Los Angeles, California. Clarissa has had the privilege of performing around the country and internationally. They graduated from UC Santa Barbara with a degree in Music and an emphasis in Ethnomusicology. To further their studies, Clarissa studied with prominent Arab musicians including Simon Shaheen, Charbel Rouhana and Bassam Saba. They have incorporated oud with



a multitude of genres ranging from R&B to pop to hip-hop and rap. Their latest album titled *Hassan Sabi* is out now on all streaming platforms.

Their music has been featured on Netflix, radio, film, and exhibits around the world. They released a joint poetry-oud EP with Palestinian poet and journalist Mohammed El-Kurd in January of 2019 titled *Bellydancing on Wounds* as well as a solo EP *Bayati*.

Clarissa has a passion for teaching and sharing knowledge on Arab music, as well as performing and hopes to continue to carve out spaces for oud share this tradition with others.

**San Cha** channels a wave of cultures to beautifully collide in a mix of genres using her Mexican American upbringing. As eclectic in sound as she is in emotion and storytelling. At times haunting and full of ache and quickly thereafter an unstoppable dance force. San Cha first put out her demos under the title *Me Demandó* in 2016, followed by the cumbia-flavored *Capricho del Diablo* EP. It was during this time that Red Bull took notice and approached San Cha to participate in Red Bull Music Academy's Bass Camp at Bonnaroo Music Festival, chosen as one of the up-and-coming producers and musicians from around the country. Her follow up album was released with much critical acclaim, with Pitchfork (*La Luz de la Esperanza*) writing, "It's a work of art that took her entire life to make, the synthesis of years of struggle and growth, a style forged on the ranches of Jalisco and in the queer clubs of San Francisco." Since then San Cha has performed at prestigious venues such as The Music Center, The Getty, The Ford Theater,

Hauser & Wirth and the Vibiana Cathedral.

By subverting the tropes of popular culture from her Mexican roots to make something new, San Cha has managed to make an impact on the music world, thanks to a highly original sound that encapsulates who she is. With her on-going singles series *Processions*, San Cha's essential voice is not only evident, but proves why she is a unique presence in the music industry. These series of E.P's will lead to the finale, the grand ceremony. 2023 will find San Cha concluding her *Processions* and working towards a conceptual audio and visual album, concretizing her trajectory as a multidisciplinary artist.

**Ian Coss** is an audio producer whose work spans the worlds of music, podcasting and sound art. His original series *Forever is a Long Time* was named one of the best podcasts of 2021 by *The New York Times*, *The New Yorker*, *The Atlantic* and Apple Podcasts. As a founding member of PRX Productions, he has produced and scored several limited series with the Radiotopia network – *Ways of Hearing*, *The Great God of Depression*, *Over the Road*, and *Blind Guy Travels* – and launched the acclaimed *Antiques Roadshow* podcast, *Detours*. His work has appeared on *Snap Judgment*, *Studio 360* and *99 Percent Invisible*; it has been featured at the Tribeca Film Festival, and recognized with multiple Edward R. Murrow Awards as well as a nomination for 'Podcast of the Year' from the Podcast Academy. Additionally, Ian has premiered live sound works at the Boston Museum of Science and Harvard Museums of Science and Culture, and collaborated on immersive audio installations for the Isabella Stewart Gardner Museum, Richmond ICA, and Atlanta Science Festival. Ian holds a PhD in ethnomusicology from Boston

University, where he conducted research on Haitian radio broadcasting and Indonesian shadow-puppetry. Learn more at [iancoss.com](http://iancoss.com).

**Sophiyaa Nayar** is from New Delhi, India. She creates interdisciplinary and genre-bending work that places (im)migrants and BIPOC at the center of the narrative. She is a member of the WP Lab 2020-22, a 1497 Screenwriters Lab semi-finalist, 3Arts Make a Wave Grantee, an ensemble member with Definition Theatre, member of Director's Lab Chicago 2017 and a resident in Milwaukee Rep's 2017/18 season. She was part of the SDC Foundation's Observership Class, through which she worked on *Soft Power* by Jeanine Tesori and David Henry Hwang at The Public. Most recently, she directed *Plural (Love)* by Jen Goma and Haruna Lee (WP, Pipeline Festival), *Shakuntala* by Lavina Jadhvani (Future Labs, Goodman Theatre), *Love in The Time of Jonestown: A Radio Play* by Omer Abbas Salem (New Coordinates), *Good Years* by Ada Alozie (Film, Definition Theatre), *Pretty Shahid* by Omer Abbas Salem (Jackalope Theatre), *MLK Project* by Yolanda Androzzo (Writers Theatre), *EthiopianAmerica* by Sam Kebede (Definition Theatre) which won Black Theatre Alliance Awards for Best Play, Featured Actor and Actress and a Jeff award for Fight Choreography. She has developed work with, Steppenwolf, Center Theatre Group, The Shed, American Players Theatre, Writers Theatre, Jackalope, Milwaukee Rep and MCC theatre etc. Learn more about her on [sophiyaanayar.net](http://sophiyaanayar.net).

**Sam Bevan** has established himself as one of the most versatile and creative bassists in the Bay Area since moving

to San Francisco in 1999. Bevan is able to canvas a large musical landscape where jazz, funk, r&b, folk and Afro-Cuban disciplines joyously intermingle. His sound is in response to the history of modern jazz, yet it's his composer's ear which informs his overall concept. Bevan explains, "Since I began my musical life as a pianist, including experiences composing and arranging for pop/rock, jazz and salsa bands, I have gained a much broader sense of the role of the bass. I am very content providing support and feel as a part of the rhythm section, as well as listening for appropriate moments to push the music into new territory. My goal is to introduce interpretations of the music which are interesting and creative without compromising the lead melodic instrument."

**Kibrom Birhane** carries with him an ancient tradition, a spirit of dedication to roots and ever-expanding innovation. The Ethiopian-born multi-instrumentalist and keyboardist extraordinaire is a leader among jazz artists, mixing spiritual and Ethiopian jazz motifs to create a uniquely deep sound that resonates across cultures and musical concepts.

As a child, Kibrom studied Ethiopian orthodox chanting and traditional instruments at a monastery, later melding thousand-year-old musical histories with modern sounds. This religious connection to music is a testament to Kibrom's artistry; a righteous gift he shares as teacher and creator. Kibrom is a humble but prolific and engaging player whose art has touched the Mekane Yesus School of Jazz Music in Addis, the far reaches of Ethiopia, and taken flight across the world to California. Thousands of miles from his native land, Kibrom found commune with Los Angeles African jazz ensemble

Ethio-Cali – a renowned group whose members included Jazz luminaries Kamasi Washington, Dexter Story, Mark De-Clive Lowe and others. With Ethio-Cali, Kibrom cemented himself as an important figure in the LA arts community and beyond.

Kibrom's deep understanding of Ethiopian tradition and sublime ability to fuse those sounds with funk, gospel, pop and folk earned him an All African Music Award nomination for best male artist.

**Marco Peris Coppola** is an Italian band leader, booking agent, creative strategist and percussionist focused on the Tupan/Davul, an old world drum found in countries as diverse as India, Bulgaria, Egypt and Brazil. His musical trajectory is centered in Balkan sounds and rhythms, though his history includes years as co-leader of a Samba troupe, and a decade of playing Brass music across Italy, Argentina and the US. Marco is the mastermind behind the beloved Bay Area powerhouse Inspector Gadge, and he is one of the forces behind the Kafana Balkan series, described by *SF Weekly* as “the best crazed Balkan Brass Band dance party.”

**Colin Douglas:** Grammy award nominated drummer/percussionist/educator Colin Douglas was born in New York City into a musical family. As the son of a music producer, he grew up experimenting with many different instruments and soon settled on drums and percussion. Mr. Douglas went on to study percussion at both the Lawrence University Conservatory of Music as well as Manhattan School of Music where he worked extensively in both the classical percussion and jazz drumset programs.

After college he became interested in the world of latin percussion and studied both in Cuba as well as with many master percussionists in the San Francisco Bay Area, where he has lived and played professionally for 16 years. Mr. Douglas has performed and recorded with a diverse group of musicians ranging from latin acts such as Jesus Diaz y su Qba, Ray Obiedo, and the Wayne Wallace Latin Jazz Quintet, with whom Mr. Douglas received a grammy nomination in 2013, to R&B and rock acts such as Donna Summer and Slash.

**Howard Wiley** is the type of person who exemplifies the word “character” from both sides of the spectrum ... by having it, and by being one. Always willing to take the music or the conversation to the next level, it’s rare to end the music, or the conversation, without a smile on your face.

Born in Berkeley, California, Howard Wiley displayed the seeds of his musical talent at a very young age. Wiley found himself playing in the most nurturing of all environments for young African American musicians; the church. Throughout the history of jazz, the church has been root and center of the community, giving musicians, worshipers, and preachers alike the freedom and comfort to express themselves in the celebration of life. Wiley’s music is a direct reflection of his youth which gives his music a level of simplicity, honesty and integrity. He has developed into a very complete artist in the sense that he possesses a great awareness of the past while he continues to make statements and ask questions into the future.



**Emmie Finckel** (they/them) is a queer, Asian-American scenic and properties designer specializing in new work and immersive design. Emmie is excited by work rooted in community and collaboration that prioritizes inclusivity and challenges traditional uses of theatrical space. Recent design credits include *In the Southern Breeze* (Rattlestick Playwright's Theatre), *The Watering Hole* (Signature Theatre), *In the Penal Colony* (NYTW Next Door), *Athena* (JACK), *Riot Antigone* (La MaMa), *Mondo Tragic* (National Black Theater), *Mrs. Murray's Menagerie* (Props – Ars Nova), *Folk Wandering* (Props – ART/ NY), *Suds*, *All Aboard*, *Out There* (Bluelaces Theater Co.), *East O', West O', Telegraph Bois* (ANTFEST – Ars Nova), *SHE: A Choreoplay*, *And It Felt Like A Kiss...* (HERE Arts), *The Essential Ella Maythorne* (Dixon Place), *Macbeth* (The Humanist Project), *Hot Belly* (The Tank), Loudon Wainwright's *Surviving Twin* (Subculture NYC), *Eurydice*, *The Pillowman*, *Mr. Burns...* (Wesleyan University), *Oklahoma!*, *The Armor Plays*, *The Wolves*, *Rhinoceros*, and *The Wiz* (Fieldston School). Assistant/ associate design credits include numerous productions with David Korins (*Hamilton*, *Dear Evan Hansen*) and Gabriel Evansohn (*KPOP* (Ars Nova & ART/NY), *Empire Travel Agency*). Emmie holds a BA from Wesleyan University and is currently pursuing their MFA in Scenic Design at the Yale School of Drama. See more of their work at [efinckel.com](http://efinckel.com).

**Lee Fiskness** is a Lighting Designer based out of Chicago where he designs for theatre, opera, dance, television, and more. He has also worked internationally including designing *Jurassic World: Movie Exhibition* in Chengdu China and *Marriage of Figaro* in Matsumoto, Japan. Lee has also worked on the lighting teams for TV shows including: *The Oprah*

*Winfrey Show*, *The Rosie Show*, and *The Steve Harvey Show*, Fox Sports, NBC, and Chicago Bears Network. Lee has taught at Columbia College and Northwestern University. He received a Master of Fine Arts in Lighting Design from Northwestern University. Lee was the Lighting Director at The Santa Fe Opera and was working with the company for eighteen seasons.

Listen to the *Movement LIVE* podcast:



Photo by Nikolas Liepins

# 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)



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# Omar Offendum, Ronnie Malley and Thanks Joey

*The Little Syria Show*

Fri, Nov 3, 2023 at 8 pm

Sat, Nov 4, 2023 at 3 pm and 8 pm

The Nimoy

Set in Little Syria, this genre-bridging performance reimagines life in the once vibrant cultural hub for Middle Eastern immigrants, home to artists and intellectuals.

**“By interweaving different narrative and musical techniques, Offendum shines a light on a historic Syrian neighborhood in Manhattan, New York and creates a space for communal healing.”**

**– The University of North Carolina Press**

[cap.ucla.edu/little-syria](http://cap.ucla.edu/little-syria)



# 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)



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# Nella

Sat, Nov 11, 2023 at 8 pm  
The Nimoy

Venezuelan-born singer Nella has a lush, soulful voice that belies the sweetness of youth and the strength of being far from her troubled homeland. Singing in Spanish, her style blends her native country's folklore, the sounds of her generation, and Andalusian influences.

**“As a [Latin Grammy] nominee in the category of Best New Artist, Venezuelan artist Nella knows she not only carries her own story, but also that of her homeland to the ceremony when she attends.” – NPR**

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

# CAP UCLA STAFF

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Deputy Director and Program Manager: Fred Frumberg  
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Production Manager: Bozkurt "Bozzy" Karasu  
Artist Liaison Manager: Zarina Rico  
Associate Technical Director/Audio & Video: Duncan Woodbury  
Associate Technical Director/Lighting & Stage: Katelan Braymer

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Education Program Coordinator: Theresa Willis Peters  
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Finance Analyst: Jodi Klein  
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## Human Resources

Human Resources Assistant: Erah Lulu

## Ticketing

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Venue Manager: Evan "Otter" Wilkinson

## Royce Hall Production

Production Manager: Jeff Wallace  
Stage Manager: Lauren "Ren" Westbury  
Event Manager: Thomas Colen  
Audio/Video Supervisor: John Coleman  
Audio/Video Assistant: Erich Schroeder  
Lighting Supervisor: Antony Gutierrez  
Lighting Assistant: Evan Drane  
Rigging Supervisor: Robert Ory  
Staff Stage Technician: Eric Erickson

## Royce Hall Patron Services

Patron Services Manager: James Porter  
House Manager: Ernie Ybarra  
F.O.H. Staff: Melih Ercan  
F.O.H. Staff: Pia Shekerjian

## Royce Hall Custodial

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

## CAP UCLA Administrative Offices

B100 Royce Hall  
Box 951529  
Los Angeles, CA 90095-1529  
Tel: 310-825-4401  
Fax: 310-206-3843

## General Questions

[info@cap.ucla.edu](mailto: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](mailto:tickets@cap.ucla.edu)

## Press Inquiries

The ACE Agency  
Hanya Bruner  
PR and Marketing Specialist  
[hanya@theaceagency.com](mailto:hanya@theaceagency.com)

## Development Office

Tel: 310.267.4463  
Fax: 310.206.3843  
[devinfo@cap.ucla.edu](mailto:devinfo@cap.ucla.edu)

## Design for Sharing/ K-12 Arts Education

Tel: 310.825.7681  
Fax: 310.206.3843  
[dfs@cap.ucla.edu](mailto:dfs@cap.ucla.edu)

## Theater Rental Information

Anthony T. Jones  
Tel: 310.825.4403  
Fax: 310.206.8678  
[atjones@arts.ucla.edu](mailto:atjones@arts.ucla.edu)  
[roycehall.org](http://roycehall.org)

# CAP UCLA LEAD SUPPORTERS

**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.**

Arthur E. Guedel Memorial Lectureship Fund  
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Beatrix F. Padway Endowed Fund  
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Design for Sharing Endowment  
Doris Duke Charitable Foundation  
Endowment Fund  
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## 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.

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