

footnotes

SPRING 2014 VOLUME 39 NUMBER 1



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Clara

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Em

With

footnotes

SPRING 2014, VOLUME 39, NUMBER 1

✉ **F**ootnotes is published three times a year

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Andrew Campbell

The cover story of this issue of *Footnotes* features three Northwestern alumnae who were innovative and creative pioneers in daytime radio drama. We are able to share many such success stories because alumni and their descendants entrust us with the stewardship of materials documenting their lives.

Alumni also help to fund the services—cataloging, exhibits, and especially preservation—that allow us to get these materials into the hands of students and researchers. I am delighted to share news of a substantial legacy from alumna and long-time library supporter Marie Eulinan, who left us a bequest of \$1.6 million in support of the preservation and con-

servation of materials (see page 2). This gift will help us maintain, restore, and actively use our innumerable and diverse treasures for generations to come.

It is the lead gift for the Library as we enter into **We Will. The Campaign for Northwestern**. The Library will play a crucial role in achieving the University's ambitions in furthering discovery and creativity, providing an exceptional student experience, connecting the community on and off campus, and enabling connections with scholars and resources around the globe. Our major goals include transforming the beautiful Deering Library to showcase distinctive collections and to encourage more active student use; expanding print and digital collections to meet the University's new academic initiatives; and ensuring that we have the best technologies and the most dynamic public programs. More details will unfold over the coming months. We are proud that we have enthusiastic supporters at our backs, like Library Board member Byron Gregory, who is featured on page 1, and we are grateful for the generosity and commitment that you all show.

Sarah M. Ritchard
Dean of Libraries and Charles Deering McCormick University Librarian



Scott W. Devine, head of the Library's preservation department, is named the Marie A. Uinlan Director of Preservation and Conservation at an investiture ceremony on March 17 at Deering Library.

Uinlan gift expands preservation program

Northwestern University Library has received an \$8.6 million bequest from the estate of Marie A. Uinlan. The gift will benefit the Library's preservation programs, which protect distinctive research assets in many formats—including books, archival materials, textiles, art, audio, film, and digital collections.

The Library recognized the gift by endowing a position. Scott W. Devine, head of the Library's preservation department, was named the Marie A. Uinlan Director of Preservation and Conservation at an investiture ceremony on March 17 at Deering Library.

Uinlan and her husband, George, both graduated from Northwestern in 1961 and donated annually to Northwestern for decades, including a period of 11 consecutive years. Marie was an active member of the Northwestern University Library Board of Governors for two decades and was made a life member in 2000. She received the Deering Family Award in 2005.

"Marie's philanthropy was intrinsically tied to her love of learning and her genuine commitment to education," said Stephen M. Strachan, chair of the Board of Governors. "Her generosity will continue to allow the preservation department to explore new technologies, preserve more of the Library's precious resources, and help create an enduring legacy for future generations of Northwestern scholars."

Uinlan created the Marie Uinlan Preservation Fund at the University in 1992. In 2007 she established the George and Marie Uinlan Endowed Fund for Preservation and Conservation, which was used to create the George and Marie Uinlan Endowed Lecture for Preservation and Conservation. The annual lecture brings nationally recognized conservators and scholars to Northwestern to share information about their research.

Archaeological Reconstructions

Ancient Monuments of Rome: Reconstructions by the Students of the Académie Française de Rome will be on display until June 20 in the third floor lobby of Deering Library. From the time of the French Revolution to the beginning of the 20th century, architecture students of the École des Beaux-Arts in Paris who won the five-year Grand Prix scholarship to study at the French Academy in Rome were obliged to produce a reconstruction of an ancient monument for evaluation by the Académie in Paris. In the 1800s a half-dozen of the best and most interesting of these were engraved and published by the French government at great expense. This exhibit, drawn by art history professor David E. Marten from volumes in the Charles Deering McCormick Library of Special Collections at Northwestern, illustrates how the techniques of conceiving such an archeological reconstruction changed and matured over time.

Jeffrey Barrett

Jeffrey Barrett, associate University librarian for special libraries and head of the Department of Special Collections and



Archives, retired February 2014 after more than 18 years at University Library. Barrett came to Northwestern in 1995 as a bibliographer and became head

of the Collection Management Division in 2002. In 2008 he was appointed associate University librarian for special libraries, with the additional appointment of director of special collections and archives in 2009.



Light Art Installation at Deering Library

Internationally known Italian light artist Marco Rotelli bathed the facade of Deering Library with one of his signature illuminations January 18, 2014. For his creation, Rotelli took inspiration from the famous Dylan Thomas poem “Do Not Go Gentle into That Good Night” and its refrain “Age, rage against the dying of the light.” In addition to the illumination, a program featured faculty and students from Northwestern’s Department of Theatre performing passages from plays and poems chosen to provide an antidote to the darkness and cold of the winter season. Rotelli was invited to create the art installation and event based on the popularity of his similar installation at Deering Library in March 2014.

Arrett worked tirelessly on new initiatives for collections, faculty outreach, partnerships with publishers, and digital projects. He was also committed to undergraduate and faculty research.

Arrett has authored an enormous number of publications and presentations on topics related to children’s literature, digital innovation, and European libraries. Highlights of his professional work include his service as the president of the international Hans Christian Andersen book award jury, a board member of the English Short Title Catalogue North American publication project, and head of the American Library Association’s Western European Studies Section.

Scott Raff



Scott Raff has been selected as the Library’s 2014-15 fellow at the University’s Alice Kaplan Institute for the Humanities. The fellowship grants him

half-time release from his job as curator of the Charles Deering McCormick Library of Special Collections to concentrate on researching and writing an illustrated essay about performance artist Charlotte Moorman (1928-1991).

After 100 boxes of Moorman’s chaotic archives arrived at Northwestern in 2001, Raff was the first staff member to begin sorting through them. He’s been fascinated ever since. “The archive contains amazing major documents and artifacts relating to her career,” he says, “manuscript and printed scores, photographs, posters, event flyers, correspondence, artists’ submissions for festivals, videos and films, her daily event calendars, tape recordings of performances, as well as hundreds of hours of answering machine recordings. But it also contains weird bits that are baffling just for being saved. We have whole boxes of what I call ‘scribbles’—lists of words or disconnected phrases on torn bits of paper.”

Trained at Juilliard as a classical cellist, Moorman abandoned convention in the early 1960s to blaze a distinctive trail in New York’s avant-garde music and performance scene. She was a close friend of

Yoko Ono and a tireless producer of the annual New York Avant Garde Festival, for which she managed to secure venues including Shea Stadium, the World Trade Center, and a Staten Island ferry. She was often referred to as the “topless cellist” after her 1968 arrest for public indecency for her nude performance of Nam June Paik’s *Opera Sextronique*, and she continued to use her own body to explore themes of nudity and sexuality in her performances.

As a definitive book about Moorman is currently being written by author and museum curator Van Offhusen based extensively on materials in Northwestern’s collection, Raff says his intention is not to write a biography but rather to re-create for readers, through intimate contact with her archival legacy, the kind of impression of Moorman produced.

“For many years now, I’ve felt that my encounter with what might be called ‘little things’ within the archive has given me a picture of Moorman to which few have been privy,” he says. “I think the unpruned reality of her archives—its lack of shame, so to speak—mirrors her bravery in her performances and her unpretentiousness in life.”



NBC

*Al Ewald
Chicago*

Sponsored by
DEALERS FOR
FRIGIDAIRE
with the **"METER-MISER"**

Tune in again to the first radio soap opera

by Janet Olson

From 1930 to 1946, thousands of listeners across the country eavesdropped on the daily kaffeeklatsches of three small-town housewives. A hock-full of comical mispronunciations and malapropisms, the folksy discussions about family, friends, and a sprinkling of current events caught the ears of women listening to the radio as they did housework. The format—soon to be known as “soap opera” because early sponsors manufactured soap—became popular, as did the three gossiping stars of the *Clara, Lu 'n' Em* show.

Out the plot twist in this daytime drama was that, in real life, those rustic gals with their prosaic lives and sloppy grammar were accomplished alumnae of Northwestern University's School of Speech and now School of Communication. They wrote every script. In fact, *Clara, Lu 'n' Em* was the first radio show written by women. They negotiated the complex world of sponsorships and contracts, and made numerous in-character appearances.

Northwestern University Archives' *Clara, Lu 'n' Em* collection, which includes documents, scripts, posters, photographs, audio, and artifacts generously donated by the family of Helen King Mitchell. It sheds light not only on this first daytime soap opera but also on an era when radio drama was still developing, and before homespun housewives were superseded by sultry characters and spicy plots.

The women who became Clara, Lu, and Em met at Northwestern. Louise Starkey, 20, and Isobel Brothers, 26, both from Des Moines, Iowa, and Helen King, 26, from Peoria, Illinois, participated in campus drama societies and were members of the Northwestern-founded Eta Chi Eta communications sorority. To entertain their sorority sisters, the three would engage in humorous conversation in the twanging dialect characteristic of the folks back home, calling themselves Clara, Louise, Lu, Isobel, and Em. Helen. After graduation they scattered across the country

to pursue teaching or performing careers. When all three ended up back in Evanston by 1930, they put a radio show together, resurrecting the characters that had so amused the Eta Chi Eta at Northwestern.

Turned down without an audition by the first radio station they approached because, as the manager said, there was no place for women's skits in radio, they tried WGN, Chicago's NBC affiliate. Asked to describe their act, they said, “We talk.” The station manager asked what they talked about, and when they replied, “Anything,” he told them to discuss entertainer Rudy Vallee. They chattered so charmingly that they were offered a two-week trial on the local station, followed by a four-year contract that within a year gave *Clara, Lu 'n' Em* a national audience on NBC.

Listeners soon became acquainted with the individual personalities of “the girls” and their families, although none of the family members were ever heard. Clara Koch was bossy, organized, rather large, and staunchly



Announcer Paul Douglas, in a tuxedo, stands next to a vintage microphone with an NBC logo. He is looking towards the camera with a slight smile.

Republican. She and her husband, Harley, a mechanic with his own garage, had two children. Lulu Casey, widow of George, with one daughter, was scatterbrained, dim, and flighty. Emma Rueger—impractical, forgetful, and a diehard Democrat—was married to the hapless and often jobless Ernest; they had six children. The three families shared a house in Georgia, giving Clara, Lu, and ample opportunity to gossip and philosophize.

Clara, Lu 'n' Em followed a now-familiar radio serial format. Announcer Paul Douglas's mellifluous voice introduced the day's show with a plug for the sponsor's products. A few bars of Hammond organ music were followed by 15 minutes of dialogue with sound effects, the sign-off, and a final note or two from the Hammond.

Dolgate-Malmolive-Meet—specifically, its Super Suds dishwashing detergent—was *Clara, Lu 'n' Em*'s first sponsor on NBC. In 1922 Dolgate moved the program from its original late-night timeslot to midmorning; it was also the first soap company to sponsor a show with housewives as the target audience. *Clara, Lu 'n' Em*, with its daytime slot and its sponsorship by a manufacturer of detergent, had become the first “soap opera.”

Clara, Lu 'n' Em was an early adopter of the “show about nothing” style. The

friends might comfortably discuss potatoes and politics in the same breath, or speculate at length about whether women make decisions based on “ductive reason” or “tuition.” Why did so many people want to listen to three “any housewives” talk about nothing, day after day? Were audiences laughing with them or at them, or both? Perhaps their naive chatter, with its echo of nostalgia, offered an escape from the realities of the Depression. Another appealing aspect was the contrast between the characters and the women who portrayed them. Press releases and newspaper interviews made no secret of the fact that the “three chatterbox gals, those neighborhood nitwits, Queens of the washtub,” as the press called them, were played by college graduates.

By 1925 the three women were married: becoming Louise Mead, Isobel Gerolzheimer, and Helen Mitchell—and had their first children, while continuing to

write and perform five shows a week. Their weekly combined salary had grown from \$150 to \$1,500 and was supplemented by earnings from personal appearances. They—or rather their alter egos—had traveled to Washington, DC, for FDR's inauguration, lunched with New York governor Al Smith, entertained guests at charity benefits, and inspected International Harvester tractors at the Century of Progress World's Fair.

When Dolgate dropped its sponsorship in December 1925—citing the changing tastes of audiences—the program was immediately picked up by Grigidaire and moved to Friday evenings. Then, in January 1926 *Clara, Lu 'n' Em* went off the air after Gerolzheimer 'Lu' died of pneumonia. In the late '20s, Mead and Mitchell worked to revive the show. Their agent negotiated a contract with CBS and sponsorship by Pillsbury Flour. Harriet Allyn Rowley, another School of Speech alumna, 200



Announcer Paul Douglas, in a tuxedo, stands next to a vintage microphone with an NBC logo. He is looking towards the camera with a slight smile. The newspaper clipping from 'THE ELGIN COURIER-NEWS, SATURDAY, APRIL 4, 1922' features the headline 'Them Girls, Clara, Lu 'n' Em! Would You Believe It? They're College Grads!' and a photograph of the three women, Clara, Lu, and Em, smiling and looking towards the camera.

became the new Lu. In June 1942 the new program began airing three mornings a week, but despite the patriotic content of the wartime scripts, the show was pulled that December. After one last try in 1945-46 with a new cast—Harriet Rowley, Fran Allison Water of Ukla, Fran and Ollie and Dorothy Day—and sponsorship by Kitchen Lenzer, *Clara, Lu 'n' Em* was finally canceled.

The records of *Clara, Lu 'n' Em* in University Archives vividly document the women's lives and careers. Helen King Mitchell saved all of the scripts, which filled a dozen boxes. The scripts reveal the charm and comeliness of the shows, as well as the creative energy of the women who wrote and performed them. A few surviving transcription discs have been digitized, preserving the leisurely draws of the characters and the archetypal radio voice of their announcer. Through scrapbooks of press clippings and ads, the collection also illuminates how the radio stations and sponsors publicized the show.

Although *Clara, Lu 'n' Em* was the first soap opera—and a rare example of an early radio show written and performed by women—the program is rarely remembered today, even by old-time-radio aficionados and scholars. Perhaps with the availability of the records of *Clara, Lu 'n' Em*, the radio team once known as “the female Will Rogers” will join the canon of radio classics whose archives document popular entertainment in pre-television America.

University Archives expresses its gratitude to the family of Helen King Mitchell daughters Jane Mitchell Lihars and the late Reed Mitchell Hagee, and their children, who so carefully saved and generously donated this collection. The *Clara, Lu 'n' Em* materials enhance the Archives' resources reflecting Northwestern's tradition of training in theater, radio, television, and film performance and production, including the papers of faculty and of a star-studded cast of alumni.

Janet Olson is assistant University archivist and a coauthor of the book *Deering Library: An Illustrated History*.

CLARA, LU 'N' EM
RADIO'S 3 STAR GOSSIPS

Do a little MISSIONARY WORK

LOOK! HER RED, ROUGH HANDS.
 MUST BE HER DISHWASHIN' SOAP.

GIRLS, I'M JUST DYIN' TO TELL HER ABOUT SUPER SUDS.
 LAN 'SAKES LU! YOU MUST BE CRAZY YOU DON'T KNOW HER.

AHEM! THE HOT WATER YA NEED TA GIT SUDS FROM SOAPS 'N FLAKES IS SURE HARD ON YER HANDS.
 BUT YA DON'T NEEDED HOT WATER TA GIT SUPER SUDS TO DISSOLVE!

NEXT DAY

I'LL BET SUPER SUDS'LL GIT HER HANDS SOFT AN' WHITE IN NO TIME.

... and remember, sparkling dishes in half the time
 It dissolves like a flash! Floods your dishpan with wonderful sparkling soapiness. Dishes come shining clean like magic. Then a quick hot rinse. And you don't even have to wipe them. For with Super Suds they drain dry to gleaming cleanliness. No spots or streaks. And you're through in half the time.

Listen to Clara, Lu 'n' Em at 8:15 Central Standard Time, 9:15 Eastern Standard Time, Every morning except Saturday and Sunday. Your local newspaper gives the station.

10c
Super Suds
 Beads of Soap

The Clara, Lu 'n' Em collection offers a unique look at the first radio soap opera—and the first show created, written, and performed by women. The collection illuminates an era when the lives of homespun housewives could achieve national recognition through station and sponsor promotion.



Back for a new series, Clara, Lu 'n' Em, front porch gossips, will be heard consistently daily, except Saturdays and Sundays, beginning Monday. Left to right are: Em (Mrs. Helen King Miller) Clara (Mrs. Louise Marjory Mead) and Lu (Mrs. Isabel C. Tolson, Rev. Luther).

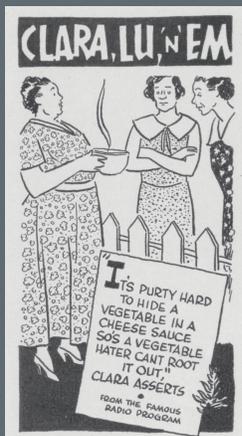


'GIVE US OVER' Clara, Lu 'n' Em should be the biggest women in the world. Their job is to talk for a living. What's more, they get paid for it. They don't mind you can find the girls' picture in any of the papers or in the radio, or in the most interesting picture book on the shelves.

'I' They don't mind, Clara, Lu 'n' Em should be the biggest women in the world. Their job is to talk for a living. What's more, they get paid for it. They don't mind you can find the girls' picture in any of the papers or in the radio, or in the most interesting picture book on the shelves.



A vintage radio set on a stand with a large speaker and a glass-enclosed tuning section.



CLARA, LU 'N' EM

IT'S PURTY HARD TO HIDE A VEGETABLE IN A CHEESE SAUCE SO'S A VEGETABLE WATER CANT ROOT IT OUT! CLARA ASSERTS

FROM THE FAMOUS RADIO PROGRAM



Clara, Lu 'n' Em, on the fourth anniversary of their first radio broadcast, with a new-come to radio, the International Harvester Mechanical Farmer and his Radio-controlled Tractor at the 1934 International Harvester Company exhibit at A Century of Progress.



This is the
CONOVER *Electric* DISHWASHER
 given as the Daily Prize in the
SUPER SUDS
CLARA, LU 'n EM
Radio Contest



ZETA PHI ETA

Louise Starkey
Isabel Carothers
Helen King

As the Librarian of the Zeta Phi Eta Chapter at the University of Maryland, I have the honor to acknowledge the receipt of your letter of the 11th inst. and in reply to inform you that the Syllabus of the Zeta Phi Eta Chapter is being prepared and will be ready for distribution in the near future.

Thursday July 5, 1934
 New York City

See what they're up to.

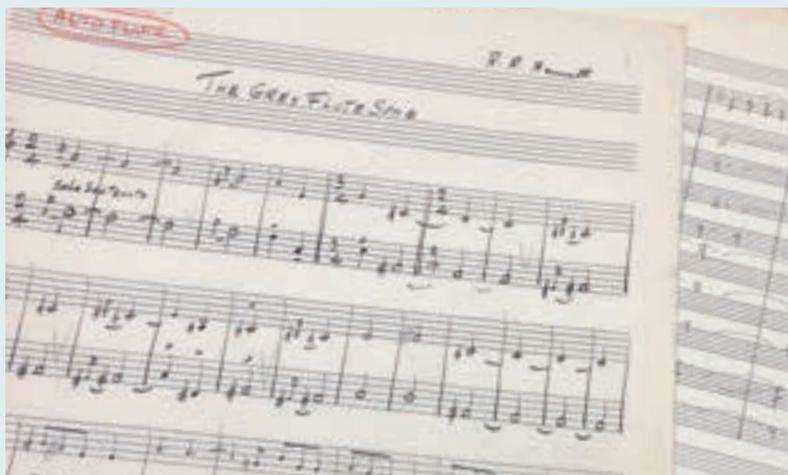
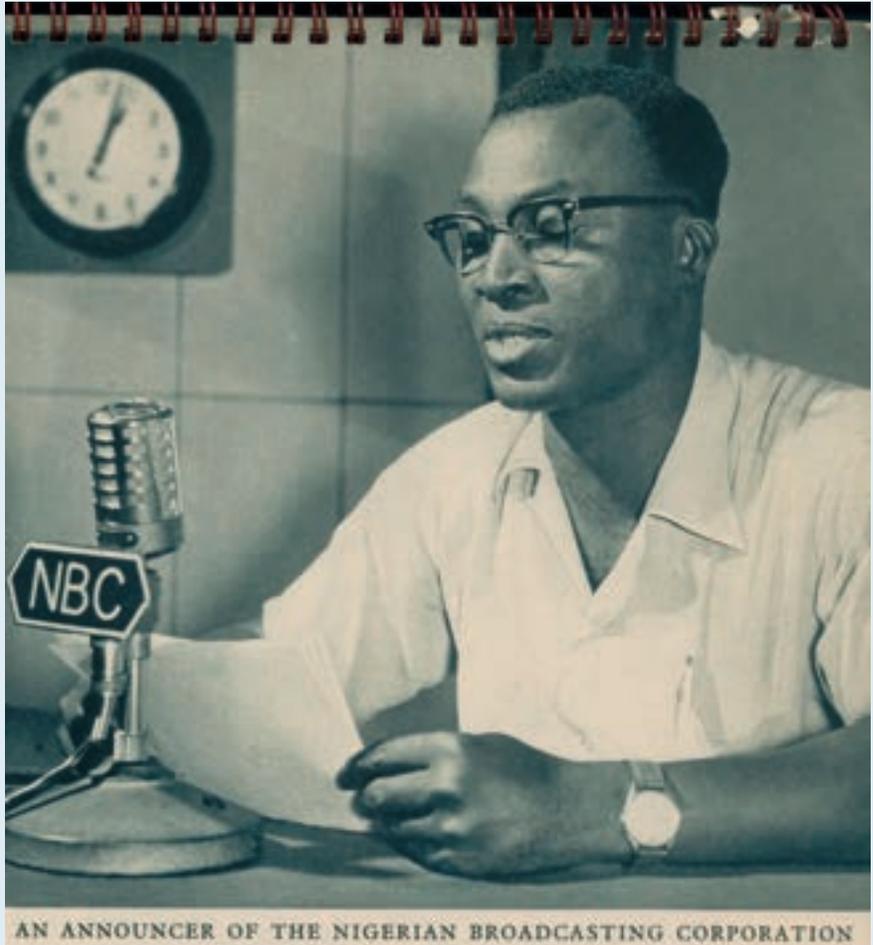
X E. Look, there's a bunch of em.
 L. What, bunch a what.
 X E. Of hooks, waitin' fer us.
 C. Em, I still contend that nobody don't ride in them hacks. They just have em posing there fer atmosphere.
 X E. No Clara, people actually rides in them. Come on, let's ast em. If they're atmosphere, who pays em fer bein' atmosphere?
 L. That's what I say. If they're posed like statues their overhead is sure expensive, fer statues, a live horse has gotta be fed daily.
 X E. Not ta mention the man, they can't eat atmosphere.
 C. Well I ain't going up and ask em ta take us fer a ride. You can do it if ya want to, Em.
 X E. Oh come on, we can just ast em if they do it as a regular thing.
 C. Well listen, you go over there and ask one of em and if he'll take us why give us the high sign.
 L. Yeah, we'll wait here till we see.
 X E. Oh alright. I'm sure I ain't bein' brassy. I'll just ast the fella if he's atmosphere. If he sez he is I won't bother him.
 L. Oheee, good luck Em.
 X E. Yeah.
 L. I don't know whether I hope he'll take us or not Clara.
 C. Well Em's got nerve, she's goin' right over. I think it's be kinda fun ta ride in one although I never heard a snybody doin' it these days.
 L. Oh it looks like it's encouraging.
 X E. Moo booi



As the Librarian of the Zeta Phi Eta Chapter at the University of Maryland, I have the honor to acknowledge the receipt of your letter of the 11th inst. and in reply to inform you that the Syllabus of the Zeta Phi Eta Chapter is being prepared and will be ready for distribution in the near future.

✕ ✕ ✕ ✕ ✕ *Nigeria Becomes a Sovereign Nation*, an illustrated set of 12 plates published by the departing British colonial authorities at the time of Nigeria's independence celebrations in October 1960. As they relinquished power to newly independent African countries, departing European colonial powers focused a great deal of publishing energy on celebrating the "modernization" that accompanied colonial rule. The comprehensive radio broadcasting network established by the colonial authorities was highlighted in *Nigeria Becomes a Sovereign Nation* as an essential component of an independent country. The collection was purchased through the George and Mary Leonard Foster Endowed Fund.

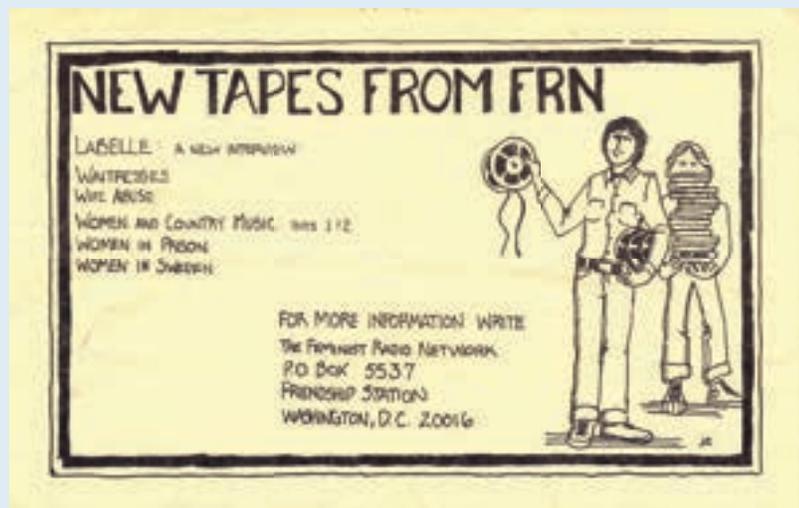
✕ ✕ ✕ ✕ ✕ Melville Herskovits Library of African Studies are book collection



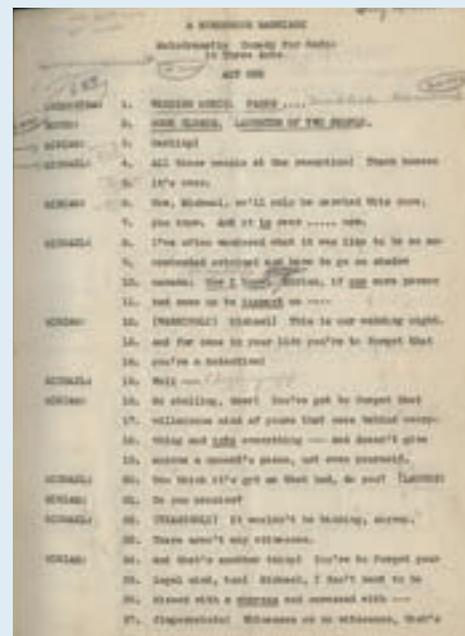
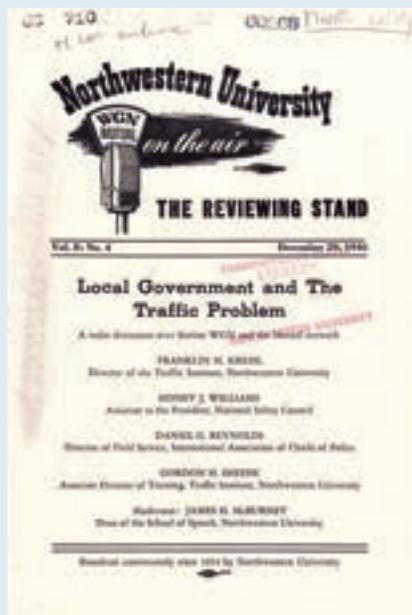
✕ ✕ ✕ ✕ ✕ Robert Russell Bennett's original manuscript for *The Grey Flute Song*, one of many pieces he composed for radio broadcast. During the early 1940s Bennett hosted a half-hour weekly program of mainly American music, including many of his own compositions, on New York's WJZ. Bennett's orchestrations were later heard in NBC television's *Victory at Sea* series and in the film adaptation of the Broadway hit *Oklahoma!* The many manuscripts in the Robert Russell Bennett Papers were donated by Bennett's estate in 2002.

✕ ✕ ✕ ✕ ✕ Music Library

Calliope, the newsletter of the Feminist Radio Network, is one of thousands of second-wave feminist publications in the Library's holdings. The Feminist Radio Network was formed in 1974 to distribute feminist-themed programs to public, college, and community radio stations across the country. Charles Deering McCormick Library of Special Collections' Feminina Collection



“Local Government and the Traffic Problem” is a transcript of the December 29, 1946, *The Reviewing Stand*, a weekly radio show begun in 1944. *The Reviewing Stand* featured Northwestern faculty members, including Traffic Institute director and traffic safety pioneer Franklin M. Remel, and guests discussing issues that are still relevant decades later. Transcripts were published by the Radio Department starting in 1944 and were sold by subscription—\$1 for a half year or \$2 for a full year. The transcript includes a two-page suggested reading bibliography by reference librarian Eleanor M. Lewis. Transportation Library



Northwestern Radio Playshop Scripts, a collection of student-authored scripts from the University's earliest program in broadcasting. Established in 1909, the Radio Playshop supplemented the broadcasting curriculum with opportunities to write, produce, and perform for radio. It trained many students who went on to influential careers in broadcasting and performance. The Playshop's first program, the melodrama *A Murderous Marriage*, was written by alumnus Walter Kerr, later a celebrated theater critic. The collection was donated in 1909 by Professor Martin Maloney of the School of Communication. University Archives

Hans Manofsky

Hans Manofsky, who served from 1959 to 1991 as the first curator of the Melville J. Herskovits Library of African Studies, died July 1, 2013, in Madison, Wisconsin. The library's current curator, David Easterbrook, shared a version of this tribute at a memorial service at Alice Millar Chapel in November.

Hans Manofsky was for 32 years the central figure in building the largest and most extensive library for the study of Africa in existence—the Melville J. Herskovits Library of African Studies at Northwestern. In fact, in realizing the vision that Melville Herskovits himself had for such a library, Hans helped to re-invent the concept of what a research library could be—and to pioneer the academic concept of “area studies.”

Today the issues we librarians grapple with in our effort to ensure that our libraries meet the needs of our user communities include new concepts such as digital humanities, open access, and print retention. From the late 1950s and well into the 1960s, one of the most challenging new concepts was area studies. The idea that research libraries needed to build collections of materials from parts of the world other than North America and Europe—and that some of these collections might not “look like” the average scholarly book—took a good deal of getting used to. Building a comprehensive collection of African studies research materials required expanding the collection scope to include posters, pamphlets, and a broad range of ephemera that documented the political, social, and economic changes under way from the point of view of political parties, trade unions, and social and cultural organizations.

Fortunately, at Northwestern University that was not a problem. The University Library administration embraced the concept and saw Northwestern taking a leading role in defining “area studies” for the North American research library community, using its emerging Africana collection as a model. One of the reasons Hans came to Northwestern was to direct that effort.

He embraced the challenge with enthusiasm. He spoke for African studies at the first two major national area studies meetings directed to a wide research library audience, one held at the American Library Association conference in 1962 and the



Manofsky and Melville J. Herskovits in the library.

second at the Graduate Library School of the University of Chicago in 1965. He devoted years to cooperative activities within the American Library Association, the Association of College and Research Libraries, the Association of Research Libraries, and the International Federation of Library Associations and Institutions. He moved seamlessly among all these organizations and more, all the while linking people with people, people with institutions, and institutions with institutions, building lasting relationships that continue today to foster interinstitutional cooperation. His style of warmth, sincerity, and inclusion were major reasons for the successful cooperation that resulted.

In a personal note, when I attended my first African Studies Association annual meeting in 1964, Hans welcomed me and immediately began introducing me to people—librarians, scholars, publishers, almost everyone at the ASA, it seemed. In 1965, when I was appointed to my first position as an African studies librarian, he accepted me as an equal member of the Africana Librarians Council, not the beginner that I was. The warmth of Hans’s acceptance of me and the generosity with which he approached my learning the ropes were replicated over and over again throughout his life with innumerable other people.

While we can never forget Hans’s outstanding professional achievements, there are many other reasons we will always remember him—especially the warmth of his hospitality, his understanding, and his friendship.

David L. Easterbrook
George and Mary LeRon Foster Curator
Melville J. Herskovits Library of African Studies
Northwestern University

Alumnus of two Northwestern schools

Alumnus of two Northwestern schools—the Judd A. and Marjorie Weinberg College of Arts and Sciences (1966) and the School of Law (1969)—Byron Gregory started contributing to his alma mater soon after graduating. A consistent donor for four decades, he’s also given his time to Northwestern, including as a member of the Northwestern University Library Board of Governors since 2003 and as a judge of Moot Court Competition at the law school.

Gregory has been a partner in two Chicago firms, McDermott Will & Emery, where he worked for 36 years, and Foley & Lardner, to which he moved in 2005. He specializes in antitrust, securities, and large corporate litigation.

A Chicago native, Gregory is married to Susan Gregory and is the father of Brooke and Taylor Gregory. His father was a violinist in the Chicago Symphony Orchestra, and in his honor Gregory has funded a practice room in the new Music and Communication Building. The room will be named for his parents, Lulu and Louis Gregory.



Footnotes: Why do you support Northwestern University Library?

Byron Gregory: I have a passion for the Library because books have always played a large role in my life, and while I was at the undergraduate school I spent most of my awake time at Deering. Today, I support the Library because I want it to be as available and viable for today’s and tomorrow’s students as it was for me.

What is it that draws you to the Library?

It’s a beautiful structure. I love old Deering; the architecture is magnificent. When I go to a Library meeting, I always spend time walking through just to remember good times. And even though I’m not a modernist, I appreciate the newer part of the building as well.

Do you have a favorite Deering Library memory from your undergraduate days?

The Library was so much a part of the college experience when I went to school. I did almost all of my studying there.

The Library used to have metal bookcases at the eastern end on each floor—referred to as the “stacks”—and behind them were little desks, separated from each

other by a series of walls. You could get a lot of privacy. That’s where I liked to go.

You have an extensive personal book collection. Is there a focus of subject or time period?

I’ve been collecting since 1962. I have approximately 5,000 books; 95 percent are history—general history, many countries—and biography. There aren’t too many biographies of Lincoln I haven’t read. Some of my books are collector’s items and go back to the 14th and 15th centuries. I don’t touch those a lot because they’re fragile, but I make sure they stay in good shape.

You said you’ve been in love with books since age four. Please talk about yourself as a reader.

I was reading by the time I got into first grade. My parents helped me. They had an attorney, and occasionally I was permitted to go with them to the attorney’s office. He would give me books to read and some to keep. I still have the books he gave me.

I try to take on two books a month. When I see a great book, I don’t wait until I’ve finished the last one before buying the new—that’s my problem! I don’t expect I’ll read every one of the 5,000 books in my

library, but I can hope to read 50 percent, maybe.

Both your BA and your JD are from Northwestern, and you’ve been active in the University from your undergraduate days. Your passion for the University developed early, didn’t it?

I had no doubt that I’d attend Northwestern; that’s where I wanted to be. At an early point in my undergraduate life, I knew it was important to be deeply involved in many of the University’s activities. I also wanted to get people together and move toward constructive goals, so I ran for student office. I was asked to make presentations to alumni to assist in fundraising. I loved every minute of it.

Whenever I visit, I am reminded of Northwestern’s exceptional standing. I still have very positive feelings towards the University; how could I not in view of its great faculty, tremendous reputation, exceptional schools, beautiful campus—and sporting events to boot. The leadership does a very fine job of keeping up and enhancing what’s great about the University.

Northwestern was very welcoming to me, providing many opportunities which I can never repay.

footnotes

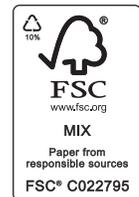
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APARTHEID TO DEMOCRACY: 20 YEARS OF TRANSITION IN SOUTH AFRICA

APRIL 7-AUGUST 29, 2014
UNIVERSITY LIBRARY

In 1994 South Africa held its first fully democratic election and witnessed the inauguration of its first black president, Nelson Mandela. To mark 20 years of democracy in South Africa, Northwestern University Library explores the struggles and progress of the South African democratic movement through an exhibit composed of materials from the Melville J. Herskovits Library of African Studies. From antiapartheid posters to the first election ballot, the exhibit reveals the country's first electoral process, Northwestern's role in the global antiapartheid movement, and the state of democracy in South Africa over the last 20 years.
