



Photo by Rachel Keane

**David Roussève/
REALITY**
Becoming Daddy AF

Fri, Oct 17 - Sat, Oct 18, 2025 at 8 pm
The Nimoy

**CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

WELCOME TO THE 2025–26 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



Throughout history, in moments of uncertainty and transformation, it is the arts that have helped us hold the line — and imagine the horizon. As we move through a shifting political and cultural landscape, we return to the stage not only to reflect, but to lead.

Artists have long been the truth-tellers, the visionaries, the builders of bridges where none existed. In the face of fear or division, they light the way forward — sparking dialogue, resisting silence and creating the emotional commons where we rediscover our shared humanity. Art doesn't just document history — it shapes it. It asks bold questions. It offers sanctuary. And it dares us to dream.

For our 2025–26 season CAP UCLA invites you into a radical act of gathering across 30 performances with more than 100 artists from around the globe. Imagine a world where strangers become companions in belonging, where performance becomes public square and where artistic voices help us build a more compassionate and courageous society.

This season is more than a series of performances — it is a call to community. Exciting new theater, revolutionary music and dance remind us that unity is not an ideal — it is an act. The stage becomes our platform, our laboratory, our refuge. Here, we witness. We reckon. We rejoice.

Even in tumultuous times — especially in those times — art meets the moment. And so do we.

With hope and imagination,



Edgar Miramontes

Executive and Artistic Director





Photo by Ryan Harper

CAP UCLA presents

David Roussève/REALITY ***Becoming Daddy AF***

Fri, Oct 17 - Sat, Oct 18, 2025 at 8 pm
The Nimoy

Program duration: 96 minutes with short pause



PALIHOTEL
WESTWOOD VILLAGE

ACKNOWLEDGEMENTS

Becoming Daddy AF is a National Performance Network Creation & Development Fund Project co-commissioned by CAP UCLA, Kelly Strayhorn Theater, National Center for Choreography-Akron, and MASS MoCA with Jacob's Pillow Dance Festival, more information at npnweb.org.

Becoming Daddy AF was created with support from Danspace Project, UCLA's Chancellor's Research Fund and The Chancellor's Arts Initiative.

Becoming Daddy AF is made possible with generous support from the New England Foundation for the Arts' National Dance Project with lead funding from the Doris Duke Foundation and the Mellon Foundation, and a MAP Fund creation grant.

This presentation of *Becoming Daddy AF* at UCLA's Center for the Art of the Performance has additional support provided by the James A. Doolittle Endowment.



CONTENT WARNING

Becoming Daddy AF includes references to realities of racism, violence, sexual assault, enslavement and suicide.

Becoming Daddy AF is a truthful, first-hand telling that charts the life of an African American man born in the U.S. in 1959 – and the histories his body holds. Roussève notes, “I named my company REALITY, because my work does not shy away from portraying “reality” in all its grit, joy, humor, messiness, beauty, ugliness, hope and celebration. At its core, *Becoming Daddy AF* is an homage to ‘love’ and the realities of those who bravely and relentlessly seek it out.”

Care Note

If you need suicide or mental health-related crisis support, or are worried about someone else, please call or text 988 or visit the National Suicide Prevention Lifeline's chat to connect with a trained crisis counselor.

ABOUT *BECOMING DADDY AF*

West coast premiere.

a mediation on the meaning of life
in three parts

Part I: Love

Pause

Part II: Family

Part III: Freedom

SPECIAL THANKS

I would like to thank the incredible leadership of CAP UCLA, especially Edgar Miramontes and Fred Frumberg, for their early commitment and continued support of the project.

Big thanks to my husband Steven Rubenstein for accompanying me on this journey; to our amazing producer George Lugg, to the generous contributions of my equally amazing collaborators Chris Kuhl, Meena Murugesan, d. Sabela Grimes, Charlotte Brathwaite, Leah Piehl, Padra Crisafulli, and Julie Tolentino; to Susan Foster, Ann Carlson, Dan Froot, Vic Marks, Lucy Burns, Anjali Arondekar, and everyone else whose feedback has shaped the work; and to all the performers, collaborators, producers and administrators who have contributed to forty years of repertory by David Roussève/ REALITY. Thanks also to UCLA's Department of World Arts and Cultures/Dance, especially WACD's ever-fabulous Arsenio Apillanes; to my biological and chosen family in Texas and Louisiana; and to the 17 generations of ancestors who made this work possible.

CREDITS

Written, Directed, Choreographed and Performed by David Roussève

Dramaturgy by Charlotte Brathwaite

Video design by Meena Murugesan

Sound design by d. Sabela grimes

Lighting design Christopher Kuhl

Costume design by Leah Piehl

Technical direction by Christopher Kuhl

Sound and Video Engineering by Padra Crisafulli

Early stage dramaturgy by Julie Tolentino

Additional production support from Gurmukhi Bevli, Harper Justus and Leanne Iacovetta Poirier

Management and producorial support by George Lugg

Becoming Daddy AF premiere at Kelly Strayhorn Theater in September 2025.

PROGRAM NOTES

For me, *Becoming Daddy AF* is a meditation on the meaning of life (which has everything to do with the meaning of love) by a queer African American aware of the finite time he has left on the planet. The piece is constructed in three parts, although the second two flow seamlessly together: Part I: Love, Part II: Family, and Part III: Freedom (*as in, Love + Family = Freedom*). I began my choreographic career in 1986 as a soloist, and *Becoming Daddy AF* returns me to ‘the self’ as the locus of investigation—it is my first evening-length solo in more than twenty years. As with all my work, *Becoming Daddy AF* does not shy away from portraying ‘reality’ in all its grit, joy, messiness, ugliness and beauty; but ultimately the work is intended as an homage to ‘love’ and those who bravely and relentlessly seek it. *Becoming Daddy AF* is dedicated to the four great loves of my life: my mother, Genevieve Arceneaux Roussève; my father, Roland Raymond Roussève Sr.; my first husband, Conor McTeague; and my current husband, Steven Rubenstein.

Becoming Daddy AF includes solo excerpts from forty years of large-scale, group dance/theater works by David Rousseve/REALITY, including:

Urban Scenes/Creole Dreams, 1992

A dialogue on loss that juxtaposes the real-life stories of the choreographer's maternal grandmother from the early 1900s with his own stories of life at the apex of the AIDS pandemic in 1992 NYC.

Love Songs, 1996

A dialogue on love that combines contemporary love stories with the stories of John and Sarah, two African American slaves in the American South whose narrative loosely portrays—and is set to the music of—Wagner's *Tristan und Isolde*.

Saudade, 2009

A work combining contemporary western dance with world dance forms including Bharata natyam, West African, and Indonesian to explore bittersweetness as a single moment when agony and ecstasy are experienced together.

— David Roussève



Photo by Ryan Harper

ABOUT THE ARTISTS

DAVID ROUSSEVE – WRITER, CHOREOGRAPHER, PERFORMER (he) is a choreographer/writer/director/performer, magna cum laude graduate of Princeton University and a Guggenheim Fellow. He is known for his dynamic, socially conscious dance/theater that uniquely blends contemporary dance, theater and multimedia elements to create immersive and thought-provoking performances. His work draws inspiration from the stories of marginalized communities, as it explores complex themes related to identity, social justice and human connection. Roussève founded the dance/theater company David Roussève/REALITY in 1988 in New York, and REALITY has since toured throughout the US, Europe, Great Britain and South America, including three commissions and four performance residencies at the Brooklyn Academy of Music's Next Wave Festival and two commissions and three performance residencies at Jacob's Pillow. Roussève's most recent short film screened at 56 festivals in eleven countries and received ten awards, including four for "Best Film". Other awards include a "Bessie", Creative Capital Fellowship, three Horton Awards, Herb Alpert Award in the Arts and seven consecutive NEA Fellowships. Roussève is Distinguished Research Professor in the department of World Arts and Cultures/Dance, after having served 28 years a Distinguished Professor of Choreography. At UCLA he has also served as Associate Dean, Acting Dean and Interim Dean of the School of the Arts and Architecture.

CHARLOTTE BRATHWAITE – DRAMATURGY (she) is an award-winning artist and director whose genre-defying works illuminate the realities and dreams of those whose stories have been silenced or ignored. Working at the intersection of dance, theater, music, film, ritual and installation, her practice centers storytelling as a site of resistance, remembrance and radical possibility. She began her artistic journey as a dancer – foundational experiences continue to shape her movement – and music-driven storytelling. Brathwaite has created work alongside Meshell Ndegeocello, adrienne maree brown, Kyle Abraham, Peter Sellars, Malick Welli and currently collaborates as dramaturg for David Roussève/REALITY. Her performances, films and photography have been

presented internationally at the Holland Festival, Park Avenue Armory, The Shed, Baryshnikov Arts Center, HAU Berlin, La MaMa, the Whitney Museum and 1-54 Marrakech. She is the recipient of awards from the Doris Duke Foundation, United States Artists, Creative Capital, the Princess Grace Foundation and others. Brathwaite holds an MFA from Yale. She is also an educator and Co-Founding Director of Malidoma Popenguine, a space for art and community in Senegal. charlottebrathwaite.com

MEENA MURUGESAN – VIDEO DESIGN (*they*) are an interdisciplinary artist based on Tongva-Kizh land, colonially known as Los Angeles. Meena creates art installations at the intersection of video art, textile art, live performance and social issues. Their work grapples with multimedia collage, contemplative documentary, textile art, improvisation, somatic bodywork, collective creation and brahminized bharatanatyam. Meena centers an anti-racist, anti-caste, feminist, queer, land back, liberatory creative practice. They research interlocking systems of apartheid – across caste, race, gender, religion, ethnicity, and species – to interrogate hierarchical structures of power. This inquiry informs their current project, *Dravidian Futurities*, a speculative multimedia installation examining Dravidian-African connections, casteism, colorism, trance rituals and the ancient submerged landmass of Kumari Kandam / Lemuria. Meena's solo work has been supported through grants and artist residencies, including The Mellon Foundation, CHIME, Pieter, UCLA, Canada Council for the Arts, CALQ and SODEC. Their video art has been presented at The Getty Museum, Broad Museum, MOCA LA, BlackStar Film Festival, 651 Arts, Jacob's Pillow, SOPHIENSÆLE, Underground Museum, REDCAT, ODC, Abrons Arts Center, NYLA, EMPAC, ICA Philadelphia, MCA Chicago, Danspace, Wesleyan University, UCLA, Tangente, and MAI, among others. vimeo.com/meenakshi

D. SABELA GRIMES – SOUND DESIGN (*he*) is a choreographer, transmedia storyteller, writer, composer, costume designer and educator. Improvisation and collaboration are central to his practice, weaving sound, visuals and movement into multisensory experiences. Sabela's creative practice invests in Black cultural epistemologies, the poetics of assemblage, matters of mutability

and the magic of misuse. His current collaborative work, *Parable of Portals*, co-created with Meena Murugesan, dreams Octavia E. Butler's body of work, including personal writings and unfinished manuscripts, into a modular, constellation of transmedia performance. As a faculty member at USC's Gloria Kaufman School of Dance, he teaches courses in composition, Hip Hop and street dance histories, African and Afro-diasporic traditions, fashion and materiality and his original system, *Funkamental MediKinetics*. He is the recipient of the 2023 USC Associates Award for Artistic Expression, the 2021 Bessie Award for Outstanding Performer, the 2017 Los Angeles County Performing Arts Fellowship and the 2014 United States Artists Rockefeller Fellowship. Sabela loves pancakes, speculative fiction and his kinfolk.

CHRISTOPHER KUHL – LIGHTING DESIGN and TECHNICAL DIRECTION (he)

Christopher Kuhl is an acclaimed theater, dance, opera, installation artist and designer. He has developed work which has been produced and presented at Santiago a Mil Chile, Queer Zagreb, Sydney Festival, Hebbel am Ufer, Centre Pompidou, Hong Kong Arts Festival, Edinburgh International Festival, On the Boards, Fusebox Festival, Walker Arts Center, Sundance Film Festival and Santa Fe Opera, among others. Recent work includes *Trade / Mary Motorhead* (Prototype Festival, LA Opera, REDCAT), *Human Measure* (HOME Manchester, Canadian Stage), *Confederates* (Oregon Shakespeare Festival), *The Carolyn Bryant Project* (REDCAT), *Voices from the Killing Jar* (Long Beach Opera, Los Angeles Philharmonic), *The Hunger* (Abbey Theatre, BAM), *The Object Lesson* (New York Theatre Workshop), *Home* (BAM), *The Institute of Memory* (Under the Radar), *Straight White Men* (Young Jean Lee's Theatre Company, The Public Theatre, Kaai Theater), *John Cage Song Books* (San Francisco Symphony, Carnegie Hall) and *Soldier Songs* (Holland Festival). His work has been recognized with three Bessie Awards, two Los Angeles Ovation Awards and the Center Theatre Group's Sherwood Award. Kuhl is an Associate Professor at UC San Diego in the Department of Theatre and Dance. He is from New Mexico and a graduate of California Institute of the Arts.

LEAH PIEHL – COSTUME DESIGN (*she*) is an award winning costume designer working in film, television and theater. She holds an MFA in Costume Design from California Institute of the Arts and a BA in Political Economy from UC Berkeley. Theater and art credits include Oregon Shakespeare Festival, Mark Taper Forum, Pasadena Playhouse, Redcat, South Coast Rep, BAM, Geffen Playhouse, Centre Pompidou Paris, ArtBasel Miami and the Whitney Biennial. Leah is a member of Motion Picture Costumers Local 705 and United Scenic Artists Local 829.

JULIE TOLENTINO – EARLY DRAMATURGY (*she/they*) is an interdisciplinary artist working in durational performance, installation, scent and object-making, texts. Her work has been exhibited in the 2022 Whitney Biennial (with Ivy Kwan Arce), Participant, Inc., The Kitchen, Performance Space New York, The New Museum, Aspen Art Museum, Nevada Art Museum, Thessaloniki Biennial, Haus der Kulturen der Welt (Berlin), Museum of Contemporary Art – Macedonia, Commonwealth & Council, Los Angeles Contemporary Exhibitions, Volume, Fulcrum Arts, homeLA, Yerba Buena Center for the Arts, The Lab (SF) amongst others. Collaborative projects include Visual AIDS Duets Book series with Kia LaBeija; Movements in Blue with the What Would An HIV Doula Do? Collective; and the Safer Sex Handbook with Cynthia Madansky. Tolentino initiated and ran the Clit Club from 1990-2002. She is the current senior editor for the Provocations in TDR – The Drama Review (since 2012). They received a MFA as the University of California at Riverside's Dean's Distinguished Fellow in Experimental Choreography in 2020.

PADRA CRISAFULLI – SOUND AND VIDEO ENGINEER (*they*) creates theatrical experiences as a sound designer, composer, director and generative artist, and is most energized when mixing the unexplainable with the unavoidable. Past productions have been seen at: Japan Society NY, Playwrights Horizons, La Jolla Playhouse, Park Avenue Armory, National Museum of Serbia, Prague Quadrennial and Edinburgh Fringe Festival. They are a Hæth Grant recipient through Possum Creek Games, an IDEAS grant recipient through Qualcomm Institutes and were awarded the Triangle Rainbow Theatre and the Riant's Best Director

Award for their online work. MFA in Sound, UC San Diego. BFA in Directing, Carnegie Mellon University.

GEORGE LUGG – MANAGEMENT & PRODUCORIAL SUPPORT

(he) is a producer, curator and consultant who has been working in the field of contemporary performance for more than thirty years. He currently works for David Roussève/REALITY and Emily Johnson / Catalyst, and served as a consulting producer for CalArt Center for New Performance from 2019–2024. His active projects include the world premiere and touring of David Roussève's *Becoming Daddy AF* and Emily Johnson's *Overflow Radio*, scheduled to premiere at REDCAT in Los Angeles in fall of 2026. Other recent projects include Emily Johnson's *Being Future Being* (2022); Daniel Alexander Jones' *Altar no. 1* (2021); Lagartijas Tiradas al Sol's *El Camino Donde Nosotros Lloramos (The Road Where We Weep)* (2020); Faye Driscoll's *Come On In* (2020); Faye Driscoll's *Thank You For Coming: Space* (2019); the Zhigaagoong/Chicago edition of Emily Johnson's *Then a Cunning Voice and A Night We Spend Gazing at Stars* (2019), among others. He served twice as Lead Program Consultant in the Performing Arts for the Creative Capital Foundation (2020 and 2012), as a Hub Site Representative for New England Foundation for the Arts' National Dance Project (2012–14) and on the U.S. curatorial teams for the National Performance Network's Performing Arts Asia Project (2011) and Performing Americas Project (2009–10).



Photo by Ryan Harper

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.

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Film Retrospective
Gala Reception

Join us at



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Tiago Rodrigues ***By Heart***

Fri, Oct 24 - Sat, Oct 25, 2025 at 8 pm
The Nimoy

In the international hit *By Heart*, Tiago Rodrigues invites an audience to spend an evening learning a poem, a practice inspired by Rodrigues' grandmother's journey to blindness.

"... so deep, so intelligent and so magnificent that we came out of it profoundly moved..." – *Le Figaro*

cap.ucla.edu/byheart



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





Pony Cam ***Burnout Paradise***

Sat, Nov 1, 2025 at 8 pm

Sun, Nov 2, 2025 at 6 pm

The Nimoy

From Australia's award-winning collective Pony Cam, *Burnout Paradise* is a frenetic, physical and darkly comedic showdown performed on treadmills. Four performers spiral through escalating tasks, confronting burnout, broken systems and the struggle to set boundaries.

"One of the most frenetically uproarious shows you will ever experience." – *Time Out*

cap.ucla.edu/ponycam

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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General Questions

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CAP UCLA gratefully acknowledges our donors, sponsors and members.

This list reflects donations and commitments to the UCLA Nimoy Theater campaign as well as annual gifts made from Jan 1, 2024 to Aug 31, 2025.

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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. We gratefully acknowledge:

Barbara and Bruce Dobkin, James A. Doolittle, Arthur E. Guedel, Kevin Jeske, Henry and Ginny Mancini, Merle & Peter Mullin, José Luis Nazar, Evelyn & Mo Ostin, Beatrix F. Padway, Mimi Perloff, Lloyd E. Rigler, Sally & William A. Rutter, Shirley & Ralph Shapiro, Roslyn Holt Swartz & Allan J. Swartz, and Mimi & Werner Wolfen.

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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



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Join today at cap.ucla.edu/membership

