



Photo by Zhou Huiyini

***What Is War***  
**Collaboratively created  
and performed by  
Eiko Otake and Wen Hui**

Thu, Apr 17, 2025 at 8 pm  
The Nimoy

**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](https://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 Zhou Huiyini

**CAP UCLA presents**

## ***What Is War***

**Thu, Apr 17, 2025 at 8 pm**

**The Nimoy**

Commissioned by the Walker Art Center

Co-commissioned by UCLA's Center for the Art of Performance (CAP UCLA), Jacob's Pillow, and Colorado College Theater & Dance Department

Collaboratively created and performed by Eiko Otake and Wen Hui

Lighting by Katelan Braymer

Original Lighting Design by David A. Ferri

Sound design by Duncan Woodbury

Dramaturgy by Iris McCloughan

Original mirror design by Carina Rockart

Mirror construction by Paul Martin and Holly

Approximately 60 minutes with no intermission

Please be advised that this show contains nudity and addresses topics of war



**PALIHOTEL**  
WESTWOOD VILLAGE



## DEDICATION

Wen Hui and Eiko fondly remember Fred Frumburg (1960-2024), of CAP UCLA, a friend and inspiration. You held a steadfast belief in working across borders and in taking time to create lasting relationships. We thank you, Fred, for trusting us to do the same.

## FUNDING CREDITS

Funds provided by the Shirley and Ralph Shapiro Director's Discretionary Fund.

Commissioned by the Walker Art Center

Co-commissioned by UCLA's Center for the Art of Performance (CAP UCLA), Jacob's Pillow, and Colorado College Theater & Dance Department

This work and its presentation in the US are produced by INTA, Inc.

Paula Lawrence (President)

Eiko Otake (Artistic Director)

Allison Hsu (Managing Director)

*What Is War* was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Foundation and the Mellon Foundation.



## PERFORMANCE CREDITS

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

**Lighting by** Katelan Braymer

**Original Lighting Design by** David A. Ferri

**Sound design by** Duncan Woodbury

**Dramaturgy by** Iris McCloughan

**Original mirror design by** Carina Rockart

**Mirror construction by** Paul Martin and Holly

For future dates and the history of the project, please visit

[eikootake.org/what-is-war](http://eikootake.org/what-is-war)

## NOTE FROM EIKO

The current constitution of Japan was drafted by American civilian officials during the occupation of Japan after World War II. It was adopted on November 3, 1946, and came into effect on May 3, 1947. Not a single word has been changed since.

Article 9 states:

***Aspiring sincerely to an international peace based on justice and order, the Japanese people forever renounce war as a sovereign right of the nation and the threat or use of force as means of settling international disputes.***

***In order to accomplish the aim of the preceding paragraph, land, sea, and air forces, as well as other war potential, will never be maintained. The right of belligerency of the state will not be recognized.***

Everyone who taught me about World War II is now dead, but I remember their voices.

Article 9 is in my body.

## A LETTER FROM WEN HUI

Dear Eiko Ikeda!

My name is Wen Hui, a dance choreographer from China. I also make documentary films. My past works have focused on Women's bodily autonomy and body memory. I have been Eiko's friend for 30 years. She said you have been her friend since high school and she told you about me and our collaboration on *What Is War*.

When Eiko visited me in Beijing, she said she wanted to go to the Nanjing Massacre Museum, which surprised me because, though I was never there, I imagined it would be an uncomfortable place for a Japanese person. Her desire moved me and we went there together.

At the site of Lijixiang "Comfort Station," Eiko told me that you are one of the founders of Women's Active Museum in Tokyo, which has shown stories of "Comfort Women" from different countries, and that you have for decades supported and fought with these victims and their family members. I heard you organized the Women's International War Crimes Tribunal on Japan's Military Sexual Slavery. Eiko also showed me many

DVDs you directed, produced, filmed, and edited. We watched them many times. We realize many people talk about war, but fewer people talk about the harm done to women in war. During our creative process, I wanted to include one story of the “comfort women,” by including one interview from your documentary film. We’d love to hear your suggestions. Of course, if you don’t think it’s appropriate, we will not do it. We will respect your advice. As a Chinese woman, I understand how courageous they are in their old age to come out to share their stories and seek justice. I deeply respect them and your work. I look forward to meeting you and your colleagues.

Wen Hui

To learn more information on “Comfort House” and “Comfort Women” please refer to [Lijixiang “Comfort Station” in Nanjing](#) and [Women’s Active Museum on War and Peace](#)

## **ABOUT THE COLLABORATION**

Eiko has lived in New York and worked in America since 1976. Wen Hui, a Chinese citizen, currently lives in Frankfurt, Germany. We met in 1995 when we both were invited to perform and saw each other’s work at the Guangdong International Theater Festival, the first experimental theater festival in China. We got to know each other better during Wen Hui’s year-long fellowship from 1997-1998 in the U.S.

In 2020, Eiko had a month-long fellowship in China during which we spent everyday together, talking about everything. We also learned each of our family history relating to the Second Sino-Japanese War (1937-1945), a part of the World War II. Eiko was deeply moved by Wen Hui’s friends and family who opened their hearts despite Japan’s war-time occupation of China.

When Wen Hui’s subsequent visit to New York had to be cancelled due to the pandemic, we decided to look back at the footage we made in China and co-edit a film with Yiru Chen. The process of making the film, *No Rule Is Our Rule*, required frequent long-distance communication, which also built the foundation for *What Is War*.

– Wen Hui and Eiko Otake

## ABOUT THE ARTISTS

**Eiko Otake:** Born and raised in Japan and a resident of New York City since 1976, Eiko Otake is a movement-based, interdisciplinary artist. After working for more than forty years as Eiko & Koma, she now performs as a soloist and also directs her own projects.

After studying with Kazuo Ohno and Tatsumi Hijikata in Japan and Manja Chmiel in Germany, Eiko & Koma created forty three performance works, three durational “living” installations, and many media works. Commissioners include the American Dance Festival, BAM Next Wave Festival, Joyce Theater, Kennedy Center, the Museum of Modern Art, The Walker Art Center, and the Whitney Museum, among others. In addition to performing their own choreography, Eiko & Koma handcrafted their own sets, costumes, and sound. *The Retrospective Project* (2009–2012, produced by Sam Miller) culminated in two exhibitions, screenings of media works, and a comprehensive monograph of Eiko & Koma, *Time is Not Even Space is Not Empty* published by the Walker Art Center.

Eiko & Koma were the first collaborative pair to share a MacArthur Fellowship (1996) and the first Asian choreographers to receive both the Samuel H. Scripps American Dance Festival Award (2004) and the Dance Magazine Award (2006). They were honored with the inaugural United States Artists Fellowship (2006) and the first Doris Duke Artist Awards (2012).

Eiko’s solo project, *A Body in Places*, began with a twelve hour performance at the 30th Street Station in Philadelphia in 2014. Since then, she has performed site-specific variations of *A Body in Places* at seventy six sites. In 2016, Eiko was the subject of the 10th annual Danspace Platform, a month-long curated program that brought her a special Bessie citation, an Art Matters grant, and the Anonymous Was a Woman Award. In 2021, Battery Park City, Lower Manhattan Cultural Council (LMCC,) and New York University’s Skirball Center co-commissioned a monologue performance, *Slow Turn*, for the twenty year anniversary of 9/11.

Eiko’s multi-dimensional project, *A Body in Fukushima*, is a decade-long collaboration with historian/photographer William Johnston. Since 2014, they have visited Fukushima, Japan five times to record Eiko performing alone for Johnston’s camera in the irradiated landscapes affected by the 2011 nuclear meltdown. Eiko has presented these photos in many exhibitions, lectures, memorial events, and performances. Their book of

photography and essays, *A Body in Fukushima*, was published in 2021. A feature-length film of the same title premiered in 2022 at the Museum of Modern Art's Doc Fortnight Festival. It was screened in many film festivals and was exhibited at the 2024 Yokohama Triennale.

In 2017, Eiko launched her multi-year *Duet Project*, a mutable and evolving series of experiments in collaborations. Eiko has worked with artists as diverse as David Harrington, Ishmael Houston-Jones, Joan Jonas, DonChristian Jones, Iris McCloughan, Beverly McIver, Mérian Soto, and her late grandfather, Chikuha Otake. The project has produced dance performances, talking duets, public dialogues, lectures, paintings, videos, and films.

In 2019, Eiko started her ten-year project, *I Invited Myself*, which exhibits and advocates for videos and films she has created over the last forty years. Working closely with museum and gallery curators, Eiko considers how viewers experience her media works in the space with and without her live body. For different iterations at Art Institute of Chicago, the Colorado Springs Fine Art Center, the Asian Arts Initiative in Philadelphia, and Fabric Workshop and Museum also in Philadelphia, Eiko applied different logistics and themes in selecting and installing her works.

Eiko teaches an interdisciplinary course that combines movement study with a focus on mass violence and nuclear issues at New York University, Wesleyan University, and Colorado College, where she was awarded an honorary doctorate degree in 2020. ([eikootake.org](http://eikootake.org))

**Wen Hui:** Chinese choreographer and dancer Wen Hui is one of the pioneers of Chinese contemporary dance. She also makes documentary films and installations. For the past thirty years, Wen Hui has been using dance theater as a means of social intervention. Since 2008, she has been researching the body as a form of personal social documentation and experimenting with how bodily memory can catalyze the collision between history and reality.

A graduate of the Beijing Dance Academy in 1989 with a degree in choreography, Wen Hui studied modern dance in New York in 1994. She also received a 1997-1998 fellowship from the Asian Cultural Council to continue her studies in New York. From 1999-2000, she worked with Ralph Lemon's Dance project, *Geography Trilogy II - Trees*, and toured the U.S. with the company, including the BAM 2000 Next Wave Festival in New York.

In 1994, Wen Hui co-founded the first independent dance theater group in China, the Living Dance Studio, in Beijing. In 2005, Wen Hui and Wu Wenguang established the Caochangdi Workstation and co-curated The Crossing International Dance Festival in Beijing. The same year, they initiated The European Artists Exchange Project and Young Choreographers Project. In 2015, Wen Hui curated the ReActor Project at Shanghai Museum of Contemporary Art (Power Station of Shanghai.)

Wen Hui's work and that of the Living Dance Studio have been invited to perform at the most provocative international stages and festivals. Her two films, *Dance with Third Grandmother* and *Dance with Farm Workers*, were shown in the Chinese Pavilion at the 2015 Venice Biennale. *Dance Only Exists When It Is Performed* is a set of two solo exhibitions featuring Yvonne Rainer and Wen Hui at the Beijing Inside-Out Art Museum in 2019. Her exhibition, *The Arts Of Memory*, was shown at the Guangzhou Image Triennial in 2021. Wen Hui's solo work, *I am 60*, was presented at Festival d'Automne in Paris and at the 2021 Ruhrtriennale in Germany. Her newest work, *New Report on Giving Birth* (2023), was also presented at the Festival d'Automne in Paris, Rhine-Main Dance Festival at Künstlerhaus Mousonturm in Frankfurt, HAU Hebbel am Ufer in Berlin, HELLERAU European Art Center in Dresden, and at PACT Zollverein in Essen.

In 2004, her *Report on Body* won the ZKB Patronage Prize by Zürcher Theater Spektakel.

In 2021, Wen Hui received the Order of Merit of the Federal Republic of Germany, known as the Goethe Medal.

**Iris McCloughan (Dramaturg and stage manage):** Iris McCloughan is a director, performance maker, and writer in New York. Their performance works have been presented in New York at PAGEANT, BAX, The Poetry Project, Ars Nova, Movement Research at the Judson Church, Philadelphia (The Barnes Foundation, Philadelphia Contemporary, FringeArts,, and elsewhere. Recent direction includes Sam Bell's *Il bunkerini* (Clubbed Thumb's Winterworks) and Alex Tatarsky's *Sad Boys in Harpy Land* (Playwrights Horizons).

Iris is a past winner of the Stanley Kunitz Memorial Prize from the American Poetry Review. Their writing has appeared in American Poetry Review, Prelude, Tupelo Quarterly, juked, jubilat, Gertrude, Denver Quarterly, and the Queen Mob's Teahouse, among many others. They are the author of three poetry chapbooks, including *triptych* (greying ghost, 2022) and *Bones to Peaches* (Seven Kitchens Press, 2021).

Iris has collaborated with many artists and writers, including Eiko Otake, Joan Jonas, Mike Lala, Alex Tatarsky, Lena Engelstein + Lisa Fagin, Juliana May, Beth Gill, and Julie Mayo. They are the recipient of a 2024-2025 New Play Directing Fellowship from Clubbed Thumb and a member of the 2024-2025 Soho Rep Writer Director Lab.

## **ACKNOWLEDGEMENTS**

This work and its presentation in the U.S. are produced by INTA, Inc. Thank you to Paula Lawrence (President), Allison Hsu (Managing Director), and Sean Donovan (Development).

Deep thank you to our co-commissioners Edgar Miramontes, Meryl Friedman, and the late Fred Frumberg of UCLA's Center for the Art of Performance (CAP UCLA), Pamela Tatge of Jacob's Pillow, and Shawn Womack of Colorado College.

At UCLA, special thank you also to Bozkurt Karasu, Katelan Braymer, Duncan Woodbury, Baha Ebrahimzadeh, Helene Griffin, Elvis Harold, Zarina Rico and everyone at CAP UCLA.

Eiko's thanks Irene and Paul Oppenheim, Judy Mitoma, Ann Carlson, Susan Foster for their friendship and help, as well as all past and current faculty of UCLA's Dance department, where Eiko had a pleasure of teaching.

A special thank you to Philip Bither at the Walker for his vision and for commissioning this collaboration, as well as the performing arts program team for their work on the What Is War premiere performances.

For creative residency at Duke University, thank you to Jinqiu Guan for spearheading the residency and filming the process. Thank you to Aaron Shackelford and Andrea E. Wood Valdes for hosting a residency and to Jodee Nimerichter of ADF (American Dance Festival) for offering studio space.

For a month-long creative residency at Colorado College, thank you to Shawn for her decades-long support. Thank you to Paul Martin and Holly Wenger for their extraordinary help in set making, coordinating the tech ideas, and showrunning. Thank you to the Department of Theater and Dance for gifting the set material. Eiko and Wen are grateful for Madison Dillon, Max Sarkowsky, and Soren Kodak for their

help. Thank you to Patrizia Herminjard for filming our rehearsals and to Peggy Berg, Jonathan Lee, and others for helpful observations. Laura Hymers Tregila, Phil Treglia, and Sarah Hautzinger shared their different experiences of war and military.

For creative residency at MASS MoCA, thank you to Kristy Edmunds, Sue Killam, Victoria Frey, Meghan Labbee, and the helpful members of the tech team. Thank you to John Killacky and Liz Thompson for their heartfelt advice.

For a residency at University of Texas, Austin, thank you to Rosemary Candelario and her colleagues for asking Eiko and Wen to present a “show and tell” about this project and responding to that deeply.

Thank you to Cheri Opperman, Indira Goodwine-Josias, and Kristin Gregory of the New England Foundation for the Arts' National Dance Project and Megan Kiskaddon for her advocacy in NDP. Thank you to the National Endowment for the Arts and New York State Council for the Arts in supporting this project. Also thank you to the Asian Cultural Council and the Beijing Contemporary Art Foundation for supporting Eiko's residency in China in 2020 and the production of No Rule Is Our Rule in 2024.

Thank you to Yang Meiqi, then artistic director of The Guangdong Modern Dance Company, and to Charles and the late Stephanie Reinhart of ADF for enabling Eiko and Koma's first visit to China in 1995, when they met Wen Hui.

Thank you to Anna Wagner and Marcus Droß, Katja Armknecht, and Alexandra Hennig at Künstlerhaus Mousonturm. Thank you to Yiru Chen, Cecily Cook, Rachel Cooper (Asia Society), Gloria McLean, Carol Yinghua Lu (the Inside-Out Museum in Beijing), Eriko Ikeda (Women's Active Museum on War and Peace), the Goethe Institute in Beijing, Yixue Shao, Zhang Suqin, Zhen Zhang, Wen Bin, and Lao Xiujuan Wen Hui's mother for sharing her childhood experiences with war.

Lastly, a very special thank you to Elise-Ann Konstan tin and Andi Floyd for their expertise that made Wen Hui's participation in this project possible.

# 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](https://cap.ucla.edu/dfs)





***Salvage Efforts***  
**L.A. Omnibus Series**  
**Thu, Apr 24, 2025 at 8 pm**  
**The Nimoy**

A loving interrogation of the intergenerational dynamics of Salvadoran American memory and what it means to engage histories of solidarity in the Los Angeles community, that emerges in the works of artist Eddie Rodolfo Aparicio, the scholarship of UCLA Professor Leisy Abrego and the short stories of writer, Rubén Reyes, Jr.

**[cap.ucla.edu/salvage-efforts](http://cap.ucla.edu/salvage-efforts)**



# UCLA NIMOY THEATER

CAP UCLA has a new home for live performance  
in Westwood!

Located near the UCLA campus on Westwood Boulevard,  
The Nimoy is a reimagining of the historic Crest Theatre as a  
flexible, state-of-the-art performance space.

This dynamic and intimately scaled venue immerses  
audiences in a profoundly engaging experience of live  
performance – while providing contemporary performing  
artists from Los Angeles and around the world expanded  
opportunities to develop and present new work.

[cap.ucla.edu/nimoy](https://cap.ucla.edu/nimoy)





## **Lagartijas Tiradas al Sol**

### ***Centroamérica***

**Sat, Apr 26, 2025 at 8 pm**

**The Nimoy**

The Mexican collective Lagartijas Tiradas al Sol explores Central America in its latest work, bringing to light a region marked by dictatorships, US interventions and cryptocurrency emergence. Integrating documentary elements and theatrical innovation, the performance vividly blends realism, fantasy and political intimacy, challenging and reimagining the future.

**[cap.ucla.edu/centroamerica](http://cap.ucla.edu/centroamerica)**

# 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.



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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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## Design for Sharing/ K-12 Arts Education

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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 Jan 31, 2025.**

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\*Deceased

# ENDOWMENTS

**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.

## NAME YOUR SEAT

The opening of The Nimoy offers donors a rare opportunity to create a lasting legacy while celebrating their passion for contemporary performing arts at UCLA. Learn more about naming a seat in The Nimoy – CAP UCLA’s newest home for live performance – and other opportunities to become a part of this state-of-the-art theater.

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