

Fall 2019

## *Caroliniana Columns* - Fall 2019

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## “JUSTICE FOR ALL: SOUTH CAROLINA AND THE AMERICAN CIVIL RIGHTS MOVEMENT”

*(Editor’s note: Congressman James Clyburn was the featured speaker at the August 6, 2019, closing event for the exhibit, “Justice for All: South Carolina and the American Civil Rights Movement,” sponsored by the University Libraries and the College of Arts and Sciences, which was on display in the Ernest F. Hollings Special Collections Library, and which featured many items from the South Caroliniana Library’s collection. The following text has been edited from Representative Clyburn’s remarks for publication in Caroliniana Columns.)*



*Congressman James Clyburn*

Let me thank you so much for inviting me to be here to be a part of this evening. In order to make the point I want to make this evening, let me tell you just a short story. A lot of the exhibit out here has to do with interactions that my wife, Emily, was so much a part of. On March 15, 1960, the day we met, I was sitting in the Orangeburg County jail waiting to get bailed out. I was hungry. I had not eaten all day. And, of course, she came along with other students who had figured out a creative way of getting into the cafeteria to bring food. I’m not going to say they broke into it, but they had a creative way of getting there. And so when she walked into the jail that day with this hamburger in her hand and I reached for it, she pulled it back and broke it in half. She gave me half a hamburger; she ate the other half. I was so grateful for that half hamburger, I married her eighteen months later.

I always thought that that was a chance meeting. I went through our first ten years of marriage telling the story but thinking all the time that that was a chance meeting. Then we were celebrating our tenth wedding anniversary down in Charleston where we lived at the time. We invited many of our classmates, a few of the jailbirds, some from here. We went out for dinner and some libations, came back to our house, and we’re all sitting there; and, of course, we had just enough libations for us to retell some stories and embellish as we often do. But at one point I got real serious and I said to the guys—all the guys were in our rec room and the girls were up at the dining room table—I said, “Guys, you know, we were really some lucky dudes in the choice we made for spouses.” And I was just waxing eloquently, and all of a sudden I noticed that none of them were responding. I looked and Emily was standing in the door. And she looked at me and said, “That’s what you think.” I said, “What do you mean, what I think? That is how we met.” And then she told me the rest of the story.

She told me that one day she and her roommate were standing in the window of her dormitory room of Miller Hall looking out across the South Carolina State campus. I was walking across the campus with a young lady that I was dating at the time. And Emily said to her roommate, “They do not make a good couple. He is going to be my husband.” And she laid out her plan. I found out that evening that she had been stalking me for months.

I tell you that story because so often we get involved in pretty serious ventures, and we seem to think that we are the ones making the decisions. I did not make the decision; I was reigned in. And so often we find ourselves in a situation and we sometimes think that but for us nothing will happen. The fact of the matter is, in most of the incidents you see reflected in the exhibits here, the people that are featured in them, quite frankly, did not have a whole lot to do. They were in a place at a certain time. Circumstances, most of which they had absolutely nothing to do with, drove the situation to a point—but they just happened to be there. It's how we respond to these things when they come that determines whether or not there will be any success in the effort.

### “I WAS INSULATED.”

The first time when we went on trial for those sit-ins that day, in the case that became *Fields v. South Carolina*, when we sat with our attorneys to decide how we would proceed with the case, I. DeQuincey Newman, who is prominently featured in the exhibit, and Matthew Perry, who was our attorney, said, “We’ve got to put somebody on the stand. And Clyburn, it’s going to be you.” I didn’t make that decision. Matthew Perry throughout his life would always call me his favorite witness. I was not his favorite witness because of me; I was his favorite witness because I was the only one in the crowd whose family did not depend upon the system. My father was a minister, not preaching to any white souls. My mother a beautician, not fixing any white folks’ hair. I was insulated. Everybody else in some way would be jeopardized. When you got on the police docket, they would publish your names on the front page of the little community papers back home, and your families received all kinds of reprisals. I was insulated. So it had nothing to do with me.

Throughout my entire career, I can look back and look at those things, and I can honestly say I can see where some intervention took place that had absolutely nothing to do with me. I just happened to be there. And what I tried to do with all of that is to make the best of it.

### FIFTY-SIX PERCENT

When I ran for office in 1992, most people thought that I had no chance to win. It was a very emotional campaign. Five people were running and people were choosing sides. Why is it that out of the crowded field I came up with fifty-six percent while the other four shared forty-four percent? How could that happen? Well, I’ll tell you what happened on the night of the election. We were sitting over here at the Carolina Townhouse Hotel anxiously waiting for the polls to close at seven o’clock. I was over on the couch, literally in a fetal position. Nobody was allowed in that room but my family. Bill DeLoach had run the campaign, and he had the public out of the room because it was so emotional. Nobody knew what would happen. He didn’t want other people to see us crying if it came to that. Ike

Williams, who is pictured in the exhibit, was working on the campaign. Ike Williams’ ex-wife was working on the campaign. And just after the polls closed, around 7:30, she came into the room and said, “I just left the Masonic Temple. I worked that polling place all day.” The Masonic Temple precinct was one place that we thought we had no chance to win. And she said, “You got fifty-six percent of the vote.” I sat straight up because I knew that foretold something. Bill DeLoach jumped on the phone and he called down to Holly Hill in rural Orangeburg County. I didn’t know why he was calling Holly Hill. But there were some beauticians down in Holly Hill who knew my mother and they were involved in the campaign simply because of her. And he asked them the results and they told him. “It’s the strangest thing happened here today,” the lady said. “I’ve been working this precinct all my life. People showed up today who had never, ever showed up in this precinct before. And they were all mostly white and they all wanted to vote for the man with the tree limb.” Some of you may remember that ad. The tree limb had nothing to do with me; it came from a story, an experience I had with my dad. Those ladies had nothing to do with me; they knew my mother and they were taking a chance on me because they knew my mother.

### BEFORE I WAS FIRST, THERE WERE EIGHT

And so all that we may think most times has got nothing to do with us. I tried to put that in my first book and that is my premise for my second book. Now the crux of it has to do with the fact that almost every time I’m introduced anywhere, especially outside of this state, they always say, “the first African American elected to Congress from South Carolina since Reconstruction”; and I have to sometimes correct them, because it’s since post-Reconstruction. I’m not the first African American since Reconstruction. There were only two during Reconstruction. The other six and I came after Reconstruction. So that’s the way I should be introduced. The fact of the matter is, there were eight African Americans serving in the Congress from South Carolina before me, so the working title of the book I’m beginning to work on now is *Before I Was First, There Were Eight*.

I think it’s important for young people to know that we all stand on shoulders. We all benefit from things that came before us. And we become things that we had absolutely nothing to do with. What is important is that, when those opportunities present themselves, you do with them what you should.

### “THE MOST HISTORIC STATE”

Bobby, Dr. Donaldson, I admire tremendously. He’s doing something at this University that I wish there was a vision to do much earlier; but maybe that was not possible. South Carolina could very well be the most historic state in the United States of America. Now I know people will argue for Virginia; some people

would argue for Massachusetts. But I think I can make the case that it's really South Carolina; because no matter in what part of the development of this great nation, South Carolina's played such a critical role. We tend to give South Carolina credit for starting the Civil War. We deserve that. But the fact of the matter is South Carolina should get the credit for being the turning point of the Revolutionary War. It was the Battle of Charleston that Gates was losing; he had already lost twice. It was not until George Washington sent Nathanael Greene to take over that he turned the fortunes around. Now I tell you that story because that was a critical point, and a lot of people think *the* critical point, in the Revolutionary War.

## RECONSTRUCTION ERA NATIONAL PARK

That understanding of South Carolina's historic role is what drove me when I decided that South Carolina ought to have another national park. Everybody knows about the Congaree National Park. And I was pleased when Michael's father, Senator Fritz Hollings, carried the legislation in the Senate to make the Congaree National Monument a national park. I carried the legislation in the House side to make it a national park. It was tough but we got it done. Now, Fort Sumter and Fort Moultrie are a national park.

But I was driven to establish the Reconstruction Era National Monument. Before Barack Obama left office, I along with some others had the vision of making the Reconstruction Era site a national park. I knew we were not going to get the legislation to do it. So I prevailed upon Barack Obama to issue an executive order creating the Reconstruction Era National Monument in 2017. This year we used the lands package, the John D. Dingell, Jr. Conservation, Management, and Recreation Act, a piece of legislation that was passed into law, to formally designate the Reconstruction Era National Park.

## SARAH FLEMMING AND ROSA PARKS

Here's why that was important to me. If you read the *Rosa Parks* case, you'll see that the Supreme Court made it very clear that the part of that case that had to deal with integrating public transportation had already been decided in the case of *Sarah Flemming v. South Carolina Electric & Gas*. Sarah Flemming, a black woman from Lower Richland, had already integrated public transit, but nobody knew it. I don't take anything away from Rosa Parks. I got to know her very well. I loved Rosa Parks, but she did not integrate public transit. A South Carolinian did that. But we have not honored her sufficiently. I want to thank Mayor Benjamin for his Columbia SC 63 project to do what is necessary to honor Sarah Flemming and others who made these kinds of contributions.<sup>1</sup>

## THE EMANCIPATION PROCLAMATIONS

Few people realize that when Abraham Lincoln signed the second Emancipation Proclamation—there's more

than one—one had to do with the District of Columbia. The second Emancipation Proclamation freed the slaves in the former slave states. There were slaves in other states that were not former slave states; thus the Thirteenth Amendment was required in order for everybody to be free. The Emancipation Proclamation for the other slave states was first read by General Saxton right down in Beaufort, South Carolina. Four thousand slaves gathered there on the banks of the river to hear the Proclamation read right here in South Carolina. That's why what the University of South Carolina is attempting to do with this Civil Rights Center is so important. It will help our young people know how they fit into this. It will help them know that there's reason for them to be proud of this state. We need to get our decision makers in this state to get over their schizophrenia, and to really deal with these issues as they should be dealt with, and to take our rightful place. That's why this Civil Rights Center is so important—that's why this exhibit's so important—because I really believe that we ought to commit ourselves to taking our rightful place.

## “THE DOOR OF NO RETURN”

I'll close with this. This is the four-hundredth year of African Americans coming on the shores of North America. The first African Americans got to Jamestown, Virginia, on July 31, 1619. On July 31, 2019, I was sitting at “The Door of No Return” in Ghana. And to walk through that door and look out at that water knowing what happened there—I said to people in my group, “This must be done right.” The first thing we have to remember is, Ghana was not a country until 1957; so when the slave trade began, the folks who came through “The Door of No Return” were brought from way north of Ghana down to that point. Jamestown, Virginia, 1619—we were not a country until 1776. So the first enslaved people did not come to the United States and did not come from the country of Ghana.

I think it's important for us to get it right because the only way you build the proper respect is to build it upon a solid and true foundation. I wanted to be there on July the 31<sup>st</sup> this year. And I took one of my daughters with me. Mignon has been to Africa many times. Jennifer had never been; and we walked through that door together. It was tough.

Tonight's important. This University is important. I didn't get into the history of this University tonight, but you should know it. This is the first University in the South that black folks attended. The statue of the first black professor, Richard T. Greener—we finally grew up to put it out here. Let's get it right. Our children, our grandchildren are deserving to know the truth. Thank you.

<sup>1</sup> (Editor's note: On June 28, 2013, Columbia SC 63, a collaboration between the city of Columbia, Historic Columbia Foundation, the University of South Carolina and Columbia Metropolitan Convention & Visitors Bureau, unveiled a street sign at the intersection of Main and Washington streets in downtown Columbia to rename the corner Sarah Mae Flemming Way.)

## LETTER FROM THE DEAN OF LIBRARIES

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By the time you read this, we should have selected a contractor and we should be under way with the renovation of the Caroliniana.

We have had some issues with state approvals and that has slowed us a bit. Once the contractor actually starts work, we will have a better idea of when the building will be completed and can reopen.

At this time, I would estimate completion of the renovation sometime between October 2021 and February 2022. I know that seems like a long time away and this is not much more than an informed guess. There are just too many variables to narrow it down to a more precise time and we will not rush the process. We are only going to have one opportunity to do this and we will get it right!

Meanwhile, even though we are not able to walk through those massive columns into that old building we all love so well, we are happy to know that the Library's valuable collections and dedicated staff are all in safe and accessible locations, ready to help Society members, students, faculty, and other researchers in their quest for knowledge about the history and culture of our state.

Thank you for your continued support.



Tom McNally

## LETTER FROM THE PRESIDENT

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by Wilmot B. Irvin

I write this letter to you, the members of University South Caroliniana Society, on a beautiful fall morning in the year 2019! The last of the season's muted but still-colorful leaves are collecting on the lawns of the Horseshoe and some brave weather forecasters are predicting light snow this weekend for the foothills and mountains of the Upstate! Why, you might ask, am I so excited to be composing the fall 2019 letter while it is still fall 2019? Because the team that works so very hard to put together each issue of *Caroliniana Columns* under the editorial leadership of Nancy Washington finds itself in the enviable position of being current—or almost!—in providing you the interesting and informative articles you have come to expect of *Columns* twice yearly. Thank you, Nancy, for a job always superbly done, issue after issue, whether current or just a little behind the publication deadline. And so that our members will rightly appreciate Nancy's efforts, the occasionally "little behind" status of *Columns'* arrival in your mailbox is due to circumstances largely, if not entirely, outside of Nancy's control. What a unique, valuable and substantial compendium of all things Caroliniana this wonderful magazine is!

I hope that you were able to attend this year's Fall Event featuring a thought-provoking talk by Dr. Jacquelyn Dowd Hall, the author of *Sisters and Rebels: A Struggle for the Soul of America*. With that event we plan to inaugurate a tradition of annual fall events jointly sponsored by the Society and University Libraries designed to stimulate interest among the many diverse communities that make up our state by promoting the history and culture of South Carolina in all its various forms, hues, and expressions.

### **"A Better Understanding and Appreciation of South Carolina"**

I've been asked to say a few words about the Society's role in supporting the South Caroliniana Library. I think the Society's Constitution says it best when it states:

The purpose of the [University South Caroliniana Society] shall be to promote a better understanding and appreciation of South Carolina, its history and culture, by aiding the South Caroliniana Library through contributions of service, materials, and money to build up, preserve, and provide access to the collection; by encouraging the gift of South Caroliniana materials . . . 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; [and] by encouraging the use and publication of materials with the South Caroliniana Library.

Now, that is a broad and worthy and challenging goal. I think I can sum it up best by saying it this way: the Society's purpose in life is to support the South Caroliniana Library in every way it can. And before too long, thanks to the determination and superintendence of Dean McNally, on the Horseshoe of the campus of the University of South Carolina the doors will be opened to reveal a magnificently renovated facility we call the Caroliniana. It deserves our support.

Don't hesitate to contact me with any thoughts, suggestions or criticisms you may have of the work we are doing and the service we are providing. You may reach me at 803-606-0550 or [wilmot@wilmotirvinlaw.com](mailto:wilmot@wilmotirvinlaw.com).



## REPORT FROM THE DIRECTOR

by Henry G. Fulmer

A 2019 holiday gathering of South Caroliniana Library staff and friends provided the opportunity for me to share a few words about the role we members of the faculty and staff play and have played over the course of the history of the South Caroliniana Library. I share them here, thinking that the wider audience of friends of the library may appreciate the observations.

Those who spend time with the amazingly diverse collection holdings of the South Caroliniana Library are quick to realize the richness of the special collections they curate. Perhaps, however, they give less thought to the fact that, from that same vantage point, they also are time travelers.

Far from futuristic encounters—yet no less remarkable—every day presents unbelievable opportunities to connect with the past. The events and persons revealed to us through primary resources might otherwise remain forever shrouded in obscurity save for the research, transcription, cataloging, digitization, and creation of metadata by which these treasures are made freely accessible to everyone.

Time travel, though, is not limited to interactions with collection materials alone. It offers library staff and associates an opportunity to know about the contributions of those individuals, some long departed, who have made a lasting impact upon our repository. At times these are meetings with the giants of our own institutional history—Robert L. and Margaret B. Meriwether, Richard Greener, Yates Snowden, Les Inabinett, Allen Stokes, and Tom Johnson. Yet more often there are happenstance glimpses of those whose names may be less well remembered—Etta Fripp, Martha Workman, Emilie Carter, Jane Darby, Loulie Latimer Owens, and Thelma Reed, to name just a few—whose combined contributions, though perhaps considered less consequential, still made a true difference.

### “Bringing Order from Chaos”

It was they who turned their skills and intellects to bringing order from chaos, helped to stabilize precious holdings in need of special attention, and labored to build an awareness of the collection at large by keeping the doors open and assisting researchers.

Then there are those precious few yet among us. I speak specifically of Harvey Teal, whose dedication to the South Caroliniana Library has spanned over seven decades of the Caroliniana’s history. Harvey makes it possible for us to travel back in time not only by engaging with him in conversation about our library’s earliest days but also via the myriad manuscripts, visual materials, and published items he has acquired in assembling a priceless storehouse of primary knowledge.<sup>1</sup>

But beware. The challenge to travelers in time is one of complacency and self-aggrandizement. Where we are quick to congratulate ourselves on the seeming sophistication of twenty-first-century archival practice, we must recognize and accept that concepts, products, and processes such as crowdsourcing, ArchivesSpace, and cloud storage are doomed in time to be considered as passé as silking, damp pressing, and the categorizing of photographs by persons, places, and subjects.

Instead, we are confronted with the fact that each of us has a role to play in advancing the mission of a library dedicated to acquiring, preserving, and making accessible the documentary history of our state.

Today, as in the past, every person contributes individually to our collective effort as, standing on the shoulders of giants, we build upon the foundations they laid.

<sup>1</sup> (Editor’s Note: Harvey Teal, who attended the 2019 holiday gathering at which Henry Fulmer delivered these remarks, passed away on April 28, 2020. He will be missed.)



# THE TOWN THEATRE IN COLUMBIA CELEBRATES ITS CENTENNIAL: Remembering Its Beginnings and First Director, Daniel A. Reed

by  
C. Robert Jones

“Columbia is one of the most fortunate cities I know of to have a theatre like this and a man with the genius of Mr. [Daniel] Reed to direct it. It is a big thing for the community—a very big thing—and something even bigger yet is going to result from this theatre.”

The date was January 14, 1927; the place was Columbia’s then-eight-year-old Town Theatre; and the speaker was the great American poet Edgar Lee Masters, who had just witnessed a solo performance of his *Spoon River Anthology* by founding director, Daniel A. Reed, who had played over thirty characters in Masters’ fictional town located on the real Spoon River in Illinois.

Masters’ comments to *The Columbia Record* were prescient, because something even bigger did indeed result at the Town Theatre: a continuity in success, influence, and longevity that has elevated the organization to a position of excellence and respect in the performing arts throughout South Carolina for one hundred years. In 2019, the Columbia Stage Society (the Theatre’s formal name) celebrated its centennial: a hundred years of uninterrupted productions.

How did this exceptional adventure in play-making begin?

Well, the Town Theatre wasn’t so lucky as to begin its life in its current, charming building at 1012 Sumter

Street, which is exactly one block from the South Carolina State House and one block from the University of South Carolina campus. No, the premiere event was staged in the old Columbia High School located on the corner of Washington and Marion Streets. The initial production was a double bill of two one-acts, Lady Gregory’s *The Rising of the Moon* and Alice Brown’s *Joint Owners in Spain*. The date was October 9, 1919.

*The State* the following morning praised the debut with: “Columbia has the beginning of a real community theatre. It isn’t a building—yet. It is better than that—it’s an idea, a vision, a confidence, and a bit of experience.” And on that balmy evening a hundred years ago, nobody dreamed that one day the organization might be able to claim the title of “the longest-running community theatre, in continuous operation *and under professional direction*, in the United States.” Other theatres, some founded earlier, have made similar claims, but so far in research, the Town Theatre seems to be the only one which has always operated with a *paid, professional director*—and with no hiatus in seasons of production—since it began.

This kind of success is not accidental. The theatre graveyard is littered with the headstones of theatre groups which opened amid great fanfare, flamed



The State  
MAGAZINE

Columbia, S. C. September 30, 1951



Columbia's Town Theater

This photo of Town Theatre's permanent home at 1012 Sumter Street appeared in *The State Magazine* dated September 30, 1951.



briefly, and then died quietly away. What were the factors in its genesis that determined why The Town Theatre has succeeded when other theatres didn't?

## BRILLIANTLY CONCEIVED AND ORGANIZED

The original idea came from Daniel A. Reed, a young sergeant stationed at then-Camp Jackson in Columbia. Prior to WWI, Reed was a professional actor. He had made his debut in San Francisco at age thirteen in *The American Citizen*, which starred the popular comedic actor Nat C. Goodwin. In early 1919, a few months after the Armistice, Reed mentioned to a few Columbia friends the idea of establishing a community theatre in town. The idea was discussed at a meeting of the Columbia Drama League (later "Drama Club") in April, but Reed was mustered out of the service and took a job at the New Majestic Theatre in Birmingham, Ala., before anything came of the idea.

In May, John D. Neal, a War Camp Community Service organizer, and Frank Bradley, Director of Theatrical Activities at Camp Jackson, came up with a more specific plan and they took this idea to the Drama League in a meeting at the home of Dr. and Mrs. Julius Taylor (Margaret Rhett Taylor Martin). The group liked the idea, and a month later, on June 24, twenty civic and business leaders gathered to hear Neal's very detailed outline of what this new community theatre should be. He suggested its purpose, its aims, its financing, and even proposed a budget of \$5,030 for the first season, which would also include a salary for a paid director.

On June 27, the officers of the Columbia Stage Society were selected, and since many of the members of the new Society were also active in other citywide cultural organizations, it was decided that *those* organizations should be canvassed to enroll one hundred percent of *their* membership.

Five days later, the Stage Society chose committees for the season and announced that one hundred thirty members had pledged. At that same meeting, a constitution and by-laws were presented and adopted.

Throughout this period John Neal had remained in touch with "Dan" (as he'd always been called) Reed, who had quickly discovered that the "absolute commercialism" of his Alabama job was not to his liking. Reed was offered the job in Columbia as Director for \$2,400 to direct all the shows of the first season, and he accepted. The salary in that period would have been comparable to that of a Dean at the University. By the end of July, the membership had passed the

four-hundred mark, and on September 4, when Reed addressed the Columbia Stage Society for the first time, the membership had climbed to five hundred two. His speech on that occasion was lofty, philosophical, and yet also grounded in the practical. He had had the advantage of being *in* show business and had seen it up close. He understood that success depended on good practices in art *and* business. It's hard to believe that when that first bill of two one-acts opened a month later, a span of only half a year had elapsed since Dan Reed had first offered the idea that Columbia needed a community theatre. By the time he began his work officially, he already had wide support among civic leaders all across the city. In place were over five hundred season subscribers, a constitution, Society officers, and committees. He was ready to weave his magic on the stage. In two separate terms adding up to ten years, he did just that. It's no surprise that theatre groups from all over the country came to Columbia to see how it all had been done so they could take this success story home to be duplicated in their own communities. It was a remarkable feat then—and would be today.

## OWNING YOUR OWN HOME

For the first season, The Town Theatre gypsied around Columbia performing in several different places, often using a transportable stage that Reed had created. At the first annual business meeting at the end of the season, the success of the first year led to the decision to erect the Society's own theatre building. Before the meeting was over, those present had pledged \$5,400 towards financing the project. A proposal was made to incorporate the Stage Society and sell stock to pay for the projected \$20,000-30,000 building that would be built on the site they'd chosen at 1012 Sumter Street. And that's what happened. The newly-formed Columbia Stage Company would be the official owner of the building; the Columbia Stage Society, the producing wing, would lease it. By September 15, 1920, \$27,000 had been subscribed, and of that amount, \$10,000 had already been paid in.

And then the cotton crop took a hit because of boll weevil damage. Pledges dwindled drastically. Reed could see no way out of the dilemma unless the two-story house sitting on the site (known as the Sloan house) could temporarily be adapted into a theatre. Local architect Arthur W. Hamby figured out a way to do that for a remodeling cost of about \$3,000. The "new" theatre building could seat about three hundred. The second season was delayed in its opening until



[1917?]



After Mr. Reed  
came to the  
Town Theatre  
he frequently  
gave "Spoon  
River" readings  
for groups of  
his friends

DANNY REED  
THROUGH WHOM  
THE DEAD PEOPLE  
OF  
SPOON RIVER  
SPEAK  
THEIR TRAGEDIES AND COMEDIES  
AS WRITTEN BY  
EDGAR LEE MASTERS  
AT  
THE LITTLE THEATRE

TUESDAY,  
APRIL 30th, 8:30 P. M.

(THE GARGOYLE)

TICKETS ONE DOLLAR  
On Sale at W. J. Dyer & Bro.  
and The Little Theatre

probably 1917

The Library's Town Theatre collection includes this promotional flyer for Dan [Danny] Reed's production of *Spoon River Anthology*, ca. 1917.

December 15 in order to make those adaptations, and from that time forward, the Town Theatre would never again be without its own home.

One of the delightful back stories about the Sloan house and its conversion to a theatre provided interesting anecdotal material at the time. During the first season, Reed produced his first full-length play, *The Misleading Lady*, in the third slot of the season. The leading lady of the play was Mrs. R. Beverly Sloan who had a rather exotic history of her own. She was born in British Honduras and had come to Columbia to go to college. When she later married, she actually lived in the Sloan house with her husband and father-in-law. And, by fortuitous casting, she also starred in *The Gypsy Trail*, the first play to be produced in what formerly had been her home. Reminiscing about it all in 1970, she said she had loved doing the plays and all the compliments they had brought. But then, despite her great press and potential diva status in 1920, she modestly added she had not taken herself seriously as an actress.

Although the converted house served its purpose admirably for four seasons, it was clear that safety concerns and lack of space pushed the cause for a permanent and bigger home. Arthur Hamby would go on to design the current 445-seat building which formally opened four years later, in December 1924.

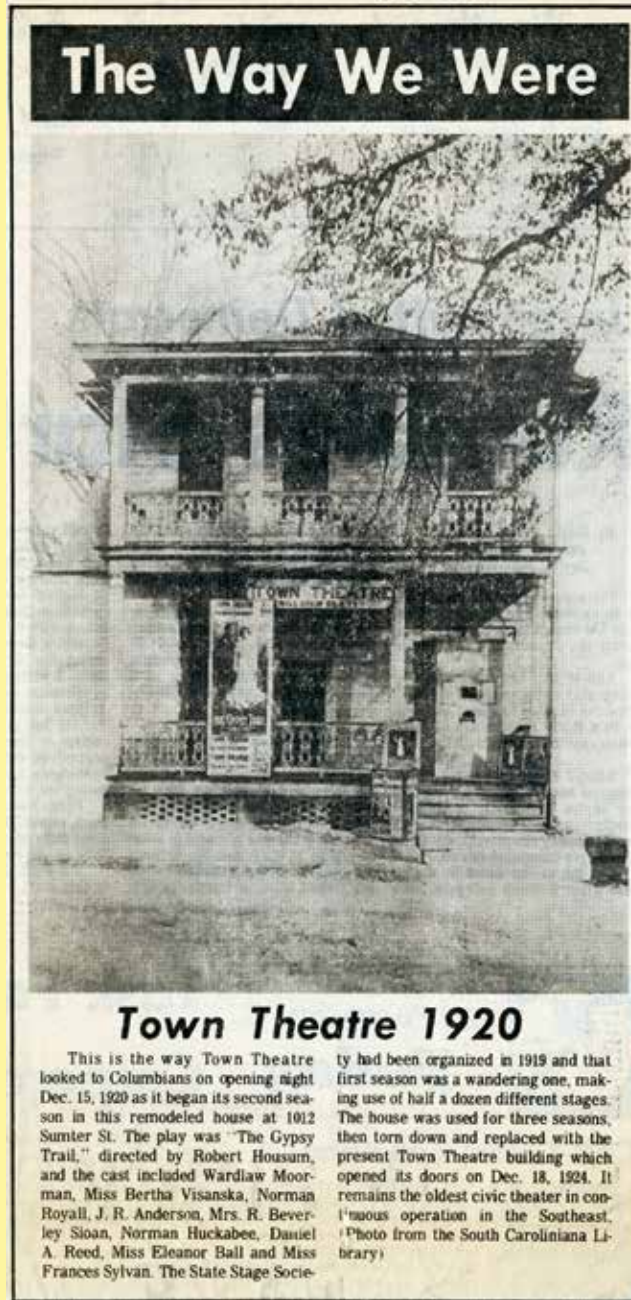
The Theatre's having its own space became a huge advantage. Rehearsals and performances were predictably in the same place, and the audiences no longer had to wonder: "Where is this production?" In addition, the Theatre could begin to

build its holdings of costumes, props, sets, etc., and have them close by. It was already a known fact that theatre groups which rented theatre spaces where other groups also performed almost always had an identity problem. The public was sometimes not discerning enough to realize just what group was doing which play. There was no doubt that at the Town Theatre on Sumter Street you knew you were getting a Columbia Stage Society production. Owning the building meant that Columbians had further invested in the idea of a theatre in their midst, literally putting their money where their hearts were. It also provided stability for the organization by putting the "business" in "show business." The Theatre now had serious tangible assets.

### THE PERFECT CHOICE FOR THE CAPTAIN AT THE HELM

The tone of any organization is set by the leader at the top. Dan Reed not only set the tone for his own involvement at the Town Theatre, but for the organization itself. His work and the ethos he helped to establish are standards of the Theatre even to this day. He believed in the concept of community. As a town had its drug store, its town hall, its town doctor, it should also have its town theatre. He saw the new theatre as

a focal center for all the fine arts in Columbia: a place for musical programs, lectures, classes, art exhibitions, etc.—and not just plays.



Town Theatre's first home was in the Sloan House at 1012 Sumter Street.



Reed's enthusiasm and respect for the people with whom he worked was infectious. When interviewed in 1970, Margaret Rhett (Taylor) Martin, who had hosted one of the organizational meetings back in 1919, said of him, "Dan knew music, art, literature, and painting. If you ran into Dan on the street, his conversation would be so exciting and interesting that by the time you got home, you'd be on top of the clouds. He was probably the most cultured director the Theatre ever had."

During his ten years in Columbia, in two terms (1919-20 through 1926-27 and 1936-37 through 1937-38), Reed seemed to be all over the place at one time. He adapted several classic children's stories for the stage—and directed them. In 1925, he taught what may have been the first theatre class at the University (Drama Production—English 123). He traveled to Savannah, Ga., to help a group there organize its own Town Theatre. He staged the Society's first Shakespearean play, *Romeo and Juliet* (1925-26). Also that season, he directed the Theatre's first full-length musical, *Ruddigore* by Gilbert and Sullivan.

One of Dan Reed's most important contributions to the Town Theatre was an annual playwriting contest with the prize money being given by *The State* newspaper. He wanted to foster new writing—not being content to settle for a bill of fare limited to recent Broadway successes. The six years of the contests ended in the 1926-27 season primarily because of dwindling entries and a dearth of produceable plays. The idea of the contests, however, did not go away entirely, because the contests were revived occasionally in subsequent years.

Despite his whirlwind life on behalf of the Town Theatre, most people realized that Reed's first love was probably acting. He cast himself in several major roles over his time in Columbia. Most notable was the title character in Clyde Fitch's *Beau Brummel*. He also delighted in slipping into a minor role in some disguise that would make him an "unknown" to the audience. Perhaps his finest achievement as an actor was that 1927 performance of *Spoon River Anthology*. Stanhope Sams, one of South Carolina's most admired literary figures of the day, wrote in *The State* the next day: "I can't think of any phrase in English that so gives it to us. It was a tour de force, the sheer memory and repetition of such a volume of verse . . . some thirty-five impersonations were accurately sketched . . . and made to walk on earth again for a brief moon-lit span."

After eight seasons, Reed told the Board he didn't want to get in a rut . . . or have the Theatre get in a rut, so chose to move on. His career took him to several different places. He directed the Eastman Theatre in New York, served as a dialogue coach at Paramount

Studios at Astoria, Long Island, and directed at the Palm Beach Playhouse in Florida. He returned to New York and succeeded Arnold Korff in the Broadway production of *Biography* with Ina Claire while at the same time dramatizing Julia Peterkin's novels *Black April* and *Scarlet Sister Mary*. The latter starred Ethel Barrymore on Broadway. The Columbians who went to New York for the opening thought Dan's adaptation was just fine, but they didn't think much of Miss Barrymore's Southern accent.

Reed's return to Columbia in 1936 was eagerly anticipated. Season membership jumped to eight hundred ninety-three, its highest ever at that point. The salary was to be \$3,000—not a bad figure when considering the devastation to the job market in the Depression of the 1930s. He discovered to his dismay that the Theatre was in debt for about \$1,000 from the previous season. Additionally, he had wanted a significant vehicle for the first show of his return and managed to secure the rights to *Grand Hotel*, which had earlier been a huge success on film with Greta Garbo, John and Lionel Barrymore, and Joan Crawford. Unfortunately, the production costs for the play went way over budget. As a result of these money issues, he decided to cancel a proposed production of *Pride and Prejudice* because of the money it would take to build the elaborate costumes. He had come from nine years of professional theatre. He was now forty-four, and the Mickey and Judy approach of "Let's put on a show!" was no longer attractive. Not one of his prior seasons in Columbia had really been free of financial stress, even with all the penny-pinching and cutting of corners. There had never been any government support, no major corporate underwriting support, no "angels" with deep pockets to help cover the annual production costs. Everything was essentially box office-driven. The Board had not managed to establish any kind of endowment or financial cushion. They had done well to keep the Theatre running at all during the Depression. Reed kept his commitment for two seasons, but in 1938 he left Columbia for good.

He returned to acting, becoming a part of two very successful Broadway productions starring Shirley Booth: *Come Back, Little Sheba* and *The Time of the Cuckoo*. And he moved easily into live dramas on the new medium: television. He continued acting until ill health forced him to retire in 1965.

Despite the disappointments Reed experienced, Columbia and the Town Theatre held a special place for him and his wife, Isadora Bennett. They had come to



FIRST MEETING OF  
**The Columbia Stage Society**  
 WITH A PRESENTATION OF  
 "JOINT OWNERS IN SPAIN" by ALICE BROWN  
 AND  
 "THE RISING OF THE MOON" by LADY GREGORY  
 IN  
 The HIGH SCHOOL AUDITORIUM, at 8:30 P. M.  
 Thursday, October 9, 1919  
 Supervised and Produced by Daniel A. Reed

BUSINESS MEETING.

Presiding Officer.....Mr. H. W. Fair  
 Treasurer's Report.....Mr. Morton Visanska  
 Summary .....Mr. John D. Neal  
 Prospectus and Announcements.....Mr. Fair

The meeting will be opened to general discussion; suggestions being desired regarding plays recommended, and majority vote taken on plays to be chosen for meeting in November, and first big production to be given in December.

PROGRAM.

1. Trio: Opus 313.....Bohm  
 (Violin, cello and piano.)
2. "JOINT OWNERS IN SPAIN," by Alice Brown.  
 (A play in one act.)

CAST:

Mrs. Mitchell.....Miss Florence Olvey  
 Mrs. Fullerton.....Mrs. E. D. Hodge  
 Miss Dyer .....Miss Hassel Ivey  
 Mrs. Blake .....Miss Margery Luther

Scene: A Room in an Old Ladies' Home.  
 Place: New England.  
 Time: Winter.

INTERMISSION.

(Five Minutes.)

3. (a) Trio.....Cadmen  
 (b) Trio.....Cadmen
4. Selections .....Mr. Maurice Matteson
5. "THE RISING OF THE MOON," by Lady Gregory.  
 (A play in one act.)

CAST:

Sergeant .....Mr. W. K. Young  
 Policeman B.....Mr. E. Z. Jones  
 Policeman X.....Mr. E. H. Salmon  
 Ballad Singer .....Mr. Daniel A. Reed

Scene: Side of a Quay in a Seaport Town.  
 Place: Ireland.  
 Time: Present Day.

Note: The song, "Granuaille," used in this play gets its title from the folk symbol of Irish Nationalism. The word literally means Ireland. It has been considered treasonable in England to sing this song.

PRODUCING STAFF.

Mr. J. G. Heise..... }  
 Mr. George Blackburn ..... } .....Construction  
 Mr. William Perry }  
 Mr. H. L. Hennies } .....Electrical Effects  
 Mrs. W. W. Ball..... } .....Properties  
 Mrs. M. S. Whaley }  
 Mrs. D. A. Reed } .....Scenery  
 Mr. E. D. Hodge..... } .....Stage Manager

Program from the first meeting of the Columbia Stage Society on October 9, 1919

Columbia as newlyweds. Both their children (Jared and Susan) were born there, and in his own lifetime, Reed got to see, in a very tangible way, the incredible legacy he left to the arts in South Carolina's capital city.

### LOOKING BACK ON THE EVENING THAT CHANGED EVERYTHING: A METAPHOR FOR SUCCESS

Why has the Town Theatre survived all these years? The reasons are many, of course, but clearly at the top of them are: (1) the creation of an organizational entity that was solidly built, one that anticipated future development and changes; (2) the building of its own performance space; and (3) the choice of talented directors who had the artistic background and management skills to run a theatre whose productions would bring enlightenment and entertainment to the people.

In a peculiar way, the opening night of the new (and current) theatre building on December 18, 1924, covered all those bases, providing a metaphor for the successes that would continue to come. Reed chose to inaugurate the \$25,150 building with a tongue-in-cheek salute to the occasion, by directing George Kelly's *The Torchbearers*, a satire of community theatre acting and productions. Prior to the show, he staged a brief sketch he'd written called "A Curtain Raiser," which the playbill termed: "A fantastic prelude to the long life of this institution at which time many elements of the world of the theatre appear as phantoms and finally take their places in the walls to give unceasing inspiration to the creative work that is to be presented here." Reed's eight-month-old son, Jared, made his debut in the skit, symbolizing that Columbia's dramatic effort was really just getting started.

Hatcher Hughes, who earlier in the year had won the Pulitzer Prize for his play *Hell-Bent Fer Heaven*, gave the opening remarks, and Reed, himself, was called to the stage at the end of the second of three acts. He said simply: "This is our great moment and it does seem fitting that I should be able to look into the eyes of you people who have been with me all along, who have made this occasion possible."

The next day, *The Columbia Record* stated: "The new Town Theatre, a monument to Daniel Reed, director of the Stage Society and a triumph for Columbia's

adventurous spirit among the arts, is a really beautiful place which holds promise of fine and vital experiments for the soul of Columbia and South Carolina."

And that promise has been kept. For one hundred years, and counting...

**Author's Note:** The Town Theatre's historical documents, including the many annual scrapbooks, Society minutes, financial records, playbills, etc., are now housed in the South Caroliniana Library collection.

A copy of *The Town Theatre, 1919-1974*, my graduate thesis, which provides documentation for this article, is also available in the Library's collection or may be read online at [www.crobertjones.com](http://www.crobertjones.com).

—C. Robert Jones grew up in Columbia, S.C., and graduated from the University of South Carolina with two B.A. degrees. He also received an M.A. in theatre from the University of Georgia and an M.F.A. from the Catholic University of America in Washington, D.C. He joined the faculty of Mars Hill College (now University) in Mars Hill, N.C., where he instituted the B.F.A. degree in Musical Theatre and chaired the Department of Theatre Arts. He retired in 1997.

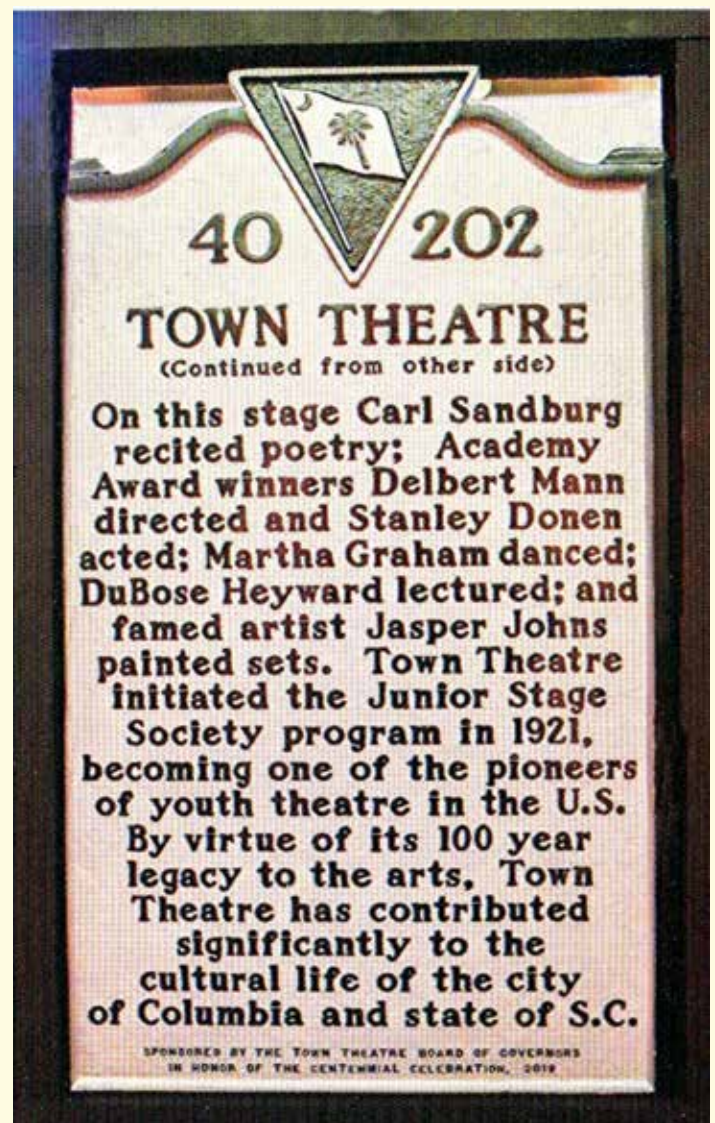
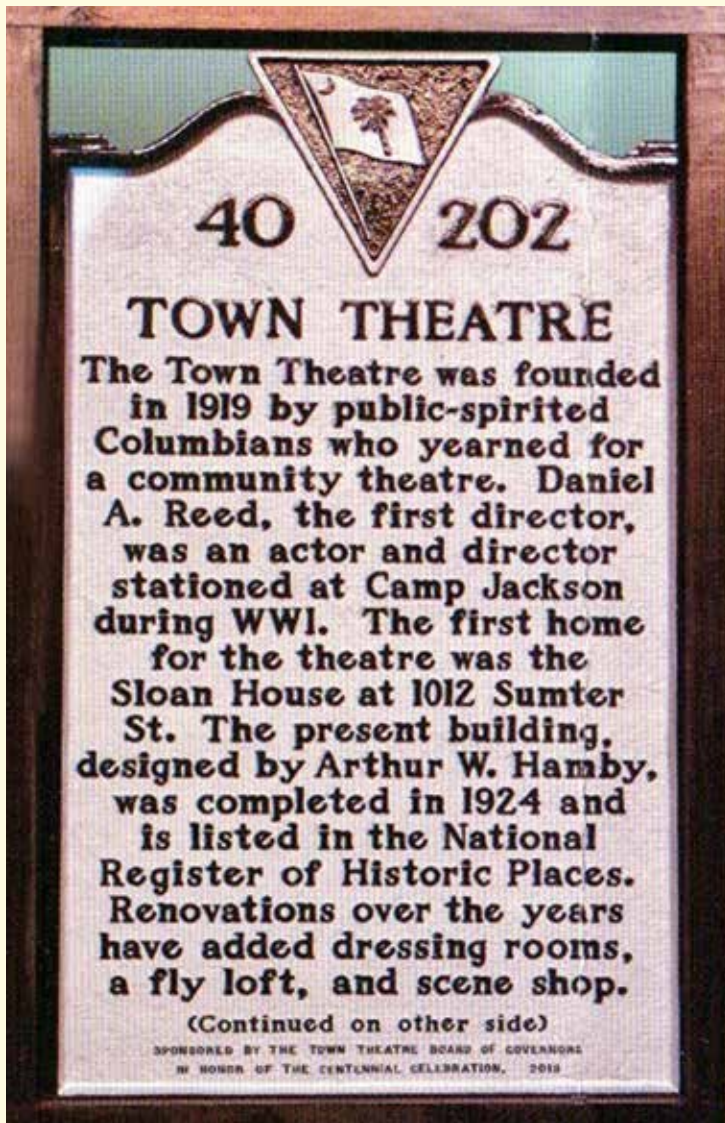
Jones is the author and composer of more than fifty plays and musicals, more than one hundred songs, two major narrative works of fiction and a formal history of Columbia's Town Theatre.

In 1995, Jones was awarded a National Endowment for the Humanities Fellowship at Yale University, and in 2011, his plays *The Catbird Seat* and *The Love Quartette* were winners of the Robert Chesley Foundation Playwriting Award. He is a member of ASCAP and The Dramatists Guild. For more information about C. Robert Jones please visit his website at [crobertjones.com](http://crobertjones.com).

C. Robert Jones has chosen the South Caroliniana Library as the repository for his personal and professional papers which document his many experiences in the world of theatre. Included are scripts, playbills, libretti, musical scores, and audio recordings related to his original stage productions.

His article "Just Being There: Adventures in a Life in the Theatre" appeared in the Spring 2015 issue of *Caroliniana Columns*.





## TOWN THEATRE: MARKING THE CENTENARY

As a part of the year-long Centennial, a State historical marker in front of Town Theatre was dedicated at a program in the Theatre on August 12, 2018.

At the same program, the audience was treated to a performance of *Joint Owners in Spain*, one of the two plays which opened the Theatre in 1919. The address was given by Penelope Reed, the former director's granddaughter and also daughter of baby Jared who debuted at the Theatre's opening. The Reed theatrical legacy continues. Jared was an actor, and daughter Susan became a successful ballad singer who was well-known in New York nightclub circles. Penelope's son, also Jared Reed, succeeded Penelope as Producing Artistic Director of the Hedgerow Theatre in Pennsylvania, where they both continue to be active.

The Town Theatre was honored on May 1 by the South Carolina Arts Commission with the 2019 Elizabeth O'Neill Verner Governor's Award for the Arts—the state's highest arts honor. The citation reads: "Celebrating its 100th season in 2018/2019, Columbia Stage Society's Town Theatre (Organization Category Special Award) provides quality, live, family-oriented community theatre and entry-level experience for those who wish to participate on or off stage. Every performance has open auditions, with all community members being encouraged to attend. On stage, Town Theatre's current and alumni performers have appeared on Broadway, network television and in major feature films. Off stage, ample opportunity exists for community members to get involved as costumers, as set and backstage crew, by helping in the box office, or as ushers and house managers."



## GORDON “DICK” GOODWIN COLLECTION

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Dick Goodwin and the Dick Goodwin Big Band

The South Caroliniana Library is proud to announce the recent acquisition of the Gordon “Dick” Goodwin Collection. This collection includes correspondence, posters, fliers, and other promotional material, audio and video performances, speeches, academic course material, and compositions documenting Goodwin’s career as a jazz musician, composer, band leader, conductor, and university professor.

*Caroliniana Columns* will carry a feature story on Gordon “Dick” Goodwin Collection when the materials are fully processed.

Prior to joining the faculty at the University of Texas in the late 1960s, Goodwin served four years as a band director in the United States Coast Guard. He took a position at the University of South Carolina in 1973 to initiate a doctoral program in composition.

Goodwin was named Distinguished Professor Emeritus at USC in 1999. He was long associated with the South Carolina Philharmonic Orchestra and continues to lead the Dick Goodwin Big Band, the Dick Goodwin Quintet, and the Carolina Jazz Society’s house band.

The Fall 2018 issue of *Caroliniana Columns* featured the Carolina Jazz Society in an article entitled “The Beat Goes On: The Carolina Jazz Society Celebrates Its Silver Anniversary.”



— Town Theatre —  
**THROUGH  
 THE YEARS**



First Act "Holiday"  
 Myrtle Hendrix as Julia Seton  
 Raymond Wood as Jimmy Cree  
 Celeste R. Kirkland as Linda Seton  
 Photographs by Fred Young

"Offstage Noise" vol. 1, no.1, Oct. 1930, was projected to be "published now and then." The feature article was about the Theatre's new production of *Holiday* by Philip Barry. Fred Young's photograph shows the cast of *Holiday* (Myrtle Hendrix, Raymond Wood, and Celeste R. Kirkland) onstage in the first act.



**OFF STAGE NOISE**



VOL. I PUBLISHED NOW AND THEN NO. 1

**HOLIDAY OPENS TWELFTH SEASON**

October 16, 17, 18, Matinee 18th.

It certainly cannot be denied that Philip Barry's "Holiday" is an excellent choice for the opening production—and more than that—the director seems to have picked an all-star cast to play it. Recognized as a supreme artist in the writing of smart, lively dialogue and crisp repartee, Philip Barry has prepared a delectable bit for the discriminating palate in "Holiday." Several of these actors will be seen on the Town Theatre stage for the first time on next Thursday evening (and right welcome)—accompanied by a few favorite "old-timers."

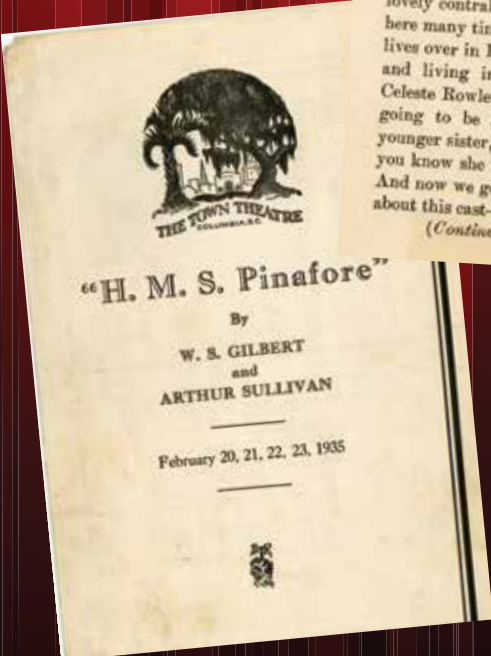


CELESTE R. KIRKLAND

**CUES**

Town Theatre actors are going 'on the air' for the first time this year with several interesting one-act plays . . . over Station WIS . . . tune in on next Tuesday evening at seven o'clock and get a scene from the dress rehearsal of "Holiday" . . . the cast will be in costume, make-up and all . . . if we only had television! . . . The Players Club is already making plans for their Costume Ball this year . . . last year's Cabaret is still being declared the grandest party in years . . . look out  
*(Continued on page two)*



Myrtle Hendrix, in the part of Julia Seton, will make her acting debut in Columbia, though by reason of her lovely contralto voice she has been seen here many times before. Miss Hendrix lives over in Batesburg, but is teaching and living in Columbia this winter. Celeste Rowlette Kirkland, they say, is going to be grand as the rebellious younger sister, and if you know Celeste you know she will be delightful. . . . And now we get to the celebrated story about this cast—the matter of husbands  
*(Continued on page two)*



**"H. M. S. Pinafore"**

By  
 W. S. GILBERT  
 and  
 ARTHUR SULLIVAN

February 20, 21, 22, 23, 1935


**THE TOWN THEATRE**
  
*Presents*  
**"THE LITTLE FOXES"**  
 BY  
**LILLIAN HELLMAN**  


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 MAY 22, 23, 24, 25, 26, 27 AT 8:30 P. M.  


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 STAGED BY  
**FREDERICK COE**  


---

 SETTING BY  
**ELIZABETH GILLELAN**  


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**CAST**  
 (IN ORDER OF APPEARANCE)  
 Addie \_\_\_\_\_ Frances Jenkins  
 Cal \_\_\_\_\_ Raymond Cox  
 Berde Hubbard \_\_\_\_\_ Winifred Orr  
 Oscar Hubbard \_\_\_\_\_ Harry Merchant  
 Leo Hubbard \_\_\_\_\_ Allen Whitehead  
 Regina Giddens \_\_\_\_\_ Joan Tronae  
 Mr. Marshall \_\_\_\_\_ Charles Adams  
 Ben Hubbard \_\_\_\_\_ Glenn Schultz  
 Alexandra Giddens \_\_\_\_\_ Elizabeth Cox  
 Horace Giddens \_\_\_\_\_ Frederick Cox  


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**SYNOPSIS OF ACTS**  
 The scene of the play is the living-room of the Giddens House, a small town in the South.  
**ACT I.** The spring of 1900, evening.  
 — Intermission (30 minutes) —  
**ACT II.** A week later, early morning.  
 — Intermission (5 minutes) —  
**ACT III.** Two weeks later, late afternoon.



Here, in two images, the 1945 set design for Act II of *Home and Beauty* by Somerset Maugham is shown, both as a vision in watercolor by set designer and well-known Columbia artist Catherine Rembert, and, in a photograph, as the vision realized on stage.

FIRST  
PREMIUM



SOUTH  
CAROLINA  
STATE  
FAIR

COLUMBIA

1948



Elizabeth Belser painted this 24" x 18" watercolor depiction of Ruth Hope as the title character in *Elizabeth the Queen*, which was presented in 1948.


Also shown is the First Premium Prize that was awarded for the portrait when it was entered into the art show at the South Carolina State Fair.

"WE'RE GLAD YOU'RE HERE!"  
**THIS WEEK**  
 MARCH 11-17  
 1973

**THE KEY TO COLUMBIA**

CAPITAL OF THE STATE OF SOUTH CAROLINA

- ENTERTAINMENT
- SPORTS
- DINING
- DANCING
- MAPS
- TRAVEL
- MEETINGS
- EVENTS
- KEY TO TV



Free TAKE ONE

TOWN THEATRE PRESENTS . . .  
**"LIFE WITH FATHER"**  
 MARCH 16-17, 20-24, 27-31 • 8:30 P. M.  
 (See Page 5)



Delbert Mann directed "Life with Father" in 1949. At the head of the table is Richard Breeland as father, and (L. to R.) Kenneth Petty, Albert "Dig" Bradford, Joe Bishop, Gedde Smith and Elizabeth Belser as mother.

*Life with Father* by Howard Lindsay and Howard Crouse was presented in 1949 and again in 1973.

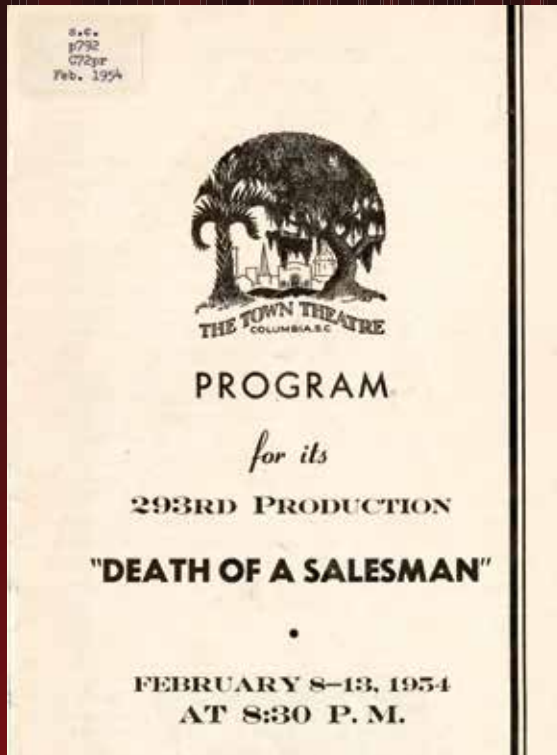
A photograph published in *Sandlapper* in November 1988 shows the original 1949 cast in costume. Also shown is the playbill cover for the 1973 show.



**Recall Past**

Tom Langford, left, a member of the board of directors at Town Theater, talks with members of the 1949 cast of "Life With Father" who were reunited for this year's production. They are (left to right, front row) Mrs. V. V. Richardson and Mrs. Martin B. Jones, both of Columbia; (standing) Dr. Clyde Ferrell of Columbia, Nancy Nelson of Columbia and Joe Bishop who is now director of the Alliance Theatre in Atlanta. (Record photo by Ed Andriaski)

An article entitled "Recall Past" printed in *The Columbia Record* on March 21, 1973, shows some of the cast members from the earlier production hearing about the 1973 version.



Cast photograph for the 1952 production of *Arsenic and Old Lace* by Joseph Kesselring



The 1958 production of the Shakespearean comedy *Twelfth Night, or What You Will* starred, left to right, Paul Dreher as Feste, the Clown; Anna Rose Williams as Maria; and Roy V. Lind as Sir Andrew Aguecheek.



Town Theatre's auxiliary Children's Theatre brought L. Frank Baum's *The Wizard of Oz* to life with the help of Paul Dreher as the Scarecrow, Newton Nealy as the Tinman, and Jimmie Quick as the Cowardly Lion.

The script was adapted by Mary Lou Kramer and Jimmie Quick, both of whom had long associations with theatre in Columbia.

The set design was by Christian Thee, a native Columbian who was then studying in New York City at Columbia University's Drama School. He was able to submit the design for class credit. Thee enjoyed a long career designing sets for theatrical performances in New York and elsewhere.

Playbill cover for the 1960 production of George Bernard Shaw's *St. Joan*



In 1964, the United Service Organizations, Inc., (USO) presented this certificate to Town Theatre in appreciation of the benefits its productions provided to members of the Armed Forces in Columbia.



This cast photo from the 1961 production of *South Pacific* shows Lanny Benson, center, with the women's chorus of Army nurses.





Shown is a blocking rehearsal for the 1964 production of *My Fair Lady*.

Town Theatre director, Paul Kaufman, left, explains the next scene to three principals, during rehearsal of "My Fair Lady". Actors Richard Conway as Colonel Pickering, Ruth Henderson as Eliza and Joe Charlton as Alfred Dolittle are prominent in TT's cast. The smash Lerner-Loewe musical opens a 10 day run, on the stage of the Columbia playhouse March 11. Ticket information is available through Town Theatre's box office.



1967 - 1968

JOHN M. BITTERMAN — Director  
 MARTHA T. PENNEY — Business Manager  
 WALTER P. O'ROURKE, JR. — Technical Director

**CHILDREN'S THEATRE**

JOHN M. BITTERMAN — Director

This year marks the eighteenth season of the Children's Theatre co-sponsored by the Junior League of Columbia. The Children's Theatre will present its two productions in December and April.

Acting Awards will be presented for best actor and actress and best supporting actor and actress of the 1967-1968 season. Only SEASON SUBSCRIBERS will be eligible to vote in the secret balloting. Presentations will be made at the intermission of the last performance of our final offering. *Take Her, She's Mine*.

**49<sup>th</sup> Continuous Season**

**THE ODD COUPLE** — Neil Simon  
 OCTOBER 14, 16, 17, 18, 19, 20, 21  
 "is an evening of hysteria." *Time*. "— assuredly the most comic (play) that has come our way in a long, long time." *The New Yorker*

**GIGI** — Anita Loos  
 DECEMBER 4, 2, 5, 6, 7, 8, 9  
 "It brightens a playgoer's season considerably." *Daily News*

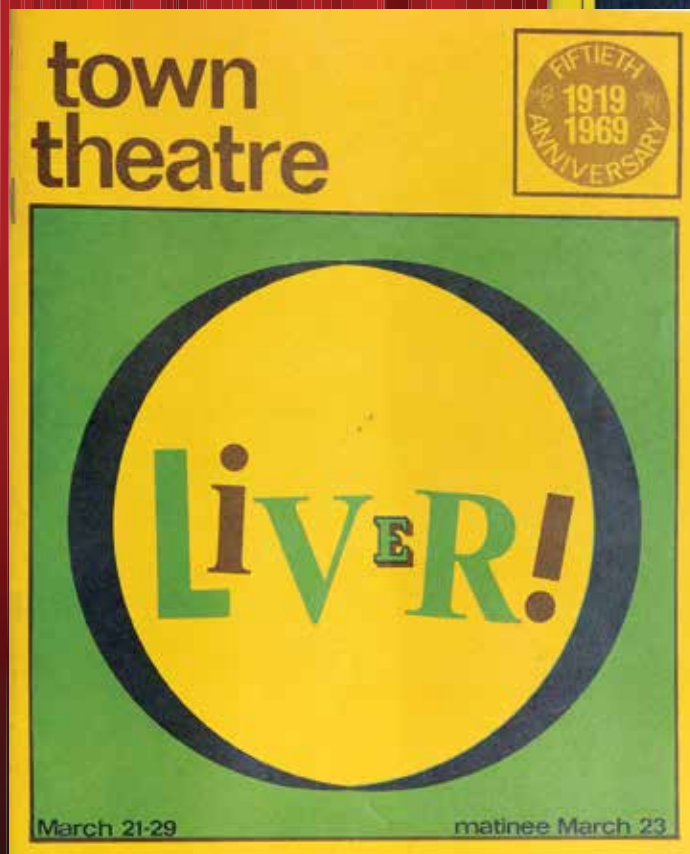
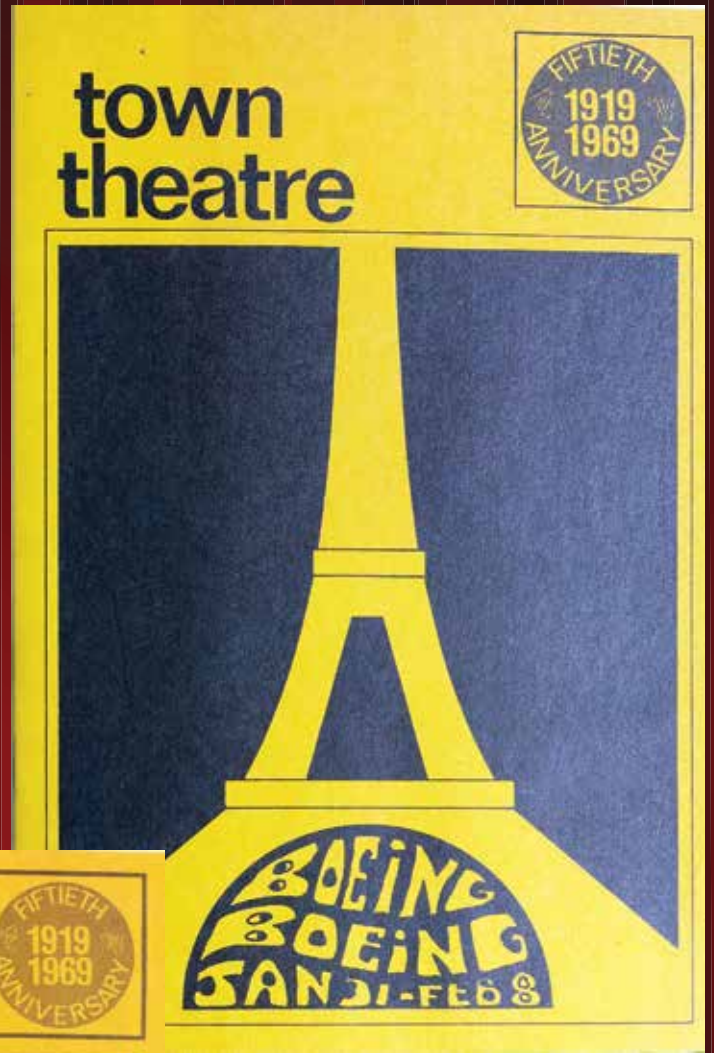
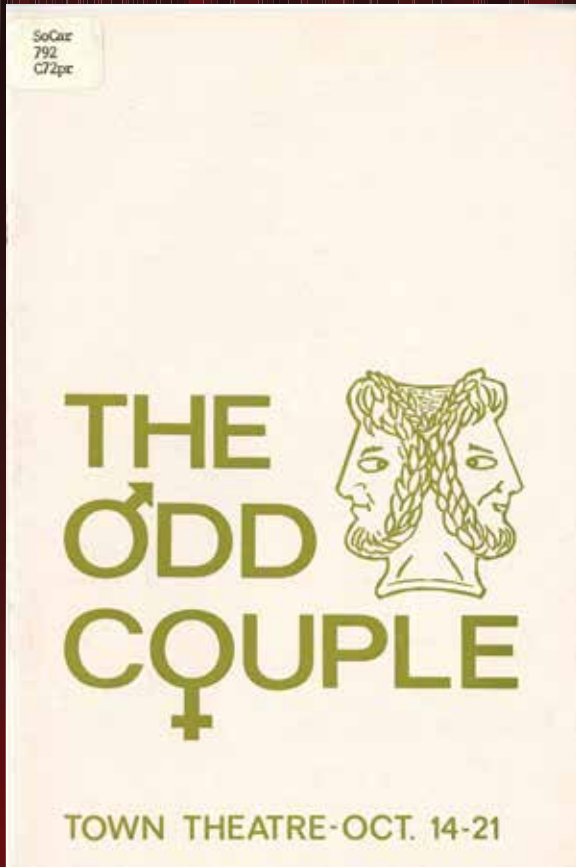
**DARKNESS AT NOON** — Sidney Kingsley  
 FEBRUARY 9, 10, 13, 14, 15, 16, 17  
 "A vivid memento of the Moscow trials, a sharp probing of the communist mind." *Time*

**BAREFOOT IN THE PARK** — Neil Simon  
 MARCH 22, 23, 26, 27, 28, 29, 30  
 "is detonatingly funny . . . Nowadays, when even the comic muse pulls a long face, a smiling unalloyed joy awaits those who hot foot it to 'Barefoot in the Park.'" *Time*

**TAKE HER, SHE'S MINE** — Phoebe and Henry Ephron  
 MAY 10, 11, 14, 15, 16, 17, 18  
 "Warm and witty, sudden, poignant moments which remind you that to be a parent, or to have one or two, is to share a special wonder." *N. Y. World Telegram*

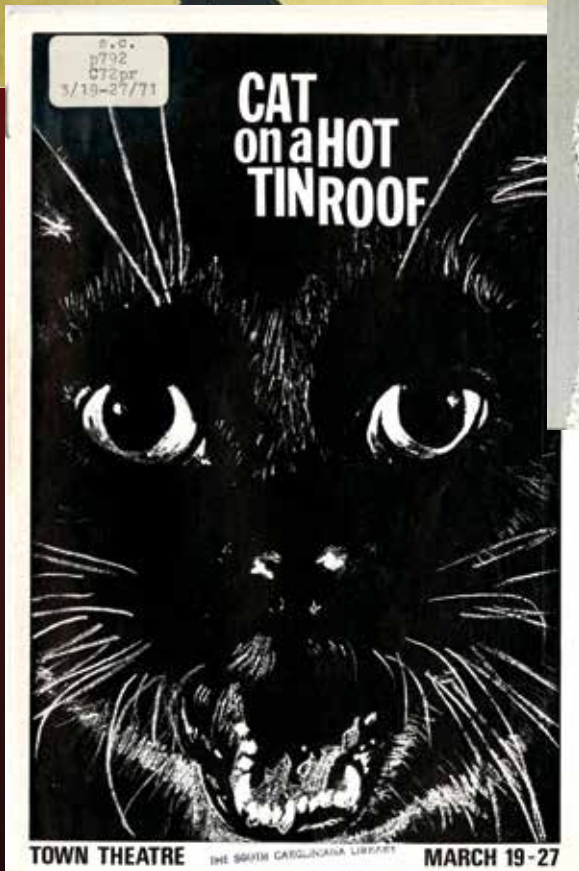
**GUEST ARTIST** —  
 As a bonus to season members the State-Record Company in cooperation with T.T. will again present another celebrity for your evening's entertainment. Name and date to be announced.

Town Theatre produced Neil Simon's *The Odd Couple* in 1967.





Starring in the 1971 production of Shakespeare's *The Tempest* were, left to right, Kathy Dreiman as Miranda, Donna Drake as Ariel and Rusty McKibben as Ferdinand.



This photograph shows the stars of the 1973 production of *Fiddler on the Roof* (book by Joseph Stein and music by Jerry Bock). Left to right they are Sylvia Gilotte as Chava, Stuart Cohen as Mendel, and Harvey Golden as Tevye.

Playbill for the 1971 production of Tennessee Williams' *Cat on a Hot Tin Roof*

# DIARY OF ANNE FRANK

Town Theatre • December 7-15, 1973



*The Wonderful World of the Brothers Grimm* was a Children's Theatre production in 1973. The caption for this photograph, which appeared in *The State* for September 7, 1973, reads: "That's the way it happened," Steve Strickland [Wilhelm Grimm] tells Polly Dunford while Anne Hightower (Mrs. Grimm) looks on."



Cast of Cervantes' *Man of La Mancha* (Dale Wasserman and Mitch Leigh), 1974

## TOWN THEATRE'S 1980-81 SEASON EXCITING ENTERTAINMENT!



### RODGERS and HAMMERSTEIN'S **The King and I**

Rogers & Hammerstein Musical  
Sept. 26—October 11  
Adm. \$7.00

A Neil Simon Comedy!  
"Chapter Two" (if released)  
or "Prisoner of 2nd Ave"  
March 6-14  
Adm. \$5.00

### NIGHT MUST FALL

November 7-11  
Adm. \$5.00

### The WORLD FAMOUS MUSICAL!

## OKLAHOMA!

Music by RICHARD RODGERS  
Book and Lyrics by OSCAR HAMMERSTEIN II  
Rogers & Hammerstein Musical  
April 24-May 9  
Adm. \$7.00

### "Anne of the Thousand Days"

Maxwell Anderson  
The story of Henry VIII and Anne Boleyn  
A Beautiful Romantic Drama  
Special School Performances—Jan. 29-22  
January 23-31  
Adm. \$5.00

For Further Information, Call the Business Office at 799-4764

## Sherlock Holmes play starts Friday

Town Theatre will present "The Crucifer of Blood," based on Sir Arthur Conan Doyle's "The Sign of the Four," Friday through Feb. 4.

Emmalee Robbins will direct the classic Sherlock Holmes mystery, which is a pastiche of Doyle's stories, and should be a special treat for Sherlock Holmes fans.

One can expect to be swept away by intrigues in India, a Limehouse opium den, a boat chase on the Thames and a visit to the famed Baker Street in London, Ms. Robbins said.

Holmes' lodgings were in Baker Street, and organizations of Holmes fans are called the Baker Street Irregulars, after the band of street urchins Holmes called upon for help in solving mysteries.

Other groups of Holmes fans are the Speckled Band in Boston, the Copper Beeches in Philadelphia and the Illustrious Explorers in Minneapolis, who are named for titles or references in the four novellas and 56 short stories by Doyle that constitute what Sherlockians refer to as "the Canon."

"The play is set in India and deals with a Major Ross and a Captain St. Claire, who have taken a blood oath with a Pvt. Jonathan Small," said Ms. Robbins. "The Agra, which is the treasure which is meant to go to the Queen of England, is stolen and Ross and St. Claire are killed."

Ms. Robbins said she didn't want to give away any more of the story, but that one of the main quests of Sherlock Holmes and Dr. Watson is to find out who killed the two men.

Ms. Robbins characterized the play as one for the entire family.

John Wisley will play Sherlock Holmes, with Al McNeely as Dr. Watson. The role of Major Ross will be portrayed by Perry Tennenbaum and Capt. St. Claire will be portrayed by Bill Canaday.

Others in the play will be Becky Meeks, K. Edward Bevien, Doug Calvert, David Dunlap, Jimmy Flannery, Russ Green, Trip Futch and David Shealy.

For ticket information, call the Town Theatre at 799-2510.



John Wisley as Sherlock Holmes and Al McNeely as Dr. Watson

On January 1, 1984, *The Columbia Record* ran this photograph and article about the Theatre's production of *Sherlock Holmes* (Arthur Conan Doyle/William Gillette).

A MUSICAL  
CHRISTMAS  
FANTASY

CAMELOT

THE  
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MAGNIFICENT  
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5000th  
Production

*My Fair Lady*

September 29 - October 21  
Auditions: August 8

*Christmas*

December 1 - December 16  
Auditions: October 2

*I'M NOT RAPPAPORT*  
*The Foreigner*

Playing In Repertory  
January 26 - February 10  
Auditions: December 4  
Fin Not Rappaport - December 11

*PUPPETS*

March 23 - April 14  
Auditions: January 29

Neil Simon's  
*HAIRWAY*

May 11 - May 26  
Auditions: March 26

ANNOUNCING

## TOWN THEATRE'S 72nd Season 1990-91

# SINGIN' IN THE RAIN.

Based on the MGM film  
Screenplay and Adaptation by  
Betty Comden and Adolf Green  
Songs by  
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featuring Holiday music  
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## Town Theatre presents its summer blockbuster *Joseph and the Amazing Technicolor Dreamcoat*



Photo by Barber Photography

Scott Vaughan (center, playing Joseph) surrounded by (l-r) Will Moreau, Patrick Dodds, Janet Brooks Holmes, Lou Warth, and Frank Thompson.

Contributed by  
Town Theatre

"Way, way back many centuries ago – not long after the Bible began – Jacob lived in the land of Canaan – a fine example of a family man." The story of Jacob and his favorite son, Joseph, opens at Town Theatre Friday, July 13 and runs through Sunday, July 29.

Based on the book of Genesis, this exciting musical follows the story of a young man with a knack for having prophetic dreams. He incurs the jealousy of his 11 brothers who sell him into slavery in Egypt where his talents eventually save the country from famine and secure him a position as Pharaoh's right-hand man. In due time, he is reunited with his now contrite and guilt-ridden brethren.

Its catchy music by Andrew Lloyd Webber utilizes a variety of musical styles and genres including rock 'n' roll, country-western, reggae, disco, and even a French art song. Showcasing these musical treats is Scott Vaughan (previously seen in *The Music Man*) in the lead role of Joseph aided by the show's narrator shared by Jenny Morse (*Beauty and the Beast*) and Lou Warth (*The Marvelous Wonderettes*).

The brothers are portrayed by a wide range of theatre veterans and Town newcomers including Scott Stepp (*Annie Get Your Gun*), Joseph Kearse (*South Pacific*), Charlie Goodrich (*Dirty Rotten Scoundrels*), Hans Boesch (*South Pacific*), Andrew Mills (*Annie*), Patrick Dodds (*Grease*), Lane Broadwell and

Connor Etcheson (both of *Chitty Chitty Bang Bang* and *Andy Nyland*, Eddie Huss, and Drew Kennedy (all in their Town debut). And then there's dad... Travis Strickland (*Chitty Chitty Bang Bang*).

But the family is not the only group you will meet. Audiences will enjoy the Elvis-like Pharaoh portrayed by Frank Thompson (*White Christmas*), the seductive Mrs. Potiphar played by Janet Brooks Holmes (Town newcomer), and the troubled Butler handled by Will Moreau (*West Side Story*). Town's version also includes multi-talented Dream Weavers – Agnes Babb (*Sweet and Hot*), Cortlin Collins (*South Pacific*), Kristy O'Keefe (*White Christmas*), Christy Shealy Mills (*Chitty Chitty Bang Bang*), and Lauren Veselak (*Disney's Beauty and the Beast*).

Music is by Andrew Lloyd Webber, lyrics by Tim Rice, presented through special arrangement with Music Theatre International (MTI). The director/choreographer is Shannon Willis Scruggs; musical director, Lou Warth; assistant to the director, Agnes Babb; costumer, Lori Stepp; and scenic & lighting designer, Danny Harrington. The show is sponsored by Lexington Medical Center.

To purchase tickets, go by Town Theatre's Box Office, 1012 Sumter Street, or call 799-2510. Ticket prices are adults, \$20; seniors 65+/active duty military/full-time college, \$17; youth 17 and younger, \$12.

For more information, visit [www.towntheatre.com](http://www.towntheatre.com).

# 9 to 5 the MUSICAL

## opens at Town Theatre

Contributed by  
Town Theatre

"Tumble outta bed and stumble to the kitchen... pour myself a cup of ambition... yawn and stretch and try to come to life! Jump in the shower and the blood starts pumpin'... out on the street the traffic starts jumpin' for folks like me on the job from 9 to 5..."

From multiple Grammy Award-winning songwriter Dolly Parton, comes *9 To 5 The Musical*, opening at Town Theatre Friday, March 1 and running through Saturday, March 16. Like the hit movie, this musical adaptation shares the tales of three very different, but resourceful women who are "just a step on the bossman's ladder" and how they rally together to declare war on Franklin Hart Jr., their tyrannical, sexist boss.

Instead of watching the company's bottom line, Hart watches the bottom (and bosom!) of country gal Doralee Rhodes; pushes the buttons of working mom, Violet Newstead, and delights in the insecurities of new employee Judy Bernly. The tables are turned when these three co-workers kidnap him and hold him hostage in

his own home while they get the ultimate revenge. And revenge has never been so hilarious.

Serving as the real work dog of the company who gets no credit is Violet Newstead portrayed by Kathy Hartzog (*South Pacific; The Fox on the Fairway*). Pinched and prodded with a classic country twang is Doralee Rhodes, taken by Abigail Smith Ludwig (*The Winter Wonderettes; Guys and Dolls*). Fresh from the sting of her husband's departure for his younger secretary is Judy Bernly, played by Shannon Willis Scruggs (*Always Patsy Cline; Annie Get Your Gun*). The trio conspires to take control of the company from Hart played by Andy Nyland (*Joseph...; The Music Man*).

Before the girls can transform Consolidated, they must deal with the ever-present Roz Keith, played by Nancy Ann Smith (*Gypsy; White Christmas*); engage the assistance of junior accountant Joe, played by Town newcomer Julian Ryan; and dodge the dealings of Dick Bernly, Judy's soon-to-be ex, taken by Chris Kruzner (*Damn Yankees; The Music Man*). Rounding out the cast is Agnes Babb (*Singin' in the*

*Rain*), Julie Songer Belman (*Joseph...*), Walker Gaddy (*White Christmas*), Charlie Goodrich (*The Fox on the Fairway*) and Jami Steele Sprankle (*Annie*).

The book is by Patricia Resnick (co-writer of the original screenplay) and the show features the blockbuster title song plus a jubilant score that mixes Broadway and pop with Dolly's irresistible style. The show's director is Frank Thompson; musical director, Andy Wells; costumer, Lori Stepp; choreographer, Kaitlyn Rainwater; and the scenic and lighting designer is Danny Harrington.

Sponsors for *9 to 5* are Ballard Watson Weissenstein Law Firm and Lexington Medical Center.

Tickets are \$12-\$20 and may be purchased by stopping by Town Theatre, 1012 Sumter Street, Columbia, or by calling the box office at 803-799-2510.

For more information please visit [www.towntheatre.com](http://www.towntheatre.com)

Men needn't be afraid of estrogen overload—*9 to 5* is as much about winning one for the underdogs as it is about girl power. "What a way to make a livin'!"



Photo by David Barber

(L-R) Kathy Hartzog, Abigail Smith Ludwig, Shannon Willis Scruggs, and Andy Nyland.



# SPAMALOT OPENS AT TOWN THEATRE

Contributed by  
Town Theatre

Join King Arthur and his sidekick Patsy at Town Theatre, May 8 through May 30, as they recruit a few good men to form the Knights of the very, very, very Round Table. Upon gathering the assortment of incomparable knights, the group goes in search of the Holy Graal. Along the way, Arthur and his band find themselves living it up in Camelot, enjoying a visit from God, being terrorized by the French and getting lost in a dark, but very expensive forest. And if that weren't enough, the knights then find themselves heckled by a minstrel band, under attack by a killer rabbit, dueling with the Black Knight and tested to put on a Broadway musical.

This multiple Tony Award winner, including "Best Musical," is lovingly ripped off from the film *Monty Python and the Holy Grail*. King Arthur (Frank Thompson, *Sugar*) and his Patsy (Chip Collins, *Elvis Has Left the Building*) lead Town's merry band of knights including the strangely flatulent Sir Bedevere (Bill DeWitt,

*Peter Pan*), the dashing handsome Sir Galahad (Town newcomer Daniel Naiti), the homicidally brave Sir Lancelot (Tracy Steele, *Plaid Tidings*) and Sir Robin the Not-quite-so-brave-as-Sir-Lancelot (George Dinsmore, *Beauty and the Beast*).

Floating in and out as the Lady of the Lake is Rebecca Goodrich Seezen (*Les Mis*) with her bevy of Laker Girls and a robust ensemble taking on multiple characters. Don't miss out on this hilarious show which pokes fun at everyone—audience included!

The director/choreographer of *Spamalot* is Shannon Willis Scruggs; musical director is Lou Warth Boesch; costumer is Lori Stepp and scenic and lighting designer is Danny Harrington.

The show runs May 8–May 30, Thursday–Saturday at 8 p.m. and Sunday at 3 p.m. (no show on Mother's Day). Tickets are adults \$25; senior over 65/active military/college \$20; youth (17 and under) \$15. Stop by the theatre at 1012 Sumner Street, or call the box office at 803-799-2510 to purchase tickets. For more information, visit [www.towntheatre.com](http://www.towntheatre.com).



Daniel Naiti, Bill DeWitt, Rebecca Goodrich Seezen, George Dinsmore, Chip Collins, and Frank Thompson.

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 Book by James Lapine  
 Original story created with Gabriella Barre by James Lapine  
 Directed by James Lapine

**OCT 25 - NOV 10**

Town Theatre's 101<sup>st</sup> Season presented by

Embarking on its next one hundred years, Town Theatre ended 2019 with this production of *Into the Woods*.

# HISTORIC SOUTHERN NATURALISTS:

Bringing Southern History and Natural History Together Online

by  
*Christian Cicimurri and Kate Foster Boyd*

Portrait of Ellen Connelly Cooper Hanna (Thomas Cooper's daughter),  
by Benjamin Franklin Reinhart (photo by Matt Collins)



During the Colonial period in North America, centers of scientific thought were often associated with port cities such as Boston, New York, and Philadelphia. However, the southernmost port city of Charleston was also a center of intense scientific investigations through the mid-1800s. In 1850, Charleston hosted the third meeting of the American Association for the Advancement of Science, welcoming scientists from around the world and forging international correspondence between South Carolina scientists and their leading counterparts in Europe. The founding of South Carolina College in 1801 drew the attention to scientific pursuits to the inland city of Columbia, and there began an important legacy of scientific collections. Since that time, the University of South Carolina (formerly South Carolina College) has amassed a collection of both archival material and objects dating to the earliest years of the field of natural history. Many of these items were acquired when the South Carolina General Assembly approved the purchase of then college president Thomas Cooper's fossil and mineral specimens. At present, about ninety-nine per cent of these fragile items are in storage due to the lack of display space and the potential damage of light and temperature conditions.

A major project is now underway to provide greater access to this unique treasure trove of materials.

### Historic Southern Naturalists

Two grant applications have been funded to make these scientific collections more broadly available through a growing online web site: Historic Southern Naturalists (HSN), [www.digitalussouth.org/historicsouthernnaturalists](http://www.digitalussouth.org/historicsouthernnaturalists). The initial application, an internal ASPIRE II grant through the University's

Office of the Vice President for Research, laid the groundwork for the larger application to the Institute for Museum and Library Services (IMLS), which in September 2018 awarded a three-year Museums of America grant of \$226,436 to McKissick Museum with a one-to-one match from the University. This new grant will allow the current site to be extended to include collections from several more scientists from the Charleston Museum and its University partners—the A.C. Moore Herbarium, McKissick Museum, South Caroliniana Library, Digital Collections, Center for Digital Humanities, and Institute for Southern

Studies—by providing the means to continue to digitize archival materials and objects, building a cross-referenced and searchable website, and creating online exhibitions of substantial natural history objects and archival collections. Additionally, McKissick has enhanced interactive components of its dedicated natural science gallery.

Currently, HSN, launched in the fall of 2018, includes the scientific collections at McKissick and the A.C. Moore Herbarium as well as manuscripts from the South Caroliniana Library relating to Thomas Cooper (1759-1839), Lewis Reeves Gibbes (1810-1894), and A.C. Moore (1866-1928). Included online are Cooper's equipment, minerals, field labels, and

manuscripts; Gibbes's minerals, field labels, books, and documents; and Moore's herbarium, equipment, manuscripts, and monographs. These collections not only document the nineteenth-century investigations of the natural environment in South Carolina, but they also illustrate the establishment and advancement of the field of natural history.

The Center for Digital Humanities, University Libraries Digital Collections, and Institute for Southern Studies are responsible for setting up the web site



Silhouette of Thomas Cooper, by William Henry Brown



Portrait of Thomas Cooper (miniature)

functionality and design presence as well as the touch screens and iPads now available in McKissick's gallery. McKissick Museum has completed a major renovation of a 2,000-square-foot gallery dedicated to the natural history of South Carolina, the evolution of the field of natural history, and the role the University of South Carolina played in its early development. The results of this project enhance new interactive kiosks in the exhibition and McKissick's online collection database.

### **Shells, Lepidoptera, Fossils, Minerals, Archives, and Manuscripts**

In the first year of the IMLS grant, McKissick will create a database and digitize its shell (5,000 objects) and selected geological (1,000 objects) collections, and design the online shell exhibition, while the A.C. Moore Herbarium will digitize botanical specimens

related to McKissick's lepidoptera collection (one hundred specimens of caterpillar host plants), and Charleston Museum will create databases and digitize three hundred objects and archives related to Lewis R. Gibbes. Digital Collections will scan, transcribe and upload manuscripts from South Caroliniana Library related to the various naturalists throughout the project. The Institute of Southern Studies and Center for Digital Humanities will assist in the creation and support of the digital exhibitions for all three years.

In the second year, McKissick will create a database and digitize the fossil and lepidoptera collections (26,000 specimens) and create online exhibitions of the shell and geological collections, while the Charleston Museum will digitize its objects and archives associated with Thomas Cooper. Digital Collections will also upload images and metadata for



Liquid reagents used to analyze minerals, from Thomas Cooper's mineral identification kit (photo by Matt Collins)



Seashells (*Olivella mutica*) collected by Lewis Gibbes from Sullivan's Island, S.C., circa 1880 (photo by Matt Collins)



Fuel equipment used by Thomas Cooper to burn ground minerals for identification via blowpipe analysis (photo by Matt Collins)

McKissick and Charleston Museum. In the second and third years, the Center for Digital Humanities will update the HSN website and McKissick will finish the cataloging and digitization of the lepidopteran collection, while Charleston Museum will digitize specimens and archives related to Daniel S. Martin.

The material collections, including herbarium, fossil, and mineral specimens, exemplify the natural world that existed in South Carolina two hundred years ago and are sometimes the only representatives of these taxa in existence due to extinction and inaccessibility of collecting localities. Because these objects are not always appropriate for exhibition due to their sensitive or fragile nature, digitizing them allows for use in on-site exhibitions as well as online access. These natural history materials are housed separately at each unit and are only occasionally available for public display.

Because of the increased access afforded by the databases, digitization, enhanced on-site exhibitions, and new digital exhibits, as well as the benefit of uniting them with their associated primary source materials (correspondence and journals), this website will facilitate both scholarly and avocational research into the background of natural history investigations in South Carolina. Such a resource enhances accessibility to these fragile materials and makes them more available to University students and faculty, as well as to museum visitors and a global audience of history-of-science scholars worldwide.

—*Christian Cicimurri is Curator of Collections at McKissick Museum. Kate Foster Boyd is Director of Digital Research Services for University Libraries.*



Iridescent anthracite coal sample from Thomas Cooper's mineral collection (photo by Matt Collins)



Hematite sample collected by Thomas Cooper from Cumberland, England, prior to 1794 (photo by Matt Collins)



Thomas Cooper's inkwell (photo by Matt Collins)



Tray of tools from Thomas Cooper's blowpipe kit used to identify minerals (photo by Matt Collins)



A.C. Moore's microscope (photo by Matt Collins)

[22 July 1810]

my dear Girl

Sunday

I suppose you will be much engaged by this time, but I wish you or John or Joseph Priestley w<sup>d</sup> find time to do the following errands for Mr Priestley & me.

1<sup>st</sup> Tell Mr. P. to call for 4 magazines & reviews which his father left at Matthew Gays, & send them with my books. also, to inform Mr Vaughan that we have now received the 115<sup>th</sup> Number of Nicholson's Journal, being the supplementary number to Vol. 25.

also to buy for his father 4 oz of fly-stone at any of the hardware shops. —

2<sup>d</sup> Send a note to Mr Dennie at Mrs Malcolm's, Walnut near 8<sup>th</sup> Street to say that Col Warnworth's name is to be so spelt, not Wardsworth, I have spelt it.

I have packed up 3 boxes for you, which you must open very carefully: glass ware, <sup>plates & pictures</sup> are intermixed with your flannels. I have also packed up 2 boxes of valuable books for you & D<sup>r</sup> Mannes, & I have a few more to send him. But as every body is employ'd at Barrow I cannot hear of a Waggon yet.

Yours Thomas Cooper

Tell John Cooper to write a note to Duanis that since he subscribed for the Aurora for Mr Huston, it has been sent but once.



# Hannah Hicks

Governor Thomas Gordon McLeod and First Lady Elizabeth Alford McLeod  
Research Fellowship, 2019

Until recently, historians interested in the experiences of Southern women during the Civil War and Reconstruction eras have primarily relied on diaries and letters. While these sources are invaluable for understanding the lives of elite white women, my dissertation at Vanderbilt University, “Amazons and Viragos: Women on Trial in the American South,” focuses on a broad array of black and white women in postbellum South Carolina who often appear in the historical record only due to their wrongdoings or misfortunes: women who stood trial in county-level criminal courts.

## Land of Belles and “True Women”

People sometimes express to me that any woman on trial in the nineteenth-century South, the proverbial land of belles and “true women,” must have been an unusual woman indeed. However, I find that the reverse is more often true: women’s crimes emerged out of women’s ordinary experiences. In the streets of Reconstruction Charleston, three black washerwomen’s feud over contested workspace turned deadly. On an isolated Edgefield County farm, a yeoman’s wife retaliated against her abusive husband using a scalding hot kitchen pan. Women skirmished over property and fought back against men’s violence, sometimes retaliating against men who abandoned them. White female employers sometimes mistreated black domestic workers who, for their part, occasionally stole from employers or set fire to their property. Episodes like these, which I have found preserved in dusty boxes of county court records, can tell us a lot about both the hardships that women faced and the sometimes-desperate measures which they took to try to improve their circumstances. So, too, do local courts’ and communities’ responses to women defendants speak volumes about the roles that gender, race, and class played in the postbellum criminal justice system and in Southern society as a whole.

## *The Devil in Petticoats*

As a recipient of the Governor Thomas Gordon McLeod and First Lady Elizabeth Alford McLeod

Research Fellowship, I had the privilege of visiting the South Caroliniana Library to conduct research for my dissertation in August 2019. The library’s rare book collections proved fruitful in enabling me to glimpse a side of women’s crimes which court records rarely allude to: how women defendants were represented in

nineteenth-century print culture. I learned that Civil War-era South Carolinians clambered to buy reprints of early nineteenth-century pamphlets with titles like *The Devil in Petticoats* and *The Bad Wife’s Looking Glass*, which loosely chronicled the exploits of women such as notorious husband killer Becky Cotton and Charleston’s female highway robber, Lavinia Fisher. I studied a number of trial pamphlets as well as the papers of Fairfield County attorney James Edwin McDonald, which revealed that he frequently corresponded with women on trial about their defenses and attempted to help them settle criminal disputes outside of court.

Perhaps my most fascinating findings from the South Caroliniana Library also speak to the prevalence of extralegal avenues of justice alongside more formal legal institutions. I spent several days poring over the nineteenth-century records of rural South Carolina churches such as Beech Branch Baptist Church in modern-day Allendale County. Churches like Beech Branch operated courts which both paralleled and differed from the local county courts. Each month, the white male church members met in “conference” to admonish members who they believed had violated the laws of the church or the state. Women as well as men had to answer to complaints about their behavior and often faced censure or even “exclusion,” expulsion from church fellowship, if they failed to convince church conference members of their innocence.



Hannah Hicks

## Extralegal Justice

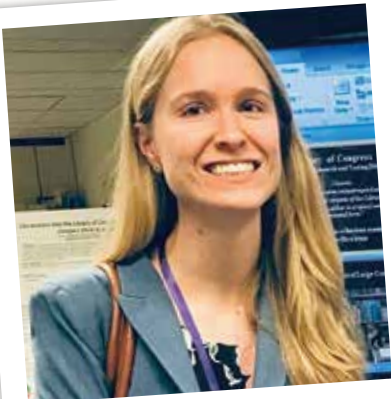
In 1861, for example, Rhoda Perritt was excluded from Beech Branch after she was indicted for murder in the General Sessions court. Though Rhoda was found not guilty, the church only saw fit to restore her to fellowship in 1869. This indicates that though a petit jury may have absolved Rhoda, certain people in her community did not for some time. I found that rural churches applied particularly harsh discipline to ex-slave church members in the wake of emancipation, paralleling the county courts' attempts to circumscribe black autonomy and indict them for trivial offenses during the first years of Reconstruction. White-dominated churches' prompt exclusions of black members for "disorderly conduct" and rumored marital infidelity probably contributed to freedpeople's exodus

from white churches. Although South Carolina had no statutes criminalizing adultery until 1878, churches frequently excluded church members, and especially female members, whom they suspected of being unfaithful. Thus, church discipline records have proven to be crucial to my dissertation, enabling me to better understand communities' exercise of extralegal justice and popular beliefs about women who violated both the law and conventions of proper female behavior.

Thank you to the South Caroliniana Library for supporting my research and to Henry Fulmer, McKenzie Lemhouse, Todd Hoppock, and all the library staff for making my time at the South Caroliniana so pleasant and productive.

# Dana Landress

Lewis P. Jones Fellowship in South Carolina History, 2019



Dana Landress

Thanks to the generous support of the Lewis P. Jones Fellowship in South Carolina History, I visited the South Caroliniana Library during the summer of 2019 to conduct research on my dissertation, tentatively titled "Ill Fares the Land: Pellagra, Public Health, and the Political Economy of the

Cotton South." Pellagra is a nutritional-deficiency disease caused by low levels of the vitamin niacin (B3). It became a full-fledged epidemic throughout the South in the early twentieth century. While earlier historical accounts focus on the institutional work of the U.S. Public Health Service in combatting pellagra, my dissertation seeks to complement this literature by narrating the stories of female public health workers who engaged in pellagra-prevention efforts "on the ground" in rural communities.

## Bringing "Health to the Country"

Dr. Hilla Sheriff was one of the earliest female physicians to respond to pellagra in and around Spartanburg. In 1931, Sheriff arranged for a "health mobile" to transport pellagra demonstrations to rural families who were otherwise unable to travel to Spartanburg for medical care. Dr. Sheriff was convinced that she could "bring health to the country" by engaging the curiosity and interest of local residents. She observed, "It is an incontrovertible fact that interest can best be created by arousing curiosity. When [the unit] opened in Spartanburg, its workers realized that an attractive motor car with [a] trailer could literally make their pathway smoother." Not only would the vehicle allow healthcare workers to traverse areas that were difficult to navigate by foot, or were susceptible to the outdoor elements, the motor car also served as a keen point of interest for children and families who had never been inside an automobile. Sheriff ensured that the "trailer was equipped with a Delco electric, gas and water system supplying lights, a radio, a two-burner gas stove and running water, also built-in cabinets and folding chairs with a seating capacity for sixteen people. A doctor, nurse and nutrition worker constitute[d] its personnel." For many of

the families that Sheriff and her team visited, such equipment would have been a marvel. Prior to her arrival in a community, Sheriff invited residents to come and “inspect the mobile clinic.” Fliers also provided a preview of the health unit’s itinerary: “Dr. Hilla Sheriff will explain the new unit, a nutrition worker will give a talk on foods and pellagra, a radio program will be given, and a pamphlet on gardening as well as other literature will be distributed.”

Sheriff also created a children’s coloring book that described the fresh fruits and vegetables that prevented pellagra. She distributed this coloring book when she visited rural schools, to help garner children’s interest in nutritious meals. Sheriff’s work on pellagra was so successful that it drew interest from far and wide—her demonstration materials were used as part of the “National Negro Health Week” movement and they were also featured in the Century of Progress Exhibition of the 1933 Chicago World’s Fair.

### **The AWHS “Home Service”**

In addition to the work initiated by Hilla Sheriff in South Carolina, the American Women’s Hospitals Service (AWHS) conducted anti-pellagra campaigns in rural communities throughout North Carolina, Tennessee, and Kentucky. Known as the Rural and Mountain Medical Service, or sometimes abbreviated as the “home service,” these divisions of the American Women’s Hospitals Service helped communities where basic public health infrastructure was not yet

in place. The rugged mountainous terrain of Appalachia often prevented AWHS physicians from establishing a health mobile, as had been done by Hilla Sherriff in Spartanburg. However, members of the American Women’s Hospitals Service were so determined to serve local communities suffering from pellagra that they often traversed the landscape on horseback, riding miles to visit patients who otherwise could not access such medical services.

On a spring afternoon in 1932, a physician on horseback visited the Kentucky AWHS clinic, only to learn that the county, “ha[d] on record over 1,000 cases and new ones coming each day...all of [which were] pellagra.” In their own words, female doctors in the countryside quickly became proficient at “making do” when rations and supplies were sparse. One keen observer noted, “Pellagra is increasing. There are many, many people living mighty hard in this, our own country. Someday this will be realized and something done to correct it.” With limited resources and remarkable dedication, Hilla Sheriff and the physicians of the American Women’s Hospitals Service helped to eradicate pellagra in rural communities across the South.

I wish to offer my special thanks to Henry Fulmer, Edward Blessing, Todd Hoppock, Graham Duncan, Heather Cain, Liz Faust, McKenzie Lemhouse, Nick Doyle, and the entire team of archivists and staff members at the South Caroliniana Library for making my research visit so productive and enjoyable!

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## *Eva McGraw*

Governor Thomas Gordon McLeod and First Lady Elizabeth Alford McLeod Research Fellowship, 2019

In July 2019, I spent two weeks in residence at the South Caroliniana Library as a Thomas Gordon McLeod and First Lady Elizabeth Alford McLeod Research Fellow and researched my dissertation, “Xanthus Smith: Marine Painting and Nationhood.” I am a Ph.D. candidate in Art History at The Graduate Center, City University of New York, specializing in nineteenth-century American art. My dissertation is the first study dedicated to Xanthus Smith (1839-1929), a nineteenth-century American painter whose service on the Union blockade of

South Carolina inspired his lifelong interest in picturing the Civil War’s naval history.

### **Xanthus Smith**

Born in Philadelphia, Xanthus Smith



*Eva McGraw*

came from a family of artists and established his reputation as a landscape painter before the Civil War. In 1862, he joined the Union Navy, becoming a captain's clerk aboard the *Wabash*, the flagship of the South Atlantic Blockading Squadron. On the blockade, he participated in the preparations for the first Battle of Charleston Harbor in April 1863, and the Battle of Mobile Bay in August 1864. Smith's Civil War experience defined his subsequent career, and his portfolio of wartime drawings served as the basis for his artwork for the succeeding six decades.

My dissertation chronicles Smith's wartime experience and analyzes the three distinct bodies of work that emerged from it. During the war, Smith witnessed the Port Royal Experiment: a groundbreaking federal program designed to transition the slaves of the Sea Islands to citizenship and a free-labor cotton economy. His earliest wartime paintings document the dawn of freedom in the Sea Islands, but, as support for black civil rights waned during Reconstruction, his work ceased to contemplate the sociopolitical impact of emancipation. By 1876, he had embraced new subject matter, specializing in naval engagement paintings that couched modern warfare in a discourse of postwar industrial nationalism. At the century's end, he contributed to commemorative publications that encouraged sectional healing through the heroization of white Union and Confederate veterans. Tracing Smith's oeuvre through pivotal moments of postwar reunion and remembrance, I further argue that despite his early paintings of freedpeople, he eventually developed a body of imagery that masked the Civil War's racial unrest, political transformations, and violence in the service of national reconciliation. Drawing on the work of David Blight and Kirk Savage, I argue that Smith participated in an evolving culture of Civil War remembrance, which elided the memory of slavery and emancipation to facilitate the reunion of white Americans. Therefore, my project is a monograph on Smith and a study of Civil War memory through his life and art.

Through the generosity of the McLeod fellowship, I was able to visit Civil War-era sites in the Sea Islands. I then proceeded to Columbia, where I studied over one hundred prints, photographs, and drawings relating to emancipation in the Sea Islands and the Union blockade of South Carolina.

### **Sea Island Paintings**

From 1864 until 1877, Smith created approximately twenty Sea Island paintings for Philadelphia audiences. The earliest of these paintings prominently feature freedpeople, but over the course of Reconstruction, Smith gradually omitted the black figure. I argue that this aesthetic transition reflects the politics of land redistribution in the Sea Islands, which often excluded freedpeople, and responded to Northern anxieties about the integration of freedpeople into the body politic. During my fellowship, I examined many visual materials that serve as a counterpoint to Smith's paintings, including a substantial collection of Sea Island stereograph views. I was particularly thrilled to discover the drawings of Harriott Despard Murray, mother of Penn School co-founder Ellen Murray. Like Smith, Murray was a Northerner, and her use of a similar aesthetic strategy to image the Sea Islands supports my contention that Smith crafted a particular vision of Southern landscape for Northern viewers.

### **Post-war Paintings**

In his post-war paintings, Smith's depiction of ironclad ships became the chief pictorial vehicle through which he commemorated the Civil War. My dissertation examines the meaning of this imagery to period viewers, arguing that Smith's disembodied representation of mechanized warfare at sea appealed to the sensibilities of a rising industrial elite and downplayed the conflict's human costs for a war-weary public. To complicate matters, though Smith specialized in painting ironclads, he had considerable misgivings about their efficacy, originating from his experience on the Union blockade. To gain insight into the popular perception of ironclad ships, I examined the South Caroliniana Library's extensive collection of period prints picturing Union naval operations in South Carolina and ironclads more generally. I also collected articles on ironclad technology and consulted manuscript sources in which Union sailors affirmed Smith's concern about the ships' design flaws.

In conclusion, the South Caroliniana Library's rare archival resources will figure prominently in my dissertation, and I'm grateful to the Library's staff for their assistance during an extremely productive fellowship.

# James Mackay

Lewis P. Jones Research Fellowship in South Carolina History, 2019



James Mackay

In June 2019, thanks to the generous support of the Lewis P. Jones Research Fellowship in South Carolina History, I had the privilege of spending two weeks working at the South Caroliniana Library.

My doctoral dissertation at

the University of Edinburgh focuses on refugees from slavery in the era of the American Revolution. It traces the movement, both voluntary and involuntary, of enslaved and freed people during the Revolutionary War. By exploring the refugee experience in the South following Dunmore's Proclamation, with Lord Cornwallis on his march to Yorktown, and in occupied Savannah, Charlestown, and New York City, this project endeavors to recognize the scope and recover the diversity of black refugees' wartime experiences.

## **"Refugeeing" Enslaved People**

I situate the black refugee experience against the backdrop of a broader refugee crisis. I am interested in the web of interconnections that bound enslaved people who sought their freedom and the slaveholders who kept them in bondage. To this end, I explore how the movement, both voluntary and involuntary, of black refugees intersects with the movement of white Patriots and Loyalists. Drawing on the work of Ira Berlin, I also seek to further our understanding of the process of "refugeeing" enslaved people out of the path of British and Patriot forces.

My research draws inspiration from scholars of African Americans in the Revolutionary period whose work has paid a great deal of attention to enslaved people's attempts to emancipate themselves. However, my project contends that the range of black refugees'

experiences of the Revolutionary War has yet to be fully explored. My project similarly owes a considerable debt to those scholars whose work has helped to recover the history of refugees in the War of 1812 and the Civil War.

My dissertation uses a variety of sources to reconstruct the black refugee experience, including the testimony of refugees, archives pertaining to slaveholders, fugitive slave advertisements, newspapers, Patriot and British military records, British colonial archives, the records of state legislatures, and the debates of the Continental Congress. Inspired by the work of historians of slavery and other refugee crises, I aim to give voice to the black refugee experience by interrogating the archives' silences.

Accounts written by slaveholders bear testimony to how enslaved people took advantage of the chaos of the war to seek refuge behind British lines. Although enslaved people are often described as being "carried away" by the British forces, their sustained flight suggests that, although their fate was uncertain, many African Americans decided that the British offered a better prospect for securing their freedom. Indeed, the flight of refugees from slavery played a key role in influencing British emancipation proclamations.

## **"The Calamity of War"**

The wealth of material at the Caroliniana also shed light on the transatlantic connections between refugees' experiences of the war and those who kept them in bondage. Margaret Colleton's papers reflect the concern of slaveholders on the other side of the Atlantic about the impact that "the Calamity of War" would have on her property, including those she enslaved.

The papers of Thomas Bee reveal how the war revolutionized South Carolinians' lives. The presence of the Black Dragoons testified to one way in which those who fled their enslavers threatened to remake the social landscape of the South. John Rutledge's papers, meanwhile, reflect how enslaved people were forcibly removed across porous state lines as revolutionary authorities sought to impose order and governance in the new United States. The flight of slaveholders, whether Patriot or Loyalist, often made refugees of those they enslaved.

The diversity of the Caroliniana's collections provided me with a wealth of material that will allow me to recover refugees' experiences in occupied Charlestown. The liminal status that enslaved people navigated throughout the war is exemplified by their labor's being appropriated at the same time that the institution of slavery was perpetuated.

The records published by the British military authorities in the *Royal Gazette* provide extraordinary detail into how African Americans' labor sustained the British war effort in South Carolina. Revealing the names of both the enslaved and the enslaver, as well as the department to which refugees were assigned, these accounts vividly demonstrate how enslaved people

transformed the Revolution in the South. Read alongside these accounts, John Cruden's *Report on the Management of the Estates Sequestered in South Carolina* gives insight into the evolving nature of British wartime policy toward refugees.

I am extremely grateful to the staff of the South Caroliniana Library for making my stay in Columbia such a productive one. Their expertise served to expand the parameters and enrich the possibilities of my project. The Caroliniana contains an array of resources which have been essential to my project. I look forward to returning to Columbia in the near future for further research.

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## Andrew Zonderman

Lewis P. Jones Research Fellowship in South Carolina History, 2019

When we think of South Carolina's connections to Germany, our minds might turn to the BMW plant in Spartanburg County or Mercedes-Benz vans coming off the line outside of Charleston. However, the connections between South Carolina and German-speaking Europe started centuries earlier when South Carolina was still part of the British Empire. Between the 1730s and 1760s, thousands of immigrants from the Rhine and Neckar River Valleys crossed the Atlantic Ocean to settle in newly organized government-planned townships. In 1730, the British government instructed South Carolina's new royal governor, Robert Johnson, to organize a chain of inland communities along the colony's navigable rivers. The scheme offered European and Euro-American Protestants (regardless of nationality) free land, provisions, tools, and cash payments if they settled within the boundaries of one of the surveyed townships. British officials envisioned these communities as lines of defense against French, Spanish, and Southeastern indigenous peoples, as well as demographic counterweights to the colony's black majority. The Germans viewed the townships as a promising means of escaping economic decline in the face of overpopulation, state interference, and uncertain markets back in Central Europe.

### **"Immigrant Imperialism: Germans and the Rise of the British Empire"**

This movement of Germans to South Carolina is one of several eighteenth-century migrations I am examining in my book manuscript, "Immigrant Imperialism: Germans and the Rise of the British Empire," based on the dissertation I recently completed at Emory University. The project explores how German-speaking missionaries, merchants, soldiers, and settlers played critical roles in constructing the empire. British officials envisioned German-speaking Protestants as potential solutions to a host of concerns, from protecting the empire against imperial rivals to ministering to remote Protestant communities. German migrants



Andrew Zonderman

carried over their own economic and spiritual agendas and leveraged British anxieties, their status as European Protestants, and labor shortages to reshape imperial projects and transform the empire into a trans-European endeavor. The project also underscores how German-speaking Europe and its peoples, despite their lack of sustained overseas colonies or trading companies, actively influenced the early modern world through settler colonialism, transoceanic trade, political revolutions, and global missionizing.

At the South Caroliniana Library, I examined a range of materials related to German migrants and townships, including some of the few extant sources produced by the migrants themselves. These eighteenth-century documents provide insights into the migrants' expectations about and material conditions in America as well as their entanglements with settler colonialism and chattel slavery. Immigrants' wills in the Edwin G. Geiger Papers, Stone Family Papers, and Papers of the Wannamaker, Izlar, and Dominick Families detailed German colonists' expanding landholdings and encroachments upon the Cherokee Lower Towns and other indigenous settlements.

### **Saxe Gotha Township**

Jacob Gallman's 1738 letter is one of the few personal accounts of the German settlers' transatlantic voyages and early years in South Carolina. Gallman described to a friend back in Switzerland his travel itinerary as well as how the government helped his family establish themselves in Saxe Gotha township (near present-day Columbia). The letter also reveals how the Central Europeans introduced slavery into their communities within just a few years of arrival as well as how the migrants quickly sought to Europeanize the landscape. Saxe Gotha residents constructed grid roads and houses, planted European varieties of grains, apples, pears, and cherries in newly established fields and orchards, and allowed their growing herds of cattle to wander around the

surrounding environs and compete with wild game for resources.

The Swiss Emigration to South Carolina Pamphlet Collection and the Lee R. Gande Papers contain German-language promotional pamphlets for the townships as well as evidence of Central European governments' countermeasures to emigration. The pamphlets show the British metropolitan and South Carolinian governments' concerted efforts to bring German-speaking Protestants to the colony's fringes. The literature explained to prospective immigrants how the colony distributed lands grants and resources, as well as other aspects of colonial life potential migrants might consider before moving—tax rates, wages, the townships' location, and the temperament of Native Americans. In these same collections there are Swiss cantonal government proclamations stipulating punishments for immigrants who left without permission. These documents indicate how concerned the Swiss were with the rising wave of interest in and actual emigration to North America, often described by contemporaries as a fever or rabies Carolinae.

These and other sources at the South Caroliniana Library illuminate how German-speaking immigrants shaped colonial South Carolina. The migrants expanded the colony's boundaries further into interior indigenous lands. They diversified the colonial economy through their extensive cultivation of grains and husbandry of cattle, and supported slavery by extending its reach into their new communities and by serving as overseers and on slave patrols to suppress enslaved peoples' self-liberatory acts.

My thanks go to Henry Fulmer, Todd Hoppock, Edward Blessing, Graham Duncan, and the rest of the South Caroliniana Library staff for making my July 2019 trip such a welcoming and enriching experience.

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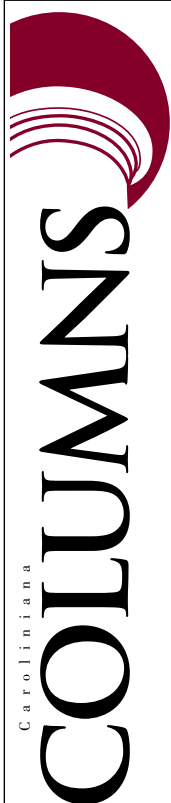
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The University South Caroliniana Society is the patron organization supporting the South Caroliniana Library at the University of South Carolina. The Society works to acquire and preserve materials documenting South Carolina's history and culture.

Membership dues and income from the Society's endowment are primarily devoted to the purchase and preservation of South Carolina materials for the South Caroliniana Library's collection. Scholars from around the globe use the collection to enhance our understanding of South Carolina's history and how that history has helped shape the South, the United States, and the world.



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