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**Hancher Auditorium
Iowa Center for the Arts
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Special Event

The House Foundation for the Arts

presents

Meredith Monk

VOLCANO SONGS

Tuesday and Wednesday,
May 2 and 3, 1995—8:00 p.m.

SHRINE INSTALLATION

Conceived and Designed by Meredith Monk

Realized in collaboration with Debby Lee Cohen and Paul Krajniak

Faces Video: Part 1 of 24 Hours of Faces

Directed by Meredith Monk

Camera: Nick Blair

Edited at Morty's, New York City with Bruce Ashkinos

Faces (in order of appearance): Nick Blair, Damon Kamali, Barbara Duffy, Laura Kamali, Pablo Vela, Max Guarino, Dolma Sherpa Shrestha, Mieke van Hoek, Carlos Arevalo, Peter Guarino, Laura Aswad, Thomas Bogdan, Allison Easter, and Mrs. Cohen

Science Footage: Oxford Scientific Films, Ltd.

Re-edited by Meredith Monk and Paul Krajniak with Jill Barnes at Rafik, New York City

VOLCANO SONGS

Created and Performed by Meredith Monk

Lighting Design by Tony Giovannetti

Visual Design Collaboration by Meredith Monk, Paul Krajniak, and Debby Lee Cohen

Production Stage Manager: Mike Taylor

Lighting Director: David Moodey

Lighting Assistant: Myree Smith

Voices on tape performed by Meredith Monk

Piano on tape performed by D. D. Jackson

Music recorded by Brian Halles at Passport Studios, New York City

Sound tapes recorded by David Lawson at Full House Productions, New York City

Scientific Objects: Paul Krajniak

Handmade Objects: Debby Lee Cohen

Varilite Vision Panel provided by Acme Productions, Milwaukee, Wisconsin

Costume Assistance by Carol Pelletier, Parsons, Meares Ltd., Frances Sorensen

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Cover photograph by Michael Kreiser

Special thanks to Mieke van Hoek, Micki Wesson, and Amy Schatz

Volcano Songs was originally co-commissioned by the Walker Art Center, Hancher Auditorium, PS 122, and The House Foundation for the Arts with support from Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.

Other support for this production was given by the Fan Fox and Leslie R. Samuels Foundation, Gladys Krieble Delmas Foundation, AT&T Foundation, New York State Council on the Arts, The Multi-Arts Production Fund of the Rockefeller Foundation, the Sheaffer Charitable Trust, Morgan Guaranty Trust Company of New York, Philip Morris Companies, Inc., The Harkness Foundations for Dance, and the National Endowment for the Arts through the Challenge Program.

These performances are supported by the National Endowment for the Arts.



Meredith Monk

MEREDITH MONK is a composer, singer, filmmaker, and director/choreographer. A pioneer in what is now called "extended vocal technique" and "interdisciplinary performance," Ms. Monk is the fourth-generation singer in her family. Since graduating from Sarah Lawrence College in 1964, Ms. Monk has created more than 80 music/theater/dance and film works.

During a career that spans 30 years, she has been acclaimed by audiences and critics as a major creative force in the performing arts. *"When the time comes, perhaps a hundred years from now, to tally up achievements in the performing arts during the last third of the present century, one name that seems sure to loom large is that of Meredith Monk. In originality, in scope, in depth, there are few to rival her"* (Washington Post).

She has received numerous awards, including two Guggenheim Fellowships, a Brandeis Creative Arts Award, three Obies (including an award for Sustained Achievement), two Villager Awards, a Bessie for Sustained Creative Achievement, the 1986 National Music Theater Award, 16 ASCAP Awards for Musical Composition, and the 1992 Dance Magazine Award. She has been awarded the honorary degrees of Doctor of Arts from Bard College and the University of the Arts, was named a MacDowell Sigma Alpha Iota Fellow, a Norton Stevens Fellow, and is a recipient of The Conlon Nancarrow and Yoko Sigiura Fellowship. Her recordings *Dolmen Music* (ECM New Series) and *Our Lady of Late: The Vanguard Tapes* (Wergo) were both honored with the German Critics Prize for Best Records of 1981 and 1986. Her film *Ellis Island* won the CINE Golden Eagle Award, was awarded prizes at the Atlanta and San Francisco Film Festivals, and was shown nationally on PBS.

In 1968, Ms. Monk founded The House, a company dedicated to an interdisciplinary approach to performance, and in 1978 she formed Meredith Monk and Vocal Ensemble to perform her unique vocal compositions. Ms. Monk has made ten recordings, most of which are with ECM New Series. Ms. Monk's feature length film, *Book of Days*, aired on PBS, appeared internationally at film festivals, was released theatrically, and was chosen for the 1991 Whitney Biennial. Her opera, *Atlas*, co-commissioned by the Houston Grand Opera, Hancher Auditorium, the Walker Art Center, and the American Music Theater Festival, premiered in February 1991, toured the United States and Europe, and had its New York City premiere at the Brooklyn Academy of Music in 1992. Other recent New York City performances include a 1993 concert at Merkin Hall which included the world premieres of *St. Petersburg Waltz*, *Volcano Songs (Duets)*, and *New York Requiem*; a new site-specific work *American Archeology #1: Roosevelt Island* in September 1994, and a return engagement of *Volcano Songs*, her newest solo music/theater/dance work at PS 122.

Upcoming plans include continued domestic and international touring, a commission to compose a new work for the Western Wind Vocal Ensemble, continued work on a documentary film of *Education of the Girlchild*, and a new opera *Song of the Lark*.

DEBBY LEE COHEN has worked with Meredith Monk since 1984. She designed costumes and environment for *Facing North*, co-designed the scenery for *Atlas* and designed scenery for *Acts from Under and Above*, and re-created scenery for the revival productions of *Quarry* and *The Travelogue Series*. She has designed sets, masks, and puppets for other multimedia artists including Ping Chong, David Rousseve, the Talking Band, and Theodora Skipitares; and sculptural and promotional costumes for Ben & Jerry's Ice Cream. For the past seven years, Ms. Cohen has designed the giant puppets for the lead section of New York's Village Halloween Parade. She also directs both commercial and independent film animation, including work which has been aired on MTV, Showtime, The Movie Channel, and Public Television. She is the recipient of a New York Foundation for the Arts Fellowship Award in Film, a New York State Council on the Arts Film Production Award, and a National Endowment for the Arts Inter-Arts Grant.

TONY GIOVANNETTI's career in technical theater encompasses lighting design, production management, and media production for a variety of dance and theater events. As technical director and lighting designer for Meredith Monk/The House since 1976, he has toured throughout Europe and the United States, adapting settings ranging from opera houses to museums to boat houses for the specific needs of Ms. Monk's work. Working in traditional theater, his work

has been highly acclaimed by critics from the New York Times and the Village Voice. He has designed lighting for choreographers Ann Carlson, Blondell Cummings, Paul Langland, Stephen Koplowitz, Lee Nagrin, Susan Rethorst, Holly Fairbank, and for many works of Jeannie Hutchins. In collaboration with Dancing in the Streets, he has produced film and video documentation for the Brooklyn Bridge Dance Festival and Dance on Water on the Staten Island Ferry and has designed lighting for many site-specific events, including Central Park's Bethesda Terrace, the American Museum of Natural History, and the 1987 *Grand Central Dances* in Grand Central Terminal. In addition, since 1980, Mr. Giovannetti has worked at the Metropolitan Opera as electric construction supervisor. He has designed and built special effects for new productions including *Tosca*, *Francesca da Rimini*, *Macbeth*, *Rheingold*, and *Siegfried*. A graduate of New York University's School of the Arts Design Department, Mr. Giovannetti has taught technical theater and lighting design at C.W. Post and Middlesex College. He won a New York Dance and Performance Award (Bessie) in 1985 for lighting design.

PAUL KRAJNIAK is a designer/conceptual artist and creator of multimedia theater work. He first met Meredith Monk at age 19 when he performed a walk-on role in her opera epic, *Vessel*, at the University of Wisconsin-Milwaukee and later in a performance in her New York City loft. Paul went on to receive a BFA in sculpture from the University of Wisconsin-Milwaukee. He is the executive director of the Discovery World Museum of Science, Economics and Technology in Milwaukee. He works with a visual language to design and create objects, costumes, and environments which range from the very small to the very large. He has designed sets and costumes for dance and theater since the mid-1970s. Some of his designs can be seen in the work of the Bauer Contemporary Ballet in Milwaukee, performance artist Mark Anderson, and television work for musician Todd Rundgren. He also designed for Ping Chong throughout much of the 1980s, designing for such pieces as *A.M./A.M.* and *A Race*. His own performance work serves as a laboratory to experiment with new concepts for his visual and prop oriented designs. Some of his own works include *Bird in Dog Jungle*, *The Last of the*

Dinosaurs, and *Knee Deep in Atlantis*. He is currently working with True North Films on a pilot for television called "The Living Room."

Meredith Monk/The House Foundation for the Arts is made possible in part by contributions from the National Endowment for the Arts; New York State Council on the Arts; At&T Foundation; Consolidated Edison Company of New York; The Gladys Krieble Delmas Foundation; The Eisner Foundation; The Harkness Foundations for Dance; The Heller Foundation, Inc.; The Sydney and Frances Lewis Foundation; Materials for the Arts; Meet the Composer; Morgan Guaranty Trust Company of New York; National Initiative to Preserve American Dance; National Theater Artist Residency Program/The Pew Charitable Trusts; New York City Department of Cultural Affairs; Philip Morris Companies, Inc.; Post Modern Video, Inc.; The Rockefeller Foundation; Emma Sheaffer Charitable Trust; United States Information Agency/US Artists at International Festivals; Anonymous; Anonymous; Lindsley Borsodi; Selma Jean Cohen; Lita Hornick; Dona Ann McAdams; Meredith Monk; Tedd Monk and Audrey Marsh; Nam June

Paik; Carol Pelletier; Barbara G. Sahlman; Frederieke Taylor; and Micki Wesson.

The House Foundation is grateful for all of its donor support; contributions of \$1,000 and over are listed above. New or increased contributions toward the work of Meredith Monk will be matched by a National Endowment for the Arts Challenge III Grant and can be made payable to: The House Foundation for the Arts, Inc. 131 Varick Street, Room 901 New York NY 10013 tel. 212/206-1440 fax. 212/727-2535

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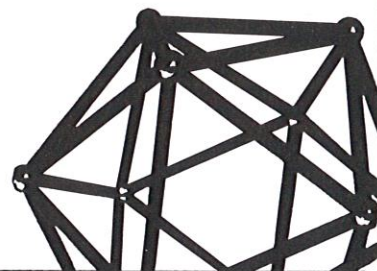
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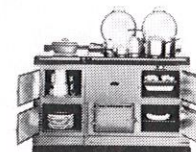
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Angels

Lifts American Theater to New Heights

Coming Soon

It has been hailed as "the most thrilling American play in years" by Frank Rich in the New York Times, and now it is on its way to Hancher in all its rambunctious, provocative glory. It's *Angels in America*, Tony Kushner's Pulitzer Prize- and Tony Award-winning epic and it lands in Iowa City for two performances of each of its two parts on October 28 and 29.

Angels in America has triumphed in Los Angeles and London, on Broadway, and during its first year of national touring. True to its reputation as one of the liveliest and most sophisticated arts towns in the country, Iowa City will be the smallest town on the *Angels'* national tour.

The play is a spirited account of the '80s and the burgeoning AIDS crisis, focusing on themes of sexuality, religion, and ethnicity that converge into a kaleidoscopic view of modern-day America. Subtitled *A Gay Fantasia on National Themes*, *Angels in America* continually connects the individual characters, most of whom live at the margins of society, with the political and social issues which have ripped this society apart.

"The history of this country has been determined entirely by the way it has dealt with minorities...being gay or being a woman or being a person of color in this country automatically puts you in a political position...I didn't think enough had been written dramatically to connect issues which confront the gay community on a daily basis with the larger political agenda of the nation. The political concerns of people who've been seen as being on the margin of society are actually the central concerns of society and American history," Kushner has said.

In his eight-actor, 29-character, seven-hour, six-act saga, Kushner serves up an impressive panorama — as fiercely funny as it is profound and defiant — of modern times. It's a hypnotically riveting slice of life and death in the United States in this new, dark age of AIDS.

Angels focuses on two young couples who are coming apart at the seams. One is a pair of Mormon marrieds who have moved to Brooklyn; Joe Pitt is a buttoned-down Republican lawyer easing his way out of the closet into the gay mainstream while his wife, Harper, slowly recedes into her own Valium-induced delusions. The other relationship is between two New York gays; Louis Ironson, a Jewish leftist and legal

clerk, is also in pain-avoidance flight from his AIDS-infected WASP lover, Prior Walter. Breathing fire and smoke all over the central couples is Roy Cohn, the conservative icon and notorious homophobe who refuses to go quietly after he is diagnosed with the "gay disease."

The astonishing image separating the two parts — the one that climaxes "Millenium Approaches" and the one that starts "Perestroika" — is actually the vivid vision that brought the whole cavalcade into focus for Kushner in the first place, coming to him in a dream sometime in the mid-eighties. The first person to die of AIDS that he knew personally had just passed away, and he dreamed the friend had been visited on his death-bed by a beautiful angel, descending from heaven and crashing through the bedroom ceiling to get there. That celestial spectacle gave Kushner the title — *Angels in America*.



Iowa audiences will have an unparalleled opportunity to explore the extraordinary richness of Tony Kushner's theatrical imagination this summer when Summer Rep devotes its single-playwright season to his work. From June 22 through July 22 the repertory company will present three plays — *Slavs*, *Hydriotathia* and *A Bright Room Called Day* — and his adaptation of seventeenth-century playwright Pierre Corneille's *The Illusion*. For information about tickets for Summer Rep's Tony Kushner festival call the Hancher Box Office at 335-1160 or toll-free in Iowa 1-800-HANCHER.

Hancher will present two performances of each part of *Angels in America*.

"Millenium Approaches" will be performed at 2 and 8 p.m. on October 28.

"Perestroika" will be performed at 2 and 8 p.m. on October 29. Although both sections share characters and plot lines, each can stand on its own. Patrons should be aware that the play contains mature themes and sexually explicit scenes. Patrons who purchase tickets at the same time to both parts will receive a special discount. To request a 1995-96 season brochure, stop by or call the Hancher Box Office.



IOWA CENTER FOR THE ARTS Calendar

For ticketed events, tickets are available from the Hancher Box Office or University Box Office, IMU. Check with the box office for current information on ticket availability.

MUSEUM OF ART EXHIBITIONS

March 18-May 14

Inscapes: Odd Nerdrum

March 18-May 14

Another Song: Susan Barron and John Cage

Through May 14

Inscapes: Odd Nerdrum

Through Summer

Journeys: Life Stories of African Art

May 5-June 18

MFA Exhibition

MUSIC, THEATER, AND DANCE

Thursday, May 4

Iowa Playwrights Festival Performances
5:30 & 9 p.m. Theatre Building

Friday, May 5

Iowa Playwrights Festival Performances
5:30 & 9 p.m. Theatre Building

Dance Department Concert

8 p.m., Space/Place, North Hall

Kantorei

8 p.m., Clapp Recital Hall

Saturday, May 6

Collegium Musicum
8 p.m. Harper Hall, Music Building

Dance Department Concert

8 p.m., Space/Place, North Hall

Sunday, May 7

La Fosse Baroque Ensemble
2 p.m., Museum of Art

Scenes from UI Opera Workshop

3 p.m. Opera Studio, Music Building

UI Percussion Ensemble

6:30 p.m., Voxman Hall, Music Building

Camerata Singers

8 p.m., Clapp Recital Hall

Friday, June 9

Organ Recital

6 p.m., Clapp Recital Hall

Saturday, June 10

BeauSoleil

8 p.m., Hancher Auditorium

Thursday, June 22

The Illusion

8 p.m., Mabie Theatre

Friday, June 23

Band Camp Concert

7 p.m., Hancher Auditorium

The Illusion

8 p.m., Mabie Theatre

Saturday, June 24

The Illusion

8 p.m., Mabie Theatre

Sunday, June 25

A Bright Room Called Day

8 p.m., Theatre B, Theatre Building

Tuesday, June 27

A Bright Room Called Day

8 p.m., Theatre B, Theatre Building

Wednesday, June 28

A Bright Room Called Day

8 p.m., Theatre B, Theatre Building

Thursday, June 29

The Illusion

8 p.m., Mabie Theatre

A Bright Room Called Day

8 p.m., Theatre B, Theatre Building

Friday, June 30

The Illusion

8 p.m., Mabie Theatre

Hancher Auditorium Information

Box Office: Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.

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