Caroliniana Columns - Fall 2018

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“Justice for All: South Carolina and the American Civil Rights Movement”

BY GRAHAM DUNCAN

The South Caroliniana Library is a proud participant in “Justice for All: South Carolina and the American Civil Rights Movement,” a current exhibit featuring hundreds of items from across University Libraries’ special collections. The exhibit, which opened on February 7, is the work of the University of South Carolina’s Center for Civil Rights History and Research, in partnership with University Libraries and the College of Arts and Sciences, with grant funding from South Carolina Humanities. Its purpose is to tell the story of South Carolina’s often-overlooked role in the national Civil Rights Movement through letters and other manuscripts, photographs and postcards, newspapers and other publications, oral history recordings, and film clips from the South Caroliniana Library, the Department of Oral History, Government Information and Maps, the Irvin Department of Rare Books and Special Collections, the Moving Image Research Collections, and South Carolina Political Collections.
Dear Friend:

May I take this opportunity to express gratitude for the way in which you and your neighbors have responded to our forthcoming meeting in Columbia on September 29 - October 1. I wish it was possible to write all of our friends and well-wishers a very personal note of thanks, but our limited staff and time will not permit me to do so. However, I am looking forward, with great anticipation, to greeting you on September 29th, at the "CRUSADE FOR CITIZENSHIP DINNER", in the Township Auditorium.

Let me say a word about this dinner. While I appreciate being considered worthy of such recognition -- the real importance of the "Crusade for Citizenship Dinner" is that it will honor and pay tribute to the many individuals and groups in the South who are blazing the way toward first class citizenship for our people. Their courage and dedication will help to hasten the day when our homeland, America, will be in truth, "a government of the people, for the people, and by the people". To work for this day is the Christian duty and civic responsibility of all Americans who care about the future of our great country.

I hope that you are planning to attend the dinner; and if you cannot come yourself, please see that your church, lodge, organization and community is represented. This can be made a demonstration of what can be done through cooperative action. Furthermore, funds from the dinner will be used to carry on vital work in your state and other areas of the South.

We invite you not only to the dinner, but to the workshop sessions on Wednesday and Thursday, and the mass meeting Wednesday night. The workshops will be held at the FIRST CALVARY BAPTIST CHURCH, 1103 Pine Street.

A final word - today as Christians, we are challenged to actively resist evil. We must seek to defeat the forces of evil, but at no time do we seek to defeat or humiliate the evil doer. Instead, we must seek to win the friendship and understanding of those who oppose us. We can afford to work this way, because we know that the God of the universe is a God of justice and love.

This then, is the basis of nonviolent resistance, or Christian living at its highest level. We seek a prosperous, free and creative life for all Southerners, Negro and white. To secure these ends, the Southern Christian Leadership Conference is established, dedicating itself to justice, refusing to cooperate with evil, appealing to the conscience of man, and working for social change but always in a spirit of good will and nonviolence.

Very sincerely yours,

Rev. Martin L. King, Jr.
President
Southern Christian Leadership Conference
The Struggle for Justice

“Justice for All” is arranged thematically and focuses on voting rights, economic justice, the desegregation of educational facilities and public transportation, and resistance to the struggle for justice. The exhibit stretches from the main entrance to Thomas Cooper Library into the Ernest F. Hollings Special Collections Library, where the bulk of the material is displayed in nearly thirty glass cases. Specially-designed signage, elevator door wraps, and vinyl stickers featuring prominent civil rights activists and a timeline of significant events help direct visitors to the main galleries. In addition to the physical exhibit, University Libraries’ Digital Collections has developed an accompanying digital exhibition that can be accessed at https://digital.library.sc.edu/exhibits/civilrights/.

Treasures from the South Caroliniana Library Featured

All four of the South Caroliniana Library’s collecting areas are represented in the exhibit. Visitors will see manuscripts from the personal papers and organizational records of Ethel Bolden, Joseph Armstrong De Laine, Richard Theodore Greener, Willie Harriford, John Henry McCray, James T. McCain, Hayes Mizell, Johnson Chesnut Whittaker, the South Carolina Council on Human Relations, the Sumter Branch of the NAACP, and more. Published materials include such newspapers as the Lighthouse and Informer and Osceola, and monographs written by activists Septima Clark, Benjamin E. Mays, and Cleveland Sellers. Records and photographs from the University of South Carolina during the Reconstruction era and during the University’s reintegration in 1963 are present from the University Archives. Visual materials include newly acquired portraits of the Nimmons family, images from the Minnie Walker Johnson collection and the Kathleen Lewis Sloan and Eugene B. Sloan papers, and photographs of the Reconstruction-era South Carolina legislature and the 1969 Charleston Hospital Workers Strike.

“Justice for All” will run until August 2. The Ernest F. Hollings Special Collections Library is open Monday through Friday, 8:30 a.m. to 5:00 p.m. There will be special programming throughout the duration of the exhibit and on multiple Saturdays during which the exhibit will be open for general viewing and guided tours.

For more information, visit http://civilrights.sc.edu/events/.

To arrange a tour for a special group, including K-12, contact Dr. Michael Weisenburg at 803-777-2721 or weisenbu@mailbox.sc.edu.

—Graham Duncan is Head of Collections and Curator of Manuscripts for the South Caroliniana Library.
The Green Book: African-American Travel Experiences

By Taryn Cooksey

The Negro Travelers’ Green Book, Spring 1956, is the featured document in an exhibit, “Green Book: African-American Travel Experiences,” now on display on the main level of Thomas Cooper Library. The exhibit also shows photographs, letters, and business advertisements that tell the story of how African-American travelers tried to navigate the United States freely and safely in the days of segregation.

African-American mail carrier Victor H. Green created his first local travelers’ guide in Harlem, N.Y., in 1936. By the late 1940s, there were guides which listed safe accommodations for black travelers across the United States. The Green Book travel guides documented both the growth of automobile travel in the United States and modern black history.
Cars and automobile travel are central to many popular images of American culture in the mid-twentieth century. Despite the nostalgic picture many people have of mid-century road trips, many Americans could not travel safely. African Americans across the country still had to make their way through segregated cities and neighborhoods. In many cities, white residents, officials, and business owners used intimidation, threats, and physical violence to keep their neighborhoods segregated. The Green Book travel guides provided listings of places where African Americans could refuel, eat, or lodge without fear of violence. They also served as a tool by which black travelers could fully enjoy the independence and leisure activities made possible by highway travel.

“Green Book: African-American Travel Experiences,” compliments the University Libraries’ exhibit “Justice for All: South Carolina and the American Civil Rights Movement.”

—Taryn Cooksey is the Collections Manager for the South Caroliniana Library.
This photograph of an unnamed drive-in restaurant from the John Henry McCray papers demonstrates one of the many businesses operated by African Americans in the mid-twentieth century.
Shown is the cover of the 1956 edition of The Negro Travelers’ Green Book. This twentieth-anniversary edition is part of the South Caroliniana Library’s collection.

This Gordon Motel postcard is from the John Henry McCray papers. Businesses used black-owned newspapers, business cards, and postcards to advertise safe accommodations for African-American travelers.

The Nylon Hotel was among the places listed in the Columbia section of the 1956 Green Book. (Photograph by Joseph Winter, 1962)
Letter from the DEAN OF LIBRARIES

The renovation of the South Caroliniana Library remains my highest priority. If it seems to be taking a long time, please have patience. We are moving as quickly as we can in accordance with state law and in our quest to return the Library to the beautiful building it once was.

I cannot begin to tell you how many buildings on campus I have seen constructed or renovated only to fall into disrepair a few years later. That will not be the case with the Caroliniana Library. I have complete confidence that the Library building will be maintained forever because we have been raising money for some time to create an endowment for this purpose. When completed, this will be the only endowment specifically created to maintain a building on our campus.

When we started the renovation, I began with a small committee to oversee the project. The committee was very useful in the early stages. I have now broadened the committee to include the entire staff of the Caroliniana. This has proven to be very effective. Having the many eyes and voices of these uniquely knowledgeable and creative people in the planning process has allowed us to avoid mistakes that we might otherwise have made.

We are nearing the end of planning for exhibit spaces and are ready to begin work with the architects. My next reports will be descriptions of the conclusion of our planning activities as we move to the construction phase.

Tom McNally

Letter from the President

I am pleased to report to you that progress is underway for the University South Caroliniana Society. The progress I speak of is not the effort of architects and engineers and contractors and construction workers as they carry out the many tasks associated with the renovation of the South Caroliniana Library. Rather, it is the progress undertaken by two ad hoc subcommittees of your Executive Council: one, chaired by council vice-president Beryl Dakers, focuses on strategies and ideas to enhance collection development for the Library; and the other, chaired by council vice-president Lynn Robertson, directs its efforts in new and innovative ways to expand our Society's membership.

In my letter appearing in the Spring 2018 issue of Columns, I mentioned the formation of these new subcommittees. Now I can report that these committees have met and shared thoughts on how we can commence the twin works of increasing collection acquisitions for the Library and growing member enrollment in the Society. Let me share just a few of the plans and ideas that have emerged from these formative discussions.

First, the Executive Council unanimously endorsed the concept that achieving diversity—not just numbers—needs to guide our work in both areas. There are many communities in virtually every county of our state that are either unrepresented or under-represented in terms of the valuable and important collections that define our rich history and culture, and there are prospective members who can more broadly identify and mirror who we are as a people.

Second, it became obvious as we began the job of creating these subcommittees and defining the scope of their work, that crossover between the committees—or, as we like to say, cross-pollination—was both desirable and inevitable. The various members of the Executive Council who serve on these subcommittees have a wealth of knowledge and experience that applies to how we can improve both collections and membership. So, we intend to have these committees, their chairs, and their members join hands and minds as they set about their work.

Do you have thoughts or suggestions that you wish to share as we begin this work? My email address is wilmot@wilmotirvinlaw.com, and my cell phone number is (803) 606-0550. Send me those thoughts and suggestions, and I will get them to Beryl and Lynn. We are all in this work together—of promoting a better understanding and appreciation of South Carolina, its history and culture!

Thank you for giving me the opportunity to serve.
The University of South Carolina has established a memorial garden for its alumni who lost their lives in World War I. The University's original memorial of elm trees and granite and bronze markers had all but disappeared over the last several decades.

During World War I, over five hundred University of South Carolina alumni served in the United States armed forces. Twenty-eight alumni died either in military action or of illness while serving in WWI and the Mexican border dispute. The University held a memorial service for these alumni on April 29, 1918. As part of the service, twenty-eight elm trees were planted in the Gibbes Green area, running along Greene and Pickens Streets. The American Legion Auxiliary added granite and bronze markers beneath the trees in 1927, and in 1922, the University placed a marker listing the names of these alumni on the front of the South Caroliniana Library.

At the time the trees were planted, Gibbes Green was a larger green space; the only buildings in the area were Davis, Sloan, and Barnwell (originally named LeConte). Pickens Street was also a much busier pedestrian corridor, so the trees and markers were more visible to students and faculty passing through the area. Small flags were placed at the markers on Veterans Day. As time passed, however, disease, the construction of additional buildings, and landscape changes wiped out the trees and markers until only a handful of markers remained along Pickens Street. Several were removed during these changes and placed in storage. In the 1970s, the lowering of Pickens Street and the construction of the pedestrian bridge over it reduced the number of students walking past the remaining memorials, and they became all but invisible to the University community.

The 100th anniversary of the end of World War I on November 11, 2018, reignited interest in improving the visibility of the markers, and the University created a memorial garden on the grounds of the World War Memorial building at the corner of Sumter and Pendleton Streets. Constructed in 1935 as a monument to South Carolinians who served in the Great War, the building is a fitting location for the alumni markers. The thirteen surviving markers have been relocated to the garden, and the fifteen missing ones will be replaced, forming two semicircles in front of the building. The new, more prominent location will ensure that the markers remain visible for future generations of Carolina students.

—Elizabeth Cassidy West is the University Archivist.
“Preserving the past to protect the future,” a catchphrase of the National Archives and one used over the years by many archival institutions and museums, calls to mind the age-old question of why preserving and documenting history matters. Conventional wisdom often counters that we learn from our past in order to achieve greater influence over our future. Those who came before us knew this maxim well and took it to heart when establishing the University South Caroliniana Society and setting forth the Society's purpose. “The purpose of the organization,” they declared, “shall be to promote a better understanding and appreciation of South Carolina, its history and culture, by aiding the South Caroliniana Library… to build up, preserve, and provide access to the collection; by encouraging the gift of South Caroliniana materials, including current documents that may be of historical value in later years, to the South Caroliniana Library for preservation; by cooperating with other organizations and individuals in the work of keeping South Carolina historical material in this state; by encouraging the use and publication of materials with the South Caroliniana Library; and after first considering the needs of the South Caroliniana Library, by providing assistance to other worthwhile activities adjudged…to promote a better understanding of South Carolina, its history and culture.”

The Society's annual report of gifts regularly updates the treasures acquired through direct gift or purchased with the members' monetary donations. Hardly a day passes without the acquisition of new materials via in-kind gift or purchase. Sometimes the greater challenge is finding the staff time necessary to judiciously assess and then respond in a timely manner to the opportunities that present themselves through dealer catalogs, auctions, and direct contact with those who share our passion for preserving the past—and present—in order to protect the future.

The Society’s Commitments

That is but one part of what the members and friends of the University South Caroliniana Society do to promote a better understanding of South Carolina, its history, and its culture. The following examples are illustrative of our commitment beyond the regular amassing of Caroliniana publications, manuscripts, and visual materials.

The Society has a long history of sponsorship for publication projects based upon the holdings of the South Caroliniana Library and beyond. In 2018, the Society provided financial support for the publication of John Herbert Roper’s biography of longtime South Carolina congressman William Jennings Bryan Dorn by Mercer University Press. Beginning in the 1950s, it has supported the work and publication of letterpress editorial projects such as the Papers of John C. Calhoun, the Papers of Henry Laurens, the Papers of William

This letter was written in June 1882 by Johnson Chesnut Whittaker to United States Attorney Martin I. Townsend. Born enslaved in Camden, South Carolina, Whittaker entered the University of South Carolina in 1874, and in 1876 became the third black cadet admitted to the United States Military Academy at West Point. Whittaker was court-martialed and dishonorably discharged from the Academy in 1881 after being found bloody and tied to his bed following an assault. Whittaker insisted that he was attacked by three of his white, fellow classmates, but a panel of officers concluded that Whittaker’s wounds were self-inflicted and that he was lying. This letter was written to an attorney appointed to represent Whittaker at the behest of President Rutherford B. Hayes, the year following his discharge, while Whittaker was delivering a series of speeches in Buffalo, N.Y., about his experiences.
The South Caroliniana Library staff members have pursued for many years the unique goal of bringing together artifacts and documentary materials through which the history and culture of South Carolina are not only studied and interpreted, but also experienced. Today this goal remains the same, although the locale has changed temporarily to the Thomas Cooper Library's Graniteville Room.

Like all of you, the South Caroliniana Library staff members are counting the days until we can re-occupy our beautiful home on the Horseshoe, knowing that, in its renovated state, it will welcome new researchers and seekers for knowledge for many years to come.

**New Acquisition:**

**GREENWOOD MILLS CORPORATE RECORDS**

The South Caroliniana Library is proud to announce the acquisition of the Greenwood Mills corporate records. Donated by Greenwood Mills, Incorporated, and the Self Corporation, the collection contains approximately 150 linear feet of papers and an additional 100 volumes documenting the corporation’s history from the late nineteenth century to the mid-twentieth century.

Established in 1889 as Greenwood Cotton Mills, the company expanded rapidly, and purchased a second mill in Ninety Six, S.C., in 1921. Greenwood Mills became noted for being the only mill in the United States capable of producing military-grade poplin during World War II. Greenwood Mills continued to supply uniform fabric to the U.S. military today.

In addition to the corporate records, the Self Family Foundation, a philanthropic organization established by the Self family in 1942, donated funds to provide for processing the collection. Through the foundation’s contribution, the South Caroliniana Library has hired a processing archivist for two years who will arrange and describe the Greenwood Mills corporate records. The processing archivist will also work with University Libraries Digital Collections to create a permanent online exhibit of selected material that will display the history of Greenwood Mills and the Self Corporation.

Processing of the Greenwood Mills records is expected to be completed in 2021. Library staff will document the process on various platforms, including social media.

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**History Matters**

Yes, history matters. It is not something obscure or unimportant. It comes alive when people young and old are able not just to read about the past, but are given opportunities to visit historic sites, examine the artifacts, appreciate the images, and connect with the actual words. Those women and men who banded together more than eighty years ago to establish the University South Caroliniana Society were motivated by a desire to keep South Caroliniana in South Carolina. They knew well that their determined effort to preserve and document our heritage would provide for future generations a vital link to the diverse yet interrelated legacies that quite literally make us who we are.

In America’s oldest free-standing academic library building, South Caroliniana Library staff members have pursued for many years the unique goal of bringing together artifacts and documentary materials through which the history and culture of South Carolina are not only studied and interpreted, but also experienced. Today this goal remains the same, although the locale has changed temporarily to the Thomas Cooper Library’s Graniteville Room.

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The Beat Goes On: The Carolina Jazz Society Celebrates Its Sixtieth Anniversary

BY
Nancy Hayes Washington
The Carolina Jazz Society (CJS), originally The Columbia Jazz Club, marked its sixtieth anniversary on November 4, 2018, with a cake, a large celebratory crowd, and a rousing concert of Dixieland jazz.

Celebrating sixty years of jazz in Columbia are the Carolina Jazz Society musicians: (left to right) Dustin Retzlaff, bass; Charlie Wilbanks, banjo; Bruce Clark, trombone; Aletha Jacobs, keyboard and vocals; Dick Goodwin, trumpet; and Jim Hall, percussion. Doug Graham, clarinet, a regular member of the band, was absent.

The Beginnings

Columbia, S.C., in 1958, was a somewhat overgrown small town with a population of about 95,000 residents. Shopping was centered on Main Street between the State House and Blanding Street where stood the grande dame of downtown stores, Tapp’s.

Almost in the shadow of the State House was a small establishment called the Capitol Newsstand. It was one of the few places in town where Columbians could purchase a New York Times. The shop was owned by Francis H. “Bud” Hutto who, in addition to running the go-to place for magazines and newspapers, was also a jazz aficionado. Hutto had a number of friends who were also lovers of jazz and, in June of 1958, a group of them gathered to found the Columbia Jazz Club.

In 1998, Red Smith, current president and long-time editor of the group’s newsletter, The Cat’s Meow, wrote a short history of the Society for the fortieth anniversary issue. In it he reported that the initial members included Bud Hutto, Ralph Goodwin, and Tommy Lightfoot. As Smith says, “It got started at the Capitol News stand over the coke box.” At the first formal meeting, “Ralph [Goodwin] played piano, the late Jim Spruill played guitar and Doctor Ambrose Hampton used his drumsticks on the back of two chairs.” (The Cat’s Meow, April 5, 1998, p. 1)

The State newspaper announced the Club’s beginning in a story published on June 20, 1958:

Francis H. Hutto has been elected first president of the newly-formed Columbia Jazz Club.

Purpose of the club is to promote the enjoyment of all types of jazz music.

In an article published in The State on March 27, 1960, staff writer Bob Talbert quoted Bud Hutto: “We formed the club not only to provide a place and means for people to listen to live jazz but also to create a live interest in jazz. Jazz needs to be promoted as an art form. It’s been worth it, and will continue to be worth it, as long as we can do our part in helping people to come to know jazz and promote jazz to its proper place among our art and cultural life.” At this time, Talbert reported the club’s membership had grown to about a hundred and fifty active members.

Red Smith’s 1998 account of the club’s history continues:

It wasn’t long before some other familiar names showed up. The house band was formed in March ’59 with Joe King on trombone, Tommy Wix on clarinet and, of course, Ralph on piano. Others in that first group were Jack Atkins, trumpet, John Torbet, sax, David Abeel, bass & Jack Calvert, drums. A sort of like the name they used back then “The Knights of Dixieland.”

The house band has always been the foundation but many outstanding guests have added variety over the years. The list includes Billy Butterfield, Maxine Sullivan, Bill Alred, Kenny Davern, Loyd Ellis, Bob Haggart, Ernie
Carson, Howard Alden, Ed Polcer, Tom Artin, Joe Perkins, Greg Cagle and, of course, Larry Conger….Another name stands out too, that of Charlie Borneman. He was president of the organization and a driving force to change the name from the “Columbia Jazz Club” to the “Carolina Jazz Society” to better reflect reality. In the beginning the club tried to cover both traditional and modern jazz. Logical but neither group was happy. I hear that during modern jazz sets, traditional fans read, or worse, talked. And the modern jazz fans returned the favor during trad sets. It was Charlie Borneman who said, enough, we can’t be both and the club switched to Dixieland. With that, the club found its direction and stayed solidly on course.

The modern jazz branch became the foundation for the “Main Street Jazz” both more ambitious and, apparently, shorter lived that the Carolina Jazz Society. We’ve seen that with a lot of clubs. Rapid expansion, grandiose plans and flame-out when it could not be sustained. We’re just happy we could provide such high quality jazz for so long.

I don’t know if it’s accurate but I keep hearing that our club is the oldest continuously active club east of the Mississippi and only 2 or 3 clubs in the nation outrank us. This is a credit to the quality of our music and to prudent leadership all these years. It also validates our decision not to seek donations or help from outside the club. As most of you know, we receive no financial support from government or any of the charitable arts organizations. We live or we die strictly by the support of those who thoroughly enjoy our kind of music.

Early on the club sponsored some ambitious festivals. The first one was [in 1960] at Heise’s Pond (he was sheriff of Richland County). Admission of $1 and about 1,000 people showed up. It had both trad and modern sets. One of the featured groups on the modern side was “the Nocturnes” led by Loonis McGlohon, a really good modern jazz pianist who was also musical director for the Jefferson Standard Broadcasting Company. Another group was the Hawkins-Helms Septet. Believe it or not, Tommy Wix and John Haynes were in there bopping! Art Hodes was the headliner in the concert. But when he stood and blew, Charlie Borneman swung in behind, then, Tommy Wix joined in with Ralph pounding away on the piano. It electrified the audience and that is when the “Two Rivers Jazz Band” was formed. It was Larry who helped bring the group more firmly to the true soul of traditional jazz. And he helped them enlarge their repertoire considerably.

I’ve touched on the highlights. There is no way I can pay homage to all the people who have worked to make the club a success for lo these many years nor to all the musicians who have provided us with much pleasure.

The Carolina Jazz Society Collection

The Carolina Jazz Society Collection includes an unbound scrapbook of newspaper clippings and flyers which record events between 1958 and 1968. Other noteworthy items in the collection include the printed programs and information about the club’s special musical presentations during the year.

Coverage of the club’s July 4th jazz festivals (1960-1970?) is particularly complete, with stories, photos of performers and of the audience which ranged from 1,000 to about 3,000 fans. Printed program covers for 1968 and 1969 were drawn by The State’s resident cartoonist Jak Smyrl. (For a write-up about Smyrl and his art, please see Caroliniana Columns, Spring 2013.)
Jak Smyrl’s cover for the 9th Annual Summer Jazz Festival in 1968
Another Jak Smyrl cover, this one for 1967
The 7th festival held in 1966 featured jazz pianist Marion McPartland and jazz vocalist Helen Merrill. An article in The Columbia Record dated June 19, 1966, quotes Nat Hentoff, a leading jazz critic, who says, “Marion McPartland more and more is disproving the chauvinists who claim no woman instrumentalist can really swing.” McPartland later recorded a number of programs called “Piano Jazz” featuring her own performances and those of guest artists at the ETV studios in Columbia.

The Vic Fulcher Trio

On April 7, 1965, the club presented a concert at the Blue Note Lounge featuring the Vic Fulcher Trio (Vic Fulcher, piano; Arthur Cross, bass; and Jim Lackey, drums). The concert program shows that among the tunes the trio played (with descriptions) were:

“A Blues For Three, By Three, For You” The opening number from the trio serves as an introduction for each of its [sic] members, beginning with a walking bass line from Arthur Cross and soon joined by cymbal rhythms from Jim Lackey. Add to these ingredients the piano musings of Vic Fulcher and the concert is off to a swinging start.

“A Night in Tunisia” Beginning with a Latin beat from the drums, the tune is set into high gear by cowbell rhythms from Arthur Cross and the maracas of Vic Fulcher before moving into a swinging 4/4 rhythm. After an eight bar drum break, the trio goes back to the Latin instruments to bring “A Night in Tunisia” to a climactic finish.

“Round Midnight” Jazz composers per se are great in number, but head and shoulders above all there is one such composer-pianist-leader et al. who stands out as a man among men. As a tribute to Thelonius Monk, the trio plays [this] haunting theme.

“Free Flight for Three Jazz Musicians” Just as modern jazz as we know it today was born of the swing era and that of the old New Orleans funeral bands, something has yet to be born of today’s concepts of jazz. In closing the concert the trio has elected to perform a piece that is just what the title implies... “a free flight”. Free in the sense that there are no rhythm barriers to confine, no chord progressions to hinder, and no predetermined time patterns. Each musician plays what he feels as he feels it, taking from what has gone on before and extending it to fill his own needs and emotions. It is from this type of experimental music that the “new thing” in jazz must be born.

“Jazz Under a Carolina Moon”

The collection contains a program for “Jazz Under a Carolina Moon,” a performance on April 6, 1966, which was sponsored by the club in conjunction with the Columbia Chamber of Commerce’s South Carolina Spring Festival. The performance was billed as “An open-air concert on the patio of the Columbia Museum of Art [located at that time on Senate Street] featuring the fabulous Two Rivers Jazz Band. (performance inside museum in case of rain).” Musicians included: Larry Conger, cornet; Charlie Borneman, trombone; Tommy Wix, clarinet; Ralph Goodwin, piano; Tony Torre, drums; John Haynes, bass; and Jim Spruill, banjo. Bob Talbert was the master of ceremonies.

In December 1966, the Society presented Sammy Penn’s Preservation Hall All-Stars in a concert at Columbia’s Town Theatre. Bud Hutto was master of ceremonies and the performers were: Johnny Wiggs, cornet; Louis Nelson, trombone; George Lewis, clarinet; Joseph Butler, bass; Charley Hamilton, piano; and Sammy Penn, drums.
The Library's collection includes a printout from an undated blog created by Connie Haynes, wife of Johnny Haynes. Shown is a collage of the club’s musicians.
Newsletter and Logo

Much of the Carolina Jazz Society’s history has been recorded in the issues of its newsletter, *The Cat’s Meow*. The newsletter was first published in September 1958, but the earliest issue held by the Library is dated March 1, 1967. The editor was Carolyn Swanson. This issue records jazz performances sponsored by the club, including a presentation at the University’s Russell House Assembly Room by the Two Rivers Jazz Band featuring Turk Murphy as well as a performance at Town Theatre by the Florida Jazz Quartet. The issue also carried a plug for the Two Rivers Jazz Band’s latest album, “Sailing Along,” which could be purchased at Meri’s Record Shop in Richland Mall at a cost of $4.79 for mono or $5.79 for stereo. Performers were leader-cornetist, Larry Conger; Charlie Borneman, trombone; Tommy Wix, clarinet; Ralph Goodwin, piano; Tony Torre, drums; and Johnny Haynes, bass.

The Library’s collection has recently been augmented by the addition of most of the issues of *The Cat’s Meow* dating from 1982 to the present courtesy of current CJS Board members. These issues record Society events and information about the players for each monthly concert.

In 1977, Bob Davis, a former president of the group, created the club’s unique logo, a black and white drawing showing the band members at that time. These were (left to right) Mitch Barkoot, tambourine; Tony Torre, drums; Joe King, trombone; Tommy Wix, trumpet; Johnny Haynes, bass; Ralph Goodwin, piano; Jim Spruill, banjo. The logo has graced the newsletter ever since.

“Hello, Give Me Dr. Jazz!”

The Society’s logo was also featured on the cover of the club’s first-ever CD, which was created in the summer of 2018 to celebrate the group’s 60th anniversary. The CD is titled “Hello, Give Me Dr. Jazz!”

In the liner notes from the album, Red Smith wrote:

Jazz is a collective noun that includes a wide variety of styles. But this CD is devoted to the rich tradition of early jazz, the music invented in the U S of A! Whether you call it Traditional Jazz or Dixieland, you’ll find songs to lift your mood and raise your spirits. The musicians featured can (and do) play music of all types. But they love the freedom that Trad Jazz gives and the joy it brings to the audience.

This album is lovingly dedicated to Ralph Goodwin, John Haynes, and Jack Sutherland … long-time supporters and band members of the Carolina Jazz Society.

Musicians featured on the album include: Doug Graham, clarinet; Dick Goodwin, trumpet/vocal; Bruce Clark, trombone; Aletha Jacobs, piano/vocal; Dustin Retzlaff, bass; Jim Hall, drums; and Charles Willbanks, banjo. The album was recorded and mixed at GEM Recordings in Columbia by engineers Carl Burnitz and John Epps.
The Carolina Jazz Society Today

At present, the Columbia Jazz Society presents a concert on the first Sunday of each month, September through May, from 2:30 to 5:00 p.m. at the Lourie Center at 1650 Park Circle in Columbia. Current membership stands at about 150. In addition to the Sunday concerts, the Society has sometimes sponsored a summer performance featuring the Dick Goodwin Big Band. The 2017 concert was a fund-raiser for the Lourie Center in appreciation for the use of their facilities during the year.

At the close of each concert the band plays a version of “When the Saints Go Marching In,” in tribute to the New Orleans tradition of playing a mournful tune for a funeral procession to the cemetery and this happier tune on the way back. Some Society members commemorate the procession by dancing with umbrellas as is often done in the Big Easy.

Current Carolina Jazz Society Board members include: Red Smith, president; Jerry Bright, vice president; Rowena Ryland, secretary; Nancy Washington, treasurer; Anna Amick, hospitality and publicity; Steve Hait, web master; Bob Hickman; and Dick Goodwin, ex officio.

Information about membership and the Society’s activities can be found at the website: www.carolinajazzsociety.com.

If Bud Hutto and the other founders of the Carolina Jazz Society could revisit Columbia today and attend a jazz concert at the Lourie Center one Sunday afternoon, they would probably be pleased at the enthusiasm for jazz which still exists in the Capital City.

In addition to the Carolina Jazz Society, there are many other jazz performers and venues in the greater Columbia area. A website, colajazz.com, maintains a list of upcoming jazz performances of both traditional and modern styles.

—Nancy Washington is University of South Carolina Distinguished Librarian Emerita and the editor of Caroliniana Columns.
The beat goes on—and echoes of Ambrose Hampton’s drum sticks on a wooden chair sixty years ago may be heard today in Jim Hall’s magnificent trap—cowbells and all!
BRUCE CLARK (trombone), a native of Moultrie, Ga., earned a Bachelor of Music Degree in Commercial Music through studies at the University of Tennessee and the University of South Carolina, and he holds an additional Bachelor of Music Education Degree from the USC. Mr. Clark is active as a performer, conductor and clinician. He has appeared professionally with such orchestras and shows as Ray Charles, The Temptations, and Johnny Mathis. He is an Artist/Clinician for Getzen Custom Series Trombones and serves as a Music Associate at Mt. Horeb United Methodist Church where he arranges compositions for and conducts the orchestra.

DICK GOODWIN (trumpet) taught at the University of Texas for nine years prior to coming to the University of South Carolina in 1973. His compositions in virtually every idiom from jingle to opera, jazz band to orchestra, have been performed across the U.S. and abroad. Dr. Goodwin is a performer, arranger, and recording studio producer. He is Distinguished Professor Emeritus at USC and is the 2001 recipient of the Elizabeth O’Neill Verner Award, the highest honor given by the state of South Carolina to an individual artist.

DOUG GRAHAM (clarinet), who hails from West Point, Miss., received two music degrees from the University of Texas, and taught in Texas and Louisiana before joining the University of South Carolina School of Music faculty in 1975. Mr. Graham is a much-sought-after concert artist, jazz performer, studio musician and clinician. He was principal clarinetist and regular soloist with the South Carolina Philharmonic Orchestra and is Distinguished Professor Emeritus at USC.

JIM HALL (drums) taught percussion at the University of South Carolina for many years and has an incredibly wide range of performance and recording credits, including the Ray Price road show, the famous North Texas One O’Clock Lab Band, the Dick Goodwin Quintet and Big Band, the Palmetto Pans Steel Drum Band, and the South Carolina Philharmonic, Chamber and Opera orchestras. He has performed with such artists/acts as Bob Hope, Red Skelton, Marian McPartland, Barbara Eden, Billy Eckstine, Jimmy Dean, Anita Bryant, and Rich Little. He is Distinguished Professor Emeritus at USC.

ALETHA JACOBS (piano/vocal) directs the vocal jazz ensemble Carolina Alive at USC and is a full-time professor of music at Columbia College. She has performed in a variety of venues from pops orchestras and Broadway plays to dueling pianos and jazz combos. She has backed such performers as The Shirelles, Mary Wells, and John Pizzarelli. Ms. Jacobs has performed for U.S. military troops in Central America, the Mediterranean, Turkey, and Greece.

DUSTIN RETZLAFF (bass) is a USC alumnus who studied music in Colorado and Minnesota before settling in Columbia. He co-owns a small local business called Soda City Sawmill, LLC, and is a part time piano technician in the Midlands area.

CHARLES WILLBANKS (banjo) says, “I discovered and fell in love with this music at about age 16 years when I learned about traditional jazz programs that were broadcast from radio station WWL in New Orleans—700 miles from where I grew up in Georgia, and a long time ago now. I was not playing banjo at the time and never dreamed I would play it someday with such the fine musicians that make up the CJS band. I like to say that this music has three elements largely missing in contemporary, so-called music, namely: Melody, Harmony and Civility.”
In the November 4, 2018 issue of The Cat's Meow, editor Red Smith presented his philosophy of jazz:

“I believe traditional jazz truly represents the American Spirit and the American Experience. Each instrument has its own unique voice and each musician is free to chime in whenever he or she has a good idea, even if it is just a minor comment. And there is no dictator (the conductor) telling everybody what to do and when to do it. But the musicians must work together as a team if they are to be successful. What’s more, if something doesn’t work as expected, nobody gets fired. They just drop that failed experiment and move on (that also describes the qualities of the best American companies). This music also reflects the diversity that is a major factor in this great experiment called the USA. Jazz draws on diverse peoples; some from rural areas, some from big cities and some from countries all over the world. It includes both highly trained musicians and self-taught musicians. I believe it embodies the ideals our country was built on and that’s why our music and our ideals have spread around the world. … Jazz forms a connection between people who might have little in common otherwise. I suppose that claim might be made for any of the arts, but jazz is the one that brings me great joy. I hope it does the same for you!”
Everybody Gets to Lead!

Hmmm, Dick is from Missouri. He must have read “Tom Sawyer”... I seem to remember that Tom managed to get his bulldog to whitewash the fence while he supervised. Nobody has ever said that Dick came up short when it came to brains (or musical talent for that matter).

Here are the Leaders for this Concert

Help Celebrate Our Birthday!

Laurie Center at Maxey Greag Park (just off Pickens near Blossom) 2:30-5:00 pm Sunday, November 4, 2018

We’re going to have a party, a birthday party in this case. And you’ll want to be here. Of course every one of our concerts is a party of sorts. But this will be a real birthday party with cake and ice-cream to celebrate the Jazz Club’s 50th birthday.

But there’s more big news. The new CD will be on sale. I think this CD is something you will cherish. I’ll be getting it for myself, and for each of our two sons, one for a cousin who had a good trad band in California for many years, plus one just for contingencies. I suspect you’ll want one for yourself and you might want to get a few to give to relatives. I think it will bring fond memories to them in years to come.

Here’s the playlist:

1. I’VE FOUND A NEW BABY – Palmer/S. Williams
2. MAIN STREET – J. Williamson
3. HINDUSTAN – Wallace/Newk
4. DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS – DeLange/Alex
5. MOONLIGHT ON THE GANGES – Wallace/Meyer
6. LADY BE GOOD – G. & J. Gershwin
7. BLUE SKIES – Irving Berlin
8. THE SUDS – Smith/Wechter/Ingmar
9. WAX DOWN YONDER IN NEW ORLEANS – Layton/Creamer
10. IF I HAD YOU – Campbell/Comely/Shapiro
11. I CAN’T GIVE YOU ANYTHING BUT LOVE – Fields/McHugh
12. SKY LINE – Merson/Carmichael
13. DOCTOR JAZZ – “King” Oliver
14. JUST ACROSS THE TRACK – Bix
15. WENT TO THE SAINTS – ...

I think you’ll find old favorites (and maybe a new one on this CD).
Dot Jackson’s Legacy

BY JAMES P. EDGE AND THOMAS L. JOHNSON

“People from the outside do not get us. Most of them never get us. Some of them have made great marks in the literary world and have gotten celebrated by working down here and they still don’t get us. I don’t know what it takes to get us. I’m not even sure that all of us get us.”

These thoughts come from a 2006 interview in which Dot Jackson spoke about her own sense of place, her thoughts on Southern Appalachian community, and how challenging it continued to be for her and others to fully grasp the idea of a shared identity in the region. Jackson would spend much of her life meditating on these matters, producing articles, essays, and books that would help her make sense of the world around her. The value of her journalistic and literary contributions cannot be understated. With her unique voice, style, and subject matter, she remains one of the most prolific, unusual, engaged—and engaging—writers to emerge in the Carolinas during the twentieth century.

Roots

Born in Miami, Fla., on August 10, 1932, to William Walter Woodin Mauldin and Doretta Eulalia Thode, Dorothea Mauldin (Dot) came from a family of creative individuals, teachers, and journalists. Dot’s connection to Southern Appalachia was in her blood, as both her parents were born and reared in the area’s Keowee River Valley. Her mother was a skilled instructor and professional artist, while her father was a farm worker who also helped in building dams for the Tennessee Valley Authority. Because of this heritage, Dot’s interest in literary craftsmanship and the Appalachian sensibility seemed almost a foregone conclusion. The brief period that the family spent in Cherokee, N.C., when Dot was a child would form her first memories of the Carolina landscapes that she would enjoy and celebrate during much of her life.

Branching Out

Dot received a scholarship to attend the University of Miami to study dance, but she dropped out of school in her junior year to marry her childhood sweetheart, Bill (Willie) Jackson, who was a psychologist. After leaving school, she became a substitute teacher in the Dade County school system for nearly a decade before she and her husband moved briefly to Utah (where Willie pursued graduate studies), and then, in 1962, to Charlotte, N.C.

By then the mother of three children—Frederick Walter, Thomas Julian, and Johanna Katharine—Dot began to teach at the Henderson School of Dance in Charlotte, while also selling girdles in the basement of Belk’s Department Store to supplement the family’s income. In the course of exploring further financial resources, in 1967 she began to serve as a proofreader for the Charlotte Observer. Soon after she began working there, she was encouraged to fill in for legendary columnist Kays Gary while he was on vacation. This turn of events led to her becoming in her own right a legendary reporter and features writer for the Observer.

Dot’s special gift for connecting with all kinds of people served her well as a journalist, as the breadth of her reporting proves. She covered topics and stories as varied as murder trials, snake-handling church services, land development deals, and all facets of local town and country culture and history—its individual personalities and families, its novelties and curiosities—up and down the Southern Appalachian chain. Her articles had tangible, community-altering ends, like the series of columns she wrote in the mid-1970s that kept the New River in Ashe County, N.C., from being dammed. In this case, her stories about the residents’ lives and tribulations proved captivating and were essential in the New River’s federal designation as a Wild and Scenic River in 1976. This would not be the only accolade received or change generated by her extraordinary ability to tell a good story and to write about it concisely, imaginatively, persuasively.

After working at the Observer for nearly two decades, Dot left the newspaper in 1982 over a dispute about job responsibilities, moved to South Carolina, and proceeded to spend the next years writing for the Greenville News and the Anderson Independent Mail. This decade may have marked her most impressive journalistic achievements, as she would be nominated for two Pulitzer Prizes, one of which was for her coverage of the industrial
PCB contamination of the region’s Twelve Mile River. Environmental well-being was one of her passions, and many of her major efforts were devoted to maintaining and protecting the area’s land and water resources. She despised the kind of greed that led corporate interests to use money for power and to exploit public land for private gain. Land developers were among her principal targets. Despite her ever-present smile and friendly demeanor, one of the quickest ways to raise her extreme ire was to remind her of the company that had tried to close off a public mountain road in the interest of a gated community.

**Moving On**

While the 1980s proved to be a rewarding era in Dot’s career, the decade ended with heartache. Her middle child, Tom, died tragically during his senior year at Western Carolina University. Less than a year later, her granddaughter also passed away. This became a time for reflection and, with the help of some friends, she began to conceive of a kind of project that would enable her to devote herself to some special writing and editing projects. This effort involved trying to secure a small piece of land which could function as a sort of writer’s retreat, where she could live quietly and independently, do her writing and editing, and spend time with close friends. The particular parcel of property that presented itself, and which she already knew intimately, was located on Birchwood Road, a country lane off Highway 11 not far from the base of South Carolina’s fabled Table Rock. Dot, together with retired Anderson high school teacher Gayle Edwards, writer Starkey Flythe, Jr., of North Augusta, and retired South Caroliniana Library field archivist Tom Johnson (then living in Spartanburg), laid plans to purchase this property where she and the others could focus on their writing projects, visit with one another, and find solace and rejuvenation in the beauty and peace of this pastoral Pickens County setting. They purchased the property in 2001.
Finding “Paradise”
The Birchwood site included an historic but uninhabitable 200-year-old residence known as the Sutherland-Masters house, which the group hoped to renovate for use as their writers’ retreat. In the meantime, Dot lived in a pre-owned double-wide mobile home brought onto the property and situated next to the old house, in which she could live as the group’s writer-in-residence. They dubbed this portable dwelling “Paradise”—an ironic tag that captured both the reality of the stunning pastoral setting and the high-risk gamble the four investors had taken in acquiring the place, as in “pair of dice.” Someone jokingly provided Dot with a large pair of fuzzy black-and-white dice and hung them from the light fixture above the round table in the dining corner of her kitchen. The dice hung there until her death in 2016. Despite her very modest and limited quarters, Dot never complained about her living situation, where she remained until the end.

Soon, in order both to better gain assistance with salvaging the house and to broaden their mission in the community, the group made the decision to incorporate as a non-profit organization. By 2005, the Birchwood Center for Arts and Folklife had been formally established, with a board of directors and an advisory council made up of interested, talented, and knowledgeable men and women drawn from the Table Rock area and the wider region. The organization’s core mission was to preserve and promote the arts, folklife, history, and conservation of the Blue Ridge region. Variously over the next thirteen years the Birchwood Center originated, presented, directed, or sponsored innumerable public programs, ranging from writing workshops, readings, literary conversations, book and author fairs, to the teaching of oral history in the schools, poetry and photography competitions, upcountry genealogical reunions, arts and crafts fairs, musical programs, art exhibits, theatre productions (including the premiere performances of an original drama based on upcountry historical persons and events), short video programs, natural history walks and hikes, discovery lectures on folk traditions, archaeological identification sessions—and a traveling musical exhibition from the Smithsonian.

A Legendary Old Mountain Woman
Until 2016, Dot continued to live in “Paradise” and to function as the Birchwood Center’s on-site manager and principal contact officer. There she received an endless stream of visitors—fellow journalists and writers, musicians, politicians, friends and family (“cousins”), strangers and stray travelers, some of whom showed up simply out of curiosity over the Birchwood phenomenon and its legendary old mountain woman who referred to herself as “a buxom cadaver,” “crazy as a loon,” “broke as a haint.” If they arrived curious to know what Birchwood was all about, they soon became mesmerized by this down-to-earth country woman who shocked them with her native intellect, wisdom, and sophistication—and her knowledge of all things Appalachian, including its lingo. It was her incredible ability to operate in various communities and to transition smoothly between them that allowed her to develop such a wide array of friendships and acquaintances, as well as the correspondence generated by such associations.

Throughout the Birchwood years, Dot, as the on-site personality, conducted what might best be described as an informal “mountain cultural salon,” with almost-daily visitors seated in the small confines of her living room adjacent to her little kitchen. But she still managed to fulfill the writing mandates and endeavors that defined her. Some of these were absolutely necessary, because as long as she lived she had to try to support herself. She therefore continued to function as a writer or editor for various newspapers in Pickens, Easley, Greenville, and Anderson. To this end she also served as a reader for regional book publishers, a literary competitions judge, and resource consultant or editor for individual writers, both “wannabes” and professionals.

“Refuge is a wonderful story about the need to find one’s place in the world—and the price paid to remain there. With her narrative gift and keen ear for Appalachian speech, Dot Jackson gives her readers a beautifully rendered portrait of a lost time and place.”
—Ron Rash, author of One Foot in Eden and Saints at the River
Birchwood Center for Arts and Folklife and Table Rock State Park

Fifth Annual Arts and Crafts Fair

Saturday, September 25
10:00 am to 5:00 pm

Location: On the grounds of the Table Rock State Park Visitor Center; SC Hwy 11, Pickens, SC

Featuring a variety of arts and crafts
Over 50 Exhibitors
• Artists
• Chair Caner
• Quilters
• Potters
• Jewelry Makers
• Basketmaker
• Hand Knitter
• Weavers & Spinners
• Slate Marker Carver
• Wood Workers
• Photographers
• Copper and Tinware
• Decorative Gourds
• And More....

Food will be available on site by Spanky's BBQ.

www.birchwoodcenter.org www.southernlivingarts.com

Birchwood Center for Arts and Folklife, 2003
Refuge

Most importantly, however, during her early years at Birchwood, Dot fulfilled what must have been one of her life’s ambitions: to publish a major work of fiction and to distinguish herself with at least one exceptional book, much as her beloved cousin Ben Robertson had done with his landmark nonfiction work *Red Hills and Cotton*—the one piece of writing on which his reputation is forever built and for which he is best remembered. She was able to edit and re-work portions of a novel she had written decades earlier and which had been stored in an old refrigerator. It finally appeared in 2006, when the Novello Press of Charlotte brought out *Refuge*. This epic work immediately became a reading sensation in the region. The novel may be thought of as setting forth Dot’s complex worldview as it was shaped by her Appalachian roots. It is a massive tale of the struggle to return to one’s ancestral place and the way of life once embraced by one’s forebears. Several critics of Southern literature have remarked that this book, which won the Appalachian Book of the Year Award, constitutes her posterity and that it received far less national praise than it rightfully deserved. Charles Frazier’s own epic novel, *Cold Mountain*, had appeared a few years earlier and had quickly swept the nation away with its depiction of Appalachian identity in the Civil War, leaving little room for another text engaging with the same region, though set in a different era. As Charles Frazier did with *Cold Mountain*, Dot probably would have agreed to a movie contract for *Refuge*—as many of her friends and the novel’s admirers felt it warranted, with its richly visual, episodic style. Among other things, a film contract would have alleviated the severe financial constraints she experienced during her later years. However, no such film deal ever materialized.

Soup and a “Bickit”

Dot’s legacy is not the complicated one that many leave behind. She was an empathetic, deeply intelligent woman who sought to preserve culture and to care for others. The expression of her compassion for others, especially those she considered the underdogs of society, ranged from engaging in conversation anyone she happened to meet, to helping feed the hungry. Few could forget how hospitable Dot was about food, and how she would not let you leave “Paradise” without eating. While she hated corporations who sought to use power and money for greedy pursuits, Dot may have despised an empty stomach even more. Nearly everyone who visited her can recall being offered at least a bowl of soup (quickly made, always tasty) and a “bickit” before departing for home. Generous to a fault, she was also feisty, stubborn, and possessed of an uproarious sense of humor. It was at times earthy and scandalous, as witness one of her funniest quips—about food, incidentally—delivered on a literary panel she shared with her friend Pat Conroy one year before a huge audience at a book festival in Columbia: “Southerners are obsessed with food because you can’t commit adultery on an empty stomach.”

“With a voice as clear and sweet and bracing as a mountain spring, Dot Jackson is a master storyteller, and this is a story worthy of her telling. Heartbreakingly beautiful and yet ruthlessly honest, *Refuge* will seduce, beguile, bewitch – and haunt you forever.”

—Damon Lee Fowler, author of *Dining at Monticello: In Good Taste and Abundance*

Even though Dot has disappeared from the scene, we continue to learn more about her. In the past months, South Caroliniana Library staff members have completed processing the initial collection of her letters and papers that have been given to the South Caroliniana Library by her daughter, Katharine Gavenus. Thousands of pages of manuscripts comprised of correspondence and various other materials have been organized and analyzed. In these documents, readers and researchers can view some of the multitudes of letters Dot sent to and received from a wide array of persons, including politicians, authors, artists, singers, and journalists, and can read a host of printed materials by and about her. All of these represent but a portion of the fascinating items we now have—and hope to have in the future—documenting the unique life and work of this remarkable woman of the Carolina Appalachians.

—James P. Edge is a doctoral student in the University’s English department with an emphasis on Southern literature, and a processing assistant at the South Caroliniana Library.

—Dr. Thomas L. Johnson is the retired Assistant Director and Field Archivist of the South Caroliniana Library.
Kate Simpkins came to the South Caroliniana Library last summer as the recipient of the William Gilmore Simms Visiting Research Professorship.

In her report she writes, in part, “David James McCord, the original owner of the [McCord House in Columbia] and William Gilmore Simms’ literary comrade, was my great, great, great-grandfather, and I had come to the Caroliniana to study the writings of Simms as well as the library’s McCord Collection for my current book project, The Absent Agronomist and the Lord of Poison, which builds on prior research from my 2016 dissertation in nineteenth-century American and Early Caribbean literatures.

“My time at the Caroliniana served the exploration of kinship in more sense than one—including genealogical, epistemological, and ecological modes of relation; the research touches on both the gaps and connections in knowledge and self that the history of agricultural race slavery has produced for descendants of all kinds.”

Dr. Simpkins’ complete report will appear in the Spring 2019 issue of Caroliniana Columns.
In January 1833, South Carolina state troops and federal troops watched each other uneasily across Charleston Harbor. Two months earlier, South Carolina had issued the Ordinance of Nullification, declaring two protective tariffs unconstitutional and threatening to secede if the federal government tried to enforce them. Governor Robert Y. Hayne had called for volunteers to defend the state against federal “tyranny,” and 20,000 men responded—forty percent of the state’s white military-age population. In Washington, D.C., Congress struggled to forge a compromise that could hold the nation together, while President Andrew Jackson vowed to crush the rebellion and preserve the Union. Many Americans believed that civil war was imminent and feared that nullification would engulf the nation in a new reign of terror. Ultimately, Congress agreed to lower tariff rates gradually, and South Carolina rescinded its Ordinance of Nullification. Every other state had rejected nullification, and nullifiers recognized that they could not defy the federal government alone. Crucially, South Carolina itself was bitterly divided. At least 8,000 men joined paramilitary Union Societies, vowing only to fight beneath the “Star-Spangled banner of our country.”

My dissertation at the University of Virginia, “Last Hope of Liberty: Nationalism and Nullification in South Carolina,” tells the story of these Unionists—the men and women within South Carolina who opposed nullification. On average, Unionists were older than nullifiers. Some had fought in the American Revolution and refused to watch the country they created perish. Others, as the children of this founding generation, had seen America expand and prosper and held a deep belief in its providential purpose. They imagined the Star-Spangled banner “protecting and carrying the Cross” throughout the world to “liberate mankind and establish the gospel of peace in every nation on earth.” They viewed the Union as the last hope for human liberty in a world dominated by despotism and heresy. By destroying the Union, however, nullification would extinguish that hope and defeat the nation’s sacred purpose. Nullification, in their minds, would leave the country mired in anarchy and the world shackled by tyranny.

The Lewis P. Jones Research Fellowship in South Carolina History from the South Caroliniana Library helped enable me to recreate these Unionists’ worldview. Newspapers from around the state communicated local leaders’ political convictions, while dozens of manuscript collections revealed writers’ more private hopes, fears, and anxieties. These sources will enable me to recapture the uncertainty and contingency of the nullification crisis.

When South Carolina issued its ordinance in November 1832, no one knew what lay ahead. A few radical nullifiers welcomed disunion and imagined South Carolina as a powerful independent republic. Others believed nullification would save the Union by peacefully preserving the balance of state and federal power. Unionists, however, warned that nullification would unleash “the horrors of a civil and servile war” and “stain this State with the blood of its sons.” It was their duty, they believed, to preserve the social and political order and defend the “cause of rational regulated liberty throughout the world.”
My dissertation project at the Claremont Graduate University, “Friends of Order: The Southern Federalist Persuasion in the Age of Jeffersonian Democracy,” examines the development of Southern Federalist ideology in the early American republic as a distinct regional identity. Through scrutiny of the public and private writings of prominent Federalists throughout the Atlantic South—namely, Georgia, South Carolina, North Carolina, Virginia, and Maryland—it aims to chronicle how the Southern Federalists used classical republican theory and varying distillations of modern European political thought, as well as direct historical precedents in antiquity, to mount an intellectual defense of their political (and existential) selfhood in the face of increasing Jeffersonian hegemony as the First Party System matured and later deteriorated. Hitherto, the Southern Federalists have been examined in traditional political histories, but they have not been treated in earnest as intellectual figures with their own Federalist disposition.

Of the then-created Southern States at the close of the eighteenth and beginning of the nineteenth centuries, South Carolina, in particular, was a stronghold of Federalist politics. Therefore, I knew that investigation of Federalism in South Carolina would be central to my research, and that the holdings of the South Caroliniana Library would form the basis of my studies in the state’s Federalist thought. The Lewis P. Jones Research Fellowship in South Carolina History facilitated a rewarding stay in June 2018, wherein I investigated the manuscripts of prominent South Carolinians such as Ralph Izard, Henry William DeSaussure, Robert Goodloe Harper, and members of the Pinckney family, among others.

What I uncovered not only substantively augmented my preliminary findings on South Carolina’s Federalist strains, but also enhanced my understanding of the South Carolina Federalists as a collective whole. In addition to politics and their own idiosyncratic political theorizing, they delved into topics concerning family, gender, race, and religion that significantly enriched my sense of these figures as complex, multidimensional individuals. This magnified comprehension compelled me to refine my approach to detailing their lives and perspectives in my dissertation, as well as their positionality in the context of early South Carolina state politics and the broader Atlantic South. The result has been, and continues to be, a more nuanced yet simultaneously expansive and comprehensive treatment of South Carolina’s Federalist characters and their respective political, societal, and intellectual leanings. The wealth of information I obtained during my residence at the South Caroliniana Library also shaped the way I probed other archives and depositories during my summer research sojourn, as the new questions formulated and information gathered during my stay in Columbia produced a more manifold investigative framework and paradigm for my research. Without the Jones Fellowship—coupled, of course, with the dedication and accessibility of the Library’s archivists and staff—I simply would not have had the time or resources to plumb the South Caroliniana Library’s holdings as painstakingly and methodically as I was able to do.

I am confident that my forthcoming dissertation, in its own small way, will serve as a testament to the importance of the South Caroliniana Library in studies of South Carolina history and, more broadly, the historical intricacy of Southern civilization. What is more, to have my work so generously supported by the Lewis P. Jones Research Fellowship constitutes a professional and scholarly investment in my research that cannot be overlooked or taken for granted. I thus sincerely thank the South Caroliniana Library for selecting me as a recipient of the Jones Fellowship and hope to continue my professional association with the Library and the University South Caroliniana Society for many years to come.
The eighteenth-century Atlantic World brought a diverse multiethnic population together at port cities for many reasons. Individuals and groups entered a fluid world where people, ideas, and goods circulated. Public spaces in colonial port cities provided an area for individuals and groups to meet and participate in various activities all the while enacting agency and defining themselves and their relationships with others. A provincial southern port city, Charles-Town, S.C., brought a continuous flow of people, ideas, and goods into contact with each other. It was a microcosm that embodied the increasingly interconnected and exploited world. Charles-Town’s merchants, landed elite, seaman, and enslaved individuals were part of that diverse population conducting activities within its colonial public spaces.

I am currently pursuing a Ph.D. in history at the University of Idaho with a focus in historical archaeology. My dissertation explores public spaces in the British Atlantic world colonial port cities. Particular focus will be placed on colonial taverns and markets of Charles-Town, S.C. What role, my project asks, did public space play in the colonial society of Charles-Town, S.C., during the eighteenth-century? Towards this end, I explore social behavior and physical space through an interdisciplinary lens. Primary sources, material culture, and archaeological evidence can help me understand the activities colonists engaged in throughout Charles-Town’s public spaces.

Many of Charles-Town’s colonists left no written record. An analysis of the materiality of these public spaces may help illustrate how Charles-Town’s colonists were utilizing public spaces for particular activities, whether for business or leisure, identifying as members of specific groups, or subverting social control.

Further, spatial and temporal analysis of the development of public space exemplifies the political and social motives of the multiethnic urban port city population of colonial Charles-Town during the eighteenth-century. This research will provide insight into how public space in this British Atlantic world port city developed and was organized in accordance to colonists’ and/or the colony’s needs and how colonists reacted to that development.

Last August I was afforded the opportunity to spend time researching at the University of South Carolina’s South Caroliniana Library to begin exploring these questions.
As a scholar of British Victorian literature and culture, I have worked in dozens of archives across the Atlantic. I never imagined that one of my projects would lead me to conduct research in the United States. But in the nineteenth century, the United Kingdom and the United States shared a common literary marketplace. The literary works by writers of one country (say, Charles Dickens or Harriet Beecher Stowe) were eagerly consumed by readers in the other. One of the peculiarities of this transatlantic reciprocal exchange was the success of novels of purpose—a literary form created by authors eagerly seeking to effect social change by acting upon their readers—in contexts entirely unimagined in them. Indeed, novels of purpose are written to address a specific set of circumstances. Why might a fictional work that envisions a recreational and educational facility to address the particular needs of the Victorian working classes in London’s East End have resonated with a mill owner in Ware Shoals, S.C., for his employees as well as the townsfolk?

In July 2018, I had the privilege of spending ten days conducting research at the South Caroliniana Library as a Governor Thomas Gordon McLeod and First Lady Elizabeth Alford McLeod Research Fellow. My current book project, *The People’s Palace Moment: A Cultural History of a Transnational Institution, 1882–1913*, seeks to reconstruct the improbable real-world engagements with Walter Besant’s *All Sorts and Conditions of Men: An Impossible Story* (1882). One of the late-nineteenth century’s best-selling novels, *All Sorts and Conditions of Men* sought to counter misperceptions of the poor as lazy, criminal, or addicted to drink, and representations of London’s East End as a space of radical otherness. It rejected the sensationalism and grotesqueries of extant slum narratives, which depicted the individual subsumed by the crowd. Instead, the novel’s protagonists—two wealthy philanthropists who have gone to the East End incognito to learn about the poor—seek to understand the people they encounter and to affirm the dignity of each individual and his or her right to develop all sides of their humanity through the building of a working-class recreational facility that served as a model for similar real-world institutions in London, Glasgow, Brussels, Jersey City, N.J., and Ware Shoals.

My fourth chapter will focus on the construction of a People’s Palace in Ware Shoals by Benjamin D. Riegel. Katherine Hall, as Riegel named it in honor of his daughter, was intended to provide entertainments and amenities to the town’s citizens, most of whom were employees of the Riegel Textile Company. Construction began in 1912 and was completed in 1913. During my time at the Library, I read issues of the periodical *Ware Shoals Life*; rare histories of the region that cannot be easily obtained through interlibrary loan, such as *From Hill to Dale to Hollow: Ware Shoals, South Carolina*; and pictorial histories of Ware Shoals. I examined materials related to the Riegel Textile Company and of Ware Shoals in the Greenwood County vertical files. I also found it helpful to read through historical South Carolina newspapers, which contained occasional articles on the company and its uses of Katherine Hall.

Katherine Hall’s exterior and interior were quite striking for the period. The Beaux Arts building boasted modern luxuries that are now taken for granted, including indoor plumbing, showers, and water fountains. As an important social venue, Katherine Hall could seat five hundred in its massive auditorium. Over the years, the facility attracted a number of famous artists and performers, such as Roy Rogers and Tex Ritter. The gymnasium, which at the time of its construction was more impressive than any other in the state, was widely enjoyed by employees.

It is still unclear to me whether Riegel read Besant’s novel. I have, however, been able to establish that he was an associate of the Congregationalist minister John L. Scudder of Jersey City, N.J., who had not only read and admired Besant’s novel but constructed a People’s Palace of his own in his state. This much is certainly clear: Riegel took up the novel’s central idea that philanthropic schemes had done little to help cultivate the pleasures of mind and body, a necessary condition of human well-being. Thus, in addition to explicating the links between the People’s Palace in London and Katherine Hall in Ware Shoals, I am still working out the ties between Scudder’s New Jersey institution and Riegel’s in South Carolina.

In addition to my time at the Library, I was able to drive up to Ware Shoals on a weekend to explore the area on foot. Although Katherine Hall is now shuttered, I understand that plans are afoot to renovate it. I hope that when my book is published it will contribute to the growing interest in this important aspect of South Carolina history.

I am grateful to Henry Fulmer, Todd Hoppock, and the library staff who made my time in Columbia both possible and productive.
IN MEMORIAM

Reberta Van Houten Copp

Faculty and staff of the South Caroliniana Library were deeply saddened by the death on December 17, 2018, of their longtime colleague and friend Robin Copp. While her long and distinguished career as an advocate and practitioner of public history has ended, the seeds that Robin so carefully planted and cultivated as an educator, archivist, librarian, and researcher will continue to bear fruit for many years through the lives and professional work of those she influenced. Her many contributions will not soon be forgotten.

Honoring Robin’s Legacy
Robin championed budding young historians throughout her life, from her days as a secondary school social studies teacher to her passionate involvement on behalf of National History Day, the yearly nationwide experience engaging students and teachers in historical research and skills development. Her decade and a half as Curator of Published Materials at the South Caroliniana Library presented the ideal environment in which she could continue her role as teacher and mentor. Countless students enrolled in public history and library and information science learned from her patient wisdom as graduate assistants or interns and have gone on to establish themselves as the succeeding wave of those providing professional leadership for America’s special collections, archives, and repositories. Unable to resist her impulses as historian and advocate of learning, well into her retirement years, Robin did not rest on her laurels but continued to make a real difference—conducting freelance research for Historic Columbia Foundation, working as a part-time branch librarian for Richland Library, and, most recently, embracing digital technology while serving as an assistant editor of the Pinckney Papers documentary editions project headquartered at the University of South Carolina.

But for those who remember her chiefly as the altogether gracious and thoroughly competent professional who presided over the Bullfinch reading room of the South Caroliniana Library, Robin is most often spoken of as a generous and grand lady, one whose dedication to service and knowledge of the collection transcended the ordinary and compared favorably with that of the legendary Clara Mae Jacobs and others associated with the Caroliniana in its foundational years.

Remembering Robin’s Life
Born at Fort Sam Houston in San Antonio, Texas, on July 13, 1939, to Major General John G. and Rebecca Van Houten, Robin called many places home during her childhood. At the close of the Second World War, the Van Houtens relocated to Germany. It was there, as well as in Switzerland and the United States, that Robin was educated as a U.S. Army dependent.

After graduating from Cheyenne Mountain High School in Colorado Springs, Robin began college at Carleton College in Northfield, Minn. Her family relocated to Washington, D.C., when her father became commander of the Military District of Washington, and soon thereafter, she transferred to Georgetown University. She married in Washington and became an Army officer’s wife.

Her passion for learning never flagged, however, and following the birth of her sons, Robin continued seeking higher education and received a bachelor’s degree in history from Incarnate Word University in 1971. She came to South Carolina when the Army moved her family here in 1976. After a brief stint at Fort Jackson, the family relocated to Cheraw. There Robin fulfilled her passion for teaching at Cheraw Academy until 1985. In 1988, she became the first recipient of a dual Master of Arts in Applied/Public History and Master of Library and Information Science degree at the University of South Carolina. Robin worked with the South Carolina State Library, South Carolina Department of Archives and History, and Richland County Public Library before she was hired by the South Caroliniana Library.

Robin was a dignified and intelligent professional who served her community selflessly. She was an educator at heart and endeavored to instill an interest in lifelong learning in others.

Service of Celebration
Few who knew Robin were unaware of her devotion to her church, St. Martin’s-in-the-Fields Episcopal Church in Columbia, where she volunteered for many years as a dedicated member of the altar and flower guilds. Fittingly, a celebration of her life on December 21, 2018, brought together as one body many of Robin’s friends, professional associates, and fellow parishioners along with her family.

Allan Moore Copp, Robin’s surviving son, paid tribute to his mother with a poignant eulogy, “The Race to Love,” the text of which is reproduced here in its entirety.

“The Race to Love”
If you are here today, it is because Roberta Copp lived life based on a simple value.

From the book of Matthew, chapter 7, verses 9-12: “Which of you, if your son asks for bread, will give him a stone? Or if he asks for a fish, will give him a snake? If you, then, though you are evil, know how to give good gifts to your children, how much more will your Father in heaven give good

Song of Solomon 8:6-7a
Set me as a seal upon your heart, as a seal upon your arm; for love is strong as death, passion fierce as the grave. Its flashes are flashes of fire, a raging flame. Many waters cannot quench love, neither can floods drown it.

—Song of Solomon 8:6-7a
gifts to those who ask him. So in everything, do to others what you would have them do to you, for this sums up the Law and the Prophets.’

I do not stand here today to recount all the marvelous stories that illuminate the unique magnificent character of my mother. That cannot be done in a minute or an hour or a day or a lifetime.

I stand today to share with you the most magnificent month of my life. And let me tell you that my life as the son of Roberta Copp contains some magnificent experiences. From living in a small California town called Carmel where we rode bikes to the Pacific Ocean. Or fishing on a Texas ranch while the longhorns grazed around us. Or learning from her to ski in the Alborz Mountains above Tehran, Iran. Or helping her to teach her grandsons how to ski on Mt Tremblant in Quebec. Or trading Wrigley’s gum for Red Army belt buckles on the streets of Moscow. Or climbing the Pyramids in Giza. Or my first white Christmas in Leningrad.

No, I stand before you because I need you to understand and share in the most magnificent month of my life. Cancer robbed us of more time with her. But the adversary failed to rob her of the victory in the race to love. And that is the way I intend to describe the most magnificent month. It was a race to love.

On November 15, we gathered as a family at 3410 Wheat Street to welcome home Hixon from New Zealand, where his grandmother had recently visited him. On the following day, Mom and I drove her new car to the doctor’s office to hear the results of some tests. A very traumatized doctor struggled to convey the news. Stage four pancreatic cancer.

And the race began. At first, Mom endeavored to be valiant and to not let it crimp her style. As the daughter of the man who founded the U.S. Army Ranger School, being brave and gracious under pressure ran in her blood.

The first leg she insisted on running her own. Off to Cheraw in her new car to speak to the DAR about her favorite subject, other than her grandchildren, history. There in Cheraw she basked in the love of friends who supported her through some of the most difficult moments of her life. Ever caring, she did not share her diagnosis, only her love.

The next leg she ran with her family. Off to Florida for Thanksgiving. Riding down the backroads of her beloved adopted South Carolina. Through the little towns of Norway, Denmark and Sweden. Enjoying the fields and woods and swamps as they rolled by. And Florida. Walking on the beach, eating with family, hugging children and grandchildren. Always sharing her love, but not her fate.

The next leg we ran together. Into the oncologist’s office for the definitive answer we longed for and dreaded. Two to three months at best. Never one to sit and pout, she wanted one last visit to her birthplace of San Antonio. On the surface, she wanted to take care of the details to secure her legacy for her children and grandchildren. On a deeper level, she wanted to reconnect with the memories of the people who formed her, her mother, her father, her grandmother and her godparents. All those good memories were rooted in San Antonio. As I drove her to visit those memories, she drew strength and resolve from them.

But the adversary was relentless. Every night, he robbed her of something. In Texas, he began to take her strength. He sought to crush her resolve. Mom realized she could not defeat him as she had defeated breast cancer. Instead, she changed her style. She wasn’t going to outfight him; she was going to out love him. Anyone she saw, she gave her love. Hugs and smiles and encouragement and thanks flowed from her without restraint. Flight attendants, baggage handlers, valets, waiters—all received her unconditional love. So much love flowed from her that people just passing by stopped and marveled.

We hurried home. The Mablettes had a date for high tea, and nothing in the adversary’s arsenal would stop her from spending precious moments with precious friends. My fondest memory of this lap was her returning home with a smile that would melt a thousand hearts.

The adversary redoubled his efforts. I’ll take more of her strength, he said, so she can’t reach those she loves. And I’ll add pain so she can’t enjoy what time she has with them. But his momentary success did not endure. When she couldn’t go to them, they came to her. Grandchildren, godchildren, students, friends, colleagues, people all raced to Wheat Street to spend time and share love with Robin Copp. And it flowed without ceasing.

When the pain required more treatment, it only brought more people into her reach. Nurses, aides, social workers all received her hugs and love. These professional comforters who had helped so many and seen so much, immediately recognized that Roberta Copp’s love was something different and deeper.

And so began the home stretch. Robbed of strength and hobbled by pain, she tired. But her response to the weakness and pain and fatigue was simple. She wanted to dance. So she danced with me. Arms wrapped around my neck, her legs too weak to carry her, we danced as I softly sang her favorite singer, Neil Diamond. Now the sprint to the finish. Cheered on by her daughters as they sang and read to her. Scripture, Nora Roberts, the crossword puzzle, all things she loved. At the end, she gave love by receiving love.

When I was a young man, there was a movie titled Chariots of Fire. Its main character, Eric Liddell, sought to explain why he ran so passionately. “I believe God made me for a purpose, but he also made me fast. And when I run I feel his pleasure.”

As she ended her race, she knew God’s pleasure. Like Saint Paul in 2 Timothy 4:7, “I have fought the good fight, I have finished the race, I have kept the faith.”

Rest easy, Mom.
Rest easy, Robin.
Rest easy, Roberta.

Well done, good and faithful servant. Amen.
Jane Brooks Marshall Mays died on July 26, 2018. Born on November 30, 1924, in Columbia, S.C., Mays committed much of her adult life to service and volunteer efforts. She was a leader in multiple organizations throughout her life, including the Columbia Museum of Art, the Virginia Commission for the Arts, and the American Red Cross (ARC).

The personal papers she donated to the South Caroliniana Library in March 2018 suggest her commitment to serving others began when she was a young adult. The collection of letters documents her time working with the ARC, providing aid to soldiers stationed in Korea. She wrote to her parents, John Quitman Marshall (1898-1972) and Helen Claire Bruton Marshall (1902-1961), often and described her life on the army base in Pusan, Korea. Mays and the other ARC women served as hostesses in the canteen and oversaw daily operations. An August 22, 1951, letter describes the large amounts of food and beverages she and her coworkers prepared daily: “3,300 (average) men come in a day, 7,500 donuts a day, 150 gals. of coffee a day, 105 gals. of iced tea or lemonade a day (if we get ice).” As a skilled and reliable member of the team, her duties quickly expanded. Soon she was placed in charge of the mobile canteen program, and of planning many of the recreational activities held on the base.

“Adventure Thickened to a Real Thrill”

Mays’s letters also describe how she used her leisure time for travel and for enjoying the new sites and experiences she encountered. One of her more notable adventures was a trip to a Buddhist shrine in Korea, for which special permission from base leaders was required. When she and her traveling companion, a major in the Army, reached their initial destination they met a young a priest in-training who offered to take them to a nearby monastery. After agreeing, their guide informed them that the major must leave his firearm. The next sentence in her letter demonstrates the enthusiasm and take-charge attitude that Mays was known for among her friends at the camp. “Here the adventure thickened to a real thrill, we had no idea whether this was some trick, or that he was really going to lead us to what he said, he could have been almost anything and many people have been lost in these mountains. Sandy was hesitant but I said yes I wanted to go, if this were a trick we were already cooked, if not we would feel very silly.” Despite the major’s reluctance, they indeed visited the monastery, and both enjoyed what Mays described as a humbling and awe-inspiring experience.

Though Mays was still in her twenties, her experiences affirmed her love of serving her community and helping others. In a May 2, 1952, letter, she noted to her mother, that while serving in Korea, “My spirits are better than I can remember since college and I feel more than equal to the job.” Despite the scarcity of supplies and the grim reason for her service in Korea, Mays’s letters also suggest she maintained a positive attitude and sense of humor throughout her time there. On October 28, 1952, she wrote to her mother about the obstacles she encountered trying to organize a dance for the soldiers. “Korean women naturally don’t have a clue about western dancing—they don’t dance together here—and the few girls who’ve learned to ‘G.I.’ dance are you-know-whats—so we’re in a spot.” Unwilling to cut her adventures short after her contract ended, Mays immediately took a cruise that featured stops throughout Asia and Europe. She then continued her European travels, meeting up with friends in Paris and the Swiss Alps, where she practiced the skiing skills she had learned in Japan.

The collection of letters Mrs. Mays donated highlights many of characteristics that would drive her to continue working with community organizations throughout the rest of her life, and demonstrates how naturally such work came to her.
MEMORIALS & HONORARIA

In Memory of:
Mrs. Caroline C. Boineau
Ms. Eleanor McGowan Byrne
Mrs. Roberta Van Houten Copp
Dr. James Douglas Daniels
Dr. and Mrs. Henry C. Davis
Mrs. Lorraine Gordon
Professor Harry Hansen
Mrs. Emma Lee F. Holman
Leila Manning Hopkins
Dr. Charles W. Joyner

The Honorable Elizabeth Johnson Patterson
William M. Shand, Sr., and Selina Coles Shand
Mr. Jak Smyrl
Ms. Katherine Peronneau Waring
Mrs. Betty Motley Wilds
Mr. James Thomson Wilds, Jr.
Dr. Thomas Howard Woody

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Dr. Drew Gilpin Faust and Dr. Charles Rosenberg
Mr. and Mrs. Stephen Hoffius
Ms. Armena E. Ellis
Mr. Millen Ellis
McKenzie Lemhouse, the new Library Specialist at the South Caroliniana Library, hails from the upstate region of South Carolina. She earned her Bachelor of Arts in English Literature and Language with a minor in Music at Winthrop University in 2016. There, she was employed concurrently by the Culture & Heritage Museums and the Ida Jane Dacus Library at Winthrop University.

McKenzie is currently enrolled in the University of South Carolina’s Master of Library and Information Science program with a focus in archival preservation. She plans to graduate in December 2019. Her professional interests are in the organization of information, accessibility, and advocacy. After graduation, she hopes to devote time to research and publication in the archival field, in addition to her work at the Caroliniana.

When not at work or studying, she enjoys reading, hiking, kayaking, and spending time with her husband, Zach Lemhouse. Zach is an award-winning educator who teaches South Carolina history at York Middle School. The couple have a dog named June and two cats, Wolfie and Archer.

McKenzie looks forward to serving the University community by helping to make the treasures of the South Caroliniana Library accessible to researchers.