You've found the perfect person. Now find that diamond that suits her perfectly. Because, just as your love for each other is unique, no two diamonds are alike. Each has its own personality and sparkle. As an expert jeweler, we can explain the 4C's: color, clarity, carat-weight and especially CUT.

All Lazare Diamonds are cut to ideal proportions to release the most beautiful play of light. It's the diamond that says, "I love you" brilliantly. Come in and see the Lazare Diamond's brilliance for yourself.

This platinum and 18K ring is just one of hundreds of mounted and loose Lazare diamonds, stocked as large as 5 carats at Hands. Larger sizes available upon request.

HANCHER PRESENTS

Hancher Auditorium
Iowa Center for the Arts
The University of Iowa

PAUL DRESHER ENSEMBLE
POWER FAILURE

Friday and Saturday, October 27-28, 1989—8:00 p.m.

Composer: PAUL DRESHER
Librettist: RINDE ECKERT

CREATIVE DEVELOPMENT/WORKSHOP DIRECTOR
RICHARD E. T. WHITE

SET AND COSTUME DESIGN
MICHAEL OILICH

LIGHTING DESIGN
LARRY NEFF

SOUND DESIGN
JAY CLODY

MULTI-IMAGE PROJECTIONS BY
SYNAPS PRODUCTIONS

PRODUCER
ROBIN KIRK

DIRECTED BY
TOM O'HERGAN

PERFORMERS
JOHN PUTKERS Charles Smithson, The C.E.O. of Delta Chemical Inc.
RINDE ECKERT Merle Towsend, The Security Guard
STEPHANIE FRIEDMAN Ruth Lehmann, the Scientist
THOMAS ECKERT Judith Niles, Charles' Biographer

Time: Tomorrow. Late at night.
Place: Building 3, Delta Chemical Research and Development Company

There will be a post-performance discussion in the auditorium on October 27.

Cover: Joan Miro, A Drop of Dew, 1939
Oil on canvas, 53 x 39.25"
LAZARE DIAMONDS®

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Cover: Joan Miró, A Drop of Dew, 1939
Oil on canvas, 39 x 39 inches
The University of Iowa Museum of Art. Purchase, Mark Ramsey Memorial Fund, 1948.3
Power Failure
August 30, 1989

CHARACTERS:

CHARLES SMITHSON (John Deysher) - Chief Executive Officer of a powerful international chemical and drug company, in his mid-to-late 30s. Coming to the end of an aggressive and successful career, his health is failing, and he is now beginning to question some of the attitudes and methods that enabled him to come to power.

RUTH LEHMANN (Stephanie Fridman) - Research scientist in her late fifties who has spent the last twenty years researching and developing a genetically engineered panacea that promises to find and destroy diseased cells in the body. Raised as a Fundamentalist Christian, she has rejected this part. Her belief is now in science, and she imagines her work as potentially bringing salvation to all humanity.

MERLE NESTOR (Bridget Eckert) - Narrator and security guard in the chemical company office building. Early to mid-forties, appears working class, gauche, and somewhat bumbling. Formerly a private investigator, he has lost his daughter because a donor part that had been promised to her was taken by this drug company for research and development in Ruth’s project.

JUDITH (Thomasa Eckert) - Biographer chronicling the life of Charles, mid-thirties, she has only recently begun to work for Charles.

SYNOPSIS:

The story begins and ends within the confines of a chemical company. Ruth Lehmann, a scientist, has developed a ‘miracle’ genetic compound capable of curing disease. Charles Smithson, the CEO of the company, whose health has been failing because of an incurable disease, and Judith Niles, his biographer, the only people aware of the project’s enormous importance, gather in the lab with the scientist to celebrate its completion and give Charles the first injection of the cure. The process is interrupted when Merle (up to now a shadowy figure and narrator), a security guard, bursts into the scene and explains that the phones are dead and they are stuck in the lab for the weekend.

In the end the electric power is turned back on, the fate of the universal cure is decided, and Merle returns to his shadowy abode as Charles sings of his dreams and dies.
Power Failure
August 30, 1989

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RUTH LEHMANN (Stephanie Friedmann) - Research scientist in her late forties who has spent the last twenty years researching and developing a genetically engineered panacea that promises to find and destroy diseased cells in the body. Raised as a fundamentalist Christian, she has rejected this past. Her belief is now in science, and she imagines her work as potentially bringing salvation to all humanity.

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Merle is talkative and annoyingly curious. More surprisingly, he seems to know a lot about his fellow captives, information of a personal and potentially damaging nature. In an already uncomfortable situation, the guard's obsessive behavior only increases the tension. Merle seeks to gain a sense of mental as well as physical control over his prisoners. His purpose is to disturb and instruct, to stop these people in their tracks for a moment, galvanize their attention, to watch their power dissolve with their dreams, and to feel his voice is heard.

Dedicated to the growth and enrichment of the arts.
New York State Opera. His film credits include Paltz with La Mama Troupe, and Rhinoceros with Zero Mostel and Gene Wilder. He has restaged Leonard Bernstein's Mass at the Kennedy Center in Washington, D.C. and Szentay's The Sider's Tale at Carnegie Hall, Moscow, which he wrote and directed, played off Broadway after its world premiere at the American Music Theatre Festival in 1989. He has just completed The Ballad of Carl Dreyer for Danish Radio and has written the libretto, composed the score, and is the director of two contemporary operas under the title of POLO- Senator Joe and Natural and The Tower of Babel.

RICHARD E. WHITE (Creative Development/Workshop Director) most recently directed Eric Overmyer's In Perpetuity Throughout The Universe at Seattle's Empty Space Theatre. During his tenure as artistic director of Chicago's Wisdom Bridge Theatre he directed, among others, Phillip Gotanda's Dying Does You Die and the world premiere of the musical Ten November by Steven Diets and Eric Pellicenii. His production of Henri, Times, based on Charles Dickens' novel, originally produced at Berkeley Repertory Theatre, was selected for inclusion in the 1986 American Theatre Exchange festival of American regional theatre. In New York he has directed at the Milwaukee Repertory Theatre, the Oregon Shakespearean Festival, the Berkeley Repertory Theatre, and the Berkeley Shakespeare Festival. His work has earned several Off-Broadway Theatre Critics' Awards and four Drama-Lodge Awards for outstanding direction for productions including Comedians, Macbeth, Otherwise Engaged, Henry IV Part One, and Mary Rose.

MICHAEL OLECH (Set and Costume Designer) has collaborated on scenery and costume designs for the theater and opera along the West Coast and throughout the Midwest. A freelance designer residing in Seattle, he currently has projects in development with the Seattle Repertory Theatre.
Biographies

PAUL DRESHER ENSEMBLE/MUSICAL TRADITIONS INC. The purpose of the Paul Drescher Ensemble is to create, develop, and perform contemporary music and interdisciplinary music theater. Integral to this purpose is the exploration of new techniques of music performance utilizing new instrumental and vocal techniques, the employment of theatrical elements and staging, and the use of interactive music technology. Created through a collaborative process, the Ensemble’s performances synthesize musical, visual, and theatrical elements. In 1990 the group will premiere Pioneers, created by collaborators Terry Allen, Jo Harvey Allen, John Doyleers, and Melissa Weaver along with New Paul Drescher and Rinde Eckert. The work will be co-produced by the Spoleto Festival USA, Hancher Auditorium/The University of Iowa, Northeastern University, C.A.L. Performances, and Robin Klein for Musical Traditions.

The Ensemble’s history includes Slow Fire, which was co-produced by the Mark Taper Forum, the American Music Theater Festival, and New Music America ’82, and collaborations with other performing organizations, mostly recently with the Margaret Jenkins Dance Company on Slow Life.

PAUL DRESHER (Artistic Director/Composer) performs with live tape processing system and electronics and composes for chamber, orchestra, and opera/musical theater-ensembles. Recent commissions have included works for the St. Paul Chamber Orchestra, the Kronos Quartet, the San Francisco Symphony, the Neuenach Commission Award from the American Music Center, and the Olympic Arts Festival. He has worked with director Robert Woodraft on two productions at the La Jolla Playhouse and has twice collaborated with the Margaret Jenkins Dance Company and the Oberton Dance Collective. Since 1979 he has performed throughout the United States and abroad. With composer Paul Drescher, he created Slow Fire, a musical monodrama for which he wrote text and developed the character. Rinde and Paul recently received an Isadora Duncan award for their score of Slow Life, a collaborative work with the Margaret Jenkins Dance Company. Not For Real, a solo piece he created and directed with Leonard Pitt, was the recipient of two Bay Area Critics’ Circle Awards. Rinde’s sound and music scores have been used by Conductah, The Dance Brigade, Caravan, and the Margaret Jenkins Dance Company. His solo radio musical Shoot the Moving Things can be heard on the New American radio series of National Public Radio. A new solo piece, Dry Land Divine, was presented by C.A.L. Performances in September, 1988 (along with Shorebirds Ataua, a chart he developed with Margaret Jenkins) and in November at Dance Theater Workshop in New York City.

RICHARD E. WHITE (Creative Development/Workshop Director) most recently directed Eric Oremvay’s In Perpetuity/Throughout The Universe at Seattle’s Empty Space Theatre. During his tenure as artistic director of Chicago’s Wisdom Bridge Theater he directed, among others, Phillip Gotozda’s Tumble Diving You Die and the world premiere of the musical Ten November by Steven Dey and Eric Peltonen. His production of Hard Times, based on Charles Dickens’ novel, originally produced at Berkeley Repertory Theatre, was selected for inclusion in the 1986 American Theatre Exchange Festival of American Regional theatres at the Milwaukee Repertory Theatre, the Oregon Shakespeare Festival, the Berkeley Repertory Theatre, and the Berkeley Shakespeare Festival. His work has earned several awards, including the Area Theatre Critics’ Awards and four Drama-Logue Awards for outstanding direction for productions including Comedians, Macbeth, Otherwise Engaged, Henry IV Part One, and Mary居士anese.

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John Dukers Finney's company has appeared with major opera companies throughout North America and Europe. His most recent performances include the role of Miro in China by John Adams, the title role in Michael Nyman's The Man Who Mistook His Wife for a Hat produced by the American Music Theater Festival at the Kauffman Center, Alice Tully Hall in New York, and Tannhäuser in a production by the same name in the Lyric Opera of Chicago's production conceived and directed by Peter Sellars, and as the Baron in Charles Wuorinen's opera The Veil of Babylon. In addition to his performances in opera, Dukers is renowned for his work with new and experimental music theater projects, having been a co-founder of George Coates Performance Works and principal conductor on five original productions with that company. He received the Los Angeles Times Backstage Bill Award in 1989 for his performance of Hans Werner Henze's El Cimarron. In June 1989 Dukers created the role of Kritophoros in the world premiere of Anthony Davis' Under the Double Moon with the Opera Theater of St. Louis.

Stefanie Friedmann (Mezzo Soprano) has sung in numerous operas including Madame Butterfly, Bizet's Carmen and Monteverdi's L'incoronazione di Poppea, and Giulio Cesare, Rossini's La Cenerentola and the premiere of Roger Sessions' opera When Lilith Laughs in Downey, Ca. Most recently she sang with the Opera Company of Philadelphia in works by John Adams' Nixon in China which appeared in seven versions in the U.S. and Europe. The San Francisco Examiner termed her one of the "Arts Treasures of 1985". She has performed works with the Tanglewood, Cremona, Cordoba, David del Tredici, Bartok, Kodalski, Britten and Stravinsky in the U.S. and Europe.

Thomas Eckert (Soprano), singer/actor, has concertized in the U.S., Canada, and Europe, recording with the national orchestra of Belgium, Holland and Spain. He played "Diva" in Seebare, a George Coates Performance Work which was part of the 1985 American Music Theater Festival in Philadelphia. She has recorded with Leon Lhote, Paul Dukers, Janice Gieck, and John Cage. She is a member of the New Music Ensemble directed by John Adams. She has participated in other new music ensembles, as well, notably the Vancouver New Music Society, Musique Contemporaine Group, Washington Composer's Forum, and the "Renaissance" Symphony New Music Series. Eckert has soloed with Steve Reich and The University of Iowa's Center for New Music and recently created "O Nono" with Diane Schenkver which was presented by On The Bows in Seattle.

Miguel Francioni (Keyboard) has been active as a composer and performer of new music for 15 years. He has composed extensively for film and modern dance, and his concert music has been heard throughout Europe and North America. His works include composition for Hans Werner Henze, Cage, Boro, Jon Hassell, Tribul Saram, and James Tenny. While living in Toronto he founded The Glass Orchestra, the internationally acclaimed new music ensemble featuring all glass instruments. He now lives and works in the San Francisco Bay area.

Gene Riefkin (Percussion) received a B.A. in Music from Sarah Lawrence College in 1956. He moved to Big Sur, California in 1958 and has composed and performed in the Los Angeles Philharmonic and Berkeley's New Music Ensemble. His percussion concerti have been performed by The Philadelphia Orchestra, the New York Philharmonic, and The Netherlands Philharmonic. Riefkin has received the National Endowment for the Arts Fellowship for 1977, Guggenheim Fellowship in 1975, and the Rockefeller Fellowship in 1980. He has received commissions from the New York Philharmonic and the Los Angeles Philharmonic. His works are published by Schott, Durand, St. John, and Dux International. Riegel is a frequent performer with the New York Philharmonic and the Los Angeles Philharmonic and has appeared with the BBC Symphony Orchestra, the New York Philharmonic, and the Los Angeles Philharmonic. Riegel has received the National Endowment for the Arts Fellowship for 1977, Guggenheim Fellowship in 1975, and the Rockefeller Fellowship in 1980. He has received commissions from the New York Philharmonic and the Los Angeles Philharmonic and has appeared with the BBC Symphony Orchestra, the New York Philharmonic, and the Los Angeles Philharmonic. Riegel has received the National Endowment for the Arts Fellowship for 1977, Guggenheim Fellowship in 1975, and the Rockefeller Fellowship in 1980. He has received commissions from the New York Philharmonic and the Los Angeles Philharmonic and has appeared with the BBC Symphony Orchestra, the New York Philharmonic, and the Los Angeles Philharmonic. Riegel has received the National Endowment for the Arts Fellowship for 1977, Guggenheim Fellowship in 1975, and the Rockefeller Fellowship in 1980. He has received commissions from the New York Philharmonic and the Los Angeles Philharmonic and has appeared with the BBC Symphony Orchestra, the New York Philharmonic, and the Los Angeles Philharm...
The Joffrey Ballet's Nutcracker—
A Holiday Bonbon for the Whole Family

Considered the most popular and beloved ballet of all time, the Joffrey's Nutcracker returns to Hancher Auditorium, the site of its world premiere in 1987, on December 6, 7, and 8. As in the premiere performances, local children will join the company for its five performances. These young Iowa dancers not only give their time and talent, they also add to the very special family bond that has grown between the Joffrey, Hancher, and the people of Iowa.

"Iowa's Holiday Gift to the Nation" has truly been cherished across the nation. The Joffrey has performed the ballet in Washington, D.C., New York City, Los Angeles, and Orange County. Many performances during the intervening two years have given the company the opportunity to "grow into" their roles. The dancers have become more focused in their characterization, at the same time as becoming more comfortable with the overall concept and choreography of the ballet.

Robert Joffrey chose a Victorian setting for his last ballet, it established the warm family feeling that was so important to his conception of the holiday season and the modern image of Christmas.

Chief choreographer Gerald Arpino shared Joffrey's conception. "What I really am trying to do in the first scene is to establish a real home environment, one in which Clara is surrounded by all the people who love her. We need to bring back the idea of the family, to restore some of the childlike qualities we've lost."

The Victorian background is established immediately in the sets for the first act, the Christmas Eve party in Clara's home, and it carries over into the costumes. John David Ridge, working closely with Robert Joffrey, created 170 costumes, from turn-of-the-century party clothes to costumes for Russian and Chinese dancers to snow-covered evergreen trees. Each costume for the spectacular Waltz of the Flowers represents a different kind of flower, altogether forming a bouquet full of color. But a special place in the memories of the children who saw the ballet in 1987 is reserved for the mice, Mother Ginger, and the Polichinelles, all designed by Kermit Love, creator of Big Bird.

The costumes, scenery, and lighting create a Christmas card world for the delightful choreography. "No one has done a snow scene as spectacularly and as beautifully as Arpino's," declared Joan Buske of the Des Moines Register, referring to the Waltz of the Snowflakes. "This Nutcracker in fact is stuffed with superb bits of business, the kind of creative details that go by so fast that the viewer can't help but want to punch a rewind button to see them again."

Luckily, Hancher audiences can punch that button and bring back all the youth and charm of The Joffrey Ballet's Nutcracker. It will restore the childlike qualities in all of us.

Tickets are on sale now at the Hancher Box Office.
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EXCELLENT CATERING AND BANQUET FACILITIES

The Silver Spoon

605 20th Avenue Coralville, Iowa 52241

130-1325
Stop the Show!

Before and after Hancher performances, come see the stars in Hancher Café. Delicious French pastries, a fine complement of beverages . . . and more.

Hancher Café
On the mezzanine

Special Opportunities for Groups

Groups of 20 get a special discount on tickets to most Hancher events. A group can be composed of business associates, club members or just a collection of friends. Attending Hancher as a group can create a very special time for everyone. Stay for a dessert, order an exclusive catered dinner, or plan a tour of the Museum of Art as part of your outing. For further information, just call Mary Beth Barteau, 319/335-1130. She can make all the arrangements for you.

The Showcase

Volunteers from Hancher Guild are waiting to serve you in the Showcase gift shop, located on the river side of the lobby. The Showcase is open before and after all Hancher performances and during intermissions, featuring gifts with performing arts themes and associations, such as recordings by faculty artists and student ensembles from the UI School of Music. Many of the gifts commemorate recent performances in Hancher.

Hancher Auditorium Staff

From left to right:
Standing: Leslie Ireland, Assistant Box Office Manager; Judith Hurtig, Marketing Manager; Gary Guade, Graphic Designer; Wallace Choppell, Director; Julie Scott, Administrative Assistant; Charles Swanson, Assistant Director; Rita Deckier, Custodian; Allen Jost, Lead Custodian; June Braverman, Development Coordinator; Joe Marron, Custodian; Brian Amodei, Stage Manager.
Seated: Gary Sanford, Audio/Electronics Engineer; Connie Tiggesworf, House Manager; Anne Dudler, Secretary; Carol Green, Business Manager; Richard Glass, Box Office Manager; Dorothy Nady, Secretary; Mary Beth Barteau, Group Sales Coordinator.

Not pictured: Thomas Cox, Technical Director; Hal Ide, Assistant Box Office Manager; Lenon Howers, Custodian.
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Not pictured: Thomas Cox, Technical Director, Hal Ide, Assistant Box Office Manager, Lenn How sunscreen, Custodian.
Iowa Center for the Arts

CALENDAR

Performance time is 8:00 p.m., except as noted. For ticketed events, tickets are available from the Hancher Box Office, except as noted. Ticket price listings are current as of the editorial print date. Check with the box office for current information.

MUSEUM OF ART EXHIBITIONS
August 12-January 21
African Masks from the Stanley Collection
August 19-January 21
Hidden Treasures
August 19-November 5
Prints by Mauricio Lasansky
August 26-January 7
Paintings and Sculpture from the Permanent Collection
September 9-October 29
Antonio Fraser

MUSIC, THEATRE, AND DANCE
• October 28 Saturday
Flute Force
Clapp Recital Hall
Paul Dreher Ensemble and Rinde Eckert: Power Failure
Youth, UI students, and senior citizens $10.00/$8.00
Nonstudents $19.50/$15.50
Hancher Auditorium

Marilyn and Marc
UI students, 18 and under, and senior citizens $6.50
Nonstudents $9.50
Theatre B

• October 29 Sunday
Marilyn and Marc
UI students, 18 and under, and senior citizens $6.50
Nonstudents $9.50
5:00 p.m.
Theatre B
Theatre Building

• October 30 Monday
Tenzil Shonoy
UI students $10.00
Nonstudents $12.50
Clapp Recital Hall

• November 1 Wednesday
Hexagon
Youth $5.00
UI students $4.50
Nonstudents $6.00
Clapp Recital Hall
Marilyn and Marc
UI students, 18 and under, and senior citizens $6.50
Nonstudents $9.50
Theatre B

• November 2 Thursday
Marilyn and Marc
UI students, 18 and under, and senior citizens $6.50
Nonstudents $9.50
Theatre B
Theatre Building

• November 3 Friday
Marilyn and Marc
UI students, 18 and under, and senior citizens $6.50
Nonstudents $9.50
Theatre B
Theatre Building

• November 4 Saturday
Driving Miss Daisy
Youth $11.25/$9.75
UI students and senior citizens $18.00/$15.60
Nonstudents $22.50/$19.50
Hancher Auditorium
Marilyn and Marc
UI students, 18 and under, and senior citizens $6.50
Nonstudents $9.50
Theatre B
Theatre Building

• November 5 Sunday
Driving Miss Daisy
Youth $11.25/$9.75
UI students and senior citizens $18.00/$15.60
Nonstudents $22.50/$19.50
Hancher Auditorium

Hancher Auditorium Information
Box Office: Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 5:00 p.m. Saturday, and 1:00 to 5:00 p.m. Sunday. On nights of performances, the box office remains open until 9:00 p.m. If a performance falls on a Saturday or Sunday, box office hours are 1:00 to 9:00 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.

Greentheater: The greentheater, located on the main side of the lobby, is the site of presentations 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 in the auditorium. If you wish to smoke during intermissions, you may do so only in the designated areas of the cafe and of the west end of the lobby.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographers and recorders 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.

PERENNIAL EXCELLENCE

Carefully cultivated in Hancher Auditorium, each season offers high and colorful banquet of dance, music and drama.

Private contributions ensure that Hancher's seasons will continue to bloom beautifully.
Iowa Center for the Arts

CALENDAR

Performance time is 8:00 p.m., except as noted. For ticketed events, tickets are available from the Hancher Box Office, except as noted. Ticket price listings are current as of the print publication day. Please call the box office to verify availability and pricing. Check with the box office for current information.

MUSEUM OF ART EXHIBITIONS
August 12-January 21
African Masks from the Stanley Collection
August 19-January 21
Hidden Treasures
August 19-September 5
Prints by Mauricio Lasansky
August 26-January 7
Paintings and Sculpture from the Permanent Collection
September 9-October 29
Antonio Fraser

MUSIC, THEATRE, AND DANCE

October 28 Saturday
Flute Force
Clapp Recital Hall
Paul Dreher Ensemble and Rinde Eckert; Power Failure
Youth: Ul students, and senior citizens $10.00/ $5.00
Nonstudents $15.50/ $7.50
Hancher Auditorium

October 30 Monday
Tension String
UI students $10.00
Nonstudents $12.50
Clapp Recital Hall

November 1 Wednesday
Hexagon
Youth $5.00
Ul students $4.50
Nonstudents $6.00
Clapp Recital Hall

November 4 Thursday
Marlene and Marc
Ul students, 18 and under, and senior citizens $6.50
Nonstudents $9.50
Theatre B

November 5 Saturday
Driving Miss Dally
Youth $11.25/$9.75
Ul students and senior citizens $18.00/$15.60
Nonstudents $22.50/$19.50
Hancher Auditorium

November 11 Saturday
Cats
Ul students $25.60/$22.00/$19.20
Nonstudents $32.90/$27.50/$24.00
Hancher Auditorium

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