Molly Joyce and Jerron Herman

*Left and Right*

Fri, May 3, 2024 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
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
CAP UCLA Presents
Molly Joyce and Jerron Herman
*Left and Right*

Fri, May 3, 2024 at 8 pm
The Nimoy

Program duration: 30 minutes
No intermission

Funds provided by the Doris Duke Charitable Foundation Endowment Fund. With additional support by YoungArts.
ABOUT THE PROGRAM

Left and Right
I. Dualism
II. Overuse/Underuse
III. Asymmetry

Featuring:
Molly Joyce, Composer/Performer
Jerron Herman, Choreographer/Dancer

Additional support from:
Desiree Monroy, ASL interpreter
Jasmine Monroy, ASL interpreter
Max Greyson, Writer/Audio Describer
Michael Hammond, Sound and Video Engineer
Austin Regan, Director
Candace Feldman, Producer

This performance features American Sign Language (ASL) Interpretation and live audio description, in order to provide multiple access points to the work. You are encouraged to participate in the live polling questions throughout the work, surveys are available at: pollev.com/perspective and the QR code below:

QR Code

Credits:
Developed through a Toulmin Fellowship with NYU Center for Ballet and the Arts and National Sawdust and inaugural Artist Fellowship with YoungArts Foundation.

Video Editor: Hannah Rifkin
Audio Description Reviewer: Andy Slater
I. Dualism
Your right hand is the holy. It’s the hand you offer to friends and strangers, the hand in which you hold the proof of your integrity and good judgement. Your left hand is the perverse, it holds the keys to the occult. A left hand that is too gifted and agile is a sign of a devilish disposition. Every left-handed person is a possible sorcerer, justly to be distrusted.

In medieval Europe, left-handed women were at risk to be branded witches. Native children in the Dutch West Indies often had the left arm completely bound. It was to teach them not to use it, and when they did, their left hand was beaten with a wooden stick.

The Indians of North America can converse without saying a word, simply by movements of the head and arms. The right hand stands for me, the left hand for not me and others. Raising the right hand symbolizes bravery, power, and virility while the left hand is held lower, symbolizing inferiority, destruction, and burial.

II. Overuse/Underuse
The winged genie wanders. It wanders under the shadow of the stylised tree, it wanders by the flowers and in front of the stone guardians by the palace entrance. It wanders inside, around the king’s throne, around the dungeon and the tower. The winged genie wanders. It holds a bucket with water or pollen or both in its left hand and a pine cone in its right. The winged genie wanders and sees. It sees you. It approaches. It dips the cone into the bucket and shakes the cone towards you. You feel spoken to, you might even feel touched. You have been purified. The winged genie wanders.

Lyrics by Molly Joyce
oh you are my purifier
oh you are my denier
are you my strong
are you my weak
are you the lack of nerve (the left the left the left)

are you my pain
are you my wing
are you my power (the right the right the right)

are you my frame
are you my numbness
are you my loss of motion (the left the right the left)

are you my cone
are you my tingling
are you the flesh of stillness (the right the left the right)

the left the right the left
the right the left the right
the left the right the left
the right the left the right

the left the right the left
the right the left the right
the left the right the left
the right the left the right

the left the right the left the left the right the left the right
the the left the right the left the left the right the left the right
the left the right the left the left the right the left the right the left
the left the right the left the left the right the left the right the left

I
I will use you
I will use you and use you and use you and lose you

I
I will use you
I will use you and use you and use you and abuse you
are you still there
my purifier

are you still there
my one denier

are you still there
to transpire

are you still there
my one denier

the pacifier
a true transformer

the one desired
or just acquired

the one eroding
the one I’m losing

the one that’s slowing
a pain I’m feeling

the truest cone (the left the right the left)
cone

**Asymmetry**

Scientifically speaking, you are chiral, a word which derives from the Greek word ‘cheir’, meaning ‘hand’, because, like hands, you and your mirror image are non-superimposable. No matter how you are oriented, your features will never coincide across all axes in the mirror, just like it is impossible to fit a right shoe on a left foot.

You project yourself into the world, as a witness to your own life. And although you and your reflection could have identical physical and chemical properties, you will rotate this plane of polarized light which we call society in an opposite sense. You never fit flawlessly, you will fit as a figment of your own imagination.
Lyrics by Max Greyson
Two empty hands, still, palms raised up, side by side, almost identical almost.

A landscape of lines on each side One for the heart, one for the head, one for fate, one for life Lines carved by time, by a countless repetition of movements Sometimes I forget, but they will never They remember the gripping, rubbing, pinching, squeezing, stroking, banging, twiddling, clinching, cramping, flinching and letting go

They do it all together, but never the same way, like siblings They have their own instincts As one folds its fingers, the other stretches As one closes, the other one opens up

As one turns, the other flips As one glides, the other rests It’s how they teach each other It’s how I learn about balance

A sound a memory of you a shiver On the tips of my fingers Playing my thoughts like percussion A thrill starts traveling upwards

My hands twirl like a cat’s tail, predicting its whim It goes up, along wrists, forearms One side leads, the other follows Elbows, upper arms, shoulders

Two diverging roads circling towards the same destination Neck, hair, ears Chin, cheeks, nose into my eyes

I see you now, standing close in front of me I see your perfect asymmetry on a background of city lights and frozen traffic Your head slightly tilted, your bright blue eyes and the soft bow in your brows And your hands in front of your mouth To prevent me from hearing what you said that day
“You are right, and I am not.”

As you danced, I halted
As you walked, I ran
As you left, I remembered

I’ve got you in my fingers

ABOUT THE ARTISTS

Entertainment Interpreting is a boutique agency founded in Southern California. We provide ASL interpreters in the TV/Film and Arts space - focusing on authentic representation by using highly skilled, professional and knowledgeable interpreters specifically curated for each project.

Candace I Feldman - Producer
Candace is the daughter of a Zimbabwean Father & Native Hawaiian mother, with 2 decades of experience as a creative alchemist. She currently mothers INTERIM Corporation, a boutique management consortium co-envisioned with Jerron Herman, for disabled artists that includes Herman, Molly Joyce, and Christopher Unpezverde Nunez. Prior to INTERIM, Candace was Managing Director at Kinetic Light, disability arts ensemble. First Black Director of Programming at UA Presents in Tucson, Arizona. Producing Director at 651 ARTS in Brooklyn, NY, Stage Producer at CBS Corporation in Los Angeles, CA, and Concert Operations at The Juilliard School in New York, NY. She holds a B.S. in Theatre Studies Kansas State University, M.B.A. from University of Arizona, and Cert. in Diversity, Equity and Inclusion in the Workplace from University of South Florida, American Express Leadership Academy

Max Greyson - Writer / Audio Describer
Max Greyson (1988) is a poet, performer and theatre maker from Antwerp. He tours Flanders and The Netherlands as a solo spoken word performer and he is a core artistic member of Un-Label Performing Arts Company in Cologne, which produces international dance theatre performances. He does not shy away from engagement, the world, and love
even less. His poetry is a passionate exploration of sound and rhythm with the aim of finding a merciless voice that challenges everything and everyone (including himself). His poetry is set in a city where the madness of the mundane and the extraordinary intensify each other, and where love, whenever in danger of being seized or understood, changes shape. max-greyson.be

**Jerron Herman - Choreographer/Dancer**

Jerron Herman is a disabled artist working in dance and text to facilitate welcoming. Jerron’s work aspires to connect disparate contexts together to reveal their cohesion. Across late 2018-2019 he produced world premiere commissions for Gibney, Performance Space New York, The Whitney Museum, and Danspace Project with Molly Joyce, performing excerpts at The Kennedy Center. His most recent work, VITRUVIAN, premiered at Abrons Arts Center in conjunction with his Artist in Residence. He began his training as a company member with Heidi Latsky Dance from 2011-2019 and is now a collaborating member of Kinetic Light.

Jerron has served on the Board of Trustees at Dance/USA since 2017, most recently as Vice Chair. He’s been a Selection Committee member for the NY Performing Arts “Bessie’s” Awards and also served on panels for NYSCA, Dance/NYC, The Lark, Eyebeam, and Mid-Atlantic Arts Foundation. He curated the series Access Check 2.0: Mapping Accessibility for the Shelley & Donald Rubin Foundation from 2019-2020 and Discourse: Disabled Artists at The Joyce for The Joyce Theater in 2021. Jerron writes extensively on art & culture and his play, 3 Bodies, was recently published in Theater Magazine’s May/June 2022 issue. During the Spring 2022 semester Jerron was the Artist/Scholar in Residence at Georgetown University, facilitating student engagement with Art and Disability. Accolades include a 2021 Grants to Artists Award from the Foundation for Contemporary Arts and a 2021-2022 Jerome Hill Artist Fellowship in Dance from the Jerome Foundation. The 2021 PETRONIO Award and residency as well as a 2020 Disability Futures Fellowship by the Ford Foundation and the Andrew W. Mellon Foundation. jerronherman.com
Molly Joyce - Composer/Performer
Molly Joyce has been deemed one of the “most versatile, prolific and intriguing composers working under the vast new-music dome” by The Washington Post. Her work is concerned with disability as a creative source. Her work is concerned with disability as a creative source, and her most recent album, Perspective, featuring voices and viewpoints of disabled interviewees, was praised by Pitchfork as “a powerful work of love and empathy that underscores the poison of ableism in American culture.”

Molly’s creative projects have been presented and commissioned by Carnegie Hall, GM Europe, TEDxMidAtlantic, SXSW:EDU, Hirshhorn Museum and Sculpture Garden, Bang on a Can Marathon, Americans for the Arts, National Sawdust, Gaudeamus Muziekweek, National Gallery of Art, and Classical:NEXT. She is a graduate of Juilliard, Royal Conservatory in The Hague, Yale, and alumnus of the YoungArts Foundation. She holds an Advanced Certificate and Master of Arts in Disability Studies from City University of New York, and is a Dean’s Doctoral Fellow at the University of Virginia in Composition and Computer Technologies. She has served on the composition faculties of New York University, Wagner College, and Berklee Online. For more information: mollyjoyce.com

Austin Regan - Director
NYC-based director of opera, theater, and video. His acclaimed stage work has been seen across the United States, including recently: Rigoletto at Minnesota Opera (“...a scorching take on politics, patriarchy, and power,” Minneapolis Star Tribune), Don Giovanni at FM Opera (“Great skill and vision... superb,” Fargo Forum) and Discount Ghost Stories at Local Theater Co (“Hauntingly beautiful,” Boulder Daily Camera), which won the True West Award for excellence in immersive theater. Regan is also the Tour Director for the Broadway musical A Beautiful Noise, which launches a major national tour in 2024. Other projects and productions include Left and Right (National Sawdust); Out of a thought (PROTOTYPE Festival); Loose Wet Perforated (Guerilla Opera); The Trojan Women (The Hangar Theatre); Mad Libs (New World Stages); Well Worn Words (Ars Nova); The Blind
(The Flea Theater) and video projects for Carnegie Hall (Molly Joyce’s *Side By Side*) and National Sawdust. As associate director, Regan’s work comprises five Broadway musicals, the Metropolitan Opera and Off-Broadway’s award-winning hit revival of *Little Shop of Horrors*. Drama League Directing Fellow, Lincoln Center Directors Lab, and former Resident Director at the Flea Theater. austinregan.nyc

**Michael Hammond - Sound and Video Engineer**

Michael Hammond (he/him) is a producer, audio engineer, and musician living in Brooklyn, NY. Michael is a house engineer at Brooklyn’s Figure 8 Recording, where he has recorded, mixed, mastered, or produced albums for New Amsterdam Records, Merge Records, Nonesuch, Important Records, Detroit Underground, Big Ego, Joyful Noise, and many other labels. In live settings, Michael has provided electronics and sound design for the San Francisco Symphony, Signal Ensemble, Matmos, So Percussion, Shara Nova, the Kitchener-Waterloo Symphony, Residentie Orkest, and many others. Michael’s own music is released under the name No Lands. The debut No Lands album (released on New Amsterdam Records) was called “one of the most thrilling headphone experiences of this year” [*Tome to the Weather Machine*] and named the best electronic album of the year by the *Brooklyn Rail*. Outside of music, Michael has mixed and engineered podcasts for CNN, PRX, Pushkin Industries, and others.
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
LADAMA
Sun, May 5, 2024 at 7 pm
The Nimoy

LADAMA is an all-female band built on rhythm. Comprised of virtuosic musicians from across the Americas, LADAMA play traditional and non-traditional instruments to create rousing Latin Alternative music with a modern twist.

“LADAMA’s creative power is almost overwhelming. Adept at a variety of instruments and fluent in folkloric forms across Latin America, its members are prolific composers, distinctive vocal soloists and educators.” — NPR

cap.ucla.edu/ladama
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.

cap.ucla.edu/councils
CAP UCLA STAFF

Director’s Office
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Deputy Director and Program Manager: Fred Frumberg
Director of Education and Special Initiatives: Meryl Friedman
Production Manager: Bozkurt “Bozzy” Karasu
Artist Liaison Manager: Zarina Rico
Associate Technical Director/Audio & Video: Duncan Woodbury
Associate Technical Director/Lighting & Stage: Katelan Braymer
Assistant to the Executive and Artistic Director: Emily Davis

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Marketing Coordinator: Elvis Harold
Marketing Associate: Helene Griffin

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Development Assistant: Zoey Mendoza

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Education Program Coordinator: Theresa Willis Peters
Student Arts Coordinator: Theo Bonner-Perkins

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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 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

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(please allow 48 hours for a response)

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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.

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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
JOIN THE CONSTANTLY CURIOUS

We invite you to become a CAP UCLA Member and support our ability to create a space for shared experiences, extraordinary artistry and the exchange of ideas.

› Enjoy priority access and discounts
› Support extraordinary artistry
› Deepen relationships with artists and other arts enthusiasts

Become a member
cap.ucla.edu/membership