Hot Pursuit
University Libraries chase down major crime fiction collections, page 2

Clean Hands, Pure Heart
USC’s special collections libraries welcome the world to share their treasures, page 9

Collection Reflection
President Pastides and several USC faculty have a ball playing show-and-tell, page 14
We've got a pretty big issue here — almost too big. Twenty pages and who knows how many words, never mind all the photos. But that's what happens when you start collecting stories. You talk to one person, who puts you in touch with another, who puts you in touch with another, and next thing you know you're bursting at the seams. We've got too many great stories to tell, not enough pages to tell them.

Welcome to our special tribute to collecting and collections at USC.

The idea originated back in August while we were compiling a photo essay on interesting offices around campus. We tracked down quite a few, but other things kept catching our eye: rows of Pez dispensers, plush toy armies of Pillsbury Doughboys, brightly colored bowling pins and of course, this being a university, shelf upon shelf upon shelf of books. Then, finally, we were photographing President Harris Pastides' desk one afternoon when— "Hey, wow, look at all those autographed baseballs!"

Turns out, our president has amassed quite a collection, though oddly, most of his signed baseballs aren’t, in fact, signed by ballplayers. Alongside the autographs of Hall of Famers like Whitey Ford and Al Kaline, the cases on President Pastides’ wall contain balls signed by everyone from Cornel West to Leeza Gibbons to the Allman Brothers. It will all make sense once you check out “Collection Reflection,” starting on page 9.

But let's not rush. Things kick off this month with our feature on University Libraries’ growing crime fiction collection. Already home to the papers of crime novelists James Ellroy and George V. Higgins, the archive really came into its own last fall with the acquisition of bestselling novelist Elmore Leonard’s papers. We sat down with Dean of Libraries Tom McNally to learn how he keeps landing so many world-class manuscript collections and to find out what's next. “Hot Pursuit” starts on page 2.

Of course, you can’t delve into one special collection without delving into all of them, and you can’t delve into all of our special collections without then also delving into McKissick Museum, and you can’t delve into McKissick Museum without — you see where this is going. To see where all we went, check out "Clean Hands, Pure Heart" on page 6. Then flip to page 14 to enjoy some remarkable botanical samples courtesy of USC’s A.C. Moore Herbarium.

Finally, we’re debuting two new departments: Carolina Road Trip and End Notes. For the Road Trip we’ll visit a different campus in the USC system each month, talk to faculty, staff and students, then report back. This month’s trip to USC Salkehatchie was as overwhelming as everything else — too many great stories, too many great people, not enough pages — but we fit in what we could. That starts on page 16. End Notes is just what it sounds like, except more interesting. You’ll find it, well, at the end.

Play Ball!
TO PROTECT AND PRESERVE

The South Caroliniana Library will be closed through March 1 as the historic building prepares to undergo renovations to better protect the millions of items in its collections. During work, all artifacts and materials currently housed in Caroliniana will be moved off-site and will be temporarily unavailable. After the library reopens in March, the collections will be accessible, but researchers will need to contact reference staff in advance at 7-3132 or sclref@mailbox.sc.edu to allow for the delivery of items. This can be accomplished in the same day if requests are submitted early enough.

“We ask for researchers’ patience and understanding while our historic building undergoes important upgrades to our infrastructure,” said Henry Fulmer, director of the South Caroliniana Library. “Our staff is working hard to continue to provide excellent service during this process.” For more information, visit library.sc.edu.

COMPLEX SOLUTIONS

Construction of the student-housing complex at 650 Lincoln is changing traffic flow and the shuttle stop location for Carolina Coliseum. Devine Street between Park and Lincoln streets will be closed through Aug. 1. The shuttle stop at Devine and Park has been moved a block west to the southwest corner of Devine and Lincoln streets. Pedestrians can use a protected walkway along Greene Street near the construction site.

The complex will open in two phases starting in the fall and ultimately will be home to almost 900 students. 650 Lincoln will include retail space and a dining facility, as well as parking for residents. The second phase is expected to open in the fall of 2016.

Walk This Way

Find new ways to have heart healthier habits at the Our Heart Has No Limits event on Feb. 19 from 11 a.m. - 1 p.m. in the Russell House Ballroom. Drop in for interactive exercise demonstrations, health screenings, free giveaways and deliciously healthy food samples from First Lady Patricia Moore-Pastides’ two cookbooks. While you’re there, you can also join Team USC in the American Heart Association Heart Walk.

TAKE A SHOT

South Carolina is among the top 10 states for reported cases of influenza. The flu vaccine is the best protection against the flu and will lessen symptoms if you do get it. The Centers for Disease Control also recommends taking precautions to prevent the spreading of germs, such as washing your hands with warm soapy water, cleaning surfaces and using hand sanitizers.

It’s not too late to get vaccinated. Flu shots are still available at the Thompson Student Health Center. Cost is $20 for faculty and staff; $10 for students. All you need is your USC ID. If you have symptoms of the flu, contact your doctor for antiviral medications that can lessen the duration and symptoms. Also, protect your co-workers and stay home until your fever has been gone for at least 24 hours.

BEACH RESIDENCY AVAILABLE

The School of Medicine has expanded its clinical training opportunities, establishing two medical residency programs at Grand Strand Medical Center in Myrtle Beach. The agreement will allow USC Columbia medical students to pursue third- and fourth-year elective training at the Myrtle Beach hospital in the specialty or subspecialty of internal medicine or surgery starting in July.

Grand Strand’s Internal Medicine Residency Program will have 30 residents by 2017, and offer ambulatory and inpatient education as well as a simulation center. The hospital’s General Surgery Residency Program will have 19 residents by 2017, with each averaging more than 1,000 major surgery cases during residency training.
Hot Pursuit

How USC Became a Crime Fiction Kingpin

By Megan Sexton
USC Dean of Libraries Tom McNally likes to call 2014 the Year of Crime Fiction. In October, University Libraries announced the addition of the extensive Elmore Leonard archive. With collections of George V. Higgins and James Ellroy already secured, Carolina is now among the premier research centers for crime fiction worldwide. But assembling the crime fiction archives has required the cultivation of multiple relationships over several years.

The story begins in 1999 with the acquisition of the James Ellroy archive, which contains manuscripts, typescripts, drafts, notes and research material for most of Ellroy’s works, including “L.A. Confidential” and his memoir, “My Dark Places.” That collection came to Carolina because of a relationship the author had with the late Matthew Bruccoli, a USC English professor, editor and collector, and with Bruccoli’s publishing partner, Rick Layman.

“Matt Bruccoli and I used to publish a paperback quarterly (that featured) fiction about crime. We published the first stories of James Ellroy. That led to a friendship,” says Layman, an editor and literary historian with the Bruccoli Clark Layman publishing house in Columbia. “James, early in his career, decided to give his papers and USC was first on his list. He asked for a football letter jacket. So for the grand price of a USC football letter jacket, James Ellroy’s papers came to the university.”

Ellroy continues to add to his collection. Even the drafts, notes and manuscripts for his latest novel “Perfidia” have been added to his archive at the Irvin Department of Rare Books and Special Collections.

Next came the George V. Higgins collection, which arrived in 2003. A journalist, federal prosecutor, novelist, critic and historian, Higgins earned international fame for his first novel, “The Friends of Eddie Coyle,” in 1972. The archive housed in the Hollings Library 1/

...
contains drafts, edited typescripts and proofs of that book, as well as other items.

“That was a Matt Bruccoli thing,” McNally says. “Matt was friends with Higgins and got him down here and convinced him to put his papers here.”

That collection, in turn, helped bring the Elmore Leonard collection to Carolina. Higgins had a big influence on Leonard, who credited “The Friends of Eddie Coyle” for inspiring him to switch from Westerns to gritty crime novels. In fall 2012, Layman told McNally that Leonard’s papers were not spoken for, and the libraries dean jumped at the chance.

“I wouldn’t have gone for Leonard if my predecessors hadn’t gone for Higgins. You run to daylight,” McNally says. “And when I knew Elmore Leonard’s archive was available, I had to go after it.”

McNally called the Detroit writer every few weeks, talking about sports or other topics, and ending each conversation with a reminder that USC would like his papers. “I just nagged him,” he says.

When Leonard visited Carolina to receive the Thomas Cooper Medal in 2013, he toured the Hollings Library. Along with seeing the works of Hemingway, Leonard spent time with “The Friends of Eddie Coyle.”

“That got Dad’s attention,” his son Peter Leonard says. “That book set my dad free. It really changed his outlook on writing. George Higgins was free with characters and dialogue. Hemingway and Higgins were the two influences in my father’s life.”

After Leonard’s death in 2014, McNally and Elizabeth Sudduth, director of rare books and special collections, visited his family in a Detroit suburb.

“You want to have areas of your collection that are strong. When you look at writers’ archives, it’s nice if you have some that relate to one another,” McNally says. “For many years, rare book libraries were about books. More and more, those books have been scanned. Now we’re looking to writers’ archives as original primary research materials that scholars can use. That’s an important way to say what we have here is unique, one of a kind. If you want to do this kind of research you have to come here.”

Layman, who uses the USC libraries’ collections several times a day in his work, says the writers’ works have wide appeal.

“Collections such as James Ellroy, Elmore Leonard and George Higgins are so broad that they are of interest to every discipline within the humanities. The literary value of them is unquestionable,” Layman says. “You can go in and see in each of these instances how a writer works, what the profession of authorship is all about.”

During a tour of the Elmore Leonard collection, Layman once pulled out a box and saw a corrected typescript marked sixth draft. Because Leonard’s work reads so smoothly, he says, it can be hard to imagine the amount of editing and rewriting done to each piece.

“But these men were craftsmen,” Layman says. “The process of that craft is something you see in these collections.”

McNally is still negotiating for the letters of one more crime writer. After that, he doesn’t expect to add to the genre. “We’ve made an undeniable statement. If you want to study crime fiction, you have to come to this university. We’ve established dominance,” he says. “My next area is to build on Pat Conroy (whose extensive archives were acquired by USC in 2014) with contemporary Southern novelists.”
1 / Typescript for “Swag,” Elmore Leonard’s first crime novel, written on his signature yellow paper. 2 / Leonard’s chair from the set of the Quentin Tarantino film “Jackie Brown,” which was based on Leonard’s novel “Rum Punch.” 3 / Leonard’s author photo. 4 / Typescript for Leonard’s 2012 novel, “Raylan,” the main character of which also appears in his short story “Fire in the Hole,” which was the inspiration for the FX television series “Justified.” 5 / A pair of Edgar Allen Poe awards from the Mystery Writers of America, one given to Leonard in 1982 for his novel, “LaBrava,” the other, a grand master award, given in recognition of his body of work. 6 / A 1978 copy of the Sunday Detroit News Magazine featuring Leonard’s article “Impressions of Murder,” which became the basis for his novel, “City Primeval.”

A few years ago, Elizabeth Sudduth, director of USC’s Irvin Department of Rare Books and Special Collections, was showing a medieval missal to a pair of graduate students when one of them leaned closer and asked, “What kind of paper is that?”

It’s the sort of question Sudduth gets all the time. It’s also proof positive of the need to collect, preserve and make accessible the artifacts of our past, particularly on a university campus.

“I said, ‘It’s not paper, it’s vellum,’ and invited them to sniff the pages,” says Sudduth. “Vellum has a very particular smell. Looking at the object, touching the object, you could tell it was different, but actually smelling it, in this case, added another dimension.”

For all the access made possible by digitization — and make no mistake, all of USC’s Special Collections use the technology to expand public access — nothing replaces the real McCoy.

“A digital reproduction can be very good, but you lose other aspects of the experience, the feel of the texture and weight of the page,” says Sudduth. “That’s why a lot of researchers who access our digital collec-
tions still make a visit. The surrogate can give you with a nearly perfect visual experience but it’s just not the same as working with the item.”

While the Irvin Department of Rare Books houses priceless antiquarian books along with the personal effects of renowned authors, it is a library first, and committed to enhancing the teaching and research missions of the university.

“Our motto for many years has been, ‘If you have clean hands and a pure heart, you can register to use our materials,’” says Sudduth. “It doesn’t matter if you’re ten yours old, if you live in another state or if you’re doing serious research. We don’t turn people away.”

LIBRARY 1.0

For Henry Fulmer, director of the South Caroliniana Library, the real measure of his library’s value is the reach of its spirit.

“What we do goes far beyond a love affair with the materials themselves,” says Fulmer. “It extends to all aspects of historic preservation — historic buildings, historic sites, archeology, anthropology. There’s this kindred spirit of wanting to preserve some vestige of the past, and understanding that that’s what we truly learn from.”

Built in 1840 as the library for the South Carolina College, South Caroliniana is now home to published and unpublished print materials, oral histories and visual materials pertaining to the history of the Palmetto State. Since the 1990s, it has also housed the university archives.

“Today there are collections at McKissick, at Hollings, all over campus, but I like to think that the university’s first efforts at collecting started in this building,” says Fulmer, acknowledging that many items predate its construction.

The library’s earliest manuscript, for example, dates from the late 17th century. More “recent” items include Civil War correspondence, newspapers stored on microfilm, paper paraphernalia from the legendary Big Thursday football matchups and the official records of past university presidents — all of it available to the public.

“We want people to come here and hopefully enrich their academic or personal lives,” says university archivist Elizabeth West. “There are those who collect and squirrel things away, and no one ever sees them. We want people to experience the things we have.”

POLITICAL PAPER CHASE

At the South Carolina Political Collections, a 1990s spinoff of South Caroliniana, access can be limited due to the nature of the archive itself, which contains the papers of Palmetto State governors, senators and congressman, including many active political figures who would rather not have their papers used for opposition research.

“Many of our donors are still in office, so they request record services as part of the agreement. A lot of our collections remain closed for that same reason,” says SCPC director Herb Hartsook.

Still, Hartsook delights in providing a wealth of other material, including speeches, op-eds, even constituent mail, all of which can be searched online once a collection has been opened to the public, typically after an official has stepped down from public life.

“We are committed to folder-level access,” Hartsook says. “And our collections tend to be very large and complex, with electronic material and audio visual material in addition to print.”

Hartsook also procures ephemera to use in exhibits. Think Congressman Butler Derrick’s bowtie and tortoise shell glasses, a pair of cowboy boots given to Dick Riley at a governor’s convention in Texas, a cache of buttons, pins and other swag from the 1964 campaign of presidential candidate Barry Goldwater.

Collections come from both sides of the aisle, with the papers of prominent Democrats Fritz Hollings and William Jennings Bryan Dorn residing alongside those of Republicans Lindsey Graham, Joe Wilson and Jim Edwards.

“I’m passionate about what we do, but what we do is nonpartisan,” Hartsook explains. “I had one donor who was very excited about how the Republicans were doing at that time, and he said to me, ‘You know, I’m talking to you like you’re a fellow Republican, but I don’t really know what your political leanings are.’ I said, ‘You’re right. You shouldn’t. It shouldn’t matter.’ Most of my Republican donors assume I’m Republican. Most of my Democratic donors assume I’m a Democrat.”
THE REEL DEAL

USC’s Moving Image Research Collections is home to more than just the Fox Movietone News archive, although at more than 11 million feet of film, that single prize collection can be tough to fast-forward. There’s a reason filmmakers like Ken Burns routinely turn to it for bits of footage unavailable anyplace else.

But there is more worth seeing, including additional newsreels, local TV news broadcasts, a large Chinese film collection and the Roman Vishniac collection of mid-20th century science films. MIRC also boasts a regional film collection containing, among other things, donated home movies that document life in this part of the country.

“We believe it’s important to preserve not just national film culture but local film culture,” says Heather Heckman, MIRC’s director. “These collections are a bridge to South Carolina communities and a reminder of the rich diversity of American regional experience.”

USC’s film and video library also houses paper documents associated with the newsfilm industry and artifacts like cameras and projectors that bring that world into focus the same way a piece of antique vellum adds dimension to a student’s understanding of medieval manuscripts.

“When you can hand someone a camera used to film combat at Normandy by a cameraman who was actually being shot at, as opposed to just an example of that kind of camera, you transform their relationship with filmed images,” says newsfilm curator Greg Wilsbacher.

For all the archival footage and vintage equipment, though, MIRC is very much in the 21st century, digitizing footage free of charge for online access. The precious originals, meanwhile, remain safe for future generations, stored within the library’s climate controlled vaults.

“Everything is converted into digital because that’s how our world works now, but if you look at a video that’s been uploaded to YouTube, the box is always the same dimension,” says Wilsbacher. “We’re only a few decades removed from when these films were produced. Skip forward 100 years — How would people ever know how these films were made if we didn’t keep them?”

MCKISSICK MUSEUM:
ON DISPLAY

When USC’s McKissick Museum was founded in 1976, the idea was to build a permanent collection that would represent everyday Southern life. That meant Edgefield pottery, textiles, sweet grass baskets — artifacts that told specific regional stories but which had fallen through disciplinary cracks.

“It wasn’t necessarily what anthropologists were looking at, and it fell outside the purview of what art historians were looking at,” says Jane Przybysz. “It was the stuff under your nose that people didn’t think was worthy of serious academic research at that time. Now it is.”

But while McKissick’s collection has expanded tremendously over the past 40 years, the mission is more or less the same — to tell the story of Southern life, community, culture and environment.

“We’re here to serve the university’s educational mission in the broadest sense,” says Przybysz. “Then we try to show how the university’s history is intertwined with that broader regional history.”

Right now, that means on an exhibition featuring favorite items selected by each member of the McKissick staff. While representing each of the museum’s main collecting areas, the items currently on display provide only a glimpse of the 150,000-plus items in the museum’s collections but still underscore the value of preserving the artifacts of our culture.

“There’s something you don’t get any other way than by being in the presence of an object,” says curator Claire Jerry. “Museums were at the forefront of an idea that the academy only later caught up with, which is that objects really are primary documents. You can learn things about the human narrative from objects that traditional documentary evidence simply cannot tell you.”
Collection
Reflection

Autographed baseballs and classic photography, vintage sheet music, handbags, vinyl LPs, bottles of wine — we asked faculty to break out their personal collections for a little show-and-tell and were thoroughly impressed, not just by what we saw but what we learned.

HARRIS PASTIDES
PRESIDENT

When we became College World Series champions the first time my collection of signed baseballs was a remarkable conversation starter. When we won two in a row, and then were runner-up the third year, we became known probably more than any other university as a baseball school. So people would ask me about our baseball team — including visiting dignitaries, authors, musicians, Nobel laureates. They were sentimental about it, as it reminded many of them of their youth.

I thought it would be nice, as a reflection of the distinguished people who come here, to ask them to sign a ball rather than a piece of paper. What I immediately noticed was that they were extremely happy to oblige. They were flattered in a way that if I’d ask them to sign a book or a program, they wouldn’t have been.

Over the years I’ve amassed maybe 100 or so baseballs, and I have an empty case waiting for more. I have politicians from both sides of the aisle, including President Obama and the entire S.C. congressional delegation. I have Supreme Court justices, military figures and civil rights heroes, writers like Elmore Leonard, who visited about a year before he passed, and musicians like Darrius Rucker, James Taylor and several members of the Allman Brothers.

My favorite signature might be Supreme Court justice Sonia Sotomayor — because of our interaction. She was one of our honorary degree recipients, but when I asked if she would sign a baseball, she first said, “No, I don’t do that,” and of course I respected that. Later, though, toward the end of her visit, she said, “Do you still have that baseball?” She signed it but said, “If I ever see this on eBay I’m coming after you!”

If I think about signatures I’d like to add, I think in terms of who I would like to have at the university. Someday, I’d like to see Bono address our graduating class. He’s famous for U2 and for his musical talents, but he is also someone who is helping change the world.
When researching a project, I like establishing an archive. I’m a historicist interested in broad cultural phenomenon, expressive culture on a massive scale, whether that means writing about silent motion picture and stage photography, Russian music or Southern food culture. It has to be a field that hasn’t been described before, and there has to be an archival dimension to the project, where collecting a body of evidence is part of what I’m doing.

When I was in Ireland in the early ’70s I began collecting books, specifically Irish drama, but when I got back to the States, my interests shifted to early American literature. I was very interested in the history of diary writing — How does the most private form of writing become conventionalized in the absence of an instruction manual? I looked at every diary that had survived from that period and discovered that diary writing was promoted as an exercise in piety and self-scrutiny among the Puritans. I didn’t know that before I started collecting. No one did. That systematic way of going about research is the sort of scholarship I’ve done ever since. I write total histories.

In many ways, the most fascinating part of my research is when my senses are engaged, so I’ve tried to develop an expertise for each: sight, sound, touch, taste and smell. What’s refreshing is that the projects are all different, so I never get bored. For example, I’ve become known for finding lost plants and helping bring back the classic ingredients of Southern food. A couple years ago I found the lost ancestral peanut of the South, the Carolina African runner peanut, which people thought had gone extinct. And now people have brought that back. With food, of course, there’s a double kick — not only do you find it, you get to eat your work.

But there are varying degrees of sensing completion when compiling an archive. For instance, when I was collecting Irish drama there were only something like 300 plays, and I had all the ones that I thought mattered and that I wanted to write about. Once I was done I was ready to move on. I’ve given much of that to Special Collections. But with something like still photography, there’s still plenty to figure out, names of photographers that pop up, unidentified images that show up at auction. Even though my collection of silent motion picture and stage photography is something I’ve worked on for years, even though I’ve published a book on the subject, I’m nowhere near exhausting the possibilities.

Karen Edwards
Senior Instructor
Retailing and Fashion Merchandising

I’m not really sure when I started collecting handbags. My mother gave me one and my grandmother gave me a couple, including a small crocheted bag from 1909 that had belonged to my great aunt. I wore that one at my wedding. Then a number of years ago, the Women in Philanthropy group had a fundraiser called The Power of the Purse. I said, “You know, I have a few handbags I could show.” I just starting acquiring them, and before I knew it I had a collection.

Each one is like a little piece of art, a little sculpture. The appearance grabs me first, and then I’ll do research. I purchased a wooden Enid Collins box bag, for example, because I saw one and thought, “Oh cool, a box bag, what fun!” She would paint them, sign them and name them. One is a child’s bag, probably from the late ’60s, called “Road Runner.” I also have an earlier one, from around 1958, before her style got that more Mod look, called “For the Birds.”

My oldest bag is a late 19th century mesh bag made from German silver, and I have a wonderful Art Deco flapper bag with crystal beading that I found on eBay for not much money. I have several bags designed by Whiting & Davis, the longest continuously running handbag company, which started making bags in the 1880s. But I’m really a huge fan of the 1950s, so most of my collection is from that era. I love the Kelly handbag style, which got that name from Grace Kelly.

If I see something at an estate sale or Goodwill, I know enough history that I rarely get snowed. And sometimes people give bags to me. I’m the owner/caretaker of a couple of bags that people have given me and said, “This was my grandmother’s, but I don’t really know what to do with it, and I know you’ll love it.”

And I do love them. I also use them. Sometimes I’ll come to class with a bag and a student will ask, “Where did you get that?” It’s a pretty natural tie in to my work in the department of retailing and fashion because fashion tells a story, it has a history, and handbags are just one little component of that.
When I was a graduate student at Northwestern my dissertation director was the distinguished Herman Melville scholar Harry Hayford, who was also an avid book collector and a bookseller on the side. But Harry couldn’t drive, and though I was a poor graduate student, I did have this beat up old car, so sometimes he would say, “I have to go to this bookstore on Saturday, want to come?”

Harry and I would go to bookshops on the south side of Chicago or in rural Illinois, and as we looked at books, he would educate me about them, as I’m doing with my son now. At this point, I can tell what year a book was published within probably ten years, just by the binding. I can walk up to a bookshelf and put my hand on the most valuable book without even reading the titles. Knowledge is power when it comes to book collecting.

For example, years ago I was in a bookstore on the Charring Cross Road in London when I noticed these five volumes of Byron’s “Don Juan.” I knew that Byron had changed publishers a few times because this work was so controversial, but the bookseller had looked at these books and thought he had an unmatched set. So I paid five pounds for five first editions of Byron.

A great find is a little addicting. There’s always more treasure somewhere. And then sometimes you see something that nobody else wants and you create the treasure, as I did when I started buying old sheet music: You know, Grandma dies, people take the furniture but nobody wants the piano. And then inside the piano bench there’s all this old sheet music, and nobody wants that either, so it winds up in a bookshop for fifty cents apiece.

I don’t read music, but I loved the decorative covers. Then I noticed that many poems of the Romantic era were published as lyrics set to music. Whenever I saw one of these, I bought it, not with any purpose in mind except that it was something cool that someone needed to rescue. Eventually I began to realize that this was an important way poems circulated when books were very expensive. People sang them. They were a part of daily life in a way that we have never fully appreciated.

That’s how the Romantic-Era Lyrics Project started. Working with the Center for Digital Humanities and others, I’m now getting these works performed and recorded. They will be put on the web so that people can finally hear them, or download the sheet music to play it, or use the songs in their teaching. Few knew about this stuff before, but pretty soon many will. It’s going to change the way we understand Romantic era poetry. Luckily, I’ve already amassed my collection.
Growing up, there was music in my house. We were not musicians, but there was always a record player, and my father belonged to the Columbia House Record Club so we got a record every month, whatever they sent. I was listening to Guy Lombardo, Johnny Cash, all kinds of things. My mother loved a singer named Roy Hamilton.

I loved black music, but we didn’t have black radio station in Burgaw, N.C., so I listened to top 40, which included a lot of Motown. And then in February 1965 — I remember the day — my parents bought me a record, the Supremes’ “Where Did Our Love Go?” That’s how it all started.

In college I discovered Roberta Flack. Then I got into the Stax Records stuff. But the collecting really took off in graduate school. Around 1973 I discovered Billie Holiday and had to have everything by her. Bessie Smith only had 160 recordings, but I wanted it all. And I’ve got all the Motown albums until 1988, when Barry Gordy sold the company. I don’t have a clue how many records I have now. Boxes and boxes.

After I became associate dean of the Honors College, I decided to teach a class called Motown Records: A History of Popular Music 1959-1988. Motown was the center of the course, but we covered everything from the British Invasion to politics and the war in Vietnam. I taught that class for 10 years, and that’s how I won all of my major teaching awards.

People expect me to have this big, big sound system, and I don’t. I just enjoy records. I love going to record stores, listening to records. I love the covers. I love the music. I love that sound when you put down the needle — the scratches and pops don’t bother me a bit.
Its holdings date to 1815, possibly even earlier, but USC’s A.C. Moore Herbarium continues to grow in the 21st century. At present, the botanical archive contains more than 120,000 specimens, all carefully dried, mounted and stored in seven-foot-tall metal cabinets on the second floor of the Coker Life Sciences Building. Soon, though, high-resolution images of the herbarium’s collection will be accessible online. A four-year project funded by the National Science Foundation will make digital photos of every specimen available alongside similar specimens from hundreds of other herbaria across the United States. Here’s a look at just a few samples collected by the herbarium over the years.
A HEDGE-NETTLE BY ANY OTHER NAME...

Last year, A.C. Moore Herbarium curator John Nelson and alumnus Douglas Rayner identified an altogether new botanical species, Stachys caroliniana. Part of a common genus often referred to as hedge-nettle or woundwort, the new species has thus far only been found in two locations near the mouth of the Santee River. The first specimen was discovered in 1977. The specimen pictured, known as the holotype, establishes the plant as a distinct new species. The plain white square at the bottom is actually a pouch containing seeds.
Did you say SGA or IGA?

Both, actually-- if you’re talking about Salk sophomore and Walterboro native Bryce ____.

In addition to holding down a fulltime job as a night manager at the local IGA, the computer science major works overtime as president of Salk’s Student Government Association. He plans to transfer to the Columbia campus after he gets a few more core classes under his belt.

His other goal at present is to improve the student lounges. He also dreams up halftime activities for the Indians’ basketball games and organizes other activities designed to enhance campus life. Asked why he’s so invested in his school, he turns the question around to talk about his school’s importance to his hometown.

“Having a USC campus represents a second chance for a lot of people in Walterboro and Allendale,” he says. “So many people don’t have the time to go back and forth between here and Columbia and then also work. When I see so many people working hard, and who want to go to school, it’s nice to know that they can do that right here.”

“Being a part of student government makes you a feel just a little bit bigger than you are. It makes you feel like you’re a part of something, which is awesome.” Computer science major and Student Government Association President Bryce____.
WAIT, WHICH ONE’S COACH?

At just 22 years of age, Corey Hendren is the youngest head coach in college basketball. In fact, when he signed for the job at the end of the summer, he was just months removed from his own playing days at Tennessee’s Milligan College. But Hendren isn’t intimidated. On the contrary, he quickly established himself as the leader in the locker room this summer, not just by getting to know his players but by reaching out to their instructors.

“I go over to the classroom building at some point every day just to say ‘hey.’ The professors know my guys by name, so if one of my guys misses a class, I hear about it,” he says. “What they’re doing as faculty is more important than what I’m doing in terms of these guys development.”

“A few of the guys told me one day, ‘Coach, we just feel like you’re whole lot older. I don’t know if that’s a good thing, or a bad thing, but I’ll take it as a compliment.’” Head basketball coach Corey Hendren (second from left) with student-athletes Scott Hollins, Christian Kalacanic and Anton Khristyuk.

What about research?

PREDOMINANTLY A TWO-YEAR SCHOOL, USC SALKSALKEHATCHIE BOASTS SMALL CLASS SIZES AND PLENTY OF ONE-ON-ONE INSTRUCTION, BUT IT’S NOT AS IF FACULTY CAN’T ALSO CONDUCT SERIOUS RESEARCH. TAKE CHEMISTRY PROFESSOR LI CAI.

Cai spends plenty of time at the head of the class, often working with students in Salk’s nursing program. But his research into the link between carbohydrate chemistry and breast cancer is ongoing thanks to a newly furnished lab at the Walterboro campus and collaborations with chemistry faculty in Columbia.

“Since I came here the labs have gotten so much better. Now there’s not that much difference from what I would have at the Columbia campus. It’s just smaller,” Cai says. “And if I need something I don’t have here, we don’t have Friday classes so I just travel up to Columbia for the weekend and get three continuous days for research.”

“My primary interest is teaching, but I will never give up research, if you don’t continue your research and keep reading the most current research in your field, your teaching will become outdated.” Chemistry professor and breast cancer researcher Li Cai.
A dedicated sports fan, USC President Harris Pastides has a large collection of baseballs autographed by famous ballplayers, among them former New York Yankee pitcher Don Larsen, who threw the only perfect game in World Series history in 1956 (see page 9).

The most interesting baseballs in his collection, however, may be the ones signed by non-ballplayers who have visited campus or otherwise figured into USC history. The nine depicted on our front cover this month represent only a small sample of this growing collection, but it’s still a pretty solid lineup.

**President Barack Obama**

The 44th president of the United States signed this ball at a reception honoring the student athletes of the Gamecock baseball team following USC’s first College World Series title in August 2010. It sits next to another ball signed the same day by Vice President Joe Biden.

**Martin Amis**

USC’s Open Book literary series brings world class authors to campus every spring. The British author of such acclaimed novels as “Times Arrow,” London Fields” and “Money” took a break from signing books to autograph this ball for President Pastides after a packed house reading in April 2014.

**U.S. Supreme Court Justice Sonia Sotomayor**

It’s not often you see a baseball signed by a sitting Supreme Court justice, but President Pastides has two -- this one, signed while Justice Sotomayor was in town to receive an honorary degree in May 2011, and another signed by Justice Antonin Scalia.

**Boeing CEO Jim McNerny**

The University of South Carolina and the Boeing Company are both helping to transform the Palmetto State into a hub for aerospace research, so it shouldn’t come as a surprise that Boeing CEO Jim McNerny added the inscription “Go Cocks!” when he signed this ball.

**U.S. Representative Jim Clyburn and U.S. Senator Lindsey Graham**

When the university celebrated the opening of the Ernest F. Hollings Special Collections Library in July 2010, Representative Clyburn and Senator Graham jotted their names on the same ball, side by side. Rotating the ball reveals the signatures of other members of S.C.’s congressional delegation. Another ball on display in President Pastides’ office features the autograph of the library’s namesake, Senator Ernest “Fritz” Hollings, whose papers are archived in the South Carolina Political Collections.

**Darius Rucker**

The country music superstar and Hootie and the Blowfish front man has visited USC many times since he met his fellow bandmates as an undergrad in the old Honeycomb dormitories in the 1980s. He signed this ball while in town receiving an honorary degree in May 2013.

**Tom Brokaw**

The longtime NBC journalist and bestselling author of “The Greatest Generation” received an honorary doctorate, delivered the graduation address and found the sweet spot of this baseball at USC’s winter commencement in December 2011.

**Jeb Bush**

The former Florida governor and White House hopeful is the most recent commencement speaker in President Pastides’ autograph collection, having inked his name after receiving an honorary degree in December 2014.

**Dutch Leonard**

There actually was a major leaguer named Dutch Leonard. In fact, there were two, both pitchers. The “Dutch” Leonard on this ball was signed by neither. Instead, it came to President Pastides’ collection courtesy of the late crime fiction writer Elmore Leonard, who also went by the popular nickname. The literary Leonard signed this ball while on campus to receive the Thomas Cooper Medal in 2013. His papers came to the university after his death in 2014.