

# New Directions Series



*Arrangement in red, blue and gold*

by Stephen T. Johnson

A Lasting Gift from the Friends of the Lied



*The Lied Center of Kansas*  
2004-2005 Season

OOOOO



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Welcome to the Lied Center! We are glad you've joined us for our 2004-05 season of wonderful music, dance and theatre performances. Please let us know if there is anything we can do to make your visit more enjoyable.



Front Row: (l.-r.) Brian Adkinson, Deb Kraushaar, Jean Rosenthal, Michele Traband, Jane Cigard, Barbara Bosché, Sammie Messick, Reagan Nelson, Sureva Towler

Back Row: (l.-r.) Doug Wendel, Ann Hause, Brad Knauss, Karen Christilles, Jeri Glynn, Tim Van Leer, Fred Pawlicki

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## Grateful Acknowledgments

### *The Lied Foundation Trust*

The Lied Center of Kansas opened on September 28, 1993, and was built through the generosity of the Lied Foundation Trust. It is dedicated to Ernst F. Lied's parents, Ernst M. and Ida K. Lied. Ernst F. Lied attended the University of Kansas from 1923 to 1925 and later graduated from the University of Nebraska. Upon his death, Christina Hixson was appointed as trustee of the Lied Foundation Trust.

### *The Lied Performance Fund Endowment*

Lied Foundation Trustee Christina Hixson, a woman of extraordinary vision and leadership, has established a permanent endowment fund for making Lied Center programs accessible to the people of Kansas. The Lied Center and KU Endowment Association acknowledge the following benefactors who have made major contributions to the Lied Performance Fund in response to the challenge grants provided by the Lied Foundation:

Irvine and Ellen Hockaday  
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Robert K. and Dale Jellison Weary  
Dean and Marjean Sparling Werries

### *Lied Performance Fund Board of Governors*

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### *Special Thanks*

We are grateful for the many people who share the Lied Center's goal of providing people from all walks of life with rich and diverse performing arts experiences. Through the KU Endowment Association, tax-deductible gifts may be made to continue achieving this goal. The following endowed programming and education funds have been established to support the Lied Center:

Evie Brinkman Memorial Education Fund	Clyde and Marty Nichols Performing Arts Fund
Jerry and Jacki Hannah Family Fund	Frances Wright Strickland Program Fund

### *In Support of Chamber Music:*

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The electronic sign located at 15th Street/Bob Billings Parkway and Iowa Street is a generous gift from **Ross and Marianna Beach and Douglas County Bank.**

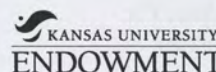
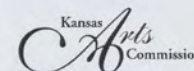
The Steinway concert grand piano at the Lied Center is a gift of the **Paul Ross Charitable Foundation.**

### *Grant Partners*

Events in the 2004–2005 season are funded in part by grants from the following organizations:



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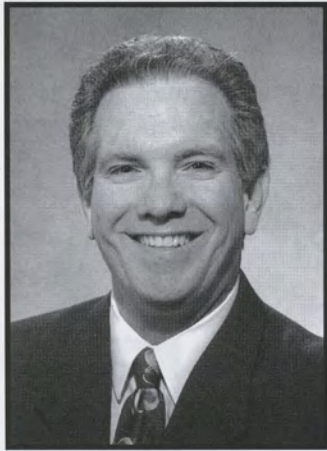
### *Cover Design*

The 2004–05 Lied Series' souvenir program covers feature the Friends of the Lied Lasting Gift wall sculpture, *Arrangement in red, blue and gold*, by artist Stephen T. Johnson. Acrylic urethane paint on aluminum, 2004, fabrication by Cotter Mitchell. The sculpture is a gift from the Friends of the Lied in celebration of the 10th anniversary of the Lied Center and the 100th anniversary of the Concert Series at the University of Kansas.

Located in the Lied Center's main lobby above the ticket office, the artwork transforms musical notations into colorful abstract shapes that evoke and celebrate the rhythms, movements and energy we experience during live performances.

The 2004–05 Season Souvenir program covers were designed by student graphic designers — Megan Meyers, with assistance from Lindsey Siebert.





## *From the Executive Director*

Art is powerful.

The arts reach into every facet of our community and are integral threads in the fabric of our everyday experiences. The arts have the power to change attitudes, perspectives and lives. The arts provide positive economic impact. The arts foster creativity in us and in our children. The arts help attract and keep businesses.

Think for a moment about a specific artistic experience that changed your life. Was it a concert, a painting or a play? Do you remember how your world stopped for a sublime moment? The arts have transforming power. Art is powerful because it incorporates all of our intellectual, emotional, sensual, imaginative and ethical life within it.

The performing arts are developed by relationships — that moment when the artists and audience come into meaningful contact with each other. The performing arts reflect and represent a diversity of talents, attitudes and traditions; a diversity of populations and purposes, which are explored at the Lied Center and throughout our community.

Your ongoing support makes it possible for the Lied Center to bring renowned artists and attractions to the region, and also provides our community the benefit of a nationally recognized arts education program. Your support of the Lied Center provides a margin of excellence for the University of Kansas, Lawrence and the state of Kansas.

I look forward to another wonderful performing arts season and sharing the transforming power of the arts with you! May we all experience the power and joy of the arts.

Sincerely,

Tim Van Leer  
Executive Director

The University of Kansas • School of Fine Arts • Lied Center  
presents

A Pick Up Performance Company production

## *Dancing Henry Five*

Wednesday & Thursday,

February 23 & 24, 2005 – 7:30 p.m.



This event is sponsored in part by the Lied Performance Fund.

Audio-description services and recorded program notes are provided through a partnership between the Lied Center and Audio-Reader Network.



A Pick Up Performance Company Production

## *DANCING HENRY FIVE*

A pre-emptive (post modern) strike & spin  
Directed/Choreographed/Designed by David Gordon

**Please note: there is no intermission in this performance.**

Danced by  
Karen Graham,

Tricia Brouk, Guillermo Resto, Aaron B. Heisler  
Baraka de Soleil, Nathanael Buckley, Sam Johnson  
(and the three Pick Up Performance Company dummies)

And danced and narrated by Valda Setterfield

After William Shakespeare's *Henry V*

With music by William Walton

And lighting by Jennifer Tipton

Producer: Alyce Dissette

Assistant to the Choreographer: Karen Graham

Stage Manager: Ed Fitzgerald

Assistant Stage Manager: Aaron B. Heisler

Lighting Supervisor: Agnieszka Kunska

Production Manager: J. Ryan Graves

The creation of *Dancing Henry Five* was made possible, in part, with funds from the Danspace Project's 2003-2004 Commissioning Initiative with support from The Andrew W. Mellon Foundation. The 2005 production was made possible by funding from the National Endowment for the Arts Dance Program.

**Please join us on the stage immediately following the performance for  
Coffee and Conversation with the artists.**

**Education/Artist Residency:** In addition to the performance this evening, David Gordon and members of the Pick Up Performance Company participated in an education residency that included master classes with KU students, along with the post-performance discussions.

## SYNOPSIS

William Shakespeare's *HENRY V* (1588)

Most of Shakespeare's plots came from sources well known to playgoers in Elizabethan England. The play is about the story of Henry V, the eldest son of Henry IV and Mary Bohun, who was born in 1387. An accomplished and experienced soldier, at age 14 he fought the Welsh forces of Owen Glendower; at age 16 he commanded his father's forces at the battle of Shrewsbury. Shortly after his accession, he put down a major Lollard uprising and an assassination plot by nobles still loyal to Richard II. He proposed to marry Catherine in 1415, demanding the old Plantagenet lands of Normandy and Anjou as his dowry. Charles VI refused and Henry declared war, opening yet another chapter in the Hundred Years' War. His invasion of France served two purposes: to regain lands lost in previous battles and to focus attention away from any of his cousins' royal ambitions. Henry possessed a masterful military mind and defeated the French at the Battle of Agincourt in October of 1415. By 1419, he had captured Normandy, Picardy, and much of the Capetian stronghold of the Ile-de-France.

## MUSIC NOTES

Music composed by William Walton

*Henry V: A Shakespeare Scenario*

narrated by Christopher Plummer

Orchestra of the Academy of St. Martins in the Fields,  
conducted by Neville Marriner (arr. Palmer)

*Henry V: A Shakespeare Scenario*

narrated by Samuel West

BBC Orchestra, conducted by Leonard Slatkin (arr. Palmer)

*Henry V: Suite*, London Philharmonic Orchestra,

conducted by William Walton (arr. Mathieson)

"*Sheep may safely graze*" from *The Wise Virgins*

London Philharmonic, conducted by Bryden Thomas

Excerpts from the film version of *Henry V*,

adapted and directed by Laurence Olivier

Freda Jackson as Mistress Quickly

Ivy St. Helier as Alice



Renee Asherson as Princess Katherine  
Laurence Olivier as King Henry V

Excerpts from *Scenes from Hamlet & Henry V* by Laurence Olivier

Additional music: *Obal, dinlou Limouzi (La-bas dans le Limousin)*  
by J. Canteloube

## PRODUCTION NOTES

The Pick Up Performance Company dummies were sewn by Norma Fire for *Epic Family Epic* (2003) as a favor to Ain Gordon, and the rolling clothing racks and the rolling table are from *The Family Business* (1994) by Ain and David. The ladders were used originally in a movement workshop for *The Firebugs* (1993), and the striped cloths were designed and painted originally by Power Booth for productions of *Trying Times* and *My Folks* (1982 & 1984). The black and red cut-out doors were from *Private Lives Of Dancers* (2002), and all the written signs are made on the pieces of the doors that we cut out and saved. All the Rugby-type shirts and flag bandanas and everything made from them were dyed and sewed by Daniel Smith, who also dyed the Power Booth cloths that behave like ships and skirts — without asking Power — sorry, Power. The metal folding chairs have been in more things than we can name and just appeared in London, Seattle and New York in Ionesco's *The Chairs*.

—David Gordon

## BIOGRAPHIES

**DAVID GORDON** (choreographer/director/designer)

**Commissions for directing and/or choreographing include:** Danspace, Dance Theater Workshop, Dance Theater of Harlem, White Oak Dance Project, American Ballet Theater, American Repertory Theater, American Conservatory Theater, Joyce Theater, Theater For a New Audience, New York Theater Workshop, Guthrie Theater, Mark Taper Forum, Brooklyn Academy of Music, Serious Fun at Lincoln Center, Spoleto USA, Actors Studio, PBS/WNET, Great Performances, PBS/KTCA Alive TV, BBC and Channel 4, UK.

**Awards include:** two Obies, three Bessies, two Dramalogues, two Guggenheims, two Pew Charitable Trust National Residency Grants (in both theater and dance).

**Current member:** Actors Studio

**Previous panel/chair:** NEA Dance Program.

**Founding artist:** Grand Union. Judson Church Performances.

**Performer:** Yvonne Rainer Co./James Waring Co.

David Gordon has constructed dance and theater events for the Pick Up Performance Company for 30 years.

**TRICIA BROUK** (dancer) is originally from Arnold, Missouri. She has a B.F.A. in dance from Stephens College and is the director/owner of 11th Street Fitness. Tricia assisted the late Christopher Gillis at The Paul Taylor School and at SUNY Purchase. In addition to working with David Gordon, she has worked with Lucinda Childs, Big Dance Theater, Robert Wilson, Murray Spalding, Ben Munisteri, Jamie Bishton, Margie Gillis, Kate Johnson, Meg Harper, Andre Gingras, Eun Me Ahn and The Doris Humphrey Repertory Dance Company.

**NATHANAEL BUCKLEY** (dancer) earned his bachelor of arts degree and began his dance training at Hope College, in Holland, Michigan. Nathanael is a founding member of both Isabel Gotzkowsky and Friends, and the Stefanie Nelson Dance Group. He has also danced with Jon Zimmerman, Julio Rivera/Contemporary Motions, Anna Sokolow's Players Project, The Erick Hawkins Company, Elke Rindfleisch, Fiona Marcotty, HT Chen and Dancers, Seiko Ichinohe, Eric Russell, Peter Sciscioli and Beth Coiner. He performed in Meredith Monk's *Quarry* at the Spoleto Festival in Charlotte, South Carolina. He was a member of the 2001 summer residency at The Yard in Martha's Vineyard. He was also a featured performer in the premiere of the musical *The Fires*. Nathanael was a recipient of Hope College's "Distinguished Artist Award." He also performed with the Hope Summer Repertory Theater in *Rags*, *Twelfth Night* and *Babes in Arms*.

**BARAKA DE SOLEIL** (dancer) is a freelance interdisciplinary artist residing in Brooklyn, New York, who has worked throughout the country as a performer, teaching artist, director, choreographer and consultant. His notable performances include: *Salt Chocolate* in collaboration with Gabrielle Lansner and Co. — Duke Theatre/42nd St (New York), Trinity (Connecticut); Marlies Yearby/Movin Spirits Dance Theatre's *Brown Butterfly* — Aaron Davis Hall (New York), Massachusetts MOCA; Reggie Wilson's Bessie Award-winning concert "Tongue-Tied Goat .../Big Brick" — Danspace (New York), Kaay Fecc Festival (Senegal); *Oedipus* — Shakespeare Theatre (Washington, D.C.), Athens Festival (Greece); *Punic Wars* with Los Angeles-based Keith Antar Mason/Hittite



Empire at Walker Art Center (Minnesota); as guest artist with Pearl Ubungen Dancers & Musicians on *Take Me to the Tenderloin, Now!* at Theatre Artaud (San Francisco). A founding member of both Chicago-based avant-garde performance group DOORIKA and the black male performance collective, Sirius B (Minnesota), his own artistry has received acknowledgements through a 2004 AUDELCO/VIV Award nomination for *OBATALA: a Yoruba Dance Drama*, McKnight Choreography Fellowship (Minnesota), as well as commissions by Walker Art Center, Red Eye Collaborations (Minnesota) and Thelma Hill Performing Arts Center (New York). Baraka currently spearheads D UNDERBELLY (an underground network for multi-disciplined artistic exploration); teaches African-based contemporary, traditional and cultural classes; and serves as a consultant for Independent Artists.

**KAREN GRAHAM** (dancer and assistant to the choreographer) has worked with the Pick Up Performance Company since 1986 as a dancer, actor and assistant to David Gordon. She toured Europe with Baryshnikov's White Oak Dance Project, both performing and assisting. She has been a guest performer in plays and musicals at the Guthrie Theater, American Repertory Theater and the Mark Taper Forum. Other projects have included work with Allyson Green and Cynthia Oliver. She has taught at Columbia College/Chicago and the University of Illinois/Urbana-Champaign. Her choreography, which often incorporates her writing, has been produced and presented at Movement Research at Judson Church, University Settlement, several times at Danspace Project, and most recently, at Dance Theater Workshop. She is the recipient of a 2002 Bessie for Sustained Achievement.

**J. RYAN GRAVES** (production manager) also resides as technical director and production coordinator for Danspace Project. Other credits include: production supervisor for Bebe Miller Company's *Landing Place*, technical director/production supervisor for Mabou Mines' *Dollhouse* and New York Grand Opera's summer season in Central Park.

**AARON BURCHAM HEISLER** (dancer and assistant stage manager) is a graduate of Marymount Manhattan College. As an actor, he has appeared in *The Winter's Tale* (Florizel), *Move to Exit* (Everyman), *Lend Me a Tenor* (Max), *West Side Story* (Diesel), and numerous other productions. As a dancer, he has appeared in the works of Anna Sokolow, Sophie Maslow, Katie Langan, Anthony Ferro, Nancy Lushington, and many more. Recent technical credits include *Trust* (production manager), *The Winter's Tale* (lighting designer), *Frozen* (off-Broadway light board operator), and set

construction for New York Grand Opera for *Frozen*, *The Distance From Here*, *Bright Ideas* and *The Mysteries*.

**SAM JOHNSON** (dancer) graduated from Skidmore College with a B.S. in dance in 2002. Since then, he has performed with Mariah Maloney and Breezy Berryman as well as appearing as a friend of the Bill T. Jones/Arnie Zane Company and most recently in the Bang on a Can production "Lost Objects," directed by Francoise Girard at the Brooklyn Academy of Music.

**GUILLERMO RESTO** (dancer) has performed with many choreographers including Anna Sokolow, Kathryn Posin, Louis Falco, Charlie Moulton, Susan Marshall and, for 21 years, with Mark Morris. He received a Bessie Award in 1986 for his work with Marshall and Morris. He choreographed *The Good Faith*, a musical presented at La Ma Ma, and acted as rehearsal assistant for John Kelly's season at the Joyce Theater in January 2004. He presented his print work at Dance Theatre Workshop Gallery in October 2003 and at Superfine Bar Restaurant in September 2004. This is his second production with David Gordon.

**VALDA SETTERFIELD** (narrator and dancer) is a British-born dancer and actor who has worked with JoAnne Akalaitis, Woody Allen, Mikhail Baryshnikov, Caryl Churchill, Merce Cunningham, Graciela Daniele, Richard Foreman, Maria Irene Fornes, Brian DePalma, Ain Gordon, David Gordon, Ivo van Hove, Don Mischer, Marie Rambert, Yvonne Rainer, Donald Saddler, Michael Sexton, James Waring, Robert Wilson and Mark Wing-Davey at BAM, NYTW, DTW, PS 122, Danspace Project, Soho Rep, The Public, A.R.T., A.C.T., Adirondack Theatre Festival and Mark Taper Forum. She received an OBIE for *The Family Business* and a Bessie for Outstanding Achievement. She has been a member of the Pick Up Performance Company since its inception.

**ALYCE DISSETTE** (producer) has been working with David Gordon in various capacities for 20 years. She returned to work with the Pick Up Performance Company and Ain Gordon and David Gordon in 2002. In recent years, she has worked with artists including Art Spiegelman, Nona Hendryx, James Turrell, Robert Wilson and Philip Glass, and she continues to produce the work of John Kelly. Alyce was executive producer of the PBS national series "Alive From Off Center" ("Alive TV") for three years, where her programs merging experimental film and the performing arts won numerous awards and citations including a Cable Ace Award for her co-production with MTV.



Following the series, she was director of the first year of an international competition for digital art works, *New Voices, New Visions* sponsored by Paul Allen, the Voyager Co. and *WIRED Magazine* and presented by the Lincoln Center Video Festival. She currently serves on the boards of ODC in San Francisco and the Alliance of Resident Theaters (ART)/New York.

**ED FITZGERALD** (stage manager) has been a stage manager for more than 30 years on Broadway (most recently Manhattan Theatre Club's *The Violet Hour*), off-Broadway and in major regional theatres. He has been continuously associated with David Gordon and the Pick Up Performance Company since 1992.

**AGNIESZKA KUNSKA** (lighting supervisor) holds an M.F.A. from the Yale School of Drama and has also toured with the Paul Taylor Dance Company as lighting supervisor for the last two years. Her design credits include: *The Skin I'm In*, choreographed by John Kelly, Joyce Theatre, New York; *Epic Family Epic*, written and directed by Ain Gordon, Dance Theatre Workshop, New York; *Art, Life and Showbiz*, written and directed by Ain Gordon, PS 122, New York; *Three Sisters*, directed by Cynthia Croot, Chekhov Now Festival, New York; *Nightwood*, directed by Cynthia Croot, Mann Theatre, New York; *Betty's Summer Vacation*, directed by Doug Hughes, Yale Repertory Theatre; *Kingdom of Earth*, directed by Mark Rucker, Yale Repertory Theatre; *Strange Case: Jeckyll and Hyde*, directed by Ann Boyd, Lifeline Theatre, Chicago; *Falstaff, The Marriage of Figaro*, directed by Shifra Werch, L'Opera Piccolo, Chicago; *Tiger at the Gates*, directed by William Brown, greasy joan and co, Chicago; and *Burning Chrome*, directed by Steve Pickering, Next Theatre, Chicago.

**JENNIFER TIPTON** (lighting) is well known for her work in theatre, dance and opera. Her recent work in opera includes Handel's *Agrippina* and Berlioz' *Beatrice and Benedict* at the Santa Fe Opera, plus *Don Giovanni* at La Monnaie in Brussels. Her recent work in dance includes Paul Taylor's "Dante Variations" and Trisha Brown's "Present Tense" and "Winterreise." In theatre, her recent work includes Craig Lucas' *Small Tragedy* at Playwrights Horizon, Harold Pinter's *The Birthday Party* at the American Repertory, Cambridge, Massachusetts; *Hamlet* at Longwharf, New Haven, Connecticut; and *Poor Theater* for the Wooster Group. Jennifer teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003 and the Arts and Culture Award from the Mayor of New York City in 2004.

## PICK UP PERFORMANCE COMPANY

The Pick Up Performance Company, Inc. is a not-for-profit production company founded in 1978 that develops and produces the contemporary theatre and dance work of David Gordon and Ain Gordon nationally and internationally.

**A special thank you to our ongoing funders:** Altria Group, Inc., JP Morgan Chase Fund for Small Theaters administered by A.R.T./NY, John & Sage Cowles, Gladys Kreible Delmas Foundation, James H. Duffy, Fan Fox and Leslie R. Samuels Foundation, Howard Gilman Foundation, Harkness Foundation for Dance, Betty & Sidney Lieberman Philanthropic Fund, Lucille Lortel Foundation, Leon Lowenstein Foundation, Andrew W. Mellon Foundation, Morrison-Shearer Foundation, National Endowment for the Arts, S.I. Newhouse Foundation, New York City Department of Cultural Affairs, New York State Council on the Arts, Jerome Robbins Foundation, James E. Robison Foundation, Lila Acheson Wallace Theater Fund at New York Community Trust and Micki Wesson.

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Director Ain Gordon

Producer Alyce Dissette

### Pick Up Performance Company

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[www.pickupperformance.org](http://www.pickupperformance.org)



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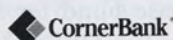


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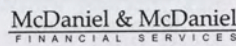
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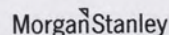
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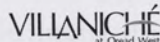
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Doug Paul & Pat Routh  
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Ted & Colleen Ryan  
Dan & Nicole Sabatini  
Neil & Leni Salkind  
Tom & Debi Schmidt  
Leonard Schneider  
Albert & Jane Sellen  
Betty & Harry Shaffer  
Bob & Carolyn Shelton  
Larry & Marsha Schilb  
Jane A. Shulenburg  
Doris M. Sindt  
Bob & Lori Smith  
Esther M. Smith  
Marjorie A. Smith

Kim Prather & Tina Spanos  
Joe & Rita Spradlin  
Ursula & Heinrich Stammeler  
John Stavropoulos  
Matt & Mary Stein  
Paul & Annie Stevens  
Donna & George Stewart  
Alwilna Stoltenberg  
Dr. Larry & Nancy Stoppel  
Bianca Storlazzi  
Marty & Ron Strait  
Dr. Rita Joy Stucky  
Jane F. Stuever  
Kevin & Susan Stuever  
Rick & Joan Stukus  
Steve & Pat Sublett  
S. Suchman  
Dixon & Eloise Swaney  
Carolyn Thomson  
Olive J. Ubel  
David & Vicky Unruh  
Carol Van Wyk  
Don & Wilma Vaughn  
Nancy Vogel  
Jane Volker  
Don Warders  
Kenneth & Modena Weaver  
Kirk Wiesner & Terri Webster  
Denise Low-Weso & Tom Weso  
Henry & Gini Wigington  
Kay Bradt & George Wiley  
Teri Wiley  
Scott & Mary Ann Willette  
Jim & Virginia Williams  
Barbara & Dick Wintermote  
Andi Witczak  
Ross & Margaret Wulfkuhle  
Norm & Kristy Yenkey  
Shirley & Jerry Yochim

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(\$25 and above)**

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Mary Y. Allen  
Richard & Barbara Atlas  
Eleanor K. Basgall  
Marguerite G. Baxter  
H. Irene Billings  
Rebecca Binns  
Kenneth A. & Barbara M. Bishop  
Elaine & Bob Blank  
John & Donna Beth Blythe  
Jean-Pierre & Marjorie Boon  
Elaine & Virgil Brady  
Vernon & Jessie Branson  
Dr. & Mrs. Henry W. Buck  
Mae R. Burgert  
Beverly Burrows  
Helen Jane Campbell  
Marguerite Carlson  
Jim & Bev Carothers  
Rebecca A. Coan  
Bill Conboy

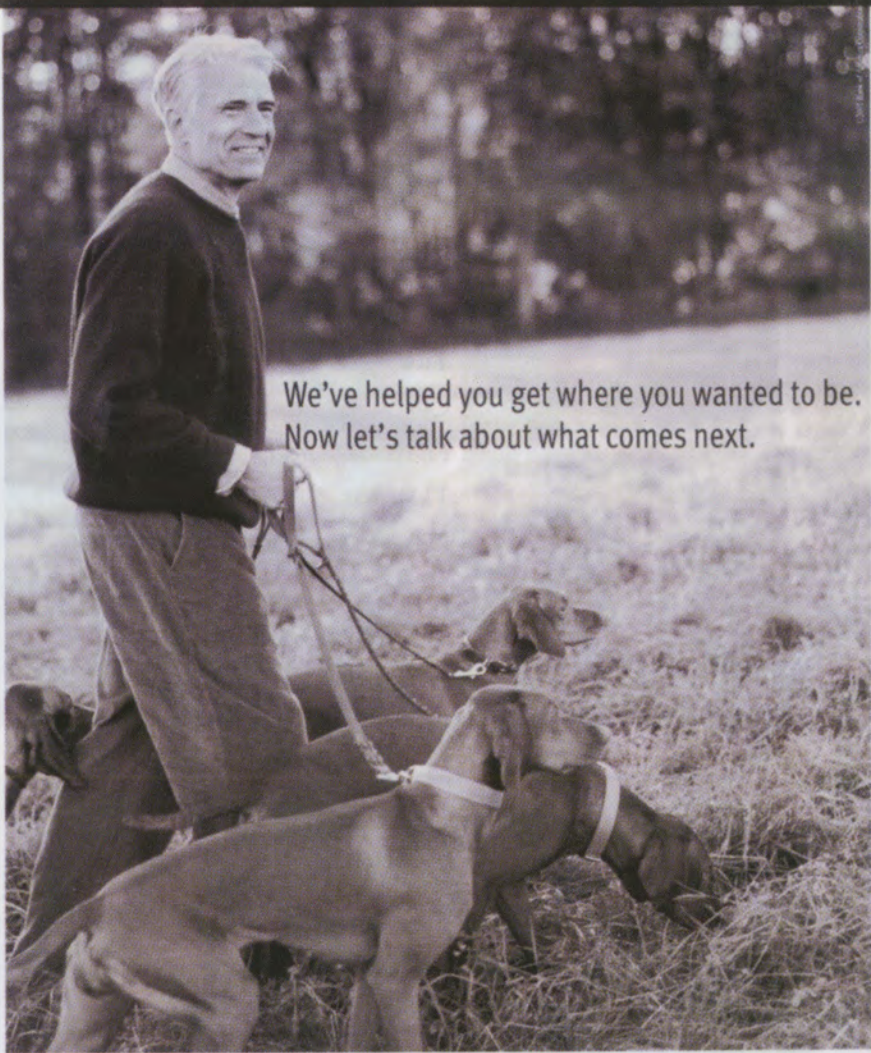
Albert B. Cook  
Grace P. Cooper  
Roy & Florine Creek  
Ned & Betty Cushing  
Jan I. Dean  
William & Betty Dickinson  
Patricia Doemland  
Jeanne Ellermeier  
Margaret Elvig  
M. Ruth Fine  
Frances L. Fischer  
Sandra Flachsbarth  
John & Sue Forbes  
Rev. Phil & Mrs. Pat Friedeman  
Dorothy H. Fritzel  
Marie Galluzzi-Potter  
Ruth H. Gennrich  
Dr. Paul H. Getto  
Marrillie Good  
Sally Graber  
Alan & Julie Hack  
Margery G. Hadl  
Eugene & Betty Jo Haley  
Mary Jane Hamill  
Lou & Lorraine Hammer  
Louise & Allan Hanson  
Mr. & Mrs. J.J. Hare  
Rita R. Haugh  
Wahnita B. Henry  
Anita Herzfeld  
Vivian S. Hunter  
Janis Hutchison  
Frances Ingemann  
Harold E. Jahn  
Madelyn Jenks  
Reva Johannsen  
Lewis & Virginia Johnston  
Lora & Richard Johnston  
Susan K. Jordan  
Barbara A. Kelly (Mrs. Wm.L.)  
Jack & Carolyn Landgrebe  
Russell & Harriet Larkin  
Jo Lauffer  
Eilene Lawrence  
R. Keith & Phyllis Lawton  
Betty Leech  
Jan Leines  
Alice Leonard  
Mrs. Dale Lingelbach  
Pamela Loewenstein  
Jean K. Lominska  
Lt. Col. (Ret) Gordon Longabach  
Ted & Priscilla LoPresti  
Violet Nardelli Magee  
Dorothy Maxwell  
William Mayhew  
Hays Mayo  
Barbara B. McCorkle  
Betty Jo Miller  
Wilfred & Esther Miller  
Jean E. Milroy  
Polly & Sam Miranda  
C.M.S. & Janet Mody  
Elaine Mulliken

Mary Ann & Robert D. Munsch  
Peter & Yvonne Neely  
Jean & Florine North  
Michael & Luba Palij  
Robert & Maxine Patterson  
Bonnie & Pete Peterson  
Margaret R. Phelps  
Jane Pracht  
Jan Roberts  
M. Irene Rose  
Joyce & Richard Rossi  
Betty Sanders  
Sandra Sanders  
Artie Shaw  
Tom Sheridan  
Bill & Judy Shunk  
Diane Simpson  
Fred & Lilian Six  
N. Rahn Smiley  
Mr. & Mrs. Michael Smith  
Norm Steffen  
Mrs. Ilse Steinhardt  
Margaret Stevenson  
John B. & Audrey Kamb Studdard  
Norm P. Stuewe  
Douglas W. Swenson  
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Janet Thellman  
Sally & Gustav Van Tassel  
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Evan & Carol Ann Vernon  
Douglas T. Vickers &  
Suzzane Lange  
Virginia J. Visser  
Marian Warriner  
G. Faye Watson  
Truman & Wanda Waugh  
Allen & Sandra Wiechert  
Ray & Marion Wilbur  
Wes & Dorothy Williams  
William & Linda Wilson  
Lee Wilson  
Carolyn Woodling  
Sara Woods

**Student Friend (\$15)**

Patrick Bengtson  
Dominique Duncan  
Adam J.L. Irwin  
Scott Kramer  
Lara E. Mann  
Matthew Mawby  
Mary Remus  
Molly Rightmyer  
Eric Siegfried  
Lauren Stewart  
Lynn S. Villafuerte

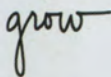
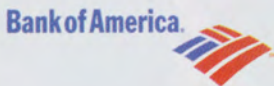




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