Part Four: 1978-1984
13. New Centers for the Arts and Athletics

Reflecting on the general temper of higher education during the previous ten years, John Keiser recalled that activism marked by a dissenting academy had characterized campus life shortly after John Barnes succeeded Chaffee. Vietnam soon became a critical issue, and academicians found themselves refereeing between hardhats and hippies beneath flag poles. After the United States withdrew from Vietnam, anti-war protests were succeeded by pressures from a disenchanted public demanding accountability of all tax-supported institutions. Universities were expected to defend and explain their stewardship of every dollar as auditors and accountants replaced sociologists and historians "on the battle line."

Educational relevance, popular in the 1960s as far as curricula was concerned, yielded to basics less than a decade later, as critics raised the incessant question, "Why can't Johnny read or write?" Core requirements were revised, strengthening general education while emphasizing an alpine literacy for all graduates. Administrators reasserted themselves after offices were temporarily occupied and buildings damaged or burned. Faculty formed senates or joined unions as mature students requested day-care centers, increased parking, improved counselling services and equality for ethnic minorities. Given these weighty challenges, Keiser wrote in Focus, "I tip my hat to the faculty and administrators, students and alumni, townspeople and legislators, and most specifically to President John Barnes, for a difficult job very well done, indeed."

Keiser's successor, considering the problems the administration faced and surmounted by the end of the decade might one day tip his hat. While enhancing an improved curriculum, pavilion and fine arts center planning progressed. Neither were a certainty when Keiser arrived, yet the spading that had been done was effective, providing basic philosophical and financial foundations for the incoming administrator.

Initially a pavilion opponent, Student Body President Mike Cramer told the Arbiter in September, 1979, he was not aware of any apparent major problems. His office would promote student tutorial services created earlier, publicize daytime commuter transportation options, study student evaluation of faculty, try to resolve the debate concerning pavilion governance, encourage bike path development, create a speakers forum and "tie in" radio station KBSU to all types of activities. Several of Max Pavesic's anthropology students aided him in a "dig" for the Corps of Engineers in Hagerman Valley about a hundred miles east of Boise that summer.
On campus the farce, "What the Butler Saw," opened the theater season. Rodeo Queen Alice Reed had received second runner-up honors in national competition, and in October Governor John Evans participated in commemorative ceremonies with United Airlines' President Percy Wood. A plaque, which had been presented to the University in 1976, was attached to a large stone placed near the Business Building, marking the beginning of airmail service by Varney Airlines in 1926, when the campus was the airport before Varney joined United. Aviation professor Wayne White was Vice President of the international Alpha Eta Rho Fraternity, when Evans and Wood participated in the ceremony.

The Carter administration and the FBI were both under fire that fall, when homosexuals and feminists were striving for full civil rights, along with ethnic minorities. Birth control advertisements appeared in university newspapers, as had ads offering students completed research papers for a price. Filling the Arbiter's pages for a week or so were articles describing Homecoming activities. Adopting the theme "BSU Yesterday, Today and Tomorrow," leaders revived the once traditional downtown parade, which wended through Boise a few hours before the Big Sky football game.

John Barnes' Northern Arizona University Lumberjacks were "axed" 44-7 by the Broncos during the crowd-pleasing game presided over by Queen Colleen Whyte and Charlie Norris, named Mr. Bronco. Recognized for their distinguished service were advisors Christa Bax and Margarita Sugiyama; for academic excellence professors John Caylor, Ben Parker, Patrick Shannon, Tim Hogue and William Keppler.
Consumer advocate Ralph Nader's lecture had opened the week-long celebration. Guitarist Sue Croner won first-place honors in the "Great American Talent Show," and baseball's Hank Aaron addressed a large crowd. Mike Cramer entertained in the Lookout at the Student Union, while the huge "B" burned once again on Tablerock, northeast of campus. Meanwhile, alumni, students, faculty and staff were present when Keiser with Eugene Chaffee by his side unveiled Barnes' portrait placed next to those of Barnwell and Chaffee.

Homecoming activities were freshly remembered when some fifty Americans, none of them Boise State alumni, were imprisoned at the Embassy in Iran, a sobering crisis which ignited patriotic demonstrations as a wave of anger swept across the nation. Detecting "draft-noises" in Washington, D.C., the Arbiter's Sally Thomas understated the "pretty scary" situation, as the Ayatollah Khomeini unleashed a torrent of anti-American propaganda, while demanding that the Shah be returned to Iran to stand trial. The hostage crisis, which began several weeks after Pope John Paul's historic visit to the United States, excited the campus and community for more than a year, ending when spring semester, 1981, began as Ronald Reagan replaced Jimmy Carter in the White House.

Calling themselves Citizens Committee for American Solidarity, students protested the seizure of the Americans in Iran, and townspeople joined them when they gathered in front of the Federal Building. Thereafter, students concerned with Native American problems and aspirations, attended the sessions of the ninth annual Indian Institute, organized each year by historian Patricia Ourada, advisor to the Dama Soghop (Our Land) Club. Guest speaker in November, 1979, was Peter MacDonald, Chairman of the Navajo Tribal Council.

Football brought thousands of fans to campus to watch tailback Cedric Minter, quarterback Joe Aliotti and other outstanding players bring the season to a close with a 56-14 victory over San Luis Obispo. The overall record that fall was 10-1, and 7-0 in the Big Sky Conference. Nonetheless, championship honors were withheld, as
stipulated in the chastisement issued for improper scouting tactics. Coach Jim Criner had not been dismissed by Keiser, who was faced with such a decision when he arrived, and Criner led victorious teams beyond the 1970s.

Coach Jayne Van Wassenhove's field hockey team swept three opponents from the field during the November regional tournament in Tacoma, Washington, while Coach John Head expected Boise State's gymnastics team, (the 1978-1979 small-college champions) to have another winning season. Women's basketball started strong with a decisive win over Idaho State's Bengals. The men, 3-1 in pre-conference competition, were preparing for a seven-game road trip when the fall semester came to a close about a week before Christmas.

Completing their first semester as the basketball season began were Carol Ludwig, Director of Women's Athletics, and Kendra Falan, a BSU graduate who guided the volleyball team while assisting with basketball, track and field. Also coaching the latter, Ed Jacoby was busy molding young "harriers" such as freshmen Tom Rothenberger and Jim Linderborn for the upcoming season.

Athletic and even academic concerns were secondary for several administrators during the Legislature's all-consuming budget hearings. Appearing for the first time before the Joint Finance and Appropriations Committee, Keiser asked the lawmakers to examine the quality and cost of the product produced at BSU. Among the academic achievements Keiser cited were the institution's first Rhodes scholar, the scholarly Athletic All-Americans, a favorable accreditation review for the School of Business, and first-place honors for the literary magazine cold drill. Recalling his Illinois experience, Keiser told the legislators that BSU spent five percent less on administrative overhead, five percent more for instruction, and about $1,000 less per full-time student than the university he had previously served. This notwithstanding, BSU was expected to produce quality education for less and the budget was pared down, but not as severely as it would be three years later.

A MULTI-PURPOSE PAVILION

The erection of a seventeen million dollar sports and entertainment structure in 1982, and a fine arts edifice costing as much or more the following year was meritorious, considering the financial crises that plagued the University. Without generous private contributions and dedicated leadership neither would have graced the campus for another decade, if at all. Placed at opposite ends of the campus, these lofty buildings added an avant-garde dimension to campus life and strengthened community relationships.

A larger athletic complex designed for a variety of functions became a desperate need as the 1956 gymnasium failed to accommodate enthusiastic basketball crowds. Meanwhile, a swimming pool was installed in an adjacent building. The auxiliary gymnasium behind it became inadequate after women's athletic programs were belatedly expanded. And the fire marshal eventually declared the older gym unsafe for the teeming, exuberant, youthful crowds that were stuffed into it when popular entertainers agreed to perform there despite endemic acoustical problems. Most of the famous "stars" by-passed Boise, another reason both townspeople and students were urging downtown auditorium officials and campus leaders to push forward appropriate facilities for sports and entertainment.

Both the Chamber of Commerce and the Greater Boise Auditorium District sought the erection of a sports-convention center early in the 1970s, while the Boise
Redevelopment Agency leveled historic buildings that could never be duplicated. Specific plans were developed for arena construction on the north side of Boise River across from Ann Morrison Park. The university was not a party to the proposal, John Barnes told John Andreason, legislative fiscal officer in February, 1974. Nonetheless, higher education's Milton Small feared that the State Board and Boise State might get caught in a "squeeze-play." This did not happen, since the structure was not built at the proposed site, because the electorate refused to approve it in a special bond election.

Two years had passed when Barnes told trustees Hay, Munson and Swartley the administration was doing some quiet thinking and calculating regarding a pavilion-type building on campus. The possibility of increasing student fees twenty dollars or more per semester had been discussed with Lenny Hertling and Mike Hoffman, Student Body President and Vice President, and they were interested. Both were appointed to the committee chaired by professor Fred Norman, along with thirteen other people drawn from the student body, faculty, administration and the community.

The committee, corresponding with and visiting a number of universities in neighboring states, found that none of twelve schools of similar size had a gymnasium as old, small, or dangerous as the one at Boise State. Emphasizing this, the committee published a lengthy report documenting the need and outlining financial possibilities.

The city fathers in Garden City were urging the construction of a sports complex on donated land adjacent to the Western Idaho Fairgrounds. The Norman committee, however, maintained it should be erected on campus and the press, certain legislators, and members of the State Board were sympathetic because located there it would serve the community as well as the university. This being the case, the structure should not be funded solely by students, the Statesman argued, and campus officials agreed, as did the Bronco Athletic Association.

Some months before John Barnes resigned, the BAA, favoring joint financing of a campus pavilion, commissioned architectural conceptual plans and a model of the proposed structure. The schematic drawings and a monograph addressing the numerous functions of the structure were delivered in September, 1977. Given the green light for a financial study, Bullington placed Asa Ruyle in charge and Fred Norman's committee was adjourned, while students, faculty and staff were asked to study specific matters other than finance.

Student body leaders, involved in the planning process from the beginning, conducted an opinion poll which produced a positive response, but the survey slipped by some busy students who later said they were opposed. "There is a confusion of priorities" wrote one scholar with an exceptional academic record in an "open letter" addressed to the State Board. Unaware of the polls or questionnaires, she challenged the "pavilion push." Objecting to the proposed increase in fees, as did many students, she feared this might make the difference for some of her peers between going to school or withdrawing. Believing this would not happen, the Senate passed a resolution in November, 1977, calling for a cost and benefit campaign aimed at fully informing both the campus and the community.2

Of the nearly two hundred students surveyed fall semester, only four percent rejected the proposed pavilion outright. However, almost half of the thousand voters polled during the March, 1978, elections were negative. Undaunted, President Mike Hoffman continued to urge acceptance, while the administration backed off until a student consensus was determined. Some of the professors asked
to allow advocates to appear in their classrooms objected. Open hearings were held in the Student Union, where Richard Bullington fielded questions. A majority of the participants favored the erection of a pavilion, but most of them did not want to pay higher fees. This was the situation when John Keiser arrived in August, 1978.

Rob Perez, Hoffman’s successor as president, appealed to the student body after meeting several times with Keiser, who had pledged cooperation and leadership during his first meeting with the State Board. The cost of the facility had gradually been pared down when the Bronco Athletic Association promised to contribute four million of the estimated fourteen million dollars.

The Arbiter’s Sally Thomas posed several questions in September, which aroused a response from David Taylor. Outlining BSU’s financial structure and three sources of income, student fees, state appropriations, and private gifts or endowments, Taylor suggested that Thomas had phrased her question, “Should a pavilion be built and paid for by student fees?” too simplistically. Funds might be derived from two of the institution’s three income avenues. The BAA’s first $500,000 installment was received a few days later, however, trouble was brewing as far as student revenue bonding was concerned.

Aroused by the positive position Perez and other leaders had taken, dissenters circulated a recall petition, collecting over one thousand signatures. Perez was not removed from office, but the recall effort generated so much animosity that his successor, Mike Cramer, refused to serve on the architectural liaison committee, chaired by Bullington, because participation would endorse an unpopular proposition “imposed upon students.” Besides, the recent decision to allow the BAA nearly two thousand preferred seats attached “strings” to that association’s four million dollar pledge, no longer considered a gift. Many students were indignant, Cramer claimed, especially those who had joined the protest group led by Samantha Silva.3

The Student Action Committee decided during the spring, 1979, semester to boycott the State Board’s forty dollar fee increase for the ultimate payment of ten million of the estimated fourteen million dollar cost of the pavilion. Those who supported the boycott should not be faulted, the Statesman said in an editorial, “Rehashing the Pavilion,” but the students were tardy. The fee increase was too steep. Still, they should realize that the structure would be financed by several generations, not just the current crop of scholars. The State Board had decided the proposed financial arrangement was appropriate and the trustees had the ultimate say. Students angered by seating concessions should take that matter up with the appropriate officials rather than boycott project financing.

The protesting committee’s Chet Hawker issued a bulletin toward the end of the semester which released students from their pledge to boycott the fee increase because the forty dollar levy was absolutely necessary, the State Board had recently
decided in Lewiston. Thereafter, the preferential seating controversy cooled, when it was learned that the Bronco Athletic Association was contracting for six hundred, not nineteen hundred, of the over twelve thousand seats. But, the debate warmed again after the BAA was allowed priority claim to about thirteen hundred seats for university-sponsored athletic events. This vexation was soon overshadowed by ceremonial plans for the groundbreaking between the gymnasium and dormitories, in an area filled with tennis courts and the baseball field.

Admitting he was resigned to reality, Cramer pointed out that governing affairs were yet to be negotiated with the administration. Student leaders felt their successors should dominate, while Keiser and Bullington preferred equal representation on the Board of Governors, authorized to screen the applications for the manager’s post. Once this was done, ultimate hiring authority remained with Keiser, who had stated his position while tracing the history of the pavilion episode in an open letter distributed in mid-April.

The BAA’s financial share had increased to five million dollars by the time the groundbreaking ceremony was set for February, 1980. The amount to be funded with revenue from student bonds was over twelve million, making the total cost more than seventeen rather than fourteen million dollars. Joining Keiser and Mike Cramer in the speech-making that day were Governor John Evans, Clint Hoopes of the State Board, and the BAA’s David Light. Wielding the ten ceremonial shovels with Richard Bullington were individuals representing government, the architects and contractors, as well as the speakers. The controversial pavilion was finally underway, a structure destined to add another dimension to the university, a striking architectural embellishment that would enhance, along with the Morrison Center, the cultural and entertainment life of the entire region.

Campus as seen from Broadway Avenue.
PERFORMING ARTS CENTER

The pavilion endeavor, when compared with the quest for a performing arts center, was almost telegraphic except for the proponents who were engrossed for many months, yet the tussle was briefer than the fine arts scrimmage. The sports complex was completed about six years after the university seriously entered the fray, while maneuvering the Morrison Center onto campus required several more years.

The erection of a humanities building was under consideration when former BJC trustee Harry W. Morrison passed away in July, 1971, at age eighty-six. Six months later his widow, Velma, announced plans for a performing arts memorial building in the park Morrison had given to the city during the 1950s. His effort to have a coliseum erected there, financed with both private and public funds, had failed to win voter approval. The smaller structure the Morrison Family Foundation now proposed was designed primarily for philharmonic, ballet and opera performances.

Three months after Harry Morrison's death, music chairman Wilber Elliott asked John Barnes if overtures might be made to the Morrison Foundation for assistance with a badly needed theatre arts building. Already considering such a gesture, Barnes corresponded without revealing his intentions to the press, until Velma's plans were publicized in January, 1972. Some weeks later the Statesman announced, "BSC President Suggests Center Under Management of College," citing a proposal made during a luncheon with Boise Little Theater, Allied Arts Council, Music Week, Philharmonic and Boise Opera Guild leaders.

Morrison had given the eastern portion of Julia Davis Park to the city after abandoning his gravel pit operation there decades earlier. The city, some people speculated, might be persuaded to withdraw a portion of this section of the park near Broadway Avenue for a community-campus building. With the campus rather than this site in mind, Barnes told Velma in March, 1972, he wanted the "Harry Morrison Center for the Performing Arts," to memorialize her husband's service to the college as a trustee from 1939 until 1950. In the meantime, the proceeds from three thousand shares of stock he had willed to Boise State were used to purchase and install a carillon in the tower of the administration building, which was dedicated in January, 1973.

The director of the Idaho State Commission on Arts and Humanities, Suzanne Taylor, told Barnes in August, 1972, she was in full agreement regarding the location and need for the performing arts center. Taylor brought the proposal to the attention of Governor Cecil Andrus and other elected officials, who endorsed it in letters addressed to the Morrison Foundation.

Barnes hosted a luncheon for Velma Morrison in April, inviting Theater's Ericson and Music's Elliott, who were told beforehand not to oversell or push the idea, but the visit might add a few more pounds to the argument that the campus rather than the park was the place to build. Few pounds were added, since the Foundation's questionnaire in the Statesman, which requested public opinion regarding need and location, listed downtown, city parks, suburban and "other;" Boise State was not cited as a specific option.5

Persevering, Barnes outlined for the Statesman's Robert Miller six reasons why the center should be constructed on the campus or adjacent to it. Writing to Velma Morrison, Barnes again recited the contributions Boise State might make should it be selected. Several members of the State Board agreed, however, the City Council expressed an interest in owning and operating the center, placing the college in competition with the community.
Portland, Oregon consultants, called in by the Greater Boise Auditorium Board toward the end of the year, failed to capture the community-college spirit, Barnes told Velma, her treasurer Eardley Glass, director Edna Allen (Harry Morrison's sister) and architect Glen Cline. The Oregonians were urging the development of a city complex that would cost millions and millions of dollars, an unrealistic scheme. "We all might be much older," Barnes added, "if we wait for it to fall in place."

The consultant's "grand scheme" was not implemented, but fine arts proponents were several years older before the center was advanced from the abstract to the concrete stage. In the meantime, public support was solicited for the erection of a structure in Ann Morrison Park and Barnes accepted Velma's invitation to serve on the committee formed to promote a bond election for the fall of 1974, as did a number of business executives and civic leaders. The location was too far away for regular campus use and the design precluded instructional functions, yet the administration, Barnes assured John Givens, a former student whose advertising agency had been retained by the Foundation, would encourage the effort.

Boise State's position remained consistent after the bond election failed, and the Foundation with banker Ralph Comstock's leadership engineered a second election in 1976, which met the same fate. "I share with you," Barnes told Velma, "your feeling of frustration." Hopeful that the Foundation might now be lured to campus, he recited the obvious town and gown benefits should the center be located there. Agreeing Peter O'Neill who headed Fundsy, the philanthropic organization that had raised $275,000, reminded Morrison that "citizens simply do not want an increase in taxes, no matter how small and no matter what the bargain." Placing the center close to or on campus with BSU in charge, guided by an independent policy board, made sense to O'Neill and Fred Norman, who also kept this possibility before Velma Morrison.

Morrison attended the September reception honoring Eugene and Lois Chaffee, who were awarded BSU's silver medallion. A few days later, Fred Norman told Barnes, Velma seemed to be interested in locating the center in the east end of Julia Davis Park. Writing, "I believe I know you well enough to realize that this dream will come about," Barnes assured her that the University and the State Board would like to be of help. Responding, and referring to the reception, Velma congratulated both Chaffee and Barnes, without mentioning her conversation with Norman.

After Barnes left, the Pavilion rather than the arts center occupied Richard Bullington's interim presidency. Issues were aired almost weekly in the student's Arbiter, while the location of a fine arts center was discussed privately with no commitments or significant decisions made prior to John Keiser's arrival in August, 1978. However, discussions concerning the construction of a conventional arts and humanities building, on various agendas for many months, were carried over from the Barnes years.

When Keiser took office, informants opined that Velma Morrison, discouraged by an apathetic Boise electorate, planned to invest her Foundation's money in a worthy endeavor in California. Reaffirming in December, 1978, the university's interest in providing a place for a vital and dignified memorial, Keiser suggested the removal of the music building erected in the 1940s, and placing the Morrison Center near the library, along with the arts and humanities building. His proposal remained a matter of contemplation until the close of the spring 1979 semester, when student opposition to the Pavilion had "melted away in the June sunshine," Keiser told Morrison. More would be accomplished with memorial planning during the summer.
Nearly a year passed, Keiser’s first one at Boise State, before positive decisions were made. Meeting with Keiser and Norman in June, 1979, Velma Morrison, Ralph Comstock and several associates viewed a slide presentation meant to illustrate that the Pavilion would compliment the Morrison Center on campus. Deciding the two structures might be compatible, Morrison called Keiser several days later and told him the Foundation would accept a campus site. In July, an organization formed with Comstock serving as chairman, the University Community Arts Association, brought civic and campus leaders together for the specific purpose of erecting a “town-and-gown arts center,” as BSU’s Larry Burke called it.

Keiser, named chairman of the project committee, had made increased interaction between the university and valley communities a personal objective when he assumed the presidency. Pursuing this goal, Keiser had suggested the formation of a group dedicated to excellence in fine arts and letters, as well as a western America studies center. The University Community Arts Association grew out of that proposal. This group’s decision to erect a performing arts complex was celebrated in February, 1980, “Morrison Center Month,” with Fred Norman’s musical review “Side by Side by Sondheim.” The Alumni Association purchased an evening performance, having previously named Velma “Distinguished Friend of the Alumni” during the fall Homecoming.8

Sally Thomas had succeeded Mike Cramer as Student Body President when the Pavilion poked above ground in August, 1980, where the tennis courts and baseball field had been. Meanwhile, architects were sketching Morrison Center plans. The site had been changed the previous June to the open area separating the Towers dormitories and Science-Education, rather than squeezing the structure between the Library and Special Events Center. Ground breaking was delayed until two million private dollars and a legislative appropriation were added to the Foundation’s donation. The Board’s request for two and one-half million was soon granted, precisely half of the state’s total commitment.
Charitable beau monde fundsy pledged $350,000 and Chairman Robert Pederson presented a check for this amount in August. J.R. and Esther Simplot donated a million dollars in November, during Homecoming week when Fred Norman presented another fund-raiser, "Vaudeville Revisited." Football fans were made aware of these contributions during half-time ceremonies, after which the Broncos defeated Nevada-Reno and went on to win the Camellia Bowl in Sacramento, emerging Division IAA national champions. Honored during Homecoming was Athletic Director Lyle Smith, whose portrait was unveiled when the football field was named for him during the Reno game.

Matching athletic prowess with academic achievement was cross-country winner of Boise State's 1980 scholar-athlete award, Karl Knapp, who became a Rhodes Scholar that fall. Still at Oxford at the time was Mike Hoffman, recipient of this highly competitive (thirty-two U.S. students each year), prestigious scholarship in 1978. Adding the Pavilion and the Morrison Center, while athletic and academic departments were nurturing champions, was appropriate. First-class structures attract first-rate students, proponents presumed, as they contributed money for the riverside performing arts center, across the water from Boise Public Library, the expanded and modernized Idaho State Museum and the recently enlarged Gallery of Art.

*Focus*, describing the Morrison memorial in a February, 1981, centerfold, featured artist and architect sketches of the 450-foot brick and glass edifice fronting on Boise River (with another entrance facing campus), ranging in height from three to ten stories, shaped (it appeared from above) like the state of Idaho. Housed in the higher part was a two thousand seat (800 up and 1,200 down) performance hall, beyond the naturally lighted, tree-lined lobby with a circular stairway leading to the mezzanine level. In the lower academic portion of the building were music practice rooms, a
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two-hundred seat multi-form theater, and a recital hall of similar size. A costume and scene design lab, class, dressing rooms, and faculty offices were laid out in the upper stories.9

Harry Morrison's dream moved a "giant step forward" toward fulfillment in October, 1981, when Student Body President Tony Lund, Keiser, Elliott, Norman, Comstock, the Board's Cheryl Hymas, Governor Evans and other officials joined Velma with shovels for the ground breaking ceremony. The multi-million dollar structure would be a lasting tribute to both Harry and Velma, "who has a heart as big as the building soon to rise here," said William McMurran, President of Morrison-Knudsen Company. The Family Foundation's contribution had been increased to over six million dollars, while Joseph and Kathryn Albertson had donated a million.

Bulldozers were soon tearing up the earth covering unstable fill deposited there decades ago. The site had been the city dump during the 1920s and 1930s, and the rubbish was examined by archaeologists before the refuse was hauled away. Construction occupied over three hundred parking spaces, forcing some students and faculty to park in residential neighborhoods, but spaces were returned when the Morrison Center was completed.

BSU's financial arm, Boise State Foundation, headed by James McClary since 1970, and by Fred Thompson in 1981, appointed John Hunt investment manager. The monies contributed by hundreds of donors had a significant short-term effect on the Foundation's portfolio for the duration of the project. The long-term impact of the twelve year effort, which had now culminated in actual construction, was anticipated with relish by campus theater and music people, and their downtown colleagues. With the structure underway, the administration rounded out BSU's anniversary year plans, adopting the half-century theme, "Fifty Years of Service and Excellence."10

Governor John Evans, Velma Morrison, William McMurran and Ralph Comstock at groundbreaking.  
Boise State University Archives