

Candy Coburn



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Cover photo of Candy Coburn courtesy of Eric Adkins

Photo on Page 2 taken by Melody Galen



From the Editor

Autumn is my favorite season, and as I write this, the weather in Columbia is cool and drizzly — a nice preview of what's to come in the next couple months.

Before we really dive into autumn, we have the annual ritual of welcoming new freshmen to campus and welcoming back returning students. You can really tell the difference around town: there's more traffic and fewer empty parking spaces, you're lucky to find two packages of ramen noodles at the grocery store, and the relatively quiet places on campus are now teeming with students who have returned to (or begun) the special in-between phase of life many of us remember as college.

I hope this issue of *e-Mosaics* inspires a little reminiscing for each of you. Putting this issue together went a bit more smoothly this time around than it did the last, but that's usual for such things. Either way, we're pleased to be able to present this issue to our readers.

I asked for story ideas before, and I actually got a couple. Thank you! One of those stories, on communication graduate Cydney Boler, is in this issue on Page 13.

I still would like to hear what you like and what you don't like about the magazine; as I said last time, this is a work in progress, and you can help us become a quality publication that will be eagerly awaited every quarter. You can reach me at GalenM@missouri.edu or 573-884-0120.

Thanks to Glenda Rice for pointing out the oddly beautiful puddle of leaves on Lowry Mall shown on Page 2 so that I could get a photo of it.

May your autumn be filled with just the right mixture of accomplishment, relaxation, and fun.

—Melody Galen
BA '90 English, BS Ed. '90

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From the Dean



Welcome to the latest issue of *e-Mosaics*. So many things have been happening around the College of Arts and Science lately that I don't know where to begin. First, let me say that like similar units across the

country, the college has experienced some financial hardships over the past year, but we're still here — still doing path-breaking research and still turning out some of the most talented students in the country. This past year the college admitted a record-breaking number of students, and we did it again this year. This mirrors the record number of students on the campus as whole — slightly over 30,000. And you thought the student body was large when you were here!

We can't handle that size student body without more teachers and more space. We were fortunate this past year to recruit some

really incredible new faculty members. Normally, we would hire somewhere in the vicinity of 35 new arts-and-science faculty, but this past year, because of the bleak financial picture, the number was only 14. For this coming year we're looking at perhaps 20 or 22. We'd love to be able to bring in more, but I don't think we're out of the financial woods quite yet. But still, I tried to ensure that all departments who requested new positions received at least one. Of course, all our departments are undersized relative to those at peer institutions, but this has historically been the case.

In terms of new space, there's some exciting news to report: two of the College of Arts and Science's buildings are receiving major renovations. That may not seem like such a big deal, but around campus, renovated space is something over which to rejoice. Tate Hall, home of the Department of English, and Switzler Hall, home to both the Department of Communication and Special Degree Programs (General Studies, International Studies, and Interdisciplinary Studies), are being emptied of faculty, staff, and students as I write (not to mention books, office furniture, and

the like). The renovation process will be complete within two years. We'll have more news on these projects in a future issue of *e-Mosaics*.

Until a few years ago, Switzler was home to the anthropology department. In fact, my first office, way back in the early '80s, was in the basement of Switzler. One day, one of my Ph.D. students let out a loud yelp from the back room of our "suite," and I went back to see what had happened. She was holding up a three-inch-wide piece of plaster that had fallen out of the ceiling and cracked her on the head. This was not a unique occurrence. Neither was buying a dehumidifier, just to keep the pages of your books from curling up and rotting from mildew. Of course, we had to empty the water from it every morning, including Saturday and Sunday. But those days are over, and I couldn't be more pleased!

I hope you enjoy this issue of the magazine. As always, please know we'd love to hear from you — about anything.

—Dean Michael J. O'Brien

Country Music's Tiger

Candy Coburn, a "Big Dream in a Little Town"

By Laura Lindsey



Michael Wiseman, Into the Light Productions

Candy Coburn, BA '98, is similar to the famous Donny and Marie song, "A Little Bit Country, A Little Bit Rock and Roll," except she is also a little bit gospel and a little bit pop. In

fact, this up-and-coming country star calls herself a "melting pot for music."

"I put everything in my music," says Coburn, "and it just comes out me."

Growing up in southeast Missouri, this 1998 MU graduate in musical theater says she remembers singing along to her grandmother, Loma Jean's, gospel and country records. Coburn recalls her grandmother had a great voice, and she encouraged Candy to sing in church beginning at the age of three. Coburn credits both of her grandmothers for shaping her into the

person she is today.

"One of them taught me to sing, and the other taught me to be a fierce woman," says Coburn. The songs she writes for her records reflect her life and upbringing. In her song,

"Hall of Fame," Coburn pays tribute to her strong female role models:

I've been inspired thru the years by some
strong and fiery women

They've led the way from the day they kicked
their way out of the kitchen

So I'm workin' my way, down that trail they
blazed...

To the good-hearted woman Hall of Fame!

Discovering Her Passion

Coburn realized when she was performing in middle and high school that she had a talent for singing. While attending the University of Missouri on a music scholarship, she enrolled in an opera workshop, but she soon found that her heart wasn't in it.

"I have so much respect for what opera singers do," says Coburn, "but it just wasn't me."

She knew she didn't want to teach music — she wanted to perform — so she dropped out of college and played in a few bands. She later returned to MU to study musical theater. Coburn remembers working with Jim Miller, professor in the Department of

Country Music's Tiger

Theatre, and his wife Marsha, who works in the department as an alumni liaison and also regularly performs in the department's productions. The Millers recall Coburn's performance in the musical *Nunsense* where she played the role of Sister Hubert.

"She brought down the house with her final song, "Holier Than Thou," says Jim Miller. "It was a gospel number, and she brought her amazingly powerful voice and country gospel roots to a stunning performance."

"The crowd jumped up and roared," says Marsha Miller. "I knew I was in the presence of awesome talent. She had a rock/jazz kind of voice that was really huge."

Coburn had no aspirations for an acting career. She admits her acting was terrible. "I would just concentrate on getting to the next song," she says. "I was challenged with any dialogue."

After graduation, Coburn worked traditional jobs in sales, but she always knew what she really wanted to do. She performed with different bands, singing cover music, but she couldn't find a band that shared her passion and work ethic. Eight years ago, someone told her that she needed to learn to play an instrument, write her own songs, and perform in front of an audience. No one had told her that she needed to learn how to write songs before, but now she sees why. "You have to get mo-

mentum on your own so you start receiving songs from great songwriters to perform," says Coburn. In the beginning, she performed acoustic one night a week in a small bar in Springfield, Mo.

"It took a while for me to get to the point that people liked my music," says Coburn. "I went through a lot of musicians, but after a while of playing live, I saw that I could do it."

Today, she writes half the songs on her records but admits that performing live is what she really enjoys. The writing and business parts have to be done, she realizes, but Coburn says seeing the fans' faces reacting to her music in the live show is what means the most to her. Her live shows have been described as loud, full of energy, and encompassing a Southern-rock flair. Coburn feels that her shows should be a completely different experience for her fans than when they are listening to her CD, so she makes sure they are entertaining — she wants her show to be worth the money.

"I always say that my fans and I are the same," says Coburn. "We all love music. ...I'm the performer and they are the audience, but neither one of us would be there without the



Cast members from *Nunsense* (1998): Becky Brown, Gwen Langland, Director Jim Miller, Candy Coburn, and Marsha Miller.

other." In her song "Rockin' a Mile a Minute," Coburn talks to her fans:

I might be on a stage; you might be in the crowd

But we're all here for one good reason
Somethin' in us sparks a fire in the dark
When those bright lights heat up a fever
When the band starts to play,
We all go a little bit crazy

"She looks magnificent now holding her green signature guitar in front of the big crowds and blasting away," says Marsha Miller.

The green guitar has become Coburn's trademark. Green has always been her favorite color, so for Mother's Day one year her

Country Music's Tiger

husband bought a green guitar that she had been eyeing for a while. There have been several green guitars through the years. The most recent one is from Anheuser-Busch®, which endorsed Coburn this summer on the 2009 Budweiser® concert series tour, where Coburn is the only female artist.

Becoming a Star

Coburn boasts 150 shows a year, performs to large arenas, and has shared the stage with country greats such as George McCorkle, Charlie Daniels, and Montgomery Gentry. Yet, it wasn't always this good, Coburn remembers.

"I could write a book called *Country Music for Dummies*," says Coburn. "I learned a lot about how *not* to do things."

She recorded her first CD herself in a basement in St. Louis. *Enjoy the Ride* was cut quickly, and Coburn handled the distribution. Convincing Wal-Mart to sell it at their stores



Candy Coburn in concert.

Michael Wiseman

was an accomplishment, but Coburn admits she learned a lot during that experience.

"I really had to feel my way; there are not a lot of females who do what I do, so I didn't have anyone to look up to," says Coburn.

Her second CD, *Rev It Up*, was produced in Nashville and has been described by critics as a high-energy, Southern-rock album that will get you on your feet.

Her third record, coming out this fall, is the one she is really excited about. It was produced by Joe Scaife, a major producer in Nashville, who also has produced records for Gretchen Wilson and Montgomery Gentry.

"This is the type of record I wanted," says Coburn. "It is on a different level than the previous two. It took a long time to get here."

Tough Women

One of the songs on the upcoming album "Pink Warrior," is the theme song for the Susan G. Komen Global Race for the Cure from 2009 through 2011. The Susan G. Komen Foundation has always

been important to Coburn because she has lost several family members to cancer. In particular, one of Coburn's grandmothers, Marie Tucker, battled the disease and taught Coburn to be a fighter.

"She was an amazing woman," says Coburn. "She had a double mastectomy, was 80 years old and still cutting her own grass, delivering



Michael Wiseman

Country Music's Tiger

food to people 20 years younger than she, and still singing in the church choir — although she couldn't carry a tune."

Coburn co-wrote "Pink Warrior" with three friends, and it has become an anthem for all women battling breast cancer. She had the chance to play her song to 50,000 people at the Mall in Washington, D.C., to kick off

the Susan G. Komen Global Race for the Cure in June. Coburn recalls seeing a roped-off area in front of the stage where women were dancing like crazy, having a great time. At first, she didn't realize who they were, and then halfway through her song, Coburn saw their T-shirts, and she realized they were representing their respective countries. This is the first year the race was global.

"It was a moving experience for me," says Coburn. "Those women couldn't understand the words to my song, yet they were moved by my music. I was really thrown back by that."

Coburn's proceeds from the sales of "Pink Warrior" will benefit the Susan G. Komen Foundation. The song can be downloaded on iTunes.

"Breast cancer survivors are the strongest people I know," says Coburn. "I tell them to keep fighting, never give up, and be a warrior!"

The Future Is Bright

What's next for this musician who refuses to be put in a box? Some goals are simple: she wants to continue to play live music and to build her career. Other dreams are quite big. She wants to compete with the big country stars like Kenny Chesney, Keith Urban, and Brad Paisley. Her ultimate dream is to win entertainer of the year because that is what

she wants to be known as — an entertainer. Coburn brings it all back to her fans, which is typical of this singer.

"I'm so appreciative I get to do this for a living," says Coburn, "and I feel a real connection to my fans. I just want them to be entertained."

Wherever her career takes her, she won't forget where she came from. She admits she is a die-hard fan of the MU football team and had been known to start the M-I-Z-Z-O-U chant in enemy territories such as Oklahoma and Texas.

Coburn was recently featured in a *Lake of the Ozarks* magazine, *L•O Profile*, where she talked about her education, career, and family.

"She included a picture of the cast of *Nonsense* and mentioned Jim (Miller) as the director," says Marsha Miller. "That's Candy's way. She never forgets where she came from and who helped her along the way. I expect she will be a huge star."

Based on the wonderful reviews of her music, the crowds' reactions to her live shows, her determination, work ethic, and attention to family values, it appears the best is yet to come for this MU Tiger!

[Click here to view the promo for "Pink Warrior."](#)

(this link will take you out of e-Mosaics)



Thinking Outside the Box

Sievert Teaches Students to Broaden Their Thinking

By Laura Lindsey

The year was 1973. Items in the news included Roe v. Wade, Watergate, rising gas and food prices, and an energy crisis. It's also the year that Donald Sievert, professor in the Department of Philosophy, began his teaching career at MU. Although it may seem that not much has changed in news headlines in 2009 — the hot topics are still rising gas and food prices and an energy crisis — much has changed about MU. Several new buildings have replaced aging ones, student enrollment has risen from 23,000 to more than 30,000, and athletics' Big 8 conference has become the Big 12 conference. For the last 36 years, Sievert has also been a consistent figure on campus, fostering classroom discussions that force his students to develop new ways of thinking.

Tyler Flaker, an accounting student, took Sievert's honors philosophy class as a freshman and says that the class was a turning point for him. "Dr. Sievert's class took me

from thinking like a high school student to thinking like an adult.”

Discovering His Passions

Growing up in New York City, Sievert’s family predicted he would become a professor because he was absent minded and ditzy, but Sievert thought his passion was physics. After a year and a half of studying physics at Harpur College, now Binghamton University, he realized physics was not for him. His roommate suggested he take an introduction to philosophy course, and after a few lectures, Sievert was hooked.

“My family always had intellectual conversations, so I felt at home with philosophy,” says Sievert.

Sievert pursued his love of philosophy at the University of Iowa, where he received his doctorate. The Midwest was unexplored territory for this big-city man, but he says he received a first-rate education in Iowa. He says that some of the teaching he experienced there is the best he ever experienced.

Sievert found a love besides philosophy in Iowa. He met his future wife, MaryEllen Cullinan, at the University of Iowa on a blind date. Mutual friends set them up, but before the date, Sievert ran into a friend and a woman at the library. Sievert said he remembered the woman checking him out. “I told myself, ‘I’m going to pursue her,’” he remembers. Only later did he realize that she

was the woman he would be going out with later.

Sievert first taught at Washington University in St. Louis before settling into life at MU in 1973. Moving to Columbia was an easy adjustment for him and his wife — they were able to maintain their friendships in St. Louis as well as cultivate new ones in Columbia. To adjust to the slower pace of life in Mid-Missouri, Sievert took up photography as a hobby.

He admits he is enjoying his job more as he ages, and he especially enjoys teaching the Honors Introduction to Philosophy course because those students “sustain and augment enthusiasm.”

“Coming to campus every day and talking to bright, young minds is a thrill, and it has increased over time for me,” says Sievert. “It is a wonderful part of life. When students are turned on by something enough to pursue it on their own — that is what it is all about.”

Don Sievert and his wife, MaryEllen, in 1968 on *The Admiral* in St. Louis.

Let’s Get Philosophical

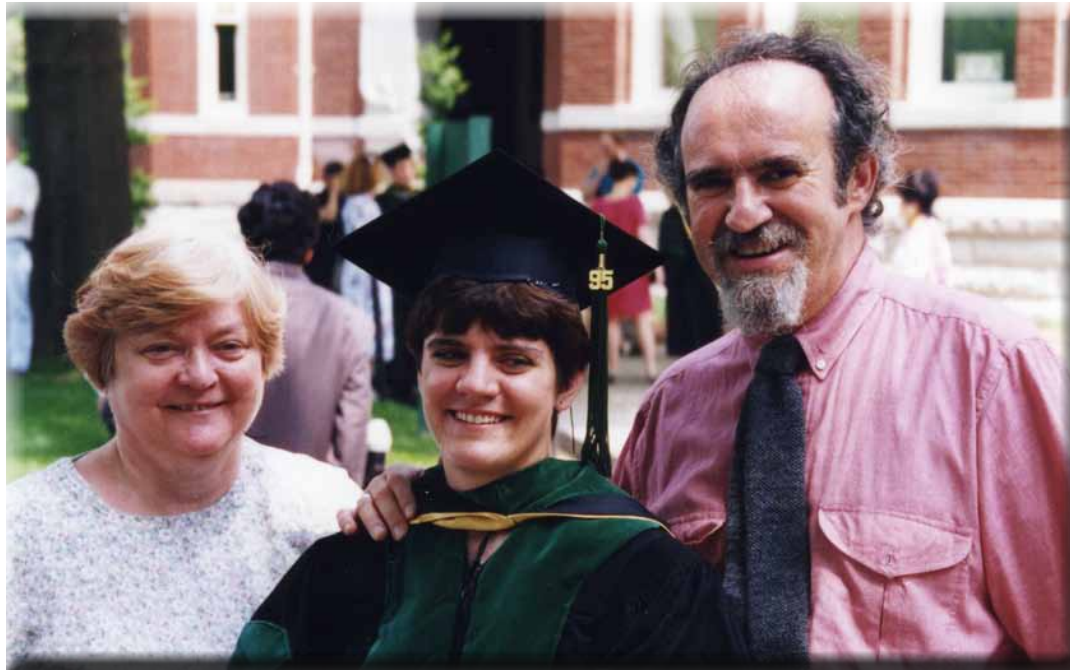
Philosophy is defined as the academic study of knowledge, thought, or meaning of life. Sievert says people don’t have to possess an interest in the subject of philosophy to study it, but rather, they should enjoy thinking and have an interest in life and the ideas of intellect and mind.

One of Sievert’s professors once said, “Philosophy is the art of making distinctions.” The importance of distinctions is subject neutral. Since philosophy sensitizes people to distinctions, the study of it enhances a variety of subjects because students learn design and planning, research and investigation,



management, and distribution. Studying philosophy trains students to become disciplined and imaginative and to finely tune their analytical skills. Possible career paths for philosophy students include business, public administration, communication, law, and public relations.

Students who are successful in philosophy are masters of the art of and have the skill of debate, Sievert says. Some of his students were debaters in high school, and that shows in their openness and ability to argue different perspectives. However, you don't have to be a debater to possess the skills to study philosophy. Students can also be good listeners who articulate well, who know there is a difference between assertions and support for assertions, and who are able to give reasons to back them up. Some students major in philosophy because they are debaters, and others do so because they are empathetic people. The latter is what attracted Sievert to it; he was not a debater, but rather his parents taught him to be skilled with interacting through dialogue, which made this subject familiar to him.



MaryEllen, Laura, and Don Sievert at Laura's 1995 doctoral graduation from MU.

Changes in Philosophy

During his tenure at MU, Sievert has seen the discipline of philosophy change. The emphasis has gone from the history of philosophy to teaching students how to become "professional philosophers." Today, there are conferences for graduate students to prepare them for reading and critiquing papers of their future peers. Also, the faculty are more self-conscious of their performance as teachers. The philosophy of teaching is taken more seriously, in his opinion. The students' interest has changed as well. Today, students don't care about the history of philosophy or the

older philosophers; they want to talk about contemporary thoughts and learn about the philosophers who have a variety of thoughts. Sievert admits he thought the history of philosophy was timeless but has learned that is not so for his students.

Sievert teaches subjects today he never thought he would. This fall, in his favorite class, Philosophy and Intellectual Revolution, Sievert will discuss Abraham Lincoln and Lyndon B. Johnson. Garry Wills, author of *Lincoln at Gettysburg: The*

Words That Remade America, says that Lincoln performs an intellectual and emotional revolution in the Gettysburg Address. A century after Lincoln's Gettysburg Address, President Johnson gave the Civil Rights Act speech, fulfilling Lincoln's promise to African-Americans that someday they would obtain the right to vote. Sievert calls this speech glorious — one of the greatest speeches of all time.

"Only a Southerner could give that speech," says Sievert. "Johnson knew all the registration games people would play, and he wanted to put an end to it."

Lincoln's first priority was freedom from

slavery; his second was voting rights. Johnson thought that voting rights for all were essential to a participating democracy. Every president, Sievert says, has been charged with interpreting fundamental words and ideas of democracy, which is why he looks forward to debating with his students on the impact of these two presidents' speeches and terms.

The Students — Past and Present

After all these years, Sievert has seen a lot of students come and go. He still remembers specifics about his classes and students. While sitting in Memorial Union, he points out people walking by, remembering their names, majors, and what types of students they were. He seems to have a story for each one. Not surprisingly, his students share fond memories of Sievert as well.

Rick Puig, 2009 Truman Scholar, named Sievert as one of his mentors, although Puig's major is political science. "Dr. Sievert is unlike any professor I have encountered at the university," says Puig. "I could use this opportunity to extol his remarkable ability as a professor, but I really do feel like that would be missing the point. His contribution to our community transcends what occurs inside the four walls of a classroom."

Sievert recalls an instance when Puig and philosophy major Eric Hobbs, BA '09, ap-

proached him, explaining that his demand for rationality and practicality in discussions involving religion was his strength but also his limitation. They told him there are other approaches to religion that he is unable to provide.

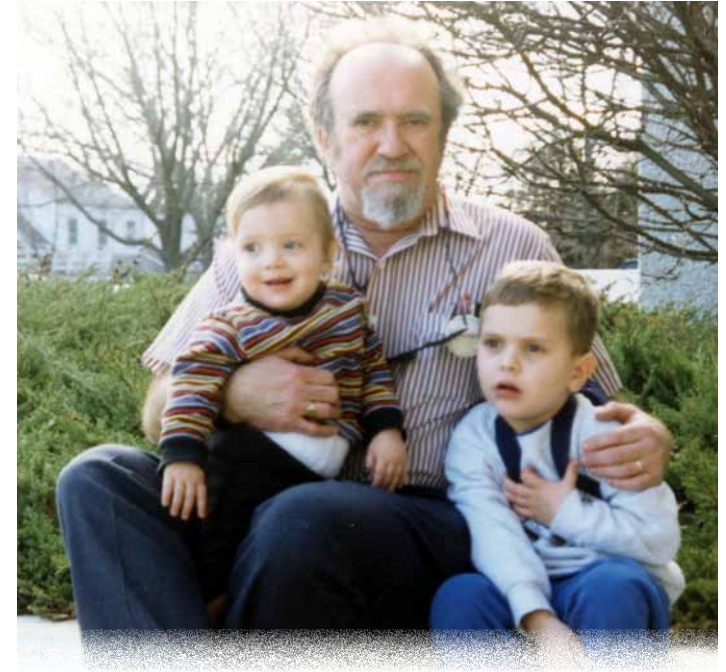
"That was a teaching moment for me," says Sievert. "They approached me in a sensitive, but firm, way and left me thinking, 'Yes, that is what I am.' They put the issues on the table, and I appreciated and valued that."

While Sievert cannot change what he thinks is a rational approach to a subject, he can focus on other ways of approaching it. "I have always included William James' essay 'The Will to Believe,' and it emphasizes how little he thinks rational and empirical approaches can and should carry the day. Instead, he thinks our volitions are decisive, hence the title of the essay. In it, he says ethics is the most important thing. I could not agree more."

"I've never known anyone to tell a story or hold a conversation quite like Don," says Puig. "His generosity of spirit seems to encourage the same fundamental desire to share in those he encounters."

Hobbs wrote a note to Sievert about how his relationship with the professor has forever changed him. He said he wanted Sievert to understand that, in the end, Sievert's work did matter and made a significant impact on him.

"From my experience in your classroom, I learned how to have deeper and more fundamental questions in everyday events and events from our past," said Hobbs. "I am greatly indebted to you for teaching me how



Don Sievert and grandchildren, Tate and Tanner, ca. 1999.

to apply the theory I read in books to my own life. I thank you for your profound success with me."

Sievert keeps in contact with past students and talks of their accomplishments like a proud parent. Douglas Huff, PhD '74, is a

philosophy professor at Gustavus Adolphus College and is also a successful playwright in Manhattan. Sievert has seen three of his plays. Roger Gibson, MA '73, PhD '77, has been the chair of the philosophy department at Washington University, and the MU department recently hosted a symposium to honor his work. He is an expert in the philosophy of Willard Van Orman Quine and is the object of much pride from Sievert.

The best students, he says, are the ones who make him think of things he hasn't thought of before. Once a student, Tyler Faust, BS '09, asked him, "What must Freud have been thinking to think he was studying the science of mankind?" Another striking question came from Alan Osborne, BA, '77, "Did he see any connection between the DNA molecule and the Industrial Revolution?"

Another student, Meaghan Everett Cary, BA '04, he remembers as a real force; she wrote her honor thesis on polyandry (having more than one husband), a topic most people would not think about, but she would ask hard, straight, and direct questions — a characteristic that aids in her profession today as public defender in Boston. "I think about your classes all the time, often wishing I had fully appreciated how great it is to be an undergraduate student in philosophy," says Cary. "You are the ones who taught me how to use my brain, how to reason, and I appreciate it every day."

"There are many more women studying philosophy today than when I first came to MU," says Sievert. "While it is still largely a male-dominated field, there are also more women professors here today when before it was uncommon to see them."

Philosophy and Politics

Sievert feels some college professors hesitate to talk about their personal views and opinions to avoid criticism from legislators and parents that they are trying to force their beliefs on students. Sievert says legislators don't give students enough credit. "Legislators think students are empty headed, so they have to treat them like babies," says Sievert. "I think of them as independent thinkers who can assess what a professor is saying, and then they can form their own opinions."

Family

Sievert's wife, MaryEllen, is a professor emerita in library science with a specialty in information retrieval in the health sciences. Since retirement, she has worked as a research consultant for the MU libraries, and she teaches Missouri nurses about good health-information Web sites.

"My wife and I have always had serious intellectual discussions — we still do," says Sievert. "That is part of the attraction."

Sievert and his wife have one daughter, Laura, who Sievert says is different from

him and his wife because she is athletic and played sports in college. She attended Earlham College in Richmond, Ind. He didn't think his daughter would come back to Columbia after college, but she received her doctor of medicine at MU, completed her residency here, and today is married with two sons, ages 14 and 11. She is a doctor at Boone Hospital, and, not only did she move back to Columbia, she only lives seven blocks from her parents.

Three days after summer school, Sievert had turned in his grades and was looking forward to his grandsons' baseball games. But he doesn't like to have too much down time; he was already itching for the fall semester to begin.

After almost four decades in the teaching profession, it is obvious — Sievert has not lost his passion for his career. Puig sums up Sievert's contribution, "More than any class I've taken or seminar I've attended, the stories and advice of Dr. Sievert will stick with me. He is a mentor, a confidant and, most importantly, a friend, and I know that I will never forget him."

A Tiger in Jayhawk Country

Mrs. Kansas United States 2009 is not afraid to show her stripes, even in the face of a well-known old rivalry

By Melody Galen

Cydney Boler, BA '00, may be one lone Tiger working in the land of Jayhawks, but she's happy there, and there's no mistaking her pride in her alma mater. She works as corporate counsel for the University of Kansas Medical Center Research Institute. She maintains a sense of humor about her lone Tiger status and keeps a fair amount of Mizzou memorabilia in her office. Boler jokes that she uses the tigers, stuffed and otherwise, in her office as her voodoo charms to thwart KU's efforts to beat MU at basketball or football.

Boler's best friend, Tracy Thiel, also works with her. "People like to play practical jokes on her," says Thiel, "She has a stuffed Mizzou sign — people flip it over, steal her tiger."

It happens that former KU Chancellor Robert Hemmenway sat on the board of directors for the institute. He was touring the offices, glanced in her office, said hello, walked

a couple steps, and stopped. She remembers that the group of people behind him all piled up when he stopped so suddenly. He walked back and looked in her office again. "Do you work for the University of Kansas?" he asked.

"I hope I still do," she answered. She says he smiled and just walked off.

Finding That Good Fit

Boler originally came to the University of Missouri planning to be a broadcast journalist, but after repeated disagreements over her appearance, she chose communication instead. She was advised that no one would take her seriously in the indus-





try if she didn't cut her long hair. "I didn't think my looks were going to be what would carry me between there and the rest of my life," she says.

Turns out that communication was a wonderful fit. Boler remembers professors Michael Stephens, Pam Benoit, and Michael Porter as influences during her time at MU. "It's hard to articulate how much the well-rounded education I got there really helped to prepare me for what I do now," she says.

The study of communication is an excellent springboard into law. Her grandmother often told her that she had a beer budget but a champagne lifestyle, so Boler thought perhaps a law degree would help finance that lifestyle. When she visited New York University, she thought she might spend too much time shopping, so she moved off to the University of Iowa instead, where she specialized in antitrust law. In an unusual move, nationally recognized antitrust legal scholar Herbert Hovenkamp accepted her as a research assistant in her first year in law school. She was the only MU graduate in Iowa law at that time, but Hovenkamp was impressed with her

Boler in the evening gown competition at the Mrs. United States pageant in Las Vegas in July.

knowledge of the 1996 Telecommunications Act, which she'd studied as an undergraduate.

After receiving her law degree, the Federal Trade Commission (FTC) hired her as an associate. The FTC were acquainted with the quality of graduates produced by the Department of Communication, and Boler was told that if she had the same sort of work ethic as other Mizzou graduates, she would do well there.

After working at the FTC for 18 months, she was hired by a major law firm in New York City. But in February 2005, her world tilted a little too much for her to bear alone. Her grandparents, who had raised her since she was a sophomore in high school, passed away within two months of each other. In a move that was very unlike her, she quit her job and moved back to Kansas City. No job. No idea what she would do — antitrust wasn't exactly a happening field there. Boler planned to work as a contract temp until she came up with a plan. After a short time, KU offered a job through the agency where she worked, but she turned them down. A month later, they asked for her again. "I didn't want to work for KU — I was a Tiger," she says now. The third time KU asked for her, the agency essentially pulled her off the job she was working and sent her over, whether she wanted to go or not.

When she got there, she realized the job was a lot more than had been advertised. She worked for a month or so before they offered



Boler and her husband, Brad, before racing school at the Kansas Speedway.

her the position she currently holds as corporate counsel and contracts office division director. “I found out that I was the youngest corporate counsel of any major academic research institute in the country. I had just turned 28,” she explains with a bit of understandable pride.

“I think I will always work in academia,” she says, “and I enjoy being at a medical center. Knowing that I’m right there and could be a part of finding a cure for cancer means a lot to me.”

No Place Like Home

Boler says that in Kansas City, everyone asks, “What high school did you go to?” She’d been away long enough that all her contacts from that time were gone. Hardly a surprise since

her Otterville, Mo., senior class boasted only 18 people. Her mother advised her to try an Internet dating site. Smart mom. Boler is proof that it is certainly possible to find love in unconventional places. Her first date with Brad Boler started out with humor.

“She showed up to pick me up,” Brad says. “I actually tried to shake her hand. She denied me,” he laughs.

“I know I make a lot of guys nervous, but I’d never had a guy actually be so nervous that the only thing he could think to do was shake my hand. I knew from that point it would be a good date,” Boler said.

They dated a little more than a year, and then married. The couple has a seven-year-old son, Kaleb, from Brad’s first marriage, and a one-year-old son, Dalton. Boler says he’ll be the next Joey Logano of NASCAR fame — but more on that later.

Don’t Tell Cydney She Can’t

As an undergraduate at MU, Boler met then-Miss Missouri USA, Melanie Breedlove. She found Breedlove to be articulate and intelligent, and she had a career that she was developing. “Melanie encouraged me to try doing a pageant,” Boler says. Despite feeling like a fish out of water when she first competed for the title of Miss Missouri USA in her junior year, she

went back a second time, but then decided she wouldn’t have the money or time to devote to pageant competition while she was in law school.

Then, about a year ago, she’d just given birth to her son, and she and her husband were watching an episode of *Toddlers and Tiaras*. A mom in the show had competed in a pageant for married women — Boler didn’t even know there was such a thing. She knew that competition would be a great motivation to lose the 65 pounds she’d gained during pregnancy. And, as a court appointed special advocate (CASA), she thought going back into pageant competition would allow her to



Boler, her husband, Brad, and their son, Dalton, at Jiggle Jam at Crown Center 2009.

promote a platform focusing on volunteerism for children caught in our legal system.

Boler whipped herself into shape and competed in the Mrs. Kansas United States pageant in May. Her victory there led her to compete in the national pageant in late July in Las Vegas.

“I was the only husband there with a tux who could be ready to go the next night, and Cydney volunteered me to escort all 54 women onto the stage,” says Brad. She didn’t make it into the finals, but Brad still escorted the 12 finalists onto the stage the next night. Although it was a bit disappointing not to have made it into the top 12, Boler still has her duties as Mrs. Kansas to fulfill. Over the next year she will make appearances several times a month at fairs, parades, and philanthropic events across Kansas as well as nationally.

“A boy I dated at MU told me that he knew I’d never win Miss Missouri USA because I wasn’t pretty enough,” Boler says. “I’ll never forget him telling me that. Being told I can’t do something makes my success even more satisfying.”

Her motto is, The impossible is what nobody can do until somebody does. “I feel I’ve exemplified that,” she says. “I graduated from a small high school and was the first person in my family to do all this. I try never to let someone’s opinion define what I can do in my life.”

“What I admire most about her is her



With her exercise and diet regimen, Boler lost 65 pounds of pregnancy-induced weight before her competition for Mrs. Kansas United States in May.

strength,” says Brad. “She really knows what she wants, and when she wants it, she goes for it.”

The Couple Who Drives Together

One interest the Bolers share is NASCAR racing. Their son Dalton’s middle name is Hendrick after Hendrick Motor Sports. Jeff Gordon is their favorite driver, and this past spring, they completed the Jeff Gordon School of Racing at Kansas Speedway. They suited up and took NASCAR sprint cars out

onto the track and drove by themselves. It was an exhilarating experience, and Boler highly recommends it for anyone with an adventurous spirit. Dalton must have adventure in his blood because Boler has him pegged for the next Joey Logano, an 18-year-old stock car driver.

While at the racing school, the crew found out that she is Mrs. Kansas, and they printed some pictures of her and began asking for her autograph. “I’d never had anyone ask me for my autograph before!” she laughs. Certainly there are pictures of Boler hanging in several bays around the racetrack by now.

Making a Difference

When Boler was a sophomore at MU, she saw the need for some way to give students in the dormitories a more complete support system. She felt that the students in fraternities and sororities had built-in support from their brothers and sisters in the Greek system. She helped found a student-mentor program to even the playing field with the counterparts who had the ready-made support structures. That program has flourished and grown in the years since.

She did the same sort of thing at University of Iowa. Boler formed FYI, First Years in Iowa, to partner first-year law students with third years.

When asked her favorite thing about Boler, Thiel responded immediately, "Her passion. Passion for everything that she puts her mind to. She will always follow through and see that something gets done." Given that praise, it's easy to imagine why Boler was chosen to participate in CASA.

As a sworn member of CASA, she is committed to easing the transition through the court system for abused and neglected children. "For many kiddos, I'm the one constant person in their life, the one thing they can count on."

As a CASA, Boler is assigned a child or children and follows that case from beginning to end. "The goal is to place the children back at home, but when that can't be done, then I work with the social service system and the court to make sure we find them the best possible placement to give them the best chance in life."

For Boler, being a CASA is one of the most rewarding and impacting volunteer opportunities anyone can undertake, and if you ever ask her, she'll surely tell you how you, too, can be the change and the chance in a child's life.

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Photo credit: Dawn Deblaze

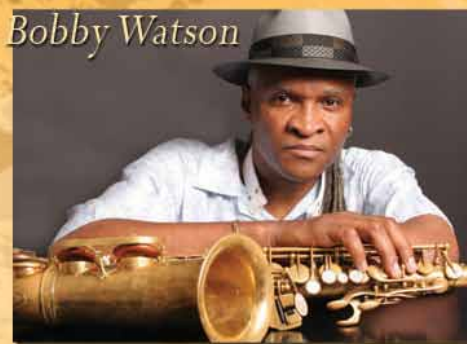
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Support from the National Guard and GI Bill help this

Undergrad Dad

By Melody Galen

Senior **Joshua Arner** is a busy man these days. Applying to medical schools all over the state of Missouri, maintaining grades, formulating a research experiment, and meeting National Guard commitments would keep just about anyone running full tilt. To add to his responsibilities, Arner has a wife and two young children who would like their pieces of his pie.

Jump Right In

Arner joined the Army straight out of high school and barely had time to begin his college career at Missouri State University before he was deployed to Iraq in 2003. Most of his friends in Springfield were getting ready to graduate by the time he returned, so he decided to come to the University of Missouri for a fresh start. When he began classes at MU in Spring 2005 he knew only one person here. Serendipity may apply: that one friend introduced him to his wife, Caitlin.

“He went to war and came back with those same boys — but he really wanted to focus on school. To do that, he left. He knew

one person here, and that’s how we met. We kind of just never separated after that,” Caitlin explains.

Military Man

Arner spent most of his time overseas in Baghdad, with a bit more time bouncing around the country until he came home again. When he was on active duty he was an engineer for the Army, but since he’s become a reservist, he was able to change his billet to medic, and he works in Jefferson City at the Ike Skelton Training Center Medical Detachment. One weekend a month Arner travels to the Missouri state capitol. While

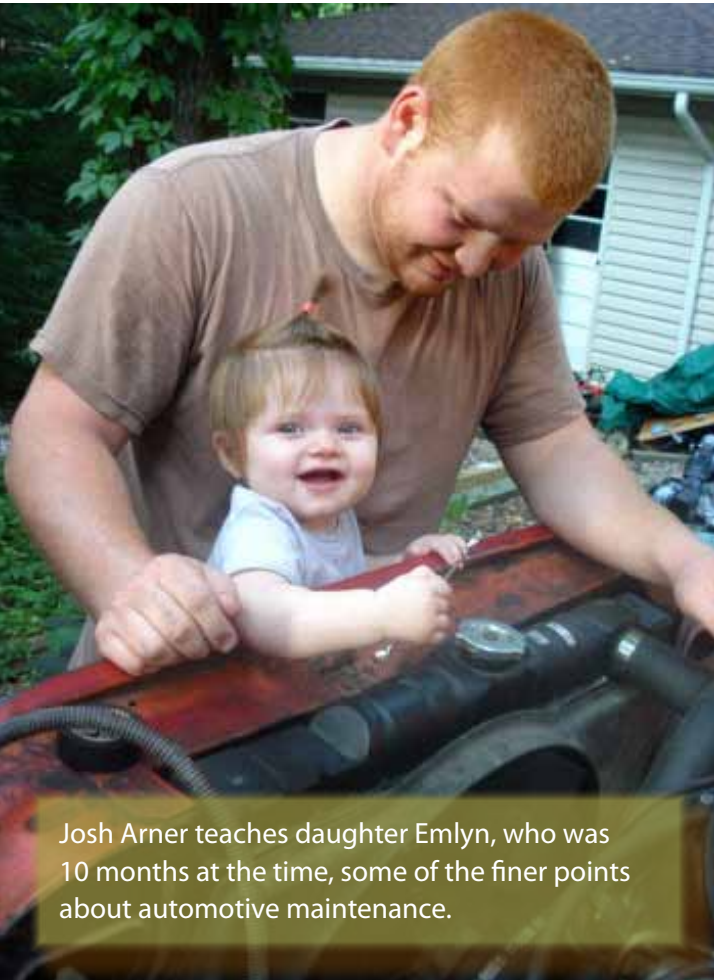


PJ Allen-Thomas

Josh Arner and son Gabriel, 4 months.

Undergrad Dad

fulfilling his commitment, he has benefited from the guidance and advice of three doctors there. “Dr. Fawks, Dr. Toombs, and Dr. Huber have all been really helpful — setting



Josh Arner teaches daughter Emlyn, who was 10 months at the time, some of the finer points about automotive maintenance.

me straight on the different kinds of schools out there,” he says. The three are also contributing letters of recommendation to Arner’s effort to gain acceptance at a medical school.

Solidified

When asked if his time in Iraq had led him to where he is now, his response was immediate. “Absolutely. I don’t think anyone goes over and comes back the same kind of person as they were.”

He continues, “I was there in 2003 in the big initial push during the invasion. A lot of really sad stuff. ... I always kind of knew that I wanted to be a doctor, but it didn’t really solidify in my mind until I got over there and saw some of the things I did. They had no medical care over there at all.

“I knew when I got back that I needed to do something — I knew I was going to have to do something in my life that would lead to the service of other people. I thought about being a writer and telling those stories, getting that out there. But then I started doing work study at the VA, and when I got back in that clinical setting, it made me realize that that’s where I want to be, *that’s* my home.



Caitlin and Josh Arner at a summer concert.

Four Balls in the Air

Despite Josh’s mad schedule now, Caitlin says he’s a wonderful husband. “All I ever wanted to do is be an ER nurse,” Caitlin says, “and he’s very supportive.” His support of her dreams while he’s working to achieve his own is just one reason Caitlin admires him. “He’s always planning these wonderful things he wants to do, and he comes through. He’s amazing that way.”

Their schedules require a keen sense of time management, but the couple is pulling

Undergrad Dad

it off so far. Caitlin's mom provides childcare for those few hours between Josh's leaving for work in the phlebotomy lab at the Veteran's Administration Hospital and Caitlin's coming in from her night shift in the emergency room. Josh says his boss there is "phenomenal" to work for, and he appreciates the flexibility afforded by the early hours of the phlebotomy lab; he's there by 6 a.m. "It's one of the best jobs you can have in college, if you don't mind getting up in the morning," Arner says.

"It's been tough with the kids, but before I had kids, I thought I had good time management," he says. "I realized that when you think you've got all this extra time, you put things off because you think you can do it later. Now that I have two kids, I realize that there is no later time. My grades have actually improved a little since we had kids."

The couple's daughter, Emlyn, will be three years old in October. Their son, Gabriel, was born in April. Whereas Emlyn was a quiet baby who rarely fussed unless she was quite hungry, their second-born seems intent on putting in his bid for attention whenever possible.

"We're still trying to figure him out," Arner says. "He's such a different baby than she was. If he's not fed, changed, and being held, he's making noise."

Arner describes himself as "driven." One might also add dedicated. The day Baby Gabe was born, Arner had two important tests to take. Fortunately he has an understanding (read forgiving) wife — he didn't make it to the hospital until about 30 minutes before the delivery.

Not Just a Spectator

Arner also works in Professor Mark Kirk's biology lab under the direction of graduate student Katie Spears. He'll graduate next May with a bachelor's degree in biology. Spears has strong feelings on the future of the medical and research sciences and Arner's place in them. "The only hope that the medical profession has is if we get highly qualified, exceptional students with a proper mind set to join the ranks of our physicians," declares Spears. She believes, without a doubt,

that Arner is up to the task he's set for himself.

"He's got a versatility in his ability to think and wrap his mind around different things," she says. "All my workers are volunteers — they're here just for the experience. They come here because they want to be here, because they want to learn. I think that's a great quality — that thirst for knowledge."

As a volunteer in Kirk's lab, Arner is expected to design his own experiment and initiate it this fall because Kirk feels that everyone in the lab needs to be involved, not

Gabriel, Caitlin, Emlyn, and Josh Arner on a rare occasion — relaxing at home.



PJ Allen-Thomas

Undergrad Dad

just loll about on the sidelines.

"I had a professor tell me that the hardest thing about research is the 're' part," says Arner. "And that's where we're at now." Spears' research looks at the actions of immune system cells on the neural stem cells that are transplanted into the brains of lab mice to simulate the interactions that occur when the stem cells available for therapy don't quite match the patient genetically. It's the same problem that can be seen with organ transplants, only Spears and Arner are using cell lines for their study. They hope that understanding how the immune system reacts to engrafting brain stem cells will help perfect therapies that keep transplanted stem cells alive for the life of the recipient.

Support Systems

Arner has named Professor Joel Maruniak a nice guy and a super mentor. "He knows so much about the process of applying to med school. He's guided me a lot."

Maruniak has supreme confidence in Arner's ability to succeed in his chosen career.

"What you get with someone like Josh

is a person who obviously has a lot more life experience than the typical 21-year-old undergrad. He's tested other career paths, and he's more mature and focused," says Maruniak. "He'll be helpful for his med school classmates. He's been to Iraq, for crying out loud, so I think he can put things in perspective for others when they're overwhelmed with work or a failure of some sort. He has a wealth of world experience that they won't have."

Another professor who knows a bit about Arner is Speer Morgan, editor of *The Missouri Review*. Morgan, as it turns out, is Arner's father in law.

"I appreciate not just Josh, but his mother, Glenda, and his father, Ed, as well as his brothers, who are all there for each other when it matters," says Morgan. "Frankly, I'm embarrassed by how much I care for both Josh and his family. A father-in-law shouldn't be so positive! I think Josh is going to make a wonderful physician."

It's a two-way street for Arner. He supports those around him, and they support him right back. Ultimately, isn't he the sort of man we'd all like to have in our corners?

“It made me realize that that’s where I want to be, that’s my home.”

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

One cool, but dorky, single mom shows she's got it

Creative Hands and Mind

By Melody Galen

Mary Frances Hodson, BA '85, has been working in the Department of Theatre's costume shop for years now, before she graduated with her degree in biological sciences, even. Around the time that she earned that first degree, she realized that environmental biology simply wasn't going to be her calling. She knew that she wouldn't be a terribly hot commodity without an advanced degree to go along with her undergraduate degree, but she felt compelled to try to find internships in the field.

As a student, she did work-study in the costume shop and found that the creative outlet really spoke to her. One summer, the shop supervisor was away doing graduate work, and Hodson ran the shop in the supervisor's absence. "It was really an eye opener. I had a lot of great help — I really was not mature enough to do it — but it did teach me a lot about supervising."

Trial by fire, essentially, and Hodson was up to that challenge, and more. She maintained a 4.0 grade point average that semester with classes, work-study, and two other

jobs. After graduating and then working in the costume shop for about eight years, Hodson attended a costume technology conference in New York, which was paid for by the first ever round of staff development awards. The costume shop supervisor at the University of Illinois Urbana-Champaign told Hodson that she would be a great fit in their graduate program.

Seeds of Passion

"That kind of put the seed of thought in my head," says Hodson. "With creative endeavors, it has to be a passion." She signed up for the master's of fine arts program at the Krannert Center at Illinois, and spent three years there,

Lauren Almey, textile and apparel management and theater student, and Hodson discuss the possibilities for new fabric brought in by Professor Clyde Ruffin, chair of theater, for one of his productions.





Hodson drafts patterns for garments then has to spend time adjusting them to ensure a proper fit.

immersing herself in the craft. “An MFA is what they call a terminal degree, which sounds so ominous, but you don’t have to go any farther to be considered complete. It’s considered more of a professional degree in that you’re more likely to do the practical end of theater. You’re actually working on productions rather than academia, theory work.”

In her position as MU’s costume shop supervisor, Hodson works closely with Kerri Packard, an adjunct associate professor and

Creative Hands and Mind

the costume director. “We have such a great design faculty here. They’ve all been in the trenches, so they know what kind of work we’re putting on the stage, even though this is a small shop,” Hodson says.

“I dye, I make crafts, I supervise the stitchers, I oversee the budget in the summer,” says Hodson, but her favorite thing to do is to create, or draft, patterns. Imagine needing period costumes for a cast of 12 people. You can’t just run out to the fabric store and pick up a Butterick pattern for bustled dresses or cut-away waistcoats that will match the designers

vision for that production. Hodson is a whiz at taking the designers’ beautiful renderings of their visions of a production’s costumes and then producing three-dimensional works of art from those drawings.

Packard has worked with Hodson off and on since 1991. “She and I are not just colleagues, we’re friends,” says Packard, “and our children are friends.”

Packard appreciates that Hodson continues to educate herself whenever the opportunity arises. “She wants to learn new things. She has the same degree I have. I think that’s one of the best things about Mary Frances

for our students: they’re getting to work with someone who has professional experience and getting to learn from that.”

Science Meets Art

Hodson has been asked if she thinks her biology degree was a waste of time. “Absolutely not. I know the difference between arterial blood versus venous blood. I know what a bruise looks like; I know what happens when you have an injury. I can use that for the stage. And that’s also true of fabric. Even though it’s a solid thing, it’s very fluid,” Hodson says.

Fabrics and fibers — that boils down to chemistry. “Those protein fibers of silk react so differently than the cellulose fibers of cotton. You can’t bleach silk or it would just disintegrate because bleach breaks down protein fibers,” Hodson says. “If you have a little science in your background, you’re less likely to learn it the hard way.”

Besides managing the daily operations of the shop, Hodson also teaches the entry-level Basic Costume Construction Lab. Her students often take the class because they’ve heard that it’s fun and laid back. “What is so fun is to see them come into the classroom and learn that they have this creative outlet they can develop and that they’re very good at.”

That Creative Gene

Hodson enjoys the long-lasting relationships with students that have come from her job

Creative Hands and Mind

over the years. Grinning, she says, “In some cases we bring them over to the dark side, and they end up getting jobs in theater.” For her, the sticking point in theater is being creative. “Nothing is out of reach. Everything has possibilities — I think of theater as the ultimate in recycling situations,” she says. She confesses that they never throw anything away, and that’s why her little world of costume creation is always crowded.

Her older daughter, Grace, 12, would like to be an actress. “But I think she might be a controller like her mother,” admits Hodson. “I think she’ll make a great director one day if she decides to stick with theater.”

Daughter number two, Evelyn, 8, has an amazing amount of creativity, according to Hodson. She comes by it honestly, apparently. The girls come to work with Mom often enough that they understand the processes of a dress rehearsal. “They embrace it, and they talk to the college students really well. Hopefully this allows them to express themselves,” says Hodson.

“Grace has told me that I’m a cool mom,” she smiles. “I’m amazed at that. But I’m also a dork. I’m cool, so that I’m not entirely embarrassing, but I’m not so cool I overshadow them. I still have to be the mom.”

Shimmer of Appreciation

Hodson was recently nominated for an outstanding staff member award. Associate Professor Heather Carver, the director of graduate studies, nominated her. “When it comes to outstanding, I just immediately thought of Mary Frances because she is one of those people who is always, always doing work that is above and beyond,” Carver says of Hodson. “In her work she celebrates theater.”

Because Carver is not a designer, Hodson doesn’t work with her on a daily basis. She was thrilled with her nomination. “It was really an honor to be looked at by someone who isn’t a designer I work with regularly. It makes the job all worthwhile.”



Mary Frances Hodson fitting a costume for *The Pedlar*.

Theater

Fabric

Costumes

Dorky-Cool

Design

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College of Arts and Science

Fine Arts Building: Then and Now

By Laura Lindsey



Front hallway of the Fine Arts Building. Photo courtesy of University Archives: C:1/141/18.

Today, the Fine Arts Building is overcrowded and does not meet the needs of the three departments housed there, but when it opened in 1960, it was said to “provide modern and efficient housing as well as a lift in morale for each of the newly relocated departments.” Prior to that time, the departments of art, theatre, and music were either inadequately housed or completely lacking

in facilities. When the building opened, the three departments came together for the first time. The plan for the three-in-one arrangement was the idea of President Elmer Ellis — an idea he had when he was the College of Arts and Science dean.

In 1955, President Ellis presented a 20-year expansion plan for the campus. When the state legislature passed legislation in 1956 to

From the first stroke to the final performance and all the notes in between — a historical journey with the three disciplines in the Fine Arts Building

support capital improvement with a \$75-million state bond, the first building to be constructed was the Fine Arts Building — it cost \$1.8 million and was completed in 1960.

The need for the expansion occurred when enrollment increased after World War II. It was during this time that the east and west campuses were separated by a residential area of separately owned houses. The university bought the land, tore down the houses, and began the expansion.

Several different architecture firms were hired to design the new MU buildings, but they all shared the modernist design preference. There were 38 other campus buildings constructed at that time. All showcase similar buff brick and consistent height, shape, and window/door placement. The modernist designer felt that a building should be simple,

Fine Arts Building

practical, and efficient. The characteristics of this style were glass as the most distinctive material, square or rectangular buildings, and windows running in broken horizontal rows forming a grid. The benefits were consistent designs regardless of location, site, or climate. The style made no reference to local history or national vernacular, which is why it was called the International Style. Critics claimed it was ugly and stark — opinions that contributed to the counter-movement of post-modernism.



The new Fine Arts Building saw its first class in 1960. Photo courtesy of the *Savitar*.

The Springfield, Mo., firm, Hellmuth-Obata-Kassabaum, was chosen to construct the Fine Arts Building — the firm’s credentials included Lambert Airport in St. Louis. The Fine Arts Building design consists of two main units that are two stories high with a connecting art gallery in between. Surrounding the two auditoriums — Whitmore Recital Hall and Rhynsburger Theatre — are two floors of classrooms, offices, studios, and other facilities. The School of Music has 40 practice rooms and 22 teaching studios.

H. Donovan Rhynsburger spent over 40 years developing the dramatic activities at the university. While standing in the new theater of the Fine Arts Building in 1960, Rhynsburger recalled his first stage at MU, “There were inadequate dressing rooms and storage. When we were operating at old Jesse, we had to put up and take down the lights and cables — even remove the stage curtain. The sweat, grunt, and groan labor it took just to get the production on stage. It makes me tired to think of it.”

Department of Theatre

In 1922, a group of students who were aspiring thespians met at a local bar. After con-

suming a jug of bootleg beer, they proposed to create a student theater on campus. The Missouri Workshop Theatre was established, but only as an extracurricular student activity. It wasn’t until three years later that Rhynsburger joined the faculty and became the producing director for the workshop. Productions were performed in the Hall Theatre on Ninth Street, in an abandoned cafeteria in Lathrop Hall, and occasionally in Jesse Hall. During the next 35 years, The Missouri Workshop Theatre presented more than 250 productions. Rhynsburger originated a summer season called The Rooftop Theatre Under the Stars that presented productions on the roof of the education building. Because the department was essentially a one-man show, Rhynsburger served the roles of teacher, director, producer, lighting technician, costume designer, and sometimes, actor.

From 1925 to 1940, the dramatic productions and theater courses offered by MU were part of the Department of English. In fact, when the School of Fine Arts was first established, it included only music and art. In 1940, the University of Missouri Board of Curators established an independent Department of Speech and Dramatic Art with Rhynsburger as chair. His dream of having an academic program in theater, housed in a fully equipped facility, was realized with the completion of the Fine Arts Building and University Theatre (the theater was renamed Rhynsburger The-

Fine Arts Building

atre in 1983.) This development created the need for additional faculty, more class options, and the establishment of undergraduate and graduate degree programs. Theater and communications were combined until 1986, when



A creative solution in Lathrop Hall to limited classroom space. Photo courtesy of the *Savitar*.

theater was granted independent departmental status and became part of the School of Fine Arts.

Rhynsburger founded the original One-Act Playwriting Contest, which acknowledged the emerging talent of Tennessee Williams, who was pursuing an MU journalism degree at the time. Williams later became an award-winning playwright. Rhynsburger also mentored George C. Scott, a stage and film actor.

School of Music

The year was 1921 and the 10th division of the university was inaugurated — the School of Fine Arts, which included the departments of music and art. Lathrop Hall, a former dormitory, was renovated for the music school, and the old dining hall was converted into a small auditorium. The second floor was renovated into classroom space and instructors' studios. The third floor contained practice rooms and a large orchestra rehearsal room. Pianos were bought, and the faculty and administration felt that the equipment is complete in every respect for the accomplishment of highly artistic work in this new field of endeavor.

However, it wasn't long before it was evident Lathrop Hall was insufficient for music classroom purposes. The rooms were not sound proof, so an instrumentalist or a vocalist at practice could be heard throughout the



Painting class in Jesse Hall in the late '50s. Photo courtesy of the art department.

building, and the rooms were poorly arranged. Despite the building's shortcomings, the department thrived. It was able to maintain a high ranking nationally and enrolled approximately 1000 students each semester. Because of increasing enrollment and limited space,

Fine Arts Building

creative ideas for classroom learning were implemented. For example, an organ was placed beneath one of the staircases, and one-on-one instruction would take place in the public area.

When the new Fine Arts Building was completed, students and faculty finally had private space for individual instruction and a recital hall for concerts. Moving 33 pianos to the second floor of the building became a challenge because the new building did not have a freight elevator. The job was accomplished with the help of rope, pulleys, and a couple of strong men. The pianos, wrapped in blankets, were hoisted up through a spot made available through a removed piece of banister.

The Art Department

In 1877, the Curators established the School of Arts and appointed George Caleb Bingham, a well-known artist, as its first professor. The school began with just four students and was housed in the English and Art School Building on the northwest corner of campus. Bingham's studio also served as his classroom, and he wanted the room to be "somewhat tastefully fitted up and furnished in harmony with the purpose for which it is intended." When Bingham

died of pneumonia in 1879, Conrad Diehl continued the tradition of painter as teacher and filled the open professor position. Although the department was growing — 292 students in 1880 — when Diehl's tenure ended that year, the art department ceased operation until 1901

when John Sites Ankeney Jr. was hired. During Ankeney's tenure, the department increased its curriculum and faculty.

In the 1930s, the art department was scattered throughout campus — applied arts were taught in Lathrop Hall, and the fine arts were housed in Jesse Hall. In addition, other classes were taught in a temporary building on East Campus, in two old rooming houses, and in an abandoned grocery store. However, like the music department, the art department flourished and enrolled more than 1000 students each semester, filling the inadequate facilities. The faculty strongly felt that it would be a great advantage if all the art divisions could be housed in one building, and if an exhibition gallery was available, the effectiveness of the department would increase.

The main purpose of the art department was not to train artists but to give university students an understanding of art and to prepare the teachers of art for elementary and high schools. Students in journalism, economics, and elementary education were required to take art, and with the construction of the Fine Arts Building, they would have reasonable facilities for the first time in university history. Unfortunately, once the new building was ready for occupancy, it was already inadequate for the needs of the



Art class in Jesse Hall in 1958. Photo courtesy of the art department.

department. It lacked space for graduate studios and flexibility to accommodate continuously expanding faculty, curriculum, and enrollment.

The new building separated the programs — art history stayed in Jesse Hall, and studio art classes were added and revised and offered in the new building. The increased space, however, did make possible the addition of sculpture, printmaking, drawing, architecture, graphic design, and photography.

The Future Looks Bright

Today, the Fine Arts Building is in need of a total upgrade. The 50-year-old building long ago ceased to adequately support the missions of these three disciplines. As a result of increased enrollment, growing departments, and innovative technology, the three departments are bursting at the seams in their current locations. Plans are in progress for the School of Music to move to a new performing arts center diagonally across the street from its current home. The faculty, staff, and students will be housed in the new building that will feature a 1,000-seat concert hall and a 350-seat recital hall.

The Fine Arts Building will remain home to the Departments of Art and Theatre but will receive extensive upgrades of its own. The plans state that the existing art gallery will be replaced by an enlarged, multi-story display gallery that will also serve as a shared lobby

and reception space for both departments. Additional studio space will be added for art department functions, and an interior connection from the new lobby to the south end of the building will provide a functional and aesthetic enclosure connecting the art and theater departments. The renovations will bring the building into the 21st century and meet the demands of the growing departments.

We think Rhynsburger and Bingham would be impressed.

This Year in A&S

November 5, 2009 — Lloyd B. Thomas Lecture Series: Diandra Leslie-Pelecky, author of *The Physics of NASCAR*

December 12, 2009 — Commencement

February 15–19, 2010 — A&S Week

February 13, 2010 — An Evening with Branford Marsalis

February 18, 2010 — “We Always Swing” Jazz Series: Elaine Elias/Latin Side Band

February 19, 2010 — A&S Banquet

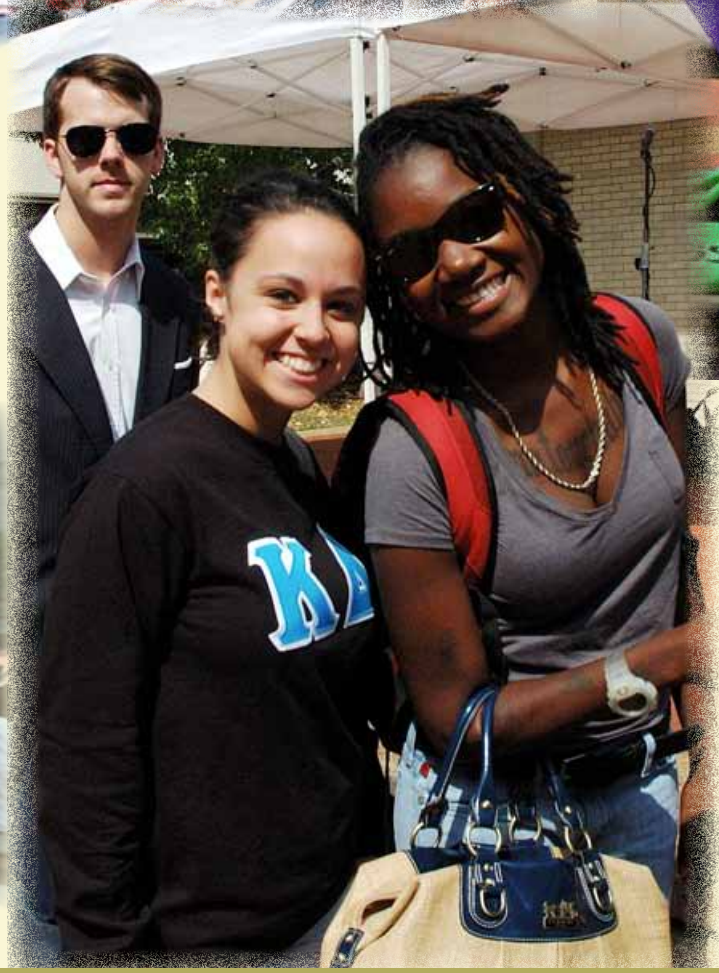
March 4, 2010 — William Francis English Scholar-in-Residence Emily Wilson

March 6, 2010 — A Taste of Arts and Science

May 15, 2010 — Commencement



Visit the A&S Web site for more details on any of these events.



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