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On the cover: *Spring Iris* by Vanessa Ritchie, Librarian, Perkinston Campus, MGCCC. The watercolor was painted during a workshop held by the Stone County Arts Council. I had never really painted flowers before so it was a new experience for me. It is 18 by 24 inches, painted on 140 lb. paper.

Mississippi Libraries is a quarterly, open access publication of the Mississippi Library Association (MLA). The articles, reports, and features herein represent viewpoints of their respective authors and are not necessarily the official options of the Association.

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President's Page

Spring officially began just a few weeks ago, and National Library Week has been taking place this week. Mississippi libraries are following ALA's repeated theme of "Libraries Transform." Dr. Stacy Creel and her National Library Week Committee prepared materials for marketing the event across the state. I am sure that your libraries have had spectacular events to celebrate the week, but what does that theme mean to us? I would bet that many of you take credit for your libraries transforming the lives of so many patrons, but how do we relay that message to our community, and more especially, our funding authorities? Several MLA members, librarians, and library staff met at the State Capitol on March 14th for our annual Library Legislative Day. With funding for libraries being a big issue this year, it was a great opportunity for library advocacy. Legislative sessions ended early that morning, so lawmakers had an opportunity to join us on the Rotunda floor to enjoy snacks provided by the Friends of Mississippi Libraries and other libraries in attendance, as well as learn about programs taking place at Hancock County Library System, Lee-Itawamba Library System, Talking Book Services, and the Mississippi Library Commission. Susan Liles, Public Relations Director at the Mississippi Library Commission, recorded a short video of the day's event here: <https://youtu.be/h6xrED46qtM>. MLA also has a new Advocacy Committee with Jennifer Smith serving as the chair. Jennifer and her committee developed



a fantastic Library Love Letters campaign to help with advocacy efforts in our state. There were several library patrons who wrote letters to their state legislators, and MLA members helped disburse some of those while we were at the Capitol that day. I want to thank all of those who were involved with preparing for that day's event, as well as those who were able to take the time to be there. Although we continue to suffer budget cuts in so many of our libraries, we still need to have those important conversations with our state legislators.

Several of our members attended the Fay B. Kaigler Children's Book Festival at USM last week. Of course, MLA had a booth there, and several of our members volunteered to work at the booth. There were also random drawings for one free annual new or renewal membership to the Mississippi Library Association on both Wednesday and Thursday for individuals who visited the

MLA booth at the Children's Book Festival. This was something that the MLA Executive Board discussed and agreed would be a good idea to encourage membership. If you didn't get the chance to volunteer at this event, we may still need some volunteers to help with other events that will be coming up this summer that promote library advocacy.

On April 26th at 1:00 PM, the Hancock County Library System will be hosting John Chrastka from EveryLibrary.org. From their website: "EveryLibrary is the first and only national organization dedicated exclusively to political action at a local level to create, renew, and protect public funding for libraries of all types. We are a nonprofit Political Action Committee chartered to work exclusively on local library ballot initiatives. EveryLibrary helps secure funding for libraries at the ballot box. We train, coach, and consult with library communities on Information Only and Vote YES campaigns. EveryLibrary is donor supported in our pro-bono work. We believe that any library campaign anywhere should matter to every library everywhere. Libraries need to talk to voters directly about the bonds, levys, millages, and referendum that build, renovate, or expand library services for the next generation. Any library initiative anywhere matters to every library everywhere. Make your pledge today." Mr. Chrastka will be discussing the issues of funding challenges that we are facing for libraries in Mississippi, as well as the issue of privatization for public libraries that has arisen in our state. If you need to stay overnight in Bay St. Louis, the Baytown Inn has two rooms

available at the state government rate, the Hollywood Casino Hotel has a rate of \$57 per night, or you can check with other hotels in the area that honor state government rates. Librarians who participate in the State and School Employees' Health Plan can show their membership card as proof of being a state employee, regardless if you work for a public library or a school library. If you are interested in attending this program, please RSVP here: <https://goo.gl/forms/A2Fo0VMzz-3pulxe72>. This could be a major boost to the advocacy efforts in our state, so please consider attending. Librarians, library staff, library trustees, and other library advocates are welcomed to attend.

MLA plans to have booths at the Mississippi Association of Supervisors (MAS) Annual Convention to be held in Biloxi, **June 12-15**, and at the Mississippi Municipal League (MML) Annual Conference to be held in Biloxi, **July 24-26**. We will be calling on members across the state to send promotional materials for their libraries to our MLA office so that we can have information representing each county. Likewise, we would like for members to send in those same kinds of promotional materials for their libraries representing each town/city/municipality. We realize that not everyone can travel to Biloxi for these meetings, so this will be the best way to communicate the importance of funding for libraries across our state.

Plans are also being made for Mississippi's delegation to attend ALA's National Library Legislative Day in Washington, D.C. on **May 2-3, 2017**. With discussions about funding for IMLS, this will be a

vital opportunity for our delegates to speak to key legislators from our state. This two-day event is an opportunity for library supporters and staff from all across the country to gather and meet with their members of Congress to impress upon them the importance of federal library funding. There will be three delegates representing MLA and three delegates representing MLC at this event.

Although we have a great slate of officers and committee members, we still have a vacancy for a New Member Round Table Chairperson. The specific duties for this position can be found on page 40 of our MLA Handbook online here: <https://mla42.wildapricot.org/resources/Documents/2016/MLA-Handbook2016.pdf>. If you are interested, please let me know as soon as possible. My e-mail address is jstephen-son@greenwood.lib.ms.us.

Other events and dates to remember:

ALA Annual Conference: Chicago, IL: **June 22-27, 2017**

Mississippi Book Festival: **August 19, 2017** – Mississippi State Capital

MLA Annual Conference: **October 17-20, 2017** – Lake Terrace Convention Center, Hattiesburg

I just found out that Librarian of Congress Carla Hayden will be attending the Mississippi Book Festival. More details about the festival can be found here: <http://msbook-festival.com/>. This is a fantastic event and it's all FREE to attend. Meet some fantastic authors and speakers and peruse the many vendor booths that will surround the State Capitol.

Our Vice President, Sarah Mangrum, is also the Conference Chair for this year's MLA Conference. Plans are already in process, and Sarah and her conference committees are hard at work to make this year's conference another great event. The theme for this year's conference will be "Tell Your Story" and will focus on advocacy. The conference will be held in Hattiesburg, and we haven't been there for quite a few years, so this should be a fun change of scenery. If you have any questions about the conference, please contact

Sarah at sarah.rials@usm.edu.

Finally, I want to introduce everyone to our new MLA Administrator, Ms. Paula Bass. We are so very pleased to have her working with us. Paula is working in the MLA office located at the Mississippi Library Commission in Jackson. She can be reached by e-mail at info@misslib.org or by phone at (601) 981-4586. You probably have already seen some messages from her. Also, with our new MLA Administrator, we have new office hours that we hope will better serve our members. The

new office hours are Tuesday, 11:00 AM – 5:00 PM; Wednesday, 1:00 PM – 5:00 PM; and Thursday, 11:00 AM – 1:00 PM. Please help me welcome Ms. Bass to our organization. Our next MLA Executive Board Meeting will be held on **Friday, May 5th**, at 11:00 AM at the Mississippi Library Commission. This meeting is open to the public. If you have any questions or concerns about MLA, please feel free to contact Paula Bass or any of the Executive Board members.

The Realm of Cataloging for Non-Catalogers

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INTRODUCTION

Have you ever wondered what those catalogers are doing in the back room (or basement) of the library? Books, DVDs, software, and other materials seem to appear from the dark recesses of the back room (or basement), but what is it that the catalogers are doing with those items back there? And why won't they change the classification number on a book so that it will sit on the middle shelf instead of the bottom shelf? And why do we still need catalogers? Aren't there places that will catalog materials for any library that contracts to have it done? And, do we need more hard-copy items in the library these days? We can find it all on the Internet, can't we?

Chiefly, what catalogers do for an item that needs to be cataloged is describe it in physical terms, describe and identify it through the means of various labels, and find a way to somehow fit that item into the organizational scheme of similar materials that are currently on the shelves in their library. It seems simple, doesn't it? However, it turns out that a lot can be involved in any or all of the steps of the cataloging process outlined above. Some items do not fit neatly into the system of describing, identifying, or organizing

materials that is currently in place. Sometimes, in this process, the catalogers seem to be speaking in another language. This article will open up the cataloging world to those not familiar to cataloging, and in so doing will hopefully answer many of the questions non-catalogers have about cataloging.

DESCRIBING THE PHYSICAL ITEM

No matter what the object being cataloged, when beginning to catalog it, the cataloger must first ask, "What is this item?" Is it a book, an audio CD, a DVD, a type of software with an accompanying book, a book with accompanying software, a magazine, a puppet, a statue, or what? When the cataloger has decided what the object is, that will determine what cataloging format will be used to describe the item. A cataloging format is like a template, or an electronic form that contains blank fields to be filled in that are used specifically for a given format.

The information placed in those fields is meant to describe the object being cataloged, and this information is governed by a set of rules known as the Resource Description and Access (RDA). RDA was adopted in March of 2013; these guidelines are based on the older "Anglo-American Cataloguing Rules" (AACR2) and "Functional Requirements for Bibliographic Records" (FRBR) and create a code that, it is hoped, will be used by

other metadata communities and not just by English-speaking catalogers. FRBR is basically a way of looking at the relationships between the item being cataloged and the entities associated with it, such as author, publisher, translator, etc., as well as relationships between the item and other items. FRBR was developed by the International Federation of Library Associations and Institutions (IFLA) Study Group on Functional Requirements for Bibliographic Records.

Some of the more obvious changes in bibliographic records since the change from AACR2 to RDA are the cessation of the use of abbreviations (for the most part), the addition of relationship designators, and the replacement of the general material designator (GMD). Most abbreviations are now spelled out in the bibliographic record, and in particular, replacing Latin abbreviations with English phrases. The relationship designators explain the relationship of a person, corporate body, or other entity to the item in hand. An example would be *Smith, John, translator* to designate the translator of the item. The GMD has been replaced with MARC fields describing content, media, and carrier type and that are not meant for display but could be used by the library system software to display an icon that represents the type of material, such as DVDs, Audio CDs, or other types of materials.

Another set of guidelines are the Library of Congress-Program

for Cooperative Cataloging Policy Statements (LC-PCC PSs) that explain to catalogers how the Library of Congress and the Program for Cooperative Cataloging diverges from RDA, or in some cases gives a more in-depth explanation of how to follow a certain rule. While not all catalogers follow the LC-PCC PSs, most libraries do attempt to follow them, since a large portion of North America's records are created by Library of Congress, and following the LC-PCC PSs will cause fewer inconsistencies as libraries share their cataloging with other libraries across the continent.

The description of the physical item can include data found directly on the item, some examples of these being the title, the author, publishing information, dimensions of the object, number of pages in a book, amount of time on a DVD, the presence of illustrated matter, whether it is in color, and other names important to the creation of that item. Generally, these types of information are copied, or transcribed, exactly as found on the item.

Each piece of information formulated according to RDA is placed in a specific field (or part of a field, known as a "subfield") of the electronic cataloging format. The designation of formats, and of which information goes in which field is known in its current version as "MARC 21" (MARC stands for "MAchine Readable Cataloging"). So, while the content of the information is ruled by RDA (as well as the LC-PCC PSs), the way in which that information gets coded into electronic form is ruled currently by MARC 21.

IDENTIFYING AND LABELING THE ITEM

The object, described with its physical attributes, now needs some kind of identification and labeling, so that, when a person performs an appropriate search, this item will appear as an acceptable result of that search, and will thus enable the person to locate the actual object. The types of identification and labels may include the preferred access point, added access points, subject access points, barcodes, and call number classification.

The preferred access point for an object is an access point (usually the name of a person or entity) under which the object may be principally found when searching in the library catalog. Added access points are those access points of names or entities, as well as title variants, that can also be found on the object being cataloged, and under which the object may also be found when searching the catalog. Subject access points are specific topic or geographic areas associated with the object being cataloged.

Subject access points come with their own rules. Many libraries in the United States use the Library of Congress Subject Headings (LCSH), medical libraries may use Medical Subject Headings (MeSH), and smaller libraries may prefer Sears List of Subject Headings (commonly known as Sears), but whichever subject heading list your library uses, there are rules to be followed. In a controlled vocabulary such as LCSH, the access points must be formulated as specified. Dates can only be added as specified, and even "free floating subdivisions" have specific subject access points with

which they can be used. Catalogers can and do use uncontrolled subject access through keyword indexes, but controlled vocabulary is also important. When browsing for a subject, and a searcher misspells a word but does not mangle it too badly, she or he should still be able to get to the correct area of the subject list to find the term being sought. It is true that some databases will list other spellings even in a keyword search by asking, "Did you mean" and prompting with a variant spelling. Occasionally these prompts are exactly what the searcher is looking for, but more frequently the searcher wanted what they originally typed. But, it can be very frustrating in keyword searching to type in a search term, and get thousands of hits. Controlled vocabulary not only usually brings the number of hits down to a more reasonable number, but also may suggest other subject terms that may not have occurred to the searcher, and may perhaps suggest the exact term the searcher needed. Admittedly, LCSH is not always on the cutting edge of vocabulary usage, and frequently it will use a more scholarly word rather than the more popular word (such as Swine instead of Pigs), but with the cross-references in place the searcher should still achieve her or his search goal.

CLASSIFYING THE ITEM

Most United States libraries have open stacks which allow patrons to browse the shelves, and while libraries could shelve materials by color or height or by arrival in the library, usually subject arrangement is more convenient for the patron. Therefore, each library object that will be

made available for public use needs to have some identifying label that is unique to it and it alone. This identifier is usually some combination of letters and numbers that will allow the object to be placed on public shelves with similar types of materials and alongside items that cover similar topics. This identifier is known as the call number for the object, and the cataloger determines it by examining the item for its subject matter, and finding a place for the item within the shelving scheme used by that particular library. Two popular schemes, or classification systems, in the United States are the Library of Congress Classification and the Dewey Decimal Classification. Others include the Universal Decimal Classification, the SUDOC numbers for government documents, as well as many other locally created classification systems.

With the inception of computerized catalogs and the need for efficient handling of large amounts of data, it became necessary for each item to have another unique inventory number: the barcode number. This, along with a security strip and perhaps another local stamp that identifies the object as belonging to the library, is applied to the object either before or while the cataloger works with the item.

MORE TO THE CATALOGER'S DUTIES

While the cataloger spends a majority of the time cataloging various kinds of items, the duties don't necessarily stop there. Other responsibilities may include keeping the local catalog current with the most recent changes in subject access points or names, and addressing various

problems related to indexing. These responsibilities can be grouped under the title, "database maintenance." Authors, series, and subject access points are frequently controlled by authority records. Having controlled access points is important so that like materials can be found together with a single search. Materials by a particular author, for example, can then be grouped together under a unique access point. Also, authority records should point the user to the controlled form when the user is searching under a variant form of the name, title, or subject. Currently, created authority records are based on the most popular usage of a name, series, or subject; but older headings were based on different rules and in the case of subject access points, different usage. Vocabulary changes over the years, and a much-used phrase or subject can become archaic, or slightly embarrassing, over time. In the case of Library of Congress Subject Headings, it is difficult to keep the subject headings list up to date with current usage. Once a subject access point has been officially changed, it may take even longer for catalogers across the country to make the necessary changes in their own databases.

The importance of authorized or controlled vocabulary is that search results can be more precise, thereby allowing the number of items found to be smaller and more manageable for the users. There is nothing more frustrating than doing a search and finding thousands of items with no way to reduce this number to a smaller or more precise group. Unfortunately, it seems that many searchers expect to find thousands

of items, look at the first ten, and never realize that there is a way to make the search better and easier.

Future of Cataloging

Currently, BIBFRAME (Bibliographic Framework) is being designed to replace MARC21, since MARC21 is unable to adequately display FRBR concepts. BIBFRAME uses the linked data concept, so that the FRBR concepts of RDA can be more easily expressed and displayed, and the data can be seen and used through the Web rather than just in the local catalog. For more information concerning linked data, see https://en.wikipedia.org/wiki/Linked_data

CONCLUSION

To enjoy the fruits of cooperation between libraries, the cataloging community must conform to the various rules that govern them. The rules may at times seem arbitrary and contradictory (and sometimes they are), but they ultimately serve an important purpose, and that is to allow a user to be able to find, identify, select, and obtain an entity being sought. (Maxwell, 2008)

References

- Maxwell, R. L. (2008). *FRBR: a guide for the perplexed*. Chicago: American Library Association, p. 4.

Keep Mississippi Weird

Unusual “Jewels” in Special Collections

Greg Johnson

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Ellen Ruffin

*Curator of the de Grummond Collection
University of Southern Mississippi*

While the word “weird” is used throughout this article, it is not used in a derogatory way. What is weird to one person is sacred to another. One of the Merriam-Webster dictionary’s definitions of weird is “of strange or extraordinary character.” Some of the items discussed aren’t that strange or extraordinary in their own right, but within the context of their larger collections they might seem a bit out of place. Some items are simply amusing to the curators.

THE UNIVERSITY OF MISSISSIPPI

The University of Mississippi department of Archives and Special Collections focuses its collecting on the university, the state of Mississippi, and the Blues. Some of the weird items appearing in multiple collections at the University of Mississippi are clippings of human hair. You can imagine an archivist’s surprise when she/he is processing a collection of correspondence and comes across an envelope containing a 100+ year old lock of hair! [Image 1] The act of saving locks of hair isn’t that uncommon. Some keep a lock of a child’s first haircut for good luck;

some have given locks to soldiers before they go off to war, as a symbol of devotion; some 19th century families kept locks of hair from dead children as a means of maintaining some type of physical connection. James George Frazer’s *The Golden Bough* (first published in 1890, but revised through several editions through 1915) even discusses multiple religious/magical rituals associated with the act of clipping hair. Sure, hair clippings might have personal significance to family members, but why should archives keep clippings of hair at all. Are there any good reasons to do so? Multiple locks of Ludwig van Beethoven’s hair are in collections at the Library of Congress, the San José State University’s Beethoven Center, the British Library, and several other institutions and private collections. Scientific testing in the late 1990s of some hair samples show large amounts of lead, indicating that Beethoven likely suffered from lead poisoning,

which may have contributed to his deafness. Russell Martin even wrote a bestseller about this in his 2001 book *Beethoven’s Hair: An Extraordinary Historical Odyssey and a Scientific Mystery Solved*. The argument over whether or not saving locks of hair is weird or not, might best be summed up in a line from A. C. Miller’s 1872 song “One Little Lock of Hair” – “Though worthless in the eyes of some, to me ‘tis very dear; ‘Tis all I have on earth to love – One little lock of hair.”



Other odd things appear in different collections. In one collection in the University of Mississippi’s Blues Archive there are several containers of spiritual incense and a bottle of Dr. Pryor’s Alleged 7 Holy Spirit Hyssop bath oil. [Image 2] There is no indication in the donor files as to what they have to do with the collection. There are also several used tear gas canisters in the archive. [Image 3] On their own value, one could wonder why they are in the archive. Context is everything; in 1962, when James Meredith became

the first African American to enroll at the University of Mississippi, tear gas was used to disband rioters on campus. In the Presidential Debate Collection, which documents the 2008 debate held at the University of Mississippi, there are all manner of weird items, including two sets of flip-flops with plastic Barack Obama and John McCain heads attached.

We've all experienced people doing things we consider rude or impolite. Some argue that our culture no longer emphasizes etiquette, as epitomized in the writings of Emily Post and Miss Manners (pen name of Judith Martin). Humans have been writing about etiquette for quite some time, dating back at least to *The Maxims of Ptahhotep* (c. 2,400 BCE). Many of these guides offer general etiquette advice, while some get much more specific. Isaac Peeples' *Politeness on Railroads* (1899) devotes forty pages to just about every imaginable aspect of etiquette related to trains. Chapter titles include: "Politeness of the Ticket Agent," "Politeness of the Janitor of the Depot," "Politeness in Getting on the Train," and "Politeness of Railroads to the Clergy," to name a few. The advice given follows similarly specific examples:

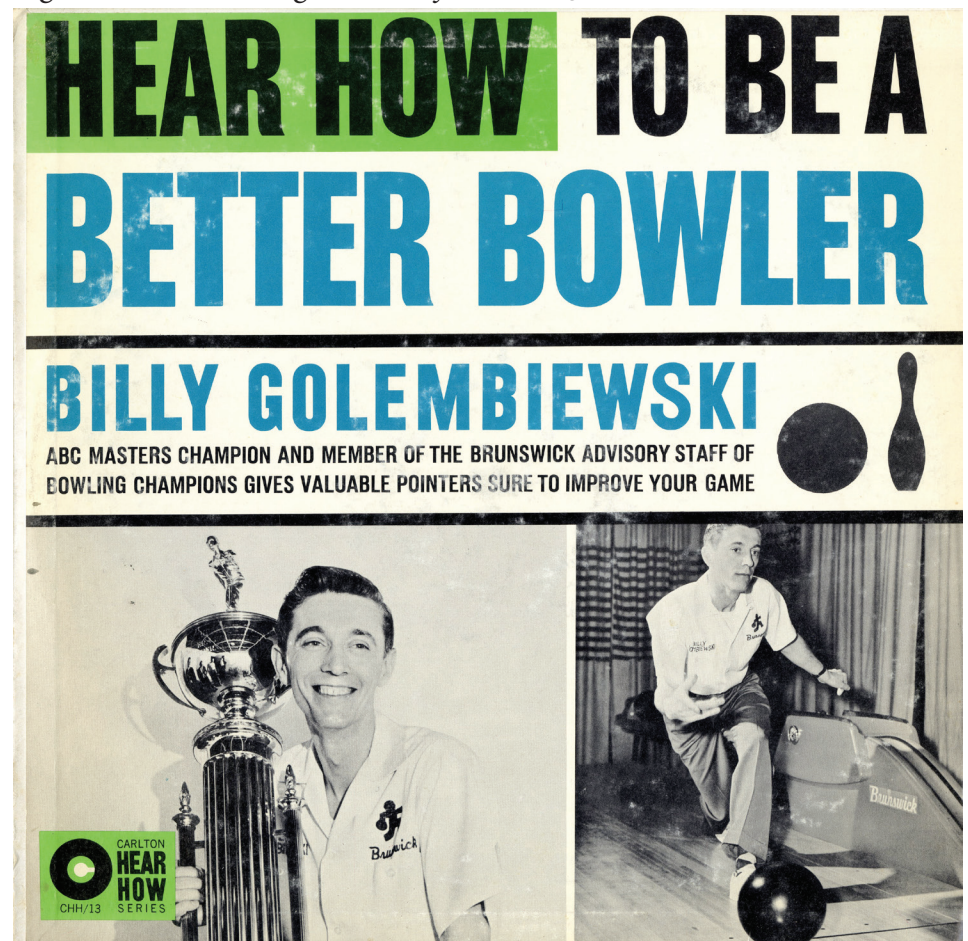
"Parents should not allow children to stand with dirty feet on seats, and indeed not even with clean feet when they are too large to do such a thing. Dogs or cats should not be allowed on the seats in the passenger coach under any circumstances whatever. It is not at all right to associate people and dogs and cats together. They are just as distinct as intellect and instinct, as human beings and animals."

There are many rules for

appropriate conversation on trains: "All passengers should be as cheerful and as pleasant as possible. They should talk to one another when it is pleasant, and that, too, about something that is profitable." Cleanliness is very important in many of these etiquette guides; Politeness on Railroads is no different: "When persons who have to travel have a disease of an offensive odor they should supply themselves well with antiseptics of strong and pleasant odors and use them freely in order to destroy the offensive odor of their disease while on a train."

Sometimes seemingly mundane materials can seem weird in context. For instance, in the collection of sound recordings B. B. King donated to the University of Mississippi, one can find five LPs on airplane flight issues, including *Weather for*

Pilots: An Entertaining and Easy to Understand Course in the Elements of Meteorology (Denver, Colorado: Jeppesen & Co., 1962). His record collection also contains over thirty foreign language courses, such as the *Serbo-Croatian Language Record Course* (1961). At first glance, such records seem out of place in B. B. King's personal record collection of blues, jazz, and popular music. However, knowing that King got his pilot's license and studied for the exam, and that he wanted to learn a few foreign language phrases before his first world tour, these items suddenly seem much less weird. Other non-musical records from B. B. King's collection include *Hear How to Be A Better Bowler* (1959), Red Foxx's *Is Sex Here to Stay?*, and Orson Welles' *War of the Worlds*. [Image 4]



THE UNIVERSITY OF SOUTHERN MISSISSIPPI

No archive is the same. No archive can aptly describe all of the idiosyncratic objects contained in the holdings. When there have been a number of successive curators, it's almost certain that collecting focus has shifted. Even more, when papers are "accepted," and when materials are sorted and accessioned, there is no predicting what will be found.

In the case of the de Grummond Children's Literature Collection at The University of Southern Mississippi, the treasures are interlaced with the oddities. For example, one Newbery Award Winning author (whom will remain unnamed) included one of her gynecological reports. It has nothing to do with the rest of her archive, and it was probably an oversight in her haste to get her papers to us, but those kinds of things DO add to the "weird" holdings.

Several years ago a breaking news article about one of our donors landed in my inbox. The article told how Mark Landis from Laurel, Mississippi, had been cited as one of the most prolific art forgers in history. Landis had donated works to many museums around the country, and while they were fakes, they were accepted as authentic works. In many cases Landis dressed as a Jesuit priest when delivering the paintings.

Since that time, a documentary titled *Art and Craft: What's It Take to Catch a Fake?* was released. Landis' reputation has since soared, even scoring an art exhibition in Cincinnati, showcasing his fake donations. The de Grummond Collection has several of Landis' donations. He

would bring in an "original" Charles Schultz or an "original" Disney illustration [Image 5], show us a picture of the auction catalog from which he had "purchased" it, request an accession sheet with the title of work, ask what new things we had, and then he would leave. There was no real conversation with Mark because he has a stream of conscientiousness conversation style. Now the pieces he gave us have a different



value to us. His reputation as a forger has given him some measure of fame. Weird?

Another interesting item in our collection is a grocery cart Coleen Salley rode in every Mardi Gras. It is difficult to define Coleen because along with her work as a storyteller, an author, and Professor Emeritus at the University of New Orleans, she was a character. Authors and illustrators from all over the world would visit her in her French Quarter home to sign panels and doors in her house. Each signature has a story attached to it. However, the grocery cart is the piece de resistance. The cart was reinforced and decorated in Mardi Gras colors—gold, green, and purple. Coleen would ride down the middle of Royal Street in New Orleans, reigning as queen of the "Krewe of Coleen." [Image 6]

The infamous grocery cart made an appearance at her funeral, too. Her ashes were brought into the church in the cart, and when the funeral was over, the jazz band marched in to "When the Saints Go Marching In." Coleen's grocery cart led the procession through the French Quarter to her home, where friends and family were treated to food and drink in celebration of Coleen's life.

Caldecott Award winning artist, Ezra Jack Keats, received a pair of underwear from a friend, who had illustrated them and sent them to Keats to wear to the award banquet. It's unclear whether Keats actually wore the underwear, but they are among the prized Caldecott winner's ephemera. [Image 7]

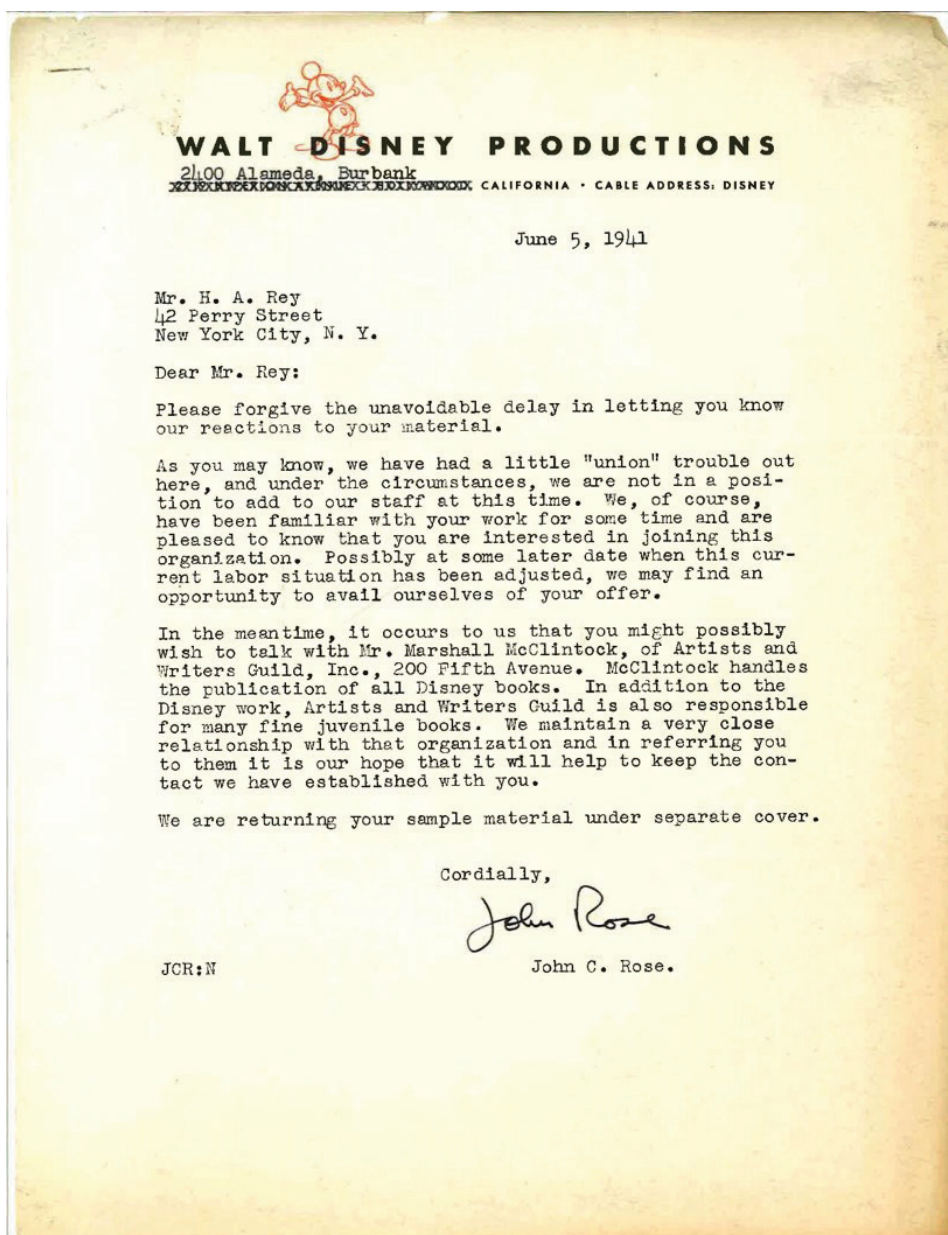
Included in the H. A. and Margaret Rey papers is a huge collection of correspondence. After the Reys



escaped Nazi occupation in Paris and made it to the United States, H. A. was looking for employment, and the de Grummond Collection houses a letter from Rey to Walt Disney Productions inquiring about a job. Following that letter is the response from Disney. The letter is nice enough—for a rejection letter. Of course, in retrospect, it is hard to believe the future author and illustrator of *Curious George* would have received such a letter. [Image 8]

In addition to the de Grummond Children's Literature Collections, Special Collections at Southern Miss includes materials relating to the American Civil War, the civil rights movement, the railroad and timber industries, University of Southern Mississippi history, and all things associated with the history and culture of Mississippi. Researchers from around the world come to Hattiesburg to look at these collections for their books, documentaries, and personal projects. During their research, they may come across the "weird" things in our collections, but very rarely are they a part of the academic projects.

The Historical Manuscripts/University Archives and Mississippiana/Rare Book units contain manuscripts, photographs, monographs, ephemera, and realia that document the history of the University of Southern Mississippi. In addition to the hundreds, if not thousands of cubic feet of departmental and presidential files, there are full runs of university annuals, bulletins, university histories, and photographs that document USM from 1910 to the present. In addition, you'll find unique items such as presidential desk sets, beanies worn by freshmen





in the 1960s, and even a Southern Miss telephone. [Image 9] The telephone was recently featured in the exhibit *Some Hair, A Chew Toy, and A Grocery Cart Walk into a Bar: Stories Told by Artifacts in Special Collections* to the delight of students who want to “bring back the phone.”

Historical Manuscripts at Southern Miss is home to a phenomenal civil rights collection that focuses on the activities of 1964’s Freedom Summer, a voter registration and education movement in Mississippi that drew volunteers from around the country. Stunning photographs taken by Herbert Randall document the people and activities associated with the movement. Zoya Zeman recorded her activities in a diary that expressed her enthusiasm for the movement, as well as her sorrow recalling the violence she witnessed. The Botnick Civil Rights Collection includes publications, a bus station sign, and bumper stickers from the 1960s. In addition, the collection includes a dog chew toy in the shape of



the Ku Klux Klan member. [Image 10]. On the back of the toy reads “Claw-a-Klansman” indicating that this toy was intended to be chewed and devoured by the family pet signaling its opposition to the Klan.

The Rare Book Collection contains books going back to 1532. Most of these items relate to world history, the American Civil War, railway history, and religion. One of the most talked about items in the collection is the 16th century antiphoner. [Image 11] This fifty-pound book harkens to spell books from Harry Potter books. One student visiting Special Collections didn’t want to be near the book jokingly fearful that it was going to bring evil demons out. The tome features musical notation, printed on animal skin, intended for chanting by the monks in a Spanish monastery during their daily services. All notation, lettering, and illumination were created by hand with no assistance from printing presses or machines. Music students revel in having access to this manuscript to review and study.

Another favorite set of items relate to the famous 1973 alien abduction of two fishermen in Pascagoula, Mississippi. The public interest in the abduction case created excitement and fear in many people. Rev. Bill Riddick, pastor at the Ocean Springs Baptist Church in Ocean Springs, MS, claimed to have received information about the abduction



that had not been distributed to the community. In his sermon on October 14, 1973, he used this information and the coverage of the case to address his thoughts on the role of aliens in religion. This sermon was recorded and distributed on vinyl to the public. [Image 12] Southern Miss has a copy of the record in addition to the handful of books and an oral history that recount experiences of the abductees.

CONCLUSION

With so many unique items in the collection, it’s difficult to select a handful that best represents the whole. Some people look at these unique items and wonder why they are found in an archive. What purposes do they serve? Like the locks of hair and letters from Disney to H.A. Rey, these fun, and often odd items, provide insight into history. These materials can also serve as introductions to working in an archive. Students may not care about a letter from the Civil War or a timetable from a Mississippi railroad, but

they are brought in by stuff about aliens or a large book that appears to be from a fantasy novel. The odd things make students comfortable with the archives, which often leads to becoming at ease with researching other topics. The “weird” stuff found in Special Collections provides interesting research aspects as well as amusing curators and researchers.

Images

- Image 1 Lock of hair with purple ribbon, Jack Butler Collection, box 6, folder 6, Archives and Special Collections, The University of Mississippi.
- Image 2 Incense box, Harmonica Project Collection, Box 4, Archives and Special Collections, The University of Mississippi.
- Image 3 Empty teargas canister, Archives and Special Collections, The University of Mississippi.
- Image 4 Golembiewski, Billy. Hear How to Be A Better Bowler. LP Record. New York: Carlton, 1959.
- Image 5 Forgery of Goofy as featured in an auction catalogue, Mark Landis Papers, de Grummond Children's Literature Collection, The University of Southern Mississippi.
- Image 6 Coleen Salley's "Krewe of Coleen" grocery cart, de Grummond Children's Literature Collection, The University of Southern Mississippi.

- Image 7 Ezra Jack Keats' Underwear for the 1963 Caldecott Banquet, Ezra Jack Keats papers, de Grummond Children's Literature Collection, The University of Southern Mississippi.
- Image 8 Letter from Disney Productions to H. A. Rey, H.A. Rey & Margret Rey Papers, de Grummond Children's Literature Collection, The University of Southern Mississippi.
- Image 9 University of Southern Mississippi Telephone, University Archives, University of Southern Mississippi (1980s)
- Image 10 Claw-a-Klansman dog chew toy, A.I. and Fay Botnick Civil Rights Collection, Special Collections, University of Southern Mississippi. (c1965)
- Image 11 Spanish Antiphoner, Special Collections, University of Southern Mississippi (c1640)
- Image 12 Visitors from Outer Space: What Saith the Lord, Sermon by Rev. Bill Riddick, Mississippiana Collection, University of Southern Mississippi (1973)



News Briefs

Anne Hudson

*Arts and Letters Librarian
University of Southern Mississippi*

“BANNER DAYS” REMINDS, INSPIRES PATRONS OF MISSISSIPPI STATE UNIVERSITY LIBRARIES

Mississippi State University Libraries has launched “A Banner Day” program at Mitchell Memorial Library. Each month during the academic year, the library will unveil a banner commemorating one of the Mississippi writers on the Southern Literary Trail. The Southern Literary Trail is the nation’s only tristate literary trail. Covering Georgia, Alabama, and Mississippi, it commemorates the Southern classical writers of the 20th century. The Southern Literary Trail is headquartered at Mississippi State University Libraries.

These banners will remind students and other library patrons of Mississippi’s role in world literature. They will also serve to encourage reading the writers’ works and learning more about their lives and the Mississippi heritage that inspired them. Designed by library staff member Jennifer Jones, banners feature an image of the writer as well as a personal quote from the writer or one of the writer’s works.

The initial “Banner Day” today commemorated world-renowned playwright Tennessee Williams. Born Thomas Lanier Williams in Columbus in 1911, Williams won two Pulitzer Prizes. On a return visit to his hometown, he said “Home is where you hang your childhood, and Mississippi to me is the beauty

spot of creation, a dark, wide, spacious land that you can breathe in.”

Future banners will commemorate the seven additional Mississippi writers who are on the Southern Literary Trail. Follow these unveilings and related events of Mitchell Memorial Library on Facebook and Twitter and at library.msstate.edu. Follow the Southern Literary Trail at <http://www.southernliterarytrail.org>.



*Photograph by Isa Stratton, MSU Libraries
(L to R) Stephen Cunetto, Associate Dean of Libraries, Frances Coleman, Dean of Libraries, and Sarah McCullough, Coordinator of Cultural Heritage Projects*

*Submitted by
Brad Moreland
Public Relations & Marketing
MSU Libraries*

BEATLES PROGRAM HOSTED BY THE JESSE YANCY MEMORIAL LIBRARY

On Monday, January 23, 2017, the Jesse Yancy Memorial Library hosted “Come Together”, a special program on the influence of rock and roll on The Beatles, at the Square Theater in Bruce, Mississippi. The program was sponsored by the Friends of the Library and featured Beatles scholar Aaron Krerowicz. Krerowicz presented a 90-minute

discussion on how the group was impacted by singers such as Elvis Presley, Carl Perkins, Little Richard, and Chuck Berry.

Krerowicz is a native of Indiana and the only full time Beatles scholar in the nation. He won a research grant in 2011 through the University of Hartford to study the band and present his findings. He has given more than 300 presentations throughout the US and England, authored four Beatles books, and released an album of original music.



Ben Pratt and Branch Manager Janice Vaughn visit with Katrina Berry of WTVA to promote the Beatles program.

*Submitted by
Janice Vaughn
Branch Manager
Jesse Yancy Memorial Library*

Book Reviews

Michele Frasier-Robinson

Librarian for
Education & Psychology
University of Southern Mississippi

Bolsterli, Margaret Jones

Kaleidoscope: Redrawing an American Family Tree

Fayetteville: University of Arkansas Press, 2015. 111 pp. 19.95 (paperback)

Family history research is a significant interest held by many people, but only some put in the effort and take the time to pursue more than the basic family tree going back a few generations. When in-depth research is undertaken, do we approach it with an open mind or with hope to confirm the family stories, especially the ones that claim princely or wealthy ancestors? What if the real stories are not what we thought they were, or not the same as we heard years ago? What if slight suspicions of something different turn out to be true?

Margaret Jones Bolsterli thought she knew her family's history. She had conducted extensive research that resulted in a published memoir, *Born in the Delta: Reflections on the Makings of a Southern White Sensibility* (1991), and she was writing a companion volume, *During Wind and Rain: The Jones Family Farm in the Arkansas Delta 1848-2006*. In 2005, Bolsterli learned from a cousin on her mother's side that his own genealogical research showed their family also included African American ancestors.

So began a new search for, not just names and dates, but an expanded

understanding of what it means to be family. Public records on the Internet, ancestor search Web sites, and the rise of DNA testing were useful in revealing new and unexpected facets of Bolsterli's maternal family history, just as a twist of the kaleidoscope reveals new and unexpected visions of pattern, shape, and yes, color. Along the way, she learned about family members, whom she now knew to be free persons of color, their move from Mississippi to Arkansas before the Civil War to avoid being sold into slavery, and their "disappearance" into the society of white people. She confronted questions as she embraced these newly found members of her mother's family and searched for more of their stories. How far back was it known that Bolsterli's mother's white family included African Americans? Was it just not talked about, or was it actively suppressed? Did Bolsterli's own mother know and choose to remain silent?

This third and final book in Bolsterli's memoir of family relates the history of her maternal great great grandfather, Jordan Chavis, a free person of color and Mississippi plantation owner who owned slaves; her great grandmother, Jerusha Chavis Cason; and their descendants. Bolsterli reflects on the family stories that were part of her upbringing and how her family's makeup and understanding of itself might be different if the family stories had included those of the missing ones, the ones not present, the ones forgotten or never known.

Bolsterli's text is supplemented

with period maps and photographs of Chavis family members. Bibliographical references include contemporary literature, newspaper articles, legal filings, and tax records. An index of names is included.

This book would be well placed in public and college libraries. It would serve the reading and study interests of those interested in Mississippi history and the era of the Civil War, but especially in the dynamics of families and their responses to the social and political climate of their day.

Linda K. Ginn
Catalog Librarian
University of Southern Mississippi



Ferris, William

The South in Color: A Visual Journal
Chapel Hill, North Carolina: The University of North Carolina Press, 2016. 144 pp. \$35 (Hardcover)

William Ferris is the Joel R. Williamson Eminent Professor of History at the University of North Carolina at Chapel Hill. *The South in Color: A Visual Journal* is the third volume of his trilogy on the American South. The two previous books, *Give My Poor Heart Ease: Voices of the Mississippi Blues* (2009), and *The Storied South: Voices of Writers and Artists* (2013), are collections of interviews accompanied by black and white photographs. Ferris explains that in his previous works, the photographs are there to support the text. In contrast, in *The South in Color*, he has allowed the photographs "to establish their own visual

narrative" (4). Moreover, he discusses the fact that his photographs "track race relations in the South, a region where racial hatred and violence refuse to disappear" (1). In the book's foreword, Tom Rankin, professor of visual studies at Duke University, introduces this beautiful collection of photographs by stating "... Ferris identifies himself as a folklorist and scholar rather than as a photographic artist ... with this rich body of color work we see the compelling wonder and complexity of his photographic vision..." (xvii).

Through his vibrant color photographs, Ferris reminds us of the racial divide in Mississippi during the 1970s. If you study, for example, the photographs of Rose Hill Church you will see that in a group image (13), the congregation is shown standing outside at some distance from the viewer, with indeterminate facial expressions. In the next image (14-15), the congregation is shown in close up and the expressions on their faces illustrate that this is anything but an emotionless group. The change in the viewer's perception of the group is startling and makes us question our initial response to the piece.

Other photographs offer a glimpse of the contrasts between Ferris's life growing up in rural Mississippi, and those of the African Americans who people his landscape. Photos of the family farm show his father, brothers, and friends working in bright, clean clothes (26-27) and the African American field hands in clothing covered in dust and dirt (22). Commonalities also exist, and with these the book makes an equally powerful statement. For example, the grin of the white child holding

watermelon (42) is echoed in the expression of the African American street performer (44). The photo of a white man in a Stetson with a rusty truck (56) is mirrored in the photograph of an African American man with a peaked cap and a horse with a broken saddle on the opposite page.

This book is recommended for libraries with a strong regional interest, Mississippi history collections, and for those that support photography collections.

Sheila Cork
Librarian
New Orleans Museum of Art



Peterson, Jason A.

Full Court Press: Mississippi State University, the Press, and the Battle to Integrate College Basketball
Jackson, MS: University Press of Mississippi, 2016. 272 pp. \$65.00 (Hardcover)

While Mississippi's spot at the forefront of the fight for civil rights has been highly publicized, the state's collegiate sports teams' role in these matters has not. *Full Court Press* tells the story of the Mississippi State University basketball team's role in bringing the state closer to racial equality. In this book, Jason A. Peterson examines the newspaper coverage of Mississippi sports in relation to integration during the time of Mississippi's "unwritten law," an agreement between Mississippi politicians and the state's college board that the state's collegiate athletic teams would not compete with integrated teams.

Petersen's media examination begins with the introduction of the "unwritten law" in 1955 after

the Jones County Junior College football team's loss to California's Compton Junior College in the Junior Rose Bowl. This study deals extensively with Mississippi State University's 1959, 1961, 1962, and 1963 basketball seasons, each of which saw the team win the Southeastern Conference championships. From 1959 to 1962, the team declined NCAA tournament invitations to play highly ranked, integrated teams. Utilizing newspaper articles and editorials published throughout the state during the time, Peterson highlights a significant shift in the attitudes of Mississippians towards competing with other races on the sports field. Mississippi State eventually accepted the tournament invitation in 1963, thus ending the "unwritten law." Peterson juxtaposes these events with other civil rights stories affecting Mississippi universities at that time in order to gain more perspective on the larger civil rights situation. In addition, the author includes a chapter discussing the eventual integration of other college and university athletic teams after the demise of the "unwritten law."

Peterson managed to compile his extensive research into a well-organized volume that is written with enough skill to attract some readers outside of traditional academia. Though some may question the importance of sports in relation to more serious matters in life, this book shows how these games had a small, but important role in helping people become more accepting of other races and cultures.

This book would make a great addition to the collections of academic libraries. It might also be useful in

Mississippi history sections of public libraries due to the popularity of sports and history with casual readers.

Jeffrey Martin
Library Manager
Itawamba County-Pratt Memorial Library
Fulton, Mississippi

—♦—

Simmons, April

The Songstress

Tupelo, MS: Exploding Wolves Publishing, 2015. 240 pp. 10.00 (paperback)

April Simmons' debut novel takes the reader on a fast-paced adventure filled with romance and suspense. Set in New England, *The Songstress* tells the story of Nina Vernon, a lounge singer on the run from her former boss and ex-boyfriend, Raphe. Jealous of Nina's new-found freedom, and angry that

his nightclub took a financial hit when she left, Raphe keeps tabs on her through his spies. Nina takes a job at a convenience store when she hears of an opening for a singer at a goth club called Underland. It is her dream job, but there is just one catch: the club is run by vampires. Nina soon falls head over heels for Ilona, the mysterious owner of Underland, who is rumored to kill her lovers when she is finished with them. She is also befriended by Graham, who, despite his jealousy of her relationship with Ilona, teaches her about vampires and their culture. It is not long before Nina enters a world that she cannot easily escape.

Bored during the day, Nina spends time at the local coffee shop where she meets a new friend, Olivia. They quickly develop a close bond, and Olivia helps Nina escape from Ilona when the relationship becomes dangerous. While away at

Olivia's grandparents' farmhouse, Graham finds Nina and takes her back home to face Ilona and Raphe. Graham and Nina develop a romance and he becomes very protective of her. The ending is somewhat disappointing. The author quickly builds up the suspense, then ties up the loose ends in only a couple of chapters. The reader is left wondering what becomes of Nina and Graham's relationship.

This book would appeal to adults who enjoy the vampire romance or gothic fiction genres. It is recommended for public libraries.

Audrey Beach
Reference Librarian
Mississippi Delta Community College

Mark Your Calendars

50th Fay B. Kaigler Children's Book Festival, USM, **April 5-7**

National Library Week, **April 9-15**

National Library Legislature Day, **May 1-2**

MLA Executive Board Meeting, MLC, **May 5**

2017 MLA Conference, Lake Terrace Convention Center, Hattiesburg, **October 17-20**



To join MLA, or to renew your membership:

<http://misslib.org/membership>

2017 MLA Executive Board Minutes:

<http://misslib.org/Meeting-Minutes-2017>
