The Internet continues to revolutionize research, and MU Libraries are keeping up with technology, thanks to a little help from our friends.

This spring, Robert and Marlese Gourley of Lee’s Summit, Mo., made 22 “internet books,” or E-books, available to Ellis Library users. Internet books are more expensive to purchase than print volumes, according to Hunter Kevil, Collection Development librarian, but they have many advantages over print.

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Pulitzer Prize-winner Powers Speaks at Friends of the Libraries Luncheon

Ron Powers, 1963 graduate of the University of Missouri School of Journalism and a Pulitzer-prize winning journalist, told Friends of the MU Libraries about his childhood love of reading at their 17th annual luncheon April 14.

Powers said his hometown library in Hannibal, Mo., revealed a world of stories to him and helped inspire him to become a writer. He signed his two recent books, Mark Twain: A Life and Flags of Our Fathers, for the group. Flags of Our Fathers was recently made into an award-winning movie directed by Clint Eastwood. His remarks are included in this newsletter.

Gift Buys Internet Books to Boost Library Research

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“A single search can cover the complete contents of hundreds or thousands of E-books,” Kevil says. “A professor can also e-mail a link to a specific chapter to his class, and they can all access it at the same time.”

One of the E-books purchased through the Gourley gift is the Springer Handbook of Nanotechnology, a useful reference on a topic that relates to medicine, engineering, chemistry, consumer goods, the environment and many other fields. “We select E-books based

(Continued to page 6.)
Library Donor Support Soars

Dear Friends,

I have wonderful news to share with you! Between July 1, 2006 and June 30, 2007, the MU Libraries development program enjoyed a record-breaking year, raising over $2.8 million in planned and cash gifts for Ellis Library and the eight branches. Over the course of the “For All We Call Mizzou” Campaign, the Libraries have received more than $6.8 million in gifts from individual donors, private foundations and corporations. This puts us at 86 percent of our $8 million goal.

We spend a lot of time talking about dollars and goals, so I want you to know how your generous gifts are transforming MU Libraries.

Disciplines Converge at MU Libraries Faculty Lecture Series

From crime fiction to water wars, faculty from many disciplines presented their original scholarship and creative work at the 2006-07 MU Libraries Faculty Lecture Series, which began October 2006 at Ellis Library.

“MU Libraries is excited to provide a forum for our faculty to share their compelling and diverse research interests with the campus and the community,” says Geoffrey Swindells, coordinator of the lecture series and government documents librarian. “This is the second year that the libraries have hosted this series, which we feel is an important venue for disseminating the knowledge that is created on this campus.”

At the first lecture of the 2006-07 series, Dr. Ron Harstad shared his take on the policy implications of economics in a lecture titled “Devils in Details: A Game-Theoretic Approach to Public Policy Analysis.”

Other lectures in the series were “Technology for Successful Aging,” by Marjorie Skubic, associate professor of electrical and computer engineering; “International Conscience, the Cold War and Apartheid,” by Carol Anderson, associate professor of history; “Los Angeles vs. the Pauites,” by Karen Piper, associate professor of English; and “Crime Fiction: Theory & Practice,” by Richard B. Schwartz, professor of English.

The series will continue in 2007-08. The coming year’s series will include a talk by Carol Lazzaro-Weis, professor of French and Italian, tentatively titled “Traxer’s Travels: The French and the Osage after the Louisiana Purchase.” For a complete list of lectures offered in the series, visit mulibraries.missouri.edu/about/faculty-lecture-series/

In July 2005, I noted that the completion of the James B. Nutter Family Information Commons in Ellis Library resulted in a 40 percent increase in use by students and faculty. Today, that figure is more like 60 percent. Ellis has become so popular that its hours have been expanded to 2 a.m. Monday through Thursday to meet demand. This spring, a head count of Ellis Library users at 1 a.m. recorded 200 students and faculty using that facility. Wow — this is truly amazing!

Another “wow” example of how improved library facilities appeal to students is the renovation of the Engineering Library and Technology Commons. Its use has increased by 150 percent since the fall 2005 semester. The hours of access have been extended to midnight to accommodate users.

These statistics are proof that modern library facilities with up-to-date technology result in greater use by students and faculty. We have been fortunate to have many very generous friends. Thank you for the gifts that have been used to expand and improve MU Libraries.

We welcome all alumni and friends to visit the new, exciting library improvements at MU. We will be happy to explain the variety of opportunities still available to help MU Libraries reach our goal: to become one of the country’s finest university library systems.

The “Farmer’s Wife” Nadezhda’s Round Dance

By Alla Barabtaro

Senior Librarian, Rare Books and Special Collections

Some time ago the MU Libraries acquired a small collection of rare Russian books. Among them was one whose English title might read: “Nadezhda’s Round Dance — My Path to the Song.” The author, Nadezhda Plevitskaiia, (1884-1940) was a famous Russian folk singer.

Published in Berlin in 1925, this red paperback is very elegant, with a book title hand-pasted and illustrated by the artist Nikolai Zaretskii, and with several portraits of the author.

The book tells an unusual tale of the life and fate of Nadezhda Plevitskaiia. Born into a peasant family, the girl had only two years of primary schooling because her mother was fiercely opposed to her education. However, her uncommonly beautiful voice and love of singing brought her to the Holy Trinity monastery choir, where she spent two years as a novice. Eventually she became a professional singer and worked in provincial theatres, where she was noticed by the famous tenor Leonid Sobinov, who introduced her to the world of opera and the arts, and presented her to the Russian Imperial court. There she made a great impression, and she became the highest paid Russian folk singer of her time. A series of romantic relations led to a succession of marriages.

Her fourth and last came at the end of the Russian Civil War when she was captured during a cavalry raid by Nikolai Skoblin along with some soldiers, who immediately recognized the singer in her Red nurse’s uniform. An ambitious young White Army general, Skoblin soon became one of the leaders of the anti-Bolshevik Russian All-Military Union. Upon emigration, he and his famous wife became a very popular couple in Paris.

Russian expatriates in Europe were understandably shocked when in 1938, Plevitskaiia went to trial on charges of complicity, with her husband, in the kidnapping and murder of several leaders of the Russian White movement under orders of the Soviet secret police. While she was convicted and sentenced to 20 years in prison, Skoblin vanished amidst wild rumors spotting him everywhere from Barcelona to Khabarovsk, or reporting him being poisoned, drowned, or shot by his colleagues from the Soviet secret police. Upon later examination, the KGB’s secret files revealed both the sums paid to the couple for services rendered and their operatic code names “the Farmer” and “Farmer’s Wife.” However the dossiers revealed nothing of her husband Skoblin’s fate.

In 1940, Plevitskaiia mysteriously died in a French prison just when intelligence officers from the invading German army arrived to interrogate her.

This fascinating book is available in Ellis Library Special Collections.
MU Libraries supporters know their gifts help students and others benefit from all higher education has to offer: wisdom handed down by past generations, critical thinking skills, a better quality of life, and motivation to make learning a lifelong endeavor.

Endowments to MU Libraries nurture higher education. We are grateful for the thought and creativity that go into each one. Every year, we set aside time to acknowledge endowments and what they represent to the University, the community and future generations.

This year, 40 people attended the Donor Appreciation ceremony April 14 in the Ellis Library Colonnade to recognize endowment donors. Dr. Richard Wallace was the guest speaker.

For the past 11 years, we have invited benefactors to affix their bookplate to one of the books added to the collection through their generosity. The following donors participated:

Jessica Scribe and Shaina Shorr represented the MU Student Foundation.

Three members of the Sigma Chi Foundation were present at the ceremony — the President of the local Sigma Chi chapter, Alan Simpson, Geoffrey Peterson and Christopher Pullen.

Jim Pinkerton, Midge Pinkerton, Gary DeWeese and June DeWeese celebrated their endowment in memory of friend and former librarian, Alma A. Bennett, to support the social sciences.

Sarah English Young and her husband, John, established the Elizabeth Minter English Library Endowment in memory of Sarah’s mother, Elizabeth, who graduated from MU in 1951 and was a member of the Friends.

Chancellor Emeritus of the University of Missouri-Columbia, Dr. Richard Wallace established the Chancellor’s Libraries collection endowment which grows every year through additional gifts.

Seven new endowment plaques were also unveiled.

Bill and Sherry McSpadden-Murray established the William T. and Sherry L. McSpadden-Murray Endowment for MU Libraries collection endowment. Bill and Sherry live in Joplin, where Bill is a retired mortician, and Sherry is payroll specialist for Employer Advantage. Although neither of the McSpadden-Murrays graduated from Mizzou, they are avid Mizzou fans. Bill established this endowment in honor of Sherry, whom he met when she was a librarian at the Carthage Public Library.

Margaret Leong established the Margaret Leong MU Libraries Poetry Collection Endowed Fund to support the poetry collection in the MU Libraries. A 1942 graduate of the College of Arts and Sciences, she wrote and taught poetry in Singapore and New York for more than 40 years. She developed a unique way of creating poetry with children, using the Socratic method of posing questions to stir their imaginations, then capturing the kids’ colorful responses. This past year, Margaret donated her extensive poetry collection to the MU Libraries. It is housed in a

I Found It at the Library

A talk to the Friends of the University of Missouri Library

April 14, 2007

by

Ron Powers
It’s good to be back home in Missouri, and I’m so pleased to be in your company. I care about libraries. It is a special privilege to have been invited back home by the Friends of the University of Missouri Libraries. I hope you realize the full reach of your friendship—how much farther it extends beyond the magnificent resource you’ve helped grow and flourish here. With its more than 3 million volumes and its 35,000 journal titles, its more than 10 thousand manuscripts and archives, and so much more than that.

In offering your time and energy and ideas toward nurturing this great system, you are part of an even greater system, one that holds the culture together: a culture that is whipsawed by rapid and disorienting change, a culture that is searching for roadmaps to his future. For 3 million volumes and its 35,000 resource you’ve helped grow and back home by the Friends of the University of Missouri Libraries. I care about libraries. It is a special honor to be in your space that affirms the best of who I am, more than the sum of its books. A library invites the culture through inviting people in. A library invites the culture through inviting people in. Again this afternoon—

I say it’s a privilege to be in your space that affirms the best of who I am, more than the sum of its books. A library invites the culture through inviting people in. A library invites the culture through inviting people in. This was the Public Library. The mystery was how to get back into the world.

I checked those Altsheler books again this afternoon—inviting people in. A library invites the culture through its doorways into a space that is more than the sum of its books. Young life—by nourishing an eager young mind in search of roadmaps to his future. We grew up in Hannibal. Now, Hannibal is not a town that produces very many writers. (Only one other guy that I know of made it.) My family was working-class: one other guy that I know of made it. My family was working-class: one other guy that I know of made it. Even as a dopey 12-year-old I read “Forever Amber,” which my father read when my mother wasn’t looking at him. I was just a town kid. Kind of a part-time crook, actually. I snuggled Hershey bars out of Mr. Adams’ grocery store, though I think Mr. Adams was onto me all the time. I went to see Hapalong Cassidy and suprised my friends on Saturday afternoons at the Tom Sawyer theater... and I tried to create my own Superman look by tying a dish towel around my neck and wearing my Fruit-of-the-Loom undershorts outside of them stamped by the head librarian.

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I stepped out of Dad's Nash into a realm even more exotic and more awe-inspiring than the Hannibal Public Library. The campus of the University of Missouri.

I was headed for course of the School of Journalism. But you had to complete two years of liberal-arts courses before you could enroll in the School. Meantime, I needed a safe haven: a place to take refuge from this scary new universe of snazzy creatures who looked to be about my age but who radiated a kind of adulthood I'd never seen in Hannibal kids. Hell, not even in Hannibal adults! The boys who knew about things like sport jackets and cognac and political opinions and Jack Daniels; the girls who wore pearls and could sit on a sofa while maintaining perfect posture, and who knew the meaning of foreign phrases like “C'est la vie.” (That one meant, “Sorry, Ron, I already have a date for Homecoming.”)

I felt a little shy and conspicuous, especially after the morning when a kid in the dorm room next to mine plugged in his electric shaver, and I mistook it for a fire drill buzzer, and staged a one-man evacuation of Johnson Hall in my Fruit-of-the-Loom.

That discovery began to unfold in the fall of 1959, when I stepped out of Dad's Nash into a realm even more exotic and more awe-inspiring than the Hannibal Public Library. The campus of the University of Missouri.

I went at first because I felt safe there. It reminded me of the public library back home, except it was about ten times as big.

But pretty soon I discovered an even better reason to hang out at the Library: a small room on the first floor where they kept newspapers and magazines. The newspapers were interesting, but it was the magazines that knocked me senseless.

They were magazines I'd never dreamed of in my Saturday Evening Post innocence. They had titles like "The New Yorker," and "Esquire." Their pages were dense with fascinating stories that went on for tens of thousands of words; except that they were not stories, not in any way I'd ever understood the term. They were not made up. Every word in them was true.

And yet these pieces were never dry, never dull, and difficult like most of the textbooks I was struggling with. They were like journeys. The writers of them were crossing a finger at me, beckoning me to come along. Inviting me in.

The great Joseph Mitchell would tell me to come along. Inviting me in. "Mr. Hunter's Grave," and I was with him every step of the way. He had me when he put those sandwiches in his pockets. You can't make up putting sandwiches in your pockets; it's too loopy, somehow, to be fiction. Too interesting. And it promised more of the same. I believed every word Joseph Mitchell told me. And he never let me down.

At some instinctive level, I probably recognized that these were the very stories that met all the requirements that we expect in fiction, with its higher pedigree. Something happens to set things in motion. Conflict occurs; choices are made that narrow the possibilities for what happens next. More conflict, the choices grow more critical. Dramatic tension rises. And moral tension. And things progress until at some moment in the story, something happens that changes everything. It's called the moment of reversal.

We surrender to it all; we see and hear it as if we were there. We are there, inside what John Gardner called "the vivid and continuous dream." The state in which we forget we are reading words on a page and start to live them. That is the narrator's art, simply described: to get us into that dream. Whether it's fiction or otherwise.

The University of Missouri library was the best writing teacher I ever had. Because it introduced me to the possibilities of Otherwise.

So I gravitated toward that limestone building on a rise of ground at Ninth and South (now known as Ellis Library). The University of Missouri.

That was the beginning of Mitchell's famous essay, "Mr. Hunter's Grave," and I was with him every step of the way. He had me when he put those sandwiches in his pockets. You can't make up putting sandwiches in your pockets; it's too loopy, somehow, to be fiction. Too interesting. And it promised more of the same. I believed every word Joseph Mitchell told me. And he never let me down.

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The University of Missouri library was the best writing teacher I ever had. Because it introduced me to the possibilities of Otherwise. Let me explain what I mean.

I didn't know it, but a profound and permanent revolution in American writing was taking shape back then, in the pages of the New Yorker, and Esquire, and other magazines and books, and I was looking at the stirrings of it right there in the Library reading room; and typically of me, I wanted to enlist. And eventually, I did.

It wouldn't be known by many names: "literary nonfiction." "literary journalism." "the New Journalism." "the nonfiction novel."" Rachel Carson brought out "The Silent Spring" in 1962, when I was a junior in the School of Journalism. Truman Capote was in the final stages of "In Cold Blood" then. The first "nonfiction novel." The New Yorker serialized it in 1965, and I cannot tell you the effect it had on young writers of my generation.

People nobody had ever heard of were about to burst on the scene and sweep aside the lofty novel as the gold standard for serious writing: people with names like Joan Didion, and Gay Talese, and Tom Wolfe, and David Halberstam. And William Least Heat Moon. And Hunter Thompson. Norman Mailer became a convert. And others.

These writers sensed that a new America was stirring from its post-war slumber, an America of social revolution and new international challenges; and this new America needed a new kind of literature to make sense of it. Grounded in journalistic fact, but wedded to the ancient storyteller's art. With the goal of witnessing the world as it is on behalf of the reader. On behalf, ultimately, of community.

These new writers drew on assets not normally associated with the writing life, or taught in rarified literary seminars. Swings courage, for example. The courage to cross boundaries from the safe and sedentary world into unknown territory: the mean urban streets and hot Southeastern Asian battlegrounds and the inner circles of Mafia crime families, and a small quiet room in Utah where the electric chair awaited Gary Gilmore.

This was literature from the bottom up, not the top down. Literature as social history, reported...
stood. To find in it what James Agee called “the cruel radiance of what is.”

I can tell you that I look on my career as a long apprenticeship toward mastering the writing tradition I discovered right here so many years ago. In the library and at the School of Journalism. I’ve applied these ideals in books that on the surface are quite diverse. In “White Town Drowsing” and later “Tom and Huck Don’t Live Here Anymore,” I invited you to come with me on journeys to the unknown territory that was Hannibal. A Hannibal where I was now a stranger, and that was a stranger to me. In “White Town Drowsing,” I witnessed the attempted rape of a one-thriving community now desperate for revenue. The perpetrators were some cynical, economic-development honchos who blew in and tried to turn my beloved town into a five-star tourist center, or commercial version of itself so it could cash in on Mark Twain’s Sesquicentennial birthday by offering tourists a gaudy ongoing “attraction” of firework shows, parades, helium balloon races, music marathons, a “Good Godly Aunt Polly” rock ‘n’ roll revival, the world’s biggest ice-cream social, and the actual citizens running around every day in hoop skirts and straw hats and pasty-on freckles. And so on. Toward a pipe dream of $250 million that would be spent by a projected one million visitors.

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I wanted you to care about this violation. I wanted to make you a citizen of Hannibal. So I invited you to inhabit Hannibal with me, past and present. The 1950s Hannibal of thriving storefront businesses and safe neighborhoods was incarcerated at the time—one of them in the federal penitentiary, the other serving a life sentence for the shotgun murder he’d committed.

I asked myself the questions that most of you would probably ask yourselves if you were in my shoes: What if these wounded people don’t want to talk to me? What if talking about it broke them up, or made them angry? And finally, what business of mine was it to go asking them these questions anyway? Weren’t they entitled to their privacy? How could I claim that putting these interviews in a book was more than mere sensationalism?—the kind of slash-and-burn journalism we see every night on television.

Well, answering the first two questions was easy. We tend to forget how much people want to talk about the pain and sorrow in their hearts—and how seldom they’re invited to do so. America can be a very lonely place, and it’s getting lonelier as our communities break down and we grow ever-more isolated from one another.

Twelve years later I came back to a hometown where things had gotten a lot worse. Two killings in the late 1990s, six months apart—which each committed by an adolescent boy. Killers in the town that has symbolized American boyhood since 1876—the year Mark Twain published “The Adventures of Tom Sawyer.” The killings were the starting-points for the book that became “Tom & Huck Don’t Live Here Anymore.”

This was the hardest book I’ve ever written. The hardest because the core of it would have to be built on certain interviews I really didn’t want to conduct: interviews with the survivors of the victims; with the fathers of the two killers; and ultimately with the boys themselves. Both were incarcerated at the penitentiary at Potosi, serving a life sentence for the last to go. Three of the five boys had been killed in action after the first time one was taken. The remaining two besides John lived shorter lives after the war.

When his father died, James embarked on a three-year odyssey by telephone to track down and talk to as many surviving Vietnam veterans as he could. James was driven partly by frustration: he’d never been able to persuade his great-grandfather to say one word to him about his war experiences. At the end of it, James had a great stack of powerful interview notes—but the notes lacked a central story. And with no experience as a writer, he was unable to devise one. A series of publishers turned him down. Nobody needed one more bang-wind World War II story. And as one up-and-coming young editor

known as the Mark Twain Project at Berkeley: 12 thousand letters written by him and to him, and 22 thousand pages of his notebooks and journals.

Then there was—so I just pretty much turned the book over to him, and his wife Olivia, and to his daughter, and his son and his friends, and the great figures he met during his lifetime. Sam Clemens himself became your companion and guide in this book. I just stood back and directed traffic—and thoroughly enjoyed the three years I spent in his company. I hated to come back to time present when I’d finished. But my wife, Honorée, had dinner on the table. I’ll finish now just with a few thoughts about “Flags of Our Fathers.” Here was another journey into unknown territory: the forgotten lives of the six figures in the famous photograph of that flag-raising on Iwo Jima, on the fourth day of that horrific battle in March of 1945.

I worked in collaboration with James Bradley, whose father John was the big strappping fellow in the middle of the photograph, with his back to us: the medic, who ran around the fire zone with no protection, ministering to the dying and wounded. John Bradley died in 1994. He was the last to go. Three of the other five boys had been killed in action after the first time one was taken. The remaining two besides John lived rather tragic and shortened lives after the war.

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Special Collections on the fourth floor of Ellis Library. **Doug Crews** is the president of the Friends of the MU Libraries. For more than 40 years, the Friends of the MU Libraries have supported the MU Libraries’ fundraising efforts, through projects such as the renovation of the Friends Colonnade. This past year, they established the Friends of MU Libraries Endowment Fund to help provide support for the general library collections.

**Ben Cooper** is a graduate of the College of Engineering and is a retired Senior Project Manager from Fred Weber, Inc. in St. Louis. **Norma Cooper** is a graduate of Southeast Missouri State University in Cape Girardeau. She also attended St. Louis University, UMSL and Webster University. Norma’s career in education includes teaching 7th and 8th grade for 18 years, serving as an elementary school principal for 2 years and running a preschool for 2 years. The Coopers live at Lake St. Louis, and both are active supporters of Mizzou. Ben is a member of the College of Engineering Dean’s Advisory Committee, and Norma is a member of the Libraries Campaign Steering Committee. They established the Norma and Ben Cooper Engineering Collection Endowment because of their joint interests in engineering and the libraries.

The endowment funds will be used to purchase materials in the Engineering Library and Technology Commons.

**Tom and Nell Lafferre** met while attending Mizzou when he was her high school classmate. After Tom graduated from MU with a bachelor’s degree in engineering in 1956, they moved to St. Louis, where Tom worked for Monsanto and Nell completed her bachelor’s degree in education from University of Missouri-St. Louis. He retired in 1993 as vice president of operations for the company. Nell is a retired first grade teacher. Tom and Nell live in Brentwood, Tennessee, and are active supporters of Mizzou. Tom serves on the Engineering Deans’ Advisory Board, and Nell is a member of the Libraries Campaign Steering Committee. The Engineering Building is now named after them. Groundbreaking for the south extension of Lafferre Hall began on April 13. The Lafferes recently established two endowments for the Libraries. The first is the Tom and Nell Lafferre Rare Book and Special Collection Preservation Endowment, to be used for the preservation of the libraries’ rare books and special collections. The second endowment was established to support the purchase of materials in the Engineering Library and Technology Commons.

**Sally Schilling** is the former head of Government Documents in Ellis Library. She currently serves as one of two libraries’ liaisons for the faculty/staff campaign. Her husband, Don, is professor emeritus of economics and former chair of the Faculty Library Committee. The Schillings established the Government Documents Endowed Fund to help purchase materials in Government Documents.

**I finally accomplished something that more than half a lifetime ago had seemed a romantic, but impossibly unattainable dream**

I had conquered the Pacific and landed on the small beaches—thousands of them in the first wave—and it was so crowded that when the Japanese opened up from inside the fortified volcano, Suribachi, they didn’t even have to aim. The boys tried to advance across the soft volcanic ash, but they kept slipping back. “It was like walking through shell corn,” remembered one veteran. “Like climbing in talcum powder,” said another. “Like a lin of wheat.” “Like deep snow.” Quiet images. But here’s the quietest one—and the one that has troubled my sleep the most: some of the young Marines were so traumatized by the firestorm and annihilation going on around them—that they simply dropped to the sand, curled into the fetal position, and went into a catatonic sleep. They had to be kicked awake by their officers. I believe that the reason for the great success of “Flags of Our Fathers”—and this belief gives me more satisfaction than any pride of authorship possibly could—is that the book was cathartic. It inspired aging World War II veterans all around the country to finally open up after decades of silence, and share with their wives and sons and grandchildren the burdensome memories that they had kept locked inside themselves for so long.

With my work in “Flags of Our Fathers” I finally accomplished something that more than half a lifetime ago had seemed a romantic, but impossibly unattainable dream for a small-town kid with not much sophistication and some serious Fruit-of-the-Loom issues: I joined the Big Conversation. And all because I went to the library. Your library. Our library. Thank you.
Join The Friends for an Evening of Theater, Nov. 3

Three short plays inspired by research conducted at Ellis Library and the Western Historical Manuscripts Collection will entertain guests at a fundraising event Nov. 3 at the Museum of Art and Archaeology. The Friends of the MU Libraries and the Life and Literature Series will co-sponsor the event, titled Look Who I Found in the Stacks: An Evening of Solo Performances. A wine and dessert reception will kick off the evening at 6 p.m. in the Cast Gallery, followed by the plays in the auditorium at 7 p.m.

Solo portrayals of Jane Clemens (Mark Twain’s mother), Otto Frank (Anne Frank’s father) and actress Joan Crawford will cast light on their characters. Mary Barile and Heather Carver will co-direct the plays. “These pieces are about ordinary people in extraordinary places and times,” says Barile, playwright and theater historian whose plays have been performed in the U.S. and Canada, including the York Theater in New York. “This promises to be an evening of engaging theater.” Barile is president of the Friends of the MU Libraries and a grant writer at MU.

Carver, an associate professor of theater, wrote and performed the recent play, Bobby Prize: A Comedy About Breast Cancer. She has guided the development of several student performance pieces that have been performed in the U.S. and Canada. She and Barile have just completed a screenplay.

Tickets are $20 for the show and the reception and $8 for students (show only). For more information, contact Sheila Voss at voss@missouri.edu or 573-882-9168. Tickets will go on sale in October.

Internet Books

(Continued from page 1)

Many books in the MU Libraries are fragile, others need minor repairs, still others require extensive help if they are to survive this century. By adopting a book, you will ensure that it gets the help it needs to remain a “friend” for years to come.

For more information, contact Sheila Voss at voss@missouri.edu
University of Missouri, 104 Ellis Library, Columbia MO 65201-5149
(573) 882-9168
or visit online at
http://mulibraries.missouri.edu/about/adoptabook.htm

Sponsored by The Friends of the MU Libraries

IN MEMORIAM

On March 30, Noble K. Cunningham, Jr., age 80, died in Columbia. He was a Curators Professor Emeritus of history at MU and was nationally recognized as a top scholar on Thomas Jefferson. Cunningham was a longtime member of the Friends of the MU Libraries. He is survived by his wife, Dana.

Abraham Lincoln Exhibit Explores Civil War Period

More than 126,000 visitors viewed the exhibit, Forever Free: Abraham Lincoln’s Journey to Emancipation, during its March 8 – April 20 engagement at Ellis Library.

The exhibit provided an opportunity for the campus and the community to explore one of the most cataclysmic periods in our nation’s history through a variety of public programs:

• The Columbia Public Library hosted a tour of a local cemetery to view graves dating from the Civil War
• Performances by locally renowned artists featured Civil War stories and music
• Scholars discussed the “Lincoln Legacy in Missouri;” and
• Janice Mullin, director of the National Civil War Museum, presented a lecture on Civil War Medicine.

Proclamations from Missouri Gov. Matt Blunt and Columbia Mayor Darwin Hindman launched the exhibit, hailing it for casting light on that dark period of U.S. history. The 2009 bicentennial of Abraham Lincoln’s birth will continue to spark interest in his legacy in Missouri; and

The State Historical Society of Missouri, Western Historical Manuscripts, the Office of Cultural Affairs and the Missouri Humanities Council contributed to the success of the exhibit, which was organized by the Huntington Library and the Gilder Lehrman Institute of American History in cooperation with the ALA Public Programs Office and funded by a major grant from the National Endowment for the Humanities.

Loving Cups Get Royal Dedication

The 34 Royal Doulton loving cups on display in the colonnade of Ellis Library were dedicated on April 14.

Debbie Heapes, daughter of Jo Ann and the late John Schweitzer of Overland Park, Kansas, made a few remarks on behalf of her father and mother, who donated the loving cups to the library. Ms. Heapes’ husband, Tom, and daughter, Melissa, joined the ceremony to dedicate the cups in their new home.
HONOR with BOOKS

Celebrate a special occasion. Honor a friend, family member or favorite professor. Acknowledge an accomplishment. An MU Libraries Honor with Books donation is the perfect way to provide a lasting tribute to special people in your life.

For as little as $100, you can honor the person of your choice. Every $100 increment funds the acquisition of one new book selected by an MU Libraries’ subject specialist. Names of the honoree and the donor will appear on a bookplate inside the book’s front cover and in the computer display of the Libraries’ online catalog. We will endeavor to fulfill any preference regarding subject matter for books purchased. All gifts are tax-deductible, and notification of gifts can be sent to the honoree or the honoree’s family.

Help strengthen the collections of the MU Libraries. Make a gift to the Honor with Books program.

For more information, call Gena Scott at 573-882-6371, e-mail scottgl@missouri.edu or write to Honor with Books, 104 Ellis Library, Columbia, MO 65201-5149.