



Photo by Karl Giant

Meow Meow
Sequins and Satire,
Divas and Disruptors:
The Wild Women of the
Weimar Republic

Fri, Mar 8, 2024 at 8 pm
The Nimoy

CENTER
FOR THE ART OF
PERFORMANCE
UCLA

WELCOME TO THE 2023–24 SEASON

UCLA's Center for the Art of Performance (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines – dance, music, spoken word and theater, as well as emerging digital, collaborative and cross cultural platforms – by leading artists from around the globe.

Our mission aligns with UCLA's mission of education, research and civic engagement by providing cultural and experiential programs that provoke inquiry and facilitate connection and creativity.

cap.ucla.edu



CAP UCLA'S new home for live performance

It's an honor and a privilege to welcome you to CAP UCLA's stunning new home for the performing arts: the UCLA Nimoy Theater. Through our diverse programs, and by providing vital opportunities for artists and partner organizations to develop contemporary work, The Nimoy is poised to make a lasting contribution to the performing arts, UCLA and our Los Angeles communities.

The Nimoy's inaugural season launches with an interdisciplinary array of projects by influential and groundbreaking local, national and international artists. Together they will share their unique perspectives and crucial visions, creating an opportunity for our audiences to see the world in different and extraordinary ways.

This is your invitation to experience the beauty of sitting in a dark theater, among strangers or loved ones illuminated by the possibilities of the imagination. In this shared space, through the power of the arts, our ideas are challenged and our horizons are broadened — we are transformed.

I look forward to seeing you at The Nimoy!



Edgar Miramontes

Executive and Artistic Director





Photo by Karl Giant

CAP UCLA Presents

Meow Meow

Sequins and Satire, Divas and Disruptors: The Wild Women of the Weimar Republic

Fri, Mar 8, 2024 at 8 pm

The Nimoy

Program duration: 90 minutes

No intermission



PRODUCTION CREDITS

Production and Design Credits for Meow Meow Revolution:
Matt Berman, Paul Jackson, Andrea Lauer, Cameron
Menzies

Thanks to Cameron Menzies, Iain Grandage, Thomas
Lauderdale, Lance Horne, Jack Lipson

Artist Management: Matthew Oberstein and the team at
Opus 3 Artists

MUSIC CREDITS

Tonight's program may include words and music by,
amongst others,

Kurt Weill, Bertolt Brecht, Mischa Spoliansky, Marcellus
Schiffer, Anita Berber, Sebastian Droste, Ralph Benatzky,
Kurt Tucholsky, Walter Mehring, Fritz Löhner-Beda,
Friedrich Hollaender, Frank Wedekind, Valeska Gert, Emmy
Hennings, Hannah Höch, Hanns Eisler, Walter Benjamin,
Laurie Anderson, Patti Griffin, Erwin Schulhoff

Interpreted originally by:

Lotte Lenya, Marlene Dietrich, Margo Lion, Valeska Gert,
Carola Neher, Josma Selim, Blandine Ebinger, Kate Kühl,
Trude Hesterberg, Josephine Baker, Mistinguett, Annemarie
Hase, Marya Delvard, Yvette Guilbert, Pola Negri, Zarah
Leander, Rosa Valetti, Claire Waldoff and more.

Original music by Meow Meow and Iain Grandage and
Thomas Lauderdale

A NOTE FROM MEOW MEOW

Tonight's show is a tip-of-the-top-hat to just some of the
Weimar Republic's notable "wild women," both fictional
and real. Vamps and "New Women," Sirens and "Poor Girls,"
Anita Berber, Lotte Lenya, Valeska Gert, Blandine Ebinger,

Margo Lion, Claire Waldoff, Dietrich, Trude Hesterberg and more. These were women of many talents and convictions – composers, singers, dancers, poets, painters, actors, sociopolitical influencers, revolutionaries, ciphers of desire, survivors. Expert at notoriety in many cases. I've chosen some lovely rare and even rarer songs for our show, along with some classics to whirl us into the wild sonic world of some of those wonderful divas, muses and creative disruptors. I love the inventive and diversely charismatic performers of this time – whether they were singing of the complexities of modern relationships, old fashioned heartache, moon sickness, the extremities of fashion, re-vamping the government and refashioning the world, foxtrotting, naked dancing, or simply Vamping! Some of the songs are provocative, some base, some sensual, most extremely witty and some revolutionary. Some are simply beautiful and some are unsettling. They comment on the chaos of a speedy society, rough politics and unconventional love, reflecting the heady, jostling mix of some of the sounds of the Weimar scenes – commercial and arty, passionate and considered, jagged, jazzy, strident and schmaltzy ... and all dancing to the echoes of the first World War. Wild and precarious times that keep resonating ...

And then of course there are the nameless ones, the unsung ones, the “little” lives, the forgotten ones, the ones who burned only briefly, the ones who seemingly slipped in and out of life and memory. We have only shards and fragments of many creative lives of that 1920's period that have nevertheless somehow survived.. The World War II phrase “Trümmerfrauen” (Rubble women) takes on new meaning... we try to honor these and bring them with us into the present, not just as lost souls, but equally precious as those celebrated.

How do we remember these women, these histories, and how do we not forget?

The philosopher Walter Benjamin's concept of the "Angel of History" is also hovering around the curation of what I hope will be a jewel box of music to share. Inspired by the painter Paul Klee's 1920 "Angelus Novus," Benjamin wrote about Progress as a storm blowing the Angel into the future, while history was an ever-skyward-growing catastrophe of debris that the Angel could only watch rather than go back and fix. And like the painting itself which journeyed in flight with Benjamin to Paris, (apocryphally passing through the care of the writer Georges Bataille, certainly entrusted to the philosopher Theodor Adorno, then to philosopher Gerhard Scholem) and finally settled in the Israel Museum in Jerusalem, these songs and writings have somehow made their precarious way through history to us, resilient after all.

I keep coming to this every time I look at the creativity and artistic outpourings in that time between the two World Wars and wonder *where are we now?* The artists of the 1920's are not the artists of the 2020's. They perhaps had no conception of where "history" would take them as their brief period of "democracy" and diversity collapsed, as rights were extinguished and voices silenced, lost, exiled. We do now have knowledge ... We also have perception of beauty, mutual humanity and capacity for action ... we have music. Where do we go from here?

ABOUT 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, UK*), 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 original music, theatre and dance-theatre creator, Meow Meow specializes in the Weimar repertoire and French chanson. She has played Jenny in Weill’s *Threepenny Opera* in Paris and London with the London Philharmonic and Anna 1 and 2 in Weill’s *Seven Deadly Sins* with Orchestra Victoria, as well as numerous Weimar works with Sydney Symphony Orchestra, San Francisco Symphony, Oregon Symphony, the Australian Chamber Orchestra and the Bergen Philharmonic. Meow Meow has performed Schoenberg Ensemble founder Reinbert de Leeuw’s homage to Schubert and Schumann, *Wunderschön*, throughout Australia and in the UK with the Hebrides Ensemble.

Highlights of recent seasons include concerts at Lincoln Center’s American Songbook Series, the Kennedy Center in Washington, DC, Davies Symphony Hall in San Francisco, and performances of William Walton’s *Façade* and *Seven Deadly Sins* conducted by Vladimir Jurowski at the Berlin Konzerthaus; Miss Adelaide in a concert version of *Guys and Dolls* at London’s Royal Albert Hall; performances of *Meow Meow’s Pandemonium* with the Sydney Symphony at the Sydney Opera House in 2018; and an extended run of concerts at the Barbican with Barry Humphries and the Aurora Orchestra. That program, a highly acclaimed return season, resurrected lost and banned works from the Weimar period. Meow Meow and Humphries premiered this program with the Australian Chamber Orchestra in the major concert halls of Australia including the Sydney Opera House, and then toured it to Tanglewood Music Festival, London’s Cadogan Hall, and the Edinburgh International Festival. Recent London appearances include her *Pandemonium* and *More Pandemonium* concerts at Royal Festival Hall with the London Philharmonic and a sell-out season of her Christmas creation *Apocalypse Meow* at the

Sam Wanamaker Playhouse at Shakespeare's Globe in 2017. Meow Meow had an opera written for her by Richard Mills and Victorian Opera, and has appeared on the West End in Kneehigh and Michel Legrand's *The Umbrellas of Cherbourg*. She played Titania in Emma Rice's *A Midsummer Night's Dream* at Shakespeare's Globe; Pegleg in Tom Waits' musical fable *The Black Rider* with Victorian Opera and Malthouse Theatre, directed by Matt Lutton; and Édith Piaf in Cocteau's *Le Bel indifférent*, directed by Ted Huffman for the Greenwich Music Festival.

In the United States, Meow Meow was commissioned for David Bowie's Highline Festival by director John Cameron Mitchell. Her piece *An Audience with Meow Meow* premiered at Berkeley Rep with direction by Emma Rice and was recreated for Boston Arts Emerson, directed by Leigh Silverman and designed by Andrea Lauer. Meow Meow has performed with Pink Martini at the Berlin Philharmonie, Royal Albert Hall, Opera Garnier Monte Carlo, the Hollywood Bowl and across Europe, Canada and the United States. She appears frequently in the Bard College Spiegeltent Summer series and has performed in concert with Alan Cumming at The Met Museum, and in Taylor Mac's *A 24-Decade History of Popular Music* series. Meow Meow performed in the PIAF! Centenary Celebration Concert at Town Hall with the American Pops Orchestra, and toured the United States with punk cabaret outfit Amanda Palmer and the Dresden Dolls. Meow Meow has guested with the La Clique, Club Swizzle, and La Soiree companies globally including at Sydney Opera House, London's Roundhouse, and in New York City.

Meow Meow's original works include *Vamp*, *Beyond Glamour*, *Feline Intimate*, *Meow Meow's Little Match Girl*, *Meow Meow's Little Mermaid*, *His Master's Choice*, *Apocalypse Meow* and *An Audience with Meow Meow*. These shows have played from Edinburgh International Festival to Berkeley Rep, from the Southbank Centre to the Sydney Festival and Shakespeare's Globe, and from Shanghai to Slovenia, garnering numerous awards including the

Edinburgh International Festival Fringe Award, Green Room, and Australian Helpmann Awards.

Meow Meow created *Souvenir*, an ongoing fantastical song cycle on the history of the Theatre Royal, written with composers Jherek Bischoff and August Von Trapp, for the Brighton Festival, the Theatre Royal Tasmania and Her Majesty's Theatre South Australia. In 2017, she conjured a bespoke creation for Liverpool Culture's *Sgt. Pepper at Fifty* celebrations involving the city's brass bands, a three-day riot and a requiem in a graveyard. *The Graveyard Tour* continues with her Sleepless Beauties collaborators – designers and composers Andrea Lauer, Jherek Bischoff and Jethro Woodward.

Meow Meow's albums with frequent collaborators, composer Iain Grandage and the Wild Dog Orchestra, include *Vamp*, *Songs from a Little Match Girl* and *Mermaid* (with the Siren Effect Orchestra). Her latest album, *Hotel Amour*, recorded with Thomas M. Lauderdale of Pink Martini, features duets with Rufus Wainwright, the late Michel Legrand, and The Von Trapps as well as original songs written by Lauderdale and Meow Meow, performed with members of Pink Martini and the Oregon Symphony.

meowmeowrevolution.com



Photo by Harmony Nicholas

DESIGN FOR SHARING (DFS)

Each year, Design for Sharing (DFS) brings thousands of K-12 public school students from across Los Angeles to CAP UCLA venues for free performances and interactive workshops with professional artists.

DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

cap.ucla.edu/dfs



**CAP
UCLA**





UnCabaret

Thu, Mar 14, 2024 at 8 pm

The Nimoy

Hosted by Beth Lapides, UnCabaret is a legendary forum for wildly fun, idiosyncratic, intimate, conversational comedy. Arguably the original “alt comedy” show – and a Los Angeles institution – UnCabaret is an incubator for a roster of hilarious storytellers and special musical guests – and a must-see experience for comedy lovers.

“A progressive comedy institution!” – *Variety Magazine*

cap.ucla.edu/uncabaret-march



UCLA NIMOY THEATER

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

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

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

cap.ucla.edu/nimoy





John Cameron Mitchell and Amber Martin

Cassette Roulette

Sat, Mar 16, 2024 at 8 pm

The United Theater on Broadway

One of alt-culture's boldest creators, John Cameron Mitchell (*Joe vs. Carole*, *Hedwig and the Angry Inch*) joins forces with international cabaret star Amber Martin and special guests for an evening of songs, stories and characters, chosen randomly from their extensive and often zany repertoire.

**"This was the best cabaret show I've seen by far.
It was unscripted, genuine, and pure genius." –
*Broadway World***

cap.ucla.edu/cassette-roulette

LAND ACKNOWLEDGEMENT

We at UCLA's Center for the Art of Performance acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and South Channel Islands).

As a land grant institution, we pay our respects to the Ancestors (Honuukvetam), Elders (Ahihirom), and relatives/relations (Eyoohinkem) past, present and emerging.

There is no room for racism, intolerance, or inequity.

Anywhere

Not on our stages, in our offices, on our loading docks, in the box office lines, or on the dance floor.

With anyone

Not with our staff, crew, artists, volunteers, ushers, audiences or fans.

We uphold and embrace principles of antiracism, equity, diversity and **AUTHENTIC** inclusion as integral to our mission.

We must **EMPOWER** the historically underrepresented.

We must **UPLIFT** excluded voices.

We must **RESIST** structural racism.

We will **COMMIT** fiercely to our responsibility to observe, absorb, consider, contemplate, endure, share and engage in this change.

We **STAND AGAINST** all forms of discrimination.

We will **STRIVE** to make our organization more equitable and inclusive.

As part of UCLA's School of Art & Architecture (SOAA), we – UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS) – are committed to connecting and creating space for the arts and for all communities.

We acknowledge our organizations' histories as being predominantly white institutions. We are facing uncomfortable truths about systemic racism as we work to make the deep changes necessary to transform the organizational dynamics in our work culture and business practices and dismantle existing oppressive structures. We know there will be shortcomings, which we will face head on. We commit to continually addressing and adapting to changes as they arise. It is only in an improved, supportive work environment that everyone can be fully present, and respected as their true authentic selves.

This statement was drafted by a committee of staff members from both the Center for the Art of Performance and Theater Management Services, from a variety of backgrounds, viewpoints and perspectives.

Together we stand with UCLA's School of Art and Architecture's EDI statement.



CAP UCLA COUNCIL LEADERSHIP

CAP UCLA Executive Producer Council

The Executive Producer Council is CAP UCLA's philanthropic leadership group, which develops and contributes resources vital to CAP UCLA's programming and mission. The Council champions the creative development and presentation of live programs and public dialogue with contemporary performing artists by providing direct support for CAP UCLA's annual programming. The Council is engaged in dialogue about the artistic and curatorial practices that inform annual programs, long-term initiatives and collaborative planning efforts which stand at the heart of CAP UCLA's mission and public purpose.

Design for Sharing (DFS) Council

The Design for Sharing Council is a group of dedicated supporters whose efforts help to resource the K-12 arts education programs of DFS.

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Theater Rental Information

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cap.ucla.edu/give-nimoy



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- Support extraordinary artistry
- Deepen relationships with artists and other arts

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