



e-Mosaics

College of Arts and Science

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Congratulations, Class of 2009!

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Cover photo and photo on Page 2 taken by Laura Lindsey



From the Editor

Hopefully at least a few of you will have noticed that *Mosaics* has been absent for several months. Staffing, technology and funding changes have all contributed to the extended delay in getting an issue to readers.

There was one issue of *e-Mosaics* published in September 2008, but nothing since then. Funding for the print version of *Mosaics* had been cut, so we did as many other colleges have done — we've gone electronic. There have been growing pains, and there will probably be more along the way, but I believe that we've put together a quality issue.

One change is that in past years, *Mosaics* was targeted at alumni and donors. Now we hope to cover topics of interest to current students, alumni, donors, faculty and staff. In that vein, we'd certainly appreciate suggestions for stories. Reminiscences would be welcome, too. This e-magazine is a work in progress, and I intend for it to evolve accord-

ing to our readers' desires — and our ability to produce it.

A link for the PDF of this magazine will be e-mailed to everyone who used to receive the print version, plus students, faculty and staff. The PDF is meant to be viewed on your monitor, thus the landscape orientation instead of the standard portrait. It may also be printed on your home printer. Depending on your browser settings, the PDF may download to your desktop and then open, or it might open within your browser.

I look forward to hearing from readers. Tell me what you like and what you don't; as I said, this is a work in progress. You can reach me at GalenM@missouri.edu or 573-884-0120.

Have a marvelous summer!

—Melody Galen

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From the Dean



New media seems to be everywhere, and it's available all the time. Facebook, Twitter, you name it, and people seem to sign up in droves. The College of Arts and Science is keeping up with the times. We have a Facebook page,

and we'd love it if you became a fan. Search for University of Missouri College of Arts and Science in Facebook. We'll post notices of our events for those of you who are local or who might be coming into town. For those of you who can't make it back, we'll post pictures so you can see what we're up to these days.

Everyone, every where, is facing the effects of the economic downturn, and the University of Missouri is no different. This issue of *e-Mosaics* is one product of the cutbacks

we've had to make. Although this is no longer a print publication that is mailed to your homes, we hope you'll continue to enjoy the stories we bring you of our students, faculty, and alumni. We'll strive to give you even coverage of the departments in the college (all 27 of them), but that would be easier if our readers would let us know what features you like, don't like, or would like to see developed in the magazine. Please drop Melody Galen a line at GalenM@missouri.edu to let her know what you think.

We have astoundingly talented students in A&S, and you can read about one group from communication that designed a marketing campaign for the Centers for Disease Control and Prevention that will be launched this fall.

A close personal friend of mine, Col. Arthur Allen, passed away in November 2007. We wanted to honor his memory and the legacy that he's created through the Ruth Earline Taylor Allen Scholarship Fund. You can read about that on Page 11.

Popular culture is a deeply engrained aspect of American society, and you can read about history Professor Steven Watts when he crosses paths with the iconic Hugh Hefner on the next page.

Please keep in touch with us! After all, that's the whole reason for this publication — to remind our graduates where they came from and to let those who support us know exactly what we've been up to with our time and their donations.

—Dean Michael J. O'Brien

By Laura Lindsey

An Inside Look at Mr. Playboy

Steven Watts, professor of American intellectual and cultural history in the Department of History, has been a popular man recently. He has been interviewed by almost every major newspaper in the country, been seen on pop culture television shows including *E News* and *Inside Edition* and spent an entire day conducting radio interviews across the country. The buzz around Watts is centered on his latest book about the controversial American icon Hugh Hefner. The book, *Mr. Playboy: Hugh Hefner and the American Dream*, was published in October 2008 and has received strong national media attention.

“People either love him or they hate him,” says Watts about his subject. “Either way they have strong opinions.”

Watts, who also has written biographies on Walt Disney and Henry Ford, doesn’t remember exactly why or when he decided to feature Hefner in his next book. His earlier books were on 20th-century culture figures, and he wanted his next sub-

ject to be a figure from the end of the century — someone who is current. Hefner came to mind. When Watts researched other writings about Hefner, he found that there were journalistic articles and some sensationalistic pieces, but there were no good books written on his influence on American culture. Watts wrote a proposal and secured a book contract, and then sent it to the Playboy Mansion looking for cooperation.

“I didn’t expect to get a response for several weeks,” says Watts. “However, four days later, I received a call from Hefner’s right-hand man. He told me that Hefner had been waiting for 30 years for some historian to get a hold of him. He said that he was interested in the project and wanted to schedule a meeting. Four days later, I was sitting in the Playboy Mansion.”

Watts remembers that initial meeting at the dining room table, where one after another, seven platinum blondes entered the room and sat down next to Hefner. “That’s when I

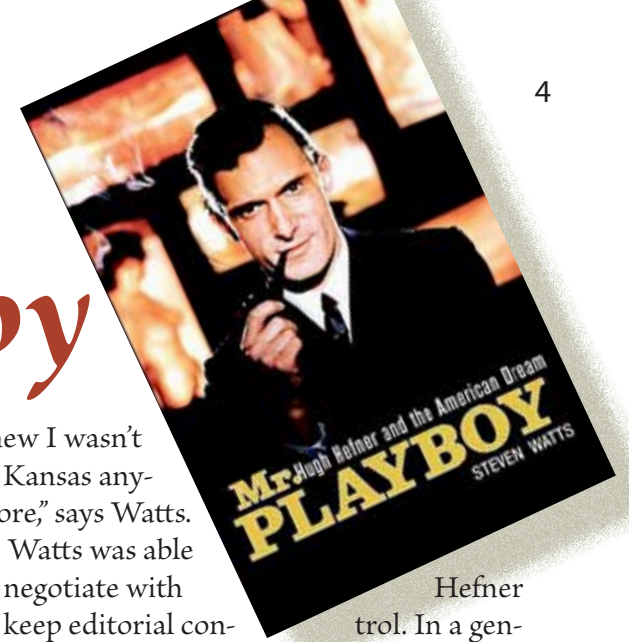
knew I wasn’t in Kansas anymore,” says Watts.

Watts was able to negotiate with Hefner to keep editorial control. In a gentlemen’s agreement, in exchange for Hefner opening up everything to him, Watts would give the first draft for Hefner to comment on. However, there was never an agreement that Watts would alter anything. Initially, Hefner thought Watts had been too hard on him.

“Like most famous, influential people, Hefner has a healthy ego,” says Watts. “He thinks of himself as a positive, heroic figure, and he didn’t like the not-so-positive things in the book.”

However, Watts didn’t back down, and he stuck to his guns on 99 percent of the book. To his credit, Watts explains, Hefner came to see that this was a historical interpretation and should show both the positive and the not so positive.

In the end, Hefner described the book as “the most authoritative book ever written on him.”



“That’s when I knew I wasn’t in Kansas anymore.”



Elayne Lodge and Playboy Enterprises

Hugh Hefner, in his signature silk robe, and Steven Watts in the Playboy Mansion.

There are two reasons for this book, Watts explains. One is to examine Hefner's intriguing private life. The second is to show how Hefner and *Playboy* shaped American culture from a historical point of view. Before Watts began his research, he had very little experience with *Playboy*. In fact, the only issue he ever bought was in 1976. That issue included the famous Jimmy Carter "Lust in My Heart" interview, which caused him trouble during

current girlfriends and many trips to the Mansion. Watts was able to secure unprecedented access to Mr. Playboy and was regularly invited to parties at the Mansion. In his book, Watts observes that while Hefner loves to be a celebrity, even in large parties he always has one foot outside, never fully partaking in the revelry. Hefner is also described as being highly intelligent, witty, articulate, egocentric, passionate, and outspoken.

the election. Coincidentally, the centerfold in that issue happened to be the homecoming queen from Watts' high school in St. Louis. Watts says, "It's a small world, I guess."

Research for the book took four years and included Watts' perusal of 1,800 scrapbooks, 40 hours of taped interviews with Hefner, interviews with Hefner's past and cur-

"Hefner is one of the smartest people I ever met and a genuine romantic," says Watts. "For him, the glass is not only half full, it's completely full."

Growing up in Chicago with an ordinary childhood, Hefner wrote stories and cartoons, was popular in high school, and attended the University of Illinois. After college, he didn't know what to do with his career and was unhappy trying to figure out what he wanted to do with his life. In the early '50s, he got an idea for a magazine that would appeal to young urban men. Borrowing money from his mother and friends, he published the first issue of *Playboy* in 1953. Unsure if the magazine would be successful, he did not include his name or the date on the first issue. As it turns out, it was a huge success, largely because of the nude photos of Marilyn Monroe.

Playboy soon became the magazine of choice for hip, young men. Around the same time, Hefner reinvented himself from a nerdy man with white socks and dress shoes to Mr. Playboy. He separated from his first wife and children and was spotted all over Chicago with young, beautiful women. He began making headlines with the first Playboy Mansion; the purchase of a black jetliner that included a bar, a disco and a large bed with the signature Playboy bunny on the wing; and the Playboy headquarters in downtown Chicago.

Today, Hefner continues to attract attention with his playboy lifestyle as shown on

“Hefner is one of the smartest people I ever met and a genuine romantic. For him, the glass is not only half full, it’s completely full.”

the television show, *The Girls Next Door*. What may surprise some is Hefner’s strict regimen. For example, he eats the same food on the same night of the week; Monday is meatloaf, Tuesday is fried chicken, and so on. He also has a weekly schedule that does not change. Hefner shows films from his 15,000-movie collection at the Mansion on Friday through Monday nights, Tuesdays are family nights, Wednesdays are poker nights with friends, and on Thursdays he goes to the night clubs with his girlfriends. Watts revealed that nothing will change this schedule at the Mansion.

“A nuclear holocaust may change the schedule at the Mansion, but I’m not sure of it,” says Watts.

At one point during his research, Watts, thinking the Mr. Playboy attitude maybe was just an act, asked Hefner if he ever wanted to exchange the silk pajamas for a flannel shirt and blue jeans, drink a beer, and watch football. Hefner looked at Watts and exclaimed, “Oh, my God, no! I love my life and can’t imagine it any other way.”

Watts is quick to point out that Hefner is not just “another smut peddler,” but that he has played a leading role in reshaping America’s social values through *Playboy*. Watts says that the magazine became a handbook

for young men on how to be a sophisticated consumer because it featured advertisements for the best food, wine, clothing, and cars. After World War II, the sexual revolution was gaining steam, with Hefner and his magazine on the forefront. The centerfolds in *Playboy* did not feature unapproachable movie stars but “the girl next door.” This affirmed Hefner’s favorite line, “Nice girls like sex, too.”

“Ironically, Hefner and *Playboy* became a symbol of women’s freedom to make choices,” says Watts. “More than any other single figure in this era, he symbolized the combination of sexual liberation, material affluence and personal self-fulfillment that characterizes the modern American dream.”

Some feminist critics have denounced *Playboy* for objectifying and oppressing women, but as Watts points out, the magazine also overturned traditional gender standards by advocating economic opportunity, social equality, and abortion

rights for women. For this reason, Hefner considers himself a feminist.

“The attitude of having freedom from restriction and self-fulfillment has become the centerpiece of American modern consumer culture,” says Watts. “So, in many ways, whether we like it or not, we kind of live in a Playboy world in the 21st century. And what we think of Hugh Hefner is what we really think of us.”

Since the release of the book, Watts has remained in contact with Hefner. Watts and his wife, Patti, spent New Year’s 2009 at the Mansion. Watts describes the parties at the



Patti Watts, Hugh Hefner and Steven Watts at the Playboy Mansion’s 2009 New Year’s Eve Party.

Elayne Lodge and Playboy Enterprises



Alison Reynolds

Steven Watts photographed at the Playboy Mansion in Los Angeles in fall 2007.

Mansion as “not the normal kind of stuff you typically see in Columbia, Mo.” The parties will include a thousand people, terrific food, music, and old Hollywood stars like Jane Russell and Robert Culp. Watts says that, all in all, his wife enjoys the parties.

“For women it can be a little dicier at the Mansion,” says Watts. “The composition of the parties usually consists of two women to every one man. Young women will flock to these

parties, hoping to be discovered for show business, and most of them are scantily clad.”

This is Watts’ first time writing a book on a living subject. When he compares writing biographies on living versus dead people he jokes, “Dead people don’t talk back.” However, when you are writing about someone who is alive, you get to interact with them. You can see their body language, how they present themselves, and their tone of voice.

Since Hefner is a controversial figure in American society, the book reviews have been mixed. Watts says that he, like anyone else in the business, has developed a thick skin to criticism. However, one negative review from a feminist reporter at *The Washington Post*, particularly stung.

“Two sentences into her review, I knew it wasn’t going to be good,” says Watts. “I was disappointed over that review. It’s just like anything else. You can get 10 great reviews and one bad one and it is the bad review that will gnaw at you a bit.”

Growing up in Springfield, Ill., Watts was always interested in history. He says he grew up in Abraham Lincoln’s shadow. His great aunt, who was a history and literature teacher, had a great influence on him. As an undergraduate at the University of Missouri, his mentor, Paul Nagel, professor of American intellectual history, turned him on to cultural history. Watts received his master’s degree from University of Virginia and returned to

MU to earn his doctorate. Watts ended up taking over his doctoral advisor’s job when he left for another position. Today, Watts finds he is motivating undergraduates to pursue history degrees. In his freshman-level Survey of American History class, Watts reads comments on the class evaluations from his students saying they never enjoyed history until his class and might pursue a degree in history because of him.

Watts, who has a 3 ½-year-old daughter, Olivia, is working on a proposal about Oprah Winfrey for his next book.

“She follows naturally with this progression of cultural icons,” says Watts. “She is a fascinating cultural figure and has been influential in modern life.”

Sexual Health Awareness Group

SHAG

Six communication seniors provide the CDC with a new campaign

By Melody Galen

(Left to right) Andrea Mulcahy, Jessica Peel, Will Hemmings, Alex Withrow, Erica Bebout, and Elise White designed a winning approach for the Centers of Disease Control and Prevention.

Melody Galen

SHAG, which stands for Sexual Health Awareness Group, was formed by six students in Assistant Professor Rebecca Meisenbach's communication capstone class. The group entered a competition to design a public awareness campaign for the Centers for Disease Control and Prevention; the cool thing is that they

won. Their campaign will be produced by the CDC and disseminated at colleges and universities throughout the southeast.

Danya International contacted Department of Communication Chair Michael Kramer on behalf of the CDC to invite students to participate in this first-time venture. Five to 10 universities that are known to have

strong communication departments and student diversity were invited to compete. Meisenbach admits that it was a bit of an undertaking to complete the project in one semester because the CDC's deadline was March 16, but more on that later.

SHAG comprises seniors Erica Bebout, Will Hemmings, Andrea Mulcahy, Jessica Peel,

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Elise White and Alex Withrow. “We have a perfect balance of talents,” says White, “the artistic one, the delegative one, the idea man. And we all became friends.”

When asked what they found most challenging, more than one voice piped up with some variation of, “Getting our target demographic to talk to us.” The University of Missouri is firmly in the Midwest, but their target demographic was 18 to 25 year-old African-Americans in the South. The CDC encouraged teams to focus on minority populations that are particularly vulnerable to sexually transmitted diseases (STDs).

SHAG couldn’t hold focus groups or invite their demographic here to Columbia, so it worked around that little problem the best way it knew: Facebook. It used the social networking site to find and contact historically black colleges and universities. Using Facebook worked, but it presented the group with a whole other research topic in addition to the obvious one of STDs. For their proposal to the CDC the students had to prove that Facebook was an effective way to reach their demographic. “There’s not a lot of research yet about new media, so finding a credible source to confirm that took some digging,” says Jessica Peel.

Make What Contagious?

While sitting in a doctor’s office, White looked around and found herself thinking, “I’m getting contagious diseases from sitting here.” She realized that she’s probably not the first person to have thought that in a doctor’s office, and why couldn’t that apply to getting tested for STDs? The group agreed, and they turned the concept back on itself for their campaign: “Get tested. Make it contagious.” The testing, that is.

Bebout says her mother, upon hearing their theme, “was obsessed with the slogan. She thought it was so cute.” And that was the idea — to enable people to have a candid discussion about sexual health and testing without it being such a taboo, awkward topic.

SHAG contacted fraternities and sororities in the South to invite them to participate in its survey. “We learned how to ask the questions to get the answers we were looking for in our survey,” explains Andrea Mulcahy. “It’s



a sensitive topic. We had to be careful about what we asked and how we asked it.”

Just as the way to a man’s heart is often thought to be through his stomach, the group believed humor was the way into the minds of its target audience. “Our main goal from the start was to make it a humorous, fun campaign,” says Bebout. In the fall, the campaign will give away free boxers and then there’s the pickle video. That’s probably not what you might think. In the video, a young man will surreptitiously place a sliced pickle on random passers-by to illustrate how easy it can be for a person to be unaware that he or she has caught a sexually transmitted disease.

Stretch It and Then Some

SHAG had a \$40,000 budget to work with. The group started big then whittled expenses down after they added up costs. The final proposal to the CDC uses the full budget and intends to reach nearly 200,000 members of the target audience in the South. Some components of the campaign are Facebook advertisements, two YouTube videos, text messaging, the aforementioned boxers, plus various print pieces such as invitations that will be sent to students at each school.

In addition to the initial \$40,000, the CDC has agreed to fund the free STD testing that SHAG wanted to include but couldn’t afford under its budget. “We had to make an argu-

SHAG



ment that it was worth them spending the extra money to provide the free testing,” says Mulcahy. With that extra money, students at the subject schools will be able to get tested for STDs free of charge.

After hundreds of hours of research and writing, the act of assembling the final proposal turned out to be a bigger task than the students had imagined. They were the last ones to turn their proposal in to the CDC, but that apparently didn’t hurt their standing. They began putting together the final package at 1 p.m. the day before it was due. “Thought we’d be done by 8 p.m. Go out for a beer,” remembers the group. But that’s not the way it happened. They didn’t turn it in until 7:30 the following morning, after pulling an all-nighter.

“Everyone had such a good attitude the whole time. I think that’s what saved us — we all genuinely like each other,” says Alex Withrow. The students had worked very hard to use humor to reach their target demographic, and that ended up saving their sanity when it came down to crunch time.

“One of the things the CDC said it liked was the combination of good information and humor as a vehicle for delivering that kind of serious message,” adds Meisenbach.

A Starting Point

All this creative work didn’t simply earn these students a nice little award and a pat on the back. They’ve been practicing job skills that will be applicable after graduation. White, who had recently taken a writing test for a job interview, quickly realized that what the potential employer was asking her to do was what they had spent the last few months doing: devising strategies and writing objectives. Upon seeing the assignment given to her she thought, “Whew! I know how to do this. I’m going to be okay.”

Kramer is certain that the group’s hard work will earn them some wonderful dividends. “I’m sure that when these

students prominently mention this award on their resumes and during their job interviews, it will give them an advantage over other applicants,” says the department chair.

SHAG wasn’t the only group from Mizou to compete. Three other teams from the Department of Communication participated, and the eight-member In the Know team, achieved honorable mention from the CDC.

Assistant Professor Rebecca Meisenbach, Jessica Peel, Will Hemmings, Elise White, Alex Withrow, Erica Bebout, and Andrea Mulcahy after being presented with the Loren Reid Award for the best capstone project.



Retired Colonel's Gift Will Help Legions of Students

A missing guest at recent A&S events is a poignant reminder of a longtime friend of the college and former leader of MU's ROTC program

By Nancy Moen



Col. Arthur Allen loved a party. For years he would drive from his home in Kansas City to attend Mizzou events. He especially enjoyed the annual lunch with recipients of scholarships that he had established in memory of his wife. During those interactions, the crusty, witty soldier would wipe away tears while telling students about his life with Ruth.

At the most recent scholarship luncheon, he could have presided at a table for himself

and nine beneficiaries of his generosity, an extraordinary number of scholarship awardees.

“Col. Allen,” who was 87, died in November 2007, but his philanthropy continues. Through an estate gift, he directed that \$1 million be added to the Ruth Earline Taylor Allen Scholarship Fund, previously at \$272,000.

Because the Allens had loved living abroad and traveling internationally as a couple, the scholarships target students with a spirit of adventure and an interest in international careers.

Allen trained in the United States Army as a field lieutenant and was assigned to the Battery C612th Field Artillery Battalion, a “mule pack unit” in the China-Burma-India Theatre during World War II. After earning a bach-

elor's degree in animal science from Colorado State University, he volunteered for active duty in Korea.

When he returned to the United States, Allen was assigned to the ROTC detachment at the University of Missouri, where he met his future wife, Ruth, BA '45 French, M Ed '48.

Alumna Annie Morrison, BA '06 English, biology, says Col. Allen was one of a kind. “He was sharp as a tack and had a wicked sense of humor. I am sorry future generations of scholarship winners won't have the opportunity to get to know him. He made a real effort to connect with his scholarship recipients — called us ‘his kids.’”

Hearing Col. Allen's stories from his post-World War II Mizzou days brought the rich history of MU into perspective in a new way, Morrison says.

Allen's relationship with the College of Arts and Science expanded into a long-term friendship with Dean Michael O'Brien. O'Brien often hosted Allen at his home when late-evening events made travel difficult for an older driver.

"He was a long-time, personal friend of mine, who had a positive impact on dozens of MU students," O'Brien says. "He sponsored scholarships to honor his wife, and, in doing that, became genuinely interested in the students."

The recipient of numerous military honors, Allen received a Meritorious Service Medal, Bronze Star Medal for Valor and an Army Commendation Medal with Oak Leaf Cluster. In 2001, the College of Arts and Science honored him with a Distinguished Service Award.



Ruth Allen, namesake of the Ruth Earline Taylor Allen Scholarship Fund.

What's Up?

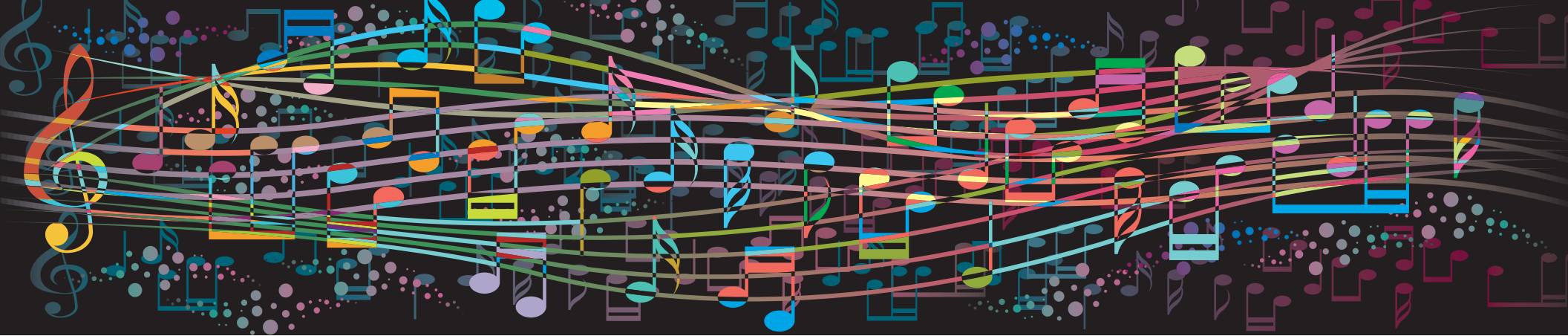
We'd like to be able to run a Class Notes feature, if not regularly, then at least occasionally. But first, we'll need information from you.

Please send birth, wedding, death, and other announcements to me at GalenM@missouri.edu. I'll edit them for content and style and then we'll publish them in the pages of *e-Mosaics* in the future.

You may also write to me with address changes or if you know of someone else who would enjoy receiving *e-Mosaics*.

In the meantime, visit the college's Web site to learn about upcoming events and see news of A&S.

—Melody Galen



Professor Captures Musical Imagination

Miyamoto's recent CD earns rave reviews from critics

By Laura Lindsey

Peter Miyamoto, assistant professor of piano in the School of Music, is getting high praise for his latest CD, *A Schubert Recital*, featuring the music of 19th-century Austrian composer Franz Schubert. *International Record Review* described the CD, released last September, as having "consid-

erable breadth and integrity, measured in its emotional message, and comes heartily recommended."

Miyamoto, who is originally from San Francisco, says he chose to feature the works of Schubert because he is a well-known composer, although many of his works have not been widely recorded. Typically, recording companies don't want to record what is already out there. It is much easier to approach a company with music that is lesser known, since record companies don't want to be in direct competition with other CDs. Schubert had many pieces of work, so there was a lot of opportunity for originality, and it became the logical choice for Miyamoto's next CD.

Labor of Love

When asked about the recording process, Miyamoto winces. "Everything about the recording process is painful," says Miyamoto.

"There is a lot of pressure because you want it to be the best performance possible."

Miyamoto has performed for audiences around the world and says he prefers that to a recording-studio situation. "You have a kind of chemistry that happens in a performance. It is difficult to make that in a recording situation where it is just you and your piano," he says.

Miyamoto says that during the two-day recording session, he wanted to do another take and then another and so on, hoping to make it perfect. Each was equally good and he felt fortunate for that, but then he had the task of choosing which ones to actually use. In addition to that dilemma, Miyamoto says he only had two days to record the CD, a day less than originally expected. That put more pressure on him to play the pieces perfectly the first time.

"Thank goodness for my trusted engineer," says Miyamoto. "I had to listen to him when



he told me the piece was fine and that I didn't need to do it again."

Miyamoto admits he doesn't listen to his own CDs because he is still too close to the project and can hear every flaw.

"Arthur Schnabel, a great pianist and teacher, said that Schubert's music is greater than what can be played," says Miyamoto. "It will never be good enough."

High Praise

Reviews for the CD have been overwhelmingly positive. *Gramophone*, which published the review that means the most to Miyamoto, said, "In Miyamoto's hands, the transcriptions are not merely brilliant, effervescent cascades of homogenized sound; instead they clearly differentiate between the singer and the song."

The *International Record Review* writes that Miyamoto, "Clearly possesses the kind of musical imagination needed to capture something memorable and innovative in this familiar repertoire."

Miyamoto also released the CD *Chopin: Ballades and Fantasies* in 2004 to great reviews. *American Record Guide* said, "Fresh and very personal interpretations. He does indeed make them his own, always musical and never missing any of the poetry or excitement."

Miyamoto says the good reviews are great but that he takes any review with a grain of salt. "I've grown a thick skin to nega-



Laura Lindsey

Assistant Professor Peter Miyamoto.

tive concert reviews," he says. "I expect so much from myself and my work is so close to me that I am never absolutely satisfied either. This music is so great that there is always more you can do to make it better."

Miyamoto, hailed as one of the foremost pianists of his generation by the Michigan State University Press, started piano lessons at the relatively late age of 10. He holds degrees from the Curtis Institute of Music, Yale University, Michigan State University, and the Royal Academy of Music in London. He was a founding member of the Quadrivium Players, the resident chamber group of the Virginia Museum of Fine Arts in Richmond. The group is dedicated to building a new generation of classical music through innovative programs linking classical music with other art forms such as literature, painting, sculpture, and philosophy.

He met his wife, Ayako Tsuruta, when they were both attending Yale. Tsuruta, also a pianist, is the artistic director for Odyssey Chamber Music Series in Columbia, and is also the artistic director of the Plowman Chamber Competition sponsored by the Missouri Symphony Society. They have a new baby, Lauren, who was born just days before the latest CD release.

In his short lifetime of 31 years, Franz Schubert wrote almost 1000 works, 600 of which are songs. He wrote seven complete symphonies, liturgical music, operas, and a large body of chamber, and solo piano music. He is particularly noted for his original melodic and harmonic writing. Although close friends and associates admired Schubert's work, wide appreciation of his music during his lifetime was limited.

"He died so early, and he wrote so much," says Miyamoto. "Think about how much more he could have written if he had lived longer."

Schubert died from syphilis in 1828. After his death, his manuscripts were hidden. In 1867, two men discovered the seven symphonies and a vast amount of miscellaneous pieces and songs. This led to widespread interest in Schubert's work. Franz Liszt transcribed and arranged a number of Schubert's songs throughout the 1800s. He called Schubert "the most poetic musician who ever lived."

Home to the College of Arts and Science dean's office, the student advising center, and the Honors College, Lowry Hall has seen its share of changes in its 104-year existence. When construction began in 1904, the building was designated to be a bible college.

The Bible College had no official or financial ties to the University of Missouri. However, university presidents and other university staff had served on the Bible College's board of trustees to facilitate cooperation between the two institutions. The Bible College's function was to supplement the instructional work of the university. It would not duplicate any classes offered by the university, but rather, was



Postcard of Lowry Hall from the west. Photo courtesy of University Archives C:0/46/40.

Lowry Hall: Then and Now

By Laura Lindsey

to provide biblical and religious courses that a tax-supported school was unable to offer.

James Harvey Garrison, a Christian author, spearheaded the idea of teaching religious studies in a university atmosphere. Garrison and other proponents of a religious school initially thought of establishing a religious university to compete with academic institutions, but they later deemed that idea impractical. Their next idea was to establish a bible college that would work with the university to offer religious studies and academia. The board of trustees acquired land in close proximity to MU and began to look for financial backing to build.

That backing came from B.F. Lowry, president of Columbia Savings Bank, and his sister Eliza. They pledged \$15,000 to help build the Bible College — their one stipulation was that a \$25,000 building should be built. The additional amount was raised by the trustees through various sources, and ar-

chitects planned a three-story English Tudor-style structure to be made of native limestone. The bid for \$24,000 less than the appropriation of \$25,000 was accepted. The trustees thought they would put the remaining amount into an endowment; however, Lowry was adamant that they adhere to the original agreement to build a \$25,000 structure. Consequently, plans were amended to include hard maple flooring throughout the building and quarry tile in the lower entry corridor.

The first classes were held in Lowry Hall in 1905. To ensure financial security during the first few years of the Bible College, the second and third floors were rented out to students and the first floor was open for classes. The income generated from the room rentals went toward building expenses and loan repayments. By the time of World War I, the trustees felt they had enough income to give up some of the dormitory space, so the second floor became a chapel, office space, and additional classrooms.

The first renovation of Lowry Hall was conceived when the agriculture and bible college programs merged to form a rural semi-

Lowry Hall: Then and Now

nary program that would provide degrees for graduate students interested in rural ministry. In 1955, extensive renovations and maintenance began. At the same time, the college changed its name to the Missouri School of Religion (MSR).

A fire in 1970 caused minor damage to the basement, however, the cause of the fire was never determined. The fire chief at the time, Max Woods, said the fire was caused by messy housekeeping. He also said there was indication of foul play. Leaders of the Peace Coalition, whose strike headquarters were located in Lowry Hall, were quoted saying they believed telephone wires to the building were cut before the fire and it was deliberately set by arsonists. At the time of the fire, there were 20 students in the building, but no one was hurt. No additional details on the cause of the fire could be found.

In the late '70s, the MSR changed its goal and its location. The school wanted to focus on continuing education for clergy and maintaining its historical focus on leader development. They moved to Jefferson City in 1978; Lowry Hall was then sold to MU in 1980 for \$270,000.

At the same time, the MU law school was confronting problems with overcrowding. Lowry Hall was proposed as a temporary

solution, but an evaluation by a structural engineer confirmed that Lowry Hall could not be renovated in its current condition and that structural repairs would have to be completed first. There were large cracks in the exterior walls and foundation and unstable staircases and floors on the upper two levels. It also had problems with rain leaking through the roof and windows. The architectural plans were designed so the building could be used for multipurpose functions once it was vacated by the law school.

The Board of Curators accepted a plan in 1981 to make Lowry Hall a focal point for joining the red and white campus sections. The plans called for gutting the building and rebuilding within the exterior walls, and they removed the east wall to provide room for an extension. To visually join the red and white campuses, the architect determined that the new wall be constructed of red brick trimmed with the white limestone recycled from the removed wall.

During this same time, after decades of talks and plans, Lowry Street was closed to automobiles and became a strictly pedestrian street. Today it is called Lowry Mall. To emphasize the centrality of that part of campus as a transitional area between the quadrangle–red campus and the Memorial



Lowry Hall, from the southwest, as it appears today.

Union–white campus, the mall was covered with red brick.

Today, the history of Lowry Hall is commemorated by the recessed lettering above the front door that reads “Bible College” and a plaque in the hall that reads, “Home of the Bible College from 1905 to 1981.” With its unique white limestone and red brick exterior, Lowry Hall remains the point of conjunction of the red campus–quadrangle and the white campus–student union sectors.