



Photo by Marika Kent

Elevator Repair Service *Ulysses*

Fri, Apr 4, 2025 at 8 pm

Sat, Apr 5, 2025 at 1 and 8 pm

MacGowan Little Theater, UCLA

**CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

WELCOME TO THE 2024–25 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



The poetics of movement and migration

Welcome to my inaugural season at CAP UCLA. Inspired by the diversity of Los Angeles and the city's ability to shape-shift, the 2024–25 season encompasses narratives of change, adaptation and a quest for new perspectives. The works presented speak to our universal urge for exploration and our innate desire for belonging. The visionary artists whose work will bring the season to life ask us to ponder our origins, our trajectory, and the nature of human existence.

Across thirty performances, scores of artists from Los Angeles, around the US, the Democratic Republic of the Congo, Indonesia, Iran, Mexico, South Africa and the United Kingdom inspire thought-provoking conversations and seek to create a more just world together. Each performance adds another thread to the ever-evolving tapestry of existence, a testament to the resilience and beauty found in movement and migration.

The performing arts provide fertile ground for transformation and evolution, creating spaces that encourage reflection, connection, and action. My hope is that when you exit a performance, you will be transformed by the desire for a more dignified and empathic world.

In these times of global strife, we must create new ways of being with one another. I invite you to join us this season: ignite your curiosity, partner with us as we fuel new aspirations, and embrace the power and possibility of change.

I look forward to welcoming you.

A handwritten signature in white ink, appearing to read 'Edgar Miramontes', is positioned to the left of the photograph.

Edgar Miramontes
Executive and Artistic Director





Photo by Marika Kent

CAP UCLA presents

Elevator Repair Service ***Ulysses***

Fri, Apr 4, 2025 at 8 pm

Sat, Apr 5, 2025 at 1 and 8 pm

MacGowan Little Theater, UCLA

Program duration: 160 minutes, including one 15 minute intermission

ABOUT THE PERFORMANCE

Ulysses

Created by Elevator Repair Service

Directed by John Collins

Co-Direction and Dramaturgy by Scott Shepherd

Text: *Ulysses* by James Joyce

Performers: Dee Beasnael*, Kate Benson*, Maggie Hoffman, Vin Knight*, Scott Shepherd, Christopher-Rashee Stevenson, Stephanie Weeks*

Scenic Design: dots

Costume Design: Enver Chakartash

Lighting Design: Marika Kent

Sound Design: Ben Williams

Projection Design: Matthew Deinhart

Properties Design: Patricia Marjorie

Assistant Director and Stage Manager: Maurina Lioce

Producer: Hanna Novak

Production Manager: Nora Rubenstone

Show Operator: Gavin Price

Sound Engineer: Jason Sebastian

Company Manager: Becky Hermenze

Teleprompter and Clock Software by Scott Shepherd

Daphne Gaines, April Matthis, and Mark Barton contributed to the development of *Ulysses*.

*The Actor appears through the courtesy of the Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Ulysses was commissioned by and received its world premiere at the Fisher Center at Bard in June 2024. Major commissioning and development support was provided by the T.S. Eliot Foundation and Fisher Center LAB, which receives funding from members of the Live Arts Bard Creative Council, the Lucille Lortel Foundation, and the Fisher Center's Artistic Innovation Fund, with lead support from Rebecca Gold and additional funding from The William and Lia G. Poorvu Family Foundation.

Funds provided by the Doris Duke Charitable Foundation Endowment Fund and the NEA Challenge Grant Endowment.

CHARACTERS BY PERFORMER

(an abridged list)

Dee Beasnael

Armstrong, Milly Bloom, Martin Cunningham, Mrs Breen, Miss Kennedy, Alexander J. Dowie, Florry

Kate Benson

Haines, Simon Dedalus, Myles Crawford, the citizen, Dr Madden, Zoe

Maggie Hoffman

Molly Bloom, Miss Douce, Ned, Alf, Lenehan, Gerty McDowell, Dr Dixon, Rudy Bloom

Vin Knight

Mr Deasy, Leopold Bloom

Scott Shepherd

Buck Mulligan, Blazes Boylan, Mr Nannetti, redbearded sailor

Christopher-Rashee Stevenson

Stephen Dedalus, the cat, Lenehan, Joe Hynes

Stephanie Weeks

Martha, Mr Power, Nosey Flynn, Russell, John Wyse Nolan, Dr Punch Costello, Mrs Thornton, Stephen's mother

DIRECTORS' NOTE

This piece was born when Elevator Repair Service was asked to create a one-night-only performance based on *Ulysses* for the centenary edition of Symphony Space's annual Bloomsday event in 2022. Tackling this sprawling novel, which runs upwards of 750 pages and spans a dizzying range of literary styles, was an absurd proposition. It was also right up our alley. Over the past two decades of its thirty year history, our ensemble has developed an obsession with staging literature, particularly the works of early 20th century novelists. Our best-known piece, *Gatz*, is an eight hour staging of *The Great Gatsby* that includes every word of the text. With *Ulysses* we've taken a less completist approach, drawing selectively from each of the book's eighteen episodes—using only Joyce's words, but not all of them.

Though widely regarded as one of the great masterpieces of English literature, *Ulysses* has defeated many readers. Some say its reputation for difficulty is exaggerated, but the challenges are real. Joyce is a sworn enemy to exposition: instead of introducing a scene he drops you into it and leaves you to find your bearings in the unfolding action. Meanwhile he riddles the narration with stray thought fragments that seem to bubble up unfiltered out of the characters' minds. Foreign-language passages are left untranslated. References to literature, philosophy, music, religion and history are so numerous that some books explaining them are longer than the novel itself. There are whiplash swerves of style to contend with: one chapter, for example, is a bizarre playscript with hallucinatory stage directions; another is a long series of pseudo-scientific questions and answers.

Such challenges, if not seen as part of the fun, can obscure how warm and hilarious *Ulysses* is. Erudite references share the page with bawdy jokes, made-up sound words, popular songs, and every variety of bodily function. Like life, *Ulysses* contains more than the mind can easily assimilate or explain. Its affirming, all-embracing attitude is succinctly expressed in its famous final word, *Yes*, or in Bloom's thoughts as he leaves the cemetery in episode six:

Plenty to see and hear and feel yet. Feel live warm beings near you. Let them sleep in their maggoty beds. They are not going to get me this innings. Warm beds: warm fullblooded life.

— John Collins and Scott Shepherd

SYNOPSIS

The main action of the novel follows the wanderings and ruminations of Leopold Bloom, an ad broker, on a single day in Dublin: June 16, 1904. He's staying out of the house to allow his wife Molly, a locally admired soprano, to begin a love affair with her concert promoter Blazes Boylan. The Blooms haven't had sexual intercourse since their son Rudy died in infancy eleven years ago.

Stephen Dedalus, the hero of Joyce's autobiographical novel *A Portrait of the Artist as a Young Man*, is also wandering around Dublin. He returned early from a stay in Paris to be present at his mother's deathbed. An avatar of Joyce himself, Stephen is a young writer with grand literary aspirations and a drinking problem. Bloom encounters Stephen late in the day and attempts to take him under his wing.

Molly appears briefly at the beginning of the novel, persistently inhabits Bloom's thoughts, and finally commands our undivided attention in the final episode, after Bloom has crawled into bed beside her and fallen asleep in the imprint left by Boylan. Her reflections on the day and on her life end the novel in a long unpunctuated stream of thought.

ABOUT ELEVATOR REPAIR SERVICE

Elevator Repair Service (ERS) is a New York City–based company that creates original works for live theater with an ongoing ensemble. The company's shows are created from a wide range of texts that include found transcripts of trials and debates, literature, classical dramas, and new plays. Founded in 1991, ERS has created an extensive body of work that includes upwards of 20 original pieces. These have earned the company a loyal following and made it one of New York's most highly acclaimed experimental theater companies. The company is best known for *Gatz*, its award-winning verbatim staging of the entire text of *The Great Gatsby*. ERS has received numerous awards and distinctions, including Lortel awards, a Bessie award, and an OBIE award for Sustained Excellence, as well as a Guggenheim Fellowship and Doris Duke Performing Artist Award for Artistic Director John Collins.

Upcoming:

Baldwin and Buckley at Cambridge at FIND Festival in Berlin, April 10-13



Photo by Owen Hope

Dee Beasnael (Performer) (she/her) is a member of 7 Daughters of Eve Theater and Performance Company and Elevator Repair Service. Dee has performed at various venues throughout her career including The Whitney Museum, The Metropolitan Opera House, The Théâtre de la Bastille (Paris, France), NYU Skirball, Teatro Nacional Dona Maria II (Lisbon, Portugal) amongst many others. Dee has numerous voiceover credits, one of her favorites being *Caillou* (French distribution.) Film credits include *The Good Half* and *Before the World Set on Fire*. Dee received a best actress award for her work in *The Securely Conferred Vouchsafed Keepsakes of Maery S.* with 7 Daughters of Eve. Dee is also a best actress nominee for her work as Nina Simone in *Le Silence et la Peur/Silence and Fear*, which toured throughout France, Portugal and Switzerland.

Kate Benson (Performer) is a writer and performer who lives in Brooklyn, NY. Performances include: *Ulysses* (ERS); *Seagull* (ERS); [*Porto*] (Bushwick Starr); *Variations on the Main* (Jack); *I'll Never Love Again* (Bushwick Starr); *Tiger, Tiger* (on the Nature of Violence) (Dixon Place); Fondly, Collette Richland (ERS); *Running Away from the One with the Knife* (the Chocolate Factory); *Nomads* (the Incubator); and *Good Person of Szechwan* (the Public & LaMama). Writing includes: [*Porto*] (Bushwick Starr), and *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* (New Georges with Women's Project, OBIE-winner). She has an MFA in playwriting from Brooklyn College. She is a recipient of the Creative Spirit Award (2023).

Enver Chakartash (Costume Design) Broadway: *Stereophonic; A Doll's House; Is This A Room*. Off-broadway: *Teeth* (Playwright's Horizons); *Public Obscenities* (Soho Rep.); *Toros* (Second Stage Theater); *The Trees* (Playwright's Horizons); *Wolf Play* (MCC/Soho Rep.); *Catch as Catch Can* (Playwright's Horizons); *English* (Atlantic Theater Company/Roundabout Theatre Company). Regional: *Highway Patrol* (Goodman Theatre). Film: *Reality* (HBO).

John Collins (Director) founded Elevator Repair Service in 1991. Since then he has directed or co-directed all of the company's productions while also serving as its Artistic Director. John is also an experienced sound designer and has worked for The Wooster Group, Richard Foreman, Target Margin Theater, and others. Other recent projects with ERS include *Baldwin and Buckley at Cambridge* and a new adaptation of Chekhov's *The Seagull*. He is the recipient of a Guggenheim Fellowship, a United States Artists Fellowship, and a Doris Duke Performing Artist Award.

Matthew Deinhart (Projection Design) is New York based visual artist and multidisciplinary designer. His primary focus is to experiment with how an artist can engage with the audience. Seeing technology as a connection point and a road block, he breaks open this juxtaposition to create work that explores the human condition in a tech-driven world. Recent design credits include the scenic design for *Song of Joy* (The Tank) and *Sweat* (Brooklyn College), the lighting design for *R.E.S.P.E.C.T* (National Tour); *Dark Star of Harlem* (La Mama); *Blur* (The Shed); *Tongue Depressor* (The Public). Projection design for *Ulysses* (Bard College); *With Marion* (the Kitchen); *ANIMUS ANIMA//ANIMA ANIMUS* (The Public). Outside of theater, Matthew is a frequent collaborator with pianist Ning Yu and his visual art has been shown at M.A.D.S art Gallery. Matthew is a graduate of Brooklyn College with an M.F.A in design and technical theater.

dots (Scenic Design) is a multi-disciplinary design collective. Hailing from Colombia, South Africa, and Japan, we are Santiago Orjuela-Laverde, Andrew Moerdyk, and Kimie Nishikawa. As collaborators, we believe that the whole is greater than the sum of its individual parts. Broadway: *Appropriate* (Tony, Drama Desk, OCC nominations for Best Scenic Design); *An Enemy of the People* (Tony nomination for Best Scenic Design); *The Sign in Sidney Brustein's Window*. Other credits: *Oh, Mary!* (Lucille Lortel Theater); *Dark Disabled Stories* (The Public Theater); *Public Obscenities* (Soho Rep, NAATCO; Drama Desk nomination, Henry Hewes Design Award); *KATE* (Connelly Theater); *Infinite Life* (Atlantic Theater Company and National Theater UK). Obie Award for Sustained Achievement. designbydots.com

Becky Hermenze (Company Manager) (she/they) is a performance artist, writer and producer. With ERS: *Gatz* (The Public Theater, NYU Skirball); *Seagull* (workshop). She has supported the development of new works with artists such as Radiohole, Half Straddle/Tina Satter, and Becca Blackwell. She also performs on the sketch comedy team Dirty Shirley, whose shows can be seen around NYC. More at @beckywthekhair.

Maggie Hoffman (Performer) is a founder of the avant-punk performance ensemble Radiohole and the artist-run performance space The Collapsible Hole in the West Village. In addition to over twenty five years of performance with Radiohole, Maggie has appeared with ERS in *Seagull*; *Measure for Measure*; *Fondly*, *Collette Richland*; *Arguendo*; *Gatz*; *The Select* (*The Sun Also Rises*); and *The Sound and The Fury*. Maggie recently appeared as Madeline Harvey in Richard Foreman's last play *Suppose Beautiful Madeline Harvey*.

Marika Kent (Lighting Design) (she/her) is a Brooklyn based designer of theater, opera, puppetry and dance. With ERS: *Ulysses*; *Seagull*. She has lit productions for The Wooster Group, The TEAM, National Black Theater, Sinking Ship, Playwrights Horizons, Portland Center Stage (OR), Arena Stage (DC), Trinity Rep (RI), PlayMakers Rep (NC), and others. Marika teaches design at NYU's Playwrights Horizons Theater School and is a proud member of USA Local 829. marikakent.com

Vin Knight (Performer) With ERS: *Ulysses*; *Seagull*; *Everyone's Fine with Virginia Woolf*; *Measure for Measure*; *Fondly, Collette Richland*; *Shuffle*; *The Select (The Sun Also Rises)*; *The Sound and the Fury*; *No Great Society*; *Gatz*. Other stage credits include *The Music Man* (Sharon Playhouse); *Spam* (JACK); *Our Man in Havana* (Portland Stage); *Cat on a Hot Tin Roof* (2013 Broadway revival); *Marie Antoinette* (ART and Yale Rep); *The Temperamentals* (Barrow Group); and *U.S. Drag* (Clubbed Thumb). Film and TV credits include 'Last Week Tonight with John Oliver,' 'And Just Like That,' 'Inventing Anna,' 'Search Party,' 'Orange Is the New Black,' 'Unbreakable Kimmy Schmidt,' 'Succession,' 'Bull,' 'The Blacklist' and 'Homeland.'

Maurina Lioce (Assistant Director and Stage Management) With ERS: *The Sound and the Fury*; *Arguendo*; *The Select (The Sun Also Rises)* (tours); *Gatz* (tours); *Fondly, Collette Richland*; *Measure for Measure*; *Everyone's Fine with Virginia Woolf*; *Baldwin and Buckley at Cambridge*; *Seagull*; *Ulysses*. NYC: stage management for Half Straddle, Adrienne Truscott, Alex Tatarsky, Becca Blackwell, Neal Medlyn, Bang On A Can, Jim Findlay, David Byrne, Sibyl Kempson, Andrew Ondrejcek, Mike Iveson, Erin Markey, Suzanne Bocanegra, and Young Jean Lee. Maurina has been a member of Elevator Repair Service since 2014.

Patricia Marjorie (Properties Design) is a Brazilian multidisciplinary theater artist based in New York. Scenic and costume design for *Primordial* (The Tank) and *The Lydian Gale Parr* (Target Margin Theater), both directed by Meghan Finn. Props: *Corruption* by J.T. Rogers, dir. Bartlett Sher (LCT); *Wolf Play* dir. Dustin Wills (MCC/Soho Rep); *You Will Get Sick* dir. Sam Pinkleton (Roundabout); *Flex* dir. Lileana Blain-Cruz (LCT); *Notes on Seven Killing Oversight* by Mara Velez Melendez (Soho Rep); *7 Minutes* dir. Mei Ann Teo (Waterwell); *Black Exhibition* by Jeremy O. Harris, dir. Machel Ross (The Bushwick Starr). Performance credits: *Mrs. Loman* (The Tank). Directing credits: *What Will Become of Kaaron?* and her own play *A Song to Keep the Wolves Awake* (The Tank).

Hanna Novak (Producer) has served as ERS's Producing Director since 2022, producing the development and presentation of the company's

work. Recent credits with ERS include: *Gatz* (The Public remount), *Ulysses* (The Fisher Center at Bard); *Baldwin and Buckley at Cambridge* (Festival d'Avignon, FIND Festival Berlin); and *Seagull* (NYU Skirball). In addition to her work with ERS, Hanna is a playwright and director. Her plays have been developed with/performed at Clubbed Thumb, Ensemble Studio Theater, The Hearth, The Performing Garage, and Amanda+James. She is a member of EST/Youngblood, a New Georges-affiliated artist, and an alum of Clubbed Thumb's Early-Career Writers' Group. She received an MFA in Playwriting from Hunter College in 2018, under Annie Baker and Branden Jacobs Jenkins. Hanna has been an ensemble member of ERS since 2016.

Gavin Price (Show Operator) has performed and designed with Elevator Repair Service since 2013. He is an award-winning comedian, as well as a filmmaker, songwriter, multi-instrumentalist, and is certified in full stack web development. Film projects include the award-winning short *Boccamazzo Construction* and music videos "On the Rocks," "We Are What We Are," and "Suddenly You Love Me." Design and performance with the Met, New Museum, MCA Chicago, Mabou Mines, Tectonic Theater, CabinFever, Kaufman Center's Face the Music, 7 Daughters of Eve, Pandora Boxx & Mrs. Kasha Davis, Theater in Quarantine, and with Emily Pacilio in The Basics. Saint Fortune, co-founder. Spotify and iTunes: The Witch Ones, Tender Band, CabinFever.

Nora Rubenstone (Production Manager) is so excited to be working with Elevator Repair Service! When not on tour with ERS, she works as an Associate Production Manager at the Fisher Center at Bard College. It was there that she was lucky enough to be paired with ERS for *Ulysses's* return at Summerscape 2024. Prior to settling in New York's Hudson Valley, she spent over ten years freelancing in New York and Chicago as a production stage manager, electrician, carpenter, and rigger. She is grateful for the support of her loving husband, Stefano, their dog, and three cats. To the entire team (as they say in opera), "toi toi toi!"

Jason Sebastian (Sound Engineer) has been doing performance work in theater for twenty five years, first Cincinnati, then New York, now back in Cincinnati. He has worked on hundreds of productions in some capacity and with Elevator Repair Service since 2011. ERS: *The Select*; *Gatz*; *Arguendo*; *Measure for Measure*; *Baldwin and Buckley at Cambridge*; *The Seagull*. NY Venues: St. Ann's Warehouse, PS 122, 3LD, Dance Theater Workshop (NYLA), Skirball Center, New York Theater Workshop, and The Public Theater. NY Companies: Elevator Repair Service, Young Jean Lee, MV Works, Tara, O'Con, Radiohole, Banana Bag and Bodice. Southern Ohio: Cincinnati Playhouse in the Park, Cincinnati Shakespeare Company, Contemporary Art Museum. Teaching: College Conservatory of Music, Miami University, Xavier University.

Scott Shepherd (Performer, Co-Director, Dramaturg) has been a member of ERS since 1994, when he played a drunk passed out on a radiator in *McGurk: A Cautionary Tale*. Other ERS appearances include *Measure for Measure*; *Gatz* (Obie Award); *No Great Society*; *Total Fictional Lie*; *Cab Legs*; and *Shut Up I Tell You*. He has worked with The Wooster Group since 1997, playing Hamlet in *Hamlet* and other roles in *The Town Hall Affair*; *Vieux Carré*; *Poor Theater* (Obie Award); *To You, The Birdiel*; *Brace Up!*; and others. His screen credits include *Killers of the Flower Moon*, *The Last of Us*, *First Cow*, *El Camino*, *True Detective*, *The Young Pope* and *Bridge of Spies*.

Christopher-Rashee Stevenson (Performer) is a theater artist from Baltimore. Recently seen in a site specific production of Eugene O'Neill's *In The Zone* (South St. Seaport Museum/Andy Sowers). He is a Mabou Mines SUITE/Space ('20-'21) artist and an alum of Lincoln Center Theater Directors Lab '18. His work as director and performer has been featured at The Performing Garage, The Tank, JACK, HERE Arts Center, The Actor's Studio, Philadelphia FringeArts, DeSingel, Festival D'Avignon, Wesleyan University, UC Berkeley, The Public Theater, PRELUDE, American Repertory Theater, Millennium Film Workshop, Lincoln Center Education, La MaMa and the Eubie Blake Jazz Institute. Upcoming directed work: a new version for the stage of Hitchcock's *Rope* (The Performing Garage - July 2025) and *Hamlet* (Art House Productions - October 2025).

Stephanie Weeks (Performer) is an award-winning actor and director and has performed at renowned theaters including The Public, La Jolla Playhouse, Lincoln Center, Playwrights Horizons, and Soho Rep. Her contributions as an Associate Artist with Target Margin earned her an OBIE for Recognition of Artistic Achievement and Commitment to Excellence in Theater. She starred in acclaimed director Melvin Van Peebles' *ConfessionsofaEx-Doofus-ItchyFooted-Mutha*, an Official Selection of the Tribeca Film Festival. TV: "Tales of The City" (Netflix), "The Good Fight" (CBS) and "Law & Order" (NBC). stephaniejweeks.com

Ben Williams (Sound Design) is an actor and sound designer. He produces and curates Category : Other (category-other.com), an award-winning platform for experimental audio. Collaborators include Elevator Repair Service, Minor Theater with Julia Jarcho, Christina Masciotti, Suzanne Bocanegra, Kate Benson, and many others. Awards for sound design: OBIE, Lortel, Los Angeles Drama Critics Circle, and Third Coast International Audio Festival's inaugural Audio Unbound Award (for *Songs of Speculation*, co-produced with Jillian Walker). benwilliamsdotcom.com

ELEVATOR REPAIR SERVICE STAFF

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ACKNOWLEDGEMENTS/THANK YOUS

John Collins, Scott Shepherd and Ben Williams of ERS wish to thank the members of the creative team of *Ulysses*, a 2021 Theater Basel production directed by John and Scott and sound designed by Ben. Their work on this text helped inspire this performance. Those artists are actors Fabian Krüger, Fabian Dämich, Nairi Hododo, Andrea Bettini, and Carina Braunschmidt; dramaturg Angela Osthoff, assistant director Louisa Raspé, and Theater Program Director and Executive Dramaturg Anja Dirks.

Elevator Repair Service would also like to thank Brandit, Mariana Catalina, Zachary Everett-Lane, The Fisher Center at Bard, Marilyn Haines, The James Joyce Society, Kathy Landau, Gideon Lester, One World Fund, Nik Quaife and The Irish Consulate in New York, Drew Richardson, Mark Rossier, William Sydney, Symphony Space, and Ariana Smart Truman. For consultation on *Ulysses*, ERS is grateful to Catherine Flynn, Jonathan Goldman, Paul Muldoon, and Robert Seidman.

CREDITS

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Elevator Repair Service is a member of the Alliance of Resident Theatres/New York.



Actors’ Equity Association (“Equity”), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors’ Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.

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





Sai Anantam Devotional Ensemble Presented by CAP UCLA and Hammer Museum

Sun, Apr 13, 2025 at 6:30 pm

The Nimoy

The Sai Anantam Devotional Ensemble presents an evening of music, readings, and film dedicated to the legacy of musician and spiritual leader, Alice Coltrane Turiyasangitananda. The ensemble includes students of her former Ashram, with featured performers Sita Michelle Coltrane, Radha Botofasina, Surya Botofasina and Shyam Reyes.

cap.ucla.edu/sai-anantam



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





What is War

**Collaboratively created & performed
by Eiko Otake and Wen Hui**

Thu, Apr 17, 2025 at 8 pm

The Nimoy

Created and performed by Wen Hui (b. 1960 in China) and Eiko Otake (b. 1952 in Japan), *What Is War* shares their personal experiences of war. The longtime friends, who spent a month together in China in early 2020, move intimately to absorb each other's stories.

cap.ucla.edu/what-is-war



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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.

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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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Event Box Office Manager: Katherine Hernandez
Assistant Director, Performing Arts & Customer Service: Jamal Johnson

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

Royce Hall Patron Services

Patron Services Manager: James Porter
House Manager: Ernie Ybarra
House Manager: Victoria Pereira
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Royce Hall Custodial

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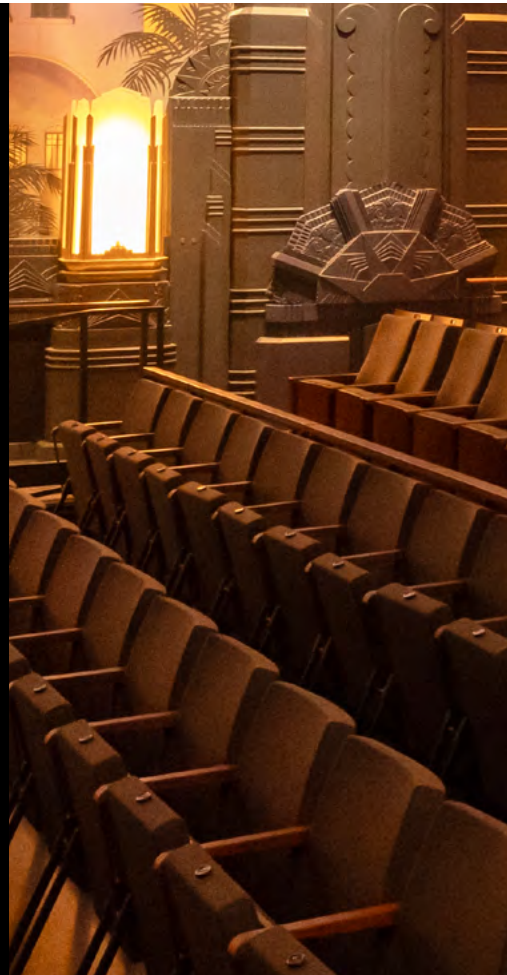
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