The Science of Sleep
New research on what too little sleep means for our overall health and well-being.
Connecting our brains to keyboards.

Just one more way the engineers of UCLA Samueli work every day to help people communicate. Check it out: samueli.ucla.edu/engineering-in-medicine

“How do you spell awesome?”
In this issue, contributing writer Dan Gordon ’85 does double duty on the topic of sleep. In our cover story (“The Science of Sleep,” page 20), a number of UCLA researchers weigh in on the relationship between sleep and health and some of the issues that interfere with our slumber. In our Life Signs department (page 16), Gordon asks neurologist Alon Avidan ’88, who directs the UCLA Sleep Disorders Center, for tips on how to get a better night’s sleep. Gordon regularly reports on UCLA-related topics for several campus publications.

Independent documentary photographer Elizabeth Hurewitz captured images of students engaged in the UCLA Anderson School of Management’s Boardroom Programs, along with the programs’ founders, Richard Riordan and William Ouchi, in “Their Future Is Our Business” (page 38). Hurewitz’s work has appeared in The New York Times, the Los Angeles Times, VERANDA, the New Yorker, 72+ and many other publications. She says he especially enjoys taking pictures that focus on “issues of human consequence.”

Los Angeles native Hugh Kretschmer’s photographs have been described as fanciful, curious and imaginative. For our cover story (“The Science of Sleep,” page 20), he created composites using images, cut paper and props to depict both dreamy slumber and nightmares. Kretschmer’s work has been seen in Vanity Fair, The New York Times Magazine, National Geographic, GQ, Esquire, Fortune and others.

Award-winning photographer and creative director Jill Paider shot Brun interior designers in spaces they created for “Inside Jobs” (page 32). Paider’s work in telling visual stories of architecture, design, travel and gastronomy has taken her to more than 100 countries. She is a graduate of the London School of Economics and the University of the Arts London. Her photographs have appeared in National Geographic, Dwell, Travel + Leisure and other publications.

Correction
A story on film composers in our April 2018 issue stated that Stephanie Economou M.A. ’14 had contributed music to scores by Peter Golub for The Martian, The Equalizer 2, and many other films. The composer for these films was not Peter Golub but Harry Gregson-Williams.

When it comes to staying healthy, you don’t have to go it alone. With four hospitals and more than 170 primary and specialty clinics throughout Southern California, our UCLA physicians are right in your neighborhood. Partner with the team ranked #1 in Los Angeles and #7 in the nation by U.S. News & World Report. Together we’re building a healthier community.
Sustainable Solutions

All across our campus, researchers are working toward helping Los Angeles County transition to complete use of renewable energy and local water by 2050.

By UCLA Chancellor Gene Block

HERE IN LOS ANGELES, where our freeways and traffic are as iconic as our beaches or the Hollywood sign, how we move around our city not only impacts our time, but it also largely impacts our health.

While tougher vehicle emissions standards and greater public transit investments have helped, UCLA faculty like Professor of Environmental Health Sciences Yifang Zhu Ph.D. ’03 are closely studying how increased use of renewable energy to power our transit system can improve public health outcomes.

Meanwhile, our region continues to import most of its water from sources hundreds of miles away, a process that uses a tremendous amount of energy. Efforts to treat local wastewater for reuse have long been inefficient, since the filters typically clog. But Chemistry and Biochemistry Professor Richard Kaner may have found a solution, now that his lab has developed a groundbreaking, anti-clogging filtration system that produces more fresh water at a lower cost.

In fact, all across campus there are efforts under way in schools and departments as diverse as law, public health, engineering and the social sciences designed around one central and increasingly critical issue: sustainability.

That’s where we saw an opportunity, as a major public research university, to use UCLA’s tremendous resources to take on tough issues and offer solutions.

The goal of our Sustainable LA Grand Challenge is to help Los Angeles County transition by 2050 to complete use of renewable energy and local water, while enhancing the health of our ecosystem.

This, of course, is one of two Grand Challenges at UCLA, with the other focused on better understanding depression and offering improved treatment.

The Sustainable LA Grand Challenge, which we announced in 2013, involves 25 departments and 180 researchers all working toward this common goal.

It’s especially exciting and meaningful given our partnerships with the city of Los Angeles, Mayor Eric Garcetti and I co-chair the L.A. Sustainability Leadership Council, a group of local leaders helping to guide the region’s sustainability efforts through collaborations with business, academia and community organizations.

Our work at UCLA directly feeds into the region’s effort, and we have already marked several important achievements, including:

• Developing and releasing a five-year work plan that identifies more than 100 innovative research recommendations critical to sustainability in L.A. County.
• Implementing an undergraduate research scholars’ program that has trained 147 students across 44 majors, matching them with faculty in 25 departments.
• Organizing and co-hosting 10 sustainability workshops across Los Angeles, including “Future L.A.: Engineering a Sustainable Supercity,” a series currently ongoing at the Hammer Museum.

As the most populous county in the nation, with more than 10 million people, and with a city that’s active on the global stage with a commitment to uphold the Paris climate accord, the stakes are high — and our potential is even greater.

As we find meaningful and achievable solutions that advance our sustainability goals, UCLA and Los Angeles have an important opportunity to lead the way for the rest of the country and, in fact, the world.
QuICKTAKES

A BIGGER, BETTER HAMMER

IF OIL MAGNATE ARMAND HAMMER WERE ALIVE TODAY, he might marvel that the museum he launched in Westwood before his death in 1990 has evolved into one of the most forward-focused art institutions in Los Angeles. After all, the museum was originally designed to house his fine collection of old-master paintings and drawings, as well as works on paper by Honoré Daumier and his 19th-century contemporaries.

But in the ensuing decades, as the art world has continued to evolve, so has Los Angeles — and so has the Hammer Museum, which is now a part of UCLA’s School of the Arts and Architecture. In 1994, UCLA assumed management and operations of the museum, and the Hammer kept its original purpose but also expanded its mission. Today, the Hammer has a wide reputation for innovation and for showcasing new artists.

“L.A. has become a hotbed of contemporary art and artists,” says Ann Philbin, the museum’s director since 1999, “and the Hammer has become a premier institution where they are shown.” Under Philbin’s leadership, the museum has expanded its collections and programs, including establishing the Hammer Projects series of exhibitions and installations featuring local, national and international emerging artists. It also launched the Made in L.A. biennial, now in its fourth edition. Through these and other innovations, the Hammer has quadrupled its attendance to about 250,000 a year.

Meanwhile, Occidental Petroleum, which occupied the adjoining building, relocated to Houston, Texas. So the Hammer has begun a major, multiyear expansion that will take the museum far into the 21st century.

Earlier this year, the Hammer announced a $180 million capital campaign. Almost half of those funds will be used to expand gallery and other public spaces, while the rest will go toward exhibitions, programming and an endowment. The museum has already raised more than $130 million, including $30 million from L.A. philanthropists Lynda and Stewart ’59, J.D. ’62 Resnick and $20 million from Hammer board chair Marcy Carney.

The renovations and additions being designed by Michael Maltzan Architecture, who was commissioned in 2000 to create the museum’s 2003 master plan, include:

• A newly designed entrance at Wilshire and Westwood boulevards to maximize the museum’s visual presence at one of the nation’s busiest intersections. In the coming years, the museum will also benefit from a planned Metro Purple Line station across Wilshire.

• More than 10,000 square feet of additional exhibition space for contemporary art.

• New permanent collection galleries and a study room for the Grunwald Center Collection.

• 20,000 square feet of enhanced public spaces, including a new restaurant.

• A new and more accessible Hammer Store.

In all, the expansion will provide 60 percent more gallery space for exhibitions. The museum will remain open during construction, and admission will continue to be free.

“We’re accessible to everyone, and that keeps people coming back,” Philbin says. “L.A. has been growing as one of the world’s most exciting cultural creative communities, and the museum has grown alongside it.”

— Claudia Luther

Sources: hammer.ucla.edu; newsroom.ucla.edu; mmaltzan.com

GO FIGURE: HAMMER TIME

The Hammer Museum, part of UCLA’s School of the Arts and Architecture, receives 250,000 walk-in and 400,000 online visitors a year. Attractions include 350 special exhibition tours and 300 public programs.


FOUNDED BY DR. ARMAND HAMMER OPENS TO PUBLIC

UCLA ESTABLISHES OPERATING AGREEMENT WITH MUSEUM

HENRY HOPKINS NAMED FIRST DIRECTOR

HAMMER BECOMES HOME TO WIGHT GALLERY AND GRUNWALD CENTER COLLECTIONS

1995 1999 2000

ANN PHILBIN NAMED SECOND DIRECTOR

1999 2006 2012

ARCHITECT MICHAEL MALTZAN COMPLETES HAMMER CAFE AND BILLY WILDER THEATER

2000 2005 2010

FIRST EDITION OF MADE IN L.A. BIENNIAL LAUNCHED

2005 2012 2015

UCLA ACQUIRES OCCIDENTAL PETROLEUM BUILDING ADJACENT TO HAMMER

MUSEUM COMPLETES RENOVATION OF THIRD-FLOOR GALLERIES

2012 2017 2020

MUSEUM LAUNCHES $100 MILLION CAMPAIGN WITH LEAD GIFT OF $30 MILLION

Sources: hammer.ucla.edu; newsroom.ucla.edu; mmaltzan.com

RENDERINGS: COURTESY OF MICHAEL MALTZAN ARCHITECTURE

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This approach lends versatility to the application of her designs: “As an architect and creative individual, one researches all the possible complexities of an original idea, and such an idea becomes richer in the process. Every medium brings its own strength.”

In terms of her business model, she says, “Creativity has a way of entering practice — based at Atelier Manferdini in Venice, Calif. — where her designs range from residential to commercial and creative individual, one researches all the possible complexities of an original idea, and such an idea becomes richer in the process. Every medium brings its own strength.”

Manferdini thinks many architects, especially in Europe, design at “multiple scales.”

“I know work this way. Maybe it’s not their business model to begin with, but most practitioners are designed to design at various scales.”

“GROWING UP, I WAS INFLUENCED by the European Bauhaus philosophy that an architect can design anything ‘from the spoon to the city’.”

Manferdini’s work is described as “multifaceted architecture” that can design anything from the spoon to the city. She says, “Creativity has a way of entering practice — based at Atelier Manferdini in Venice, Calif. — where her designs range from residential to commercial and creative individual, one researches all the possible complexities of an original idea, and such an idea becomes richer in the process. Every medium brings its own strength.”

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“I know work this way. Maybe it’s not their business model to begin with, but most practitioners are designed to design at various scales.”

“One advantage of being a ‘sleep expert’ is that I know I will eventually get sleepy enough to fall asleep, so I don’t get too worked up about being awake at night on occasion.” — Delan Bruce

WHO IS SATAN? Is he really who we think he is? In his new book, Satan in the Bible, God’s Minister, Distinbished Professor of English Hervy Angier Kelly argues that the popular perception of Satan as the infinitely evil enemy of God doesn’t square with evidence found in passages mentioning him in both the Old and New Testaments.

“Satan is more or less God’s attorney general,” Kelly explains. “He’s no more evil than Jeff Sessions. He’s not perfect. Nobody is. He’s a nasty guy; he’s got underhanded methods. To him, the ends justify the means. He’s got no particular life of his own. [But] he’s still working on behalf of the government.”

Kelly explains that the main takeaway from Kelly’s 50 years of research and writing on the subject, he says, is that “there’s no matter what we have heard about Satan and his nature and history and activities, most are not found in the Bible, where he is much different.”

According to Kelly, confusion about the true nature of the devil arises from early mistranslations of the Bible from Hebrew and Greek, even down to his name: “In Hebrew, if you use a definite article, it’s ‘the Satan.’ In Greek, it’s ‘a proper name. There’s a continuity of a couple of appearances of ‘satan’ (adversary) in Hebrew. When it was translated to Greek, it became proper Satan.”

When the church fathers tried to make sense of the references to Satan, they made him instead of a critic of humanity into the great adversary of God. “If you look at the Bible and examine all the passages carefully, there’s nothing to support that characterization,” Kelly says. “Satan is looking out for his own evil. He’s a power of humans. He wants to check them out, uncover their vices and make sure they’re not just hypocrites.”

A literature course at Saint Louis University first piqued Kelly’s interest in the devil. The class discussion centered on the Salem witch trials, in which Satan played a key role. “The women were supposedly witches that Satan used to cause mischief,” he remembers. “Looking into it, I felt the church needed to purify the doctrines on the devil.”

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Kelly’s work is designed to correct what he sees as an inaccurate depiction of Satan that does more harm than good. “Most of our evils and troubles are caused by our own sins,” he reasons. “The idea that something goes wrong you blame Satan lets us off the hook.”

— Delan Bruce
APRIL POWERS

BASKETBALL GOES MAD IN MARCH. But gymnastics blooms in April. On the magical Saturday of April 21, 2018, the Bruin gymnasts won their seventh national championship with an improbable, breathtaking, last-second comeback — title no. 115 for UCLA.

The reigning champion Oklahoma Sooners (OU) were heavily favored to win their third straight title. To quote UCLA Head Coach Valorie Kondos Field ’87, OU is “a machine.” During the regular season, the Sooners topped 198 points seven times to UCLA’s two. And for most of the championship competition in Chaifetz Arena in St. Louis, they looked like the team to beat.

UCLA opened the Super Six in floor exercise, their strong suit. An uncharacteristic fall put some pressure on the lineup. But Felicia “Fish” Hano scored a 9.9, while Katelyn Ohashi’s Michael Jackson–themed routine earned 9.95. The total for the rotation: 49.4625. A solid score, but three Super Six teams would surpass it.

On average, vault is UCLA’s lowest-ranked event. At the Super Six, no Bruin gymnast scored below 9.8, but neither did anyone break the 9.9 barrier. The team scored a respectable 49.2250 in the vault rotation, good for fifth in the Super Six.

Typically, the bye rotation is a time to return to the locker room, relax and stretch out. But Associate Head Coach Chris Waller ’91 had other ideas. With the Bruins sitting in fourth place, he issued a wake-up call: “We don’t quit, under any circumstance. We’re gonna finish this thing like champions.”

The bar rotation turned into a highlight reel: JaNay Honest scored 9.9. Madison Kocian earned 9.9375, her highest score in a brief, postsurgery season. Christine Peng-Peng Lee received a perfect 10. Kyla Ross finished the rotation with a 9.95, giving the Bruins a score of 49.6375, the second-highest bar total in Super Six history. Their coach, “Miss Val,” went back to the locker room for tissues to wipe away her tears.

The final scene was set for UCLA’s last rotation on the balance beam. At less than four inches wide, the beam is the smallest of stages. Bruins on beam don’t just compete, they perform. On April 21, their performances broke team and Super Six records.

Grace Glenn earned a leadoff score of 9.9375. The next competitor fell, putting pressure on transfer Brielle Nguyen — like Glenn, in the Super Six for the first time.

Nguyen scored 9.8750. Then came Katelyn Ohashi, 9.95, followed by Kyla Ross, 9.9875. OU had finished its rotations in the competition, so it was all up to senior Peng-Peng Lee, who needed 9.975 to put UCLA ahead. This was the last beam routine of Lee’s college career, and she would hold nothing back.

A few minutes of suspense. Another perfect 10. With a beam rotation of 49.7500, the final score was UCLA 198.0750, Oklahoma 198.0375. And with that, the Bruins were national champs once again.

There was one other factor that set the Bruins apart from their Super Six competitors: They were the only ones who did not wear face tattoos. “Our young women are so beautiful, I don’t feel adding a face tattoo enhances their beauty,” Miss Val says.

And a good thing, too. Between tears and hugs, no logo would have survived the Super Six victory of 2018.

— Anne Pautler
Powered by optimism, Chair of the UCLA Department of Neurosurgery Dr. Linda Liau is fighting to cure brain cancer in all of its forms. As director of the UCLA Brain Tumor Program, she leads an expert team of neurosurgeons, oncologists, and scientists to create novel immunotherapies that may ultimately stop brain cancer in its tracks. Her mission is as selfless as it is personal: her career against cancer was inspired by her mother’s battle. Determined. Progressive. UCLA Optimists are striving to create a cancer-free world.
KELLY LYTTLE HERNÁNDEZ, WHO GREW UP ON THE U.S.-MEXICO BORDER, is a historian and leading expert on race, immigration and mass incarceration. Her latest book, City of Inmates: Conquest, Rebellion, and the Rise of Human Caging in Los Angeles, 1771–1965, chronicles how Los Angeles came to build the largest municipal jail system on earth. A professor of history and African-American studies, Lytle Hernández was recently appointed interim director of the Ralph Bunche Center for African American Studies at UCLA. Here, she talks about her vision for the Bakken Center, her research into the cost of mass incarceration in L.A., and what politicians really mean when they talk about “law and order.”

How did growing up on the border shape who you are and the work you do today?
I grew up when the Border Patrol was very active in community life. They patrolled the streets and transit stations, and it was common to see them yank people out of cars or buses or stop people on the street. I am not from an immigrant family, so I did not feel the deep, intimate fear that I would lose a loved one in that way, but it was clear to me that race was guiding this. People who fit a certain profile were taken off for questioning. As a black kid growing up during the rise of the war on drugs, seeing how we were aggressively policed around drug trafficking and gang activity and all that they suspected us of gave me a critical eye toward the relationship between the Border Patrol and Latinos. From a young age, I was curious about policing, incarceration and race, very broadly.

What sparked your interest in history?
Sitting by the armchair of my aunts, uncles and parents and listening to stories inflicted with history and the past, and the weight of all of that, made me curious about telling origin stories. That’s history. And I just love the detective chase of going to find all of these records.

What does that chase feel like for you?
It’s a grand adventure. To most people, it looks boring — going through boxes and fingerling through files, hour after hour. But then you’ll find a smoking gun or a nugget that opens up a whole new way of thinking about the past, and that keeps me going until I can find that one piece of evidence again. That rocks my world and makes me think anew about what we got to our present moment, why we got here, what are the dynamics that undergird our world.

In City of Inmates, you write that mass incarceration is mass elimination. How so?
In the book, I’m having a conversation with the prevailing way we think about mass incarceration: that mass incarceration, as [civil rights advocate] Michelle Alexander brilliantly put it, is the new Jim Crow. It’s the most recent chapter in the unfinished black freedom struggle. First was slavery, then emancipation, which was extinguished by Jim Crow, and now mass incarceration — i.e., the new Jim Crow. I’m in conversation with that, I’m borrowing from that, I depend upon that analysis in every way. And I want to add [how] nonwhite immigrant and native populations experience dispropor- tionality in policing and caging and punishment. And how stories from three sectors, at minimum — black folks, native folks, nonwhite immigrants — are connected.

You write that prison labor built much of L.A. What projects can we still see today?
It’s a fascinating history — the fact that we walk on streets and enjoy parks that were first cut and built by incarcerated persons here in Los Angeles. Everywhere from Pico Boulevard to Figueroa to Sunset Boulevard to Griffith Park to Los Angeles High School to Olvera Plaza, [a lot of this] was built in the 19th century and the first three decades of the 20th century with prison labor.

What is the mission of your current research project, Million Dollar Hoods? Very few people know that Los Angeles operates such a massive jail system. With Million Dollar Hoods, we’ve acquired an unprecedented set of law enforcement data to document how much it costs to run this system and how much is spent per neighborhood. In some [neighborhoods], more than $1 million per year is spent on locking up local residents. These are our Million Dollar Hoods. We’ve pro- vided the first public and full list of the leading causes of arrest across the county. And while many people might think our jails are locking up very serious offenders who pose a harm to us, in fact, the leading charge in almost every Million Dollar Hood is possession of drugs and DUIs. We’re spending millions of dollars a year locking people up for addiction-related issues.

In South L.A., from 2010 to 2015, more than $100 million went to policing and incarceration? We’re talking about half a billion that could have gone into our school system, our parks system, employment and training, counseling services, food for families, housing for the poor. We have lots of evidence that these things make stable families for children and thriving communities for all of us. It’s not that we don’t have the money. It’s that our priorities have shifted toward policing and incarceration, rather than social services and support.

What do work and justice — your themes for the Bunche Center — mean to you? Jobs and justice were the two prongs of the unfinished civil rights movement. If publicly engaged scholarship is to advance the well-being of black folks in the United States and around the world, focusing on jobs and justice is a good way to do that, and it also strengthens key community partnerships.

The Trump Administration stresses the need for “law and order.” How do you respond to that?
Historically, the call for law and order has been a call for the suppression of freedom move- ments. During the civil rights movement, there were calls for law and order to shut down the “illegal activities” of people such as the Rever- end Dr. Martin Luther King, who was arrested and criminalized for his activities. This rallying cry for law and order is nothing new. It’s not shocking that this president has utilized that rallying cry to ramp up or suppress the uprisings we’ve seen in recent years, such as the Black Lives Matter movement, the “Dreamer” movement and many others.

Will this moment in history result in criminal justice reform or more “law and order”? If we don’t take money out of policing and incarceration, it will remain our largest public expenditure at the local level. I don’t see a new future unless we get serious about investing in education, employment and housing — and build a floor beneath through which no human will fall.

“We’re spending millions of dollars a year locking people up for addiction-related issues.”

Professor Kelly Lytle Hernández's groundbreaking research reveals the true cost of mass incarceration in Los Angeles.

By James Knutila
A UCLA neurologist offers tips for those of us who spend too much time awake

By Dan Gordon ’85

SO MUCH TO DO, SO LITTLE TIME. If you often find yourself muttering some variation of this gripe — or planning what they need to do tomorrow,” he says. At what price? Everyone knows the rejuvenating sense that comes from restful slumber, but, Avidan notes, many don’t appreciate the potential risks of sleep as a luxury, rather than an essential part of their health and wellness.

Certain medical conditions can disrupt what Avidan refers to as the sleep architecture. One is obstructive sleep apnea, a serious disorder in which a blocked airway restricts the flow of oxygen to the lungs, interfering with deep sleep. (See “The Science of Sleep,” page 20.) But the most common sleep complaint is insomnia, which affects about one-third of the U.S. adult population at some point, and 10 percent often enough to significantly impair their daytime functioning. Severe cases require intensive treatment with strategies such as cognitive behavioral therapy, but for most, Avidan says, adopting commonsense sleep hygiene practices can make all the difference. He offers some tips, starting with letting go of any notion that a good night’s sleep is a luxury. “People need to think of sleep as one of their bodily needs, like breathing and eating,” he says.

Timing is Everything

Anyone who has traveled internationally knows the malaise associated with jet lag — that discomfiting sense that what looks like morning feels like evening, and vice versa. But even at home, an irregular sleep schedule can throw the brain’s circadian rhythm out of sync, Avidan says. He advises sticking to a regular schedule, with consistent bedtimes and wake-up times, even on weekends, as well as set times for meals and exercise. Maximizing light exposure early in the day and avoiding bright light in the last couple of hours before going to sleep will also help to keep the circadian rhythm aligned.

Plan the Day with the Night in Mind

Actions taken during the day can affect the drive to sleep at night, for better or worse. Naps are fine, but, Avidan cautions, they shouldn’t exceed 20 minutes or occur later than around 3 p.m. Regular exercise contributes to sounder sleep, but it is best confined to the early part of the day; too close to bedtime, it raises alertness — not conducive to slumber. Avidan also advises avoiding coffee and other caffeine products in the afternoon and evening.

Control Substances

Caffeine isn’t the only substance that can disrupt the sleep architecture. Certain medications, such as antidepressants, can also contribute to wakefulness at night or sleepiness in the day. Avidan suggests consulting a physician when starting a new drug to learn its potential sleep impact. And while alcohol might help you doze, it’s likely to produce fragmented sleep, especially in the first half of the night.

The Bed is for Sleep

One of the foundations of good sleep architecture is to associate the bedroom with sleep, but that connection can become frayed when we spend too much awake time in bed. “People will get under the covers and start reading on their iPads, replacing sleepiness with wakefulness,” Avidan says. It’s good to do your reading, eating and television viewing outside the bedroom. During bouts of insomnia, get out of bed, he advises, and engage in a quiet, soothing activity until you get sleepy.

Take Time to Wind Down

The prelude to sleep is important. “Too many people sit in bed responding to work emails until the last minute, or doing the New York Times crossword puzzle, and they’ve just made the brain more active,” Avidan says. Plus, the artificial blue light emitting from electronic devices delays the production of sleep-inducing melatonin. On the flip side, a hot shower or bath a few hours prior to bedtime will not only contribute to relaxation, but it will also lower the core body temperature and increase the release of melatonin. Choose dim over bright light and relaxing over mind-avoiding activities. If you tend to be wake-stressed over all you have to do, take a notepad by your bed and make a list to empty the brain of these preocupations.

Protect the Environment

Creating the right sleep environment is paramount. “You want to make sure the room is dark, quiet and a bit cooler than average — around 68–69 degrees is more sleep-promoting than warmer temperatures,” Avidan says. Assign noisy pets to another room for the night, and while you may not want to do the same for a noisy bedfellow, earplugs make a difference. And, if your bed is contributing to soundless sleep, he advises, and engage in a quiet, soothing activity until you get sleepy.

Do Yourself a Solid

Once you’re set up for a good night’s sleep, take precautions to minimize awakenings during the night. Avoid heavy meals just before going to bed and, in particular, fatty foods that could contribute to heartburn or reflux. But don’t go to bed hungry. Avidan suggests a banana, yogurt or nuts as a before-bed snack if you need it, but steer clear of chocolate and other sugary foods. And remember that too much fluid intake in the evening can compel you to get up to visit the restroom more frequently.

Finally, keep digital clocks out of view. “If you wake up in the middle of the night and the time is flashing at you, it can be stimulating and make it more difficult to go back to sleep,” Avidan says. “And if you’re having trouble falling asleep, seeing the time is just going to make you more stressed.” As long as your alarm is set, don’t worry about the time. Focus on the task at hand: getting enough sleep.
True Believer

RAISED IN PHOENIX ON A STEADY DIET of books, movies and television, Frank Spotnitz ’82 majored in English literature at UCLA but spent most of his time on the Doly Bruin. His subsequent career as a reporter ended abruptly in 1994, when he joined the writing staff of The X-Files. Later, he became executive producer for the now iconic sci-fi series. Moving to England nearly eight years ago, Spotnitz created the Amazon hit series The Man in the High Castle. He now lives in Paris and commutes between his offices there and those of his London-based company, Big Light, which produces television shows for Netflix, CBS and European audiences.

Q: How did you warm up for your career as a showrunner?
A: As a journalist, you have to be curious. You talk to a wide range of people; you have to be a good listener. I loved the Daily Bruin. Every hour I wasn’t in class I spent at Kerckhoff Hall, working on the paper. I remember interviewing Jesse Owens, which was incredibly exciting and is on my mind now because he’s a character in one of the series I’m developing.

Q: After college, you were a reporter for eight years. Why did you quit?
A: I’m grateful I spent my 20s seeing the world and learning how to write, but in Paris I met this towering figure at the AP bureau named Mort Rosenblum. When I saw his dedication and how much he loved being a great reporter, I realized, “I’m never going to be that guy. I need to switch to something I love.”

Q: You met X-Files creator Chris Carter in a book club and later jumped from your Entertainment Weekly gig to join the show. How did you connect with the story?
A: From the beginning, I understood what Chris was doing with the show. His design was perfect. He flipped gender expectations so the woman was the skeptical scientist with the rational brain, and the man was the believer.

Q: How did you rise through the ranks?
A: For eight years, X-Files chewed up my entire life. The schedule was brutal. I ate, breathed and slept X-Files, and that’s how I went from entry-level staff writer to executive producer in three years. It was the right show for me. I got it, I loved it and I put in the hours.

Q: Why did you relocate to London a few years after X-Files ended?
A: In Hollywood, when you create a show, the studio buys your copyright. (But) in the U.K., you can own your show. After the writers strike in 2008, all the studios started to cut fees. A couple of British producers wanted me to do a show in London, so I asked my wife, “Do you want to try this for a couple of years?” She said, “Yes.” We packed up our kids and my mother-in-law and dogs and went to London. After two years, nobody wanted to go back.

Q: What is the novelity of reality itself? Also, the book’s themes: How do you maintain your humanity in an inhuman world? What is the nature of reality itself? Also, the book doesn’t spend any time on the Nazi side of the country, but I knew that scenario would be of great interest to audiences, so I created Rufus Sewell’s John Smith to anchor the Nazi side of the story. He’s proven to be one of the show’s most popular characters.

Q: You left as showrunner for The Man in the High Castle and are now working on Medici: Masters of Florence for Netflix. How did you make the early Renaissance period accessible to modern viewers?
A: It was not at all obvious why we should care about a bunch of 15th-century bankers. We looked for parallels between then and now, and we hit upon this theme: The Medici family often did bad things in order to do good things. Is that justified? It’s an interesting moral and ethical question.

Q: Hollywood is just beginning to address gender disparity in the workplace, but your company employs two talented, smart, qualified women. Why?
A: I wish I could say it’s because I’m a visionary, but as it happens, British television for some reason has far more women than men in terms of the scripted element. Most of the good candidates have been really talented, smart, qualified women.

Q: Diversity-themed story content is prominent in The Indian Detective series you produce for Netflix. Has it been challenging to get green lights for shows about people of color?
A: The Indian Detective, to me, is about being a brown man in a white world, and the star, Russell Peters, is brilliant at playing the dominant white gaze. But when you talk about narrative point of view in television, it’s still overwhelmingly about the white male gaze. I’ve had battles royal about storylines involving people of color that I couldn’t get approved. I’ve tried to hire women directors whom I couldn’t get approved, and I’m talking about just three years ago. But I’m optimistic. I feel like 2018 is the first year where these issues are really being taken seriously. There’s a long way to go, but I do think things are going to change.

“2018 is the first year where [diversity] issues are being taken seriously. … I do think things are going to change.”

Q: You and your partners have tailored television shows for several specific countries. How do you make compelling television for varied markets?
A: I love going into cultures that are new to me. I do it with a lot of humility and patience, because you have to recognize that other parts of the world have different ways of doing things.

Q: What does it say about narrative point of view in television if you can’t get approved for stories about people of color? How did you make the early Renaissance period accessible to modern viewers?
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THE SCIENCE OF SLEEP

More than one-third of Americans are chronically sleep-deprived. UCLA researchers are at the leading edge of exploring the consequences and possible remedies.

By Dan Gordon ‘85 • Photo-Illustrations by Hugh Kretschmer
A MODIFIABLE RISK FACTOR

At UCLA, dozens of researchers are exploring questions about sleep and its relationship to health. “UCLA faculty are internationally recognized for leadership in sleep research and sleep medicine,” says Ralph Lydic, the University of Tennessee’s Robert H. Cole Professor of Neuroscience and a past president of the North American Sleep Research Society. Sleep is “a modifiable risk factor,” he says, enabling us to influence the divide between wellness and disease.

UCLA Chancellor Gene Block notes that aspects of modern life threaten to wreak havoc with our circadian rhythm — the sophisticated internal body clock that organisms adjust sleep and wakefulness to the day and night cycle. Block argues that recent developments between wellness and disease.

HE NEW TOLL OF TOO LITTLE SLEEP

While occasionally knocking your internal clock out of sync might result in some unproductive afternoons, chronic disruption carries a heavier toll, including the potential for cognitive, cardiovascular and gastrointestinal problems. Block was involved in a study with other investigators at UCLA that showed that disrupted light schedules led to Type 2 diabetes in rat models. At the minimum, many of us are almost always tired. On average, Americans today sleep an hour per night less than was the case in the 1940s, according to Gallup polling. While the average of 6.8 hours is just a catnap short of the 7 to 9 hours recommended by the American Academy of Sleep Medicine for optimal health and well-being, the Centers for Disease Control and Prevention estimates that more than one-third of Americans regularly sleep too little. Nearly half of U.S. adults report that poor or insufficient sleep significantly impaired their daily activities at least once in the last week. Approximately 20 percent suffer from chronic insomnia, costing the U.S. economy an estimated $53 billion a year in lost work performance.

We all know about the irritability and lack of productivity we experience after a poor night’s sleep, but the price we pay for chronic sleep deprivation is much steeper than most of us realize — including a potentially increased risk for heart disease, high blood pressure, diabetes and certain cancers. In some cases, sleep difficulties act as an early warning that something is amiss. “People will live for years with a sleep problem without knowing anything is wrong, and only when it leads to other isesses do they seek treatment,” says Alon Fried, MD, director of the UCLA Sleep Disorders Center.

BAD FOR THE BRAIN

“People who drive while tired are as impaired to the brain and promote inflammation.”

BAD FOR THE BRAIN

Poor sleep also weighs on the brain. It is closely linked with depression and anxiety, although whether it’s the poor sleep that brings on the mood symptoms or the opposite is still a matter of debate. Researchers are also learning that sleep deprivation might increase the risk of neurological and psychiatric disorders, including Alzheimer’s disease — perhaps because one of sleep’s functions is to help the removal of toxins that accumulate in the brain and promote inflammation. Last November, a group headed by neurosurgeon Itzhak Fried M.D. ’77, Ph.D. ’92 of UCLA’s David Geffen School of Nursing showed in vivid terms the impact of sleeplessness on our ability to perform mental tasks. Fried’s study looked at the effects of sleep deprivation on individual brain cells in 22 patients who, because they were preparing to undergo surgery for epilepsy, had electrodes implanted in their brains to pinpoint the exact location of seizures and were kept awake to hasten the onset of an epileptic episode.

Researchers asked the patients to categorize images of faces and objects, setting off electroc ical activity in parts of the brain involved in perception. Four of the patients then sorted an additional set of images after staying up all night. In these patients, the speed and effectiveness of their thoughts declined precipitously, corresponding with their growing difficulty with the task. “It’s not just your motor ability, but your perception, your ability to slow down when you are deprived of sleep,” Fried says.

The study serves up a detailed portrait of the mental lapses we experience after an all-nighter. While parts of the brain were running as usual, hallmarks of sleep took over in certain regions. “We don’t have the same gravity of concern about people who drive while tired as we do about drunk drivers,” Fried says, “but the result can be similar.”

QUALITY AS WELL AS QUANTITY

Our problem is as much with quality as quantity. An estimated 50 to 70 million Americans have chronic sleep disorders. This includes at least 25 million who suffer from obstructive sleep apnea, in which partially blocked airways in the back of the throat cause interrupted breathing throughout the night, resulting in excessive daytime sleepiness from the failure to experience sustained slumber. “Normal sleep goes through multiple stages, from light to deep and dream, or rapid eye movement, sleep,” Aviyan says. “Medical issues such as obstructive sleep apnea fragment people’s sleep continuity, preventing them from entering those deep stages.”

Obstructive sleep apnea and other sleep-disordered breathing conditions are underdiagnosed, Aviyan notes, particularly in people who don’t have a bed partner to point out the signs. Many assume that they don’t fit the common profile — a middle-aged, obese male — they aren’t candidates, but females and young, non-overweight individuals are frequently diagnosed, as are children. Any noisy breathing during sleep, particularly when combined with daytime sleepiness, should be evaluated, Aviyan says.

It was once widely believed that the worst consequences to not addressing the sleep-disordered breathing were ailments with awareness during the waking hours and perhaps an anxious spouse at night. But a growing body of evidence, much of it contributed by UCLA researchers, is spelling out ominous health risks stemming from both the bouts of oxygen deprivation and the interrupted sleep. This includes a propensity
The most effective treatment for sleep apnea is continuous positive airway pressure, or CPAP, which delivers steady air through a mask. But CPAP can be cumbersome, and many people fail to stick with it. Avidan says the problem with noncompliance is often that one-hour difference from the seven-hour average. Siegel suspects that it’s our evolutionary need for efficiency that drives sleep. “Animals have to gather their food as efficiently as possible, and those that use too much energy are not going to survive to pass on their genes,” he says. “For humans, there’s no point in expending energy throughout the night, when it’s cold and they’re going to be losing heat.” The brain is energetically hungry, Siegel explains. Brain metabolism declines sharply during sleep, offering a much-needed respite. It’s also widely held that Thomas Edison is partly to blame for our current sleep shortcoming — that the advent of the electric light meant that we no longer had to go to bed so soon after sundown, cutting into our rest. To put this theory to the test, Siegel led a group that monitored the sleep habits of hunter-gatherer populations in Tanzania, Namibia and Bolivia. Despite lacking electricity, these groups stayed awake an average of 4 hours, 32 minutes past sunset, and they slept no more than the rest of us — 6 hours, 25 minutes a night. Despite debunking that theory, Siegel does concede that technology and other temptations now dangle distractions over us in unprecedented fashion. “It’s certainly possible to sleep-deprive yourself in ways that weren’t available to our ancestors,” he says.

WHY SLEEP?

Given the relative brevity of our time on Earth, why must we spend nearly a third of each day unconscious? One prominent theory is that we need sleep to strengthen the neural connections we make while awake — to consolidate memories. But skeptics point out that we don’t need to sleep in the afternoon to recount over dinner what happened that morning. The theory with arguably the most currency today has to do with sleep’s rejuvenative function — the refreshing of cells and filtering of waste by-products that accumulate in the brain during the day. In contrast, big brown bats, hardly Einsteins, get by on just 1.5 to 3 hours a night. In humans, Siegel notes, large population studies consistently indicate that roughly seven hours a night is optimal for a longer lifespan, and that less-than-optimal sleep is associated with a somewhat shorter lifespan. But people at the higher ranges of average sleep time have significantly shorter life expectancies than the minimal sleepers, even when taking into account factors such as chronic illness, obesity, obstructive sleep apnea and use of sleeping pills or other sleep-inducing substances. The reasons are unclear. Nor is it clear that if you sleep eight hours or six, you’re increasing or decreasing your likelihood of a longer life because of that one-hour difference from the seven-hour average.

The CPAP SOLUTION

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BASED IN SANTA BARBARA, MCCONNELL’S HAS BEEN SERVING up pure ice cream bliss for nearly 70 years. The company has always stuck close to its roots, making ice cream from scratch using organic eggs from cage-free hens, and milk and cream from descendants of McConnell’s original grass-grazed cows. Tradition is everywhere — from the slow churning of the fine Central Coast ingredients to the site of production, the Old Dairy, the longest-running in Santa Barbara’s once-thriving dairy industry. Only three families have owned the company since its launch in 1949, including current owners Michael Palmer and his wife, chef Eva Ein.

The natural flavors, smooth texture and rich creaminess that are McConnell’s hallmarks don’t happen by accident — the continuous freezer process gently stirs and slowly freezes the ice cream, minimizing the amount of air that seeps in. Most other artisan brands use “batch freezers” that spin, blend and freeze the ice cream as it’s created. The amount of air, or “overrun,” whipped into most artisan ice creams usually tops 40 percent, but thanks to McConnell’s unique process, the ice cream contains an industry-low 10 percent.

How obsessive is McConnell’s about quality? Its ice cream contains 18.5 to 19 percent butterfat; most other brands have 15 percent at most. And all of that is achieved using a modified version of the same machine that Gordon McConnell invented in 1947.

Then there’s master ice cream maker and dairy scientist Mike Vierra, who has overseen the ice cream-making process at the dairy for more than 35 years. A fourth-generation dairyman, Vierra ensures that McConnell’s puts out a product full of flavor without stabilizers, additives, fillers or high-fructose corn syrup. The company does this by relying solely on pure cane sugar for sweetness and on milk and cream to achieve that delectable dairy flavor.

McConnell’s stands out from other ice cream brands by owning its entire production process, from the Old Dairy and manufacturing machinery to the sauces, syrups, cookies, jams and brownies added to create the various flavors. All of it is made in-house, by McConnell’s or its partners, with the best local ingredients.

Last year, we put out a call over our social media channels to see what UCLA Magazine readers thought were the best burger joints in Los Angeles. The results were so much fun, we thought we’d again poll our readers on Twitter and Facebook — this time, with ice cream. And you didn’t disappoint! Responses varied from Milk (Fairfax) to Magpies Softserve (Silverlake) to Wanderlust Creamery (Venice), with a strong showing by perennial favorite Diddy Riese in Westwood. There was even a shout-out to the 1970s soft serve machine in Dykstra Hall! Here, then, are three of the top vote-getters.

Photos by Mitch Tobias
Illustration by Jill De Haan
IT’S AN UNASSUMING LITTLE SHOP ON WESTWOOD BOULEVARD near Wilkins Avenue. To the north is a Greek restaurant aggressively adorned with gold-painted sculptures. To the south is a trellised Italian restaurant. Wedged in between is Saffron & Rose.

Don’t be misled by the modest exterior. Saffron & Rose is an institution, featured in The New York Times’ “Food” section (2016) as well as in the Daily Bruin and other local publications. It’s a mainstay of the Persian Square neighborhood and a decades-long favorite of UCLA students. On Yelp, there are more than 1,500 positive reviews, and a claim of “almost legendary status among the student body.”

The ice cream is lusciously creamy, much like gelato in texture. But it’s the flavors that are especially distinctive. There are three flavor categories: floral, fruit and chocolate/nutty. To quote TripAdvisor: “The staff will gladly give free samples to try as many flavors as you want.”

Floral favorites include Jasmine, Lavender, Pink Rose and White Rose. Orange Blossom is lauded for its smell, as well as its taste. The fruit category includes some familiar flavors like Strawberry and Banana. But there’s also Date, Pomegranate, Cucumber and Fig/Cranberry. Most of these ice creams are dotted with chunks of fruit.

Prompted by the name of the shop, many visitors opt for one of the rose flavors. In an informal UCLA Magazine tasting, most found White Rose delicate and “springlike,” though a vocal minority complained that it was syrupy. On Yelp, reviewers call it “refreshing.”

The other namesake flavor is Saffron Pistachio. The color is all saffron — golden and distinctive. The taste, like the taste of White Rose, has a delicate floral tinge. The pistachios provide a nice contrast in taste, as well as texture. Same for Green Pistachio. The color looks like mint, but the taste is pure pistachio, a kind of savory-sweet effect. Also easy to relish is French Espresso: little chunks of coffee bean and chocolate give it just the right amount of coffee tang (although one dissenter didn’t think there was enough coffee flavor). The pistachio and espresso flavors all fit in the chocolate and nutty category.

Persian specialties include the Poppy Seed Slush and the faloodeh, which Wikipedia describes as thin, vermicelli-sized noodles mixed in a sorbet of sugar and rose water. There are about a half-dozen vegan options on the menu in the fruit and floral categories.

The take-home containers are distinctive, printed all over in black and white and red in Farsi and English. The distinguished gentleman pictured on the label is founder Ali Kashani-Rafye. According to the Saffron & Rose website, he began making ice cream in Tehran more than 75 years ago. He brought his recipes with him to the U.S. and introduced Southern California to true Persian-style ice cream.

Here are a few words of advice from the label: “This recipe for this delicacy is 2,400 years old. Enjoy it the same way that the King of Persia did.” Now that’s not something every ice cream store can say.

— Anne Pautler

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Award-winning cookbook about salt; Chocolate Gooey Brownie, whose brownie Salted, Malted, Chocolate Chip Cookie Dough, as mouthwatering as the name cousin/culinary whiz Tyler Malek in Portland, Ore., turns time spent queueing into classics, like Sea Salt with Caramel Ribbons, which was designed with Mark are made with seasonal, local, organic ingredients. Plus, you can taste as you wait. a distant memory with just a few licks of their delicious, handcrafted flavors, which you from venturing beyond your own freezer's shelves, you may be missing out advance, he can let his imagination run wild and, when the theme calls for it, join forces with culinary connoisseurs like Jonathan Grahm of Compartés Chocolatier. For the chocolatier series, they created Compartés' California Love, a pretzel-bat other series have been inspired by flowers in honor of spring, by vegetables for fall, and, each April, by student inventors. For the latter, Salt & Straw works with nearby elementary schools to challenge kids to tap into their wildest dessert fantasies, then donates a portion of the proceeds from those flavors back to the schools. This ice cream-inventing assignment results in fun, fantastical flavors like Rainbow Unicorn Galaxy Swirl — a mix of grape, strawberry and chocolate ice cream with marshmallow and chocolate-covered, freeze-dried strawberries. And, thanks to the "Vote Back Your Favorites" series each March, customers who had a favorite during the year can hold out hope for yet another scoop. Curious about the name? Kim Malek, who launched the business as an ice cream cart when it turned out the first shop wouldn't be done in time for summer, said they opted for Salt & Straw since their ice cream is handmade in small batches, much like it was in the old days. Back then, rock salt helped freeze the ice cream, which then was packed in straw to keep it cold. With nearly 400 unique recipes to its name so far, this growing, family-run business continues to wow customers with its top-notch ingredients (including all-natural cream from nearby farms) and its fresh perspective on one of our most classic treats. In the Los Angeles area, Salt & Straw has shops in West Hollywood, the Arts District, Studio City, Venice Beach and Larchmont. — Jennifer Shaklan M.F.A. '02

More on the frosty stuff ...

ONE THING YOU CAN SAY about Bruin ice cream lovers: They have widely varying tastes. Besides the three shops we've profiled in this story, our social media respondents cast votes for 17 others in the Los Angeles area and beyond. One favorite was Little Damage in downtown L.A., whose specialty soft serve ice cream is prepared daily in small batches, using local ingredients supplied by organic dairy farmers. A popular item is the black ice cream paired with the shop's signature black cone, naturally colored with activated charcoal. Coolhaus co-founders Natasha Case M. Arch. '08 and Freya Estreller started baking cookies and making ice cream in 2008. Now with stores in Culver City and Pasadena and 10 mobile trucks in three states, the duo specializes in unique flavors such as Balsamic Fig & Mascarpone, Blueberry Sweet Corn and Fried Chicken & Waffles. Jeni Britton Bauer, founder of Jeni's Splendid Ice Creams, has 34 shops throughout the country, including those in Los Feliz, Venice, Larchmont Village and Calabasas. Some of her creative offerings include Ricotta Toast with Red Berry Geranium Jam, Cream Puff, and Branded Banana Brûlée. "We like to make people feel good," she says. Other vote-getters: Sweet Rose Creamery, Scoops Westside, Mateo's Ice Cream & Fruit Bars, Smitten Ice Cream, Van Leeuwen Artisan Ice Cream, Carmela, a la minute, Diddy Riese, Milk, Magpies Softserve, Wanderlust Creamery, Dykstra Hall's soft serve machine and Thrifty. And, of course, everyone’s childhood favorite—the neighborhood ice cream truck.

California Love chocolate bar.

If the thought of waiting in a mammoth line for ice cream keeps you from venturing beyond your own freezer’s shelves, you may be missing out on what many consider the creamiest, dreamiest artisanal ice cream in town. Fear not! Salt & Straw, founded in 2011 by entrepreneur Kim Malek and her cousin/culinary whiz Tyler Malek in Portland, Ore., turns time spent queueing into classics, like Sea Salt with Caramel Ribbons, which was designed with Mark A. Bitterman, owner of a world-renowned salt shop and author of a James Beard Award-winning cookbook about salt, Chocolate Gooby Brownie, whose brownie bits taste soft and freshly baked, thanks to mixed-in marshmallow fluff; and Salted, Malted, Chocolate Chip Cookie Dough, as mouthwatering as the name sounds and with the added bonus of malted fudge swirls.

You can also always find a themed series of limited-edition flavors that change monthly. Chief ice cream designer Tyler, who has a passion for blending flavors, views coming up with new series as a form of storytelling. By planning far in advance, he can let his imagination run wild and, when the theme calls for it, join forces with culinary connoisseurs like Jonathan Grahm of Compartés Chocolatier. For the chocolatier series, they created Compartés’ California Love, a pretzel-batter ice cream with caramalized pretzels, hazelnut fudge and Compartés’ California Love chocolate bar.

Other series have been inspired by flowers in honor of spring, by vegetables for fall, and, each April, by student inventors. For the latter, Salt & Straw works with nearby elementary schools to challenge kids to tap into their wildest dessert fantasies, then donates a portion of the proceeds from those flavors back to the schools. This ice cream-inventing assignment results in fun, fantastical flavors like Rainbow Unicorn Galaxy Swirl — a mix of grape, strawberry and chocolate ice cream with marshmallow and chocolate-covered, freeze-dried strawberries. And, thanks to the “Vote Back Your Favorites” series each March, customers who had a favorite during the year can hold out hope for yet another scoop.

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— Jennifer Shaklan M.F.A. ’02

#1 Salt & Straw

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On foundations as varied as architecture, political science, literature and world arts and cultures, these Bruins have built rewarding careers in interior design in the highly competitive L.A. market.

By Jessica Ritz M.A. ’02

Photos by Jill Paider

SOME INTERIOR DESIGNERS enter the field with formal training and laser focus. Others find success via circuitous pathways. Regardless of each individual course, critical thinking and an open, collaborative spirit have proven necessary to Los Angeles area designers, whose creative work is by nature highly interdisciplinary.

Says David Montalba M.Arch. II ’00, a lecturer in the UCLA School of the Arts and Architecture, “If you realize it’s a team sport, then everyone has the interest of the larger project in mind, and you can achieve better work in general.” He adds that architecture and interior design are overlapping and inextricably intertwined disciplines. >>
Designer and prop stylist Lauren Alexander '02 grew up surrounded by beautiful things in her mother's Marin County, Calif., flower and gift shop. After earning a degree in American literature and culture at UCLA, Alexander managed her mom's shop and expanded to a second location. She then honed her ability to craft sumptuous environments that feel personal and, in a sense, tell stories, while managing the home décor department at Bergdorf Goodman in New York and then Kelly Wearstler's West Hollywood retail flagship.

"I enjoy creating a home with accent pieces and things that communicate someone's aesthetic, lifestyle and history," she says. In 2015, Alexander opened her Manhattan Beach boutique, Dacha, as "a living portfolio," where her sophisticated yet down-to-earth style sensibility continues to evolve. The shop — with an eclectic inventory of vintage furniture, art, textiles, small home goods and accessories — enables Alexander to be an active part of a community without being siloed in retail. Her creative scope covers residential design and prop styling, as well as curating exhibitions at Dacha to showcase California artists.

“If you think about architecture in terms of color, mood, surfaces and environment, you quickly find yourself falling in love with interior design,” explains Alexandra Loew M.Arch. I '02. Her firm is based in a Beverly Hills home that she recently transformed into a studio/gallery, and she also keeps an office in Manhattan. Loew, who completed coursework toward a Ph.D. in architecture at UCLA, brings extensive knowledge of the decorative arts and what she terms “a more academic approach” to interior design. In addition to her design projects, she advises clients on how to build collections.

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It was in UCLA’s Department of Architecture and Urban Design that Loew says she learned to think about architecture “as an atmosphere-producing endeavor.” As a result, although branded as an interior design company, her firm functions as “the hub for the interior on all technical fronts” for client projects.
Alexis Readinger M.Arch. ’99 specializes in hospitality architecture and interior design, where boundaries became “indistinguishable between the architecture and the interiors,” she says. “Restaurants are so emotional. They’re trying to create a very specific experience.” Among the clients of her firm, Preen Design, are prominent chefs and restaurateurs, such as Quinn and Karen Hatfield of Odys + Penelope, as well as those responsible for popular restaurants and food businesses in her Chinatown neighborhood, including the cookbook and culinary shop Now Serving and its in-progress luncheonette next door. Food industry pros have tapped Readinger for their personal projects, too. She worked with Rustic Canyon chef Jeremy Fox on his home, and for the Lopez family of L.A.’s Guelaguetza restaurant, she designed a house in Oaxaca.

After completing a degree in political science while taking classes in world arts and cultures at UCLA, Sean Yashar ’04 studied design at UCLA Extension. There, he realized that while he didn’t want to become a designer, he did want to champion the careers of design practitioners. So, in 2010, he founded The Culture Creative agency to synthesize his interests in branding, marketing, public relations, curating and talent management in order to guide emerging and mid-career designers.

Today, Yashar juggles a growing client roster and side projects that aim “to find and grow the space between art and commerce that many artists may not be able to see for themselves,” he says. With his partner, interior designer Oliver Furth, he curates a roving pop-up gallery series in collaboration with artists and makers called Furth Yashar &. One recent installation featured the work of four artists and designers at the landmark Schindler House in West Hollywood.
DENICE GONZALEZ-KIM GREW UP IN THE 1980s in what was then known as South Central Los Angeles — the swath of the city south of Interstate 10 where poverty was the norm. That wasn’t the life she wanted for herself, but she had little exposure to a different kind of future.

Then, in the early 2000s, when she was in high school, a friend told her about the Riordan Programs, initiatives run through UCLA’s Anderson School of Management that offer mentorship, college preparation and career guidance to high school students from low-income backgrounds who hope to be the first in their families to go to college. Gonzalez-Kim applied and became a Riordan Scholar, one of several dozen high school students admitted each year from around Los Angeles. The Scholars attend monthly sessions at UCLA that provide them with leadership and business management training and one-on-one mentoring from Anderson faculty.

Now in their 31st year, the Riordan Programs have funneled thousands of young people into college and M.B.A. programs at UCLA and elsewhere, shepherd- ing them from challenged backgrounds into professional careers in business, academia and politics. Riordan alumni have gone on to become vice presidents at large international financial institutions, executives at major movie studios and even the California secretary of state.

For Gonzalez-Kim, the Riordan Programs widened her range of possible futures. She earned a B.A. at UCLA in 2008 and is currently pursuing an M.B.A. at UCLA Anderson — seemingly worlds away from the place of her youth. “I know that my life could have gone in a very different way,” she says.

THE CHALLENGE

The idea for the Riordan Programs emerged in the early 1980s — about half-way between the civil unrest of 1965 in the Watts area of Los Angeles and the 1992 riots in the aftermath of the Rodney King trial — as an attempt to counter the decline still plaguing the area now known simply as South Los Angeles.

“It was a time of great urban distress all over the country,” says William Ouchi, distinguished professor of management and organization design at UCLA Anderson, who retired in 2018. “We needed long-term solutions for the lack of opportunity for low-income inner-city dwellers. It seemed to me that meant business.”

Getting more people of color into business, he figured, could help correct some of the inequalities in low-income areas — generating upward mobility and creating businesspeople who, compared to most in the vastly white business world, would better understand the increasingly diverse urban populations. At the time, there were only about 25 Latino and African-American students in UCLA’s own M.B.A. program. Ouchi asked them why they were pursuing business. Most said they had grown up in rough neighborhoods, surrounded by kids who were getting into trouble. They had been subjected to peer pressure to do the same, but had managed to resist. “It turned out that each of them had an adult mentor who at critical moments was there for them,” says Ouchi, “be it a parent, a relative, a coach, a priest who offered positive advice or guidance. I said to myself, ‘We could do that.’”

Ouchi believed that UCLA could provide that same sort of support to potential college students, but in a more organized way, reaching far more than those few good coaches and priests could. “I said, OK, we need a little startup capital.” Ouchi says. “So I went to see Dick Riordan.”

THE RESOURCES AND THE APPROACH

Richard Riordan, a lawyer, businessman, philanthropist, eventual two-term mayor of Los Angeles and a California secretary of education, had established himself as an advocate for investment in urban education. In 1981, he founded what became known as The Riordan Foundation, focused on developing early literacy skills in children, making grants and donating computers to public schools nationwide.

“Since the early ’80s, everything in my life has been to help minority kids, low-income kids and school kids to be successful in life,” says Riordan. A child of the Depression born in 1930, Riordan is deeply attuned to the often unfair ways in which conditions outside a person’s control can unduly influence their life. “Every kid should have the abilities to compete in life,” he says.

Riordan immediately latched on to Ouchi’s idea, and the two set out to define a way to combine The Riordan Foundation’s financial resources and UCLA’s academic resources to help more students. They decided on a twofold focus: to help more underserved students become first in their families to go to college, while at the same time giving advantaged UCLA M.B.A. students a posi- tive experience as mentors so they could develop a lifelong habit of helping others.

Business, the two men thought, could cast a wide net and put more students on a path to success. “While few out of any high school class are going all the way through medical or law school, a lot can enter business,” Ouchi says. “And we can create a model that can be successfully pursued by thousands of future young people from those diverse communities.”

ALL ABOUT OPTIONS

Baldwin says what attracted her to the programs was how different they were from existing programs focused on increasing diversity in universities. Most, she says, were remedial, providing catch-up classes to underprivileged stu- dents. “The Riordan Programs were about offering students opportunities to be exposed to new possibilities, and [to] learn what it would take to access those possi- bilities,” she says.

For students without a history of college education or white-collar work in their families, those worlds can seem incomprehensible, says Baldwin, who recently retired as Anderson’s assistant dean of diversity initiatives. What people in today’s society do for work, what types of jobs they have and even what those jobs are called can be mysteries to students who have had no exposure to people in those roles. “We demystify and help stu- dents identify within themselves the tools and skill sets that will allow them, once they see the opportunities, to at least

FOR MORE THAN 30 YEARS, THE RIORDAN PROGRAMS IN UCLA’S ANDERSON SCHOOL OF MANAGEMENT HAVE ENABLED LOW-INCOME HIGH SCHOOL STUDENTS TO REACH FOR A BRIGHTER TOMORROW.

BY NATE BERG & PHOTOS BY EJ LI HURWITZ

THEIR FUTURE IS OUR BUSINESS

JULY 2018
make a pathway to them,” Baldwin says. Under UCLA professors, the Riordan students receive a world-class introduction, says Roxanne Mendez, current executive director of the Riordan Programs. She adds that the faculty in the programs generously donate their time to provide lectures and lessons — talks they could be giving to business audiences for handsome speaking fees. Students also hear talks by visiting industry executives, from finance to technology to entertainment, who offer an inside look at their real-world experience.

“What’s key about Anderson, the faculty and the leadership of the school and everyone who’s been involved is that they understand the bigger picture of the investment in the community as business leaders,” says Mendez.

DRIVEN TOWARD DIVERSITY

The Riordan Programs aim to increase diversity. Riordan Scholars come to UCLA monthly for introductions to college and the business world, tuition-free. They receive guidance to help them get into college, such as SAT preparation and college application reviews, and they’re exposed to such business concepts as statistics, the workings of the stock market and real estate. Arturo Gonzalez was a Riordan Scholar in the first cohort, in 1986-87. After getting his undergraduate degree at UCLA, he went on to get a Ph.D. in econom-ics and became a tenured professor at the University of Arizona. He eventually left academia and is now a senior director at Visa. He says the Riordan experience was instrumental in his professional development. “It gave me the sense of options, rather than just one path.

There are multiple options one can have through an advanced degree like an M.B.A.” Riordan Fellows are college graduates, one to five years out. They receive hands-on preparation for applying to and attending an M.B.A. program — GMAT study tips, help with M.B.A. applications, M.B.A. alumni panels, faculty lectures and personal career coaching. Along with current UCLA Anderson M.B.A. students, some Riordan Fellows also offer guidance as mentors for Riordan Scholars, sometimes through the programs’ Saturday Business Institutes, held four times a year at a few L.A. high schools.

Alex Padilla is a Riordan Fellows program alumnus. He was raised in Pacoima, in the San Fernando Valley, by parents who had immigrated from Mexico, and was the second in his family to attend college. After graduating from the Massachusetts Institute of Technology with a degree in engineering, Padilla considered an M.B.A. and applied to the Riordan Programs. Though he didn’t end up pursuing an M.B.A., the program broadened his sense of where his career could go. Within a few years, he was elected to the Los Angeles City Council, representing Pacoima and the San Fernando Valley for 7 1/2 years. He went on to serve two terms in the California State Senate and, since 2015, has served as California’s secretary of state. “Long term, any good legislator, policy-maker, council member, mayor, or governor should have an appreciation for how the business community operates,” Padilla says. “Even though it wasn’t a full-on M.B.A. program experience for me, having a taste of it enabled me to consider that perspective.”

Like Padilla, not all Riordan Fellows pursue an M.B.A. — or even attend UCLA. “We weren’t going to try to steer
these young people to UCLA only, as much as we wanted them,” says Ouchi. “We needed to help them develop the motivation and self-confidence to pursue an education wherever they wanted to go.”

So the Riordan Programs have ushered students of color into top M.B.A. programs at such renowned institutions as Stanford, UC Berkeley, the Wharton School at the University of Pennsylvania and Harvard. “We’re proud of that,” says Ouchi, who adds that none of those schools has a similar program to encourage more low-income minority students to consider an M.B.A.

About five years ago, the Riordan Programs expanded to include a College to Career program for first-generation undergraduate students from throughout California as well as other parts of the country. Participants first attend a weeklong summer program and are paired with Riordan alumni for the academic year, when they will return for workshops and guest lectures.

A LONG ROAD AHEAD

The need for more outreach to minority populations hasn’t gone away, says Miguel Unzueta, an Anderson associate professor of management who chairs the Riordan Programs executive committee. He sees M.B.A. programs still struggling to get the proportion of underrepresented minorities enrolled above 10 percent. The Riordan Programs recently expanded to reach around 350 students per year. Unzueta is hoping to continue that growth.

“I cannot foresee a time when there will not be a role for the Riordan Programs,” says Ouchi, more than 30 years after these issues first spurred him into action. “These are the great issues of our time, and certainly for the lifetime of these young students. Race relations, diversity and opportunity will be themes that are central to their professional and civic lives.”

To Padilla, bringing a more diverse population into college and business is critical — not only for the students, but also for their impact on society later. “The Riordan Programs are a hugely powerful model to help us build a new direction of corporate and business leadership in general that better reflects the population of Los Angeles and California and the country,” he says. As mayor, Richard Riordan helped L.A. recover from the 1992 riots and the 1994 Northridge earthquake. Yet he’s most proud of his work to help the city’s underserved populations access education. “I would meet these kids,” he says, “and I’d just be amazed at how far they’d come.”
A Balloon of a Building

Powell Library was once relocated for five years to a futuristic, tentlike structure named Temporary Powell. On campus, it quickly became known as “Towell.”

By Mary Daily

IN 1992, UCLA FACED THE daunting necessity of closing and emptying Powell Library for five years for seismic retrofitting. Where would the hundreds of thousands of books go? Where would undergraduates gather to study and conduct research?

University administrators considered several options: off-site storage (but students needed access), trailers (but where to put them?) and Parking Structure 3 (but the books are heavier than the cars — not structurally sound).

Then, driving to campus one morning along Pacific Coast Highway, campus architect Charles “Duke” Oakley got an idea as he passed the Cirque du Soleil setup on the beach: Why not a tent?

To execute his solution, Oakley turned to architects within the Bruin community: the husband-and-wife team of UCLA Associate Professor Craig Hodgetts and alumnus Hsinming Fung M.Arch. ‘80. The couple worked under severe time constraints. “It was an emergency-type schedule,” says Hodgetts. Over 14 months, they created a two-story structure using aluminum, canvas and exposed cables and fasteners, at a cost of $3.5 million. It sat between the Men’s Gym (now the Student Activities Center) and the Dance Building (now Glorya Kaufman Hall) at the bottom of Janis Steps. Its name: Temporary Powell Staging Facility. Before long, to the campus community, it became simply “Towell.”

The nickname was apropos of the surprising, free-form edifice that seemed to marry circus tent with space station. Because the building was temporary, the university allowed the architects freedom in design; they were unconstrained by the already established look of the campus.

“Freedom was in the air,” remembers Hodgetts. “The administration was relaxed about the whole thing.” He says the librarians loved working in the cool, new tent, too — liberated from the confines of a typical library. Gloria Werner, who was UCLA’s chief librarian then, told the Los Angeles Times: “The solution was extraordinarily innovative and creative, and it was done on a very tight budget.”

Towell, with only 36,000 square feet — down from Powell’s 100,000 — consisted of four tents of varying shapes and sizes with skins of woven blue, white and gold polyester stretched over aluminum frames. The open floor plan provided visitors on the first level a view of books on the second. The rose-colored, cinder-block base was stained to match UCLA’s signature red brick. Windows were made of plexiglass. Inside were study areas for 500 students, a main hall and two reading rooms, plus book stacks and computer labs.

A cylindrical tent housed the staff. A library relocation company hired students to help move roughly 200,000 volumes into the new library; the rest of Powell’s holdings went into storage.

Hodgetts and Fung say their design was “largely founded on observations of student life, which convinced us that it was important to maintain traditional library values in a ‘temporary’ building, even if time and budget constraints placed the emphasis on ‘practical’ issues.” Fung says she wanted to preserve all the proper functions of a library but avoid a trailer-home atmosphere.

The odd-looking creation garnered awards and rave reviews within architectural circles and even made the cover of Architectural Record magazine. New York Times architecture critic Herbert Muschamp, who called it “a bright balloon of a building,” wrote: “With its playful air of spontaneity bolted down by innate rigor, the Temporary Powell revives informality as an architectural ideal.”

Muschamp added that Towell’s artful placement of metal brackets, structural ribs and air-conditioning ducts appeared to hold the complex together, giving it a laced-up look. According to Hodgetts, Towell was exactly in line with architectural thinking at the time, which was celebrating temporary designs. “It was an immediate hit,” he says.

Powell reopened in September 1996, and Towell briefly became classrooms and an ASUCLA retail space before eventually being dismantled and removed. Students hated to see it go. One said at the time, “I think it’s a real asset to the campus.” In May 1997, Daily Bruin writer Brent Eldridge ’99 composed an ode to Towell’s demise, which ended with these lines:

With these undying words I speak to thee: Thou honored relic of retired towers, Homage I paid thee hour by hour: Myself never knowing that all the while Thou were but a great aluminum pile.
HAPPENINGS

Through Sep. 7
Fowler Museum
Fiiiman Tembe: Maroon Arts from Suriname
The Maroon peoples hold a special place in the history of Africans and their descendants in the Americas. Their enslaved ancestors escaped the coastal plantations of the Dutch colony of Suriname and established free communities with whom the colonial authorities eventually negotiated formal peace treaties. The Maroons, or Fiiiman (Freemen or Free Peoples), have long been renowned for tembe—traditional art forms including architectural designs, vibrantly hued textiles and intricately carved utilitarian objects such as serving trays, combs and canoe paddles. A legacy of resistance and self-determination remains critically relevant for Maroons, as major economic, political and social challenges in recent decades have significantly affected many aspects of life, including artistic practices. Nevertheless, tembe remains an important element of being Fiiiman.

Admission: Free
Phone: (310) 825-4361
Web: fowler.ucla.edu

Through Sept. 27
Made in L.A. 2018
The fourth iteration of the Hammer Museum’s biennial exhibition continues to highlight the practices of artists working throughout Los Angeles and the surrounding areas. The exhibition, organized by Hammer curators Anne Ellegood and Erin Christovale, is accompanied by a comprehensive catalog as well as a full roster of free public programming.

Location: Hammer Museum
Admission: Free
Phone: (310) 443-3100
Web: hammer.ucla.edu

Through Sep. 7
The Theatre at Ace Hotel
Vijay Iyer & Teju Cole: Blind Spot
Composer/pianist Vijay Iyer was named Downbeat Magazine’s Jazz Artist of the Year for 2012, 2015 and 2016. Teju Cole is a writer, art historian, photographer and the photography critic for The New York Times Magazine. He is also the author of four books, each in a different genre: the novella Every Day Is for the Thief, the novel Open City, the essay collection Known and Strange Things and, most recently, the genre-defying Blind Spot. Their powerful new collaboration, Blind Spot, based on Cole’s new work of the same name, investigates humanity’s blindness to tragedy and injustice throughout history, combining photography and Cole’s own voice with a live score composed by Iyer and featuring trumpeter Ambrose Akinmusire, mallet percussionist Patricia Franceschy and cellist Tomeka Reid.

Tickets: TBD
Phone: (310) 825-2101
Web: cap.ucla.edu

Through Sep. 7
The Theatre at Ace Hotel
DakhaBrakha
This Ukrainian quartet describes itself as an “ethno-chaos” band. The term dakhabrakha means “give/take” in the old Ukrainian language, and the quartet takes from both ancient traditions and contemporary aesthetics to give a truly unique and unexpected musical experience. Accompanied by Indian, Arab, African, Russian and Australian instrumentation, the quartet’s powerful vocal range creates a unique style that reflects their heritage with a keen ear for contemporary resonances.

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Arts and Entertainment

UCLA Alumni Day

Online, Interactive and Just for You

Thursday, Sept. 13, 2018

As alumni of UCLA you are more to us than a class year, a degree and a distant memory. You are cherished members of the Bruin family who should feel appreciated and connected to UCLA regardless of proximity to campus.

UCLA Alumni Day 2018 aims to do just that, offering an online potpourri of special UCLA experiences that will go live for one day only near the end of summer. All you’ll need is a smartphone or computer and an internet connection. There will be something for everyone. Log on and explore for community, fun and inspiration.

Circle the date on your calendar and bookmark the site: alumni.ucla.edu. We’ll see you there!
PHOTOS: (MADE IN L.A. 2018) COURTESY OF HAMMER MUSEUM; (FOOTBALL) COURTESY OF UCLA ATHLETICS

SEP. 27–DEC. 30
HAMMER MUSEUM
Stones to Stains: The Drawings of Victor Hugo
Poet, novelist, playwright and critic Victor Hugo (1802–1885) was a preeminent figure in the social, political and cultural life of 19th-century France. Hugo’s drawing practice was largely a private endeavor, and although more than 3,000 of his sheets survive today, they were rarely seen in public during his lifetime. The title of the exhibition, Stones to Stains, alludes to the development of Hugo’s idiosyncratic form of draftsmanship and its relationship to the transformative properties of water. In Hugo’s ink and wash drawings, we witness a phenomenon similar to that of water’s effect on stone.

Admission: Free
Phone: (310) 443-7000
Web: hammer.ucla.edu

SEP. 29 / SAT / 8 P.M.
FORD THEATRES
Jason Moran: Finding a Line: Skateboarding, Music and Media
Since his formidable emergence on the music scene in the 1990s, renowned pianist and composer Jason Moran has challenged the status quo, earning him a reputation as “the future of jazz.” This production is one of his newest and most ambitious works to date: an unprecedented collaboration exploring the aesthetics of skateboarding — an influential American subculture — and jazz, a uniquely American art form. Improvisation abounds as local skaters shred a ramp on stage with tricks, flips and riffs to a musical response performed live by Moran and his group, The Bandwagon.

Tickets: $30; $45
Phone: (310) 825-2101
Web: cap.ucla.edu

SEP. 1 / SAT / TBD
ROSE BOWL STADIUM, PASADENA
Football: UCLA vs. Cincinnati
All eyes will be on new Head Coach Chip Kelly — a three-time Pac-12 champion while at the University of Oregon — when UCLA opens its 2018 season at home against the Cincinnati Bearcats. Returning Bruins include senior running back Soso Jamabo, junior wide receiver Theo Howard, junior kicker JJ Molson and junior linebacker Krys Barnes.

Tickets: TBA
Phone: (310) UCLA-WIN
Web: www.uclabruins.com

OCT. 6 / SAT / 1:30
Football: UCLA vs. Washington
This will be a tantalizing showdown between Head Coach Chip Kelly’s Bruins and the Washington Huskies, who are coming off an impressive 10-3 season and are ranked No. 4 in Sports Illustrated’s Post-Spring Top 25. At press time, it was too early to know who would replace UCLA quarterback Josh Rosen, who left school at the close of his junior season to enter the NFL draft. Quarterbacks Devon Modster, Austin Burton and Matt Lynch all saw playing time during the spring football game in April. But by October, with four games under their belts, the Bruins will have settled into Kelly’s offensive system, and the question on everyone’s mind — Who will lead the Bruins? — will have been answered.

Location: Rose Bowl Stadium, Pasadena
Tickets: TBA
Phone: (310) UCLA-WIN
Web: www.uclabruins.com

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SAVE 10%
(UP TO $50 MAXIMUM)*

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Abbreviations: UCLA, University of California, Los Angeles; UC, University of California; USC, University of Southern California
New Bruin Send-off Celebrations

New Bruin Send-off Celebrations have something for every member of the UCLA family. Incoming students will start making new friends, while alumni and parents build community and join in celebrating the true Bruin spirit. All Bruins are welcome to attend any and all Send-off events!

Locations: Cities and towns around the world
For information or to register: https://alumni.ucla.edu/traditions/new-bruin-send-off-celebrations

星際大戰: 新希望

Star Wars: A New Hope

with the San Francisco Symphony

Watch this intergalactic epic come to life on the big screen with the San Francisco Symphony performing John Williams’ unforgettable score live. Dine on hors d’oeuvres and sip champagne at an exclusive Bay Area Bruin pre-concert reception, starting at 5:30 p.m. in the Green Room at the S.F. Symphony.

Location: Davies Symphony Hall, 201 Van Ness Ave., San Francisco, CA 94102
For more information: philfaroudja@alumni.ucla.edu

ALUMNI EVENTS

It’s a Bird, it’s a Plane …
It’s UCLA Alumni Day, and it’s Online!

Join fellow Bruins on Thursday, Sept. 13, for UCLA Alumni Day, transformed in 2018 into an online community for alumni and friends worldwide. On hiatus since 2015, Alumni Day will return to campus as part of the UCLA Centennial Celebration in 2019 — but this year, UCLA will come to you.

In the spirit of Brigadoon — the magical Scottish village that appeared for only one day every 100 years — the UCLA Alumni Day website (www.alumniday.ucla.edu) will be bursting with games, history, tours and wisdom for just one day. You won’t need to get snarled in traffic on the 405 Freeway or pay a fee to park. In fact, there are no fees at all.

To join, all you need is your phone, tablet or computer. Log in from home, work, a coffee shop, on the train during your daily commute or anywhere you find yourself with a few free moments. Then be part of a groundbreaking experience that will bring the UCLA community into a shared space for fun, information and innovation.

Bruins are proud of UCLA’s reputation as a thought leader, a barrier breaker and a tradition maker, and in keeping with that spirit Alumni Day will celebrate the people and possibilities of UCLA in an online space. Just as Dinners for 12 Strangers — which was first imagined 50 years ago with two dinners and has now grown to more than 4,000 participants — has been duplicated across the nation, Alumni Day is the beginning of a vibrant tradition. Your participation is key to creating an online community gathering place that welcomes alumni back to UCLA from anywhere in the world.

Follow your Bruin pride and curiosity to your keyboard and join the fun. Content is easily digestible, varied and suitable for multiple visits throughout the day. Turn back the pages of time with our virtual yearbooks and see the future with the latest in artificial intelligence. Watch videos, listen to music and ask professors anything. Rest assured that you’ll discover something new or gain a fresh perspective. As the launch date gets closer, you’ll receive a login link from us.

UCLA Alumni Day: It’s online for one day only — and created especially for you. Hope to see you there!

Every hero has a story. With tremendous pride, Belmont Village celebrates the service and sacrifice of our resident veterans through American Heroes galleries nationwide. Featuring stunning portraiture and gripping narrative, the galleries depict the unique wartime experiences that forever solidified Belmont Village veterans as heroes of their generation.

Always on our minds. Forever in our hearts.

星際大戦: 新希望

My father never really shared much about his military service, until he saw his portrait hanging on the wall.

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belmontvillage.com

BURBANK | ENCINO | HOLLYWOOD HILLS | RANCHO PALOS VERDES
THOUSAND OAKS | WESTWOOD | NOW OPEN CALABASAS

Voices of Belmont Village

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Always on our minds. Forever in our hearts.
Office Hours: Art of the Matter

The terracotta-colored walls of Professor Charlene Villaseñor Black’s office in Dodd Hall form the perfect backdrop for her collection of folk art of the Americas and colonial Mexico. On display are a grass-skirted doll from an indigenous community in Baja, Calif.; a dinosaur-like Oaxacan creature called an alebrije; and a Frida Kahlo child’s chair, an example of rasquachí art. Black is a professor of Ibero-American art and Chicana/o studies.

OFFICE HOURS is an occasional glimpse into a faculty member’s campus workspace.

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