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JEWELERS

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SCHREI X
a solo work written and performed by

DIAMANDA GALÁS
Tuesday and Wednesday, February 27 and 28, 1996—8:00 p.m.

sound designed and engineered by

BLAISE DUPUY

research for intertextual sound productions coordinated by

MICHAEL FLANAGAN

with

MALEDICTION AND PRAYER
new works for solo voice and piano

sound designed and engineered by

BLAISE DUPUY

lighting designed by

DAN KOTLOWITZ

These performances are supported by the National Endowment for the Arts.
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BLAISE DUPUY
DAN KOTLOWITZ

These performances are supported by the National Endowment for the Arts.
Based on Diamonda Golds’s earlier work Schrei 27, which consisted of several short performances over the space of 27 minutes, Schrei X alternates intense high-energy vocal work with absolute silence. The work takes place in darkness. The performances are chapters of a confession which might have been induced through a chemical or mechanical manipulation of the brain. There is a high density of speech sound over time which is often machine-like in its velocity. The work employs the original speech and vocal signal processing that Ms. Golds has been researching since 1970.

Schrei 27 was a commission of the 1994 New American Radio series and was made possible by a grant from the 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, and with commissioning support from Walker Art Center. It was developed for national broadcast with New Radio and Performing Arts. The development of Schrei 27 would not have been possible without the support of a creative residency at the Walker Art Center.

Schrei X was developed as a full-length work in the spring of 1995 at the Walker Center for the Arts at the Ohio State University where Ms. Golds was granted a creative residency which culminated in the work’s premiere on April 1, 1995. Commissioning support for Schrei X was provided by the Walker Center for the Arts, On the Boards, Hancher Auditorium/The University of Iowa, Northrop Auditorium At the University of Minne- sota, and Walker Art Center with funds from the Northwest Area Foundation and arrangement. Art Works in Different Places, a project of Temple University’s Tyler School of Art.

Program

SCHREI X
1. Do Restaurant
2. A
3. M at
4. O.P.M.
5. Headbox
6. Cont
7. Hepar
8. Sex
9. M at II
10. Small
11. Now-Shock Die

SHREIK: As in rape, torture, and other human experiments, the SHREIK of an animal which is repeatedly attacked within a contained space.

SHREIK: sound beneath the skin, traveling beneath the skin at the pace of bilocal, interwoven song. Brain stem level.

He eats his skin with the two hands. Frightening death with both his hands. He is snatched from his bed. And marched before the King of Terror.

THE COMPLAINT: The victim of a card game between God and Satan speaks. “The Satan wants permission to get at Job he must do more. From scrub the surface, to penetrate his outer defenses and put his way living in jeopardy. The Lord thus gives the Satan leave to get under Job’s skin, to do anything to him short of extinguishing his life.” —Marvin H. Pope

The Performance Space: Black. Vocal signal is observed through voice microphones and distributed through a quadraphonic system.

Texts used in performance: Texts by Golds, Job (extracts from xv, xli, and xlii), and Thomas Aquinas.

For I know that my redeemer lives A guarantee upon the dust will stand. Even after my skin is folded Without my flesh I shall see God.

(McCoy/Marvin Pope translation)

Preliminary Announcements

MALEDICTIO AND PRAYER
Ms. Golds will choose from the following.

Jo Rama
“I am seeing against your life.”
Words: Henri Michaux 1954 from Face aux Vénus “Poesie pour Pousoir” (Facing the Locks)
Music: Diamonda Golds

Abele and Cain
Words: Charles Baudelaire from Poèmes de Rêverie 1855
Music: Diamonda Golds

Suplicio a Mi Madre
“Prayer to My Mother”
Words: Pasquale Pavoni from Poesia in Forma di Rosso 1964
Music: Diamonda Golds

Si La Muerte...
“I do death should come asking for me do me the favor . . .”
Words: Miguel Hozzo Meno from On the Front Line (ed. by C. Alegra and D. Rikoff) 1977
Music: Diamonda Golds

Cris d’Aveuigne
“Bind Men’s Cry”
Words: Tristan Corbière
Music: Diamonda Golds

Appetizers w/ Pizza w/ Pasta w/ Salads
Desserts w/ Espresso w/ Varietal Wines
Imported & American Regional Beers
4 pm ‘til Midnight
American Express - Mastercard - Visa
Begin or End your evening with us.
Sanctuary
Restaurant & Bar
410 S. Gilbert Iowa City 351 5692
Schrei X

Based on Diamanda Galas's earlier work Schrei 27, which consisted of several short performances over the space of 27 minutes, Schrei X alternates intense high-energy vocal work with absolute silence. The work takes place in darkness.

The performances are chapters of a confession which might have been induced through a chemical or mechanical manipulation of the brain. There is a high density of speech-sound over time which is at times machine-like in its velocity. The work employs the staccato speech and vocal signal processing that Ms. Galas has been researching since 1979.

Schrei 27 was a commission of the 1994 New American Radio series and was made possible by a grant from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Life Wallace-Reader's Digest Fund, and with commissioning support from Walker Art Center. It was developed for national broadcast with New Radio and Performing Arts. The development of Schrei 27 would not have been possible without the support of a creative residency at the Walker Art Center.

Schrei X was developed as a full-length work in the spring of 1995 at the Walker Center for the Arts at the Ohio State University where Ms. Galas was granted a creative residency which culminated in the work's premiere on April 1, 1993. Commissioning support for Schrei X was provided by the Walker Center for the Arts, On the Boards, Horner Auditorium/The University of Iowa, Northrop Auditorium at the University of Minnesota, and Walker Art Center with funds from the Northwest Area Foundation and arranged introductions: Art Works in Different Places, a project of Temple University's Tyler School of Art.

584 Broadway, Suite 1008
New York, NY 10012
Tel: 212/925-2100
Fax: 212/923-2426
Contact: Linda Greenberg or Alexi Begas

program

SCHREI X
1. Da Room
2.
3. M d s 1
4. O P M
5. Headbox
6. Cure
7. Hegar
8. Vex
9. M d s 11
10. Small
11. How Shock Die

SCHREI: In rap, torture, and other human experiments, the SCHREI of an animal which is repeatedly attacked within a contained space.

SCHREI: sound beneath the skin, traveling beneath the skin at the pace of biological transferred song. Brain stem level.

He eats his skin with the two hands.
Frankism Death with both hands.
He is snatched from his bed.
And marched before the King of Terrors.
Jab win 10-14

THE COMPLAINT: The victim of a cord game between God and Satan speaks. "The Satan wants permission to get to job himself to do more from scratch the surface, to penetrate his outer defenses and put his way living in jeopardy. The Lord thus gives the Satan leave to get under the skin, to do anything to him short of extinguishing his life." —Marvin H. Pope

The Performance Space: Block. Vocal signal is observed through five microphones and distributed through a quadriflagaric system.

Texts used in performance: Texts by Galas, Job (excepts from xlv, xi, and xli), and Thomas Aquinas.

For I know that my redeemer lives;
A guarantee upon the dust shall stand;
Even after my skin is fayed:
Without my flesh I shall see God.
Job xvi 23-26
(Dohood/Marvin Pope translation)

intermission

MALEDICTION AND PRAYER
Ms. Galas will choose from the following:

Je Reine
"I am saying against your life"
words: Henri Michaux, 1954 from Face aux Venins: "Poesie pour Pouvoir" (Facing the locks)
music: Diamanda Galas

Abel and Cain
words: Charles Baudelaire from Poemes a Revoir 1855
music: Diamanda Galas

Supplica a Mi Madre
"Prayer to My Mother"
words: Pier Paolo Pasolini from Poesia in Forma di Rosa 1964
music: Diamanda Galas

Si La Muerte...
"If death should come asking for me do me the favor...
words: Miguel Hesse Moro from El tema de la vida (ed. by C. Alegría and D. Rizkallah) 1971
music: Diamanda Galas

Cris d'Aveugle
"Blind Man's Cry"
words: Tristan Corbière
music: Diamanda Galas

Appetizers • Pizza • Pasta • Salads • Desserts • Espresso • Varietal Wines • Imported & American Regional Beers
4 pm 'til Midnight
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Restaurant & Pub
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Begin or End your evening with us.

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DIAMANDA GALÁS is an international vocalist, composer, and performer who was first seen in Europe at the festival Aignon in 1979. After hearing a tape of her performance, composer Vinko Globokar invited Galás to Aignon to perform the lead in his opera, Un Jour Comme Une Aile, based on Amnesty International documentation of the arrest and torture of a Turkish woman for alleged treason. Galás went from Aignon to Paris where she performed her solo works: Wolf Woman with Steak Kixies and Tzogho-Tzogho to Amor Zion-Fenix (Song from the Blood of Those Murdered) in the Théâtre Cléorol Philippe Saint-Denis at the invitation of its director, Ieume Gonzalez. Subsequently, Ms. Galás toured her solo work throughout Europe at festivals including Donauwörthingen, Inventions, Bême de Paris, Musica Anti, and Festivals de la Voix.

Plague Mass (originally titled Mass of the Red Devil), Miss Galás’s acclaimed requiem for those dead and dying of AIDS, began development in 1984 in San Francisco. In 1985, she traveled throughout Europe to discuss its evolving work and its political intent. In 1988, Galás began the performance tour of the one-woman show, beginning with rehearsal performances in the U.S. and then moving to Australia, Sweden, Yugoslavia, Holland, Italy, Spain, and Bavaria, where she performed on the Catholic Day of Repentance. Plague Mass officially premiered in the United Kingdom on New Year’s Day 1989 at Queen Elizabeth Hall, followed by a performance at Lincoln Center in New York.

In October 1990, she performed a revised and expanded version of Plague Mass (1984–end of the Epidemic), featuring the newest section There Are No More Tickets To The Arena, at the Cathedral of St. John The Divine in New York, the second largest cathedral in the world. Galás performed new segments of the work in San Francisco during the 1990 International AIDS Conference and again as part of the Coalition for the Freedom of Expression. The Plague Mass has toured extensively, including performances in 1990 at the Olympic Festival in Barcelona, Berlin, the Helsinki festival, and the Festival delle Colline in Italy where she was denounced by members of the Italian government for committing blasphemy against the Roman Catholic Church, at the Festival in Athens, Greece in 1991; and in Norway, San Francisco, and Los Angeles in 1993.

In February 1992, Vincenzo di Ciolo hosted a world premiere of The Kitchen in New York City. The piece explores the destruction of the mind through the related illnesses of clinical depression and AIDS dementia. Vincenzo di Ciolo was created as an intimate companion piece to the large-scale Plague Mass. Ms. Galás was awarded Ford Foundation and Maxi the Composer grants to continue work on both Plague Mass and Vincenzo di Ciolo.

Galás opened the 1993 Serious Fest Festival at Lincoln Center with the world premiere of Insekt, an electroacoustic installation. Insekt is the story of a survivor of repeated trauma within an enclosed space preventing escape.

In the fall of 1993, Ms. Galás completed a world tour of Judgement Day and Plague Mass, which included appearances in the U.S., Netherlands, Austria, Slovenia, Switzerland, Belgium, and Norway. Recent performances include appearances at the Triple X Festival in Amsterdam, the Szene in Solingen, and the Leipziger Festival in Leipzig. In September of 1994, Ms. Galás performed the French premiere of the Plague Mass at the American Center in Paris. Ms. Galás recorded an album of new songs with producer/producer John Paul Jones titled The Sporting Life released on Mute Records September 5, 1994, followed by an international tour.

In addition to solo performance work, Galás has contributed music to English filmmaker Derek Jarman’s Last of England and Wim Crouwel’s The Serpent and the Rainbow. She appears in Berlin filmmaker Rosa Von Praunheim’s Positive Positive and contributed music to Von Praunheim’s Silence=Death. Galás’s vocals can also be heard in Francis Ford Coppola’s Apocalypse Now as part of the film’s Academy Award-winning sound effects. She recorded music for Clive Barker’s film Lord of Illusions. Respective performances in New Music published Galás’s Interventions Song: Wolf Woman with Steak Kixies, which was delivered in 1982 at the Colloquium for Schizophonics and Linguistics at the University of California in San Diego. Ms. Galás also performed U.S. and Central American premiers of works by Irini Xarales and Vinko Globokar with Ensemble Intercontemporain, Musique Vincette, and the Brooklyn Philharmonic.


BLAISE DUPSY (Sound Design) is a sound engineer, sampler, and producer. He was the co-producer of Plague Mass by Diamanda Galás, recorded live at the Cathedral of Saint John the Divine in New York City. He created samples and sound effects for Ms. Galás’s Insekt. He has worked with Ms. Galás throughout Europe and North America. He has also engineered the recording of many albums, including Passages by Philip Glass and Ross Shook, Strange Cargo by David Van Tieghem, Stargate Moon and The Ride by Maria Arai Incorporated.

DAN KOTLOWITZ (Lighting Design) of Broadway credits includes: The Miserables and What’s So Funny, Revue, Once Removed, The Watch, Yankee Dwee You Die, The Perfect Party, Second Chance, Money Talks, The Second Hurricane, and Jaeil and Glentoman, Jerome Kern. Mr. Kotlowitz designed The New York productions of Diamanda Galás’s Plague Mass at the Cathedral of Saint John the Divine, Vincenzo di Ciolos, and Insekt at The Kitchen and Lincoln Center. He has designed for numerous regional theaters including Milwaukee Rep, Berkeley Rep, The Huntington, Virginia Stage, Northlight, Studio Arena, and The Players Theater. He has also served as the lighting director for Lincoln Center’s Serious Fest Festival, Carlton Dance Festival in Brazil, the Leonard Music Hall, Joan Ospey Ballet at City Center, and the Dorsack Baller.
DIAMANDA GALÁS

DIAMANDA GALÁS is an international vocalist, composer, and performer who was first seen in Europe at the festival Avignon in 1979. After hearing a tape of her performance, composer Vinko Globokar invited Galás to Avignon to perform the lead in his opera, L'Heure Comme Une Aise, based on Amnesty International documentation of the arrest and torture of a Turkish woman for alleged treason. Galás went from Avignon to Paris where she performed her solo works Wild Women with Steak Kissues and Yugoslovak impo Armuz Boyun Anca (Song of the Blood of Those Murdered) in the Théâtre Claudel Philippo Saint-Denis at the invitation of its director, Irene Gonzalez. Subsequently, Ms. Galás toured her solo work throughout Europe at festivals including Donaueschingen, Inventions, Biennale de Paris, Musica Ogni, and Festival de la Voix.


In October 1990, she performed a revised and expanded version of Pillage Mass (1984/End of the Epidemic), featuring the newest section There Are No More Tickets To The Funeral, at the Cathedral of St. John the Divine in New York, the second largest cathedral in the world. Galás performed new segments of the work in San Francisco during the 1990 International AIDS Conference and again as part of the Coalition for the Freedom of Expression. The Pillage Mass has toured extensively, including performances in 1990 at the Olympic festival in Barcelona, Berlin, the Helsinki festival, and the Festival delle Colonne in Italy before she was denounced by members of the Italian government for committing blasphemy against the Roman Catholic Church, at the festival in Athens, Greece in 1991; and in Norway, San Francisco, and Los Angeles in 1992.

In February 1992, Vera Curochad her world premiere at The Kitchen in New York City. The piece explores the destruction of the mind through the related illnesses of clinical depression and AIDS dementia. Vera Curoch was created as an intimate companion piece to the large-scale Pillage Mass. Ms. Galás was awarded Ford Foundation and Meet the Composer grants to continue work on both Pillage Mass and Vera Curoch.

Galás opened the 1993 Serious Jazz Festival at Lincoln Center with the world premiere of Insects, an electroacoustic composition. Insects is the story of a survivor of repeated trauma within an enclosed space preventing escape.

In the fall of 1993, Ms. Galás completed a world tour of Judgment Day and Pillage Mass, which included appearances in the U.S., Netherlands, Austria, Slovenia, Switzerland, Belgium, and Norway. Recent performances include appearances at the Triple X Festival in Amsterdam, the Szene in Salzburg, and the Leinneck Festival in Munich. In September of 1994, Ms. Galás performed the French premiere of the Pillage Mass at the American Center in Paris. Ms. Galás recorded an album of new songs with producers/boss John Paul Jones titled The Sporting Life released on Mute Records September 5, 1994, followed by an international tour.


BLAISE DUPY (Sound Design) is a sound engineer, samplist, and producer. He was the co-producer of Plague Mass by Diamanda Galás, recorded live at the Cathedral of St John the Divine in New York City. He created samples and sound effects for Ms. Galás's Insects. He has toured with Ms. Galás throughout Europe and North America. He has also engineered the recording of many albums, including Passages by Philip Glass and Raw Shankar, Orange Caramel by David Van Tieghem, Slaughter House and The Ride by Maria Aroa Incorporated.

DAN KOTLOWITZ (Lighting Design) of Broadway credits include: The Miserables and What's So Funny, Renna Choe Removed, The Wash, Yankee Dwyg You Die, The Perfect Party, Second Chance, Money Talks, The Second Hurricane, and Adventures and Gentlemen, Jerome. Mr. Kotlowitz designed the New York productions of Diamanda Galás's Plague Mass at the Cathedral of St John the Divine, Vera Curoch, The Kitchen, and Insects at The Kitchen and Lincoln Center. He has designed for numerous regional theaters including Milwaukee Rep, Berkeley Rep, The Huntington, Virginia Stage, Northlight, Studio Arena, and The Players Theater. He has also served as the lighting director for Lincoln Center's Serious Jazz Festival, Carlson Dance Festival in Brazil, the Leningrad Music Hall, Isen Opéra Ballet at City Center, and the Donau-Kultur.
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American Airlines

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Museum of Art Exhibitions

January 13-March 3
People of the River: Ancestor Shields of the Anam

January 13-March 10
Henry Danger: The Unreality of Being

January 13-March 17
Horns, Whistles and Drums: African Musical Instruments

January 20-Mid-March
Native American Art: The Northwest Coast

January 20-March 10
Whistler, Among Others

Music, Theater, and Dance

Monday, March 4
University & Concert Bands
8 p.m., Clapp Recital Hall

Wednesday, March 6
Rosencrantz and Guildenstern are Dead
8 p.m., Mobile Theatre, Theatre Building

Thursday, March 7
The Black Monk
8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead
8 p.m., Mobile Theatre, Theatre Building

Friday, March 8
The Black Monk
8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead
8 p.m., Mobile Theatre, Theatre Building

Saturday, March 9
The Black Monk
8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead
8 p.m., Mobile Theatre, Theatre Building

Sunday, March 10
The Black Monk
3 & 8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead
3 p.m., Mobile Theatre, Theatre Building

Tim Elhen & Carolina Othmanns, pianos
8 p.m., Clapp Recital Hall

Monday, March 11
Katherine Eberle, mezzo-soprano, and Rene Saucier, piano
8 p.m., Clapp Recital Hall

Tuesday, March 12
Five Guys Named Moe
6 p.m., Hancher Auditorium

Wednesday, March 13
Five Guys Named Moe
8 p.m., Hancher Auditorium

Diana Gennett, string bass; Daniel Shapiro, piano; and Katherine Eberle, mezzo-soprano
8 p.m., Clapp Recital Hall

Hancher Auditorium Information

Box Office: Open from 10:00 a.m. to 5:00 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 3:00 p.m. Telephone: 319/335-1660; toll free in Iowa 1-800/HAN/CHER

Seating Policy: To avoid disrupting the performance, latecomers will be seated in the observation room and will be asked during an appropriate break in the performance, at the discretion of the management, to return to the auditorium or, if necessary, to the observation room. If you must return to the auditorium, please observe the seating policy for the observation room, as you will not be allowed entry into the auditorium once the performance has begun.

Greenroom: The greenroom, located on the north side of the lobby, is the site of discussions preceding many events and no conversation is allowed after a performance begins. Ask on arrival, or check the lobby sign for availability of performers.

Coughing and Electronic Devices: The auditorium’s acoustics amplify the sound of coughing and other noises. Please silence your electronic watch alarms.

The use of a handheld device, such as a fan, to cool or warm your body may create an uncomfortable environment for the audience. Please do not use.

Snapping Fingers: A common practice anywhere in the auditorium, lobby, or Cafe. If you wish to snap during a performance, you may do so from the box seats, but please keep your volume at a moderate level.

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.
Calendar

Museum of Art Exhibitions

January 13-March 3

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January 13-March 10

Henry Danger: The Unreality of Being

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Horns, Whistles and Drums: African Musical Instruments

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Native American Art: The Northwest Coast

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Whistler, Among Others

Music, Theater, and Dance

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University & Concert Bands
8 p.m., Clapp Recital Hall

Wednesday, March 6

Rosencrantz and Guildenstern are Dead
8 p.m., Mobile Theatre, Theatre Building

University Symphony and Choruses
8 p.m., Hancher Auditorium

Thursday, March 7

The Black Monk
8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead
8 p.m., Mobile Theatre, Theatre Building

Friday, March 8

The Black Monk
8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead
8 p.m., Mobile Theatre, Theatre Building

Saturday, March 9

The Black Monk
8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead
8 p.m., Mobile Theatre, Theatre Building

Sunday, March 10

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3 & 8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead
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8 p.m., Clapp Recital Hall

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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 run late during a performance and later wish to return to the auditorium, or if you expect to be late, we will escort you to an observation booth until an intermission or the conclusion of the performance.

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

Coughing and Electronic Watches: The acoustics amplify the sounds of coughing and other noises. Please silence your digital watch alarms.

The use of a handkerchief helps to muffle a cough or sneeze and coughing is more audible than a sneeze.

If coughing persists, you may wish to return to the lobby, where on exit can direct you to one of the soundproof observation rooms.

Smoking: Smoking is 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.

Raincoats and Drinking Fountains:
Located on either side of the lobby and mezzanine.
Is not life a hundred times too short for us to bore ourselves?

Nietzsche

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Fax: 319.351.2873 | Internet: http://exclusive.com/ginsberg

art nouveau pin by raymond c. yard, ca 1905 (2x actual size)