Mission Statement
Young Auditorium serves as a presenting organization for the performing arts and as an educational and cultural center enriching the lives of the campus and regional communities.

Non-Profit Status
Young Auditorium is a non-profit organization under Section 115 of the Internal Revenue Code.

A Note to Our Patrons:
• Latecomers will be seated at the first convenient interval at the discretion of the audience services staff.
• Patrons are requested to turn off pagers, cellular telephones, hourly signaling watches and all other nonessential noise-emitting devices during the performances.
• Photography or video/audio recording of any kind of the performance is strictly prohibited.
• No smoking or food allowed in the theater. Only beverages purchased in the reusable cups available in the lobby will be allowed.
• Personal hearing enhancement devices are available at the guest services desk.
• No state tax revenue supported the printing of this program.

PLEASE NOTE
Social media posts, check-ins, and photos before and after the event or during intermission are encouraged! Use #YoungAuditorium in Facebook and Twitter posts!

Ordering Tickets
Purchase online - and print at home!
To purchase tickets for a single event, visit that event’s webpage (from www.uww.edu/youngauditorium) and click “Buy Tickets.” You will have an opportunity to choose your own seat and print your ticket at home, have it mailed to you, or held at Will Call.

Purchase tickets in person or by phone:
UW-Whitewater Ticket Services
Greenhill Center of the Arts Box Office
Hours: Monday-Friday 9:30 am – 5:00 pm
Voice & TTY: 262-472-2222 | Fax: 262-472-1329
Tickets may also be purchased in the Young Auditorium Lobby at 5:00 p.m. prior to performances.

Contact Us
Young Auditorium
930 W. Main Street - Whitewater
Phone: 262-472-4444
www.uww.edu/youngauditorium
E-mail: youngaud@uww.edu

Group Ticket Sales
Groups of 10-24 = 10% discount
Groups of 25+ = 20% discount
For more information call 262-472-5705.

Facility Rental
Young Auditorium facilities are available for conferences, seminars, banquets, receptions, weddings, concerts, meetings and dances. For information call 262-472-4444.
Facilities include the Auditorium, Kachel Center, Main lobby, and the Fern Young Terrace.

Accessibility Features & ADA Compliance
The Young Auditorium strives to make our facility accessible and inviting to all of our patrons. A variety of services are offered to compliment the theater experience. Please alert our staff at least three weeks before you plan on attending a performance to any requests for handicapped access or other services such as wheelchair accessible parking and/or seating, patron drop off, sign language interpretation, audio amplification needs, foreign language interpretation, or Braille and large print materials. If you require any of these services, please contact Ticket Services, 262-472-2222, or Michael Morrissey, Audience Services Manager at morrissm@uww.edu or 262-472-1487.
THE WINTER’S TALE
BY WILLIAM SHAKESPEARE

The American Shakespeare Center recovers the joys and accessibility of Shakespeare’s theatre, language, and humanity by exploring the English Renaissance stage and its practices through performance and education.

www.americanshakespearecenter.com

This production is supported in part by the Virginia Commission for the Arts and the National Endowment for the Arts. Interested in nationwide visibility through an ASC On Tour sponsorship? Contact our Development Team at 540-885-5588 x 16.
STUFF THAT HAPPENS IN THE PLAY

• Leontes, the King of Sicilia, has been entertaining his childhood friend, Polixenes, the King of Bohemia, for nine months. Leontes asks his pregnant wife, Hermione, to persuade Polixenes to delay his departure.

• Suddenly, Leontes is overcome with jealousy and believes that Hermione has been having an affair with Polixenes.

• Leontes orders his councillor Camillo to murder Polixenes. Camillo warns Polixenes and they escape to Bohemia.

• Leontes calls for Hermione’s arrest. He agrees to ask the god Apollo (through the Oracle at Delphi)
to declare his wife’s guilt or innocence.

- While jailed, Hermione delivers a baby daughter, and Paulina plans to bring the infant to Leontes and plead with him. Meanwhile, his son, Mamillius, falls ill.

- Leontes tells Paulina’s husband, Antigonus, to abandon the infant girl “to some remote and desert place.” The Oracle’s messengers arrive and declare Hermione innocent.

- Leontes rejects the declaration and immediately learns that Mamillius has died.

- Hermione collapses and is pronounced dead. Leontes begs Apollo’s forgiveness.

- Antigonus arrives in Bohemia with the baby; a bear attacks and kills him. A shepherd and his son find the baby.

- Sixteen years pass, and the baby, Perdita, has grown up in the shepherd’s home.

- Polixenes, suspecting his son, Florizel, is in love, disguises himself to spy on the situation.

- Autolycus, a musical scoundrel and pickpocket, tricks the shepherd’s son.

- Polixenes discovers his son is in love with a “shepherdess” (Perdita). Camillo helps the young lovers flee back to Sicilia.

- Unions, reunions, and wonders ensue…

**DIRECTOR’S NOTES**

I remember first reading The Winter’s Tale about 20 years ago and being pretty confused by it. My appreciation for it grew when I learned it was one of the last plays Shakespeare ever wrote. Here was a great playwright near the end of his life, having written masterpieces in three genres — tragedy, comedy, and history — now branching out and trying new things. All of his late plays are weird blends of drama, farce, and fairy tale, and challenge us to empathize with some extreme behavior.

I wonder how many audience members in Shakespeare’s day saw most (or all) of his plays in the order in which he wrote them. I imagine they would have evolved along with the playwright as he went through his different phases: crowd-pleasing comedies; then highly poetic lyrical plays; then darker, sadder comedies; then the great tragedies; then the really dark plays; and finally, the strange, magical, realist/absurdist experiments at the end of his career.

The Winter’s Tale is one of those experiments, a genre-defying tale of dangerous minds and powerful hearts. It’s the story of a storyteller and the double-edged sword of a strong imagination.

A while back, a friend of mine had a roommate in New York City who lived in great fear of a national or global disaster. She was always on high alert, scouring the news for clues. She was frighteningly prepared for anything: her cabinets were stocked with water and canned food, she had a bag packed with two weeks of clothes, and her hall closet contained a full-body Kevlar suit in the case of nuclear war. I often thought, “Is this person driving herself mad, connecting dots that aren’t actually there, or is she going to survive us all?”

This play asks a similar question, I think. When does fear serve us and when doesn’t it? It also asks questions about faith and forgiveness. Is it unwise to trust someone who doesn’t trust us — or is it brave, and necessary? What I like best about Shakespeare’s plays is the reminder that people have been human this whole time. And with these late plays in particular, I like to think at the end of his career exploring the wide, sophisticated range of emotions that drive our actions, our playwright may have landed upon which emotions we should allow to take the wheel.

Kevin Rich, Director
THE COMEDY OF ERRORS
BY WILLIAM SHAKESPEARE

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www.americanshakespearecenter.com

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Young Auditorium

CAST

SOLINUS, Duke of Ephesus ........................................................................................................... Kenn Hopkins, Jr.
EGEON, a merchant from Syracuse ........................................................................................... Michael Hahalyk
ANTIPHOLUS OF SYRACUSE, a traveler ................................................................................... Andrew Tung
DROMIO OF SYRACUSE, Antipholus’s slave ............................................................................. Annabelle Rollison
ANTIPHOLUS OF EPHESUS, a merchant .................................................................................... Josh Clark
DROMIO OF EPHESUS, Antipholus’s slave .................................................................................. Topher Embrey
ADRIANA, Antipholus of Ephesus’s wife .................................................................................... Constance Swain
LUCIANA, her sister ....................................................................................................................... Madeline Calais
LUCE, a butler .................................................................................................................................. Kenn Hopkins, Jr.
ANGELO, a goldsmith .................................................................................................................... Ronald Román-Meléndez
BALTHAZAR, a merchant ............................................................................................................ Michael Hahalyk
FIRST MERCHANT ......................................................................................................................... Ally Farzetta
SECOND MERCHANT ................................................................................................................... Jocelyn Honoré
DR. PINCH, a conjurer ..................................................................................................................... Kenn Hopkins, Jr.
A COURTESAN ............................................................................................................................... Ally Farzetta
An ABBESS ....................................................................................................................................... Ally Farzetta

Officers, Attendants, Jailers, etc ................................................................................................. members of the troupe

ARTISTIC TEAM

DIRECTOR........................................................................................................................................ Desdemona Chiang
TROUPE MANAGER...................................................................................................................... Thomas J. Coppola
ASST. TROUPE MANAGER ............................................................................................................ Sophia Beratta
COSTUME DESIGNER .................................................................................................................... Jessica Van Essen
FIGHT CHOREOGRAPHERS .......................................................................................................... Josh Clark, Constance Swain
DANCE CHOREOGRAPHER ............................................................................................................ Constance Swain
MUSIC CAPTAIN ............................................................................................................................. Ronald Román-Meléndez
ASSISTANT MUSIC CAPTAIN ......................................................................................................... Hilary Alexa Caldwell
PROPERTIES MASTER ................................................................................................................... Lauren Ballard
TECHNICAL DIRECTOR ................................................................................................................... Brandon Cook
UNDERSTUDY .................................................................................................................................... Sophia Beratta

STUFF THAT HAPPENS BEFORE THE PLAY

• Twenty-five years ago, a shipwreck separated a family. Egeon, the father, lost his wife and one of their twin sons. The twins are identical and both named Antipholus, and each has an identical enslaved twin named Dromio.
• Antipholus of Syracuse, the twin raised by Egeon, has been traveling the world with his Dromio to find his brother. They arrive in Ephesus.
• The other twin, Antipholus of Ephesus, has become a wealthy man while living in Ephesus with his Dromio.
• Egeon is arrested for violating a travel ban between Ephesus and Syracuse.
STUFF THAT HAPPENS DURING THE PLAY

• Egeon explains that he violated the travel ban on penalty of death to find his lost family members. The Duke grants Egeon another day to raise the money to stop his execution.

• Adriana, wife of Antipholus of Ephesus, mistakes Antipholus of Syracuse for her husband. Dromio of Syracuse is told to allow no one to enter the house.

• Antipholus of Ephesus arrives but is refused entry to his own home.

• Antipholus of Syracuse falls in love with Adriana's sister, Luciana. Luciana is disgusted with his behavior, believing him to be her brother-in-law.

• A golden chain, ordered by Antipholus of Ephesus, is mistakenly delivered to his brother. Antipholus of Ephesus refuses to pay for it (since he never received it) and is arrested. Adriana believes her husband has gone mad and holds him in a cellar.

• Antipholus of Syracuse and his Dromio decide to flee the city, believing it is enchanted.

• The Syracusans are intimidated by the debt officer and Adriana, so they hide in an abbey.

• False accusations, reunions, and hilarity ensue...

DIRECTOR’S NOTES

The Comedy of Errors has the reputation of being one of Shakespeare’s “early” plays, and along with it, the baggage and presumption of being unsophisticated, silly, immature, or sophomoric — as opposed to “later” plays which are considered more thoughtful and developed (think The Winter’s Tale or The Tempest). We will be challenging and debunking those assumptions in this production.

While I think The Comedy of Errors is certainly one of Shakespeare most technically demanding plays, full of slapstick and extraordinary physical feats, it doesn't quite assimilate into traditional notions of Shakespearean comedy. It has neither a female protagonist or disguise, nor a romance that leads to marriage.

What is surprising about this play is that it's a bit of an existential crisis. In The Comedy of Errors, whichever twin is onstage is always the wrong twin. The play gives us few psychological distinctions between the two Antipholuses (or Antipholi?) and Dromios: they serve identical functions in the social system they live in, and their identities are virtually interchangeable. They don't even have the ability to distinguish themselves by name — their only signifier is one of geographical origin. And for an American audience largely preoccupied with individualism and our own sense of self-importance, this idea can be a bit distressing. Sort of like a nightmare where you’re slowly finding that you’re living a life that doesn’t seem to be yours.

Antipholus of Syracuse has an astute moment in Act I, Scene 2 where he realizes:

I to the world am like a drop of water
That in the ocean seeks another drop,
Who, falling there to find his fellow forth,
Unseen, inquisitive, confounds himself:
So I, to find a mother and a brother,
In quest of them, unhappy, lose myself.

The Comedy of Errors is a story of the search for the whole, that in searching for your other, you come closer to finding yourself, and in doing so, lose yourself to something greater.

Desdemona Chiang, Director
BEETHOVEN’S 9TH
LAKE GENEVA SYMPHONY ORCHESTRA

The Lake Geneva Symphony Orchestra culminates its nine-year “Beethoven Project” with a performance of the monumental Ninth Symphony, complete with chorus and soloists. The LGSO launched its multi-year effort to perform one Beethoven symphony each season in 2010-11, and is pleased to finish that journey at Young Auditorium with Beethoven’s massive final symphony and celebration of joy.

The LGSO is pleased to collaborate with the following choirs:

UW Whitewater Chamber Singers, Dr. Robert Gehrenbeck, conductor
UW Whitewater Concert Choir, Dr. Robert Gehrenbeck, conductor
Moody Chorale from Moody Bible Institute, Dr. Xiangtang Hong, conductor
University of Northern Iowa Concert Chorale, Dr. John Wiles, conductor

The soloists for this performance will be:

Desirée Hassler, Chicago Lyric Opera Chorus
Rachel Wood, UW Whitewater faculty
John Concepcion, Chicago Lyric Opera Chorus
Brian Leeper, UW Whitewater faculty

THANK YOU TO OUR SHOW SPONSOR
Young Auditorium

TUESDAY, MARCH 19, 2019 - 7:30 P.M.

CULTURAL AFFAIRS AND CONTEMPORARY ISSUES PRESENT

Moonglow Productions and Columbia Artists present

CURRENTS
by MAYUMANA

Creators and Artistic Directors Geri Berman, Boaz Berman

Performers
Rotem Rachel Hirsh, Tal Levy, Omer Lavi, Saggie Gorfung, Adi Shalev, Ido Stadler, Sylvie Planche, Itamar Dari, Tayla Jade-Bedser, May Alfi

Music: Ido Kagan, Eylon Nuphar, Boaz Berman
Lighting Designer: Roy “Junior” Milo
Sound Designer: Elad Berliner, Amir Schorr
Set & Prop Designers: Boaz Berman, Roy “Junior” Milo
Costume Designer: Sharona Sharvit
Video Art: Visual Data VJ’s

Mayumana.com
Facebook: Mayumana.momentum
YouTube: MayumanaOfficial
Instagram: MayumanaOfficial

The taking of photographs and/or use of other recording equipment is strictly prohibited. Program information provided by the cast and/or production company.
TOUR CREW

Tour Manager .................................................................................................................... Shirly Vaknin
Light Operator .................................................................................................................. Nitai Doron
Sound Operator .............................................................................................................. Elad Berliner
Video Manager ................................................................................................................. Maxim Mordanev
Stage Manager ................................................................................................................ Benji Sultan
Tour Equipment Provider ................................................................................................ Morkol Sound & Light

COMPANY MANAGEMENT

Founders ............................................................................................................................ Boaz Berman, Eylon Nuphar, Roy Ofer
General Manager / Partner ............................................................................................... Erez Bek
Technical Director / Partner ............................................................................................ Roy “Junior” Milo
Financial ............................................................................................................................ Erez Bek
Production ....................................................................................................................... Beto Maya
Marketing .......................................................................................................................... Maskit Nahmani
P.R. .......................................................................................................................................... Liron Pinchasi
Digital Media ..................................................................................................................... Or Barnea

ABOUT THE COMPANY

In 1996, Eylon Nuphar and Boaz Berman, driven by their deep love for percussion and music, created the first Mayumana show. From around the world, Berman and Nuphar gathered a small group of gifted performers, each with diverse talents and contrasting backgrounds. Sparked by their shared passion for rhythm and coordination and fueled by their unique sense of humor and mischief, their group dynamic on stage was inexhaustible and infectious. Enriched by working with a multicultural cast, they all inspired each other to fulfill the individual’s prowess in his/her area of expertise, while developing in all players the versatility to master other skills. This befits the name Mayumana, which comes from the Hebrew word for skill - Meyumanut.

The power of each Mayumana creation comes from the strong emphasis placed on the unity and synchronization of the group as a whole. At the same time, the talent and beauty of the individual performer is highlighted and celebrated. Mayumana’s playfulness extends beyond the stage, reaching out to engage in direct interactions with its audiences of all ages and cultures.

More than 20 years later with performers from more than 20 different nationalities, Mayumana has become one of Israel’s leading cultural exports. It has entertained millions of people around the world with its international touring cast, as well as in its home theatre, The Mayumana House, which is located at the old harbor of Jaffa.

ABOUT THE SHOW

Currents is a spectacular show that was inspired by the historical Battle of Currents between Thomas Edison and Nikola Tesla in their quest for finding energy sources for the world. Audience members will be taken on a journey between two troops, each representing a different view of the essence of light and electricity and each inspired by a different esthetic and artistic approach, all of which are presented as a dialogue, through unique sounds, lights and visual effects.

The show combines a variety of elements: specially made musical instruments, massive video art projections including video mapping on the walls of the Old City of Jerusalem and eleven skilled
performers in constant movement, playing on different instruments and musically juggling between different sounds.

Currents overcomes age and language barriers, bringing incredible energy that enables the audience to take a pause from their daily routine and enjoy a fascinating, breathtaking experience filled with color, music and movement that come together in an extraordinary fashion.

WHO’S WHO

BOAZ BERMAN (*Artistic Director*) Born and raised in Tel Aviv, Berman spent most of his childhood either by the sea or playing rhythms on any instrument he could get his hands on. Berman studied at the Jerusalem Academy of Music and Afro-Cuban percussion in New York. He was a member of the Israeli Thai-boxing team, participated in surfing competitions in the U.S. and is a certified skipper. As a professional percussionist, music director and musician, Berman has accompanied and recorded with many leading Israeli and international artists.

In addition to being co-creator of the shows, Berman was one of the original ten cast members of Mayumana and performed in it for more than 10 years. He also writes music for films and continues to develop new ideas for Mayumana while taking part in the daily management of the company.

ROY MILO (*Technical Director*) Born and raised in Tel Aviv, Israel, Milo has specialized for the past 20 years in technical management, lighting design, production and logistics for productions all over the world. He is an expert in the production of shows, private events, largescale exhibitions, corporate events and TV shows.

Milo has been part of the Mayumana group for the past 18 years, being responsible for the lighting design and technical direction for all nine shows of Mayumana (both in Israel and around the world). Milo is the founder and CEO of Animal Group a company that provides human resources services to professional technicians and production managers.


POP QUIZ

ARE YOU...
- an extrovert?
- good at connecting with others?
- genuine and honest?
- a good communicator?

DO YOU...
- smile and laugh easily?
- love the arts?
- wish for a job with benefits?
- wish for a job with flexibility?

Did you or would someone you know answer yes to all of these questions? Footlights is growing and is seeking additional *Sales Executives*.

To apply, please contact our Director of Sales at mthiele@footlights.com.
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