



Photo by Ian Douglas

Urban Bush Women's 40th Anniversary: *Legacy + Lineage + Liberation*

Fri, Apr 19, 2024 at 8 pm
Royce Hall

**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.

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CAP UCLA Presents

Urban Bush Women's 40th Anniversary: *Legacy + Lineage + Liberation*

Fri, Apr 19, 2024 at 8 pm
Royce Hall

Program duration: 100 minutes
15 minute intermission



PROGRAM NOTES

I Don't Know, but I Been Told, If You Keep on Dancin' You Never Grow Old (1989)

The opening solo of *I Don't Know...* is an excerpt from *Visible* by Jawole Willa Jo Zollar and nora chipaumire with Marguerite Hemmings

Percussion: Lucianna Padmore

Lighting: John D. Alexander

Give Your Hands to Struggle (1998)

Music: *Give Your Hands to Struggle*, words and music by Bernice Johnson Reagon

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Lighting: Russell Sandifer

Give Your Hands to Struggle was originally choreographed and developed at the Florida State University Dance Department for Cathy Horta. It is an excerpt from the evening-length work, *Hands Singing Song* (1998), commissioned by the American Dance Festival through the Doris Duke Awards for New Work, with additional support from the Philip Morris New Works Fund.

Women's Resistance (2008)

Choreography: Jawole Willa Jo Zollar and Germaine Acogny (Compagnie Jant-Bi)

Excerpted from the evening-length work, *les écailles de la mémoire (Scales of Memory)*

Music: Fabrice Bouillon-LaForest with Frederic Bobin

Lighting: Russell Sandifer

Costumes: Naoko Nagata

Women's Resistance is an excerpt of the evening-length work, *les écailles de la mémoire (Scales of Memory, 2008)*, co-commissioned by DANCECleveland with funding from the 2006 Joyce Award and Christopher Newport University's Ferguson Center for the Arts. It was developed via creative residencies hosted by the Maggie Allesee National Center for Choreography at Florida State University, the Brooklyn Academy of Music and L'Ecole des Sables. Additional funding: National Dance Project, The MAP Fund, and Florida State University Cornerstone Arts and Humanities Program Enhancement Grant.

Intermission

Haint Blu: Episode 1 - Listenin' and Dreamin': Do You Hear Me Now? (2023)

Choreography by Chanon Judson & Mame Diarra Speis (co-Artistic Directors) in collaboration with the company:

Courtney J. Cook, Kentoria Earle, Roobi Gaskins, Symara Sarai, Bianca Leticia Medina, and Mikaila Ware

Writer: Nina Angela Mercer

Producer: Jonathan D. Secor

Dramaturg: Talvin Wilks

Projections Designer: Nicholas Hussong

Percussion: Lucianna Padmore

Guitar and vocals: Grace Galu Kalambay

Lighting: John D. Alexander

Costume Coordinator: Lori Gassie

Episode 1 is excerpted from *Haint Blu*, an evening-length site-responsive work built in and with community over time. Prior partners and presenters include: Live Arts Miami and Miami Dade College in partnership with Historic Hampton House; New Orleans: Junebug Productions in partnership with André Callioux Center for Performing Arts and Cultural Justice; Berkshires Coalition: Williams College Dance Department, MASS MoCA, and Jacob's Pillow; The Yard, working with the Wampanoag people and the Oak Bluff community.

Additional commissioning partners: Wesleyan University Center for the Arts; Hopkins Center for the Arts at Dartmouth.

Residency and development support: NPN Creation Fund, LMCC's Residency Program, Arts & Culture on Governors Island, Lumberyard's Technical Rehearsal Program.

ABOUT THE PERFORMANCE

Original Choreography by Jawole Willa Jo Zollar, Founder

Directed by Chanon Judson and Mame Diarra Speis, Co-Artistic Directors

Associate Artistic Director: Courtney J. Cook

The Company: Kentoria Earle, Roobi Gaskins, Symara Sarai, Keola Jones, Kashia Kancey (Apprentice), Mikaila Ware

Musician/Performer: Grace Galu Kalambay

Percussionist: Lucianna Padmore

Lighting Supervisor: Evan Spigelman

Production Manager: Tegan Ritz McDuffie

ABOUT URBAN BUSH WOMEN

Urban Bush Women (UBW) burst onto the dance scene in 1984, with bold, innovative, demanding and exciting works that brought under-told stories to life. Under the artistic direction of Co-Artistic Directors of the UBW Company, Chanon Judson and Mame Diarra Speis, and originally founded by Jawole Willa Jo Zollar, the company continues to weave contemporary dance, music, and text with the history, culture and spiritual traditions of the African Diaspora.

UBW performs regularly in New York City and tours nationally and internationally. The Company has been commissioned by presenters nationwide, and includes among its honors a New York Dance and Performance Award (“Bessie”); the Capezio Award for Outstanding Achievement in Dance; a Black Theater Alliance Award; two Doris Duke Awards for New Work from the American Dance Festival; and named one of America’s Cultural Treasures by the Ford Foundation. Zollar is a recipient of the 2021 DanceTeacher Award of Distinction, the 2021 Martha Hill Dance Fund Lifetime Achievement Award, and named a 2021 MacArthur Fellow. Speis is the recipient of the 2017 Bessie Award for Outstanding Performer with the ensemble skeleton architecture. Judson received the APAP Leadership Fellowship and the Director’s Lab Chicago Fellowship in 2018.

Off the concert stage, UBW has developed an extensive community engagement program called BOLD (Builders,

Organizers, and Leaders through Dance). UBW's largest community engagement project is its Summer Leadership Institute (SLI), established in 1997. This ten-day intensive training program serves as the foundation for all of the company's community engagement activities. Ultimately the SLI program connects dance professionals and community-based artists/activists in a learning experience to leverage the arts as a vehicle for civic engagement. UBW launched the Urban Bush Women Choreographic Center Initiative Producing Program (CCI 2.0) in March 2022. The CCI 2.0 fellowships support the development of women choreographers and producers of color and other underheard voices.

ABOUT THE ARTISTS

Chanon Judson (Co-Artistic Director) has been growing with the acclaimed Urban Bush Women since 2001, as performer and now Co-Artistic Director. She's a director's fellow with New Perspective Theatre Women's Work Lab, Chicago Director's Lab, and APAP's Leadership Fellowship Program. Choreographic credits include *Times Up!* (commissioned by Flea Theatre), *The Hang* (Taylor Mac, Here Arts), *Cannabis: A Viper Vaudeville* (Collaborator/Performer - Baba Israel/Grace Galu/ Talvin Wilks), Orlando (Barnard College), *Chronicle X* (Nia Witherspoon), *Prometheus Bound* (Tank Theatre), *The Invention of Tragedy* (Flea Theatre), and *Nurturing the Nurturer*, her original performance-ritual/gathering for mothers. Chanon has worked with Mickie Davidson, Talvin Wilks, Kwame Ross, Barak adé Soleil, Sita Frederick, Sandra Burton and Allyne Gartrell. Performance credits include *A 24-Decade History of Popular Music*, *God's Trombone* (Craig Harris), *Cotton Club Parade*, *Michael Jackson 30th Anniversary Concert* and the Tony award-winning musical *Fela!*

Chanon is an avid arts educator and has served as faculty with AileyCamp (Site Director), Alvin Ailey Arts in Education, Brooklyn Academy of Music and Earl Mosley's Institute of the Arts. Chanon is the founder of Cumbe Center for Diasporic Arts' Dance Drum and Imagination Camp for Children and co-founder of

Family Arts (FAM). Alongside her husband, they offer spaces for families to learn, explore and create. Chanon is a newly appointed Visiting Associate Professor at the University at Buffalo where she is investigating jazz embodiment, education and organizing aesthetics as well as leading a charge to redesign the jazz curriculum to better reflect the rich contributions of the African Diaspora.

Mame Diarra Speis (Co-Artistic Director) is a mother and movement improviser intrigued with play, risk, rigor and experimentation. She is currently a performer and the Co-Artistic Director of the critically acclaimed Urban Bush Women. Speis has had the pleasure of working with Gesel Mason, The Dance Exchange, jumatatu poe, Deborah Hay (as part of “Some Sweet Day” curated by Ralph Lemon at The Museum of Modern Art), Baba Israel, Marjani Forte-Saunders, and Liz Lerman. She recently performed as a guest artist with MBDance in the Motherboard Suite with artist Saul Williams, under the direction of Bill T. Jones. Speis was the recipient of the Alvin Ailey New Directions Choreography Lab and was awarded a Bessie for Outstanding Performer in 2017. Her work has been featured at The Kennedy Center, Long Island University, The Joyce SoHo, Hollins University, Bronx Academy of Arts and Dance, Danspace Project, Brooklyn Academy of Music, Dixon Place, BRIC, Dance Place and The Kelly Strayhorn Theater. Speis has developed a movement and teaching practice that explores pelvic mobility as the root of powerful locomotion and as a point of connection to the stories, experiences and lineages that reside in each of us. She has been a guest artist and teacher throughout the United States, South America, Senegal, and Europe. Speis has also taught at Princeton University as a Lecturer in Dance. She has been fortunate to continue building a strong relationship with her alma mater, Virginia Commonwealth University (VCU), in various capacities and was the commencement speaker for the VCUarts graduating class of 2020-2021. Her recent projects include *Walking with Trane*, co-choreographed with Jawole Willa Jo Zollar, and her collaboration with Chanon Judson-Johnson on *Hair and Other Stories* and *Haint Blu*.

Jawole Willa Jo Zollar (Founder) After earning her B.A. in dance from the University of Missouri at Kansas City, Zollar received her M.F.A. in dance from Florida State University. In 1984, Zollar founded Urban Bush Women (UBW) as a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change. Zollar developed a unique approach to enable artists to strengthen effective involvement in cultural organizing and civic engagement, which evolved into UBW's acclaimed Summer Leadership Institute. She serves as director of the Institute, founding artistic director, and visioning partner of UBW, and currently holds the position of the Nancy Smith Fichter Professor of Dance and Robert O. Lawton Distinguished Professor at Florida State University.

Awards: 2008 United States Artists Wynn fellowship, 2009 fellowship from the John Simon Guggenheim Memorial, 2013 Arthur L. Johnson Memorial award by Sphinx Organization, 2013 Doris Duke Performing Artist Award, 2014 Meadows Prize from Southern Methodist University, 2015 Dance Magazine Award, 2016 Dance/USA Honor Award, 2016 Black Theater Alliance Award, 2017 Bessie Award for Lifetime Achievement in Dance, 2018 American Conference on Diversity Performing Arts Humanitarian Award, 2021 fellowship from the John D. and Catherine T. MacArthur Foundation, 2021 Dance Teacher Award of Distinction, and the 2021 Martha Hill Dance Fund Lifetime Achievement Award, and the 2022 Dorothy and Lilian Gish Prize.

Courtney J. Cook (Associate Artistic Director) is a Virginia Native now residing in Brooklyn, NY She is a graduate of the Virginia Governor's School of the Arts and holds a B.F.A in Dance and Choreography from Virginia Commonwealth University. She is now Associate Artistic Director, BOLD facilitator, and performing company member with Urban Bush Women, was a company member with MBDance (Maria Bauman), and a featured artist with Marguerite Hemmings (we free). She is honored to be a recipient of the 2018 "Bessie" Award for Outstanding Performance for her work with all three of these organizations. As a creator, she has had the privilege of performing her solo work, *PoolPITT*, as a featured artist in ModArts Dance Collective's Collective Thread '17, the Estrogenious Festival '17,

curated by Maura Donohue, and BDAC's Creative Emancipation Collaboration, curated by Ebony Noelle Golden. She also has been able to create in collaboration with interdisciplinary artists Tendayi Kuumba and Greg Purnell (FLUXX), presented by BRICLab and Harlem Stage (2019). In 2022, Cook was involved as performer/choreographic collaborator and vocalist in *Cannabis! A Viper Vaudeville*, created by Baba Israel and Grace Galu Kalambay (Soul Inscribed).

Kentoria Earle (Performer) was raised in Winter Haven, Florida and is the proud daughter of Kent Earle and Victoria Wilson. She recently graduated from The Florida State University where she obtained her Master of Arts in Dance and Studio Related Studies. Since graduating she has had the opportunity to work with choreographers/ artists such as Renegade Performance Group, Abigail Levine, and Urban Bush Women as an apprentice. Kentoria has spent her first few years post-grad entering the field as a Brooklyn-based performing artist and collaborator. She is working to build an artistic process that looks at solo and improvisational practices as a way to tap into ancestry and lineage-based movement exploration. Kentoria believes these practices support and open up spaces where artists can be fully present for what often results in holistic and sustainable approaches to our healing, individually and collectively.

Roobi Gaskins (Performer) is a New York City-based artist, who specializes in dance, choreography and garment construction. Although she has always had a passion for dance, she owes her movement genesis and training to fourteen years of competitive figure skating, where she competed internationally as a member of the Puerto Rican national team. She began her formal dance training at Bard College where she received a BA in Dance. She was an apprentice with Urban Bush Women in their 2019-2020 season, and has also performed works with various artists including Abby Z and the New Utility, Brownbody, 7NMS, and Trisha Brown.

Symara Sarai (Performer) a Portland, Oregon native currently residing in Brooklyn, has immersed herself in interdisciplinary and choreographic studies globally. Her work varies due to the

different influences she has embraced throughout her life. A 2023 Bessie Winner for Breakout Choreographer, Symara is also a recipient of the Dai Ailian Foundation Scholarship based in Trinidad and Tobago. The scholarship led her to Beijing, China where she spent two years gaining an associate degree in modern choreography at the renowned Beijing Dance Academy. Symara is a graduate of SUNY Purchase's Conservatory of Dance Program. She was a resident artist for Bearnstow, Gibney 6.2 Work Up, Gallim's 2022 Moving Artist's Residency, BAX's Fall 2022 Space Grant Program, and Center for Performance Research's 2022 AIR Program. She is a 2023 Women in Motion Commissioned Artist. Their work as a performer and maker has been reviewed and featured in the *NY Times*, *Dance Enthusiast*, *Fjord*, as well as promoted through *Forbes*. She has had multiple film works commissioned by Berlin-based choreographer Christoph Winkler.

Keola Jones (Performer) born in Glen Allen, VA, land of the Powhatan people, is a 2022 graduate of the Dance & Choreography BFA program at Virginia Commonwealth University. Keola is a movement artist, performer, researcher, filmmaker, choreographer and educator. Keola's movement practice is deeply influenced by research of how Black bodies hold and release emotions and trauma. She was recently an Inaugural Fellow with Johnnie Cruise Mercer's company TheRedprojectNYC in 2022 and now works for the company. She also works as an adjunct professor of dance at The College of William & Mary and is a company member of the Leah Glenn Dance Theatre.

Kashia Kancey (Performer/Apprentice) is a Miami-born performer and choreographer, who earned her BFA in Dance from New World School of the Arts. Some of her choreographic history includes having work presented in The Carnival Studio Theater at the Adrienne Arsht Center through commissions by Peter London Global Dance Company, Movement Research at Judson Church, Dixon Place and CreateART Performance. Kashia has performed in spaces like Perez Art Museum Miami, South-Miami Dade Cultural Arts Center, Dance Place DC, the American Dance Festival, The Yard, and New York Live Arts. She has danced with Rosie Herrera Dance Theatre, Adele Myers and Dancers, and Abby Z and the New Utility. Kashia is most recently an apprentice

with Urban Bush Women and is a company member with David Dorfman Dance. She is also a 2023 Gallim Moving Artist in Residence. Kashia is based in Brooklyn, NY, and continues to pursue her career as a performer and choreographer.

Mikaila Ware (Performer) (B.F.A. Florida State University) began her dance training at Fort Stewart, Georgia at the age of five. Now a New York-based movement artist, Ware has worked in the mediums of dance and film with choreographers such as Davalois Fearon, Kayla Farrish, André Zachery, and Johnnie Cruise Mercer. Ware's performances have been featured in articles such as *The New York Times*, *Dance Magazine* and *Dance Enthusiast*. Additionally, Ware completed the Accessibility Partnerships and Programs Fellowship at The Lincoln Center and is an alumna of the Diversity in Arts Leadership program with the Arts and Business Council of New York.

Grace Galu Kalambay (Musician/Performer) is a vocalist, actor, guitarist, and composer. She combines the sounds of her Irish and Congolese heritage with her LES upbringing in a soulful and gritty twist. Kalambay was recently featured in *Buskerball 2022*, and recorded *Firelight* with Fearless Music. Her composition, "Ordinary Sentiment" was featured in the Ed Burns film, *Purple Violets* which premiered at the Tribeca Film Festival. Grace devised *The Mendelssohn Electric* with Trusty Sidekick, and was cast as the lead in their production, *The Gospel Electric*, commissioned by the Park Avenue Armory. She is a core member of the band Soul Inscribed, and has for the third time been selected as a cultural ambassador for the American Music Abroad program. Kalambay is also a recipient of the NEFA NTP grant. Soul Inscribed has recently been signed to the music label Tokyo Dawn and just released their EP, *Tune UP*. Kalambay is an artist in residence at HERE Arts Center and the composer for *Cannabis! A Viper Vaudeville*. Kalambay voiced Wisdom in Nia Witherspoon's production *The Dark Girl Chronicles* (2021 at The Shed). She is currently touring *Haint Blu* with Urban Bush Women.

Lucianna Padmore (Musician/Performer) A Bronx native, New York-based drummer Lucianna Padmore has been praised by *Modern Drummer Magazine* for "deep grooves and serious fusion

chops.” Lucianna’s versatile drumming is featured with artists in the jazz, hip-hop, funk, rock, pop and fusion genres. An alumnus of LaGuardia High School for Music and the Performing Arts and the New School University, she has received awards from Jazz at Lincoln Center and BMI for her jazz improvisation. Lucianna’s live and studio projects include residencies in and around the Tri-state area with the John Smith Trio, a member of HotJazz Jumpers, drummer for Singer-Songwriter Alyson Murray, Bertha Hope’s Nu Trio and quintet The Fiery String Sista. She also leads her own quartet and releases music as an independent artist, with the current release of the single, ‘Life Long Love Affair’ featuring Saxophonist Gerald Albright. As an educator, she is active in drum instruction and jazz outreach in N.Y. Tri-state area. Lucianna is featured in the book *Sticks and Skins*, endorses Soul Tone cymbals, and plays Scorpion Signature 3a drum sticks.

John D. Alexander (Lighting Designer) OFF BROADWAY:

Migration, Reflections on Jacob Lawrence (National Tour).

D.C. AREA: *Daphne’s Dive, TRANS AM, Detroit 67, Children of Eden, This Bitter Earth, Topdog/Under Dog* (Helen Hayes Nomination), *Fabulation or the Re-Education of Undine, Marie and Rosetta, Ma Rainey’s Black Bottom, Airness, Darius and Twig, Black Nativity, Disgraced, HERstory, Black Berry Winter, The Gospel at Colonus, Happiness (and Other Reasons to Die), King Lear, Broke-ology, American Moor, Anne and Emmett* (National and European Tour). REGIONAL: *SWEAT, Kill Move Paradise, Once, Paradise Blue, Skeleton Crew, Royale and The Snowy Day and Other Stories*. TV: *No Child* (PBS). UPCOMING REGIONAL: *Chad Deity, Mary’s Seacole and Sheepdog*. UPCOMING WORLD PREMIERE: *Crying on Television, Quamino’s Map, House of the Negro Insane, B.R.O.K.E.N. Code B.I.R.D. Switching and Hoola Hoopin Queen*.
johndalexanderlightingdesign.com

Nicholas Hussong (Projections Designer, *Haint Blu*) is a creator of video, projections and film for live (and now digital) performance and events. Creative Producer at Dwight Street Book Club. Broadway: *Skeleton Crew*. Other regional credits include: *Until the Flood* (thirteen regional and international locations); *Haint Blu, Hair & Other Stories* (Urban Bush Women); *These Paper Bullets*, Drama Desk Nomination (Yale Rep, Atlantic

Theater Company, Geffen Playhouse); *Woman's Party* (Clubbed Thumb); *Grounded* (Alley); Arden Theater, Playmakers Rep, Berkshires Theatre Group, Marc Jacobs, Nashville Symphony, Hartford Symphony, Tony Awards (CBS). He also designed in England, Scotland, Ireland, Germany, China, Canada, and Vienna. Co-Creator of FEAST, an immersive dining experience with Listen&Breathe (Nantucket, Ireland, and please, hopefully, someday, the United States). Adjunct Lecturer New School of Drama and USC. Yale MFA. UAW and USA829. nickhussong.com

Nina Angela Mercer (Writer, *Haint Blu*) is an interdisciplinary artist and cultural worker. Her plays include *Gutta Beautiful*; *ITAGUA MEJI: A ROAD AND A PRAYER*; *Gypsy & The Bully Door*; and *A Compulsion for Breathing*. Her writing is published in *Black Renaissance Noire*; *Continuum: The Journal of African Diaspora Drama, Theatre and Performance*; *BreakBeat Poets Vol 2: Black Girl Magic* (Haymarket Press); *Are You Entertained? Black Popular Culture in the 21st Century* (Duke University Press); *Performance Research Journal*; *Represent! New Plays for Multicultural Young People* (Bloomsbury Press); and *A Gathering of the Tribes Online Magazine*. Find more at www.ninaangelamercer.com.

Tegan Ritz McDuffie (Production Manager) is an intersectional artist and organizer, deeply rooted in ethics of care. Tegan has created, managed and facilitated performances around the world, collaborating with institutions such as Sweat Variant, Adishakti Laboratory for Theatre Arts, NYU Abu Dhabi, Ehemaliges StummfilmKino Delphi, English Theatre Berlin International Performing Arts Center and The Watermill Center. Their work has been featured in, and supported, live arts events including the Digital Naturalism Conference, The Smithsonian Folklife Festival, Sikka Art and Design Festival, Prague Quadrennial, Festival Internacional de Marionetas do Porto, and transmediale. Tegan was a Fulbright research scholar in Berlin, Germany, and holds a BFA from Carnegie Mellon University. She was a member of the Arts and Humanities Anthropocene Research Kitchen at New York University Abu Dhabi, where she facilitated academic and artistic projects as the Instructor of Project and Stage Management.

Evan Spigelman (Lighting Supervisor) is an actor, cabaret artist, drag mess, DIY filmmaker and theater technician based in Brooklyn, New York. Previously residing in New Orleans, they are a co-founder of New Orleans performance collective Skin Horse Theater and of LOUD, the New Orleans Queer Youth Theater. When not performing, they are continuing their journey to fulfill their lifelong aspiration: to become an agitprop surrealist anti-fascist clown. This title is exactly as pretentious as it sounds. Evan is a proud nonbinary performer, as they are no longer comprised of zeros and ones. In their capacity as theater technician, they have worked primarily at St. Ann's Warehouse, where they served as interim Lighting Supervisor. Recent Off Broadway and Regional credits: the upcoming *HILMA* (Wilma Theater), *Ocean Filibuster* (A.R.T/Pearl D'Amour), *Taylor Mac's A 24 Decade History of Popular Music* (Pomegranate Arts), *The Faghag and Her Friends in the Summer of Love* (Penny Arcade), *And Tell Sad Stories of the Deaths of Queens* (Southern Rep), *The Lily's Revenge* (Southern Rep), *The Mutilated* (Contemporary Arts Center), *Hedwig and the Angry Inch* (Skin Horse Theater). Off-Off Broadway: *Mouthbrain* (Barnett Cohen), *Creep Cuts* (self-produced). TV/Film: *Creep Cuts in Freeze Response* (co-director, Mx. Asa Metric). Constantly stalking around in drag as Mx Asa Metric. Instagram: @evspig

FUNDING

Major funding for URBAN BUSH WOMEN is provided by:

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on Women, Barnard College Office of Community Engagement & Inclusion; The O'Donnell-Green Music and Dance Foundation; The Harkness Foundation for Dance.

URBAN BUSH WOMEN STAFF

Co-Artistic Directors/BOLD Directors: Chanon Judson & Mame Diarra Speis

Founder: Jawole Willa Jo Zollar

Acting Executive Director: Tahniah Belle

Producer & Creative Executive Producer, 40th Anniversary: Jonathan D. Secor

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BOLD Logistics Coordinator: Pinar Goodstone

BOLD Artistic Coordinator: Jaimé Yawa Dzandu

BOLD Facilitator: Dani Criss

Development Consultants: Advance NYC

SLI Associate Director: Paloma McGregor

CCI Producing Program & "When Black Women Speak"

Producer: Lai-Lin Robinson

Tour & Company Manager: Jolie Saltiel

NYC Production Assistant: Shaena Smith

Movement Coach: Bennalldra Williams

Urban Bush Women Company Apprentices are supported by The New York Community Trust Van Lier Fellowships: Kashia Kancey, J'nae Simmons, and Synead Cidney Nichols

For booking: Michelle Coe, Director of Production, Booking & Touring: mcoe@urbanbushwomen.org

Urban Bush Women 40th Anniversary leadership funding provided by Bloomberg Philanthropies. Additional funding is provided by the Howard Gilman Foundation.

urbanbushwomen.org

Facebook: [@urbanbushwomen](https://www.facebook.com/urbanbushwomen)

Instagram: [@ubwdance](https://www.instagram.com/ubwdance)



Photo by Ian Douglas

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





Kronos Quartet

Five Decades

Sun, Apr 28, 2024 at 7 pm
Royce Hall

Multi-Grammy-winning Kronos Quartet celebrates fifty years of innovation with *Five Decades*, a performance featuring original compositions, newly commissioned works and fan-favorite standards in a celebration of the groundbreaking quartet's ever-evolving legacy and continuing influence on modern classical music.

“No one is ever going to say that Kronos Quartet is satisfied with the string quartet status quo.”

– *The New York Times*

cap.ucla.edu/kronos-quartet



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





Ronnie Burkett Theatre of Marionettes

Wonderful Joe

May 9 - 11, 2024 at 8 pm

May 12, 2024 at 3 pm

The Nimoy

Obie award-winning puppeteer Ronnie Burkett returns to CAP UCLA with *Wonderful Joe*, an original piece about a man, his dog and the many lost souls they heal along their fantastic journey throughout the world in the aftermath of losing their home.

“Seeing his troupe every few years has just become a necessity of civilized theatregoing” – *Village Voice*

cap.ucla.edu/wonderful-joe

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.

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**CAP
UCLA**

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Associate Technical Director/Audio & Video: Duncan Woodbury
Associate Technical Director/Lighting & Stage: Katelan Braymer
Assistant to the Executive and Artistic Director: Emily Davis

Marketing and Communications

Director of Marketing and Communications: Bahareh Ebrahimzadeh
Marketing Coordinator: Elvis Harold
Marketing Associate: Helene Griffin

Development

Manager of Institutional Giving: Erika Herran
Development Assistant: Zoey Mendoza

Education

Director of Education & Special Initiatives: Meryl Friedman
Education Program Coordinator: Theresa Willis Peters
Student Arts Coordinator: Theo Bonner-Perkins

Financial Management

Manager of Finance and Accounts: Stephanie Tarvyd
Finance Analyst: Jodi Klein
Finance Analyst: Ayesha Bulegoda

Human Resources

Human Resources Assistant: Erah Lulu

Ticketing

Assistant Director Central Ticket Office: Gerardo Galeano

Royce Hall

Director of Operations: Heidi Snyder
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
House Manager: Victoria Pereira
House Manager: Melih Ercan
House Manager: Pia Shekerjian

Royce Hall Custodial

Custodian Supervisor: Ranoya Exum
Senior Custodian: Brandi Jeffrey
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
(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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