

the

Ambassador

big sandy

WINTER, 1976-77



AC 'FLYING HIGH'

FROM GROUND SCHOOL TO LICENSE

★ F/16? What's That? ★ Step Outside the Classroom ★

★ Photo Essay ★ Concert Series ★ Juniors ★

COVER — A student pilot, a photographer and an *Ambassador* staffer flew at 5,000 feet in a Cessna 182 just yards in front of a Cessna 150 piloted by flight instructor Robbie Whitesell and pilot trainee Bob Danford to get our cover shot for this issue. After the near loss of a camera lense and photographer Scott Moss' barely digested lunch, Moss came up with this shot representative of *Ambassador's* flight program.

the **Ambassador** big sandy

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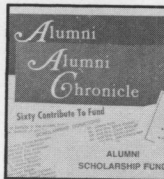
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• 'Flying High'



From ground school to license

By Bob Danford

Private aviation didn't have quite the explosive start that Ford's autos did, but slowly and surely private aviation has become more or less commonplace. Believe it or not, many Americans own airplanes. Most don't own Lear Jets or even twin-engined planes, but one might own a Cessna 172 four-seater, or Piper Cherokee. Private aviators own planes because they love to fly. It might sound like an expensive hobby, and it is, but many people own planes and live in smaller houses and drive older cars in order to foot the bill.

General aviation for Ambassador College and the Worldwide Church of God has slowly come to

the place that it is a very effective tool in doing the job of maintaining contact with Pasadena, as well as flight-training classes. After years of flying and several airplanes, the church and college now operate an executive jet and two single-engine propeller-driven planes.

Last year Benny Sharp, chief pilot for flight operations, was receiving the special instruction necessary for flying the Falcon Fan Jet used by Mr. Garner Ted Armstrong. How I happened to be at flight ops that morning I cannot remember, but at any rate I asked Dan Spencer if I could ride along while Mr. Sharp and instructor covered various procedures. Per-

mission was granted. The rest of the day we roared around East Texas and I felt like I was 13 again dreaming of flying one of my model airplanes.

That was a long flight for me because I never landed. Some non-flying types thought I had my head in the clouds, but all that had happened was an old dream of mine was given a healthy dose of reality. As a young lad, I had wanted to join the Air Force and learn to fly, but that dream seemed all wet after baptism.

I called up Dad, though, and asked if he'd borrow the money so I could learn to fly, but a large and unexpected burden had just beset him. He mentioned the situation to

a good friend who offered to loan the money until I could pay it back after graduation. I went home for the break that winter to pick up the money, and on January 25, 1976, I took my first flying lesson.

Robbie Whitesell, flight instructor here at Ambassador, gave me enough to do to keep me busy and sometimes more than I could do. Just flying straight and level was a full-time job, but before that was easy it was time for climbing, descents and turns.

Turns aren't made as in a car; rather, one must coordinate hands (often doing different things),

arms and feet just right to produce a good turn. After a while you can feel a good turn in your posterior.

Then it was time to stop flying while not on the ground. What that means is we would exceed the critical angle of attack producing a stall at which time the wings stop holding the airplane up, producing a sensation of falling.

All my life I'd thought that a stall was very dangerous, a thing which killed pilots, so I was very afraid of them. But after about 20 stalls you know you'll be able to recover and avoid a crash.

About the fourth time up we

began to concentrate on landings. At first I had the idea one landed by a shallow descent to the runway. I forgot about that after the first time Robbie and I landed. That particular time it seemed like a dive bomber going slow. The fear of a dive bomb crash faded after I had learned how to "go around" if something went wrong. It's a good thing to know. On one of the dual cross country trips we made later a Metro Airlines flight was behind us on final approach to land, and he was moving fast. The control tower asked us to "go around," which we were happy to do rather than be

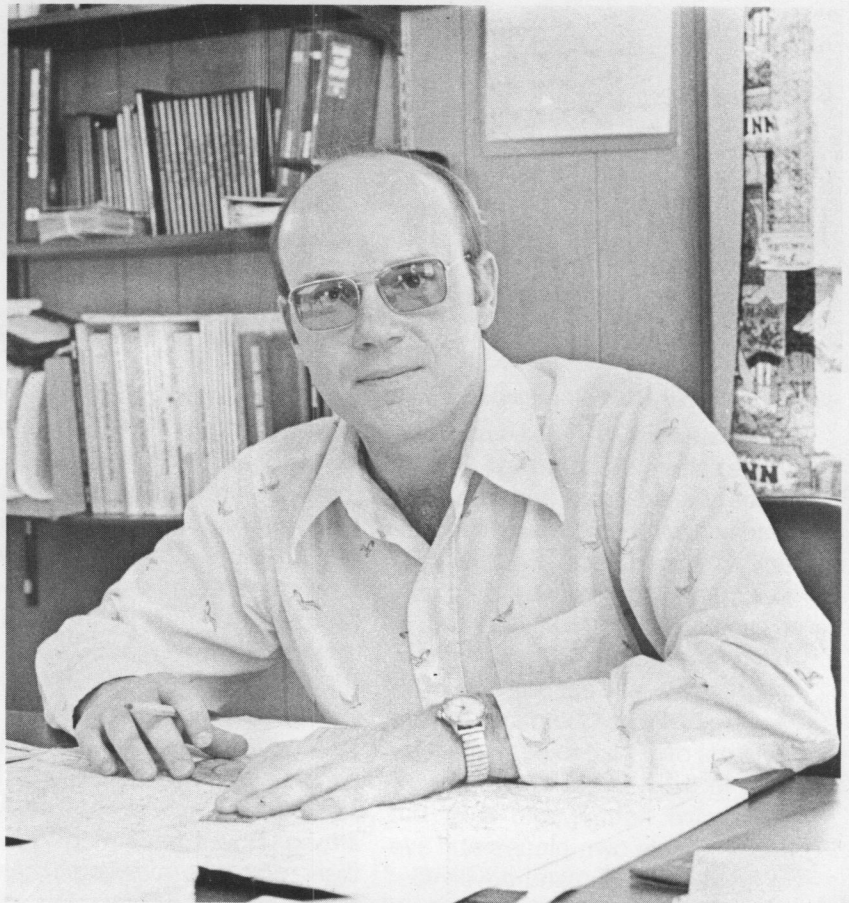
AC's Flight Program

By Keith Slough

Ambassador College offers flight training as a part of its academic program where students, utilizing the college's own airstrip and flight facilities, can receive a private pilot's license.

At the present time, ground school and flight training are being taught by Robbie Whitesell, a part-time junior student from Wichita, Kansas. Whitesell flies 80 to 100 hours a month, mostly in training sessions with students. He also flies some charter flights for the college and Church, and serves as a backup pilot for the Cessna Citation, an executive six-passenger jet owned by the Church and based at the college's hangar.

Whitesell came to Ambassador College in the fall of 1975, replacing Martin Regtien, who had been the previous flight instructor. They met each other the day before Regtien left for Holland, his native country, and upon learning about the job opening for a flight instructor, Whitesell applied. He had previously taught as a flight instructor



Robbie Whitesell, teacher of the ground school flight training program, holds both Certified Flight Instructor (CFI) and Instrument Flight Instructor (IFI) licenses. He flies 80 to 100 hours a month, mostly in training sessions with students.

involved in a midair collision.

Ninth Hour

My solo time started in the ninth hour of dual training. This particular lesson began by taking off and landing several times. Finally, Robbie asked me to stop. I did. He got out and told me to repeat my last landing three times and park the plane.

I was nervous, slightly shocked and flowing with adrenaline. I taxied out and pushed the throttle to the firewall. The plane picked up speed and soon was ready to fly; a little back pressure and the ground

fell away from the plane. With every muscle in a condition of tense overcontrol and the plane at the proper altitude, I set the plane up for straight and level flight and turned "downwind" where I could see the 421 (a twin engine aircraft hangared at flight ops at the time), sitting right where I wanted to land.

Benny Sharp, the pilot of the 421, began asking over the radio where I was and what I was doing. The questions were directed at Robbie, who was now in the office near the radio. He answered and Mr. Sharp told me to go around the pattern so the twin could leave. I

made my first landing a little rough but otherwise fine. I released some of my nervousness by thinking out loud and occasionally very loud.

When the engine had coughed and sputtered its last, Robbie opened the door and shook my hand. He was almost as excited as I was. We walked back to the flight ops office and Robbie cut the tail off my shirt. This is an old flying tradition which I thought caught the spirit of the occasion.

More solo time and more dual time was flown and then night time and cross country time. Time was spent "chasing needles" or flying

in Pueblo, Colo., and holds Certified Flight Instructor (CFI) and Instrument Flight Instructor (IFI) licenses.

Since the college's flight operations department does not yet have Federal Aviation Association approval, the minimum number of actual flight hours required before a student can receive his Private Pilot Certificate (equivalent to a regular driver's license) is 40. Once the department receives FAA approval, the minimum number of hours will be reduced to 35.

The main aircraft used in the flight program is the Cessna 150, a two-passenger aircraft specifically designed for training purposes. The 150 cruises at about 110 miles per hour according to Whitesell, and is used mainly by those students pursuing only their private license. For those pursuing their Commercial Pilot's Certificate (equivalent to a chauffeur's driving license), there's the Cessna 182, a four-seat single engine charter plane that cruises around 160 miles per hour.

One of the most attractive features about the college's flight program is the total cost — between \$650 and \$700 per student, with a 10 percent discount if paid in advance. A private school elsewhere could cost approximately \$900 to \$1000.

There are currently 16 students enrolled in the ground school program that precedes the in-air training, and between 15 to 20 active flight training students. College students receive two hour credits for the flight class, but since the textbook used in the class was originally meant to be a home study course, non-students are eligible for the course as well. Currently, there are five non-Ambassador students from the surrounding area enrolled in the flight training course.

Currently enrolled in the ground school program are Leon Walker and David Wainwright, both theology instructors here. Other instructors that have trained under Whitesell include Annabel Johnson, chairman of the home economics department and John

Robinson, chairman of the journalism department.

"Some students have been misled when they learned that the course was only two credits, thinking it was easier than the average three-hour course. Some therefore find it more difficult than they had originally thought, because it is a complicated course," Whitesell explained.

Currently, five of the total eight students required before the department can apply for FAA approval have passed the flight program, and Whitesell feels that the department should reach its required quota by the end of this semester. After that, it's a matter of applications, paper work and visits; by FAA representatives to the college's flight department. Once approval is granted, it has to be maintained by periodic renewals as well.

"I'd like to see this program develop into a full flight training school," said Whitesell in discussing his hopes for the department. "It takes time, but it's something you keep working toward."



The Cessna 150 is a two-passenger aircraft specifically designed for training purposes. It cruises at about 110 miles per hour. Students pursuing their private license spend at least 40 hours in this aircraft in the college's program.

with blinders so I couldn't see out the window. Sometimes Robbie put the plane in some bizarre position, such as in a steep dive, while I looked at my lap. I would then be required to return to straight and level flight by using instruments. Many hours were spent flying circles, squares, S's and eights over a prescribed route on the ground. This would be a piece of cake if the wind wasn't forever blowing the plane off course. All of this was to prepare for cross country flights.

Cross Country

Cross country is a little lonely when you fly alone for three hundred miles. Although the airplane has 1½ radios all you hear on the one is pilots asking for landing instructions and on the half you hear Morse code or some futuristic voice saying "Quitman VOR."

The world is passing by the window, clean and neat. Even junkyards are organized nowadays. Every road looks smooth and farms are orderly. The chart in your

lap is accurate and shows just what you are seeing out of the window.

That is except once when an airport was missing. I wanted to practice some soft field landing, so I

"How could she say no?" The future Mr. and Mrs. Bob Danford sit in the plane in which Bob proposed to his fiancée, Judy Pritchett after finally obtaining his private pilot's license.



flew to an "unimproved" strip I saw on the chart. Upon arriving at the site, there was no strip, just some acreage next to a few houses. Back home I went.

Flight Test

The final step was the flight test. It took a few hours of paper work and "intensive" flying but it paid off. Robbie had done a good job and I was ready for the test. I could do what the inspector asked and he was able to see that. More paper work, \$40 and I had my license.

One of the first things I did was to take my girlfriend up in the plane and propose. At 1,400 feet over Lake Loma, how could she say no?

When it was all over I saw that I had learned more than flying. I had learned how I could build self-confidence. Every time something new was introduced in training self-doubt and cold hard fear would tense the muscles and narrow the vision until after much practice the limits of fear were pushed back and confidence could breathe again.

I feel I mastered more than 1,600 pounds of aluminum, I mastered part of myself.



FIVE
SPECTACULAR
PRODUCTIONS!

The Ambassador Concert Series

By Randy Brelsford

Lights dim, the concert auditorium goes dark, crowd noises quieten, a spotlight hits a performer and applause fills the hall. For the next two hours East Texas citizens, Ambassador College students and faculty are entertained by a name performer from the cultural entertainment field. Finally

the curtain falls, applause fills the auditorium for the last time, the house lights come up and formally attired concertgoers exit the Ambassador College, Big Sandy auditorium in swishes of chiffon, black tuxes and an occasional flash of jewelry.

Another concert has come to a close. Concerts look easy to audi-

ences, but when Ambassador College, Big Sandy puts on a concert for the local community there is a lot of hard work, professionalism and student help required to make it a success.

Ambassador Concert Series

The Ambassador Concert series presented by Ambassador Col-



Carlos Montoya, upper left, performed in the third of five concerts in the series. A reception following his performance, upper right, included such guests as college president Garner Ted Armstrong.



Freshman Gabriele Hopf, above, serves punch to a member of the Obernkirchen Children's Choir after the group's performance. Junior Sandra Speiker, right, escorts concert guests to their seats.



lege, Big Sandy, is patterned after the concerts provided by the Ambassador International Cultural Foundation (AICF) of Pasadena, California. AICF's goal is to "celebrate the pinnacle of man's achievements educationally, spiritually and artistically." Although the concert series is funded by Ambassador, Big Sandy, the college receives assistance in the

organization of the series schedule from the AICF.

"This is our first year of presenting a full series of concerts," said Murdock Gibbs, an employee of the Development and Public Information Division who works closely with the series. "As this is our first year we used the expertise of the AICF administrators to organize our series."

Terry Warren, an employee of the Festival Department who was formerly with the AICF concert series in Pasadena, explains how the booking of concerts is accomplished. "Wayne Shilkret, who used to work as publicity director for the Kennedy Center for the Performing Arts in Washington, D.C., arranges the series for us. He is given a specific budget for

each concert, contacts agents to see who is available and comes up with a schedule for Big Sandy from there. AICF in Pasadena pays for the bookings and they in turn bill us." Through special arrangements with the AICF the concerts are being offered at better-than-reasonable rates for the quite varied season.

This Year's Performers

For example, this year the series consists of five performances. The inaugural concert was performed by Stan Kenton and his jazz orchestra which spends 50 weeks of the year on the road giving clinics, seminars and concerts across America and Europe. Another group performing in this year's series is the Obernkirchen Children's Choir. The chorale consisted of children between the ages of 6 and 15. The choir was originally organized to fund social projects in the then British-occupied section of Germany in the early years following World War II.

Probably the best known performer of the season was Spanish flamenco guitarist Carlos Montoya. Montoya is the first solo artist to bring flamenco music to the concert stage and is one of the most widely heard performers in any concert field. He has performed in virtually every outpost of the free world.

Montoya will be followed by the San Antonio Symphony Orchestra, slated for early in the Spring semester, 1977. The tour performances will be under the direction of Roger Malone who has conducted seven performances of the Dallas Symphony Orchestra and last season directed the opera "The Barber of Seville" starring famed opera singer Beverly Sills. The concert season will be capped off with composer and arranger Oscar Brand. Brand has been in every aspect of the field of entertainment and is most noted for his

compositions performed by Joan Baez, Ella Fitzgerald, Doris Day and Harry Belafonte.

Behind the Scenes

Even with name performers in the cultural entertainment field, concerts do not happen without a lot of behind-the-scenes work. This requires the services of both communications professionals to publicize the concerts and a lot of help from student volunteer labor.

Mike Hale, a 1975 Big Sandy graduate employed by the Festival Office, assists Terry Warren with print and electronic media advertising for the concerts. "We use everything we have at our disposal: radio, television, fliers, posters, newspaper ads. We try to schedule ad campaigns enough ahead of time so people can send off for their tickets and our offices have time to send the tickets to the concert patrons."

As with the booking of the concerts the publicity department is given a set budget and must work as efficiently as they can within the confines of that budget. Currently the department is analyzing which means are meeting with the most success. When this is known the budget will be increased for media effective areas and reduced for those not as effective.

"We use two or three different media to reach as many people as we can," stated Warren. "A person sees something seven to 12 times before he reacts. Even then we sell about twice the number of tickets at the door as we do in presales. Concert going is usually a last-minute decision among families. It's our job to let the community know that Ambassador is providing entertainment for them."

According to Warren five basic areas of publicity are utilized by the department: news releases, post-

ers, newspaper ads, direct mail campaigns and radio, TV spots.

Newspaper releases and posters are composed by staff on the campus and distributed with student help. Paid newspaper advertising campaigns are also used. "At one time we thought a few large ads placed in local papers were the most effective. Now we have learned that many small reminder ads appearing often in more papers seems to have greater effect," added Hale.

One of the most efficient means of advertising is by the use of "fliers" in direct mail campaigns. These fliers are advertising leaflets supplied by the company booking the performer, our press adds specific details such as time and place. They are then sent out to a college mailing list to people who have shown interest in and who have supported the concerts in the past.

Inaugural Year

Hale commented that this year is a year of learning for all phases of organizing the concert series. "We're trying to get it all together this first year. We are learning all the time. For instance it would be helpful if we had our own Ambassador Concert Series logo so that people would immediately recognize any ad placed by our department. That's still in the planning stages."

The inaugural year is going well but a few problems have occurred. Hale recalls one big problem, "We were three weeks late in getting to press with the flier to initially advertise the concert series. Finally things were going smoothly. Then one of the performers died. We had to stop the presses, book another personality, redo the fliers and go back to press. Problems do come up."

Concert Series



Sophomore Wilhelm Rademacher presents Denis Halik, conductor of the Oberkirchen Children's Choir, a card expressing "Vielen Dank" ("many thanks") from Ambassador College students at a reception following the choir's performance.

Concert Series

Exclusive of periodic problems the advertising campaigns get their greatest lift from radio and television spots. "We run radio spots approximately eight days before the concerts ten times a day on the two major radio stations in the area; KTBB in Tyler and KFRO in Longview," explained Warren. "These two stations enable us to reach a major portion of the 25 to 39 year old age group, the most frequent audiences of these types of concerts."

"We use public service spots on television as well," added Hale. "But since they are done at no charge there is no assurance that they will be used by the television station."

All radio spots are produced at the campus radio studio with student help. Senior Bob Williams assisted with radio promotion spots for the first concert. Hale and 1975 graduate Perry Hoag wrote the

script and produced the voice tracks for the promotion of the second concert in the series.

Student Assistance

Volunteer student help is utilized to its fullest extent and helps the concerts to operate at a lower budget than if all labor had to be contracted. Student committees assist with ushering, parking, distribution of publicity posters, concessions and the physical set-up of the auditorium.

Student willingness to help with concerts was illustrated when over 200 students volunteered for ushering. Only 10 men and 10 women are used at each concert.

Jeff Rageth, junior, is in charge of ushering. Rageth comments on the job of ushering. "Students are there to be friendly, to smile, to talk to people, to give a good impression of the college. Most people

who attend the concerts are from outlying areas and are not directly associated with the college or the Church. Ushering is something that if it is done well you won't hear anything about it. But if you do badly, it can leave a bad impression. It seems like a small part, but it makes a big difference."

The stage set-up crew of 11 men is headed by senior Dale Pack. He explains their duties. "We receive a specification sheet from the managers of the performers and set up our stage and auditorium to their specifications. They may need certain risers for a choir program, or drop cords for lights for music stands in certain places on stage. Often they will even specify lighting and want pianos tuned to certain pitches and to certain cycles per minute."

Without student assistance the concerts would be difficult, but community reaction to the concerts has been worth the collective efforts of the student body. "Several community leaders and officials of other local colleges have mentioned to our officials how nice an opportunity the concerts are for the local community," commented Warren.

The Ambassador Concert Series. The college funds it, AICF helps in its organization, the student body lends manpower, the community enjoys the benefits of the combined efforts.

Ambassador College, Big Sandy's Executive Vice President Ronald Kelly sums up the reasons for the efforts of the college in this inaugural concert series year in an open letter to the citizens of East Texas. "Since we opened our doors in 1964, Ambassador College, Big Sandy, has sought to fulfill a commitment of bringing culturally enriching programs at minimum or no cost, to the East Texas community. Our 1976-77 Concert Series promises to be yet another thrust forward toward our commitment to quality programs."

"It makes you want to learn more"

Step Outside the Classroom

By Mike Greider

Ambassador College offers a wide and diversified number of extracurricular opportunities and unique field study activities.

You might be sitting in the dining hall some evening and overhear a conversation saying something like "Hey, what are you doing this break?"

"I'm going on a canoe trip with my Outdoor Education class. It should be great! We have been studying the technique of shooting white water — now we'll be able to experience what we've learned."

What unique educational experiences await the interested student outside of the classroom here at Ambassador College?

If you stop and take note, I think you will discover there are numerous opportunities available. There may even be a few you didn't know about!

Let's take a quick tour of the Ambassador scene and see where

College credits.

Senior Debbie Broach, who went on the dig said, "I think it broadened my whole world. Travel makes you think on a higher plane as well as helping you have a better self image. It was worth at least two years of college for me."

Through the sponsorship of the Foreign Language Department, a number of Ambassador College students are able to travel overseas and experience the culture of many foreign lands that they would never otherwise be able to visit.

Dr. Dale Randolph, head of the Foreign Studies Department said, "We have sponsored students to Israel, France, Germany and Mexico. To be picked for such a trip, a student must have a working knowledge of the language of the country he wants to visit. We do give academic credit for the travel."

YOU/S.E.P.

Many Ambassador men and

of traveling through Europe.

Senior Eric Ernst, who toured Europe on his way to S.E.P. Scotland said, "As trite as it may sound, this summer expanded my view about God and helped me to see we are the family of man, no matter where our homes may be."

Science Department Field Trips

In the past years, the Science Department has strived to add a new dimension by taking the class out of the classroom. A good example of this is the geology field trips to Big Bend National Park. Here the emphasis is on activity rather than simple routine. Those activities may include shooting the white water of the Rio Grande, climbing the 5,000 foot Mt. Emery, or visiting historical sites.

Another field study program includes backpacking, which takes its students on a 3 week backpacking trip to Wyoming. There you can study the glaciers, geological formation and wildlife as you hike across the Rocky Mountains. Senior Cherine Cotanch, who went on the Wyoming backpacking trip said, "When the outdoors is your textbook, things just come alive. It makes you want to learn more about the wilderness — learn to respect it and leave it like you found it."

"I thought I was so limited, but the trip showed me that I could do more than I ever dreamed."

Recreation Department

The Recreation Department is stepping out with some new ideas this year. This January they are sponsoring a Snow Ski Trip to Taos, New Mexico.

"When the outdoors is your textbook, things just come alive."

the action is outside the classroom, specifically the areas of travel, clubs, and classes.

The archaeological dig in Jerusalem is one of the several travel opportunities available to students. This past summer, the AICF (Ambassador International Cultural Foundation) sponsored 12 Ambassador students to Jerusalem. The students at the Jerusalem dig site worked in the morning and took classes in the afternoon for which they received

women have the opportunity to contribute their talents toward making YOU — S.E.P. (Youth Opportunities United — Summer Educational Program) an enriching experience for the young people involved.

S.E.P. has two locations — one in Orr, Minnesota, the other at Loch Lomand in Scotland. Both afford a chance to work with young people as counselors and instructors. Those who choose S.E.P. Scotland also have the advantage

Outside the Classroom

If snow skiing is not your bag, you may want to sign up for their new course entitled Outdoor Education. The new class will be action oriented for those who are interested in working with young people.

According to senior Jim Wright, department employee, the three-hour class will include a white

“These trips . . . provide a test situation for the principles and skill learned in the class.”

water canoe trip during the Spring Break, and a Colorado backpacking trip after graduation. “These trips will provide a test situation for the principles and skill learned in the class,” said Wright.

Athletic Department

Among the varsity sports offered at Ambassador, one of the most popular is cycling. The one-credit class features tours in the immediate areas and occasional overnight tours out of state.

This past summer, the cycling program, under the direction of Larry Haworth, instructor in physical education, sponsored a coast-to-coast cycling trip across the United States.

“On a trip like this, you really learn how to get along with other people. When all of you are working toward the same goal, you learn to overlook the picky points and appreciate someone for what they are,” said junior Debbie Wood, who participated in the coast-to-coast cycling trip.

Home Economics

In order to achieve a richer di-

mension for its students, the Home Economics Department has ventured outside of the classroom into the East Texas theater.

Their field trips might include going to Dallas to see the World Trade Center, catching a style show at Neiman Marcus, or just shopping.

Another unique opportunity available to selected girls is Faculty Dining. “In Faculty Dining, girls learn how to handle themselves in a formal situation, to learn service with poise,” said Barb Arritola, employee in the Home Ec Department.

Clubs

Among the wide spectrum of unique extracurricular activities, the Ambassador student has a choice of participation in several clubs.

One such club is the Agriculture Club, directed by Zoell Colburn. Besides having regular meetings, the club offers to those interested in agriculture a vehicle to get off campus and see what is going on in the world of agriculture.

Last year the club toured several places including Shiloh Farm (a health food farm), a sweet potato farm that utilizes organic methods, and the Rio Grande valley in South Texas.

“It’s an opportunity for them to gain actual experience . . . in the real world instead of the classroom.”

The History Club was a new addition to the college scene last year. History Department Head, Dr. Clifford Anderson, who is the club director said, “We have two major functions. First is to hold meetings to see slides and movies, listen to speakers, and discuss historical problems.

“Secondly, the club takes field

trips to museums, pre-Civil War homes, and other historical spots of interest. Their trips may take them to Austin to see the L.B.J. Library, to Houston to see the Space Center, or Jefferson City to many pre-civil war homes historical display.

The Circle K Club is an extension of Kiwanis Club which is a Christian organization dedicated to community service. The club director, Jim Ricks, instructor of speech said, “Primarily we strive to help charitable organizations. We are free to take what course of action we wish. We plan to sponsor a dance marathon and a bikeathon.

One of the newest clubs on campus is the Science Club. It will officially begin its activities second semester. Science Department head and club director, Al Knauf said, “The club will take whatever course of action the students choose to explore.

Classes

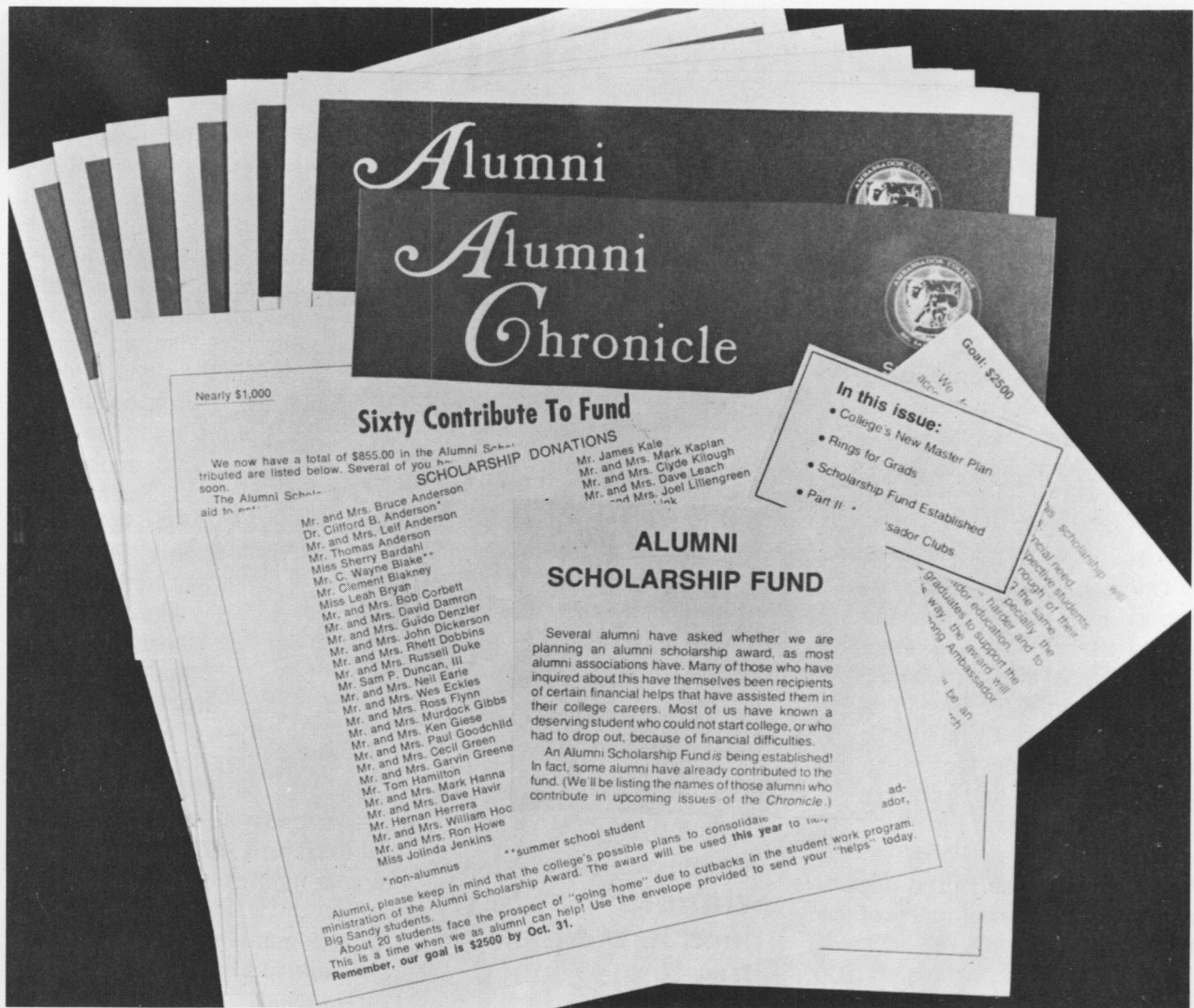
On the academic scene, some instructors are finding ways to broaden the student horizons outside the classroom.

The Public Relations class, taught by Dr. Kenneth Brasted, chairman of the Speech Communications and Public Relations Department, has opened the door to his students for some extra-

neous experiences.

One such experience is an opinion-research poll of Big Sandy residents to help determine Big Sandy’s present medical needs.

“It’s an opportunity for them to gain actual experience in the performing of one public-relations task in the real world instead of the classroom,” said Dr. Brasted.



Alumni Scholarship Fund

"We've never had this type of scholarship before"

By Jim Valekis

Ambassador College students, beginning this semester, are going to be the recipients of a newly created Alumni Scholarship Fund.

"We've never had this type of scholarship before," explained Dale Schurter of the Development and Public Information Department which is now in charge of the Alumni Association that will grant the scholarship, "where people actually contribute from the college's publics for a specific purpose." It is the first Ambassador College scholar-

ship ever to be funded from an outside source.

The story of the Alumni Scholarship actually involves the story of the Alumni Association here at Ambassador, itself a rather recent addition to the campus' makeup.

It all started about two years ago, according to Murdock Gibbs, who first began working with the association as a student employee of the Development Department in the winter of 1976 and later as a full-time employee. The presence of some sort of alumni association

was one of the things that college accreditors were looking for when they began their study of where the Big Sandy campus lay in the road toward accreditation.

An alumni association, Gibbs explained, was necessary for two reasons. First, it would enable the college to get feedback from the alumni, to have some type of "follow-up program to see how well this thing of recapturing true values is helping graduates and ex-students as they leave." Secondly, the association would provide an infor-

Alumni Scholarship

mation service to the alumni to let them know what was happening at their alma mater. This is now handled by means of the *Alumni Chronicle*, a newsletter printed seasonally by the association and sent to all the alumni they are able to locate.

"We'd been planning to do something about communicating with the alumni," Mr. Schurter explained, "Accreditation just spurred it on."

Groundwork

Originally, Dr. Torrance did the ground work for the establishment of the association, spearheading the printing of the first two editions of the *Alumni Chronicle* in 1975. The Development and Public Information Division took over the association as a "subunit" in January, 1976, and have worked with it ever since. Gibb's, now a full-time employee of the department, is in charge of many of the association's efforts.

There are approximately 2,500 graduates, according to Gibb's. Approximately 35 percent of these are active, participating, alumni, as contrasted to 2 percent in most of the other institutions he studied.

Most of this "participation" was limited to responding to questionnaires, participating in class reunions at various Feast sites or perhaps sending in an occasional "what AC did for me" testimonial. However, throughout those first months, the organization did receive a small trickle of unsolicited donations as well.

"Alumni had been asking about the possibility of establishing a scholarship fund," Gibb's said. That possibility began to take more definite form after Mr. Schurter got several ideas from national public relations and development conferences he attended, and Gibb's en-

gaged in a study of the alumni associations of other East Texas institutions. After seeing Gibb's report, and as a result of his own research, Mr. Schurter decided that an alumni scholarship fund was to be one of the main projects of the new association.

"Double-Thrust"

The goal of the scholarship fund was to be \$2,500, and the organization set out to attain this goal with a "double-thrust" campaign which included two separate mailings of self-addressed envelopes in the pages of the summer and fall editions of the 1976 *Alumni*

"The award ought to be looked on as a real honor because the committee will have judged that the winners not only need it, but deserve it as well."

Chronicle.

Contributions ranged from \$12 to \$250, and the first mailing netted \$855. The second mailing succeeded in pushing the fund up to \$1,500, and according to Gibb's, money is still "trickling in like East Texas rain."

The main criteria for receiving the scholarship will be need. "We're looking for people who need it the most," explained Gibb's.

Another prerequisite for receiving the scholarship is that the student have definite plans to graduate from Ambassador College.

"We're looking for people who are contributing a certain amount of 'self' to the college," Gibb's explained, "a 'bonafide' AC student

who believes in the basic tenets of Ambassador College."

"The award ought to be looked on as a real honor because the committee will have judged that the winners not only need it, but deserve it as well."

According to Mr. Schurter, between 60 and 70 applications have already come in for assistance. The number and size of the scholarship will vary, limited by the specific need of the student as described in his application and by the amount of money in the fund.

To date, three \$200 scholarships have been awarded. The students awarded include Miranda Hlazo, a junior from Salisbury, Rhodesia; senior Beth McVay from Glendo, Wyo.; and Petros Manzingana, a junior from Johannesburg, South Africa. More Scholarships are to be awarded next semester as well.

"Obviously we will not have enough money to meet all the needs, but we're hoping the scholarship fund will expand," Mr. Schurter explained. He sees this scholarship fund as a "kick-off" which will hopefully act as a springboard for the establishment additional scholarship funds.

"Hopefully, we'll be able to expand the opportunity to contribute to all friends of the college," he said.

"I think that there are a lot of people who appreciate the Ambassador College product," added Gibb's, "and that they'll be willing to give to support our program, and help it expand."

"What we hope is that this scholarship will do is to help create a tie between the alumni and the students on the campus," Mr. Schurter said in summing up the purpose of the Alumni Scholarship. "If a student going to campus now feels that alumni care enough to help him while in college, he'll work harder. It should give him more initiative, and when he graduates, he'll have more incentive to help others in a similar way."

F/16?



PHOTO- JOURNALISM 213

What's that?

By Kent Doucet

"I've taken better pictures with my Kodak Pocket Instamatic," I screamed as I threw down in violent disparagement my first roll of film taken in Photojournalism class.

What an utterly disgusting roll. My leather camera case cover had managed to find its way into half of my shots giving me some terrific shots of absolutely nothing. Some were great moonless night shots. The only problem was that I had taken them in the middle of a 100 percent whole-grained sky-blue sun-filled F/16 day.

F/16! What's that?

F/8?

F/½? What at What? What's F/22? A new war novel? It would

have made just as much sense to me.

I did have several shots that did come out. Cropping? What was that you said about cropping?

"Oops, sorry Henry. I guess you didn't need that side of your face after all. Besides, you got another one just like it."

"What's that? You've grown emotionally attached to it. Sorry."

"No feet? Sorry Charlie."

"What was that about no hands, Wahlen?"

"The name of the game is to fill the frame, Doucet."

"I know that Mr. R., [John Robinson, instructor of the class] but can't I blow it up?"

"You can't blow up what you can't see, Doucet. Besides, our en-

largers won't go up that high."

"Nope, sorry. Microscopes are totally out of the question."

"My vision is really getting fuzzy. I'm going to have to go and get my eyes checked. Hey, that's funny, when I look at Wiley's pictures everything seems to be back in focus."

"Focus? Focus knob? You mean I've got to focus that thing? You don't just point and shoot?"

"No sir, I don't recall any major earthquakes when I took that picture. 8.5 on the Richter? Oh my! No sir, I would have remembered that. Camera movement? That bad? Oh my!"

"I'm really sorry Mr. R. I only wanted to see what was in that box marked 'Press, do not open.' Oh

sure I know now what was in it. Some shiny paper."

"Black?"

"You mean totally black? The entire box?"

"Ruined?"

"\$17.35 a box!"

"Oh my!"

Such was my introduction to photojournalism. Could Henri Cartier-Bresson or David Kennerly have been such humble beginnings? I certainly hope so. If they survived then so can I. I think?

Previous to my induction in the class I knew only one thing about cameras. Which side was to be aimed and which side I was to look through. I had only one style in photography. The shotgun approach. I would just point somewhat in the general direction of my subject and pull the trigger. Bam! What did I care if lamp poles grew out of people's heads, ears, or noses.

Or what about my all time favorite and crowd pleaser, a close up my very own nose? It might have been great for the avant garde photographer but those who knew better would have guessed that for once I had forgotten which end to aim. It was just another example of my helplessness and ignorance when it came to photography.

PHOTOGRAPHY IS WORKING WITH LIGHT.

What a heavy thought. A real mind expander. You might think that I am pulling your leg or just trying to cut a funny as I sometimes am prone to do. I am most emphatically not. It was beginning to dawn on me. Working with light. I could begin to see now. I had to learn how to use light with skill and ease.

Light is projected onto the film through the lens. The amount of light allowed through is controlled by the shutter, a type of light valve. The amount of light it allows through depends upon the size of its opening, called "f-stops." The larger the f-stop, the smaller the opening, the less amount of light

let in.

F-stops run in the following series: F/1, F/1.4, F/2, F/2.8, F/4, F/5.6, F/8, F/11, F/16, F/22, F/32, F/45. These were actually quite easy for me to remember. Starting with F/1 and F/1.4 the third number is double the first, the fourth double the second, etc. F/11, F/22, and F/45 are rounded off.

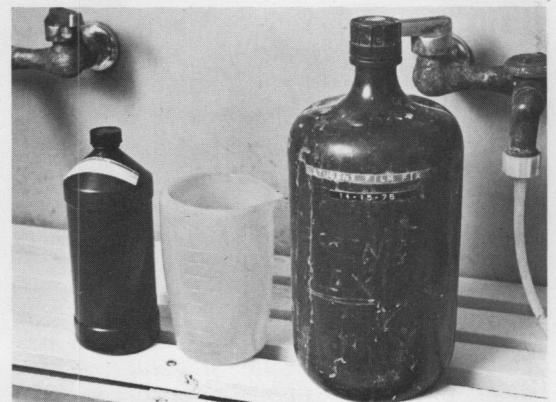
F/16, 1/500

The second major control of light is the speed of the shutter. The slower the shutter opens and closes the more light is allowed in. The faster the shutter opens and closes the less amount of light is let in. Shutter speeds are measured in seconds or fractions of seconds with 1/60 of a second being a longer period of time than 1/500 of a second.

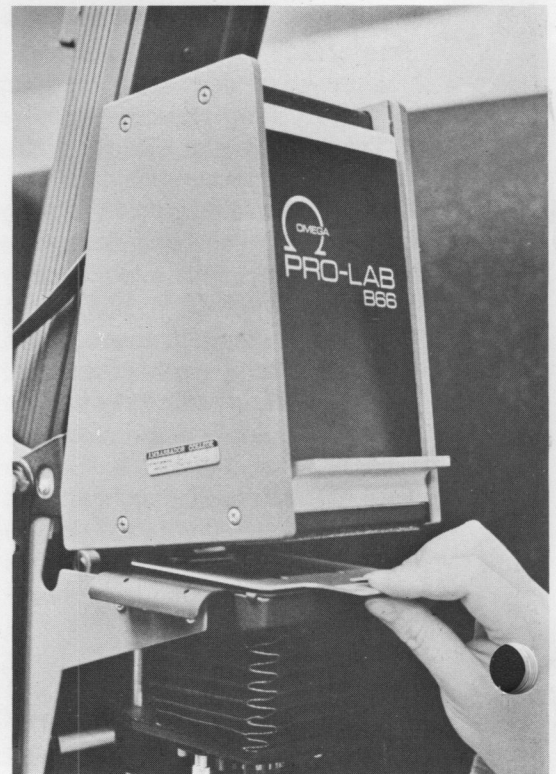
The basic shutter speeds run: 1, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500, 1/1000. Combinations of different f-stops with different speeds will give you varied amounts of light. The brighter the day, the less amount of light needed, the smaller the shutter opening, and the faster the shutter speed. For an example: a day that is bright and sunny with deep dark shadows would call for a F/16, 1/500 setting on the camera since we were using Kodak Tri-X as our basic film.

What settings do I use in certain situations? Well I could have guessed blindly and ruined many rolls of film experimenting. Instead I discovered a secret. I followed the manufacturer's suggested settings on the sheet of paper enclosed with the film. By using these settings and even without a meter my shots began to pick up immensely.

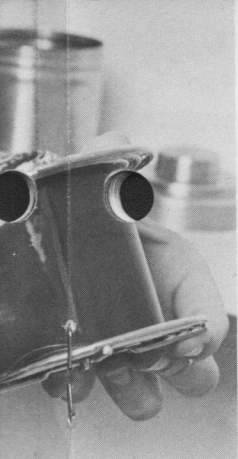
So far, with the barest of knowledge that we knew, our pictures were beginning to pick up. Many of us, I am including myself, had not known anything about cameras except how to drop in the cartridge and shoot. Sure, a couple of the class knew how to operate the new



COUNTERCLOCKWISE — Exposed film wrapped around the reel placed in the containers holding developer, water for rinsing, and fixer, all to be used for use; sophomore Peggy Nelson agitates can containing film and sets it on eight minutes for developing film; Peggy squeezes developer to hang the film up to dry.



LE... with me Sherry the paper as a fir



Instamatic with telephoto lens. But how much brain power did that take? Absolutely none. Here we were after only one week in the class learning to control the mood, the feeling, the intensity of our shots to varying degrees of increasing skill.

Monsoons in India?

What about the assignments themselves? Quite assuredly our first assignment was not to shoot a color photo essay on the monsoon season in India or a day in the life of a garbage collector. It was to go out and shoot a roll of film and see how many would come out. It rained that entire week which made it difficult for me to shoot my assignment. The only setting that I really felt comfortable with was F-16 at 1/500. My negatives were so thin Mr. R. asked me why I was going around developing unexposed rolls of film.

That first roll of film was really something for the entire class. I've never seen so many people get so excited and enthusiastic over such poor quality work. At least compared to what the class can do now.

What about developing the film? Do we in the class send our exposed rolls to Fox, Kodak, Eckerd's? No way, Jose. We learned to develop our own. Talk about an exciting time. First of all there was the challenge getting the roll of film out of the camera and into the developing container without further exposing the film.

This little maneuver takes place in a place called the prayer closet. Not exactly Shangri-La for anyone with claustrophobia. This room is about the same size of a regular prayer closet except the lights are off. You must take your film and wrap it around a metal spiral reel taking care not to allow any of the sides of the film to touch each other. This is akin to threading a needle blindfolded in the dark. If the sides of the film do touch each

other, your negatives will have these very ugly white splotches on it. I know from experience.

Once you get the film wound on the reel and safely tucked away inside the light proof can, with the lid on it also, the hardest part of the process is over. You need three chemicals and water to do the rest. All the chemicals and the water should be kept at 68 degrees. Pour the developer into the can. Shake vigorously, the can that is, for fifteen seconds. Then shake it for five seconds once every minute for eight minutes.

Pour out the developer back into its container then flush out the metal can with water for about thirty seconds. Pour out the water and pour in the fixer. Shake the can again for fifteen seconds. Then continue to shake the can for five seconds every minute for three minutes. Pour the fixer back into its container. You can now remove the film from the can and review the results.

Place the film in the hurricane washer, flood with water for five minutes. Place it in a Photo-Flo solution for thirty seconds. You can now take the film off of the spiral reel and hang it up to dry. When the negatives dry they are then ready for printing.

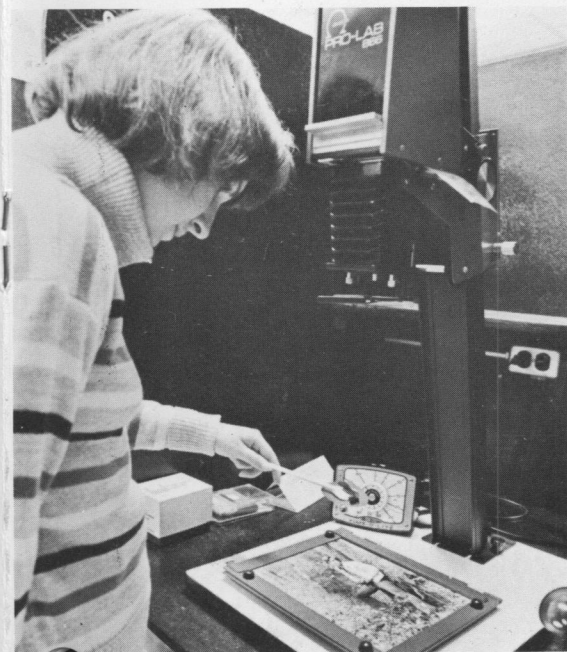
Photojournalism to me is one of the most rewarding classes that I have ever taken. You can see the success and failures in black and white right before your eyes. There is hardly no way at all that you can cover up a bad shot. It is the type of class where individualism stands out. You can be creative all you want or you can settle for mediocrity. You have the choice of putting out the effort and working hard to become a very good photographer or you can piddle around and remain average, the barest minimum.

Andreas Feininger, Bresson, Kennerly, watch out. Here comes Mr. R.'s photojournalism class of 1976.



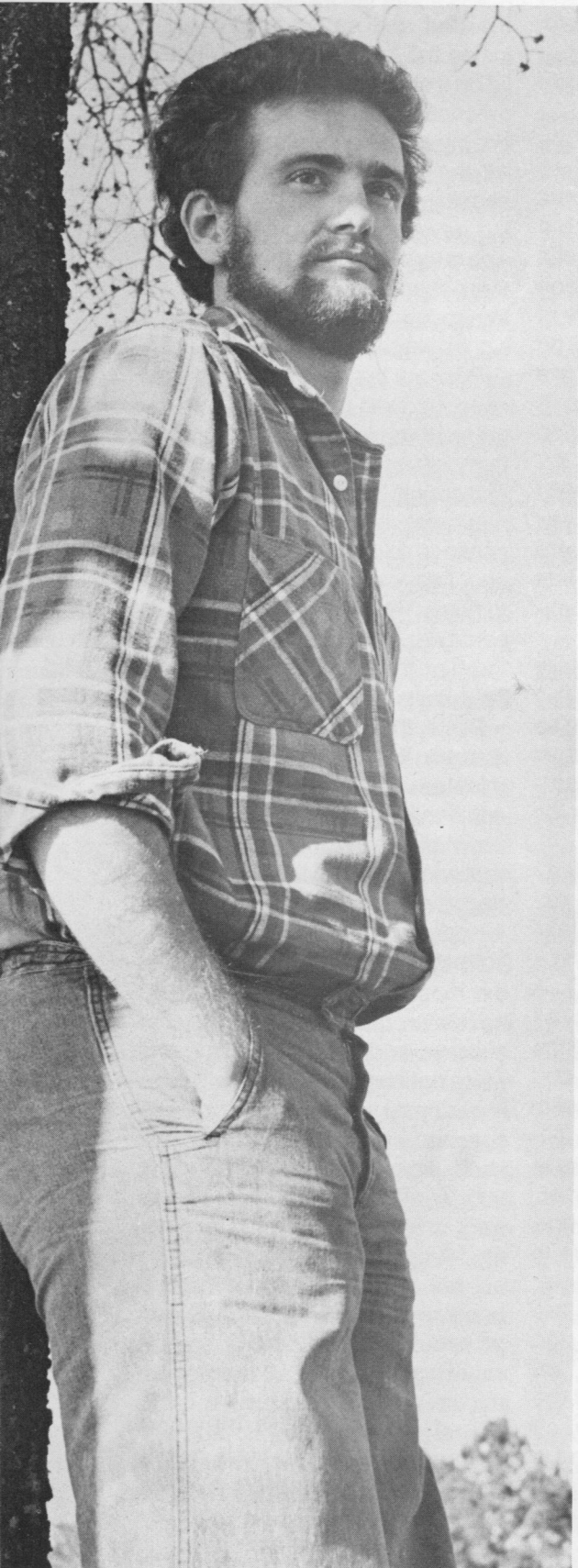
*Photos by
Tom Hanson*

around the reel prior to developing; and fixer, all to be kept at 68 degrees containing film and developer, timer is seconds developed film; next step is

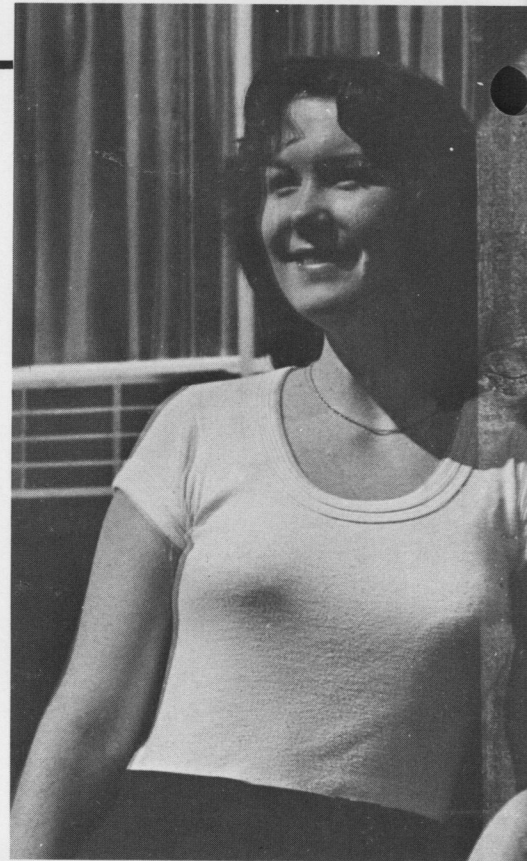


LEFT — Junior Sherry Marsh places holder with negative into the enlarger. With focus and timer set, Sherry exposes the print paper to the light; from there, the paper goes to the developer, from which it will leave as a final print.

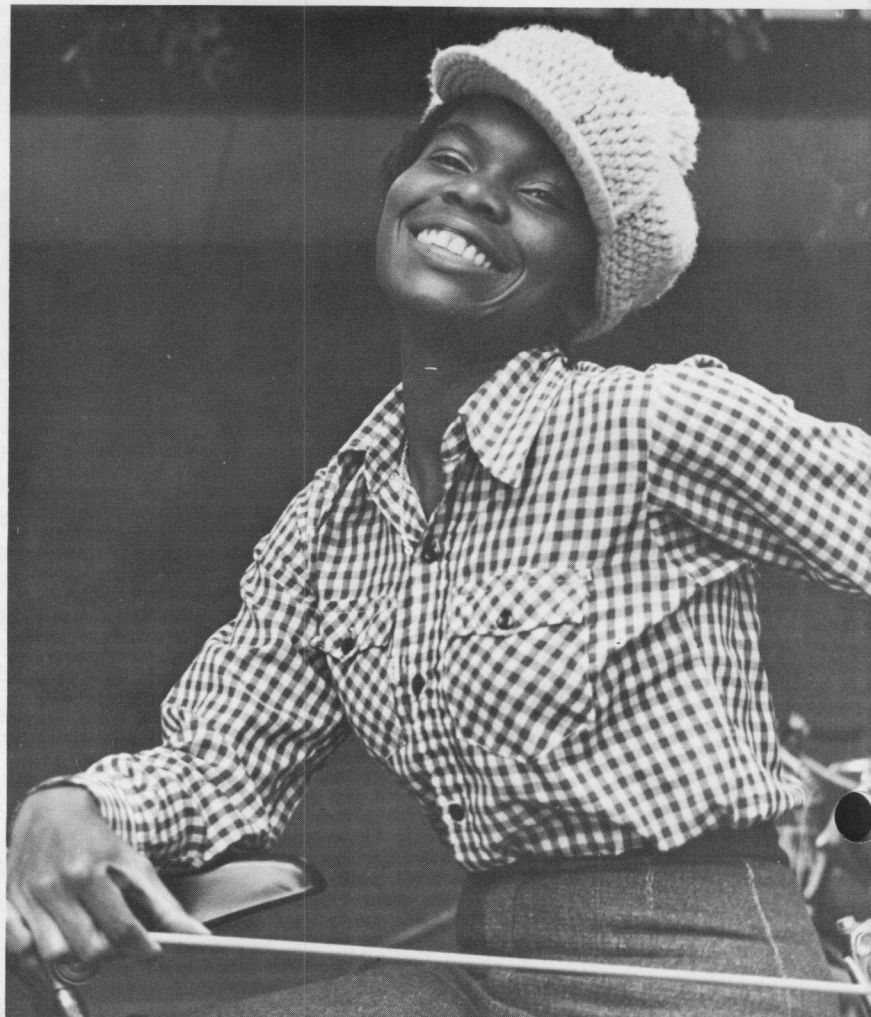
Photo Gallery



Linda Beach

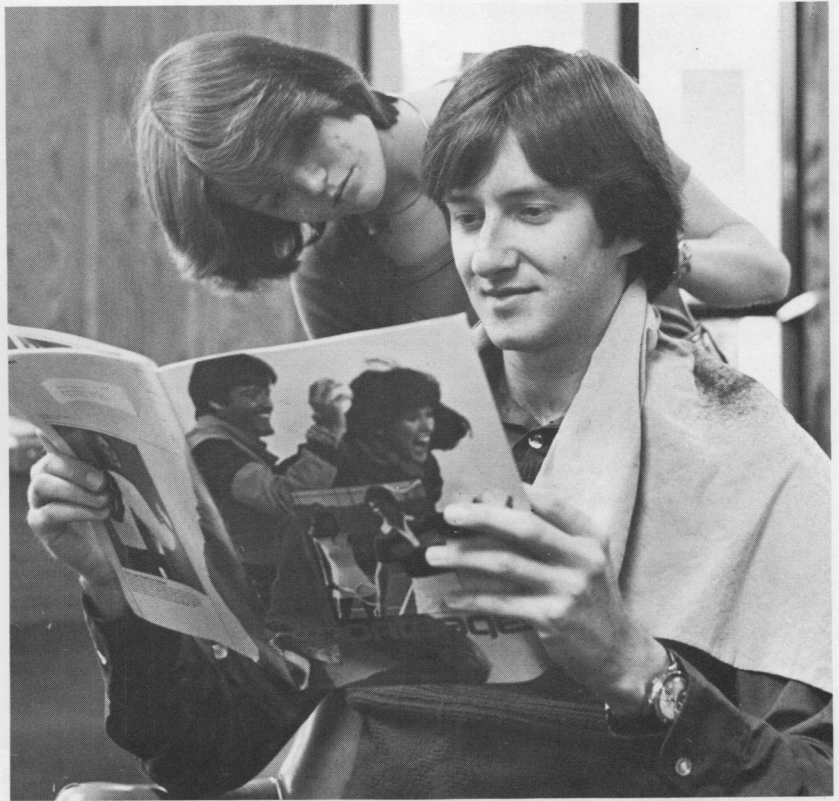


Peggy Nelson





Sherry Marsh



Linda Beach

Dan Wagner



Peggy Nelson



*Selected photographs by
students of Photojournalism 213*

Juniors

“The juniors really do have a rallying point. It’s the college, and everything that makes up the college system as a whole.”

The following article was contributed to The Ambassador by Marty Yale, 1976-77 junior class president.

The juniors, . . . who are they? What traits make up the junior class of '76? Are they flashy, or dull and dry? What quality, if any, makes the class unique from the rest?

The pictures that this article accompanies show the individuals and their personalities. This article's aim is to present to you the class as “a” personality.

It started 242 strong. That was in 1974. Now after two full years, the class still retains 170 members. Three-year students and those who have left have taken their toll, but new students have joined the class to fill in some of the vacancies that were created.

Of the 170 class members, 86 are men, and 84 are women. Six married students are included in those figures. The juniors come from 36 states, and 12 members are international students.

The class cannot be called “flashy.” It does not have an exciting or happy-go-lucky personality that has bounced along through the college years. To put it another way, the junior class has not usually been a limelight group. One person commented, it's a “kind of class you don't notice.”

Nonetheless, the juniors have been described as warm-hearted and unpretentious. They've been viewed as a steadily moving group whose outlook and personality have seen only small change.

The basic outlook seems to most people to be conservative, and more serious-minded. That, as always, does not speak for the whole class. However, the majority seems to drive consistently forward without show or any special recognition. Class interests and friendships are very much diversified into the whole college system. There does not seem to be, such as sports, or music, a special rallying point around which the juniors gather.

If one looks deeper, though, he'll see that the juniors really *do* have a rallying point. It's the college, and everything that makes up the college system as a whole.

Several juniors fulfill administrative-type positions, as well as student government offices. It's not departmentalized into any special area, it spreads into all phases of the college. It may not always be noticed, but the junior class is there behind the scenes, supporting and helping to direct college efforts.

Although it is not flamboyant, junior leadership potential is tremendous. There doesn't have to be any limits on what this class can achieve.



Kneeling — Liz Mez, Mike Lane. Seated — Kathy Swihart, Diane Marsh. Standing — David M. Wilson, Teresa Rohr, Kathy Braden, Marie Owings, Shara Dennis, Julie Coston, Mary Benson, Darlene Gable, Tanya Morgan.

Photos by Tom Hanson
and John Wright



Seated — Dana Reak, Linda Ballou, Jonathan Miller, Kim Hostetler. Standing — Dean Schantz, Juanita Lujan.



Kneeling — Shernon West, Carl Chadwick. Seated — Tammy Hall, Sarah Carr. Standing — Christine Brownson, John Labissoniere, Dace Schmidt, John Gettler, Sean Taylor, Cathy Folker.

Seated — John Abrell, Debbie Smith, Malinda Green. Standing — Shirley Hunter, Sandra Spieker, Rinda Pack, Bruce Hedges.





Becky Cermak, Brenda Tessitore, Sue Miller, Dan Hardiman, Dan Wagner, Kim Hallaran, Carl Burquist, Jeff Osborn, Joyce Moore, Maureen Minehan, Brenda Murphy.



Seated — Terry Kennebeck, Carolyn Kissel. Standing — Marty Yale, Andy Petty, Donna Ussery, Amy Jordan, Debbie Walt.

FORMULAS AND CHARGES OF SOME COMMON IONS

Positive Ions (Cations)		Negative Ions (Anions)	
Li ⁺	Acetate	CH ₃ COO ⁻	Hydrogen Oxalate ion
Mg ²⁺	Bromide	Br ⁻	(Binoxalate)
	Carbonate	CO ₃ ²⁻	Perchlorate
	Hydrogen Carbonate ion (Bicarbonate)		Permanganate
	Chlorate		ate
	Chloride		Hydrogen Phosphate HPO ₄ ²⁻
	Chlorite		Phosphate H ₂ PO ₄ ⁻
	Chromate		SO ₄ ²⁻
			HSO ₄ ⁻
			S ²⁻
			HC ₂ O ₄ ⁻
			ClO ₂ ⁻
			PO ₄ ³⁻



Seated — Dan Kallies, Dave Schreiber, Wiley Greene, Steve Orr. Standing — Leslie Bueckert, Mike Kennebeck, Skeets Mez, Fred Nance.



Standing — Petros Manzingana, Terry Falk, Nancy Dark, Ron Laughland. Seated — Roger Johnson, Karen Miller, Pat Fisk.



Seated on floor — Terri Umbarger, Darlene Smith. Seated at table — Mike Eugene, Miranda Hlazo, Marjean Strommen, Mary Strommen, Marlys Strommen, John Wright. Standing — Dave Schreiber, Cindy Steensma, Mohan Jayasekera, Linda Shaw.



Seated — Debbie Wiggins, Devon Scheef. Standing — Sharon Love, Claudia Dunnam, Colleen Gulliver, Kerry Presley, Keith Slough.



On bridge — Roberta Brunz, Gail Coates, Donna Mayhew. On railing — Cindy Muller, Steve Kelsey.



Gillian Taylor, John McCarthy, Jeff Rageth, Barry Kottke, Shonn Johnson, Kathy Maloy, Fran Scherich, Sharon Sexton.



Seated — Kirk Hayden, Marleen Pittman, Bill Alfson, Kay Shuster, Maureen Pittman, Mark Mickelson. Standing — Mary Juranek, Laurie Van Laecken, Mike Lasceski, Donna Schuerch.



Mark Fergen, Elmer Collins, John Tibbs, Billy Cuellar, Christie Sullins, Paula Cummins.



Seated — Charlene Whited, Chris Finley, Kent Foraker, Susie Klaus. Standing — Bailey Peyton, Robin Watkins, Karen Gardner, Karen Deily, Karen Bontrager, A. D. Ruark.



Seated — Bob Whitacre, Susan Hulshizer, Jill Dobson. Standing — Mark Welch, Scott Grandy, Larry Pritchett, Dyle Koch, David L. Wilson.



Standing — Charlie Singelton. Kneeling — Paul Abbott. Seated — Bill Dwornik, Dan Pierce, Mike Cabaniss, Gary Nolin, Glen Woodworth, Marshall Bryan, James Carter.

Ambassador Profile:

With this issue The Ambassador institutes a new series: Ambassador Profile. Each issue will highlight outstanding Ambassadors and their accomplishments.



Ron Berlin

HOME: Berkley, Mich.

AGE: 21

MAJOR: Communication Arts

JOB: Sports Editor, *The Portfolio*

MOST MEMORABLE BOOK: "Marathon Man"

LATEST ACCOMPLISHMENT: Winning the NLCAA 1976 Cross Country Championship.

QUOTE: "There was a lot of times I wanted to quit in a race — but I've gone on ahead, and after doing it a number of times, I've found that even if you feel dead, you know you're going to finish strong.

"Each time you don't quit, it restores your confidence. It would be pretty hard to quit a race now."

PROFILE: Senior Ron Berlin began running track at Ambassador in his freshman year in 1974 because he'd run in high school and because he "enjoyed it." His goal then was to break some college records "from the mile on up." He not only broke them in his junior year, he rebroke them in his senior year. He's won every cross-country race he's entered for the past year, and has come in No. 1 for the college's team for the past two years.

