CAP UCLA presents

MEOW
MEOW

in concert with
Thomas M. Lauderdale

Fri, Feb 2, 2018
The Theatre at Ace Hotel

“Catapults the genre of entertainment into a hitherto unknown dimension”
—Berliner Zeitung
Welcome to the Center for the Art of Performance

The Center for the Art of Performance is not a place. It’s more of a state of mind that embraces experimentation, encourages a culture of the curious, champions disruptors and dreamers and supports the commitment and courage of artists. We promote rigor, craft and excellence in all facets of the performing arts.

2017–18 SEASON VENUES
Royce Hall, UCLA
The Theatre at Ace Hotel
Freud Playhouse, UCLA
Little Theater, UCLA
Will Rogers State Historic Park

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-platforms utilized by today’s leading artists. Part of UCLA’s School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to contemporary performance from around the globe, supporting artists who are creating extraordinary works of art and fostering a vibrant learning community both on and off the UCLA campus. The organization invests in the creative process by providing artists with financial backing and time to experiment and expand their practices through strategic partnerships, residencies and collaborations. As an influential voice within the local, national, and global arts community, CAP UCLA serves to connect audiences across generations in order to galvanize a living archive of our culture.

cap.ucla.edu
#CAPUCLA

Center for the Art of Performance presents
Meow Meow
in Concert with
Thomas M. Lauderdale

Meow Meow
Thomas M. Lauderdale: Piano
Yair Evnine: Cello and guitar
Carmine Covelli: Drums and percussion

Matt Berman: Lighting/Sound Design and Production Manager

Fri, Feb 2 at 8pm
The Theatre at Ace Hotel
Running time: Approx. 90 mins. | No intermission

Funds provided by the Ginny Mancini Endowment for Vocal Performance.
MESSAGE FROM THE ARTIST

Kristy Edmunds, the founder of PICA, and now CAP UCLA visionary, forced Thomas and I together some years ago because she had “a feeling” about the magic we might make together if we met. Feelings can be...nothing more than feelings, but SHE WAS RIGHT. It has been an art-love-affair ever since, spanning continents and sensibilities.

Amongst other things, Thomas has brought me Jimmy Scott, 1920’s Shanghai Jazz, Mary’s Nightclub, the heart-warming Von Trapps, and let’s face it, I have brought him CLASS.

Tonight is a rampage on the themes of Love, Politics, Beauty and Disarray—some of our favourite songs ranging from Piazzolla and Brecht to Brel, Amanda Palmer and brand new works we have written together. It is our pleasure to—we hope—put some beauty into the wild world, even as she shakes...

— Meow Meow

ABOUT THE PROGRAM

At last! An evening of (almost) completely orchestrated CHAOS. International siren and comedienne extraordinaire Meow Meow brings her glorious brand of subversive and sublime performance for the first time to Downtown LA’s magnificent Theatre at Ace Hotel. Piano virtuoso Thomas M. Lauderdale, founder of cult orchestra Pink Martini, joins the spectacular crowd-surfing queen of song for an unforgettable evening of exquisite music and much mayhem. Prepare for Piazzolla tangos, Weill, Brecht, Brel, even Radiohead alongside original chansons by Meow and Lauderdale. With Bowie and Pina Bausch as curators of her work, Meow is an award-winning phenomenon, from Shanghai to the cabaret dives of Berlin, on London’s glittering West End, to Lincoln Center NY, Sydney Opera House and last seen with the London Philharmonic Orchestra and at Shakespeare’s Globe in London.

ABOUT THE ARTISTS

MEOW MEOW

Post-post-modern diva Meow Meow has hypnotized, inspired, and terrified audiences globally with unique creations and sell-out seasons from New York’s Lincoln Center and Berlin’s Bar Jeder Vernunft to London’s West End and the Sydney Opera House. Named one of the ‘Top Performers of the Year’ by The New Yorker, the spectacular crowd-surfing tragi-comedienne has been called “sensational” (The Times), a “diva of the highest order” (New York Post), “The Queen of Chanson” (Berliner Zeitung), and “a phenomenon” by the Australian press. Her award-winning solo works have been curated by David Bowie, Pina Bausch, Mikhail Baryshnikov and numerous international arts festivals.

As well as being a prolific music and theatre creator, she specialises in the Weimar repertoire and French chanson, and recently appeared as Titania in Emma Rice’s revolutionary A Midsummer Night’s Dream season at Shakespeare’s Globe. She has just performed in Black Rider as part of the 2017 Melbourne Festival presented in association with Victorian Opera and Malthouse Theatre. Meow has also recently performed at the Berlin Philharmonic with Pink Martini, then at Brighton Festival with Souvenir—a fantastical song cycle she has written with composers Jherek Bischoff and August Von Trapp at the Theatre Royal—then conjured a bespoke creation for Liverpool Culture’s Sgt. Pepper at Fifty involving the city’s brass bands, a riot, a requiem in a graveyard and her Sleepless Beauties, including designer Andrea Lauer.

Meow comes direct from her concerts with London Philharmonic Orchestra at Royal Festival Hall, and her original work Apocalypse Meow at Shakespeare’s Globe.

THOMAS M. LAUDERDALE (piano)

Thomas Lauderdale was raised on a plant nursery in rural Indiana. He began piano lessons at age six with Patricia Garrison. When his family moved to Portland in 1982, he began studying with Sylvia Killman, who to this day continues to serve as his coach and mentor. He has appeared as soloist with numerous orchestras and...
ensembles, including the Oregon Symphony, the Seattle Symphony, the Portland Youth Philharmonic, Chamber Music Northwest and Oregon Ballet Theatre (where he collaborated with choreographer James Canfield and visual artists Storm Tharp and Malia Jensen on a ballet based on Felix Salten's Bambi, written in 1923).

In 2008, he played Gershwin's Piano Concerto in F with the Oregon Symphony under the direction of Christoph Campestrini. Lauderdale returned as soloist with the Oregon Symphony in multiple concerts in 2011, and again in 2015, under the direction of Carlos Kalmar. In 2017, he and his partner Hunter Noack created and performed a dazzling, rhapsodic two-piano arrangement of George Gershwin's Rhapsody in Blue with choreographer Nicolo Fonte for Oregon Ballet Theatre.

Active in Oregon politics since a student at U.S. Grant High School (where he was student body president), Thomas served under Portland Mayor Bud Clark and Oregon governor Neil Goldschmidt. In 1991, he worked under Portland City Commissioner Gretchen Kafoury on the drafting and passage of the city’s civil rights ordinance. He graduated with honors from Harvard with a degree in History and Literature in 1992. He spent most of his collegiate years, however, in cocktail dresses, taking on the role of “cruise director” ... throwing waltzes with live orchestras and ice sculptures, disco masquerades with gigantic pineapples on wheels, midnight swimming parties, and operating a Tuesday night coffeehouse called Café Mardi.

Instead of running for political office, Lauderdale founded Pink Martini in 1994 to play political fundraisers for progressive causes such as civil rights, the environment, affordable housing and public broadcasting. In addition to his work with Pink Martini, Lauderdale is currently working on three different recording projects with international superstar and singing sensation Meow Meow, the surf band Satan's Pilgrims and singer/civil rights leader Kathleen Saadat.

In Spring 2008, Lauderdale completed his first film score for Chiara Clemente’s documentary Our City Dreams, a portrait of five New York City-based women artists of different generations. In 2016, Lauderdale created the score and three featured songs for the Belgian film Souvenir, starring the legendary French actress Isabelle Huppert.

Lauderdale currently serves on the boards of the Oregon Symphony, Pioneer Courthouse Square, the Oregon Historical Society, Confluence Project with Maya Lin and the Derek Rieth Foundation. He lives with his partner Hunter Noack in downtown Portland, Oregon.

Art in Action

“Art in Action is somewhere between an academic symposium and the vibrancy of an eagerly awaiting coloring book. This is where we explore in public to release the energetic potential of sharing ideas together.”

—Kristy Edmunds

Art in Action, our free public engagement program, offers a wide range of experiential art activities around the ideas emanating from the work of artists on our season. Through workshops, lectures, master classes, films, salons and art-making forums, Art in Action provides a platform for our UCLA and Los Angeles communities to exchange ideas and participate in shared cultural experiences.

This season, we’re continuing two ongoing initiatives and introducing a third. Writing the Landscape returns with new takes on the Poetry Bureau and special activities with our library partners, exploring how the impulse to make something results in an altered landscape, or new view. Hearing Beyond Listening devises ways to “listen better,” with artist-curated playlists, personalized music maps, intimate salons, and the now popular, CAP Listening Lab. A new series of programs, Facing the Blank Page, takes direct inspiration from this season’s the theater is a blank page. Activities throughout the season will investigate how we transmit traces of ourselves through the written word, movement, sound and imagery. cap.ucla.edu/ArtInAction
CODA21

CODA21 is a pilot initiative that supports dialogue, research, and collaboratively designed experiments between UCLA’s Center for the Art of Performance and leading research centers and labs across campus. Collaborating labs include Denise Cai and Silvalab, a leading neuroscience research lab studying molecular and cellular cognition; Hakwan Lau and the Consciousness & Metacognition Lab; the Tennenbaum Center for the Biology of Creativity; and the Design Media Arts Lab.

Informing CODA21’s design is the belief that the students at UCLA represent the conditions emblematic of society at large. Economic anxiety, homogeneous living arrangements, and media saturation imposing gender and racial stereotypes have seriously eroded the academy’s critical role in fostering a pluralistic, tolerant, progressive, and socially interdependent community. Curriculum is increasingly limited in its ability to play this historic role. The remaining antidote is a thoughtfully curated arts presenting program like CAP UCLA, an interdisciplinary learning experience offering students and the extended audience exposure, through live performance to artists who represent the diversity of traditions, ethnicities, gender roles, and aesthetics reflective of the demographic terrain in which we all work and live. Through its experimental collaboration, CODA21 seeks to confirm, amplify, and enhance this crucial role.

CODA21 ARTISTS & PROJECTS
Leading artists and choreographers will participate in CODA21 through full presentations of their work, development residencies, and pilot experiments.

Ann Carlson:
Doggie Hamlet
Will Rogers State Historic Park
February 3–4, 2018

Okwui Okpokwasili:
Poor People’s TV Room
Presented in association with REDCAT
February 8–11, 2018

Kyle Abraham/Abraham.In.Motion:
Dearest Home
Freud Playhouse, UCLA
April 5–7, 2018

Jennie Liu:
Autobiography of the Kimono on the Western Stage
CODA21 Development Residency

CODA21 is funded in part by The Surdna Foundation. The Surdna Foundation seeks to foster sustainable communities in the United States—communities guided by principles of social justice and distinguished by healthy environments, strong local economies, and thriving cultures.
PHOTOGRAPHY
Photography, video and the use of any recording equipment is strictly prohibited at all times during performances at all UCLA campus performance venues and at The Theatre at Ace Hotel. Any/all press photography must be approved in writing in advance by the Center for the Art of Performance representative. For press inquiries and to make a request to cover an event, visit cap.ucla.edu/press

CAMERAS & SMART PHONES
The use of cameras, smart phones, cell phones and recording equipment of any kind is strictly prohibited at all times during performances at all UCLA campus performance venues and at The Theatre at Ace Hotel. All devices must be silenced before the start of the performance. Please be considerate to those around you and refrain from texting, emailing or surfing the web during performances.

LATE SEATING
Late seating will be subject to company approval and will occur only at a suitable time at the discretion of the house staff. Latecomers may not be able to be seated in their assigned seats to avoid disruption or distractions during the performance. Some events have no late seating by request of the artist, and refunds on parking and tickets for latecomers will not be accommodated.

Please check the event detail page of our website for late seating policies for specific performances or opt in to our email database by signing up for our newsletter and pre-show emails with helpful information about pre-show activities, parking, late seating, running time, nearby dining opportunities and more at cap.ucla.edu/enews

CHILDREN
Children over age 5 are welcome to most events and, regardless of age, must have a ticket. Infants on laps are not permitted. Inquire when purchasing tickets of age appropriateness for specific events and check out website for specific performance information.

ACCESSIBILITY
The Theatre at Ace Hotel offers ADA accessible seats and restrooms. You can buy ADA seating on our ticketing site or by calling AXS at 888-9-AXS-TIX (888-929-7849). When buying tickets over the phone, please let the ticket agent know if you require accessible seating, and s/he will issue you an ADA seat.

In addition to wheelchair spaces, The Theatre at Ace Hotel is equipped with select aisle seats that have folding armrests on the aisle side to make transfer easier for those with mobility limitations. For such seating, please request a “transfer seat.”

If you need accessible seating the night of the event and don’t have a special ticket, we’ll do our best to accommodate you once you arrive at the theater.

Assisted listening devices are available. If desired please ask our house staff.

CONNECT WITH US
Join the Conversation!
We want to hear from you – share thoughts about the arts and performances you experience with #CAPUCLA

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A beacon to downtown with a neighborhood bistro, best girls, a ramen shop called Upstairs and The Theatre, our sparkling art palace next door.

BELIEVING IS SEEING

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ENDOWMENTS
Over time, many generous individuals have initiated leadership gifts to establish endowments that support the performing arts at UCLA in perpetuity.

Arthur E. Guedel Memorial Lectureship Fund
Beatrice F. Padway Endowed Fund for Design for Sharing
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CAP UCLA is pleased to acknowledge our individual members and donors whose gifts directly support arts education and the art of performance at UCLA. Thank you!

$50,000-$149,999
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This listing represents accumulative contributions from July 1, 2016-August 1, 2017.
Your membership with the Center for the Art of Performance is more than ticket discounts, priority seating, invitations to additional programs and special member gatherings—it is support for what we are able to champion within the wider cultural landscape. When you make a gift to the Center for the Art of Performance or to our Design for Sharing program, you join a community of advocates inspired by artistic exploration and new ways of knowing. We belong to a culture of the curious, and by supporting great artists, we land on new perspectives.

Our members are committed to groundbreaking contemporary performance locally, globally and everywhere in between. Your support is how we ensure that artistic expression will thrive on stage, on the UCLA campus and in the Los Angeles community for years to come. Membership dollars provide the means for us to interact with the leading artists of our time, and to share what we discover with as many people as we can.

With your involvement, we can provide young audiences with the chance to experience life through the lens of the modern stage, offer fans and aficionados the recent work of artists who propel us boldly forward, and enhance the public mission of one of the nation’s leading research universities.

Your membership dollars are the primary financial resource that sustains us. We need your support now more than ever. Please become a member today.

cap.ucla.edu/membership
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