“Black Women as Giants” honors Gwendolyn Brooks
To mark the 100th anniversary of the birth of Pulitzer Prize–winning poet Gwendolyn Brooks, Northwestern University Press hosted a day of poetry on May 4.

“Black Women as Giants: A Celebration of Gwendolyn Brooks” began with a morning roundtable of five poets published by the Press. Toi Derricotte, Nikky Finney, Vievee Francis, Angela Jackson, and Patricia Smith discussed Brooks’s impact on their work and in the evening read from their own poetry.

The Press’s Parneshia Jones, an award-winning poet and short story writer, moderated the events.

One of the most influential poets of the 20th century, Brooks was Illinois’s poet laureate from 1968 until her death in 2000. Her book Annie Allen won the 1950 Pulitzer Prize for Poetry.

Two share 2017–18 Cage Grant
Two researchers have been awarded University Libraries’ John Cage Research Grant for the 2017–18 academic year. The competitive grant is awarded to scholars who require extensive use of the John Cage Collection held at the Libraries.

John Michael Green, a PhD candidate at the Eastman School of Music in Rochester, New York, is utilizing the Cage Collection to finish his dissertation, “Available to Our Ears: John Cage and Electronic Mass Media,” which looks at how broadcast media shaped the composer’s creative persona and output—and critical reception of his work.

Haema Sivanesan, a curator at British Columbia’s Art Gallery of Greater Victoria, is developing an exhibition that explores the relationship Cage found between art and Buddhism, as well as his contribution to the popularization of Zen in the United States. John Cage, Buddhism, and Artistic Process is slated to open at the AGGV in 2020.

Named for the American avant-garde composer who remains one of the most influential figures in modern music, the John Cage Research Grant facilitates researchers’ travel to Northwestern to examine Cage’s archive in depth. The grant was established in 2013.
The Revolution Will Be Archived

Documenting the 1960s at Northwestern University Libraries

The items illustrating this story are drawn from five distinctive University Libraries collections. To see and learn more about each item, visit libraries.nu/SixtiesCollections.
Someday soon, when a scholar poses a question about the roiling cauldron of transformation that was the 1960s and asks, “Where should I begin?,” the answer will be obvious: Start at Northwestern.

Fifty years after the Summer of Love, Northwestern University Libraries are making a major commitment to the study of the decade’s history and culture by positioning the institution as a leader in the documentation of the era. Library holdings already include many notable materials from the “Long Sixties”—the mid-1950s to the mid-1970s—materials from experimental artists and Beat poets, African independence movements, American social struggles, and student protests on Northwestern’s own campus. With this new initiative, the Libraries will highlight an area of established strength while committing to enhance 1960s holdings even further.

A long time coming
This decision doesn’t come out of the blue, said D. J. Hoek, associate University librarian for collections strategies. In fact, it’s the natural outcome of not only serendipitous acquisitions but also deliberate choices over decades.

“We’ve been doing this all along but not thinking about it quite this way,” Hoek said. “Over the years, we’ve pulled together many separate collections that each reflect an aspect of the 1960s. We just never thought of them as part of a larger collection of collections.”
A series of high-profile projects and books created using Libraries collections made the connection unmistakable: the 2016 Block Museum exhibition about avant-garde cellist Charlotte Moorman, whose archive is at the Libraries; Topless Cellist, the 2014 Moorman biography by Joan Rothfuss; Republic of Rock (2013) by history professor Michael Kramer about music and 1960s politics; Begin Again, the 2012 John Cage biography by Pulitzer winner Kenneth Silverman; and The Beatles Lyrics (2014) by Beatles historian Hunter Davies.

“As we looked at this growing body of work, we asked ourselves, ‘What if we were to draw a frame around all these collections and activities to highlight them together?’” Hoek said. “We realized that it could elevate our identity not just as a library but as a university.”

The collections
Prior to the new initiative, the Libraries’ already rich holdings in 1960s history included

- archives of avant-garde artists such as Cage, Moorman, Dick Higgins, and Jim McWilliams
- publications of outsider and Beat authors, experimental literary works
- music industry collections ranging from recorded interviews by writer Robert Greenfield to the papers of variety show host Lloyd Thaxton
- archives of the Berkeley Folk Music and ONCE Festivals and other influential events
- books, serials, and pamphlets documenting such social movements as antiwar activism, civil and gay rights, ecology, and second-wave feminism—including the archive of feminist icon Karen DeCrow ’59
- archival materials on protests and changes at Northwestern
- Watergate-related documents collected by James Rosen ’96 MS
- original handwritten lyrics by the Beatles (Northwestern and the British Library are the only libraries in the world to hold these.)

The Libraries’ vast 1960s holdings go beyond unique archives, with a full range of information formats including books, articles, videos, and other materials across its

These Woodstock tickets were donated to the Music Library in pristine condition. By the time the ticket holder arrived at the 1969 festival, the fences had been breached and tickets were superfluous.
collections. And sixties research extends, of course, to the digital realm, reflected by the recent acquisition of two major databases devoted to primary-source documents from the civil rights movement. While such databases can be acquired by other libraries, Northwestern will make them a priority, Hoek said.

“We already have a critical mass of collections around which we can build a reputation of preeminence,” said Martin Antonetti, director of distinctive collections. “We want to have an entire constellation of collections that are interrelated. The possibilities for scholars will be extraordinary.”

Antonetti emphasized that the zeitgeist of the sixties wasn’t solely an American phenomenon. The holdings of the Melville J. Herskovits Library of African Studies include materials on 1960s-era independence movements in places like Zambia, Ghana, and Tanganyika. Because so much modern research is interdisciplinary, the study of African political and social change readily connects to the stories of change documented in other archives—and that’s all the more powerful when those materials are all under one roof, Antonetti said.

Why now?
The Libraries are poised to act swiftly on this initiative, Hoek said, because the timing couldn’t be more fortuitous. “Just about every day we are marking the 50th anniversary of at least one pivotal event of the 1960s.”

he said. “There’s something about 50 years that brings historical distance and encourages new questions.”

According to Antonetti, it’s not only scholars who have those questions; it’s also the people whose lives and work are the subject of today’s research.

“The culture makers, newsmakers, and thought leaders of the sixties are approaching the age where they’re wondering what to do with their life’s work,” he said. “We are being contacted by people who know of our serious interest in the period. In 10 years it will be impossible to build such a collection, because most of this material will already have found a home.”

Forward-thinking people want their materials held in an archive to ensure their preservation and availability for continuing research and debate. Much of the era’s information was created and distributed on fragile media such as inexpensive paper, audiocassette tapes, and other materials that deteriorate relatively quickly.

“The counterculture movement was not producing things to last for the ages,” Antonetti said. “They were producing things to last the next few weeks. If no one

Above and right: A selection of underground comix from the McCormick Library of Special Collections. The comix scene, which was at its height from the late 1960s through the mid-1970s, featured small, independent presses tackling social commentary and celebrating the counterculture.

Left: Some of the many protest buttons from the McCormick Library.
collects these archives deliberately today, in another 50 years many materials will be deteriorated, discarded, or lost.”

Were the sixties really that important? Are they that relevant? Yes, Antonetti and Hoek state emphatically.

“There was a heightened sense of possibility, a feeling we could remake the world,” Antonetti said. “A large part of the world experienced the sixties as a catalytic moment. Even at the time, people could feel it.”

“The 1960s were a time of change, of questioning institutions, of questioning possibilities of what art could be, of what society could be,” Hoek added. “You could say today’s political conversation is a continuation of debates begun during the 1960s.”

For those who wonder if the Libraries will still have time for medieval manuscripts, electronic databases, and good old-fashioned books, Hoek said not to worry. At an academic library, service to all faculty and students remains at the forefront of daily work.

“Not everything we do will be about the 1960s, but when there’s an opportunity to promote this initiative, let’s take it,” he said. “We’ll continue buying everything from Shakespeare to nanoscience and beyond. It’s fundamental that we support the full spectrum of research and learning at Northwestern.”

At a university with a myriad of ways to distinguish itself in the scholarly realm, this focus on the 1960s provides a new way for Northwestern to stand out.

“This is not going to eclipse other things the University is already famous for, but we can add to that list,” Hoek said. “When researchers think of the sixties, or when key figures of the era think about where to place their archives, we want them to think of Northwestern.”

Counterculture sparks University-wide interest

Librarians, of course, aren’t the only people at Northwestern interested in the 1960s.

In July, Northwestern’s Center for Civic Engagement, under the leadership of professor of human development and social policy Dan Lewis, cohosted “Revisiting the Summer of Love, Rethinking the Counterculture,” an interdisciplinary academic conference in San Francisco examining the decade’s impact.

The California Historical Society cohosted the three-day event, which featured presentations by scholars from around the world. Northwestern presenters included Michael Kramer, visiting assistant professor of history; Stephen Eisenman, professor of art history; and Abe Peck, professor emeritus in service at the Medill School of Journalism, Media, Integrated Marketing Communications.

“This conference was incredibly timely and successful in putting Northwestern on the map as a major center for the study of the 1960s,” said Hoek, who also spoke. “There is such a range of serious scholarship on the sixties happening now. It confirms that this new effort by the Libraries is the right direction for us.”
Cover of Hesiod’s *Works and Days*, 1537.
Charles Deering McCormick Library of Special Collections.
Walk through the recently refurbished entrance of University Library, and you can’t miss the sleek, angled desk just past the turnstiles. Given its placement and prominence—and the welcoming faces behind it—it could only be a concierge desk.

Like its all-purpose hotel equivalent, the Information Desk is a service point where questions are answered, solutions are discovered, and reassurance is doled out dozens of times a day.

The desk debuted at the library this fall to centralize functions that were previously scattered across the first floor. It combines the Reference Assistance Desk with the IC Desk, which fielded visitor queries while also servicing the computer-filled Information Commons.

“There were just too many service points,” said Harriet Lightman, head of Research and Learning Services. “People were getting a little bit tangled with where to go. Having one Information Desk near the entrance simplifies that.”

The desk seats up to four employees, each assigned an essential task: A point person to handle queries as people enter the library; a librarian to tackle reference and research questions in person and online; and two student workers to help visitors troubleshoot computers, printers, and scanners.

These services all work toward the same goal: making the enormous building manageable.

“We’re a friendly first stop for students and faculty who don’t know where to begin,” said Anne Marie Stickels, manager of the Information Desk. “Sometimes it’s just directions, but often they need fundamental help with finding a resource or the right librarian to talk to.”

When visitors need to drill down into a research question, Stickels and her team can introduce them to the research librarian. In years past, that person was seated...
down a long hallway, perhaps within sight but definitely out of earshot. Now the research librarian is standing by to quickly assess visitors’ needs, ready to find a resource right away (for papers due the next day) or contact a subject specialist (for intricate queries that require more time for exploration).

The reference interview begins with a few common questions: What’s the class? How long is the paper? When is it due? Does the professor require certain types of sources? The solutions will likely be different for a first-year seminar than for a graduate-level class.

“It’s an art,” said Geoff Morse, research services manager. “We need to find out what they’re really asking for.”

It might be tempting to steer a student writing about Freud toward the psychology journals, Morse said, but if the paper is actually for an English class, that changes the nature of what the librarian will suggest.

“I can throw all kinds of things at them, like ‘This is the classic source on psychoanalysis,’ and ‘This is a frequently cited article—can you read German?’” he said. “But those are probably inappropriate for a biographical paper, and I might see their eyes glaze over.”

Delivering solutions to the ever-diverse array of queries at the desk keeps Morse, Sticksel, and other librarians on their toes.

“Northwestern is so interdisciplinary,” Morse said. “That’s one of the delights for a research librarian—we love it.”

“We’re a friendly first stop for students and faculty who don’t know where to begin.” – Anne Marie Sticksel
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Thank you for your support of the University and the Northwestern Libraries.

We ask that you alert our director of development to any incorrect information or omissions. We will correct the University’s records and print corrections in the next issue of Footnotes.

Please send corrections to Jennifer Mullman; Director of Development for Libraries, Press, and University Archives; Alumni Relations and Development; Northwestern University; 1201 Davis Street; Evanston, Illinois 60208-4410; 847-467-7278; jmullman@northwestern.edu.

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Marilyn A. Collins
Leslie Cameron
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In Memoriam
In memory of Gary Blumenhine
Laurel F. Goodgion
In memory of Elizabeth L. Boukidis
Penelope H. Boukidis
In memory of MaryLu Cervieri-Chack
Randall Louis Chuck Sr.
In memory of Jim and Nancy Deitch
Andrew Ryan Deitch
In memory of Phyllis Ellis
Edith C. Eisner

In memory of Rolf H. Erickson
Lester N. Caltvedt
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Robert A. Wynbrandt
In memory of Steve E. Juergens
Michael Lipsitz
Terri Segall Lipsitz
In memory of Marjorie Minsk Kriz
John J. Kriz III
In memory of Dale T. Mortensen
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Fidelity Investments Charitable Gift Fund
In memory of Gerald L. Schrader
Laura L. Stephan
In memory of Professor Ivar Wils
Kenneth A. Jones

In Honor
In honor of John Blosser
Lee R. Greenhouse
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In honor of Ted and Jill Deitch
Andrew Ryan Deitch
In honor of Robert Kamman
Adela M. Seal
Robert A. Seal
In honor of John J. Kriz
Helen Kriz Marshall
In honor of Peter and Joan McKee
David K. McKee
Lynn M. Naeckel
In honor of Sheng Wei Ng
Chee Ping Ng
In honor of Hans Panofsky
Sterling P. Stuckey
In honor of Shepard Residential College
Ian Alexander Coley
Wildcat Evolution

In the 1960s and ’70s the conception of Willie the Wildcat was quite wide-ranging, from a homespun costume in the 1960 Homecoming parade (above) to a cartoonish, Hanna-Barbera–inspired look by 1970 (left).

One campaign during that era would have made Willie extinct. With strains of Jimi Hendrix’s 1967 hit “Purple Haze” on their minds, students lobbied in 1972 to retire Willie permanently to make way for a new mascot: the Northwestern Purple Haze. In a flyer distributed around campus, Purple Haze proponents cited the large number of wildcat mascots at other universities, including Kansas State, Villanova, Arizona, and Kentucky, while noting how the Duke Blue Devils and the Alabama Crimson Tide incorporated school colors.

The campaign led to a student body vote. The Purple Haze came up short, and Willie lived on.
LOANS ENLIVEN BLAKE EXHIBITION

William Blake and the Age of Aquarius, an exhibition at the Block Museum of Art, features more than 50 works on loan from the Libraries, including this Martin Sharp poster depicting legendary guitarist Jimi Hendrix.

A poet and artist, Blake (1757–1827) was renowned for his unconventional and highly political work. The exhibition explores how his work inspired several creative powerhouses of the 1960s, including Sharp, Milton Glaser, Maurice Sendak, and Allen Ginsberg.

Along with original posters and books by artists who cited Blake as an influence, the Charles Deering McCormick Library of Special Collections loaned the exhibit rare Blake engravings and leaves from his illuminated books.
