

COLUMBIA COLLEGE ANNUAL REVIEW

ON 123RD ANNIVERSARY

CC Goes Four Year,
Resumes Baccalaureate
Program

A RECORD OF COLUMBIA COLLEGE, COLUMBIA, MO.

COLUMBIA COLLEGE ANNUAL REVIEW

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Special thanks to the CC
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On 123rd Anniversary

Baccalaureate Program Recommences at CC

Five years ago, Christian College was a small two-year liberal arts college for women, tucked quietly away in Columbia, Mo. CC, as it was called, had a long and distinguished history reaching back to 1851 as one of a breed of fine women's schools. It also had a steadily declining enrollment.

Today, the college is different. It has a new name, a new look, a new outlook. And, it has a rising enrollment which set an all-time high for the college in the winter of 1974.

The college made a big step in July of 1973 when the North Central Association of Colleges and Secondary Schools awarded CC full accreditation as a four-year institution.

When Columbia College presented four-year degrees in December of 1973, few students were aware of the college's past baccalaureate program. They went through the entire commencement exercise thinking of themselves as being the first students to graduate from the school with a B.A. degree. That is an incorrect assumption of the graduate. The first B.A. degrees given at the college were in 1854. The degrees were not given on the basis of a successful completion of four years of college. The girls were rated individually according to their knowledge on a variety of subjects. If their previous schooling was of a better than average nature, they entered Christian as upperclassmen. Age was not a determining factor. The girls

ranged from thirteen to thirty. The average age of graduating class was two to three years younger than today's students. Although Christian's eventual prominence centered around a two-year program, it was at one time a four-year institution. The same aspect which prompted Christian College to adopt a two-year program was the determining factor in considering a return to a four-year program. The fact that the school was able to change with the times saved it from a certain death which many private schools have faced recently.

The college's decision to seek four-year status was only part of a complete revamping within the school, following a plan developed by trustees and administrators in 1969.

W. Merle Hill, president of the college for the past nine years, says the shake up was designed to make the school more attractive by meeting the needs of a wider variety of potential students.

The name was changed to Columbia College in 1970 to clarify the non-religious status of the college. "It seemed like we were spending more time telling students what we were not, than what we were," Terry Richey, director of public relations, explains.

The college accepted men as students in 1969, partly as a response to a research study showing that most students prefer a coeducational college, and partly because of the obvious advantage of nearly doubling the number of potential students.



The other changes at the college were more academic. Tied in with the move to establish a four-year capability, was an expansion of the curriculum to offer courses of study leading to career opportunities. Several programs were designed to teach students a "marketable skill."

These programs include travel administration, child study, hospitality/hotel-motel-resort management, sales management, commercial art, fashion design, interior design, banking administration and social work.

Columbia College also retained its more traditional areas of study including art, music, drama, dance and other liberal arts courses.

Traditionally, Columbia College has offered a two-year associate in arts (A.A.) degree. In 1973, 190 A.A. degrees were awarded to students.

Now, due to Columbia's recent four-year accreditation, the colleges offers the bachelor's degree in arts, fine arts, social work and

individual studies as well as an associate in arts degree.

Jack Batterson, dean of faculty, says the college expects a marked increase in bachelor's degrees awarded in 1974-75, over the 35 given in 1973.

The new programs and rapid development associated with the college's changes, have brought new problems.





“Our most pressing need for the next few years is to expand our library,” President Hill says. Plans have been made to allocate \$50,000 to the library each year for the next four years to meet this need.

The college has also found that enrollment, which a decade ago had been around 500, and rose to 730 in 1972, and 825 in 1973, increased the need for efficient utilization of space.

In terms of housing, the college’s six dorms, designed to hold about 520 students, have been adequate so far for the resident student population of the college.

Classroom space has been expanded by scheduling classes during early morning, late afternoon and evening, and by utilizing all available campus space, including a one-time student lounge.

However, the college has a pressing need to provide a new student recreation center, somewhere on its 23-acre campus. Hill says this has become one of the college’s major goals for 1974.

Finding faculty members to teach the 150 new courses added to the curriculum since the shake up began, has not been as much of a problem for the college as it might seem.

Hill says part-time instructors have been utilized in some courses to provide qualified instruction across a diverse curriculum. He says the faculty-to-student ratio from last year, 16 to 1, has been maintained at CC.

Remarks from the 123rd Fall Convocation

President Hill Speaks Easy

Just as baseball is considered to be the national pastime, going to college in the fall is a pastime for millions of young adults. Evidently colleges serve a useful purpose in our society or we wouldn't have them. Perhaps they serve at least two purposes: (1) to provide a transition period from teenage to adulthood, and (2) to prepare some for the world of work. There are as many other reasons for this unique American phenomenon as there are educational philosophers, but this is very unique. In most developed countries of the world less than 10 per cent of the young adults attend a college or university, and the remainder enter the job market. In our country, the most highly industrialized in the world, about 50 per cent of high school grads go on to a post-high school educational experience; and it is probably not a coincidence that college enrollment has kept pace with the mechanization of our life and the

urbanization of our society.

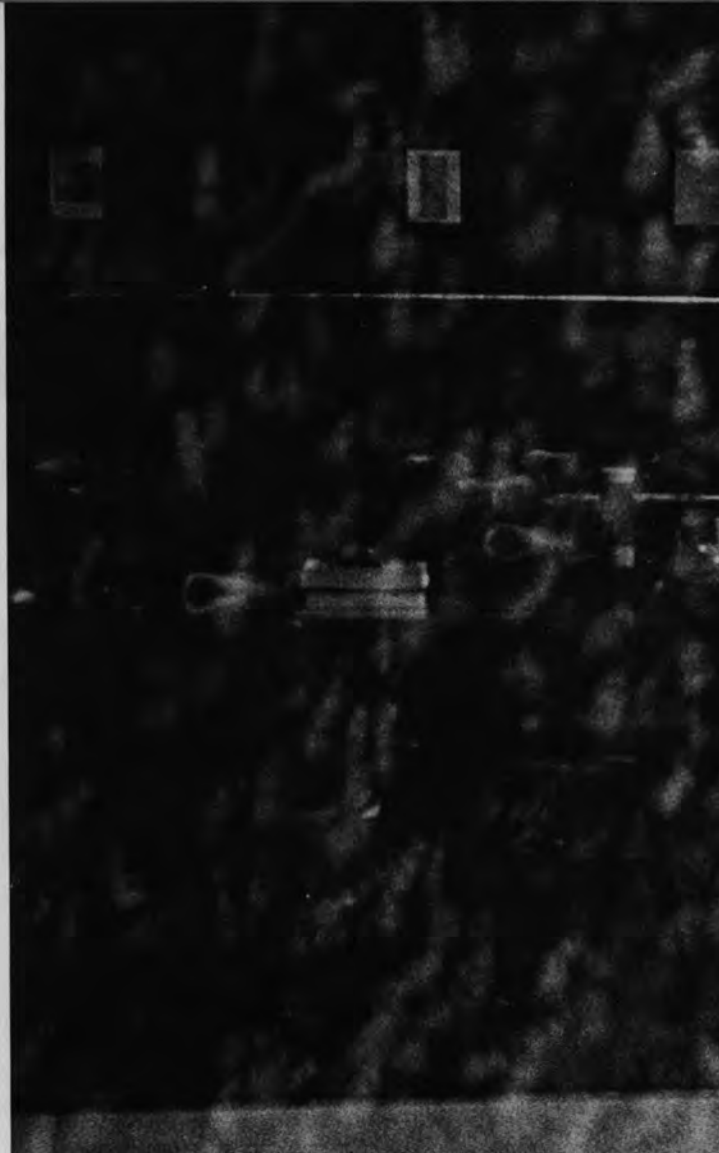
Americans have indeed a mass society, and our problems are those of masses anywhere. You have probably read evidence of other societies and their increasing problems





as their life styles change from being predominantly agrarian to predominantly urban. Your own 1973 life styles are filled with problems, the problems of a mass society compounded by the problems of conflict between conservatism and a new liberalism. To a degree the problems you face are the same problems faced by those of us up here, by each of us up here; and we range in age from seventy to twenty-two. There is no single life style accepted by all of us so-called adults just as there is no single acceptance of one life style by you; and you students range in age from sixteen to nearly sixty. You and we all have problems with the same kind of problems and we all have different solutions for most of them. There is probably some common element to our problems, but we too frequently see only the differences emphasized.

My attitudes about dates, dope, booze and sex are due to my environment and experiences and rapidly changing social values. For



me at your age abortion was a crime, now it is legal in many states. It is just one example of how established values are being changed.

Your problems are greater than mine were when I was your age because the social values of my day were perhaps closer to the values of my father's day than yours are to your parents' values.

I don't know about you, but I'm confused by the paradoxes of today's social and moral codes. It's against the law for minors to use cigarette vending machines, yet Columbia College has cigarette vending machines on campus for anyone to use. We are very concerned about marijuana and not concerned about cigarettes, yet we have all sorts of sta-



tistics to prove that more deaths, millions more, are caused by cigarettes each year. We're very concerned about dress styles and hair styles, neither of which cause many deaths, yet we spend millions of dollars advertising and purchasing alcoholic beverages — and alcohol is the cause of 50 per cent of our automobile fatalities. And, one person in four in our society is an alcoholic or is about to become one.

Facts like these concern and confuse me. They concern me because they appear to be evidence of a disintegration of our society, and they confuse me because so many are more concerned about facts of no importance, like whether the no-bra look is appro-



priate. Since there were no bras as we know them in this world until the early 1920's, bras cannot really be all that important in the greater scheme of things. Air and water pollution, food shortages, the energy crisis, corruption in government, crime and violence — these appear to be the things we should be addressing ourselves to, not to hair styles, dress styles, and any other style with no lasting value.

What about academic concerns? That's probably what most of you expect me to be concerned with. I'm not too concerned because there isn't a single student at Columbia College who doesn't have the ability to do at least "C" work, unless he permits life style and lack of discipline to interfere. These are going to be years of experimenta-

tion for all of you, and we, of course, plan to encourage you to do so with learning, with study, with analysis, with interpretation, and even with failure and success. We can encourage you, we can be available to you for assistance, but we can't force you. You've got to ask why things are as they are; you've got to find the solutions to your problems; and you've got to acquire problem solving skills that will enable you to function successfully in an extremely complex society from 1973 to 2025. And we hope you will do these things with good taste and good judgment.

President Hill delivered these messages to CC students in September of 1973.







CC THROUGH THE STUDENTS EYES

Student opinion at Columbia College is vital to the development of the entire institution. Comments in 1974 were as diversified as the students who attended the college.

"I like this school because you are individually known. There aren't any student numbers here." Faye Love

"Quite different from what's normally expected." Linda Glick

"It's a very different type of atmosphere. I like the people, but it really doesn't have much going on." Ann Sensenbrenner

"It's the largest most stupendous collection of gossip and other useless items ever put between Kansas City and St. Louis." Ken Reeves

"CC is a growing educational institution which will some day be rated among the better in the country. But, as for now, I can see that in this growth both the students and administration need to work extra hard to make this institution a place for learning and living with all peoples of the world." Ellen Miller

"I don't think CC is run as well as it could be. One of the big problems is registration. Also I don't think the school is capable of handling and providing for the needs of the number of students enrolled. I don't agree with giving all of the "little" scholarships to people just to have them here for their money. I love the people, but the rest — forget it!" Debbie Riley



"The administration is extremely helpful especially when you need it the most." Sharon Spierlock

"Most everyone can feel the friendliness radiating from their fellow students." Debbie Colglazier

"It has to be one of the biggest ripoffs for a college I've ever seen." Edward Halley

"I don't think it's any different from high school, only harder. I like the friendly atmosphere." Dennis Payne

"The aesthetic and linguistical qualities of this school in relation to one's proprium are very soothing." Wally Knabe

Curriculum

The curriculum at CC consists of courses which will be useful to the student after graduation. The student has a wide variety of opportunities to learn from including computer programming and pattern making.

The business administration department offers the traditional courses of economics, accounting, marketing and sales management. The brain child is the computer programming course. It involves learning to communicate with the computer regarding simple business problems. There are two languages used to "talk". Fortran utilizes the arithmetical concepts involved in business programs and cobol uses the form of business records and ways of organization. The course also entailed a study of computer installation in the city of Columbia in 1973-74.

The English department at CC is growing rapidly. The department now offers courses in English, World and American Literature, Creative Writing and Poetry. The two latter courses produce the First Run. The department is expanding to meet the needs of a four-year institution which offers an educational degree in English and a BIS in English.

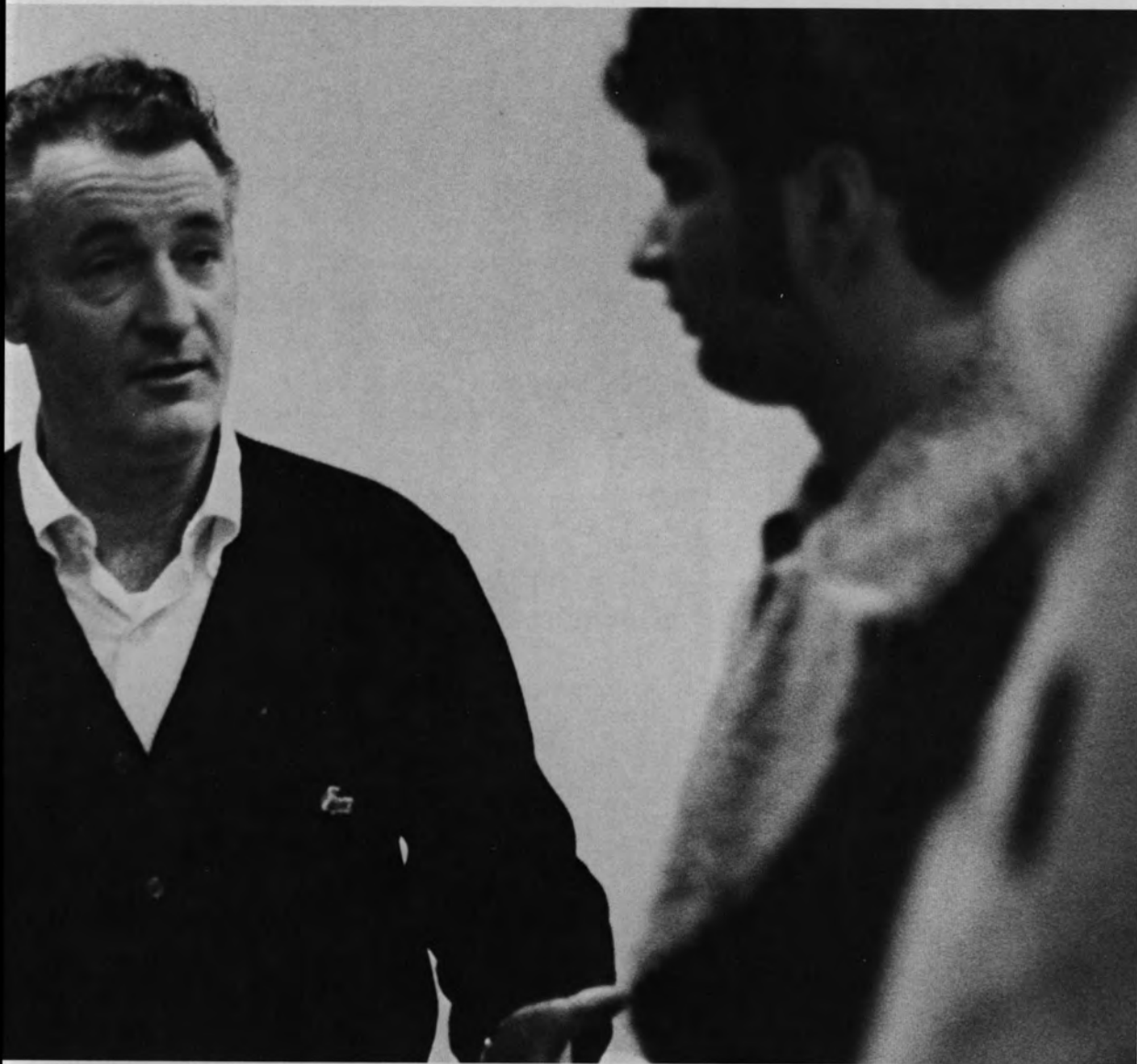
The psychology courses at CC offer many areas in which to gain valuable experience. This department has courses in human behavior, principles of learning and learning child behavior, personality organization and field experience at Woodhaven or Fulton State Hospital.

The sociology section moved to a new house at 802 N. 8th. There aspiring young



students study and discuss aspects of the changing society. Besides basic courses there are also independent study classes on all social problems. In 1973-74, the philosophy courses consisted of one introduction and individually decided independent studies.

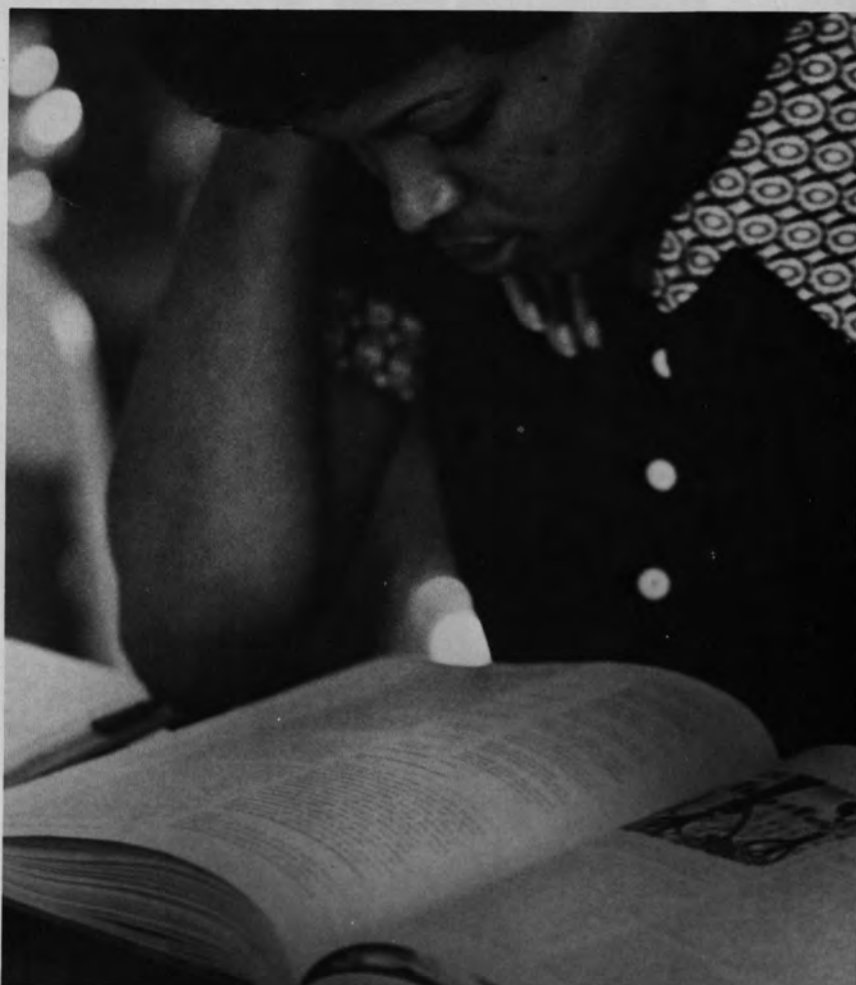
The science and math courses have not been required to make many changes in the transitions to a four-year institution. The upper level courses are arranged as independent studies with the instructor.



Education majors at CC have the opportunity to learn the basics in one of Columbia's public schools. The students are exposed to teaching techniques and child behavior. A valuable tool of the department is the Child Study Center.

The art department expanded its studio facilities into the Child Study Center. Plans were made to secure a new building for the department behind Fords Theater.

The students participated in art shows on and off campus. The art division has proven to be one of CC's assets.



Theater

The theater department at Columbia College is usually headed by Thomas Reppart. In several instances this year, however, students were given the head position. An example of this was the production of "Wait Until Dark" by Frederick Knott.

The production, entirely organized by students, was directed by John Macker. Robert Anderson was in charge of set design and lighting. The students were responsible for assembling a set, selecting a cast, publicity and the other details involved in a production. The success depended solely on the cooperation of the students involved. It was

one of the most well attended functions of the 1973-74 school year.

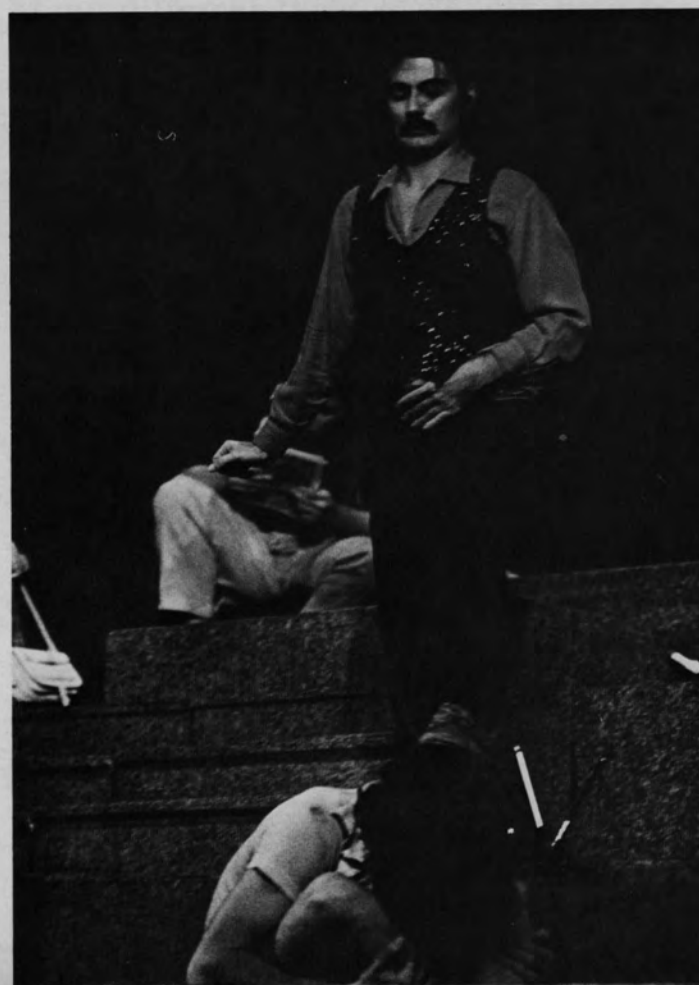
Another example of student production undertaken this year were several one-act plays. The seven plays were presented on April 26, 27, and 28. The students involved in writing and directing their own plays were Thomas Joyce, John Pruessner, Gene Donahue, Les Howard, Charlie Blagg, Liz Thompson and John Macker. Through their determination and hard work, the drama students demonstrated their ability to handle a complicated job with style.

Other productions undertaken this year





were "Dylan", "Under Milkwood" and "Steambath". These plays, under the direction of Thomas Reppart and Pat Chmel, were presented during the first semester.





Music

The song's the same: it's called making music. The medium is Columbia College Conservatory. The faculty is responsible for the inspiration. The performers — a growing group.

The music department has grown. Camarata, only one and one-half years old, a select singing group increased in number to 21, at least on Wednesdays.

Double Sextette is still Double Sextette. It was selected along with 14 other college groups around the U.S. to be a part of a U.S.O. Tour.

As the progression into upper level courses continue, the students diminish in number. The courses keep growing, however, in quantity, stature and interest.

The song's the same. The variables of pitch, rhythm and timbre all provide for different music. Each student's experiences combine to produce unique harmonies. Each student handles his own speed with his only metronomes being semester juries and stolen time cards.

Languages

The language department at CC has not expanded very much this past year. Three languages are being offered. Spanish and French are the most popular, but Cherokee is slowly but surely rising on the popularity charts.

Mrs. Argentina Armstrong, the Spanish teacher, intermingles history and culture along with the basic language lessons.

Mrs. Hortense Davison, who teaches French, adds interesting facts about France during her classes. La Maison Francaise, CC's French language house, was brought into being because it was felt that the only way to really learn a language was to "live" with it.

Mr. Tom Craighead teaches an extremely small class of Cherokee. The language is a full year's course.

The foreign language classes are small, which enables each teacher to spend more time on individual students.

Fashion

Clothing, textiles, merchandising, design and illustration are a few of the areas which combine to create the fashion department at Columbia College. Although each specialized area is concerned with different aspects of fashion, the final goal centers around the Columbia College Fashion Show.

The show, which looks to be an annual event in the coming years was presented in May. Awards were given to those students who displayed special talent in their respective fields.

Field trips to Europe, Dallas, St. Louis and Kansas City provide an added extra for the fashion majors. They are given tours through textile mills, shoe factories, large department stores and clothing manufacturers. The students are able to see textbook theories put into practice.

Another facet of the department concerns, "Fashion Group Ltd." This organization of male and female students provide speakers, pattern company representatives and films for the interested students.

The job market for fashion majors requires a certain amount of specialization. Illustrators, designers and retailers achieve their success after many years of training. Hopefully Columbia College can provide the background necessary for their success.

Dance

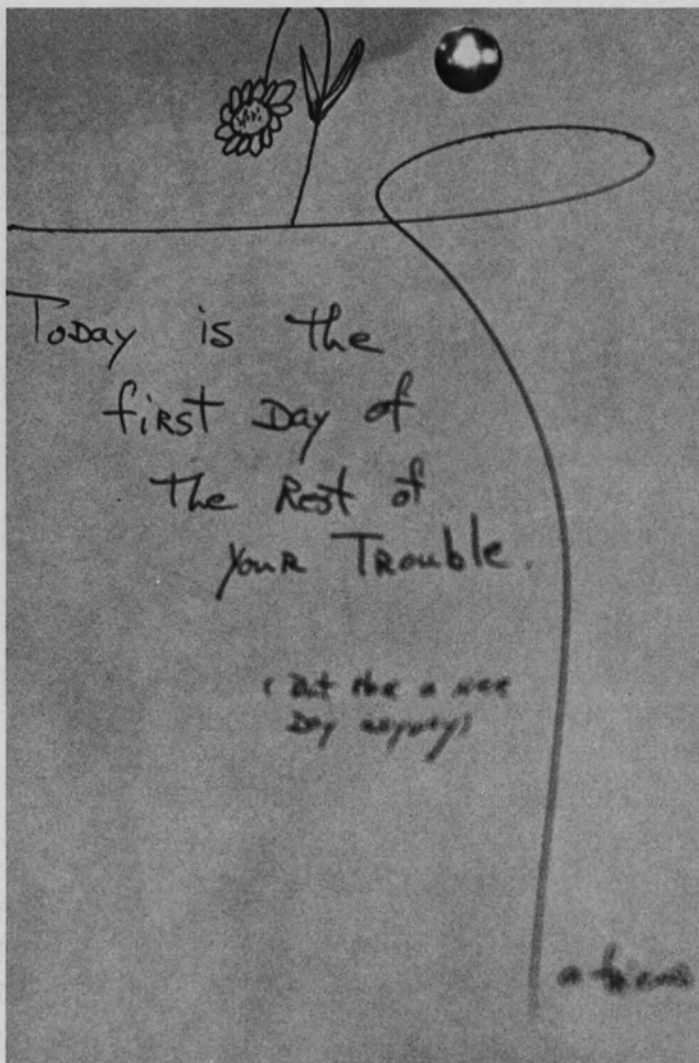
The dance department at Columbia College includes more than the individual classes. Outside activities such as Forward Motion and the Dance Concert provide an extra outlet for dance minded people.

Forward Motion, a modern-jazz group, has done several shows for various audiences. The members of this performing group are chosen through auditions at the beginning of the year. The performing students are not necessarily dance majors, they dance for fun.

Dance at Columbia College does not offer professional training, it is mostly to give the student a chance to express himself in a field he may not have had the opportunity to do elsewhere.

Throughout the year, each class works individually. At the close of the year a dance concert is given to allow all students a chance to perform. This year the dance concert was directed by a student, Pat Hutchinson. Many different types of dances were performed. Themes varied from Christmas music to Broadway hits.







Travel

The Travel Administration program at Columbia College is unique in that no other college offers courses in this area of study. The program includes international and domestic ticketing and tariffs. Geography is also offered. This course includes the study of the United States relations with other countries. Students practice writing itineraries. In 1974, they also wrote a travel column for the MICROPHONE.

History-Government

The history-government department offers many opportunities for students off campus as well as the scheduled on campus classes. As legislative assistants, students work one day a week in the state capitol. The public administration program places students in administrative offices of local, state and national governments. Independent study can be used to receive credit for field experience in a field which the student is interested.

Fiction CARRIE ANN

Carmen Harper loved her baby as one loves any new possession. She would carry it into the kitchen with her in the mornings, the baby balanced on her left hip while she prepared Dorothy and Billy Wayne's cereal. Dorothy would tickle the mewling creature until its tiny face turned red. Its fingers with their sharp infant's nails would scratch at the mother's housecoat. The mother would slap Dorothy. "You leave Carrie Ann alone. I can't cook with her fidgeting around like that." Then she would jiggle the child as if to reprimand it too.

Billy Wayne would sit at his place at the table and watch the baby. He would look at its red, wrinkled face and hear its frustrated howling and watch the thrashing legs, trying to get a grip on the mother's side. It reminded him of a piglet rooting around, frantically searching for the hog's teat. And his stomach would hurt so bad that he couldn't eat his cream of wheat in the mornings anymore or drink his hot chocolate even though today the mother had melted marshmallows in it for Dorothy and him.

He pushed his spoon around in the mushy, white cereal, and tried to pretend he was somewhere else. He thought of the sandpile and of all the things he liked to build in the sand. He wasn't very good at pretending he was somewhere else.

"Billy Wayne Harper, you eat that cereal and quit picking at it." He thrust the spoon into his mouth. "Now just think how lucky you are you got a mamma to fix you a good, hot breakfast of cream of wheat." He had never liked cream of wheat. "Some aren't so

lucky as you. Some don't even have a mamma. Some've got to eat that old, cold cereal every morning." He liked Kellogg's Corn Flakes and she never bought them for him. "Now, eat that food." He would go out to the sandpile after breakfast.

Dorothy finished her bowl and licked the spoon. "Billy Wayne don't like cream-wheat." She wiped her mouth with a paper napkin. "He wants you to go out and buy him some of the sugarsweet cereal."

"I do not!" He sat up on the edge of his stool. "I like Kellogg's Corn Flakes."

"Well you're not going to get any." The mother moved the baby to her other hip. "It'll rot your teeth."

The baby began to cry.

"Kellogg's Corn Flakes don't have sugar on them." He cupped his hands downward, grasping the cuffs of his shirt and stretching them over his hands.

The baby was crying louder, its tiny fists clutching at the mother.

"I just like Kellogg's Corn Flakes, that's all." He let go of the cuffs and pushed his palms down flat against the table, pressing them into the wood.

The baby squealed.

"I can't eat this morning." He looked at the baby's fat, pink face. "I'm just not hungry, Mama." He slid off his stool.

"If you're going outside, you put on a coat. It's not spring yet." The mother picked up his bowl and took it to the sink.

Dorothy carried hers to the sink and pulled a dishcloth from the rack. "Mama's right. Put on that jacket I fixed for you."

She wiped the table with the cloth.

The mother shook the baby. "Always crying." She adjusted her housecoat. "Dorothy, you finish cleaning up the kitchen. I've got to change Carrie Ann."

He got the C.P.O. jacket out of his closet. He liked it best. Dorothy sewed his patch on it for him. She was in the sixth grade and could do more things than he could. He was only five and didn't go to school yet, so all he knew how to do was build things out in the sandpile.

He put the jacket on. His father had ordered it special for him, extra small, from Sears. The patch on the back said, HEINHOLD HOG MARKETS, WORLD'S LARGEST HOG BUYERS and a big, red hog was on the patch, outlined with gold thread. His father worked at Heinhold over in Brookport and one day Billy Ed had brought the patch home for him. Billy Wayne liked the hogs and when his mother was sick all the time, before she had the baby, Billy Wayne went with his father to work nearly every day. Billy Ed would get him up early and they would drive over to Brookport and have doughnuts at Jack and Jill's Restaurant until eight o'clock and the whistle blew and Billy Ed had to be at work. Then his mother had the baby and she felt better and his father made him stay home all day.

He walked out into the yard and found a bucket. He filled the bucket with water from the hose. He carried the water to the sandpile and wet the sand with it. Then he began to build.

Today, he built a big stockyard in the sand. He made fences and gates with sticks and then he looked around for something to put in the biggest pen he had made. He got a large, flat leaf and put the sow in its pen. He started to put little leaves around the big leaf so that the mother could have babies, but he threw the leaves away. All the baby hogs squealed every time he had been at Heinhold. He had seen one that somebody stepped on and squashed and nobody would kill it until it was completely dead. The pig's middle section was smashed almost flat and blood was all over it and it was rooting around in the dust at Heinhold. He wanted to get a stick and put the pig out of its misery, but Billy Ed said that it was not Billy Wayne's job and that someone else would do it. And Billy Wayne had wanted to do that job, but he had walked on with his father.

He got a stick and pretended that Billy Ed had let him kill the pig. He poked the stick in and out of the big leaf until the leaf was spread about the sand-pen in tiny bits and pieces. Then he heard the crying. He heard the baby whimpering from within the house. He wanted to lash out at it, shut it up, restore the quiet to his play.

Billy Wayne collected more leaves. He stacked them to make a fat pile in the pen. The baby was crying louder now, the sound slipping out of the house, under the back door and squealing in his ear. He threw the pig-poking stick down and dug around in the sand until he found a stouter stick. As the crying grew louder, he poked the stick in and out of the leaves, punctuating each squeal

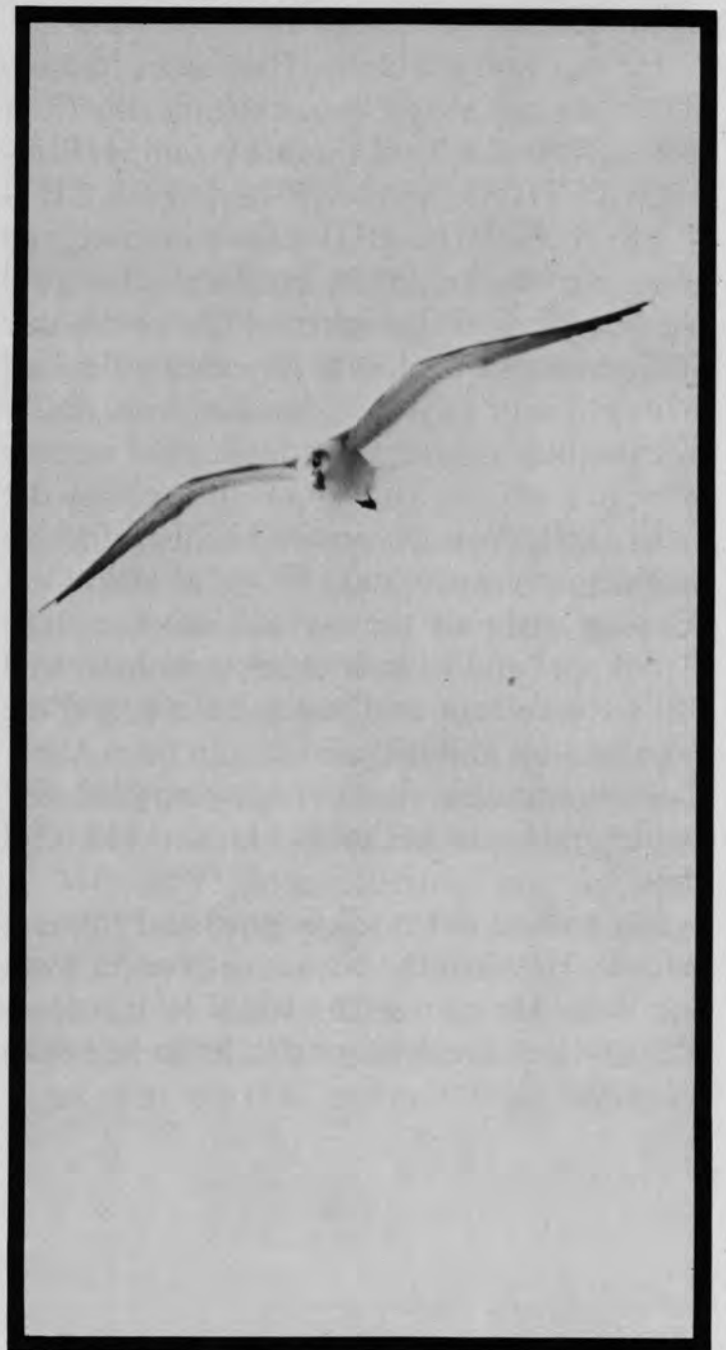
with a staccato stab. And as he stabbed, the sound went further and further away and he could forget. He dug the stick deeper into the leaves and turning it around with such force that the stick broke, startling him. He could hear the crying again.

"Billy Wayne!" Dorothy was shouting at him from the house. "Come in here and sit with Carrie Ann while Mama takes me to school." She slammed the door.

He stood up and dusted off his pants. He heard the car start. He examined the broken stick and put the largest, sharpest half in his pocket. He walked to the house and climbed the back steps. In the kitchen, he made himself an apple butter sandwich. He remembered he had not eaten any breakfast and he was hungry. He sat down on a stool and bit into his sandwich. The baby began wailing again. Now the sound was rushing into the kitchen, pressing against his ears, screaming into them. But he tried to eat. He tried to ignore the squeals. He tried to push the image of the baby, squealing and redfaced, out of his mind. But his head hurt and his brain was filled with the image, full to bursting, spreading all about. Even down to his fingers. He wanted to stop it. Stop the image. Stop the squeals. Silence the baby.

He set the sandwich down and wiped the crumbs from his mouth. He stood up and dragged the stool to the sink. He climbed up on it and turned on the faucet. He pulled the stick from his pocket and rinsed it under the hot water. Then he soaped his hands carefully, removing all the bits of dirt and grit they had accumulated in the sandpile. The pig squealed louder. He washed his hands again and again to cleanse them thoroughly. His mother had always told him to wash his hands before he touched the baby.

"Carrie Ann" was written by Mary Ruth Bray, a sophomore at Columbia College. She is a creative writing student.



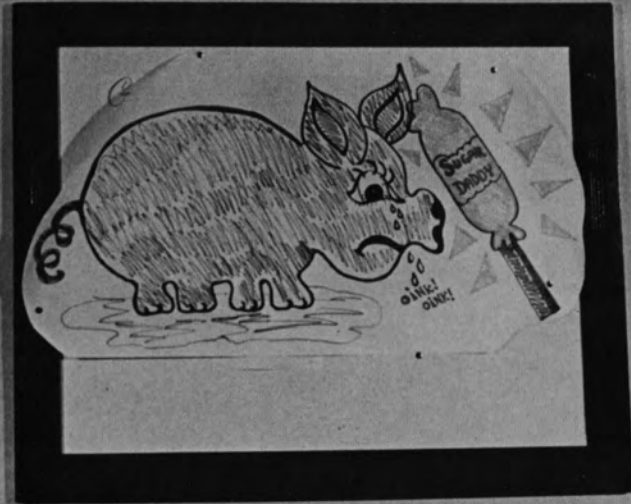
SPORTS

KING IS QUEEN

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LARRY DUNHAM
JOHN PRATT
TIMOTHY LINDSLEY
HAZEL W. KENNEDY
NORMAN REYES



CC Jocks hold their own

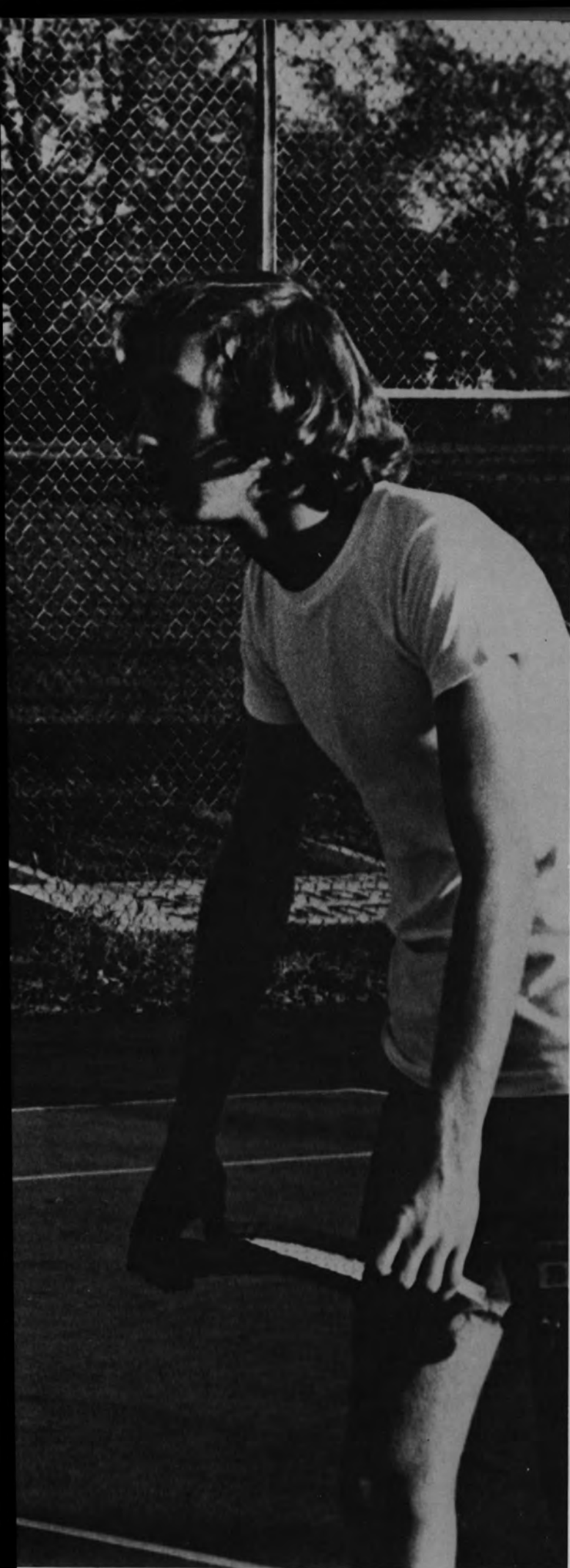
Athletes gain support from student body

In classical Greek mythology, Centaurs were members of a unique group of creatures who were shaped like horses, with a man's head. The Centaurs were said to be off-spring of Axion and Nephele. The horsemen were wild and lecherous creatures. Once at the wedding of the King of the Lapith's daughter, Thipal fought a drunken Centaur who had attacked the bride. The Lapiths defeated the Centaurs. But at Columbia Col-

lege the Centaurs are of a different breed. And, no matter what the result of the contest, they give CC students and faculty reason to be proud of their efforts. The various teams represent the college well during their competition with other colleges. The Centaur teams are golf, tennis, bowling, soccer, basketball and baseball.

The golf team includes Dave Teel, Jeff Winfrey, Mark Elliot, Garth Bayer, Jim

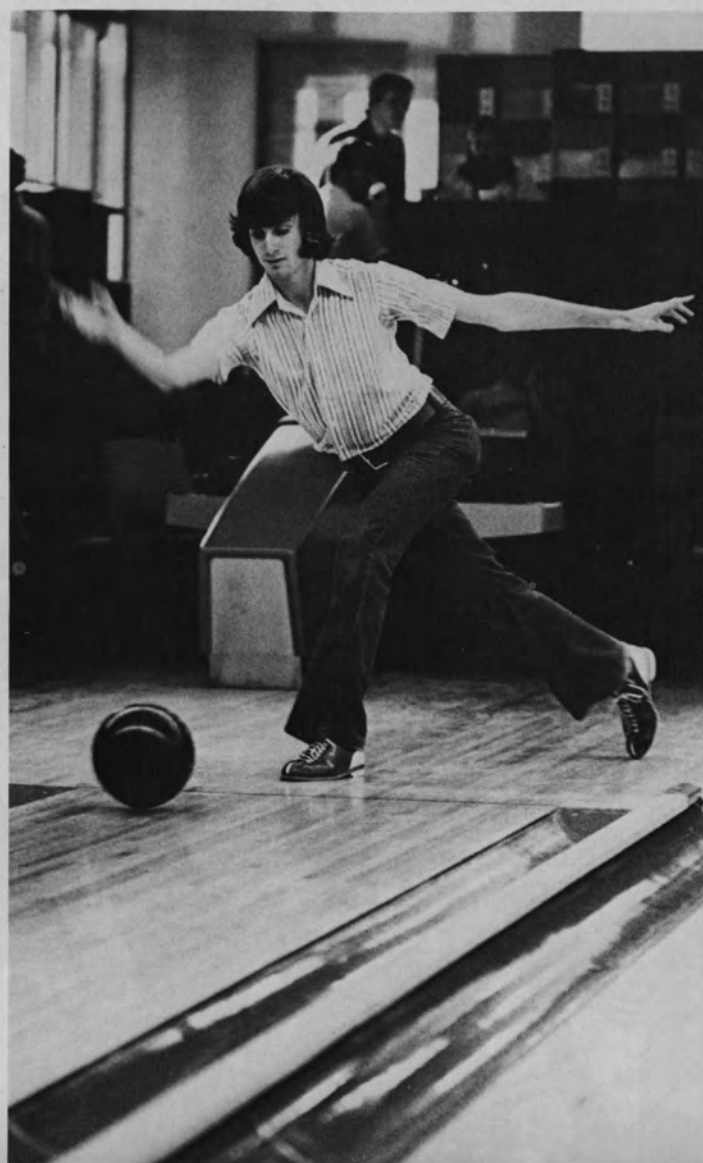




Knepper and Charlie Wear, who acts as player and coach.

The tennis team, coached by Tim Lindsley, consists of Jeff Doolittle, George Boomer, Robert Dunn, Steve Goldberg, Roy Gallemore, Scot Zale, Dave Chester and Greg Small.

The bowling team members are Jim Breitenbucher, Steve Goldberg, Dennis Gwaltney and Mike Sawyer.



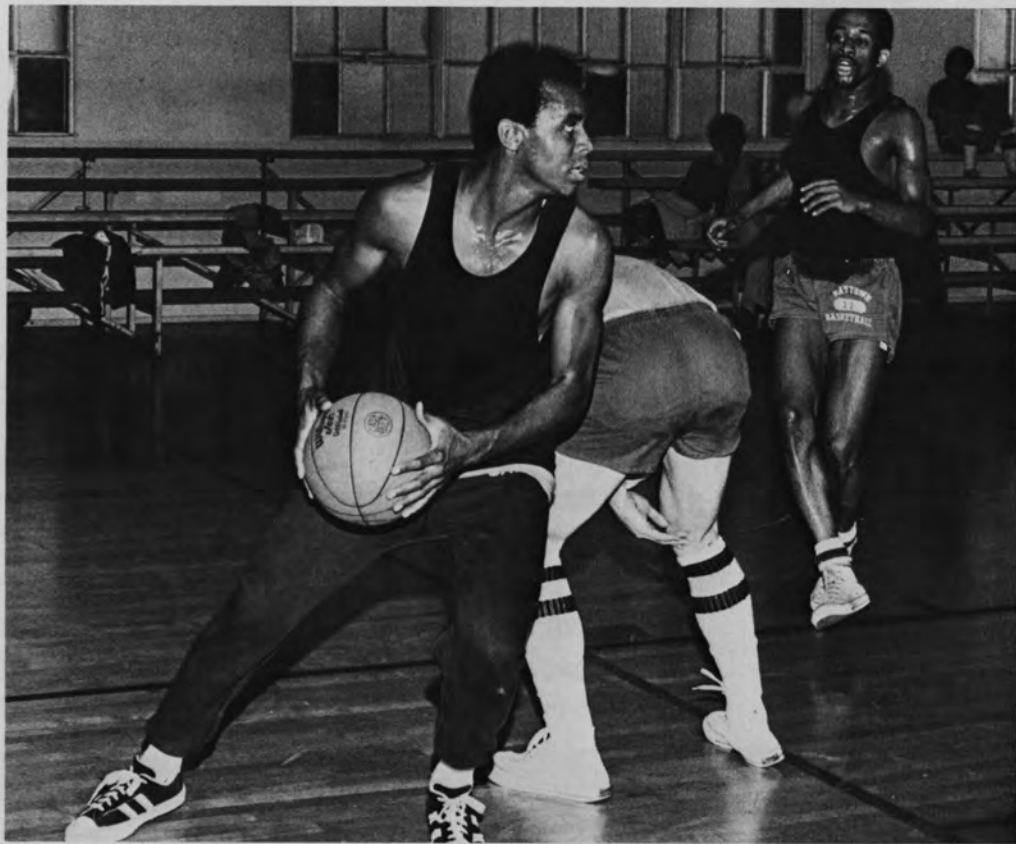


The soccer team, which is managed by Dennis Oberg, consists of Don Bove, Richard Goodwin, Bob Weber, Marco Tapia, Mark Stanza, Bill Lieberman, John Kraus, Salvador Carillo, Dave Thompson, Mike Wilson, Bill Marshall, Chip Foy, Dang Pibulvech, Ron Fowler, Janie Yassuim, Bob Lang, Terry Buckley and Tasseu Molla.

The basketball team's players are Frank Nycz, Ed Flanagan, Terry Lane, Paul Bowl-

ing, Willard Tolson, Delbert Ganaway, Allan Roach, Ed Turner, Carter Johnson, David Ragsdale, Greg Small, Stan Hill and Jim Rolf. This Centaur team is coached by Roger Wilson.

Eldon Drennan manages the college's baseball team. The players are Mike Heisler, Dale Smith, Rob Zetterlund, Pete Lazowski, Steve Wyatt, George Gregory, Tim Anderson, Rob Reisman, Cass Brown, Andy Wilson, Jack Till, Tom Richardson, Buddy Symer, Craig Liechti, Jim Sublett, Luis de la Garza and Bill Luebbert.



Getting it together at CC

Ski Club

CC's Ski Club was chartered in September of 1973 by the student senate. Membership is granted to those students who participate in one of the club's planned ski trips. The big trip of the year comes during Christmas break. This vacation the Ski Club traveled to Keystone, Breckinridge and Coppermountain in Colorado. The meetings are a time when ski lovers get together and discuss their sport.



International Club

The International Understanding Club, formerly the One-to-One Club, is an organization of students who are interested in the cultures of the foreign students on CC's campus. The activities throughout the year are planned so that the students can get to know each other better. This year the club went on various float and field trips.

Campus Ambassadors

Like Columbia College, Campus Ambassadors is a changing organization. It expanded from a two year membership to four years. Also, due to lack of necessity, the offices of secretary, treasurer, vice-president and president were abolished. Instead, positions of chair and co-chairpeople were established, with Bill Brown as advisor. Members are selected by a screening committee instead of the entire membership to save time and effort. In the spring new officials will be elected.

Campus Ambassadors sit one hour each week at the main information desk in St. Clair Hall. This provides visitors any needed answers. Also, if a prospective student wishes a tour of the campus, a C.A. is available. This gives prospective students an opportunity to see the campus through a student's vantage point.

Campus Ambassadors also hostess and host prospective student weekends are held in February and October.

Campus Ambassadors also act as hostesses and hosts for other functions. This year Missouri High School counselors convened in Columbia. When they visited Columbia College, Campus Ambassadors dined with them to discuss the college and answer any of their questions.



The Microphone

THE MIRCROPHONE, Columbia College's newspaper, published 12 issues during the 1973-74 term. The staff members are enrolled in the journalism workshop course and are basically responsible for the paper's production.

The Missouri College Newspaper Association awarded three staff members for their achievements. Receiving recognition were Pat Byers for an editorial, Sam Griffin for photography and Cathy Helmers for a critical review.

DeeDee Dreier was editor-in-chief. Sam Griffin was managing editor and Tim Lindsley was the paper's advisor.

Coffeehouse

Coffeehouse was not a regular feature at CC this year. First semester it was held in the basement of Missouri Hall. The Hungry Ear gave local entertainers a place to perform and students a place to go. The coffeehouse was forced to leave because of maintenance problems. The Student Activities Commission was placed in charge of coffeehouse. In early February, Banks Hall recreation room was converted into a temporary coffeehouse. Entertainment was provided by "Strawboss", a blue-grass band. A suitable place to hold coffeehouse was not located and it was defunct for the remainder of the year.

Cheerleaders, Pom Pon

Around the first of December, tryouts were held for the position of Pom Pon girls at Columbia College. Approximately eight to ten girls tried out, but only six were chosen. The girls were: Joanie Repp, Linda Foster, Vickie Mumper, Carol Allen, Darlene Dixon and Carol Visney. Due to a difficulty in obtaining their new uniforms, they were forced to remain in the traditional gold jumper, blue turtleneck and on the bench. Since they did not have their new uniforms, they chose not to perform on the court, but to help the cheerleaders.

CC's Cheerleaders, led by Captain Connie Mills, cheered at all the basketball games this year. Other members of the squad were: Rose Crater, Terry Hudak, Emily Rowan and Robin Taylor. Although the crowds remained fairly sparse, the cheerleaders maintained an air of enthusiasm to spur the Centaurs on to victory.





Veterans

The Veteran's Club is a group of veterans set up to help vets with any problems they might have whether it is adjusting from Viet Nam to Columbia or comprehension of a class project.

Don Bove, who was elected president of the club last year, worked on getting this together under a Veteran's Work Aid Study Grant. Eldon Drennan was the instigator of the project to get the group officially recognized at Columbia College, along with the help of Bill Brown and Don Guilliams. These people are all striving to provide a go-between for the veteran and CC's or the Veteran's Administration.

The Vet House which was on 8th street located north of the campus, was changed into a sociology annex. However, the vets are optimistic about obtaining a house or a room to hold meetings in for the upcoming year. They also have indefinite plans to be an associate of the University of Missouri's chapter. Together they hope to raise money by possibly sponsoring dances to help acquire their "halfway house" between the military and academia. The Veteran's Club has a higher percentage rate of successful students than do most other organizations.

Getting it together

Children of God

The Children of God is a relatively new group on the CC campus. The group was originally formed as a musical accompaniment for an oration given by Peggy Bland a few years ago in the freshman talent show. They decided to stay together as a group.

The membership consists of students concerned with Christian living and spreading the word of God through song. The group gives concerts around the Columbia area and performs at Special college weekends.

Scuba diving

Columbia College now offers Scuba Diving lessons to students interested in learning the technique of operating underwater equipment and obtaining a scuba diver's license. Rick Anderson teaches the divers all they need to know. He owns a scuba diving equipment shop on Tablerock Lake. This year the group traveled there in order to practice in a fresh water environment instead of a swimming pool. To obtain a license, a student must pass written and open water exams.





ONLY THE SHADOW KNOWS???

an original interview

editor's note: The preceding is an opinion of a *Shadow* staff member. It does not necessarily reflect the opinion of the yearbook staff.

When one avenue of speech is blocked, it is necessary to create an alternate form of expression. This is the purpose behind the newspaper known as *The Shadow*.

Before the creation of Columbia College's underground newspaper, the students had approached the regular college paper. When their material was refused admittance, they decided to produce their own paper.

Basically *The Shadow* was the brainchild of eight people. Their first obstacle was money. The question was to find a publisher who would allow them the greatest amount of copy for the least amount of money. The solution was an eight page paper for one-third of the *Microphone* cost. The source of

income for the paper came from staff and student contributions. The donations, which included some faculty support, accounted for approximately 70 per cent of the production cost. The rest was paid for by the staff.

The staff questioned that in a small college, which stresses size as a positive selling point, why are the channels of communication filled with the confusion and red tape of a university. *The Shadow* felt that to question the system might bring about its revision.

Officially, no one has tried to bring an end to *The Shadow*. There have been complaints, though, concerning the treatment of certain individuals.

There is another side of the paper. It is the positive attitude taken in regard to projects underway in the community and the surrounding areas. An example of this was the "Meramec River Project".



CCG WORKS HARD

The 1973-74 school year found CC's Campus Community Government continuing efforts to govern the campus by allowing students, faculty and administration to coordinate on formulating policies which reflected the needs of the campus community as a whole.

CCG Senate initiated a student-faculty committee to develop faculty evaluations. Questionnaires were implemented at the end of the first semester to provide faculty members with direct feedback from students concerning courses and teaching methods.

Additional action included sponsorship of

a foster child from Lima, Peru; the Miss Columbia College pageant; intercooperation with MU and Stephens through the United Way campaign; and a donation to the Double Sextette for its tour.

Curt Simonson, CCG president, viewed the 73-74 year as developing more student responsibility and less parental. The key to the year though, he felt, was equal rights. "I'm glad we are finally having sexual equality on campus. I've worked very hard toward this for a year and a half, and I think it's finally a fact."



College announces expansion plans

Columbia College will undergo a series of far-reaching changes through expansion of facilities and personnel for the 1974-75 school year.

A major change is the acquisition of a new center for the art department. By the fall semester, the entire art department will be moved into the downtown building formerly occupied by Joe Machens Ford, located in the 1100 block of east Broadway.

The building will provide 14,000 square feet of space for use by the art department, a 33 per cent increase over the current on-campus area allotted to the department. In addition to providing more necessary space for the growing number of art students at the college, the new center offers a space arrangement actively sought by the art department for purposes of adopting a highly flexible method of instruction.

Sidney Larson, chairman of CC's art department, says the large open areas of the building, which has few dividing walls, will allow instructors to depart from the traditional structured course divisions made necessary through typical classroom arrangement. At the new art center, classes in ceramics, jewelry, photography, commercial art, interior design, printing and sculpture will be conducted in close proximity. Larson says the flexible arrangement will allow for increased cooperative instruction between instructors of related art disciplines. "We hope to provide instructors with an opportunity to depart from the one man, one class position."

An offshoot of the art department's move to new quarters is the opening up of former art studios on campus for use as other areas. The library will annex a former ceramic arts

studio. The new space will help accommodate recent book and equipment purchases and provide additional study and research areas.

A drawing studio in Dorsey Hall will be converted into a recital hall for music students. The room is acoustically suitable to music due partly to its original design as a campus chapel.

Two art studios in St. Clair Hall will be converted into a large student union in combination with an adjacent lounge area. The new facility will include hot food service, game tables, music and lounge areas.

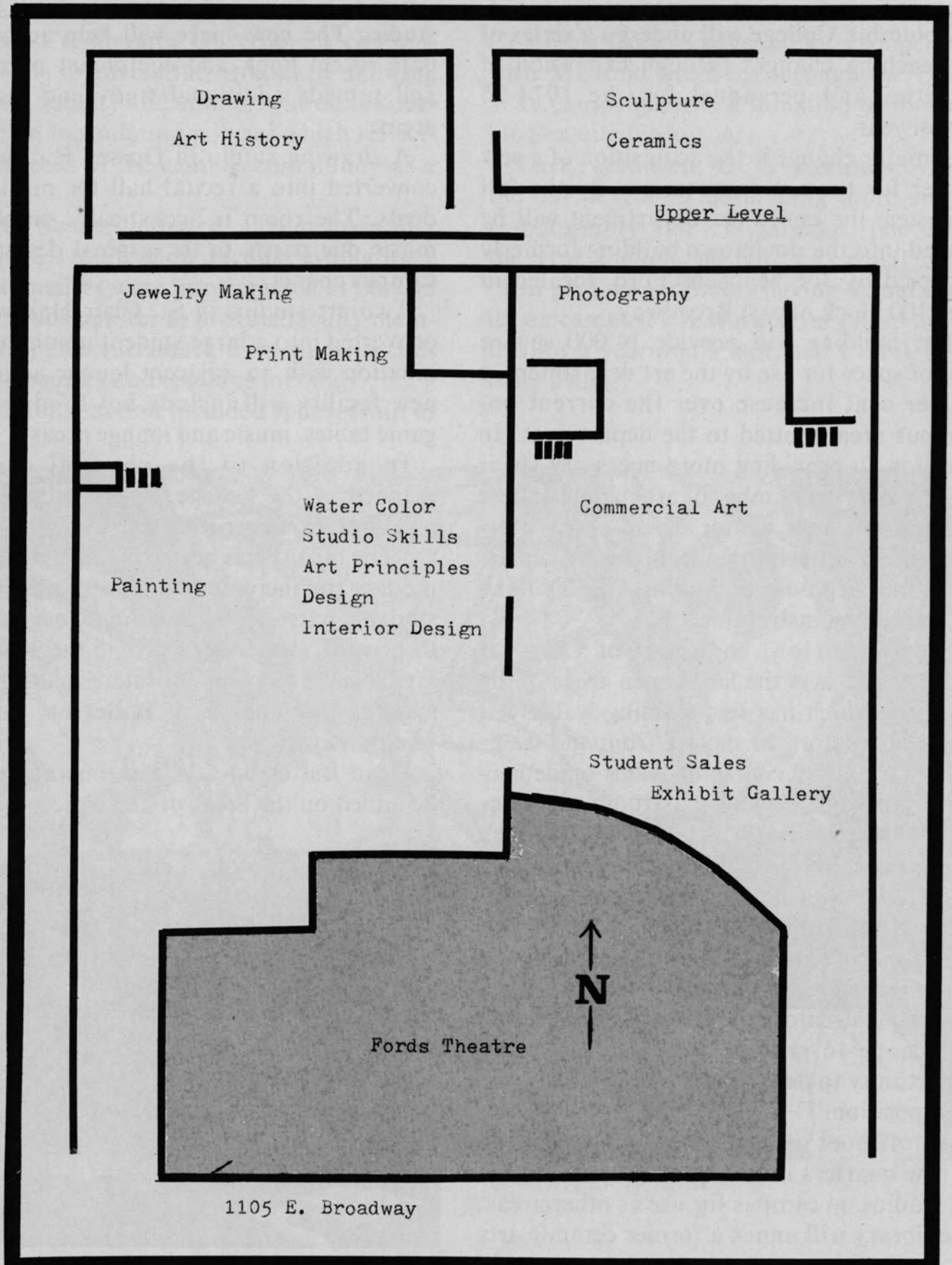
In addition to the physical changes planned at the college, several new faculty positions have been added.

"The faculty has been expanded to accommodate the increased number of upper level students pursuing baccalaureate degrees and to provide more instructors in the academic areas where the student interest has grown, such as fashion," Jack Batterson, dean of faculty, says.

Dean Batterson says new instructors will be added on the areas of art, dance, fashion,



Broadway art facility



expansion

business administration, sales management, psychology, teacher education, social work, speech, science and journalism.

Additional plans for expanding facilities and providing additional parking space on campus have been announced.

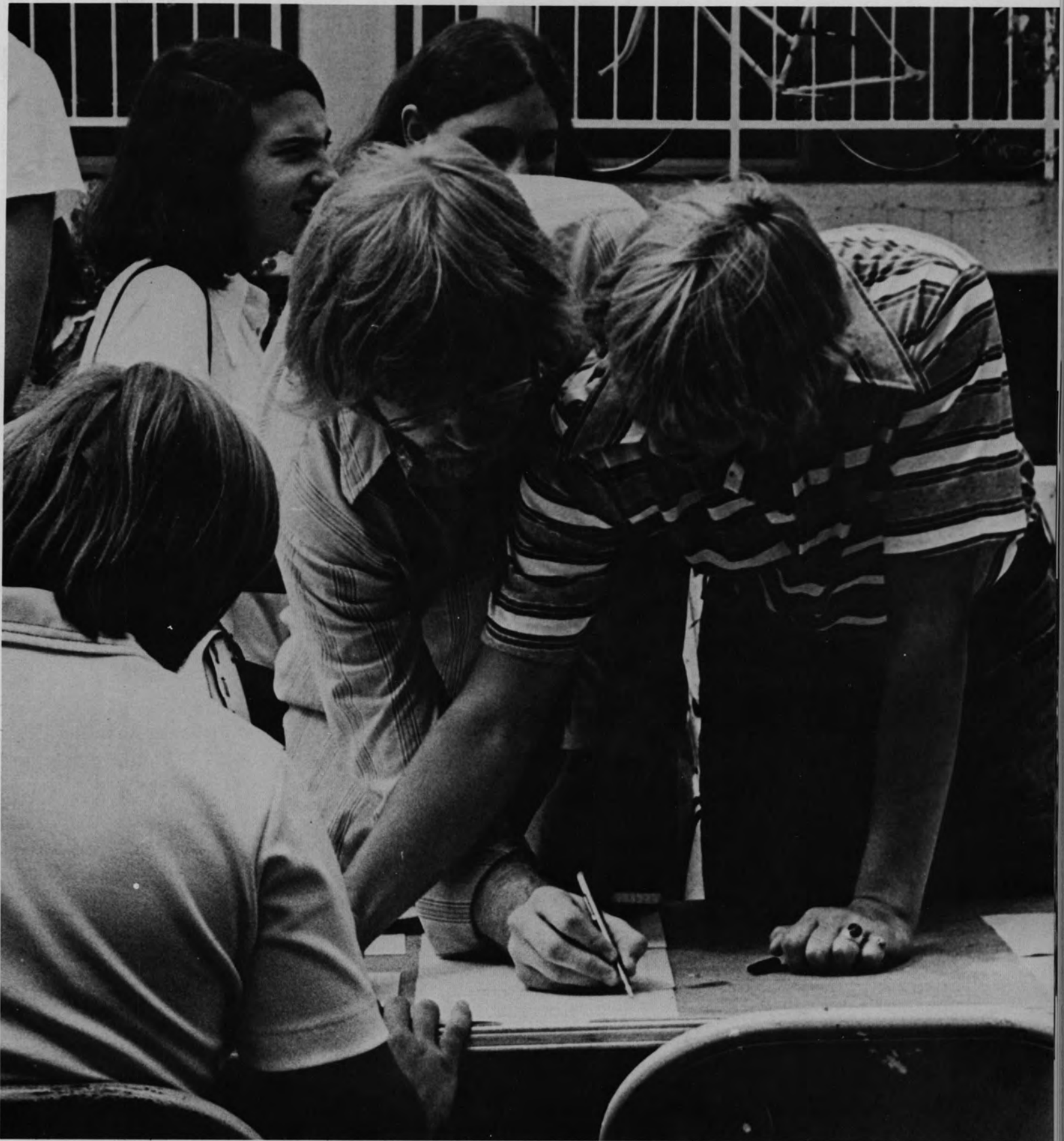
A change in living regulations is that any student reaching the age of 20 before the first day of the semester he is enrolled in, may elect to live on or off campus. The administration further announced there would not be any increase in food of residence hall costs for the 1974-75 school year. However, there will be a \$125 increase in tuition.



Activities Fair begins year

The Activities Fair gave people a chance to sign up to participate in their favorite activities whether intramural sports or St. Cecilia Club. It also enabled students to mingle, which is a vital factor in getting acquainted and adjusted the first week.





Interludes of entertainment highlighted the year, providing students with some interesting moments. Freshmen showed off their abilities in the Freshman Talent Show, and students made friends at the Howdy Banquet. Freshmen grabbed themselves a sophomore and rendezvoused at the Sophomore-Friend Dinner. Sadie Hawkins included not just a dance, but all the excitement of a campaign for Queen and a hair-raising beard growing contest. The Halloween Bonfire gave students the opportunity to roast their own weiners. On a more dramatic note, the Van Guard Theater presented Ibsen's "Hedda Gabbler" and Michael Flinn let go with his "Odyssey In Imagination", an awareness slide show program.



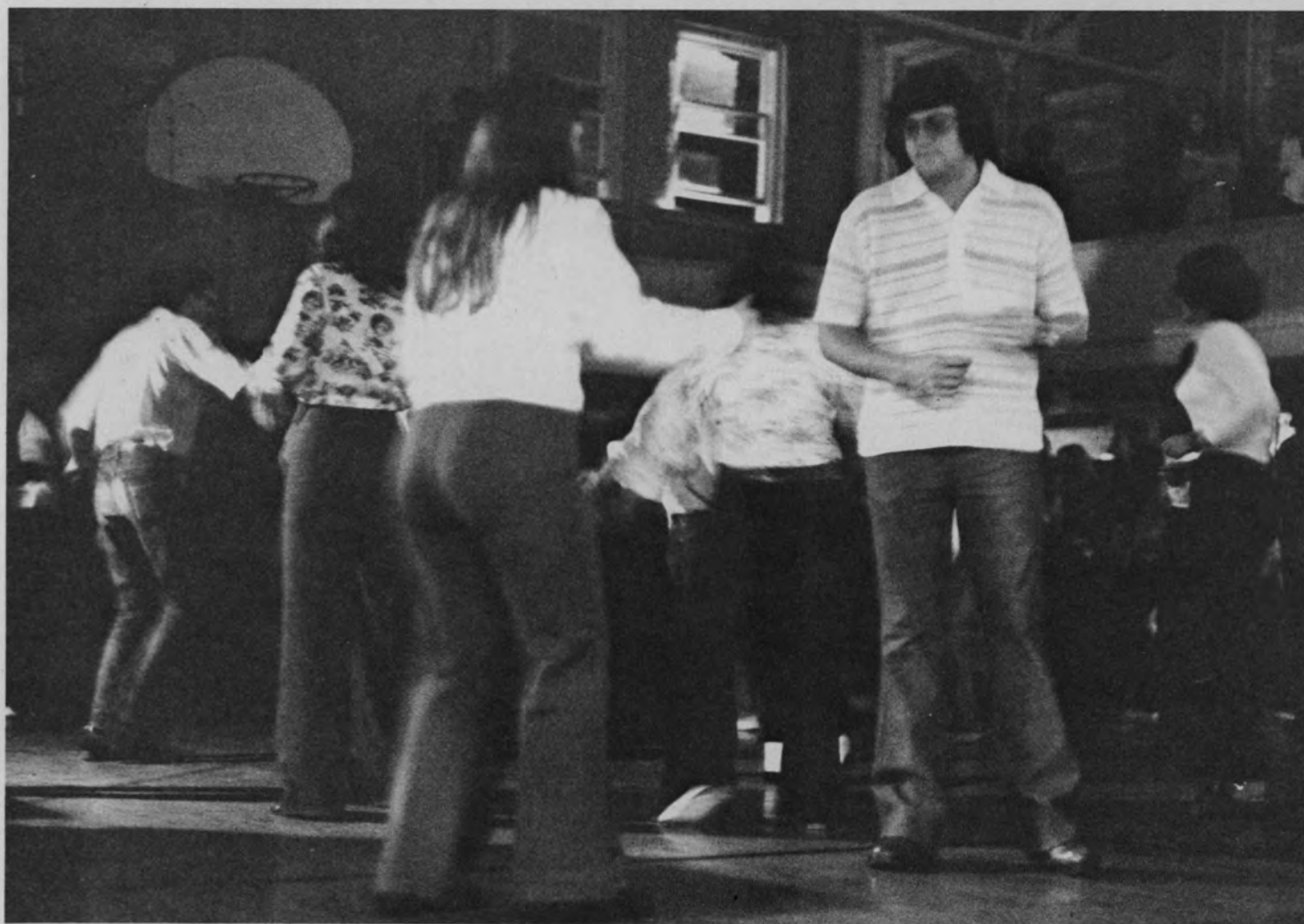


Interludes of entertainment
highlight the week, with a student
dance introducing the evening. The



For students who enjoyed bopping on the dance floor, opportunity came calling six times. The traditional Get-Acquainted dance started the year off with music pouring from the tennis courts. Prospective students weekend featured a dance in the gym, followed a few weeks later with the annual Sadie Hawkins bash.

In the spring, prospective students weekend rolled around again and students danced to the sounds of "Triphammer". Nostalgia buffs had their night at the Sock Hop where "Diamond Jim" provided tunes from the fifties. The Spring Formal ended the year as students in luxury attire danced to "Dusty Foot" at the Holiday Inn East.



Calamity Jane, Koodge SLAUGHTERHOUSE

CC came alive with the vibrations from two rock concerts during the year. In January "Slaughterhouse" and "Calamity Jane" performed two shows, both before packed crowds in Launer Auditorium. In May, Danny Jacobs and "Slaughterhouse" returned, teamed up with "Koodge", in an outdoor concert. Back campus never had it so good.



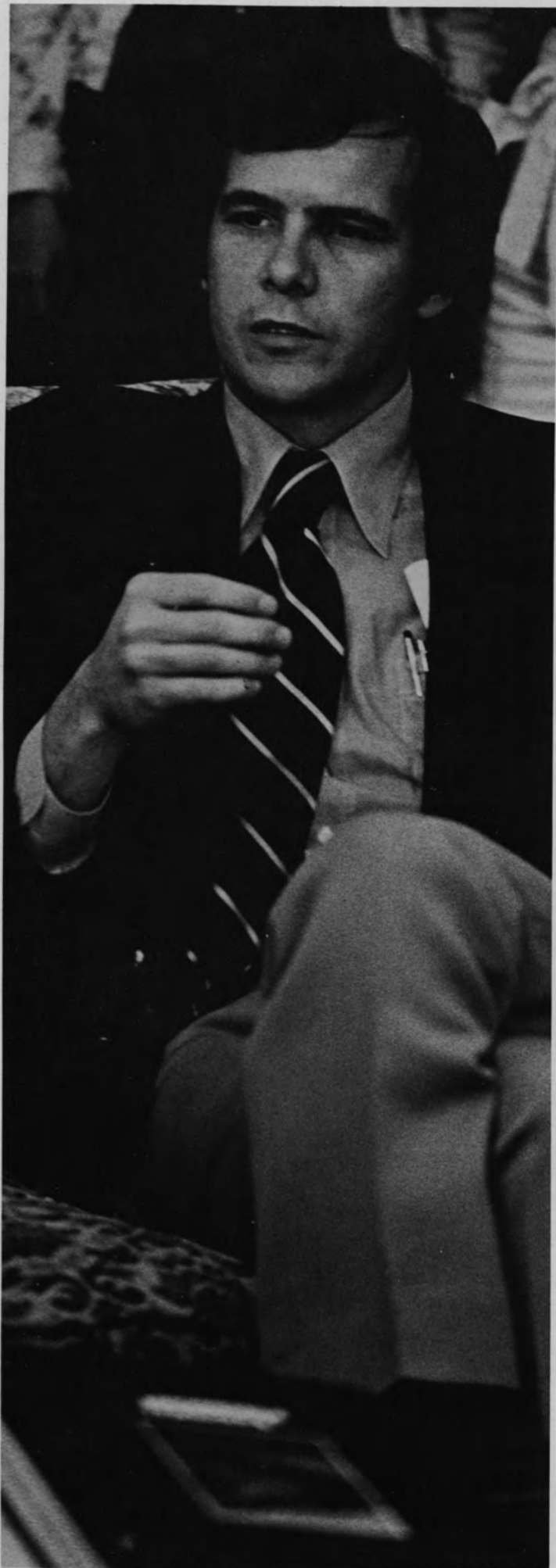
TOM



BILL GILL

ABC White House correspondent, Bill Gill, was one of several speakers featured during the year. His speech on "The Presidency and the Future" marked his fourth appearance at CC. Gill fielded questions from the audience which primarily dealt with Watergate and the possible impeachment of Nixon.





TOM BROKAW

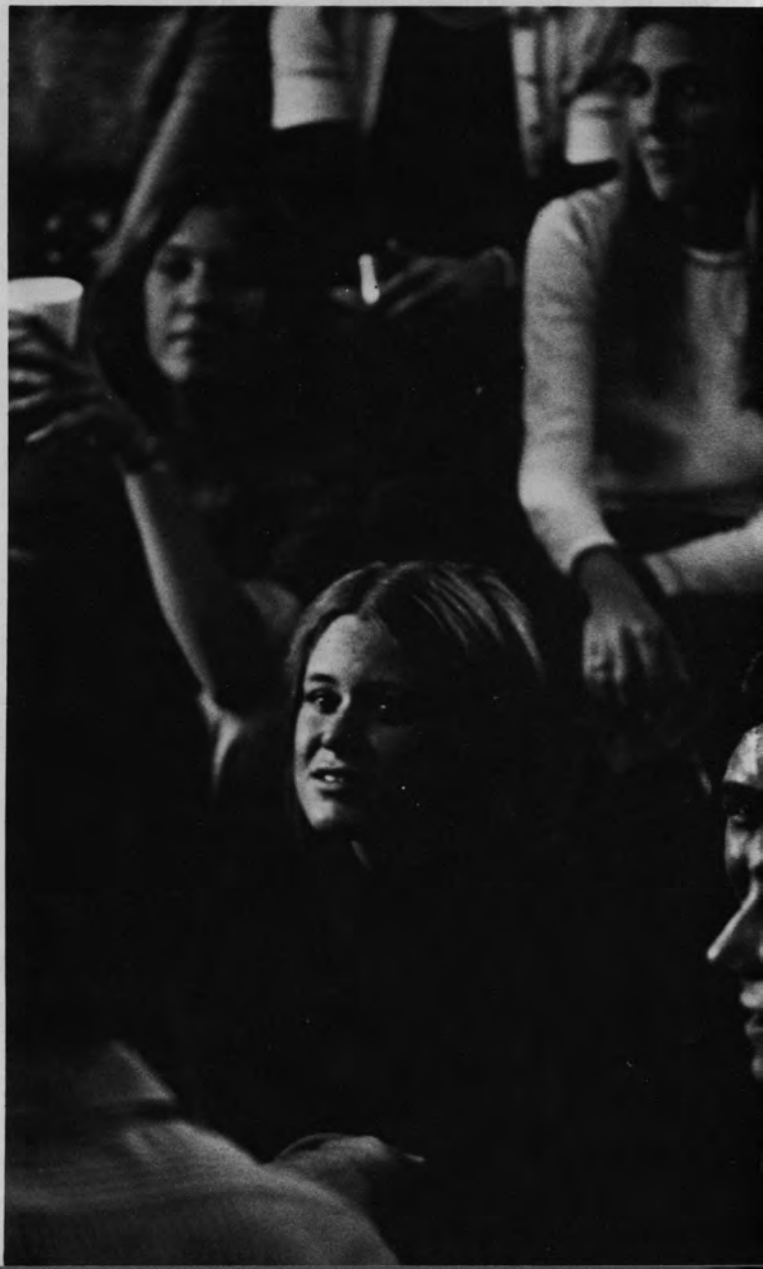
CC's political symposiums' main address was given by NBC's White House correspondent Tom Brokaw. Concerning his topic "The White House and the Press", Brokaw vigorously supported the right of a free press, saying "it is a right to be guaranteed just as zealously as the right to vote."





Representatives of national and local political activist groups converged on CC's campus as part of the five-day political symposium. Lectures and discussion groups provided an opportunity for better awareness of the current changing political scenes and attitudes in the U.S. The symposium was sponsored by the Student Activities Commission.

The Women's Forum offered females and males a chance to see if the meeker sex really had come a long way. Discussions on topics such as assertiveness training and marriage dominated the programs.



Although the sun and the ivy boycotted this year's Ivy Chain, tradition held the ceremony together. Dean Kirkman launched her alternate plan and friends and family looked on as sophomores and fresh-

men gathered in the auditorium. The down-pour outside that lasted throughout the ceremony couldn't compare with the dramatic scene inside of tearful farewells that climaxed the 1974 Ivy Chain.



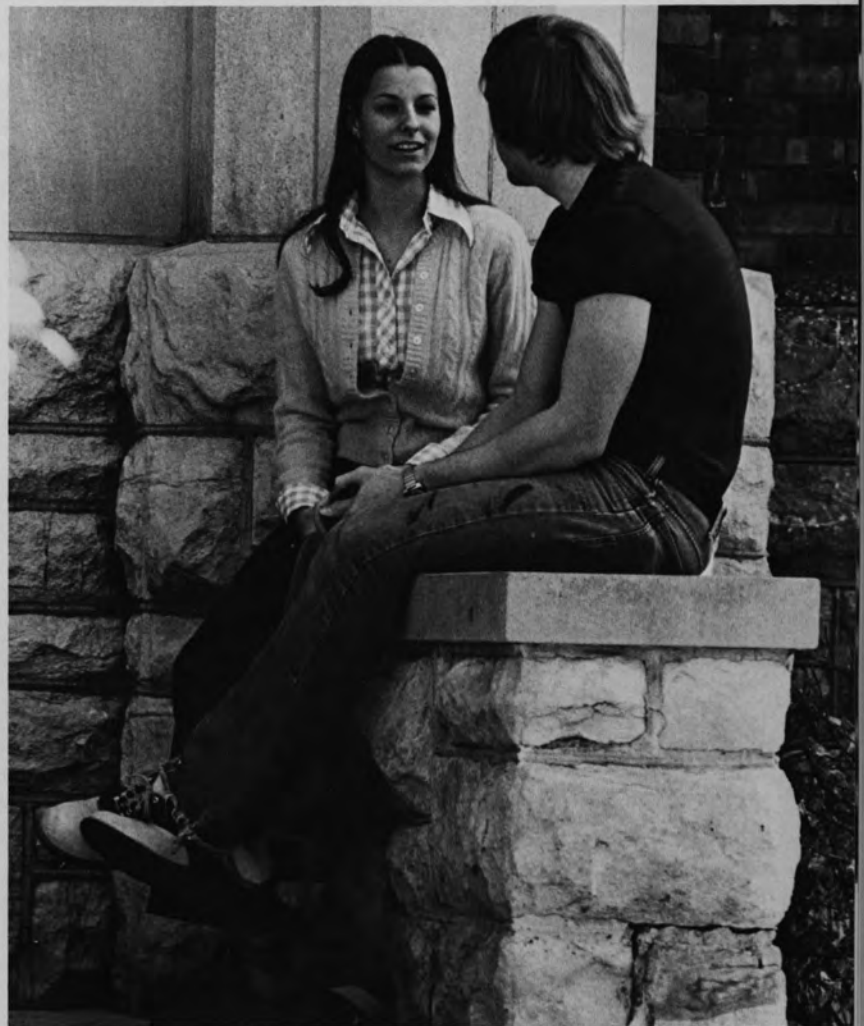


Dr. Hill may have made a hasty exit but those remaining at graduation witnessed the first year-end conferring of four-year degrees at CC since 1855. Also presented were the A.A.'s, the foreign student degrees and extension student degrees for students from around the country who completed their degrees through correspondence or night classes. Despite the heat, the ceremony went smoothly and marked the end of the 1973-74 academic year.



Columbia College Columbia, Mo.

To the majority of students it is just a stepping stone to wherever they are going in life. A place where for a short time they make the best of it until moving on to another school, a job or a marriage. To a few, Columbia is something special — a personal place. Whatever the feeling, it has left its mark on everyone. The following pages are devoted to reflections of what Columbia and the college have made of students and what the students have made of them.



student life





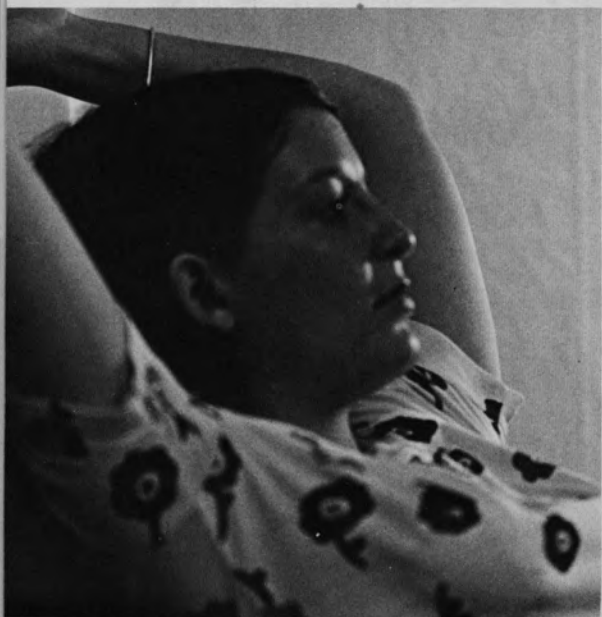
student life

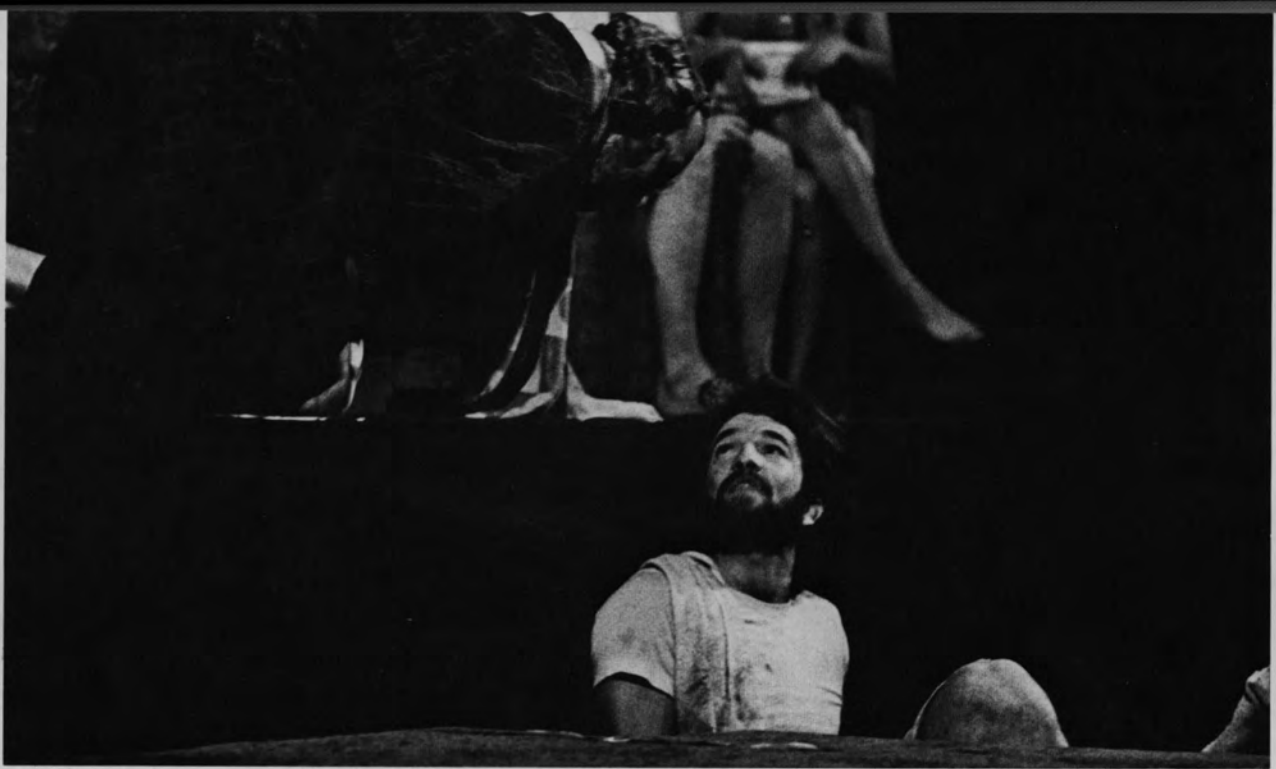


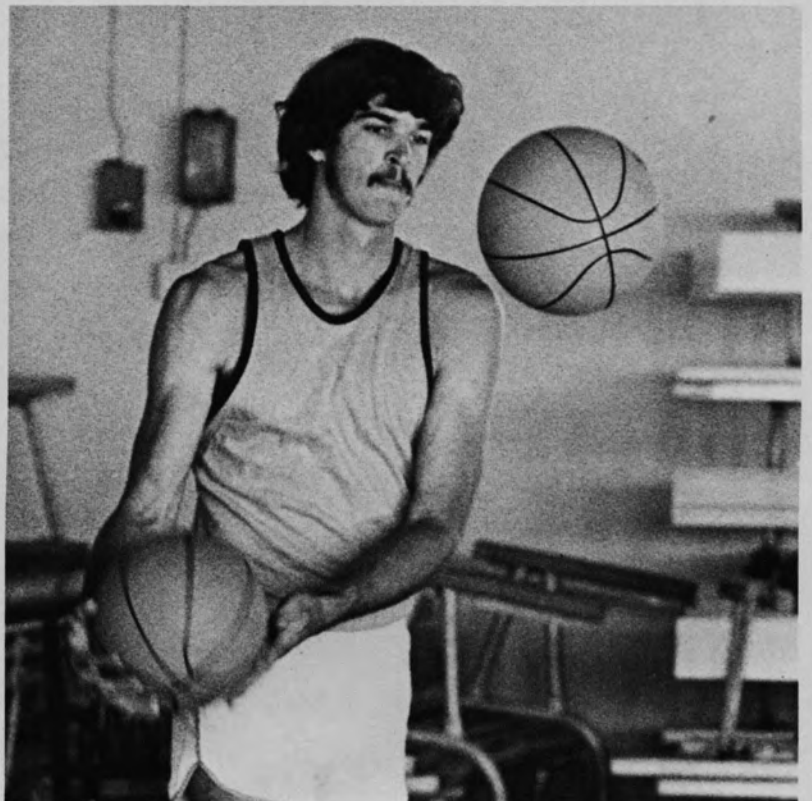




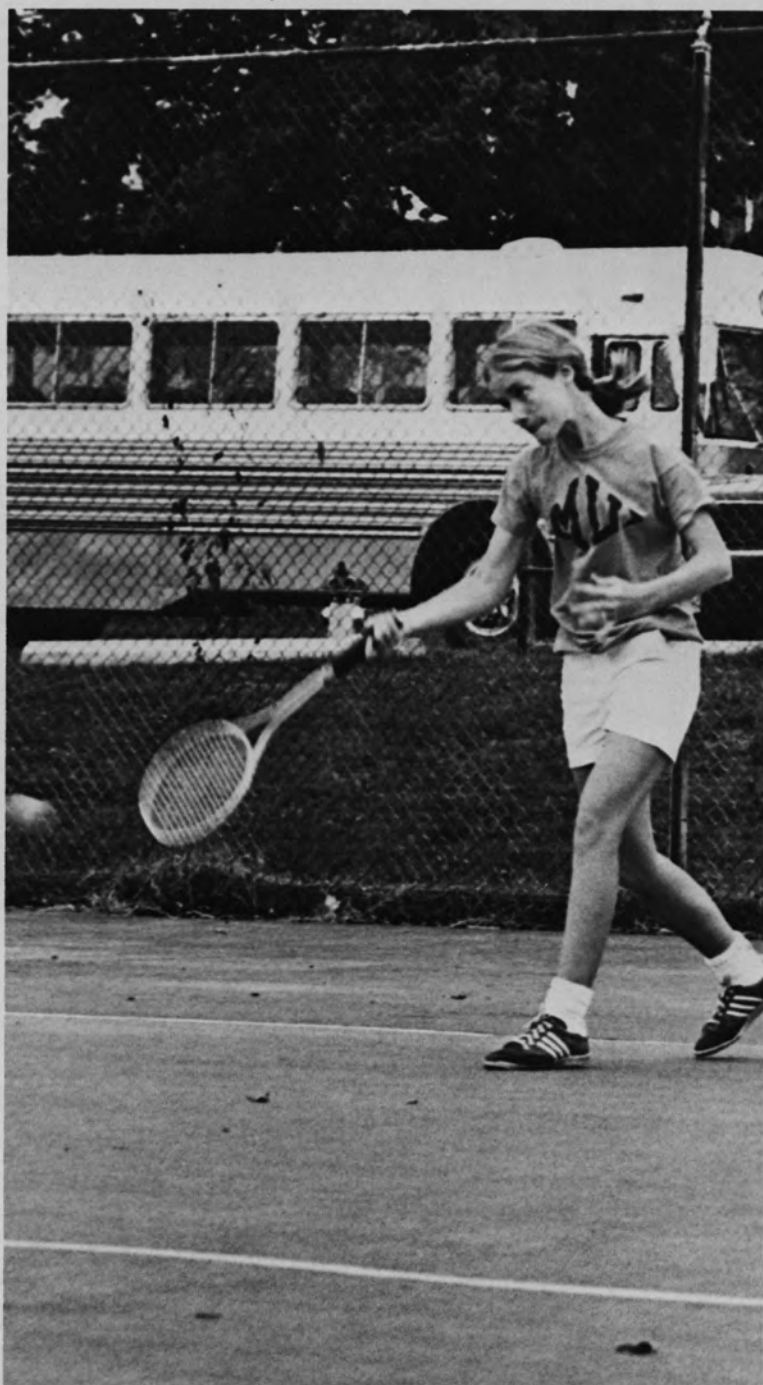




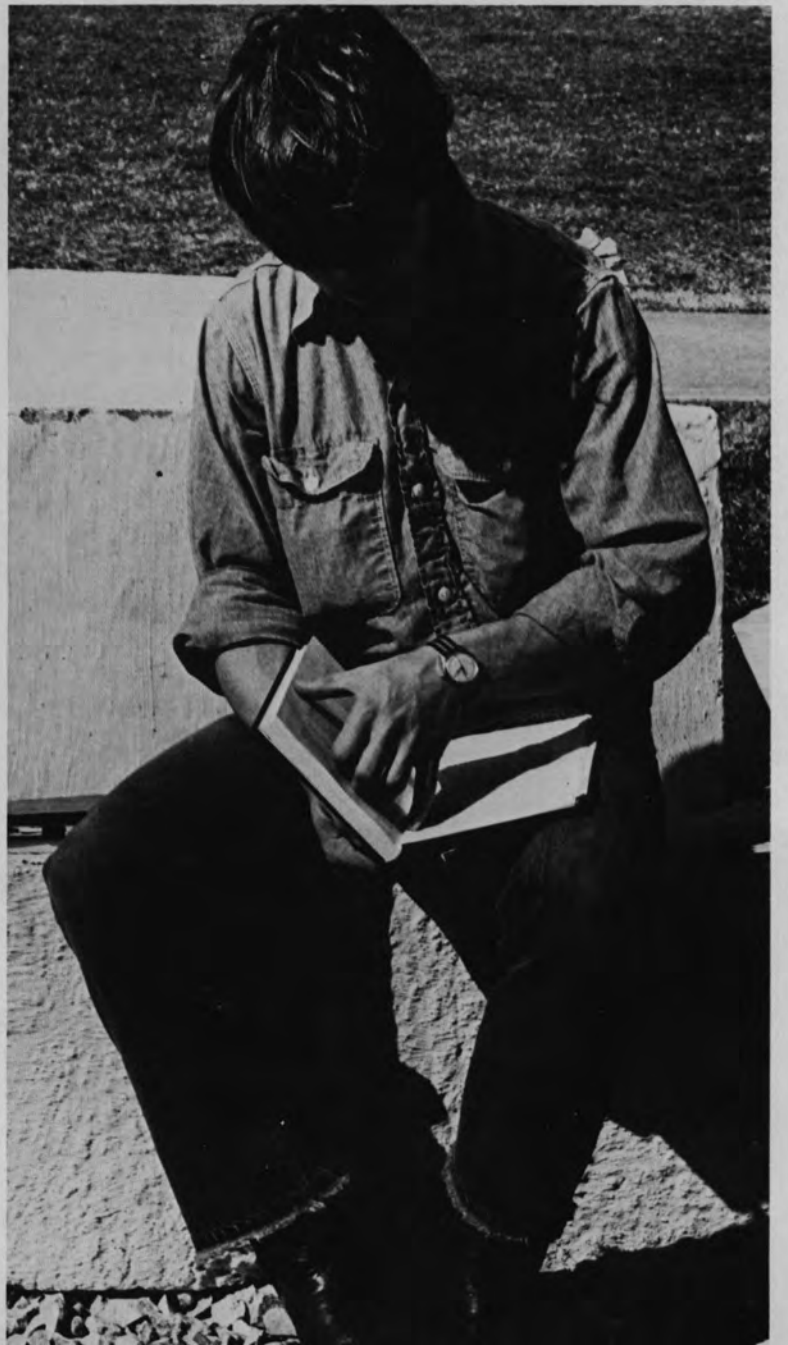












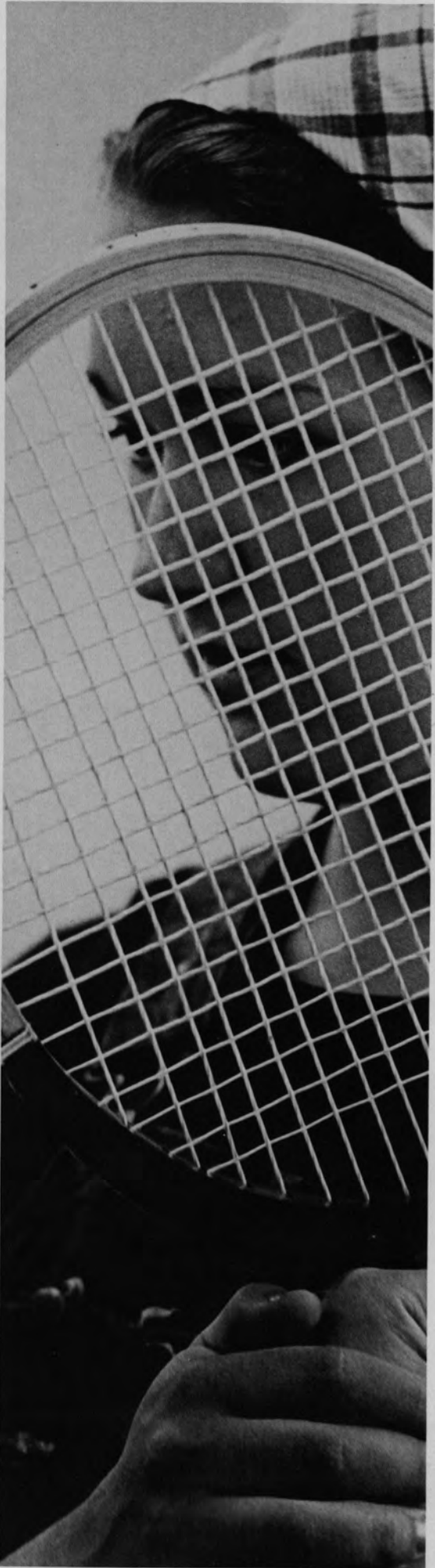


student life





student life



student life

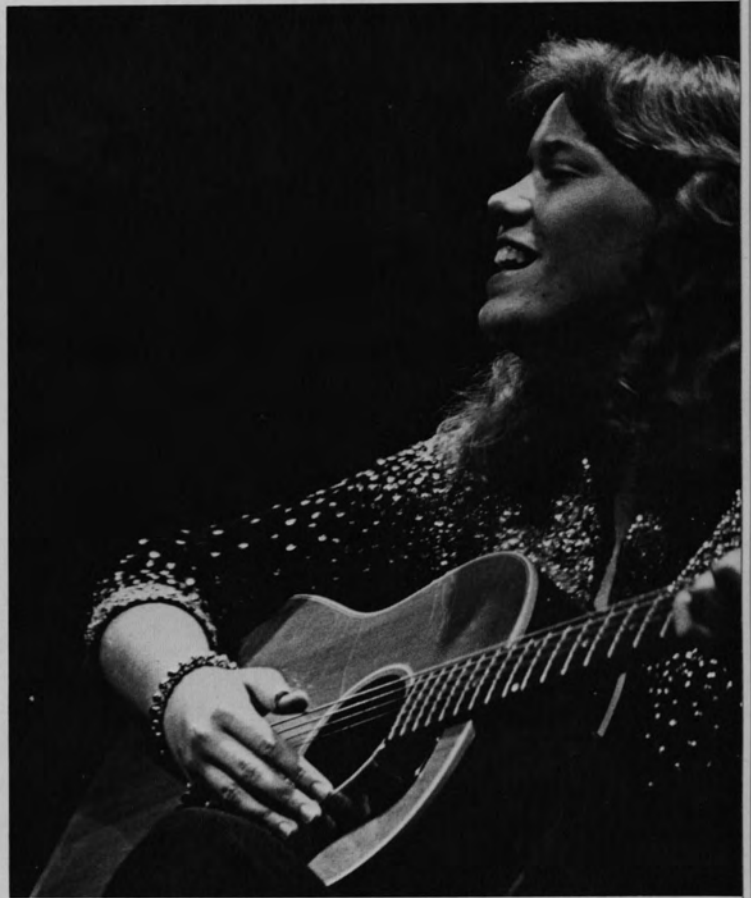






student life





student life





For many years the Christian College yearbook was the College Widow and then the Ivy Chain. When the college went coed, the book was without a name for a few years. Now in 1974, it is the Columbia College Annual Review. I hope this book will help you recall your year at CC.

I would like to especially thank Sam Griffin, for without his help, the book might have been pictureless. Also I thank my parents who held my patience together while I put the annual together.

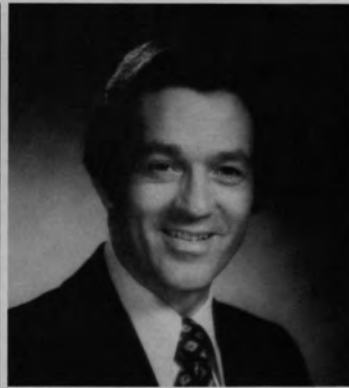
Christie Holt

ADMINISTRATION AND FACULTY

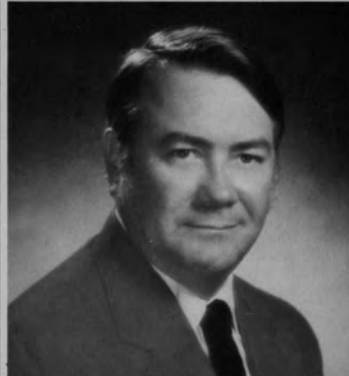


Argentina Armstrong
Grace Baker
Jack Batterson





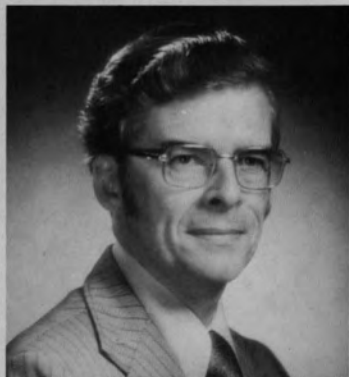
Paulina Batterson
Diane Berry
Bill Brown



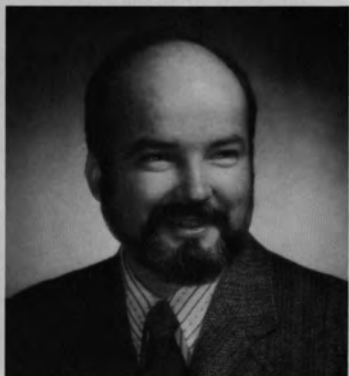
Ronald Burgess
Penelope Carroll
Robert Catron



Vera Coats
Cheryle Coffman
Jane Crow



Joan Dallam
Hortense Davison
Larry Dunham



Burnett Ellis
Jessie Ellis
Dennis, Grev

Elaine Grev
Donald Guilliams
Ann Hamilton



Jack Hand
W. Merle Hill
Dan Hoagland



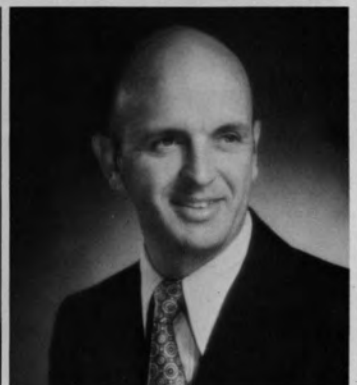
Bill Houston
Helga Huang
Dorothy Johnson



Hazel Kennedy
Elizabeth Kirkman
Glenna Mae Kubach



Warren Lacey
Sid Larson
Don Lester

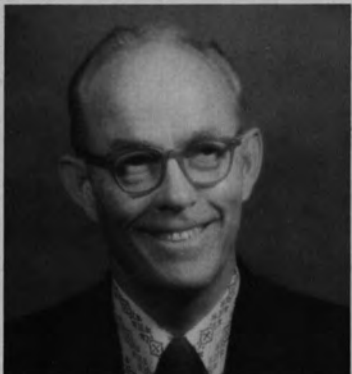




Tim Lindsley
Doris Nichols
David O'Hagan



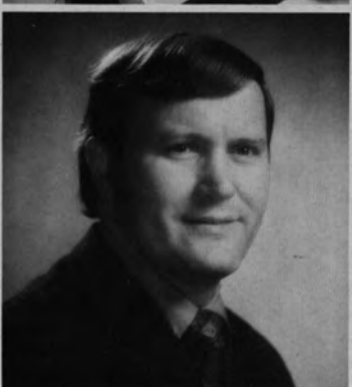
Kenneth Oiseth
John Pratt
Allene Preston



Ruth Price
Norman Reves
Terry Richey



Sandra Schubert
Joann Scrogin
James Shultz



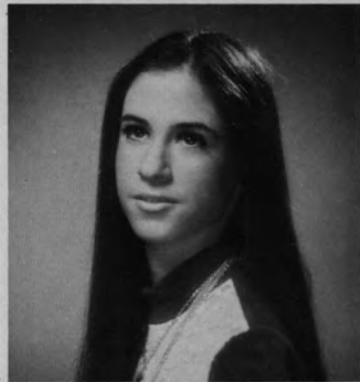
Rodney Vaughn
Richard Waring
Suellen Wells

STUDENTS

Andy Alcalá
Ann Allcorn
Carol Allen



Madlyn Allen
David Allocco
Robyn Anderson



Lynn Andrew
Chris Armantrout
Tamara Arnold



Faege Arst
Pat Atkins
Luanne Aydt

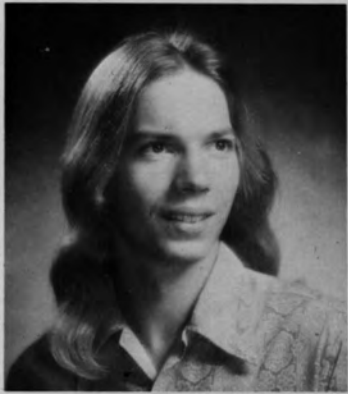


Joanne Ayler
Stanley Baden
Kathleen Baker





Robert Baker
Leslie Ball

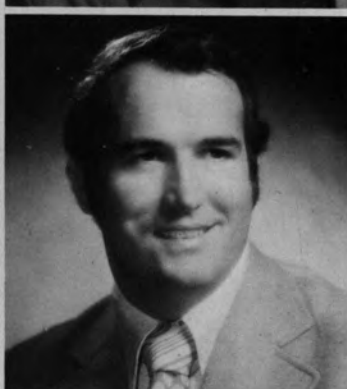
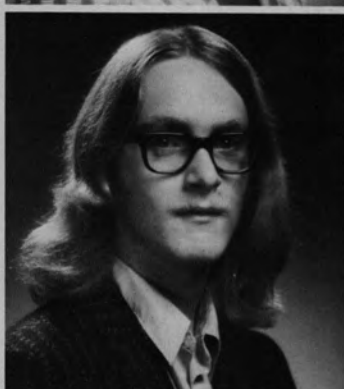
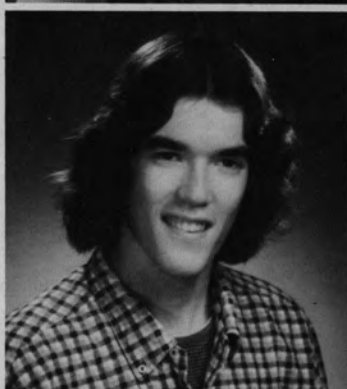


Becky Ballard.
Barbara Balyeat
Christine Barnes

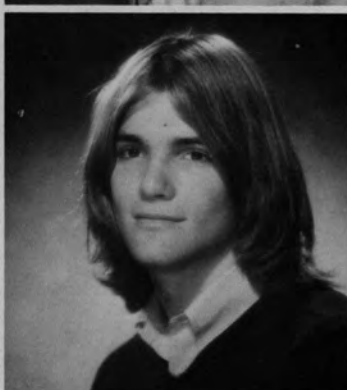
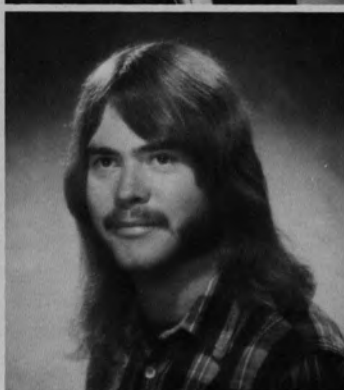
Elizabeth Baronowsky
Evelyn Barroso
John Bauer



Ken Bassett
Jonathan Beach
Orma Beasley



Brian Becker
Bart Bell
Thomas Benner





Ginny Benner
Verlea Bercutt
Melissa Berger



Yared Berhanu
Barbara Berkley
Clinton Berry



Karen Bertalot
Linda Bild
Alma Bingham



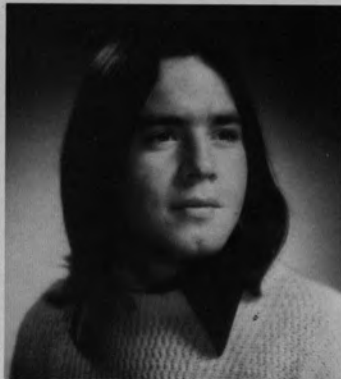
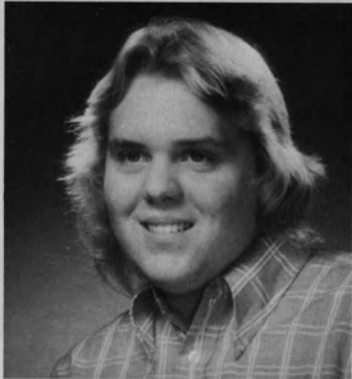
Leah Blagg
Carmen Blakely
Fran Blum



William Blum
Mary Bodard
John Bohne



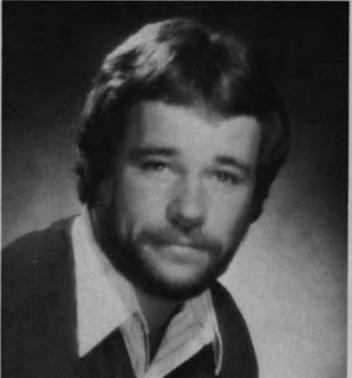
Dave Bolander
Don Bove
Early Boyd



Ann Brandecker
Julie Brandenburger
Mary Ruth Bray



Ian Breckenridge
James Breitenbucher
Suzy Bristow





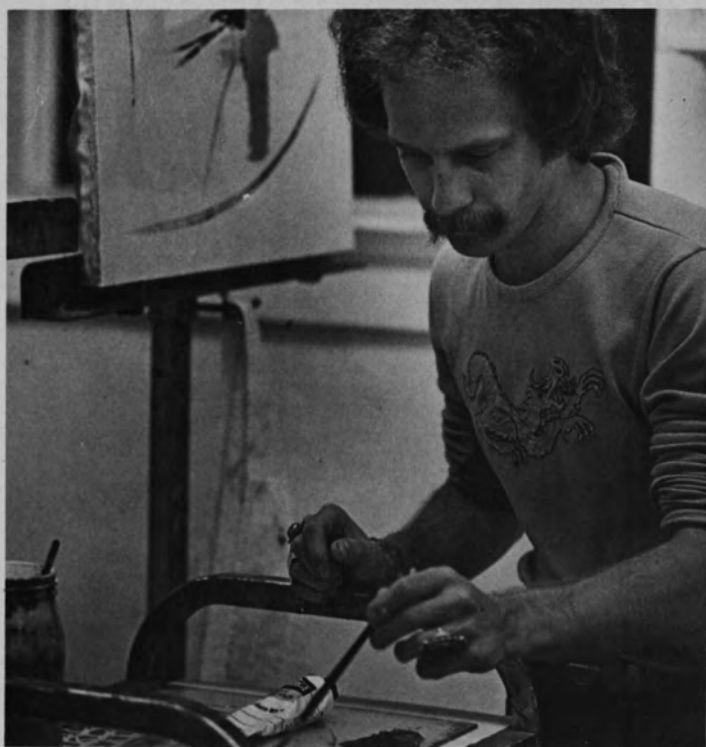
Carol Brock
Judy Brock
Lindsey Broderick



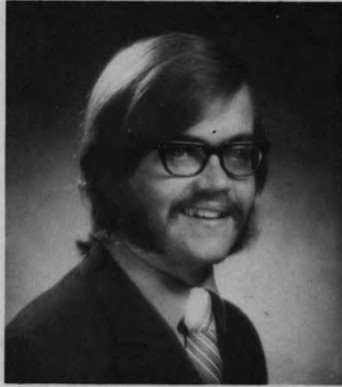
Lane Bronner
Joel Brooks
Nanci Brower



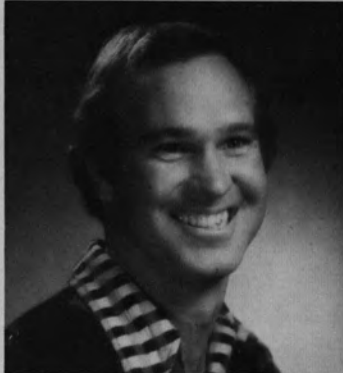
Linda Brown
Millie Brown
Shannon Brown



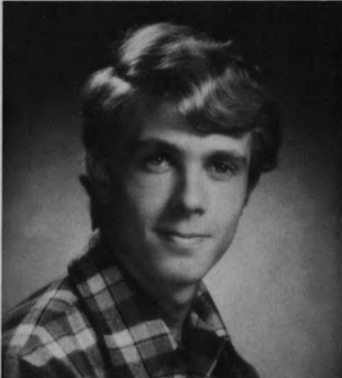
Tom Brown
Michelle Bruni
Linda Bryant



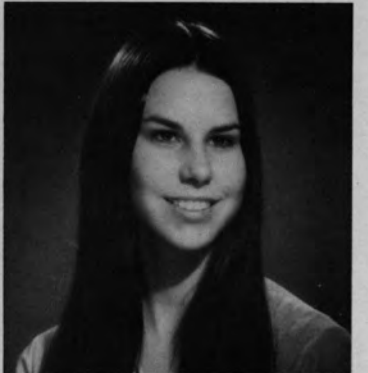
Cindy Bryson
Terry Buckler
Joyce Buckner



David Burgess
Laurie Busse
Carol Butler



Lois Byers
Pat Byers
Debbi Byrd

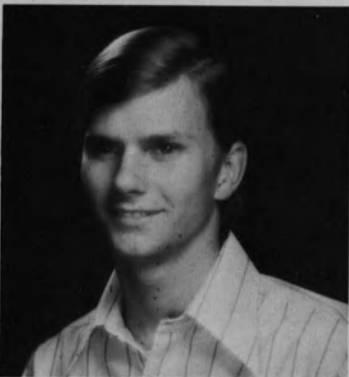


Paula Byrd
Elsa Cabrera
Molly Cagle

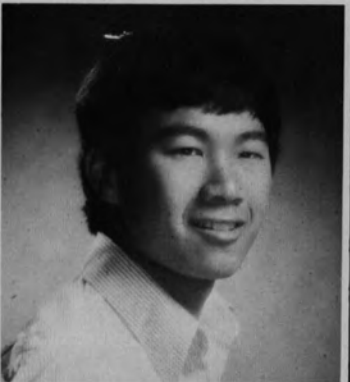
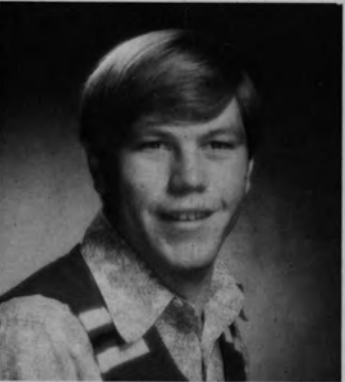




Marcy Capehart
Barbara Carey
Ronald Carey



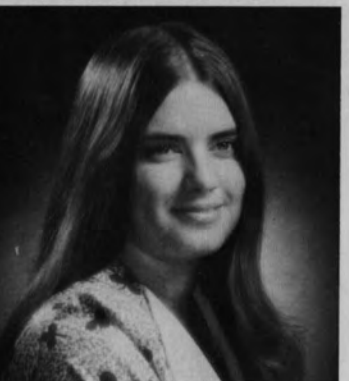
Beth Casal
Becky Case
Albert Chance



David Chester
Willis Chinn
Ramona Christopherson



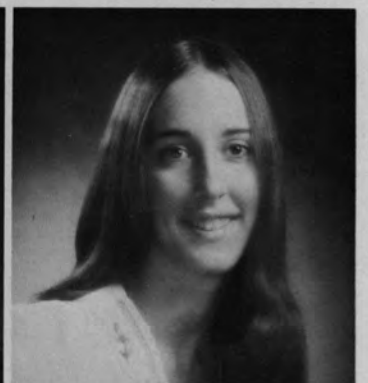
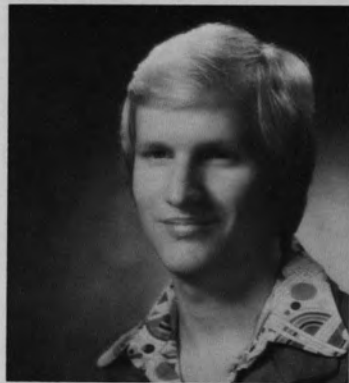
Cathrin Cirone
Karen Coale
Carol Coffman



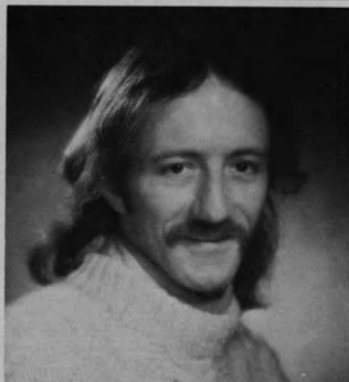
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Nickie Coleman
Debbie Colglazier



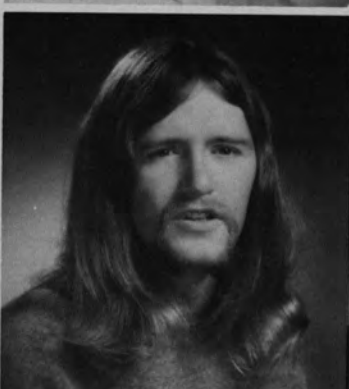
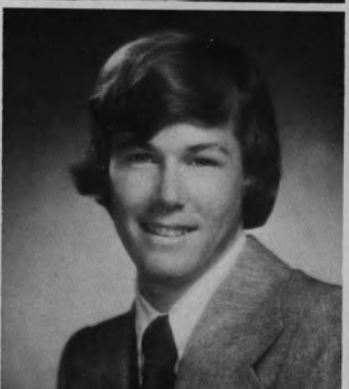
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Susan Comly
Marcy Cook



Mary Cooke
Harry Cordell
Barbara Cox



Mark Cox
Jacques Craig
Sharon Craig





Brenda Crane
Rose Crater
William Craver



Curtis Crisman
Linda Crook
Judy Cross



Ellen Cruce
Cheryl Cummings
Linda Daggs



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Diane Danek
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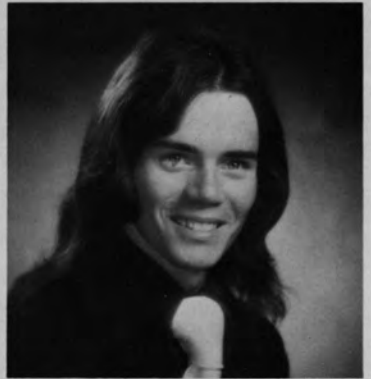


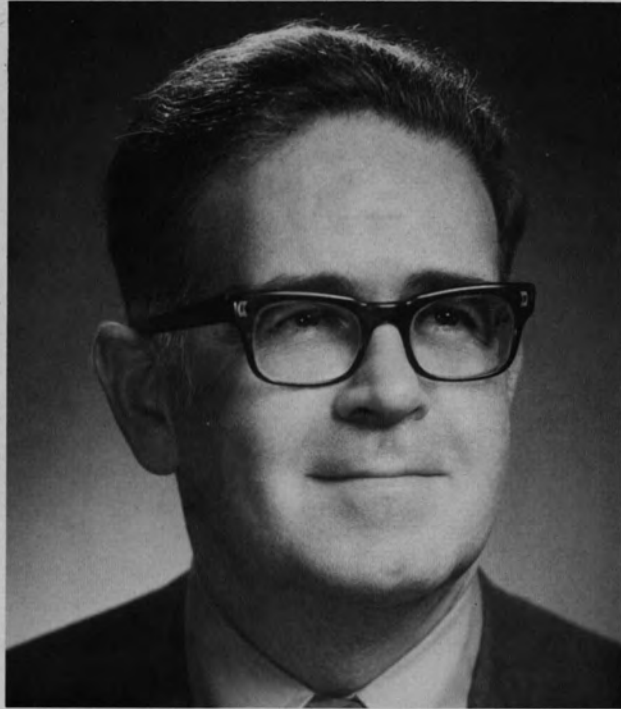
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Gwen Davis
Linda Davis

Mark Dayton
Luis De la Garza
Chris De Moll
Danielle Dennis



Brenda Dent
Brigitte Deramaix
Lynne DeYoung
Gretchen Dick





Linda Dickey
Jean Dickson
Darlene Dixon
Lark Dobyns



Gene Donahue
Mary Jo Donati
Jeffrey Doolittle
Mohammed Doreihi



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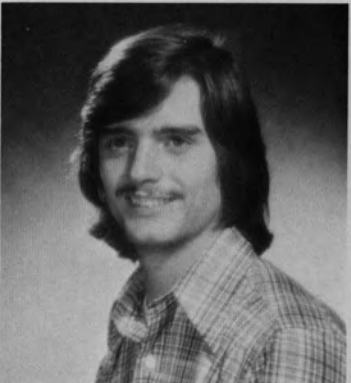
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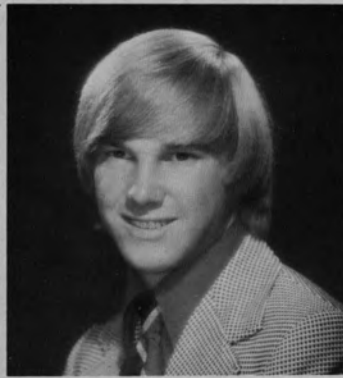


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Terre Dunscombe
Sylvia Dwertman





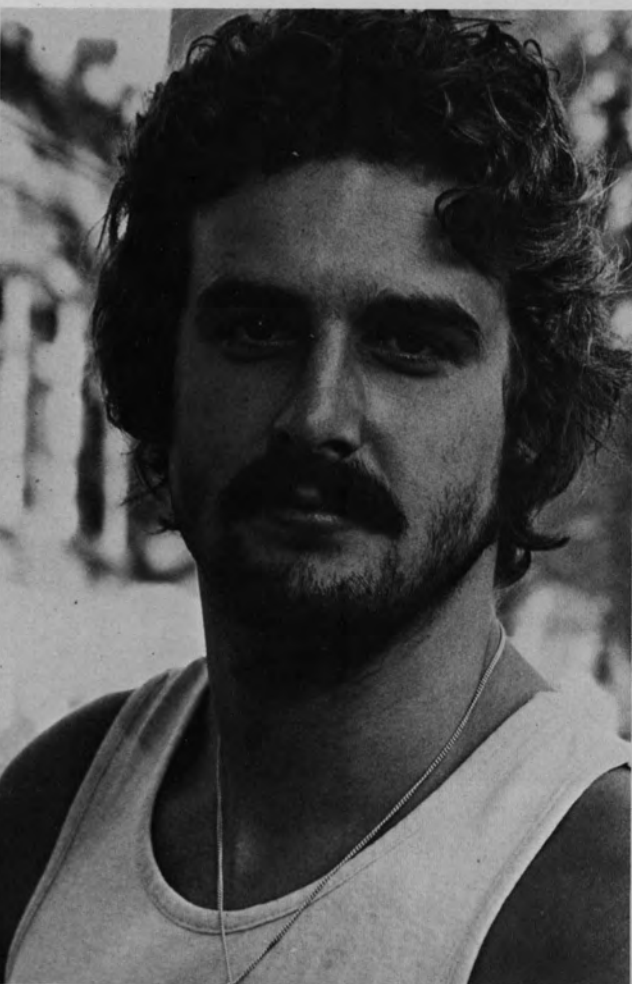
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Ray Ealey
Jill Ehrman



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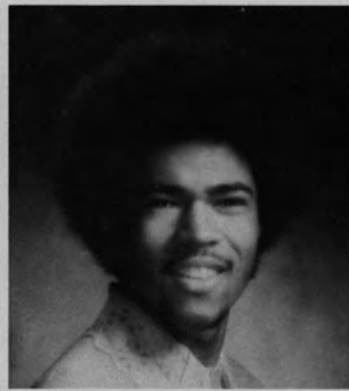
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Sharon Engerman
Joann Estes



Patty Ewing



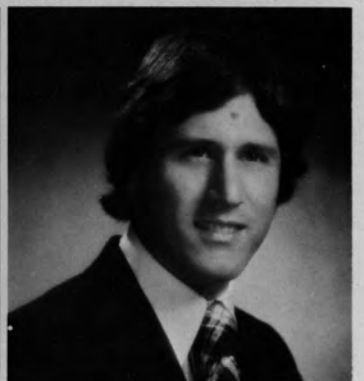
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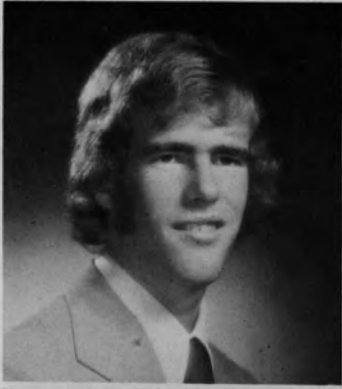


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Mike Fields

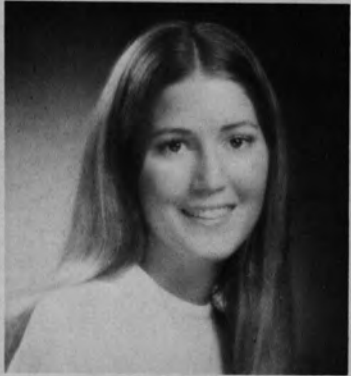


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Beth Fischer
Steven Fishman





David Farris
Howard Feinberg
Ed Flanagan
Mary Flanary
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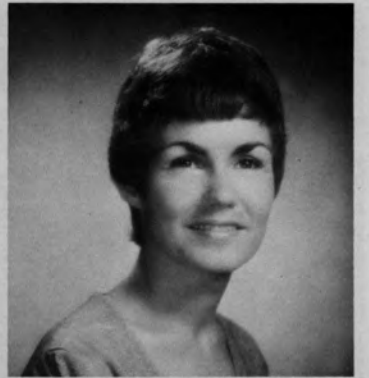
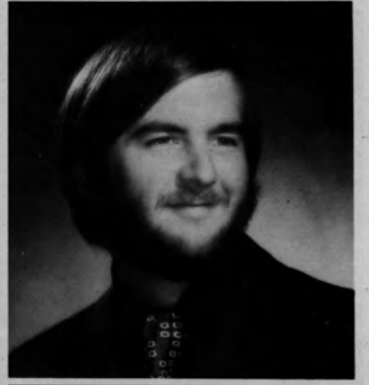
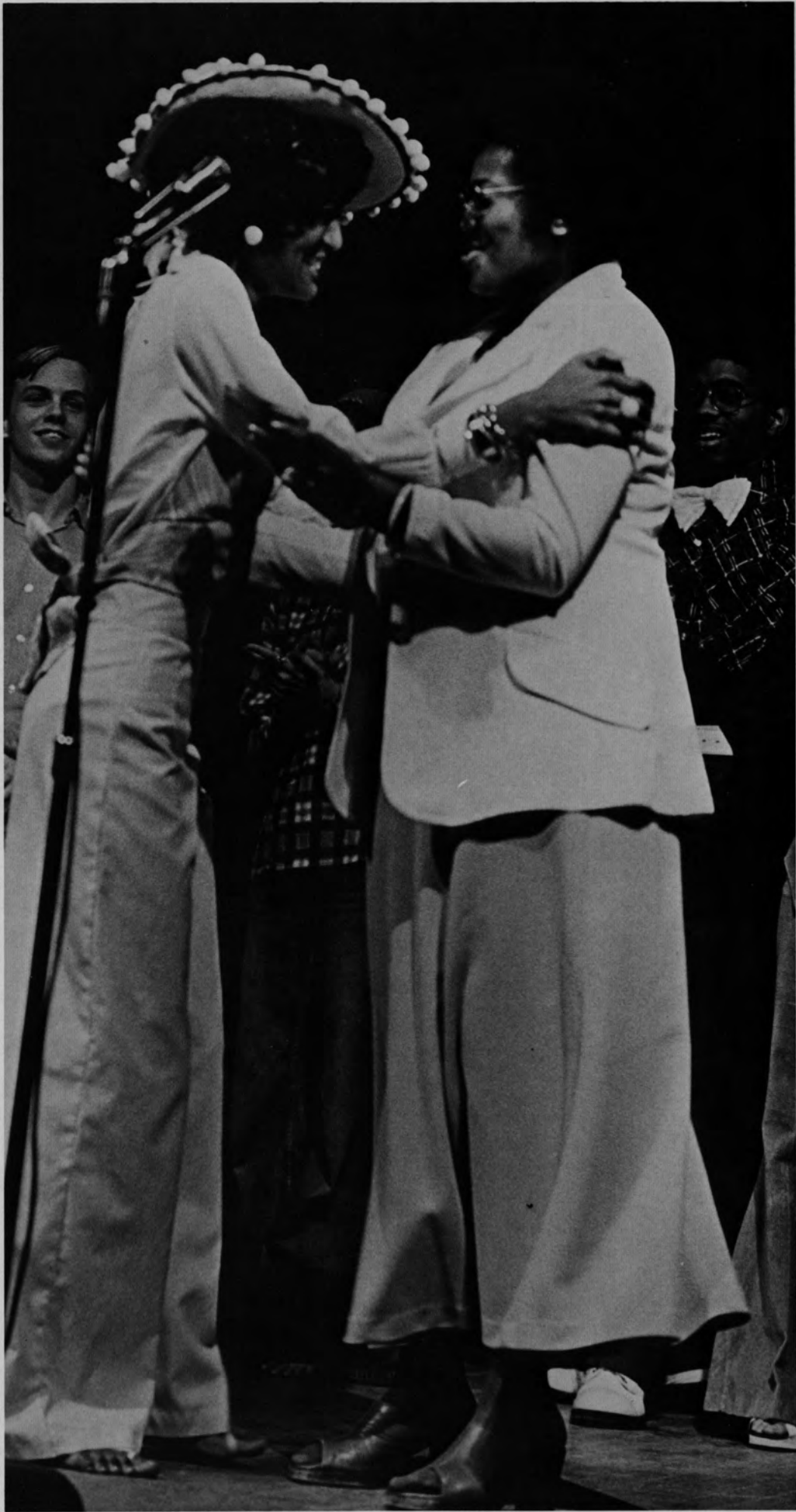


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Debby Fosdick
Bernice Foster



Linda Foster
Ronald Foewler
Jane Fox







Charles Foy
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Kristin Frejd



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Robin Fuhr
Mark Fuller
Cindy Gaines



Roy Gallemore
Bertha Garcia
Kevin Gardner
Susan Garlington



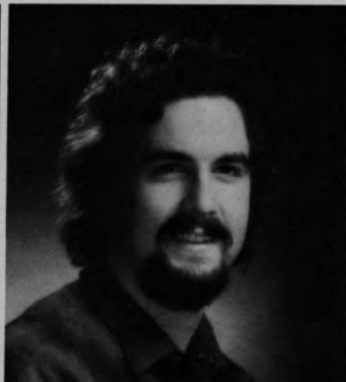
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Mary Glanker



Barb Glendinning
Linda Glick
Marcia Glosemeyer
Yvonne Goelz



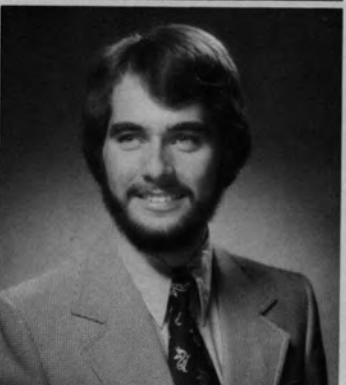
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Glenn Golson
Kathy Goodier



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Peggy Goodwin
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Sara Grady
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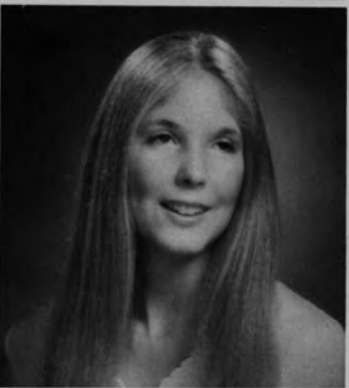




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Gayle Grazier
Alisa Greer



Debbie Gregory
Jean Griessel
Sam Griffin



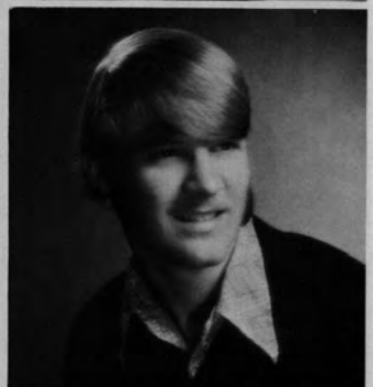
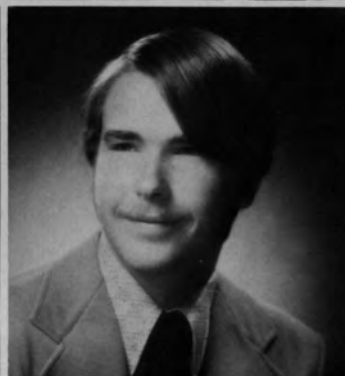
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Lori Gross
Linda Grossglauser



Debra Grote
Norma Grubbs
Karen Guard



Mark Gurevitz
Dennis Gwaltney
Jill Haines



Holly Hardy
Carla Harris
Kathryn Harris





Edward Halley
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Dennis Hartley
Anna Harvey



William Hamilton
Lauren Hauser
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Laura Hayden

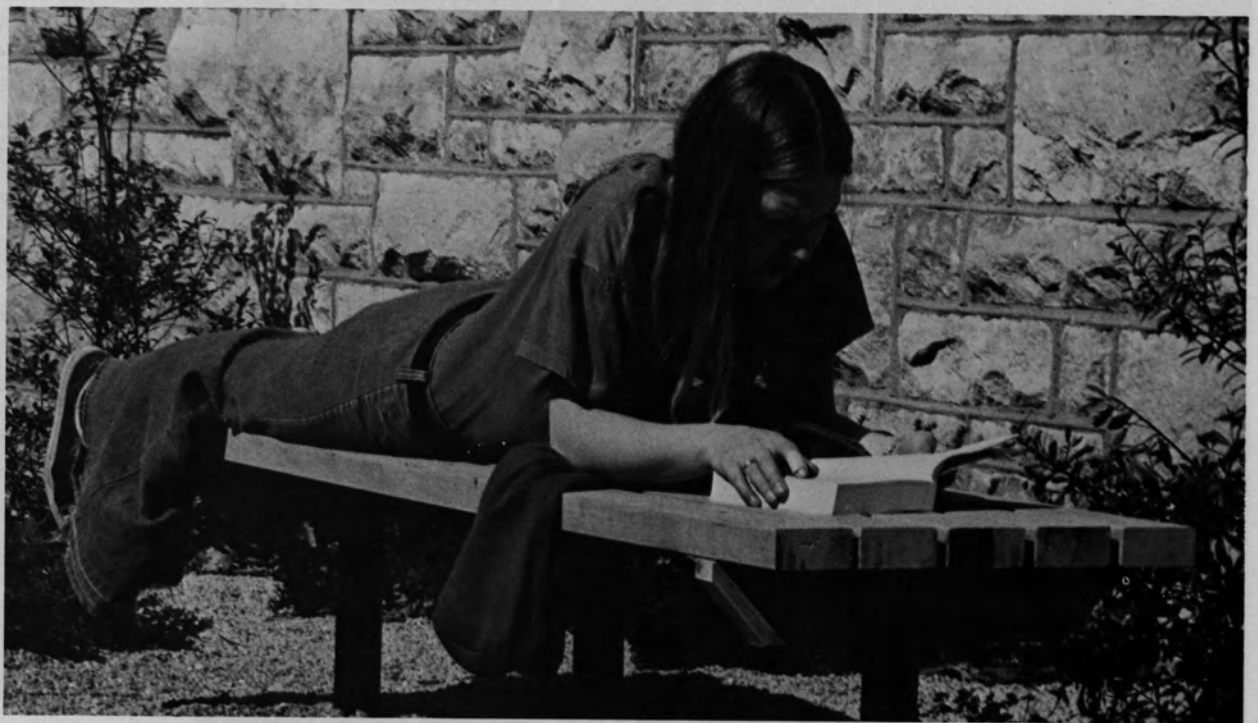


Pam Hayden
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JoAnn Hebron
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Michael Heisler



Judy Hemeyer
Romona Hendricks
Dixie Henry



Janet Hesskamp
Linda Hillard
Michelle Hines

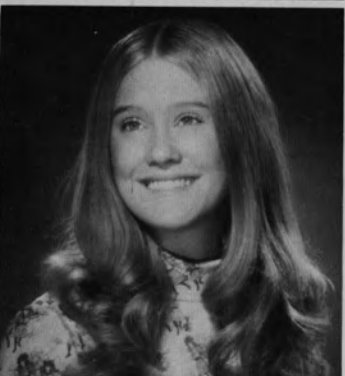




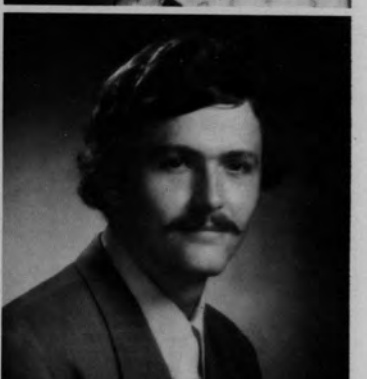
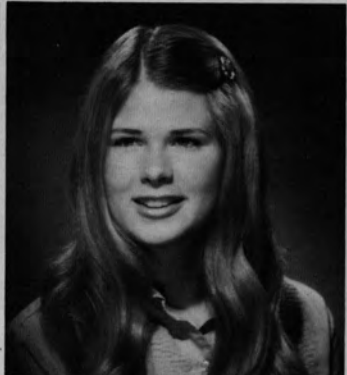
Sabine Hinze
Raynie Hockman
Sue Hoffman



Thomas Hoke
Sara Holland
Amy Holliday



Keith Holliday
Diane Hollingsworth
Gayle Hollingsworth



Nancy Hurd
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Holly Husted

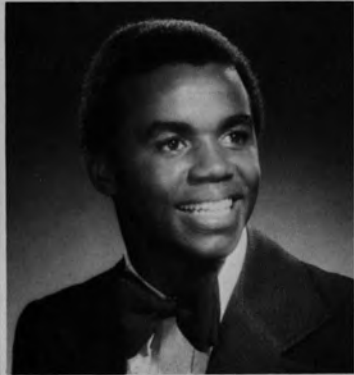


Pat Hutchison
Dona Hyatt
Marty Hyde





Kristine Hook
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 Russell Houston
 Teresa Hubbard
 Mariko Iitake
 Joan Jarvis



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 Nancy Hughes
 Vanessa Hughes
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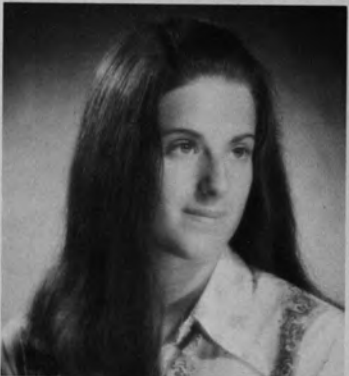
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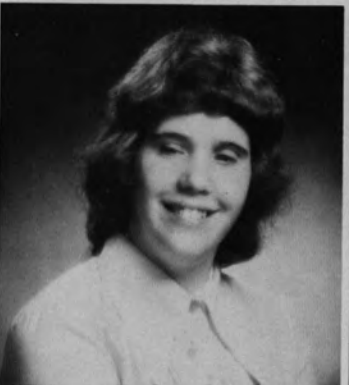
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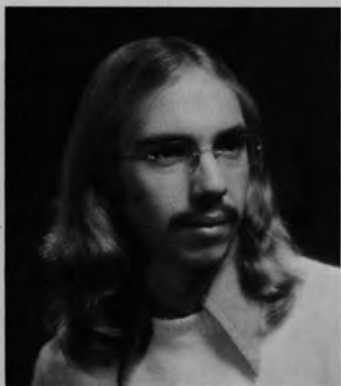


Kris Kaufman
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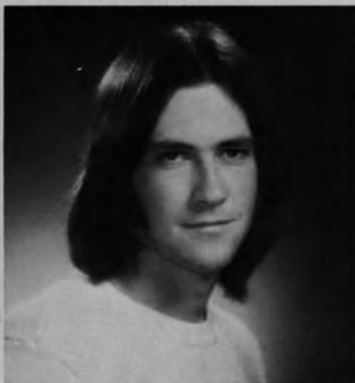




Leon Kenduck
John Keveanos
Ann Keyser



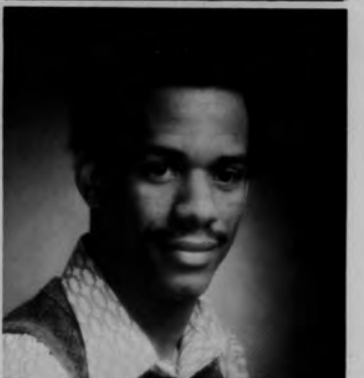
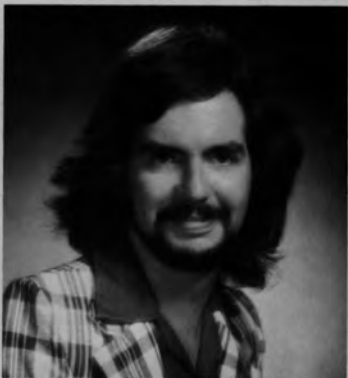
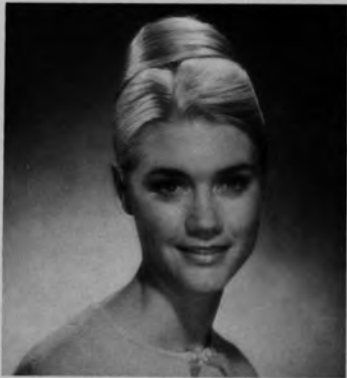
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Donald Kindred
Sara King



Karen Kiefman
Jan Knehans
Steve Knox



Betsy Lamar
Gregg Lamont
Terry Lane



Robert Lang
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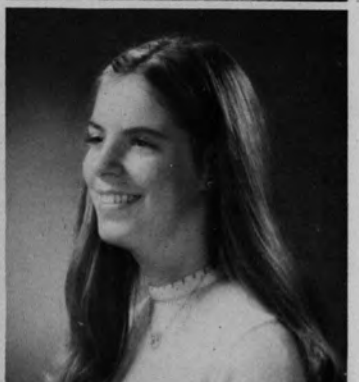
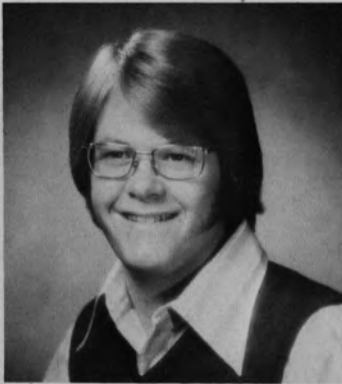
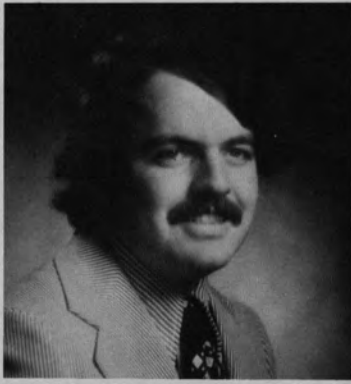


Mary Kovacs
Dottie Kunkel
Lee Legenhausen
Robert Leventhal
Gwynneth Levy



Kathy Lewis
Monica Lewis
William Lieberman





Andre Love
Fay Love
Harry Lovell





Craig Liehti
Jennifer Limberg
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Jayne Lineberry
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Bill Luebbert



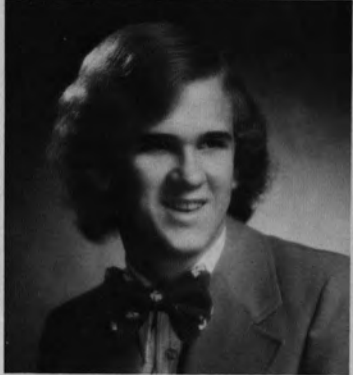
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Debbie MacNamara



Terry Maddox
Toni Mairano



John Maledy
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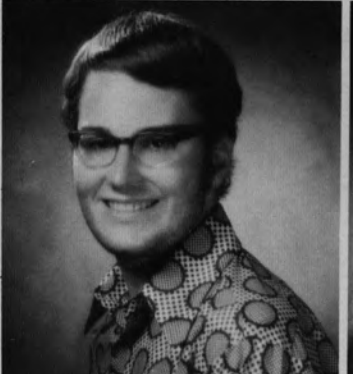
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Lisa Maples
Arnetta Marshall
James Marshall
John Marshall
Sally Marshall



Polly Mau
Cindy McArthur
Roberta McClain
Donna McClearn
John McCrory
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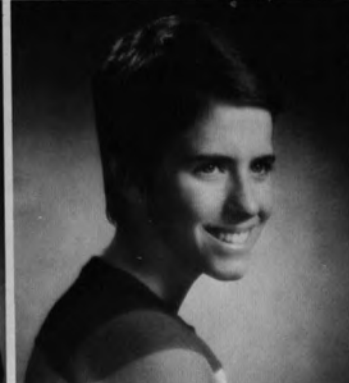
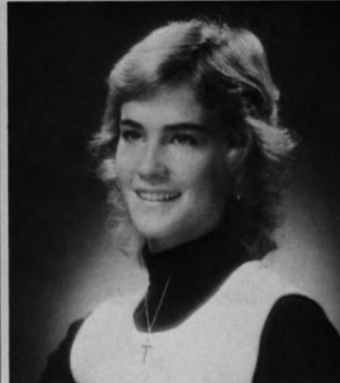
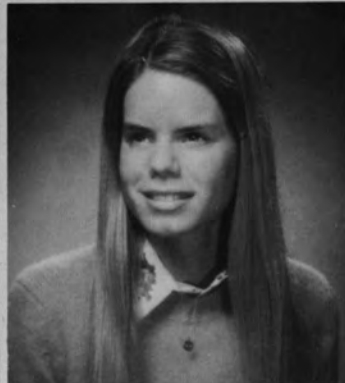
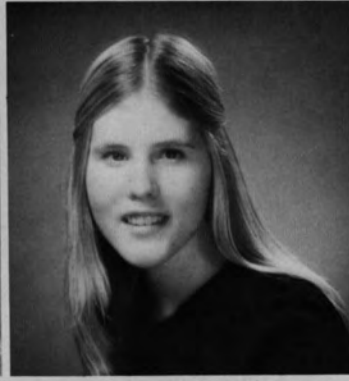
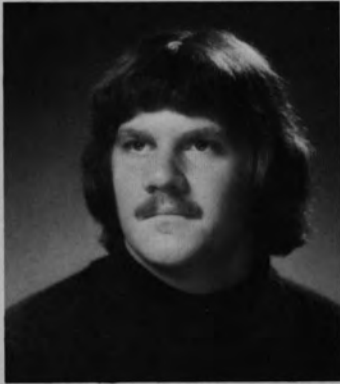




John [Name]
[Address]
[City, State, Zip]

[Name]
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[City, State, Zip]

[Name]
[Address]
[City, State, Zip]



Sandra Meek
Robin Meinershagen
Annie Middleton



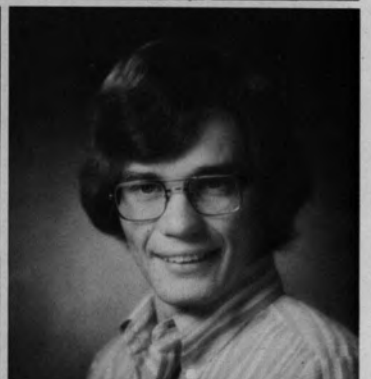
Michele Millard
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Ellen Miller



Connie Mills
Patricia Mills
Sam Minorini



Tasseu Molla
Angela Montgomery
Pat Mooney



Lisa Moore
Stephen Moore
Linda Moreau





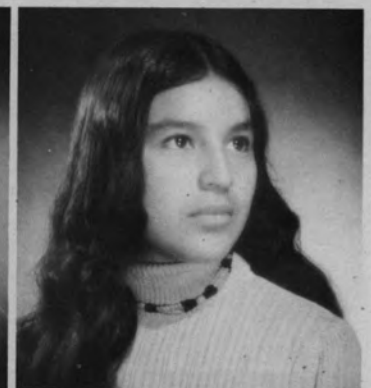
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Eve Morris
Tony Morris



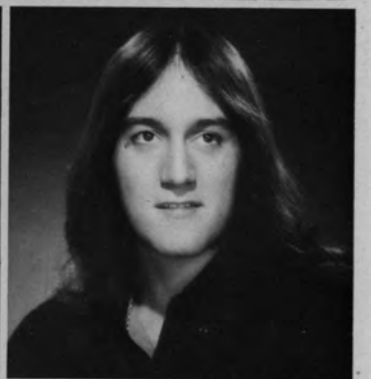
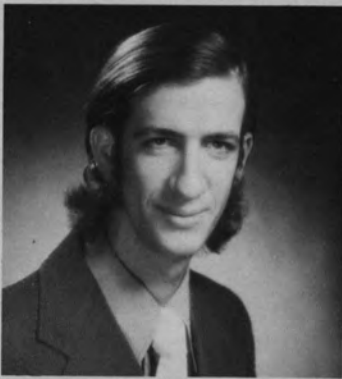
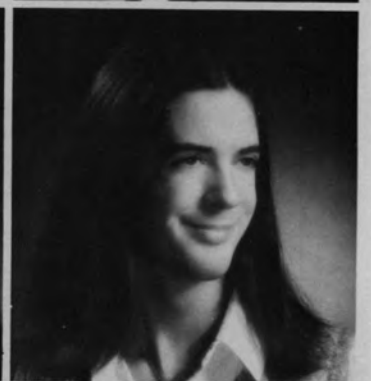
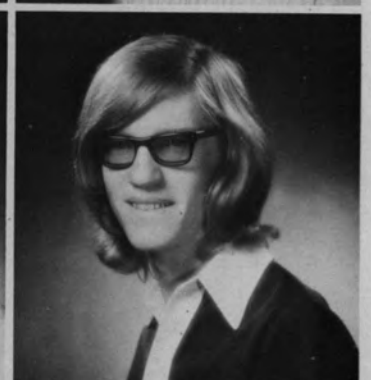
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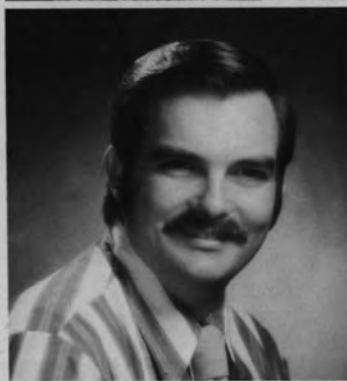


Jayne Muniz
Kathryn Munn
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Frank Nyez



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Neva Neal
Marvin Neitzert
Michael O'Connor





Diana Nelson
James Nelson
Timothy Olin
Diana Olive
Robert Olson

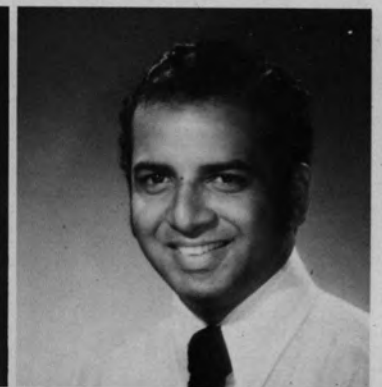


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Charlie Nicastro
Fred Ordway
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John Oxley



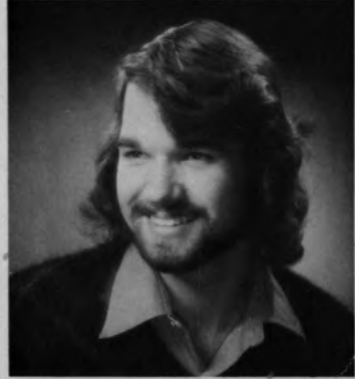
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Jan Null
Bernadine Pannell
Carmen Payne
Dennis Payne

Alice Peery
Kathy Pellet
Andrade Pereina
Sara Phelps
Renda Phillips



Edith Perine
Adron Perry
Debbie Perry
Ted Pilny
Pete Pinnell





Beatrix Peters
Diane Pisanos
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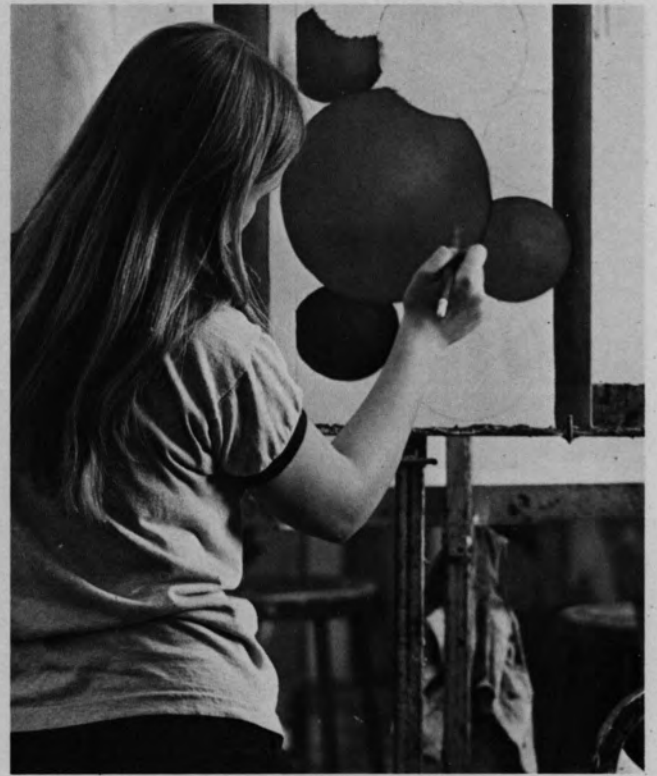
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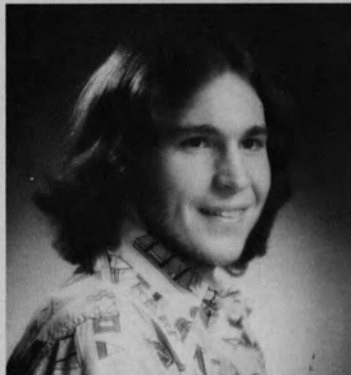
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Barb Powell
Paul Prien
Paula Prinzel



John Pruessner
Tim Purk
Dolores Quiles



Kelly Quinn
Robin Quinn
Andrea Raddatz





John Ragsdale
Sarah Raker
Melissa Ramick



Sheila Randall
Deborah Ratcliff
Alan Ray



Uless Reeder
Ken Reeves
Jody Reichmann



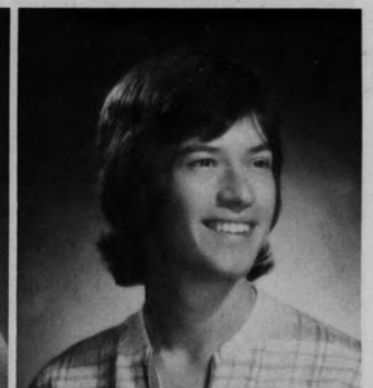
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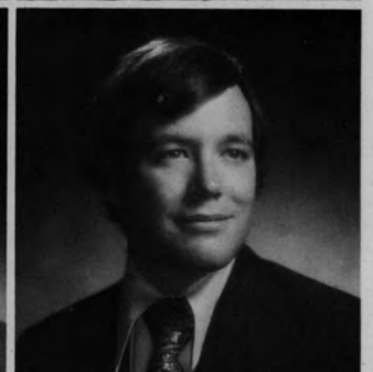
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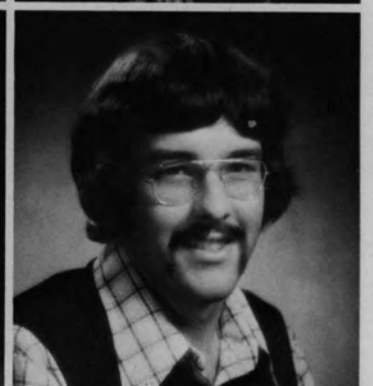
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Michael Resnick



Sharon Reynolds
Greg Richardson



Janet Richardson
Tom Richardson

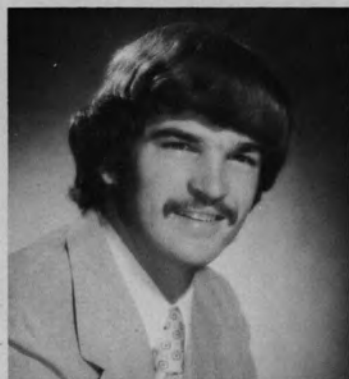




Susan Rider



Debby Riley



Allan Roach
Hubert Roberson
Billy Roberts



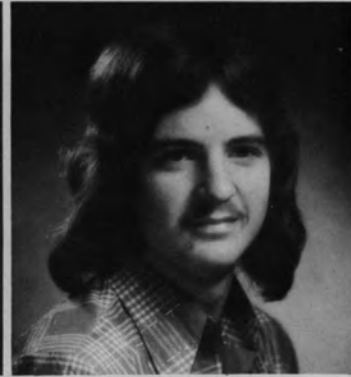
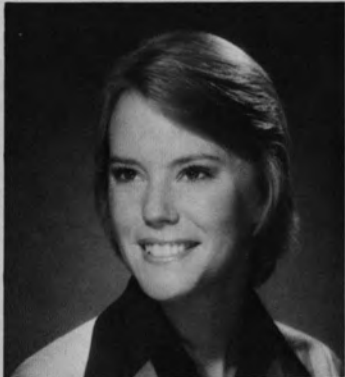
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Janet Roberts
Julie Roberts



Sally Robertson
Lynn Robinson
Shearron Robinson



Mary Ross
Mary Ross
Lawrence Routt



Emilie Rowan



Valeri Rowe

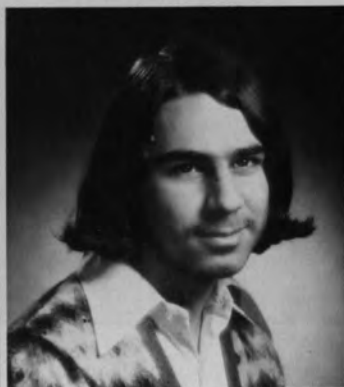




Nancy Robson
 Cynthia Rocknak
 Lloyd Rogers
 Sandi Rogers
 Vicki Rozen
 Gena Russell



Sheila Rogers
 Margaret Rohning
 Janet Rohning
 Mike Roling
 Sydney Sachs
 Lisa Sachse



Steven Sadler *
 Reza Sadrian
 Sedigheh Sadrian

Iris Sargent
Michael Sawyer
Ann Saxhaug
Doris Schaffner



Sally Schnapp
Cindy Schneider
Jane Schuler
Charles Schwaller



Cynthia Schwerdtfeger
Debbie Scoggin
Debbie Scott
Petie Scott



Bill Seibert
Z. Seigler
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Gary Seneker



Ratana Sethaputra
Carol Shackman
Jim Shaw
Dorothy Shepard





David Shewmaker



Shirley Shilharvey



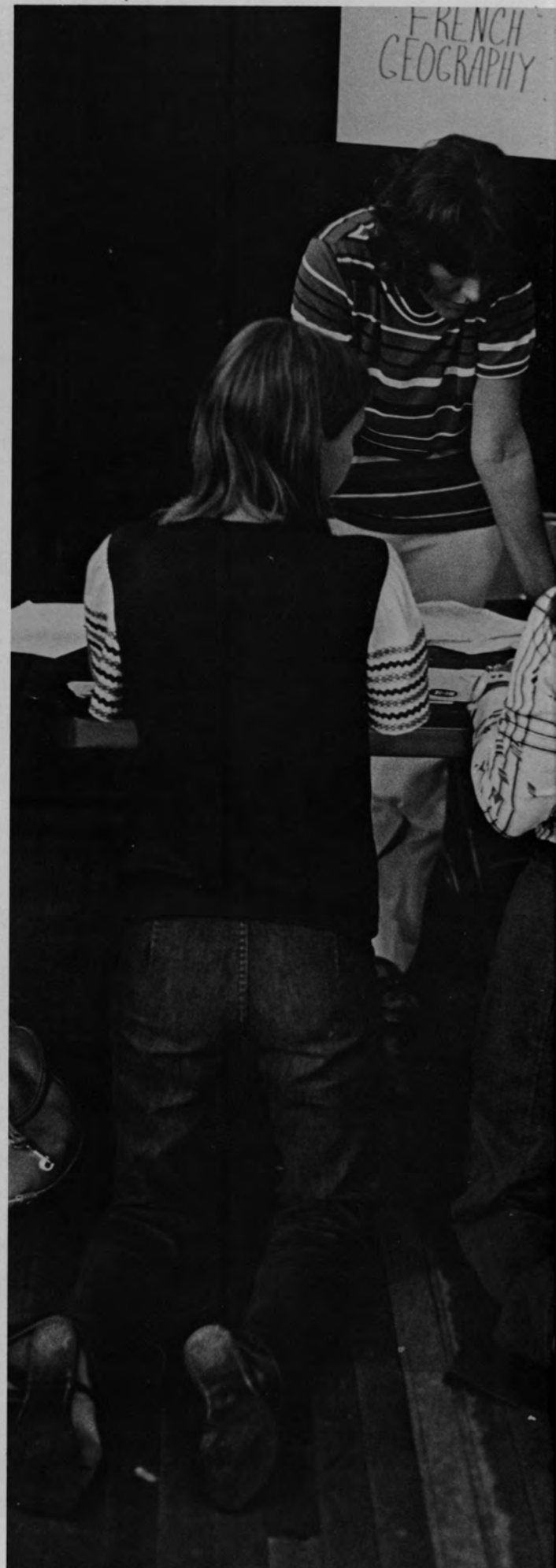
Susie Sholder



Floyd Shuffitt



Loree Silberman





Denise Simmons
Eileen Simon



Curt Simonson
Carla Sjostrand



David Sleet
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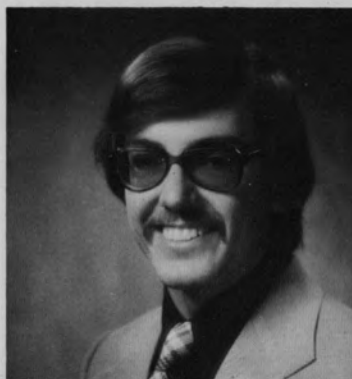


Melba Small
Dale Smith



James Smith
Karen Smith

James Snell
Brenda Spencer
Elisabeth Stahl



Lynn Stall
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Susan Steele



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Suellen Stegner
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Martha Stookey
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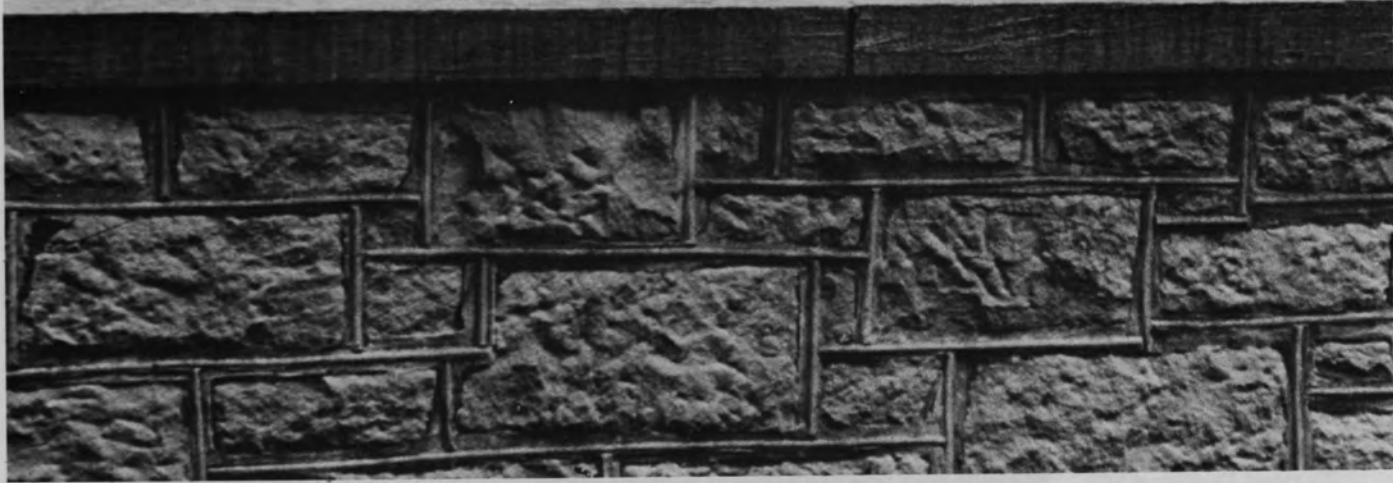


Tim Sullivan
Susan Sundlermann
Virginia Swisher





John Swymer
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Reiko Takeshige

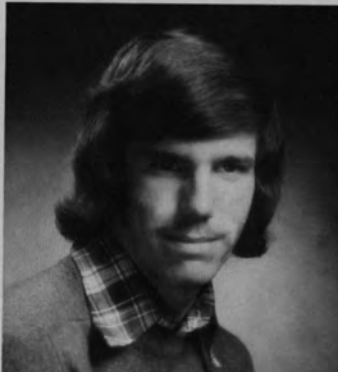


Cynthia Tam
Dixie Tanner
Marco Tapia

Linda Tatigian
Eartha Taylor
Robin Taylor



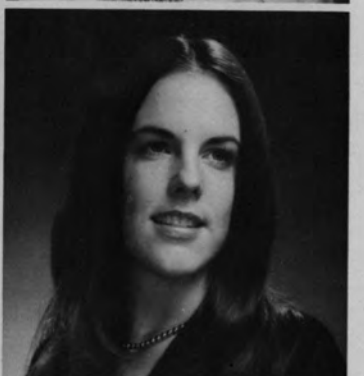
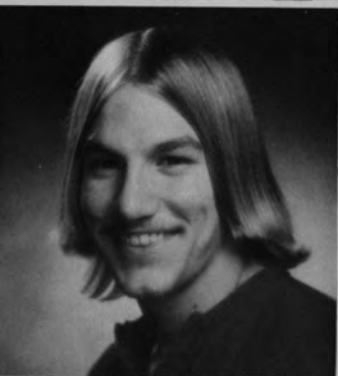
Susan Taylor
David Teel
Robert Tellier



Patricia Terrio
Boru Tesfay
Marcia Thomas



David Thompson
George Thompson
Teresa Thompson



Elizabeth Thomson
Eurlene Thornton
Brook Thrall

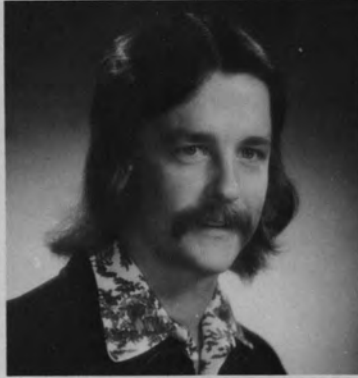




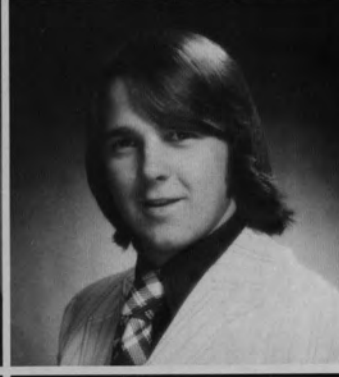
Elizabeth Thurmond
Andrea Tillett
Willard Tolson



Robert Toombs
Mildred Torres
Rickey Torres



Jim Torpey
Peter Toy
Leslie Tray

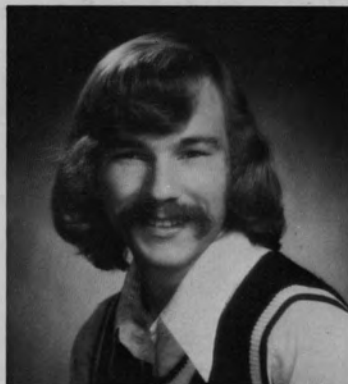


Rebecca Trinen
Ramon Turnbow
Ed Turner



Nancy Twining
Karis Ussery
Mary Valdez

William Vaughn
Kathleen Verseman
Carla Vetter



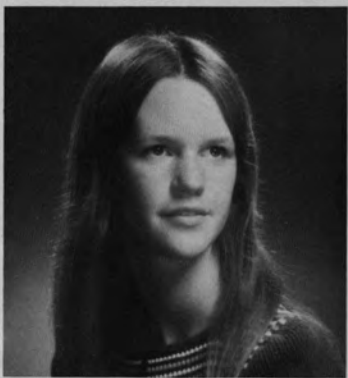
Lea Vetter
Susan Vickrey
Carol Visney



Paula Voelker
Diffy Vogel
Ginger Wagner



Jean Walter
Garrett Walters
Roxanne Ward



Marceda Warrick
Valeria Watkins
Gayle Watson





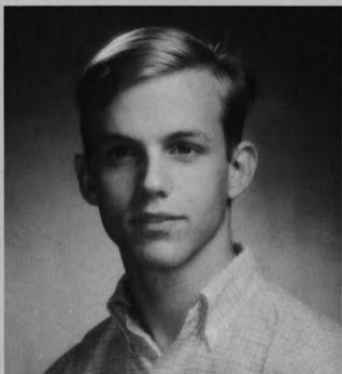
Nancy Watson
Tom Watson
Robert Weber



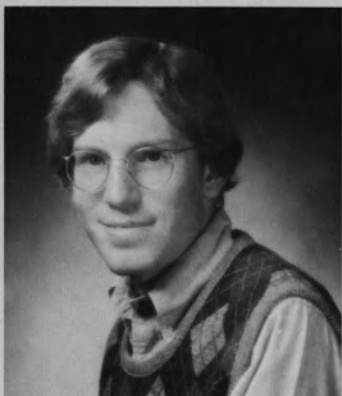
Larry Weinhaus
Barbara Weir
Deborah Weiss



Laurel Wendt
Lesa Wessler
Margaret Whalin



Melissa Whitaker
Cliff White
Kay White

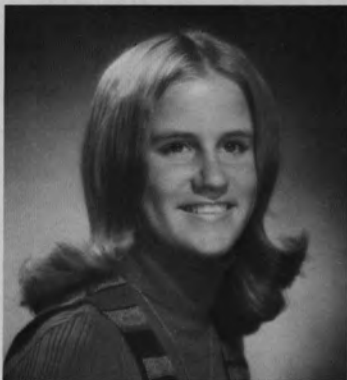


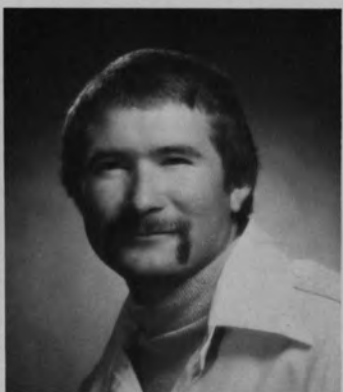
Lynns Wiggins
Dale Wilcox
Ann Wilkinson

Diana Williams
James Williams
Linda Williams



Mary Williams
Cindy Willows
Rodney Willows





Mike Wilson
Jeff Winfrey
Ruth Winheim



Leslie Wolk
Ellen Wood
William Wood

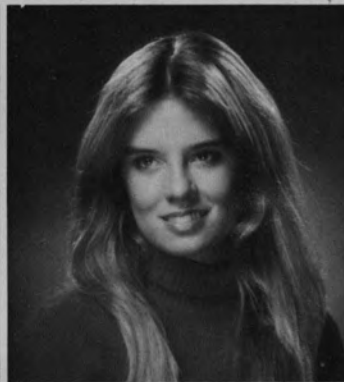
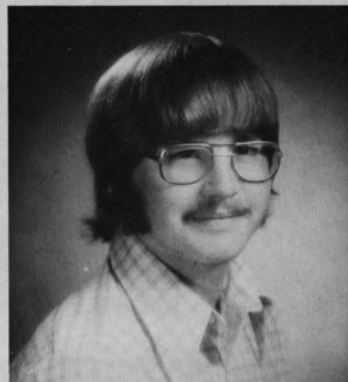


Janet Worden
Shelly Worden*
Leslie Worley

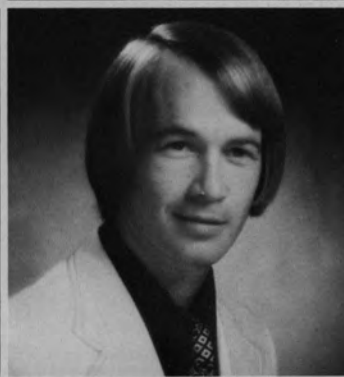
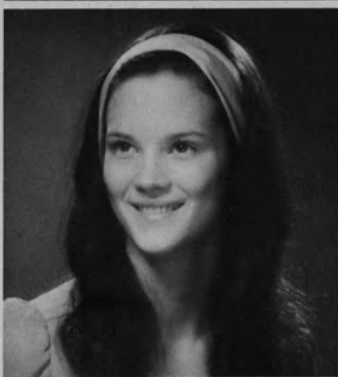
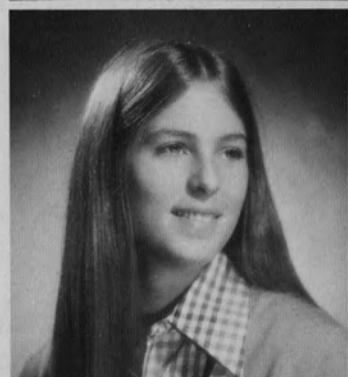
Linda Worrell
Donna Wright
Marti Wright



Steve Wyatt
Naomi Yashima
Jane Yeargain



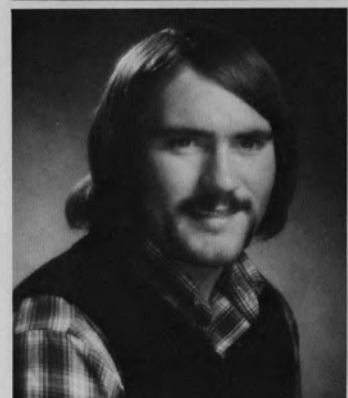
Jean Yoch
Candy Young
Larry Young

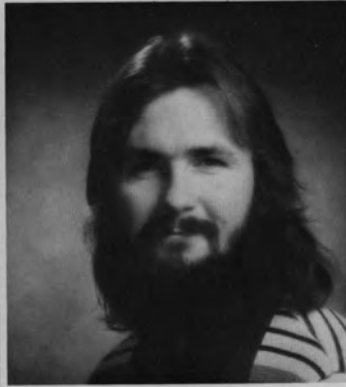


Suzanne Yows
Laune Zacharias
Scot Zale

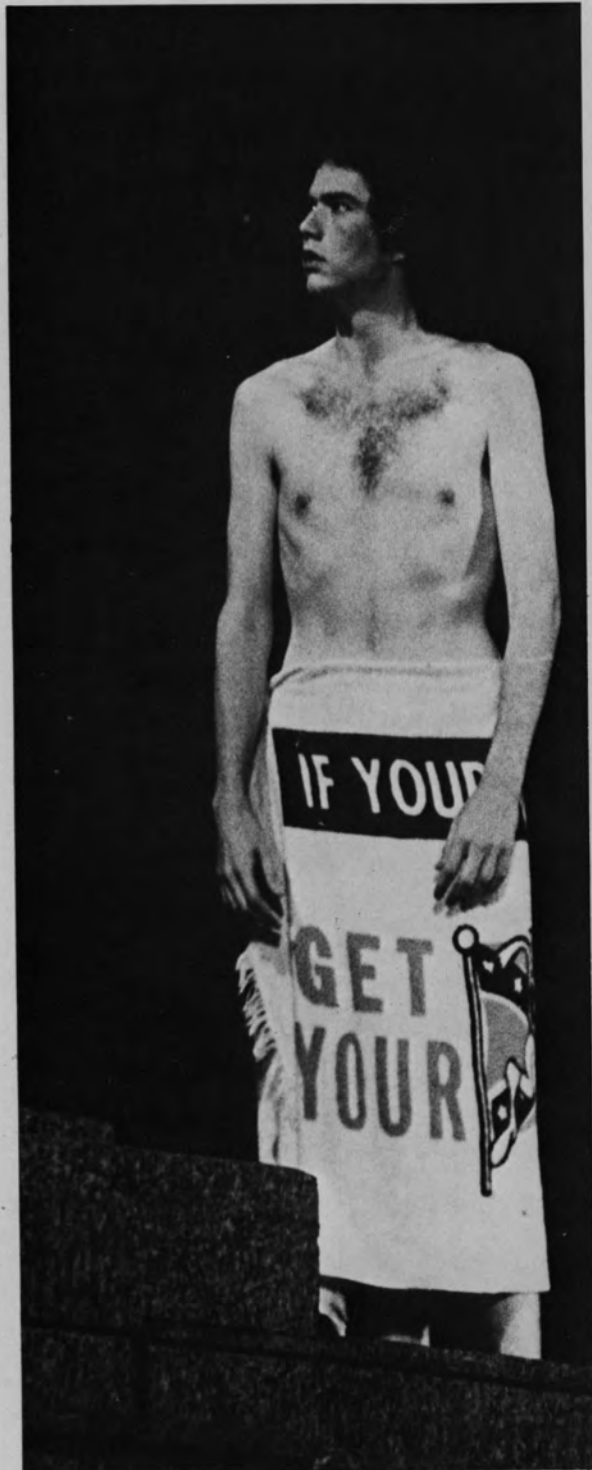


Robert Zetterlund
Carole Zeuschel
Muluriha Zewde





Victor Zimbowski
Debbie Zur
Steve Zwolak



3157 students
(U.S. and Canada,
middle school,
senior high, college
and grad school,
male and female,
black and white,
public and private,
rich and poor)
wrote and
told us that

School is a bore.



