NEW DEAL MEETS OLD SOUTH: THE 1938 DEMOCRATIC SENATORIAL PRIMARY

The 1938 Democratic Senatorial Primary in South Carolina epitomized the best and the worst of South Carolina politics in the first half of the twentieth century. In this heated contest between the five-term incumbent, an incumbent governor, and the leading state senator, personalities, and not issues, became the focal points of the campaign. For instance, race was not really an issue because blacks could not vote in the Democratic primary at that time. Although all three candidates subscribed to the doctrine of “White Supremacy,” Senator Smith invoked the doctrine on numerous occasions as an effective oratorical tool to liven up his audiences. During two and a half months of continuous stump speeches during the hot summer of 1938, the three candidates attacked each other so much that even jaded South Carolina newspaper editors lamented the “mud slinging” campaign. The primary took on national overtones because the two challengers sought the blessings of President Roosevelt so fervently that the incumbent senator labeled them “coattail swingers.” The race may have been decided in favor of the incumbent due to a brief remark by the President to a crowd of many thousands on a hot and humid night at the Greenville train station.

The first candidate was Edgar A. Brown of Barnwell, who announced on May 8th. Senator Brown had run against Smith in 1926 and been defeated. After being Speaker of the House, he was elected a state senator in 1928. Brown said, “I announce myself as a New Deal candidate for the United States Senate subject to the rules of the Democratic Party

FROM THE DIRECTOR’S DESK

One of the great delights of serving as Director of the Library and Secretary/Treasurer of the Society is the great variety that characterizes my days. Over the past months I’ve hosted a dinner honoring former Governor Carroll Campbell, outbid Harvard to purchase at auction a wonderful collection of early textile records, spoken with numerous patrons working on fascinating projects, attended the induction of Robert E. McNair into the South Carolina Hall of Fame, and begun planning our work in helping to close the offices of the Hon. Fritz Hollings as he approaches his retirement from the U.S. Senate.

Carroll Campbell is a seminal figure in our recent history. Over the past six months, we have begun transferring Governor Campbell’s personal papers to our division for Modern Political Collections. (His congressional papers are held at Clemson, and his official gubernatorial papers are held at the South Carolina Department of Archives and History.) The collection is a rich one, and we look forward to processing it over the summer and fall. The Carroll Campbell Papers Project is sponsored by The South Financial Group and will include an oral history project which will get underway shortly.

Most of the materials the Library acquires come to us as outright gifts.

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You members of the Society are responsible for many of these gifts. We also purchase materials, chiefly using income generated by the Society’s investments. Recently, two remarkable lots were offered at auction. No bidders were present at the auction, which was conducted by mail and over the phone. We received a printed catalog with detailed descriptions of the one thousand plus lots being consigned and made our initial bids via e-mail. While we bid on eight lots, we were mainly interested in two lots which consisted of some 173 manuscripts, 1846 to 1861, chiefly incoming correspondence of the firm P. Whiten and Sons, a major supplier of textile equipment based in Massachusetts. The seller had tried unsuccessfully to sell the firm’s archives as a unit. This auction split the archives by state, and one lot consisted solely of correspondence with South Carolina textile pioneer William Gregg. The second South Carolina lot consisted of correspondence with a variety of firms, including a number of letters regarding the Saluda Factory, which was located outside of Columbia.

This auction house has a policy that the low bidders may receive phone calls at the auction’s end and continue bidding until one emerges the winner. I had been told that if we were outbid, I should expect a call before 2:00am. At 2:40, my phone rang at home and I was told we had been outbid on both lots. Senior staff and Society president John McLeod had agreed we would bid significantly higher if necessary to acquire these rare and rich materials. The first lot offered was the Gregg lot. We had agreed that this lot had to come home to South Carolina. I held on the line as our competitor considered each bid increase. At times, minutes passed before I’d hear back from the auctioneer. We won the Gregg lot at just the price we thought it could bring. Then, we began bidding on the South Carolina lot. As before, minutes passed as our competitor considered their bid. The price ratcheted up and passed the figure we thought would win it. Our competitor dropped out and at 3:05am, I was able to go to bed and try to get some sleep.

The next day the auctioneer called to tell me that our anonymous competitor had been Harvard University. Harvard has an excellent special collections department focusing on industrial records and already had a significant body of Whiten papers. They had won all the other Whiten lots offered that night. We are currently discussing ways we might share information held in our repositories. The two lots will be exhibited at our annual meeting. We should all be proud that the Society’s support allows us to compete with anyone for important South Carolina materials.

Former governor Robert E. McNair and soldier and diplomat Thomas Pinckney (1750-1828) were inducted into the South Carolina Hall of Fame on February 9, 2004. Each year the Hall inducts one living and one deceased South Carolinian. The papers of both McNair and Pinckney are collected at the Library and, indeed, many of the Hall’s inductees have their papers at the Library. The ceremony is always a moving event featuring tributes to the profound impact of the inductees, stirring music, and remarks by the living inductee. I particularly wanted to attend this year because Governor McNair has been a constant and strong friend to this Library and the University. His collection, which we hope to open in 2005, is remarkably comprehensive and will form a major resource for scholars studying twentieth-century South Carolina. Historian Walter Edgar delivered the remarks regarding Governor McNair and he was superb, as one would expect from the dean of South Carolina historians.

Fritz Hollings has devoted the bulk of his adult life to serving South Carolina and the nation. We began receiving the Senator’s papers in 1989 and to date have transferred over 1,900 linear feet of material to the Library. Much of this material has been processed by our Modern Political Collections staff, and we are looking forward to receiving the rest of his Senate papers and helping his Washington and state office staffs close their offices. We have conducted an extensive oral history project to add to the documentary record the Senator has created, and we will also be interviewing several senior staff and close associates in completing the project.

Perhaps the most fulfilling and exciting aspect of the work of your Director is the acquisition of important collections. We are currently negotiating for several very fine collections, and I hope in our next newsletter we may be able to report the receipt of at least one of these.

By Herbert J. Hartsook, Secretary/Treasurer
FORMER SCL DIRECTOR HONORED WITH AWARD

Former director Allen Stokes has received many awards over the past year or so. At its annual meeting in January, the Friends of the Richland County Public Library presented Allen with its Lucy Hampton Bostick Award. The award honors individuals who have made significant contributions to libraries or literature in South Carolina. Bob Daley, chair of the committee which selected Allen to receive the award for 2004, noted, “He truly is a South Carolina treasure. His twenty years as director of the South Caroliniana Library saw the library become a worldclass institution.” We are delighted by the well-deserved recognition Allen has received. His selfless devotion to the Library, its patrons, and South Carolina history has set a standard that few can match.

NEW PAID INTERNSHIP PROGRAM

The arrangement and description of manuscript collections for research use is incredibly time consuming. In addition to the archivists we employ, we also benefit from the work of student assistants and interns from the University’s applied history and library and information science programs. Thanks to the Society and to an endowment honoring Louise Irwin Woods, the Library will offer several paid internships during the summer. Internships are designed to provide archives students with some real world experience.

The Library typically has one to three USC interns every year who each complete some library project over a period of 140 hours. Our new program will offer two internships for out-of-state students with stipends of $2,000 to help cover expenses incurred for travel and lodging. One in-state internship will provide $250.

We anticipate this program and the Library’s fine reputation will attract some of the finest archives students in the United States and expect to benefit both from their work and their enthusiasm. We are grateful to the Society for this support and to the family of Ms. Woods.

By Herbert J. Hartsook, Secretary/Treasurer

SCL HIGHLIGHTS THE STATE’S BLACK HISTORY

- In recognition of Black History Month, the South Caroliniana Library mounted an exhibit entitled “African Americana: Recent Acquisitions at the South Caroliniana Library.” The display featured documents, photographs, and published materials drawn from collections acquired by the library since the year 2000. Included were stereographs dating from 1860 to the early 1900s that document the working and living conditions of South Carolina’s African Americans; photographs from an addition to collection of the late jazz musician Jabbo Smith; and an honorary degree and photographs from the I. DeQuincey Newman collection. The published materials on display included books on the life of William Hannibal Thomas and the photography of Julian Dimock, as well as federal census records on free persons of color from the Edgefield District. The exhibit was on display in the lobby of the Library during the month of February.

By Elizabeth West, University Archivist

I. DeQuincey Newman
and on a progressive platform. This is going to be a state campaign on national issues.” He repeatedly made statements to the effect that he was “in this thing to win,” although he dropped out of the race at the last minute.

Senator Ellison Durant Smith, South Carolina’s senior senator, announced on May 10, 1938, that “I hereby announce that I am a candidate for re-election to the office of United States Senator, subject to the rules and regulations of the Democratic Party.” Because of his support of the cotton movement, he became known as “Cotton Ed” Smith and took a seat as United States Senator for the first time on March 4, 1909.

The final candidate in the 1938 primary was Governor Olin D. Johnston, another Wofford graduate, who stated that “[m]y campaign for the Senate will be based on a record of continued unshakeable loyalty to the Democratic platform and the head of our party, President Roosevelt. I believe in the principles

and ideals of government as laid down by the President. I have supported them in the past and will continue my support of them in the future.” When he paid his $1,000.00 entrance fee to the state's Democratic Headquarters, he stated, “As I enter the contest for the Senate, it is no secret that I have been assured of the continued friendly cooperation of the President of the United States – cooperation for the best interests of South Carolina.”

The 1938 senatorial primary involved the usual obligation of speaking in all forty-six South Carolina counties by the candidates, which was known as the “stump meetings.” Senator Smith referred to these stump meetings as the “monkey circus.” The first stump meeting occurred at Sumter on June 14. Brown and Johnston immediately directed a heavy barrage at “Cotton Ed,” the theme of which was that his agricultural crusade had become a study in futility. Not only was “Old Sleepy” completely out of date, his selfish and petulant opposition to the President was depriving South Carolina of New Deal benefits.

Although both candidates vied with each other in praising the President, Johnston was more successful in grasping his coattails.

At age seventy-four, Senator Smith responded to this challenge with the greatest performance of his career. With devastating wit, he disposed of “these two things running against me.” Turning first to “Bacon Brown” who had promised to bring home the federal bacon, Smith replied, “Yes, and he will put it in his own smokehouse.” Governor Johnston was referred to as a “coattail swinger” to the extent that if the President ever kicked back he would be crippled for life. “When God made Olin, he forgot to give him a brain,” said Smith.

Senator Smith’s platform consisted of the usual litany of states’ rights, a tariff for revenue only, and white supremacy, but the oratorical mainstay of his campaign was the “Philadelphia Story.” At some time during the course of his speeches, Smith would begin with a flowery account of the development of liberty on the fields of Runnymede, carry on to the Declaration of Independence, and get the boys in gray half way up the slope at Gettysburg, and some old farmer would shout, “Hell, Ed, tell us about Philadelphia!” Smith would then launch into his story about how he walked out of the Philadelphia Democratic National Convention in 1936 when a black preacher was called upon to give the invocation. Smith would state that “he started talking and I started walking, and as I walked it seemed to me that old John Calhoun leaned down from his mansion in the sky and whispered – you did right, Ed.”

Senator Smith saw no contradiction

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We get a wide range of research inquiries here at the South Caroliniana Library, but one made last summer merited special attention. John W. Briggs is a Research Engineer with the University of Chicago Engineering Center and is currently deployed at the National Solar Observatory in Sunspot, New Mexico. He has recently acquired an 1868 telescope made by Lewis Morris Rutherford.

Lewis Morris Rutherford (1816-1892) was a pioneering astrophysicist who made the first telescopes designed for celestial photography. Although trained as a scientist during his studies at Williams College in Williamstown, Massachusetts, he later became a lawyer.

During travels in Europe, his interest in astronomy was rekindled upon meeting the famed Italian astronomer Giovanni Amici. By 1856, he set up a small observatory at his home in New York City and took his first photographs of the moon two years later. Not satisfied with taking pictures through a regular telescope, he ultimately devised a system that converted the lens into a photographic telescope. He successfully tested his invention by photographing a solar eclipse in 1860.

Mr. Briggs was able to find pertinent notes and calculations regarding the construction of the telescope from Morris-Rutherford Family Papers in the collections of the Manuscripts Division. He ultimately plans to present a paper on his findings.

By Sam Fore, Manuscripts

The 1868 Rutherford telescope, a 13-inch refractor, which was made in collaboration with the young H. G. Fitz of New York. Now in Briggs’ private collection, it soon will go on display at the Sunspot Astronomy Visitors Center, on the grounds of the National Solar Observatory. Papers and calculations relating to Rutherford’s novel optical design for this very telescope are preserved in the collection at the Caroliniana Library.
between his actions at Philadelphia and his personal relationships with blacks. During the 1938 campaign, he stated, “Nobody feels more kindly toward the Negro than I do. I was cradled by a black mammie whom I loved almost as deeply as my own. I was raised largely by an old Negro man. But my love for them does not countenance political and social equality, and I will never stand for it.” Senator Smith also went on to attack Brown and Johnston by stating, “Are you one hundred percent for the anti-lynch bill and for social equality for Negroes and whites in South Carolina? If you are not, then you are no more one hundred percenters than I am. You boys will have to ride your own horses. You can’t ride yours and mine.”

After being attacked by Smith as a “coattail swinger,” Senator Brown stated, “I’m not coming here as a coattail swinger, a hundred percent. I come here offering my services as a Senator in the United States Senate and asking you to elect me on a record of public achievement. If my only qualification is that I’m a friend of the President, then I’m unfit to represent you in the Senate.” At this stage of the game, Brown was referring to Senator Smith as “bluff” and to Senator Johnston as “blunder”.

Governor Johnston was not at a loss for words either. For instance, he called Senator Smith “a sleeping Senator.” He also went on to state that “we have two Senators. They remind me of a team of mules. One of them, Byrnes, goes forward with the Administration. The other one, Smith, hangs back on the singletree.” Senator Smith retorted by stating, “Johnston imitates my voice. What wouldn’t he writing as well as the newest ideas and projects in the professional field.

The South Caroliniana is a priceless resource at this University that many college students only quickly encounter through a forced assignment. I am glad that I have been able to serve as a sort of ambassador to the undergraduate community for the Caroliniana, helping students in classes achieve academic success and perhaps enjoy the process of researching at such a historically prestigious place. Working at the South Caroliniana Library has made me a better student by complementing my academic interests with professional insight and experience.

Anna McAlpine currently works in the Books Division

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During the bitter and tumultuous campaign that resulted in the election of Governor B.R. Tillman, fifty years ago, I attended a county political meeting not many miles from the present boundaries of Greenwood county. The intrepid democrats had assembled in full force to hear the prophets, reformers, and economists discuss the issues of the day, and there were serious problems that demanded solution. Business was stagnant, the farmers were in distress, and all classes of citizens were having the very hardest of hard times. The only feature of the meeting that did not harmonize with the atmosphere of depression was the picnic baskets filled to the brim with fried chicken, pies, and hopjohn. In those days Carolinians talked like beggars and feasted like kings.

The local orators explained in detail how the democrats could save the country. Some of the speakers were bellicose, others apologetic; some were shrewd, others superficial, but all of them spoke earnestly for they hungered for fat offices.

One of the orators, a candidate for a small county office, made a lasting impression on my youthful mind. For obvious reasons I shall not give his real name but will call him Daniel Culpepper. He was a portly man with a wide acreage of ruddy face across which drooped a long walrus mustache. He wore a seersucker suit, which with the usual perversity of that fabric had shrunk about three inches above his ankles. He had a voice that would have aroused the envy of John C. Calhoun or the Bull of Bashan. His opening words, "Ladies and Gentlemen," rolled from hill to hill in musical reverberations, conversation stopped abruptly, young couples strolling in the distance came close to the speaker's stand, and the great crowd settled down to an alert silence. For one short hour Daniel Culpepper held the breathless attention of the audience.

I wish that I were able to recall all the speech but at this late day only the closing words stick in my mind. Mr. Culpepper closed his speech with the words that follow:

"Ladies and Gentlemen, in 1890 Ben Tillman laid an egg and from that egg was hatched out the bird of reform. And she was fed on progressive grits and she grewed and she grewed until now one wing teches the Rocky mountains, and the other the Atlantic ocean, and while her beak is pecking at the icebergs of the north, her tail is lapping the hot deserts of the south. And Gentlemen, though Rome may howl and Greece may prowl that grand old bird is going to soar on and on until all the nations are covered by her wings. Gentlemen, on the fifth of November we is going to be drawn up in battle array, and the ballots is going to fly thick and fast, and some of us is got to go down in disaster and defeat but Daniel Culpepper hopes it won't be 1."

It is needless to add that Mr. Culpepper was elected by an overwhelming majority!

Note: Democrat Benjamin Ryan Tillman served two terms as Governor of South Carolina from 1890 to 1894 and as a U.S. Senator from 1895 until his death in 1918. His nickname was "Pitchfork Ben," either for his vigorous defense of farmers' interests or because he wanted to "stick" a pitchfork "into President Grover Cleveland."
THE UNIQUE SOUND OF FREDDIE GREEN: BASIE, BIG BAND, AND THE INTERNET

Freddie Green was the most famous big band rhythm guitarist of the 20th century. Born in Charleston, South Carolina, on March 31, 1911, Freddie began his musical life by learning to play the banjo at age 12. As a teenager, he was sent to live with his aunt in New York City. After his school days were over, he worked as an upholsterer by day and as a jazz musician at night. Freddie's big break came in March 1937 when the Count Basie Orchestra hired him. He played with the Basie organization for fifty years! During that time, he performed worldwide, made over 1,000 recordings with the Basie band, and appeared as a sideman on over 700 recordings by other jazz artists. The jazz world nicknamed him "Mr. Rhythm." Freddie Green died suddenly on March 1, 1987, between shows at the MGM Grand in Las Vegas. After his death, the Green family gave his personal papers and memorabilia to the South Caroliniana Library.

I became interested in Freddie Green in 1970 when I was selected as the rhythm guitarist with the University of Illinois Jazz Band. The leader, Dr. John Garvey, was a Basie fanatic and the band played Basie charts at every concert. Dr. Garvey suggested that I study Basie recordings to learn the style of Freddie Green. Little did I realize that the research assignment would last over thirty years and would culminate in the creation of a web site that documents Freddie's life and his guitar technique.

While in college, I never did figure out how Freddie Green created that marvelous unique sound. Very little instructional material was published on the arcane art of big band rhythm guitar. The material that did exist claimed that Freddie employed standard rhythm guitar chord voicings, played on the 6th, 5th, and 3rd strings. I used these voicings but I certainly did not sound like Freddie did on the Basie records. Still curious in the late 1970s, I wrote several letters to Freddie asking to interview him about his guitar technique. My letters were never answered.

In 1998, I rekindled my rhythm guitar avocation by joining a big band based in Evanston, Illinois. The band's book was filled with Basie charts and again I faced the Freddie Green enigma. With many of the Basie records reissued on compact disc, there were many "new" recordings available and one in particular proved crucial. The CD captured the audio portion of a 1959 television program from Geneva, Switzerland, that featured the Basie band. The Swiss TV engineer had placed a microphone very close to Freddie's guitar (he played unamplified guitar) and Freddie was very audible. So audible that I could finally ascertain what he was doing, and I was stunned. He was playing "chords" where only one or two notes were sounding clearly; all the other strings were damped. Yet this highly unusual technique worked perfectly in the Count Basie setting.

For two years, I played with this technique and eventually approached the jazz magazine Down Beat, suggesting that I write an article on my research. Down Beat was interested and in the October 2000 issue my article appeared, entitled "Distilling Big Band Guitar: The Essence of Freddie Green." The response to the article was immediate and overwhelming. Freddie Green admirers around the world contacted me asking for more information; I did not have any, but others did. Carl Severance in Vermont, Mark Allan in Utah, and Reiner Polz in Köln, Germany, offered material and suggestions. We discussed writing a book about Freddie Green, but Carl, a web site designer by trade, suggested that a Freddie Green web site would reach more people worldwide and could be easily updated regularly with new material. And thus <www.freddiegreen.org> was born.

While searching the internet for Freddie Green material, one of us discovered the Freddie Green Archive at the South Caroliniana Library. The Library kindly sent an overview of the
material in the archive. With the help of the Library staff, I obtained photos showing Freddie playing and these provided valuable clues to his technique. A selection of these photos is posted at <http://www.freddiegreen.org/photos.html>, accredited to the Library. Carl Severance visited the Library and created a more detailed list of the contents: <http://www.freddiegreen.org/papers.html>.

In 2003, Mark Allen and I collaborated on a Freddie Green transcription that was visual as well as aural. It proved to be the “Rosetta Stone” of Freddie’s mysterious chord voicing technique. Less than a week before Freddie’s death, the Count Basie band performed an “in-studio” concert with singer Diane Schuur. The concert was video taped for release on VHS cassette and eventually DVD. The opening thirty seconds of the tune “Trav’lin’ Light” is a closeup of Freddie’s left hand. On DVD, this video sequence can be viewed frame by frame; it was the equivalent of a slow motion guitar lesson by Freddie Green. The transcription proved the theory put forth by Mark Allen in a paper entitled “The Dynamic Chord and Muted Notes (DCMN) Analysis of Freddie Green’s Rhythm Guitar Style: What’s in a ‘One Note’ Chord?”: <http://www.freddiegreen.org/technique/allen_dcmn.html>. Mark theorized that Freddie was placing his fingers on the strings to form three- or four-note chords, but then selectively pressing down on a subset of these strings to sound only a certain note(s) within the chord form. This allowed Freddie to make a split second decision on each beat of how thin or thick the chord texture should be in order to enhance the overall musical texture of the arrangement at that instant. By shaping the chord form, he knew that any string that he decided to press down on would sound a harmonious note. It is a brilliantly simple idea, obviously worked out during a long career of playing over 200 concerts every year. (That’s a lot of quarter notes, certainly over 250,000,000 in Freddie’s long career.) This transcription and its analysis was published in the February 2004 issue of Down Beat magazine, closing a circle that started in the October 2000 issue of the same magazine: <http://www.freddiegreen.org/technique/mp_downbeatFeb04.html>.

The Freddie Green web site receives over 5,000 visitors per month and is reaching the equivalent of a two-hundred-page book. The contributors continue to add transcriptions, articles, book excerpts, and photos as they are created or discovered. In March 2004, a CD-ROM copy of the web site was sent to the South Caroliniana Library for inclusion in the Freddie Green archive. It is our fervent wish that the Freddie Green web site will teach new generations about his life and his unique contribution to the art of big band rhythm guitar. Our wish is being granted based on the visitor comments received from around the world: <http://www.freddiegreen.org/comments/index.html>. In the words of one visitor, “Long overdue recognition for a true cornerstone in American music.”

By Michael Pittera, a jazz guitarist and Director of Applications Engineering for Shure, Inc., well known manufacturer of microphones. He resides in Evanston, IL.
give to imitate my brain!"

The stump meetings of 1938 were the epitome of such debates. A South Carolina paper stated that “Smith appears more vigorous on the stump than he did in his campaign six years ago; Johnston is in fine form, the picture of health, with the vim and vigor of a splendid physique; Brown, likewise, a splendid campaigner, at ease in public speaking, forcible in delivery, and with an easy flow of words, is showing no fatigue from this constant slashing out at both opponents.”

One of the few issues of the 1938 primary campaign was the accusation that Senator Smith had stated that a man in South Carolina could live on fifty cents a day. This came to a head when President Roosevelt passed through Greenville, South Carolina, in the late evening of August 11, 1938. Roosevelt was seeking to “purge” those Senators who had opposed his 1937 Supreme Court-packing plan.

After speaking against the re-election of Senator Walter George of Georgia (who was re-elected) in Barnesville, Georgia, President Roosevelt arrived in his air-conditioned train in Greenville about 10:30 in the evening to a crowd estimated at 15,000 to 25,000. Senator James F. Byrnes of South Carolina, a close friend of the President, was concerned that Roosevelt might speak out against Senator Smith which could cause problems for the future political career of Burnet Maybank of Charleston. When Byrnes asked Roosevelt what he intended to say in a few moments to the crowd outside, Roosevelt was rather nonchalant: “I’ll tell them about fishing.” Unfortunately, at the conclusion of his brief remarks, Roosevelt stated that, “The other thing is, I don’t believe any family or any man in South Carolina can live on fifty cents a day.”

Marvin McIntyre, a presidential assistant who was a friend of Byrnes, on hearing Roosevelt’s remark, immediately jumped back onto the train and pulled a bell cord, signaling the engineer to begin moving the train out of the station. Before Roosevelt could elaborate on his rather vague remark about

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WE WELCOME A NEW CURATOR OF MODERN POLITICAL COLLECTIONS

When Herb Hartsook became director of the Caroliniana Library last summer, his position as curator of Modern Political Collections was necessarily left vacant. Following a search that netted candidates from around the country, Dorothy Hazelrigg was named to succeed Hartsook.

While completing her Master’s degree in history at the University of South Carolina, Ms. Hazelrigg worked as a graduate assistant at MPC from 1999 to 2000, and subsequently became the Hollings Project Archivist until February 2002. She was hired by the Library of the University of Hawaii at Manoa as a contract archivist to process the papers of Senator Hiram L. Fong, a task she managed to complete in the allotted time from January through August of 2003. She became a certified archivist that August.

She also worked as a staff member in the Washington, D.C., and Columbia, S.C., offices of Senator Ernest F. Hollings from 1996 to 1998.

Ms. Hazelrigg’s significant experience processing complex congressional collections and dedication to the archival profession make her particularly qualified for the curator’s position, and the Library looks forward to her contributions.
Senator Smith, the extension cord of the President’s microphone in the rear car of the train was broken and the train quickly vanished into the humid South Carolina night.

The last debate of the 1938 campaign took place at Township Auditorium in Columbia on August 26, 1938. Senator Brown started out by asserting that Smith did not really walk out of the Philadelphia Convention in 1936 and, in any event, the race question was settled in 1876 by the overthrow of the Reconstruction regime. He went on to state that, “We are all anti-Negro in the Black Belt. The people in the South keep the Negroes where they ought to be. It does not matter to us what they do up North. I wouldn’t make a political issue out of walking out while a Negro was praying.” As usual, Brown referred to Governor Johnston as “Machine-Gun” Olin when speaking out against Johnston’s actions in taking over the Highway Department by the National Guard. Brown also charged Governor Johnston with requiring female employees of the State Industrial Commission to work long hours at night on his campaign without compensation.

Governor Johnston was the second speaker of the evening following Senator Brown. He stated, “I have a message, a burning message, for the people. I was greatly amused at ‘Highway’ Edgar and I don’t blame him for calling me ‘Machine-Gun’ Olin. I called out the National Guard and I threw out Ben Sawyer and the Highway Commission, including Edgar Brown’s brother-in-law. If I was Edgar I’d be careful in mentioning machine guns. I was in the World War, but where was Edgar?”

Senator Smith responded with his refutation of the seven “lies” propounded against him by his opponents, including the allegation that he was a delegate at the Haskell Convention in 1890. Senator Smith also related in great detail the “Philadelphia Story” which drew forth a number of rebel yells from his audience. All three candidates received floral tributes from their friends and admirers. A bombshell was dropped by Senator Brown the next day when he withdrew from the primary race for Senator, realizing that “I am the third man in the race.”

The final election results were: Senator Smith 186,519 and Olin Johnston 150, 437. Journalist Ben Robertson’s pre-campaign prediction that Smith would reap the farm vote was proven to be correct because Smith led in all of the lower and eastern counties of the state. Although Johnston did prevail in the textile Piedmont area, he did not take many of his favorite counties in that area, including his home county of Spartanburg, as well as Laurens, Greenwood and Abbeville.

President Roosevelt made a national radio address a week before the election during which he asked South Carolinians to forsake Senator Smith and vote instead for a candidate such as Johnston who “thinks in terms of 1938, 1948, and 1958.” As pointed out by editor William Watts Ball on the eve of the primary election, South Carolina voters did not pay much attention to “the gentleman from Hyde Park.” On election night in 1938, Cotton Ed Smith put on a red shirt reminiscent of Wade Hampton’s 1876 campaign and made a speech during a torchlight rally at the foot of Wade Hampton’s statue on the Capitol grounds. Senator Smith stated that “[w]e conquered in ’76 and we conquered in ’38. We fought with bullets then, but today, thank God, we fought with ballots.” A convention of the United Confederate Veterans (a very small number) was going on at the time and they all joined Senator Smith on the Capitol grounds. Smith concluded his remarks by stating: “Lord God of hosts, be with us yet. Lest we forget, lest we forget.” Senator Smith got so carried away that he exclaimed: “I may be a heathen but by gad, I’m still a fightin’ man.” When President Roosevelt was informed of Cotton Ed’s re-election, he only stated, “It takes a long time to bring the past up to the present.”

One unforeseeable result of the 1938 primary may have been the advent of Senator Strom Thurmond. As stated by Olin Johnston’s biographer: “In the Brown-Thurmond senatorial battle for Burnet Maybank’s vacancy in 1954, Brown was to pay dearly for his dramatic withdrawal from the 1938 race. The people remembered, and many were voting more against Brown than for Thurmond.”

By John B. McLeod, President
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Dr. Allen Stokes

In Memory of

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Dr. Drew G. Faust

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University South Caroliniana Society

68th Annual Meeting
Saturday, April 24, 2004

Guest Speaker:
The Honorable Alex Sanders

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Issue No. 15

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