

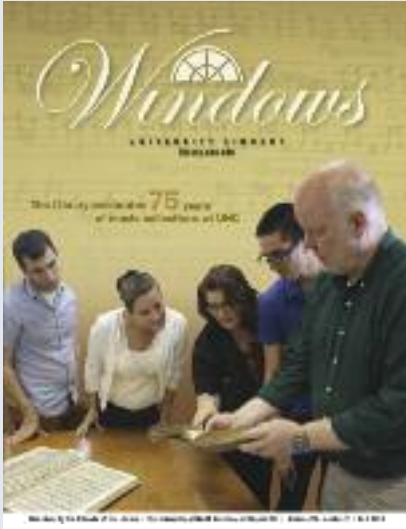
Windows

UNIVERSITY LIBRARY
library.unc.edu

The Library celebrates **75** years
of music collections at UNC



ON THE COVER: Professor Anngret Fauser and graduate students from a fall 2011 music seminar, with Music Librarian Phil Vandermeer, look at music manuscripts and discuss mass production of 16th- and 17th-century cantatas. One student asked, “can I touch this?” Yes, you can at the Library! Congratulations on 75 years of world-class music collections, UNC-CH!
 Photograph by Ashley Melzer.



Windows is published by the Friends of the Library under the auspices of the University Library, UNC-Chapel Hill. Send requests and comments to CB# 3900, Davis Library, Chapel Hill, NC 27514-8890.

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Friends Make a Difference

It has been a musical autumn at the Chapel Hill Libraries.

In this issue, you will read about some of the important events and milestones we have marked. In October, we recognized the 75th anniversary of the Music Library, one of the leading music collections in the country and an outstanding example of the way faculty members have partnered with librarians to build great collections.

We have also enjoyed the first two of three blues tributes—lectures and concerts dedicated to Howlin’ Wolf in September and the Rev. Gary Davis in November. You can read more about this series, sponsored by the Southern Folklife Collection, on page 8.

As you likely know, the final state budget resulted in a permanent cut to Carolina’s state appropriations of 17.9 percent, or more than \$100 million. Budget reductions are making themselves felt across campus and the Library, too, must grapple with reductions. However, thanks to a decision by the Provost to allocate growth funding and tuition increase funding to the Library, our cut came to 12.7 percent.

What does this mean for the Library and for UNC? Most significantly for the faculty and students who rely on the Library, we have reduced funding to buy new books and journals. Our goal is to minimize the impact on students and faculty, but the effect of diminished collections will be felt for years to come.

We avoided layoffs, but doing so meant eliminating a number of vacant positions. The Library staff faced this challenge with resourcefulness and understanding. Many are taking on extra duties or have willingly moved to new jobs in areas of greatest need.

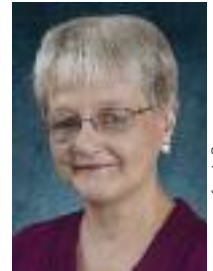
In coping with budget cuts, I express my heartfelt thanks to the UNC Educational Foundation. In the early 1990s the Foundation made a significant gift to maintain library hours and they have again stepped up in hard times. Thanks to a gift from this campus partner, we are restoring the late-night hours (midnight–2 a.m.) in Davis Library that we had to eliminate to meet our budget goals.

I am encouraged, not only by the Provost's expression of support and the generosity of the Educational Foundation, but also by the constancy of support from all of you, our Friends.

In this issue of *Windows*, you will see once again what a difference Friends have made, through support for the Music Library, the visiting scholar program, and gifts that have made possible special programming, events, and collections. In this year of difficulty, it's a particular pleasure to recognize Friends through the Honor Roll of Donors. Please know how very much we appreciate your support, and what a difference your gifts make to the Library every single day.

A handwritten signature in blue ink that reads 'Sarah C. Nicholas'.

University Librarian and
 Associate Provost for University Libraries



Photograph by Bill Richards

Teretismus Glazismus
Ch
lazismus Chromatico - enharmonicum nes
US Glazismus
lismus Teretismus

Hark the Sound

75 years of music collections at UNC

by Philip Vandermeer, music librarian



Top and bottom
images: details
from Athanasius
Kircher's Musurgia
Universalis, 1650

The Music Library has an especially complementary relationship with the Southern Folklife Collection, a world-renowned resource devoted to the study of American folk music and popular culture. With the acquisition in April 1983 of “929 carefully packed boxes” containing the collection of the John Edwards Memorial Foundation, the University Library was on a path to become one of the greatest music collections in the world. Since it opened to the public in 1989, the Southern Folklife Collection has worked with the Music Library to provide excellent collections and services to a wide-ranging clientele.

From Renaissance prints to the history of music theory, from operas and their libretti to other large-scale vocal works, from the history of the sonata to Southern vernacular music of all stripes, the music collections at the University of North Carolina at Chapel Hill have been the backbone for scholarship in musicology, folklore, American studies, English, and music history for over seventy-five years. And consistently since the early 1970s, the Music Library has been considered one of the top ten music research libraries in the nation.

In fact, the University Library has assembled one of the finest collections devoted to music in the world. Since the official establishment of the Music Library in the 1930s, and the acquisition of the John Edwards Memorial Collection to form the Southern Folklife Collection in the 1980s, the Library’s music collections have grown to over half a million items. With music materials also in the Rare Book Collection, the Southern Historical Collection, the North Carolina Collection,

and the University Archives, UNC attracts music faculty,

students, and scholars from all over the world because of the rich resources available to them.

A true purposefulness in collecting musical scores, books about music, and sound recordings began in the 1930s with an auspicious series of events. The dedication in 1930 of Hill Hall for the Department of Music was followed by the 1931 Consolidation Act, which reorganized the University Library and the Library School, and also provided \$10,000 “for purchase of additions to the holdings...in ...music and fine arts.” With the arrival in 1934 of Prof. Glen Haydon (1896–1966) to head the Department of Music the die was truly cast to develop a serious collection of music.

Haydon’s academic career was defined by his work at Chapel Hill, but he was a performer, composer, and conductor as well as a scholar. A professional clarinet player in and around San Francisco, he served in the American Expeditionary Forces in France during World War I and later played with General Pershing’s Headquarters Band. In addition to his scholarly work (most notably his pioneering books *The Evolution of the Six-Four Chord* and *Introduction to Musicology*)

he published a graded course in clarinet playing, works on musical fundamentals, and various original compositions. He was certainly well qualified to lead a comprehensive department of music at a major university.

Haydon was instrumental in building the Music Library. When he arrived in Chapel Hill he surveyed the books, scores, and recordings held by the Department of Music. He found just over 150 books, 500 scores,



Details from Athanasius Kircher's Musurgia Universalis, 1650

Student and Music Library employee Lara Szypszak '12 uses the listening station in the Music Library. Several stations offer students the opportunity to hear the manuscripts as they view them.

Photograph by Ashley Melzer.



and 710 sound records. At that time the Carnegie Corporation provided a catalog of books, recordings, scores, and “music teaching equipment” recommended for teaching requirements of college music departments. Chapel Hill had only about one-third of the items in the catalog. With the addition of 128 books, 850 recordings, and 250 scores in the College Music Set, Haydon was satisfied that it was an “especially valuable addition” to the department. He continued to work towards a more complete library collection, proposing, in an October 1934 report to Chancellor R.B. House, a one-time budget of \$5,595 for books on music and \$26,940 for musical scores. The annual budget for print materials increased tenfold in the first six years of his tenure.

Haydon worked toward the administrative sustainability of the music collection, as well as its budgetary stability. The first documented mention of the new Music departmental library was noted in

the University Record of March 1937. Throughout the 1930s and 1940s, Haydon continued to build the library and advocate for its excellence. He travelled extensively through Europe during the summers prior to World War II collecting the books and periodicals that would become the nexus of the library’s collection. Despite the challenges of cutting off all scholarly interaction with Europe and the “disruption of normal trade relations due to the war,” Haydon recognized opportunities. He wrote, “Greater attention may be paid to the collection and preservation of musical materials of local interest; our folk music activities may be given a new impetus; the publication of musicological works [in America] may be increased; the making of recordings of historically important musical examples may be encouraged... and numerous other hitherto undeveloped opportunities may be discovered.” He recognized that “the disruption of trade may be a blessing in disguise if it compels

**UNIVERSITY OF NORTH
CAROLINA AT CHAPEL HILL
MUSIC LIBRARIANS
1953 TO PRESENT**

Dr. Keith Mixter
1953 – 1961

Dr. James Pruett
1961 – 1976

Ms. Kathryn Logan
interim: 1976

Dr. Margaret Lospinuso
1976 – 1984

Ms. Ida Reed
1984 – 1997

Ms. Diane Steinhaus
interim: 1997 – 1999
2000 – 2001

Dr. Daniel Zager
1999 – 2000

Dr. Philip Vandermeer
2001 – present

us to exercise our ingenuity in the greater development of our own resources.”

As Glen Haydon amplified the resources of the Music Library he also built a distinguished music faculty at Chapel Hill, many of whom demonstrated his own passion for the development of the Music Library. One of those significant additions was William S. Newman, who joined the music faculty in 1946. Best known for his research on the history of the sonata, Newman was a skilled scholar, performer, and bibliographer. Even before he arrived at Chapel Hill, Newman had a reputation as a bibliophile and supporter of libraries, having been hired as a consultant to the Cleveland Public Library to advise on their music collections. The addition of Bill Newman to the faculty brought another passionate voice for growth in the library collection. Throughout his tenure at Chapel Hill, Newman advocated for the Music Library, through close contacts with library administrators and music dealers, and as a longtime member of the University’s Administrative Board of the Library.

Faculty members were often prime movers in growing parts of the collection. As new scholars, performers, and graduate students entered the department, areas of the library had to be improved to satisfy their specific research, teaching, and repertory needs. This growth required library professionals as well. By the 1950s there were two librarians, a music cataloger, and vital support staff to manage the growing collections and services. From 1952 to 1961 the materials count went from 19,488 to 32,824.

The library also began to receive significant gifts. In 1954 Mr. and Mrs. John L. Henderson (classes of 1925 and 1933 respectively) donated a rare collection of sheet music bound in large folio volumes covering the years 1860 to 1910. The collection was acknowledged as “a valuable

addition to the files in our Music Library and will be of inestimable aid to the seminar in American Music and researchers.” Keith Mixer, the music librarian at the time, could not have known that this collection would, over the next fifty-five years, provide the raw materials for research in many subsequent seminars, the basis for an important book by a Chapel Hill professor (Jon Finson’s *The Voices That Are Gone*, published in 1994 by Oxford University Press), and a digital, full-text and image database completed in 2011, which made the collection available to the world.

In 1961 James Pruett took over as music librarian and presided over a period of unprecedented growth. A scholar as well as master bibliographer, Pruett brought to the Music Library professional knowledge and an ambition for growth. In the fifteen years of his tenure, prior to his moving full-time to chair of the Department of Music, the Music Library’s collection grew more than 250 percent. Pruett’s scholarly acumen and vision truly made the library into the significant research collection it has become and one of the top ten academic music collections in the country. He was tireless in advocating to administrators for increases in budgets, working with donors to provide both financial and in-kind gifts to the library, and developing close relationships with commercial music dealers as well as specialists in rare materials. Through these contacts, Pruett was able to acquire not only the bread and butter of musical collections (scores, books, and recordings), but also significant examples of materials for primary research. By 1970 Pruett had negotiated an allotment of \$13,000 in state funds for music materials, a figure outstripped on campus only by expenditures for the history department. In addition he began a culture of development, soliciting gifts from generous donors, continuing a tradition of strong departmental support

for collections and staff, and developing a superior collection, one with enough “critical mass” to continue to attract donors.

Faculty and students from the Department of Music have worked with the librarians and library staff to develop collections and hone services. Donors such as Lucille Turner, Dr. Susan Fellner, the Edgar Trust, the Satterfield and Woodward families, Philip and Gilda Cree, and countless others have provided monetary gifts, large and small, that have allowed the library to acquire rare source materials, scholarly facsimiles, digital collections, and research materials, providing new generations of students, faculty, researchers, and performers on campus and in the state of North Carolina a world-class musical resource.



Detail from Athanasius Kircher's *Musurgia Universalis*, 1650

Paying tribute

great blues musicians and the Southern Folklife Collection

by Ginger Travis '78



“There is no modern pop culture without the blues. And there is no modern American culture without Southern culture.” — John Powell

Chicago, New Orleans, Chapel Hill... Chapel Hill?

You read that right. For great blues performances and more, the University of North Carolina at Chapel Hill campus this year will be a nationally significant destination. It offers a prized combination: tribute concerts, lectures, and panel discussions highlighting three of the greatest bluesmen to come out of the South.

The fall tribute concerts honored Howlin' Wolf (Sept. 19) and the Rev. Gary Davis (Nov. 17). The spring 2012 concert will celebrate Son House. The concerts and talks are expected to draw an eclectic audience of N.C. musicians; students, faculty, and fans from around the Triangle; and blues fanatics and scholars from across the South.

The symposium format — concerts enriched by lectures and discussions — is fairly rare and tends to happen only a few times a year at major festivals in the U.S. and Europe.

So why Chapel Hill? Obviously, for starters, the Southern Folklife Collection in Wilson Library. Then add a passion for the music and the means — offered by a consistently generous donor — to put on a first-class event.

The SFC holds a rich trove of archival materials and commercial recordings of the blues. It's also the repository for the Peter Guralnick Collection. Guralnick, who gave the keynote lecture at the Howlin' Wolf event, is a blues scholar probably best known for his two-volume biography of Elvis Presley — one of the many rock and

Image of Howlin' Wolf from the 1966 LP Howlin' Wolf: The Real Folk Blues. Dan S. Bronstein.

HOWLIN' WOLF TRIBUTE

Sept. 19, 2011

MUSICIANS

Alvin Youngblood Hart
Eddie Shaw and the Wolf Gang
with special guests
Jody Williams and
Henry Gray

KEYNOTE TALK BY

Peter Guralnick

A CONVERSATION WITH

Knox Phillips.

REV. GARY DAVIS TRIBUTE

Nov. 17, 2011

MUSICIANS

Jorma Kaukonen
Stefan Grossman
Ernie Hawkins

TALK BY

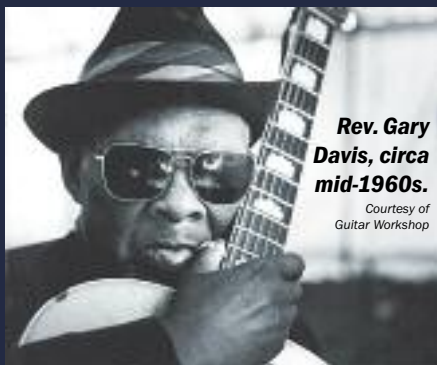
blues scholar
Elijah Wald

PANEL DISCUSSION

SON HOUSE TRIBUTE

February 2012

TBA



“The blues is the music that at its core defined the pop culture I grew up in. It drove the Rolling Stones, Led Zeppelin...” — John Powell

Powell, a professional investor based in Silicon Valley, has been an enthusiastic and very generous supporter of the University for more than a decade. He has endowed four professorships, including the Joel Williamson Eminent Professorship of History held by Bill Ferris, who is senior associate head of the UNC Center for the Study of the American South. Ferris, who published *Give My Poor Heart Ease: Voices of the Mississippi Blues* in 2009, introduced Powell to the Southern Folklife Collection and Steve Weiss. And the idea for the tribute concerts quickly followed — as did Powell’s gift to bring the idea to fruition.

John Powell is a Southerner who migrated to California 20 years ago to be closer to the tech companies he invests in. He has done well there.

“I think it’s important to share,” he says. “I’ve been successful. If you’ve been fortunate, you have some sort of obligation.” His giving has ranged from the endowed professorships in the College of Arts and Sciences to support for the Center for the Study of the American South, the Southern Oral History Program, the Department of Music, graduate students in Arts and Sciences, PlayMakers — and more.

Powell grew up in Richmond, Va., in a music-loving family. After high school at Richmond’s private Collegiate School, Powell elected not to follow half of his graduating class to the

University of Virginia. Instead he headed to Chapel Hill for a dose of personal freedom. “It was one of the best things that ever happened to me.”

Eventually, majoring in history and in peace, war, and defense, Powell had a life-changing experience in Joel Williamson’s classroom. Williamson, in a lecture on race riots in Atlanta, talked about telephone records.

“And the scales fell from my eyes,” Powell says. “He was talking about primary sources. I realized how much more challenging research was — like investigative reporting — not just reading other people’s books on a subject. That class changed my whole approach to scholarship, my intellectual development.” That epiphany may have been significant to Powell’s later success as an investor. At any rate, the first professorship endowment he created was the one honoring Joel Williamson.



“The message that I preach, that Sam Phillips preaches to me, is freedom.”

— Peter Guralnick, regarding his teaching of an undergraduate writing class at Vanderbilt University

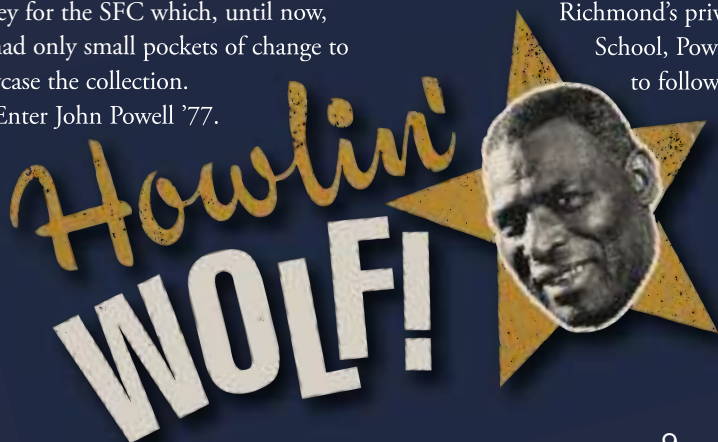
The blues was born among black musicians after Emancipation but in the repressive Jim Crow South. The blues gave a possibility of free, or partly free, expression. The blues provided a refuge and a release for musicians and their audiences. And as a musical form (or a host of forms) the blues in all its power finally flowed out of the South and out of Chicago and into popular music in Europe and America — and was unstoppable.

rollers who absorbed blues forms and themes into their music. Guralnick was joined for a question-and-answer session by Knox Phillips, son of Sam Phillips, the Sun Records founder who discovered and recorded Howlin’ Wolf, Elvis Presley, Jerry Lee Lewis, and Johnny Cash.

Sharing the richness of the Southern Folklife Collection with the public, says SFC head Steve Weiss, is the main reason for the tribute concerts. “We collect materials, make materials accessible to researchers, and promote materials with public events, online digitization, and traditional access.” Check out the SFC’s “Streaming Radio” — with “channels” streaming music from North Carolina, Memphis, and New Orleans, and topical areas from African Americans to Jimmie Rodgers. www.lib.unc.edu/blogs/sfc/-index.php/streaming-radio/

Putting on the tribute concerts in a symposium format is no inexpensive undertaking. It costs about \$20,000 to do each event properly, including the musicians’ and speakers’ lodging, food, and travel, plus the sound system and other logistical details — and that, Weiss says, is a big chunk of money for the SFC which, until now, has had only small pockets of change to showcase the collection.

Enter John Powell ’77.



Detail from a poster designed by artist Jason Lonon (DeathRay Design). To see more poster art by Jason Lonon and other artists, see the Honor Roll within this issue!

Visiting
Scholars
IN THE
Southern
PART THREE OF A FIVE-PART SERIES

Editor's note: This is part three of a five-part series highlighting the significant work being done by visiting scholars supported by permanent endowments. Previous installments appeared in Windows Volume 18, number 1, spring 2009 and Windows Volume 19, number 1, spring 2010. Private donations make these scholarly visits possible. For more information on the Visiting Scholar program, please see <http://www.lib.unc.edu/mss/travel.html>.

Since 1996, the **J. Carlyle Sitterson Fund for the Southern Historical Collection** has supported the scholarly use of the Southern Historical Collection by awarding an annual research stipend. The Sitterson Fund, established by Nancy Sitterson and friends of the former chancellor, J. Carlyle Sitterson, gives preference to projects examining the antebellum period in the American South.

Michael D. Thompson is the University of Chattanooga Foundation Assistant Professor in the Department of History at the University of Tennessee at Chattanooga. His monograph project titled *Working on the Dock of the Bay: Labor and Life along Charleston's Waterfront, 1783–1861* focuses on waterfront workers in Charleston, South Carolina, from 1783 to the Civil War. Here, Thompson discusses his work and his experience using the resources housed in the Southern Historical Collection.



The John Wroughton Mitchell Papers (1817–1865) primarily consist of letters written in Charleston and sent to the collection's namesake in New York. Mitchell — a native Charlestonian — had worked as an attorney and held several public offices before moving in the early 1830s to New York City, where he served as Commissioner of Deeds of South Carolina. In addition to copious professional letters dealing with

various legal matters, the collection includes personal correspondence with Mitchell's cousin Thomas C. Marshall. Marshall, a wharfinger on Charleston's docks, kept Mitchell abreast of business affairs in the Southern city, including ongoing struggles to control waterfront slaves. One of Marshall's most troublesome bondsmen was Anthony, who often led the singing of work songs utilized by slaves while hoisting rice and cotton into and out of ships' holds. But like countless other enslaved dock workers, Anthony had taken advantage of the relative autonomy and enticements of the urban environment and escaped bondage. Though on the run for over two years, Anthony was still in South Carolina and was laboring on the canal boats between Charleston and Columbia. When this work necessitated visiting the port city, according to the correspondence, "he hires some one in his place to hoist the cotton & conceals himself until the return of the boat & goes in board again at Gadsden wharf." Such remarkable letters enable a deeper understanding of how waterfront slaves absconded via the "maritime railroad" and remained on the lam for extensive periods of time.

The Southern Historical Collection holds an abundance of items and collections essential to the completion and publication of my project. Since very few of the workers I am studying were literate, I have discovered that the papers, journals, letters, account books, and ledgers of Charleston's more articulate merchants, factors, and

municipal officials provide key insights into the labor and lives of the city's waterfront workers. During my visit to Chapel Hill I viewed 36 collections from the Southern Historical Collection, many of which proved both useful and fascinating.

Those who labored on the wharves [in Charleston] were indispensable to the city's commercial economy. [With this project,] I highlight the struggle over the terms of waterfront work, and how the efforts of employers and municipal authorities to control the labor and lives of Charleston's most vital workforce were met with resistance. I survey these dock workers and the work they did, and consider the relationship between race, class, and ethnicity in an antebellum Southern port which employed black slaves, free blacks, native-born whites, and immigrant whites. After studying the enslaved workers who dominated wharf labor since the colonial era, I trace the changing racial and ethnic composition of the waterfront workforce during the 1840s and 1850s. I then examine labor competition between the city's black and white wharf laborers, and analyze how yellow fever epidemics impacted this contest for employment on the docks.

Through the J. Carlyle Sitterson Visiting Scholar Grant, named in honor of a fellow historian, I was able to explore [the Mitchell Papers] and other illuminating documents.

The Southern Historical Collection is pleased to announce the recipients of Southern Studies Visiting Scholars grants. These grants are made possible through the generous endowments of our donors. The Southern Historical Collection offers these awards to individuals who plan to use the collections for a major research project, including dissertations, theses, articles, and monographs. The awards are granted in the fall semester of each year for use during the following year.

2011 SOUTHERN STUDIES

Visiting Scholars

(scholars planning to research in the Southern during the 2011/2012 academic year)

JOHN EUGENE AND BARBARA HILTON CAY VISITING SCHOLAR GRANT

Scott Stephan, Ph.D.

Associate professor of history at Ball State University
"Reshaping the Southern Gospel: The Evangelical Family and the Religious Press in the Civil War Era"

Lori Leavell, Ph.D.

"Imagining a Future South: David Walker's Appeal and Antebellum American Literature"

GUION GRIFFIS JOHNSON VISITING SCHOLAR GRANT

David M. Ferguson

Ph.D. candidate at the University of Chicago
"UNC Sociology and the Production of Race, 1920-1945"

David Silkenat, Ph.D.

Assistant professor of history and education at North Dakota State University
"Civil War Refugees in North Carolina"

J. CARLYLE SITTERSON VISITING SCHOLAR GRANT

Kelly Houston Jones

Ph.D. candidate at the University of Arkansas
"Slavery's Frontier: Arkansas and the Peculiar Institution in the Trans-Mississippi South"

Charles Allen Wallace

Ph.D. candidate at the College of William & Mary
"In the Chieftains' Shadows: The Deep South Confronts Its Ancient Indian Past, 1730-1865"

JOEL WILLIAM VISITING SCHOLAR GRANT

Deborah Beckel, Ph.D.

"L. L. Polk's Agrarian Revolt and the Politics of White Supremacy"

Julia Gunn

Ph.D. candidate at the University of Pennsylvania
"'A Good Place to Make Money': Race, Labor, and the Politics of Economic Development in the New South, 1960-1990"

2010 SOUTHERN STUDIES Visiting Scholars (in addition to Thompson)

JOHN EUGENE AND BARBARA HILTON CAY VISITING SCHOLAR GRANT

Gina Caison

Ph.D. candidate at the University of California, Davis
"Changing Histories: Outdoor Drama in the Native South"

GUION GRIFFIS JOHNSON VISITING SCHOLAR GRANT

Kathleen Adams, Ph.D. (2010)

from the University of California, Riverside
"The Kate Baldwin Free Kindergartens of Savannah"

PARKER-DOOLEY UNIVERSITY OF NORTH CAROLINA SYSTEM VISITING SCHOLAR GRANT

Derek H. Alderman

Associate professor of geography at East Carolina University
"The Andy Griffith Show: Mayberry as Working Class Utopia"

Dwana Waugh

Ph.D. candidate at the University of North Carolina at Chapel Hill
"From Forgotten to Remembered: The Long Process of Desegregation in Chapel Hill, North Carolina, and Prince Edward County, Virginia"

JOEL WILLIAMSON VISITING SCHOLAR GRANTS

Melissa Lambert Milewski

Ph.D. candidate at New York University
"From Slave to Litigant: African Americans in Court in the Post-War South, 1865-1920"

Matthew P. Spooner

Ph.D. candidate at Columbia University
"Origins of the Old South: The Reconstruction of Southern Slavery, 1778-1812"

Below:
Excerpt of a letter
from Thomas C.
Marshall to John W.
Mitchell, 18 Dec.
1839. In the John
Wroughton Mitchell
Papers, Southern
Historical Collection.

anything like this... I
to expect a date for me early
but he will feel by disannu
for wages of \$24 per week he
with all this. Feel my self
caged, for this is covered that
ready to take his part
the year by Capt. of a fe
of this I have not suff

From Di-Phis to Loreleis

The NCC Gallery celebrates student life at Carolina

by Frances McVay MSLS '11

With images of enthusiastic voters during student government elections, an Order of the Golden Fleece charm engraved with the owner's member number, and a cordial telegram to the Carolina Political Union from Leon Trotsky, the exhibit "From Di-Phis to Loreleis: A History of Student Organizations at UNC" provided a window for looking at student life over two centuries. The exhibit was on display in the North Carolina Collection Gallery from February 17–May 31, 2011.

The Dialectic and Philanthropic societies share the distinction of being the first student organizations at the University of North Carolina at Chapel Hill. Established in 1795, these debating clubs were the only officially recognized student organizations on campus for almost a century. Students were required to join one of the two, with membership determined by one's place of origin in North Carolina. "From Di-Phis to Loreleis" featured the minutes of the Di's first meeting, held on June 3, 1795, during which students debated the question: "Is the study of ancient authors useful?" The two societies combined in 1959 and still exist today, noted in the exhibit with a 21st-century artifact — a screenshot of the organization's Facebook page.

Despite UNC administrators' efforts throughout much of the 19th century to limit student organizations to the Di and

Phi societies, students began forming other groups. Those objecting to their peers' licentious behavior started the Temperance Society in 1829. Others sought to alleviate homesickness through the formation of the Ugly Club, which distracted students with activities that included donning unattractive masks, banging tin pans, and distributing alcoholic beverages. Even though some organizations, such as Delta Psi (known more commonly as St. Anthony Hall) had existed on campus since the 1850s, the University began to officially recognize fraternities in 1885. The Banjo Club, Mandolin Club, Glee Club, and Dramatic Club were all started in the late 19th century, and a German Club devoted to dancing was formed during this period and lasted through the 1960s.

The first secret society on campus was the Order of Gimghoul, established in 1889. It was followed seven years later by the Order of the Gorgon's Head. UNC's first yearbook, the *Hellenian*, appeared in 1890, and the student newspaper — known then as the *Tar Heel* — was first published in 1893. The existence of the most recent secret organization, Infinity, was revealed when its cash donation of \$888.88 to the Eve Carson Scholarship was reported in the January 27, 2011, issue of the *Daily Tar Heel*.

The final years of the 19th century witnessed the admission of the first female students to the University, which may



The Opeyo Dancers, now known as the Opeyo! Dance Company, as featured in the 1980 Yackety Yack.



One of UNC's a capella groups, the Loreleis, takes a break from rehearsal for a group photo, 1984.



The charter members of UNITAS in 1987.

TOP OF PAGE: The Women's Glee Club as featured in the 1937 Yackety Yack.



Dialectic Society pin, circa 1980



explain the creation of the Society for the Protection of Jilted Gentlemen in 1897. As more women enrolled at Carolina in the first decades of the 20th century, organizations devoted to their extracurricular activities joined the assortment of student clubs. The University Woman's Club was formed in 1907, and the first nationally-recognized sorority, Chi Omega, arrived on campus in 1923. The Women's Glee Club began in 1937, and women also took part in activities managed by the Women's Athletic Association.

Student organizations in the 20th century represented the growing diversity on campus. The UNC Hillel group became an official organization for Jewish students in 1937, and the Black Student Movement (BSM) was started in 1967. Numerous other groups, such as the Opeyo! Dance Company and the UNC Gospel Choir, were started by members of the BSM. The Carolina Gay Association, founded in 1974, was the first gay student organization in the Southeast, and the Carolina

Indian Circle was established that same year.

Recounting more than two centuries of student activities in a limited exhibit space presented a challenge to the curators, since countless groups have contributed to this element of University history. Staff of the North Carolina Collection and the University Archives examined University ephemera, the records of student organizations and the Office of Student Affairs, as well as hundreds of pages of *Yackety Yack* yearbooks (the successor to the *Hellenian* beginning in 1901). Generous alumni also loaned and donated items from their personal collections or organization records in their care. Many of the items in the University ephemera collection come from dedicated alumni who saved memorabilia from their college years in Chapel Hill. Preserving these artifacts allows exhibits such as this one to recount the rich history of Carolina and its most valuable resource — the students.

CALLING ALL ALUMNI!

Did you belong to a student organization when you attended UNC? Do you have posters, fliers, playbills, t-shirts, newsletters, programs, membership rosters, minutes of meetings, or photographs of parties, events, and members from the organization? The history of student organizations can be difficult to document due to rotating membership, inconsistent recordkeeping, and the fact that members take materials with them when they graduate. That's why we need your help! The records of student organizations are essential to fully documenting the student experience at UNC — an integral part of its history. If you have any materials from your participation in any student organization during your days at Carolina, please consider donating these materials to the Special Collections in Wilson Library.

One alumna who has answered this call is Jennifer Manning ('89, MSLS '91), now an Information Research Specialist for the Congressional Research Service of the Library of Congress. Jennifer read the article in the *Carolina Alumni Review* about the exhibit on student organizations at UNC, "From Di-Phis to Loreleis," and responded to our request for materials. Thanks to her generosity, we now have materials from the student organizations UNITAS (including a photograph of the charter members from 1987–1988) and the Carolina Indian Circle (including t-shirts from pow-wows hosted by the group). Follow Jennifer's lead and help us better document the history of student organizations at UNC. For more information contact the University Archivist, Jay Gaidmore, at gaidmore@email.unc.edu or (919) 962-6402.



LEFT: The members of the Society for the Protection of Jilted Gentlemen as listed in the 1897 *Hellenian*; the front page of the March 11, 1926 issue of the *Tar Heel*.

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Every effort has been made to ensure the accuracy of this report. Please accept our apologies if we are in error. Contact the University Library Development Office at (919) 843-5660 so that we may adjust our records.

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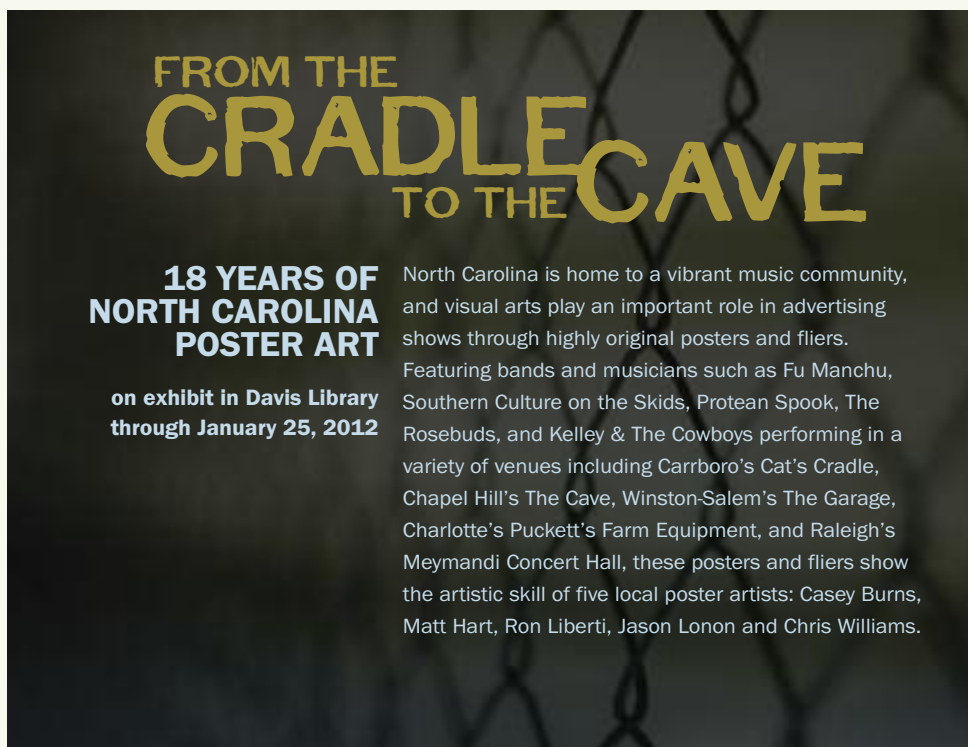
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MATT HART has been designing and screenprinting t-shirts and posters for bands since he was a teenager in the late 1980s and early 1990s, but his real education began when he fell in love with hitchhiking and train hopping in his early 20s.



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Photograph by Justin Bowman

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Friends Need to Know!

The Library’s Fund-raising Priorities

Our Friends need to know how important their financial support has always been to building and maintaining this great Library—now ranked 15th in the nation among research libraries. This financial support is deeply appreciated and valued by the Library. Looking to the future and the many things we hope to accomplish, continuing gifts from our Friends will play a critical role. Planning for the next several years has identified three priorities listed below. For long-term stability we emphasize gifts to support the endowment, but every gift counts. The minimum amount to establish a named endowed fund at the Library is \$25,000. Gifts of any amount to the general University Library Endowment support all these areas and more.

University Library

To retain our position as a leading research library, we must have the resources to address these needs:

- **Collections** – assembling the materials needed by faculty and students so that they may create new knowledge through intellectual inquiry
- **Innovation** – foster an atmosphere of exploration that supports librarians and faculty as they discover new ways to analyze and use information to support learning and research
- **Technology** – for current and new initiatives so that we can continue to acquire and deliver valuable content to users
- **Library Environment** – adapt the Library’s physical spaces to best serve the needs of all users and address the constantly evolving learning environment

GOAL: \$20 million in new endowment support

Southern Historical Collection

The SHC uses endowment income and gifts to acquire new materials and to digitize materials in the collection to make them available online. With your help, the SHC will hire archivists to collect and provide access to materials, and graduate students and undergraduates to process manuscript collections and ready them for use by researchers. All new initiatives, such as the North Carolina African American Family Documentation Initiative, are staffed and supported with endowment and gift funds. **GOAL: \$5 million in new endowment support**

Southern Folklife Collection

The SFC, the greatest archive of recorded sound in the American South, requires support to acquire and process music collections and make them available to researchers. The very nature of the SFC materials makes them challenging and expensive to preserve and use. Endowment income enables the SFC to hire graduate assistants to help with all aspects of archival and reference work. With increased support, the SFC hopes to implement online streaming of sound recordings from its collections, which would greatly simplify and improve accessibility.

GOAL: \$10 million in new endowment support

FRIENDS CAN HELP!

If you would like more information about these opportunities, or to explore gifts to other areas of the Library, please contact:

Peggy Myers
 Director of Library Development
 919-843-5651
 Peggy_Myers@unc.edu

FRIENDS MAKE A DIFFERENCE



New Appointment

Emily Silverman is the new Associate Director of Library Development. Silverman will develop and implement strategies to secure major gifts in support of the mission and priorities of the Library. She will also identify and steward individual, foundation, and corporate donors. Silverman was most recently Resource Development Director at Chatham Habitat for Humanity in Pittsboro, N.C. She was previously Director of Development and Communication at the University of Massachusetts Amherst Libraries, and has held additional positions in libraries, education, and publishing. Silverman holds a B.A. cum laude in political science from Mount Holyoke College in South Hadley, Mass. Her M.S.L.I.S. is from the University of Rhode Island School of Library and Information Studies. Reach Silverman at essilver@email.unc.edu or (919) 962-3437.

Howard Holsenbeck donated \$50 to the Library after graduating from Carolina in 1963. And he's been giving continuously for 47 years. He now wants to challenge other Tar Heels to do the same — especially first-time donors to the Library.

If you've always wanted to support the Library, start with a \$100 gift and Mr. Holsenbeck will match the first \$100 you give. The sooner the better, because this challenge ends on December 31.

"Gifts to the Library benefit future generations of Carolina students and scholars, while being a present-day joy to those of us who cherish teaching and scholarship," says Michael Allsep '08. Allsep needed the *Army-Navy Journal* for 1899-1904, the years covered by his dissertation on American military reform. A gift from Howard Holsenbeck enabled the Library to acquire the journals he needed. Over the years, librarians have used Holsenbeck's support for a wide range of materials including books, satellite imagery, and databases of everything from Civil War rosters to locations where North Carolinians can get healthy food.

The Howard Holsenbeck Friends of the Library Challenge runs until December 31, 2011, so make your gift now by contacting



FRIENDS OF THE LIBRARY

Post Office Box 309
The University of North Carolina at Chapel Hill
Chapel Hill, NC 27514-0309
<http://giving.unc.edu/gift/lib/>
(919) 843-5660

*For information on Friends events and Library news,
visit our Website at library.unc.edu/fol*

Howard Holsenbeck '63



Library Exhibits

June 2010 – 2013

Ball: Photographs by Bill Bamberger
2nd Floor, Davis Library

August 25, 2011 – January 25, 2012

From the Cradle to the Cave: 18 Years of North Carolina Poster Art
1st Floor Gallery, Walter Royal Davis Library

September 2011 - December 2011

Curating Sound: 75 years of Music Collections at UNC
Melba Remig Saltarelli Exhibit Room, 3rd Floor, Wilson Special Collections Library

October 21, 2011 - January 31, 2012

Curriculum and Controversy: Two Centuries of Textbooks in North Carolina
North Carolina Collection Gallery, 2nd Floor, Wilson Special Collections Library

November 8, 2011 – March 2, 2012

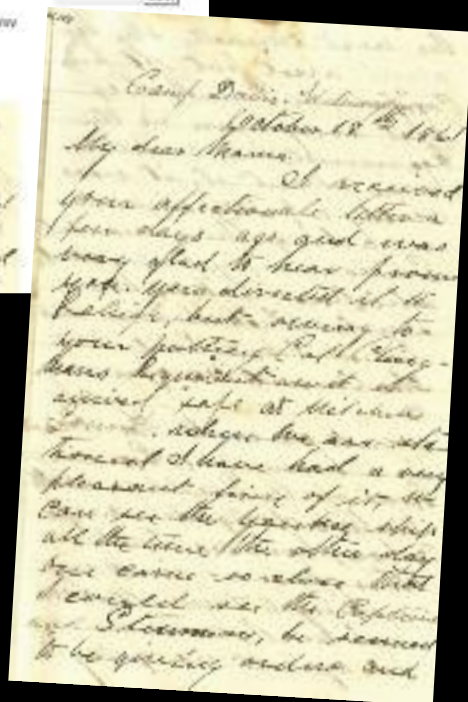
Kin and Community: African American Lives at Stagville
Southern Historical Collection, 4th Floor Gallery, Wilson Special Collections Library

For more information, please see our website at library.unc.edu or contact Liza Terll at (919) 962-4207 or liza_terll@unc.edu.
Parking is available in most campus lots after 5:00 p.m.



"we can see the Yankee ships all the time. the other day one came so close that I could see the Captain..."

Letter, 18 October 1861, from William Cain, 25th North Carolina Infantry Regiment (while stationed at Camp Davis in Wilmington, N.C.), to his mother.



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ON THE WEB: The Civil War Experience

<http://www.lib.unc.edu/blogs/civilwar/>

http://www.lib.unc.edu/blogs/news/index.php/2011/07/civil-war-video/?utm_source=rss&utm_medium=rss&utm_campaign=civil-war-video



TOWN ORDINANCE.
BE it ordained, That no person shall discharge or shoot a gun, pistol or firearms of any description, within the limits of the town; and each offender, when duly convicted of a violation of this ordinance, shall pay, if a white person, five negro, or free mulatto, a fine not exceeding two dollars, nor less than fifty cents; but if the offender be a slave, he or she shall receive on his or her back, a punishment not exceeding twenty lashes, nor less than ten lashes. Provided, nevertheless, That this ordinance shall not extend to discharging firearms on days of public rejoicing, nor soldiers or militia men when on parade.
 September 3. (68)

