

ARKANSIAN

Newsletter of the University of Arkansas Libraries Special Collections Department

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Happy Hollow Foundation Funds *Index Arkansas* Expansion

Index Arkansas, an online index of Arkansas publications, has received a \$58,500 grant from the Happy Hollow Foundation to index Arkansas publications from 1986 through 2007. Sponsored by the Special Collections Department of the University of Arkansas Libraries, *Index Arkansas* is an index to Arkansas-related publications from the 1930s through 1986. Through the generosity of the Happy Hollow Foundation, the project will now be able to process and index back issues of publications through 2007, adding 21 years of coverage.

Index Arkansas evolved from an old-fashioned card file started in the 1930s to an online index available through the Libraries' web site. It contains almost 91,000 citations from Arkansas-related biographical and historical books, Arkansas periodicals, county historical journals, as well as statewide and regional newspapers.

Special Collections Department Head Tom W. Dillard said, "Arkansas is perhaps the most under-studied state in the nation. Only in the last ten years have Arkansians begun to give our heritage the attention it deserves." In 1997 the Arkansas General Assembly adopted legislation requiring that Arkansas history be taught systematically in both the elementary and secondary schools of the state. That legislation not only resulted in Arkansas's heritage



Betty Lighton, founder of the Happy Hollow Foundation, ca. 1930

receiving more attention in the schools, it spurred Arkansians to begin developing research tools that will facilitate the study of the state and its people.

Many University of Arkansas librarians were involved in the establishment and maintenance of the index. The huge task of converting citations from an old-fashioned card file to an online computerized resource began in 2005 and was completed in March 2008. Records are easily searchable through the internet by author, title, keyword, continued on page 5

Leadership Report

From the Desk of Tom W. Dillard

Writing this column twice yearly forces me to take time to contemplate our progress, take stock of our needs, and share our story with the people of Arkansas. It is easy to get caught up in the daily crush of things; one needs a moment of reflection now and then to keep one's bearings.

The Special Collections Department collects and preserves information on the state of Arkansas and the region; we share those materials with faculty and students at this institution as well as the general public. One of our ongoing projects, *Index Arkansas*, recently got a shot in the arm when the Happy Hollow Foundation of Fayetteville committed to a two-year program to index Arkansas periodicals from 1986 through 2007.

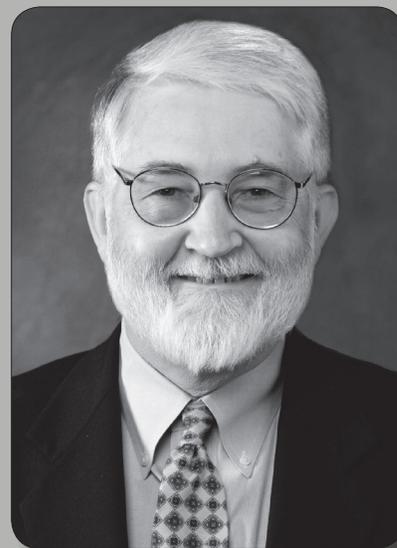
Index Arkansas has been a long

time in the making. What is today an online index got its start over fifty years ago when University of Arkansas librarians began typing up index card citations on newspaper and magazine articles that dealt with the state. As the decades passed, tens of thousands of topics were indexed—this is important because it is through such indexes that scholars and students locate the information they need. Even if you don't need to do research, I urge you to visit the website and play around with *Index Arkansas*. The URL is: <http://arkindex.uark.edu/>.

I shall always have a warm spot in my heart for the Happy Hollow Foundation, because it carries on the work of the late Betty Lighton of Fayetteville. Betty supported Special Collections activities for years before she died in 2007. The foundation was named for her family's idyllic farm, Happy Hollow, near Fayetteville.

One of the joys of my work is the opportunity to visit with a wide range of folks who use our collections and expertise. First, there are the faculty and students of the university, but we also have a large number of researchers from off campus. For the past several months, I have had the pleasure of getting to know Hicks Stone of New York. Hicks is doing research for a biography he plans to write about his late father, prominent architect Edward Durell Stone. We are pleased to introduce you to Hicks Stone.

Trey Marley is featured in this issue's "Staff Profiles." Trey, associate producer with the Special Collections' Pryor Center for Arkansas Oral and Visual History, helped film portions of the film, *The Buffalo Flows*, a documentary by Larry Foley, professor of journalism at the University of Arkansas. Trey contributed an article to this issue on the use of Special Collections' materials in that film. Also featured in our "Staff Profiles" is Krista Jones, a graduate student working on her M.A. in American history. Krista, who works



Tom W. Dillard

primarily as a manuscripts processor, is one of those part-time student employees who contributes far beyond what we could reasonably expect. Read about these two outstanding employees in this issue, and say "hi" to them if you get a chance.

The Special Collections Department is seeking to document the great North Arkansas ice storm of 2009. As a veteran of two ice storms that struck Little Rock in the year 2000, I thought I was prepared to deal with losing electricity. Boy, was I wrong! My wife and I endured ten days without power this year, and it reminded me that we are all subject to the limitations of nature. Let us hear from you if you want to share your ice storm experiences and storm photographs. We document recent history as well as distant past.

Thank you for your interest in the work we do here in Special Collections. If I can ever tell you more about our plans for the future and how you can be involved, give me a call.

Tom W. Dillard

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THE ARKANSIAN

The Special Collections Department of the University of Arkansas Libraries collects, preserves, organizes and provides access to research materials documenting the state of Arkansas and its role in the regional, national, and international communities. *Arkansian* is an old name by which our early ancestors called themselves, as well as the name of an antebellum newspaper in Fayetteville. *The Arkansian* is published twice a year.

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The *Arkansian* is available online at:
<http://libinfo.uark.edu/specialcollections/news/arkansian/>
Information about the Special Collections Department is available online at:
<http://libinfo.uark.edu/specialcollections/>

Diane F. Worrell, editor
Joy Caffrey, designer

Hargis Papers

Processed and Opened for Research

The Billy James Hargis Papers provide researchers with a fresh look at the origins of the American conservative movement in general and the Religious Right in particular. Billy James Hargis established his ministry, the Christian Crusade Against Communism, in 1950. He waged his crusade through writings, public appearances, and television and radio programs. Undergirding his fight against Communism were countless meticulously compiled files on pertinent subjects.

Over the course of a career lasting more than fifty years, he accumulated materials that fill more than 180 boxes. These materials document both the mid-twentieth century climate in which the modern conservative movement formed as well as Hargis's role in defining Communism as a threat to America and Christianity, a tenet central to the conservative Christian movement that emerged as the Religious Right in the 1970s and 1980s. Born in 1925 in Texarkana, Texas, Hargis was ordained by the Disciples of Christ denomination while still a teenager. In 1948 he became pastor of First Christian Church in Sapulpa, Oklahoma, near Tulsa. There he began editing the *Christian Echoes* magazine and founded the *Christian Echoes* radio program. In November 1950 he resigned his position with First Christian Church



Billy James Hargis, ca.1975

From 1953 to 1958 Hargis directed the Bibles by Balloons Project, which launched scriptures tied to balloons in West Germany across the border into Communist countries.

to establish the Christian Crusade Against Communism. Around this time he became affiliated with Carl McIntire of Collingswood, New Jersey, the leader of the fundamentalist International Council of Christian Churches. From 1953 to 1958 Hargis directed that organization's Bibles by Balloons Project, which launched scriptures tied to balloons in West Germany across the border into Communist countries. He later returned to Oklahoma, choosing Tulsa as his ministry's

headquarters. By the early 1960s he produced programs that regularly ran on 250 television and 500 radio stations, and in 1971 he founded the American Christian College in Tulsa. During his career he authored more than 100 books, as well as countless articles for the *Christian Crusade Weekly* newspaper.

An ultraconservative minister, Hargis's career was plagued with controversy. In addition to his anti-Communist views, he was a supporter of racial segregation and reputedly held anti-Semitic and anti-Catholic views. In the early 1960s the Internal Revenue Service determined that his work was political in nature and stripped his organization of its tax exempt status. Comments Hargis made in 1964 caused an opposing journalist to demand equal time; denied this, the journalist filed suit, leading to the U.S. Supreme Court case *Red Lion Broadcasting Co. v. FCC* (1969) which affirmed the Fairness Doctrine. In 1968 Hargis launched an attack on sex education programs, only to be accused in 1974 of having sexual relations with both male and female students at his college. This controversy resulted in his writing an autobiography, *My Great Mistake* (1985), in which he denied

the allegations. The controversies, along with poor health and the effects of aging, eventually caused the decline of his ministry. Suffering from Alzheimer's disease and a series of heart attacks, Hargis died in Tulsa on November 27, 2004.

The earliest materials detail Hargis's activities as a minister in Oklahoma and his affiliation with the International Council of Christian Churches. In 1961 he made an important acquisition – the research and correspondence files of Allen Zoll and the National Council for American Education (NCAE). The New York-based Zoll had a well-deserved reputation as an anti-Semite and formed the NCAE as an anti-Communist watchdog organization. Sympathetic to the anti-Communist efforts of the House Un-American Activities Committee and Senator Joseph McCarthy, the NCAE compiled files on alleged “reds” in educational institutions, agitating for their dismissal from academic positions. The Zoll materials provided Hargis with a well-organized core upon which to build the Christian Crusade's research files.

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Researcher Profile

Interview with Hicks Stone

Architect Hicks Stone has been a daily visitor to the Special Collections Department over the past few months. Since graduating with a Master's degree in architecture from Harvard University's Graduate School of Design, Stone has devoted himself to establishing his architectural practice in New York City, which he founded in 1991. Stone's work, which consists principally of luxury residences, has taken him to locations as far-ranging as the West Indies, Maine, Florida and California. He has also been extensively published in architectural journals. Prior to entering private practice, Stone worked for the noted American architect, Philip Johnson. A series of lectures that Stone gave last year in California to the American Institute of Architects about his father, architect Edward Durell Stone, led to a new project, a book about his father.

Edward Durell Stone was born in Fayetteville in 1902; his family home still stands on West Center Street. The elder Stone left Arkansas as a young man, but even though he enjoyed great success in New York City, he always returned to Fayetteville. In the 1950s he designed a number of important private homes in the state, as well as the University of Arkansas Medical Center in Little Rock and the Fine Arts Center and the Sigma Nu house at the University of Arkansas, Fayetteville. The senior Stone was a significant advocate of the University of Arkansas's School of Architecture during its accreditation process, a visiting design critic for many years and a close friend of John G. Williams, the school's founder and Chairman. Stone's close friend, Senator J. William Fulbright, was a critical supporter of Stone in his commission for the John F. Kennedy Center for the Performing Arts in Washington, D. C., one of Stone's significant projects in the



Architect Hicks Stone conducting research in Special Collections

1960s. Some of Stone's other notable commissions include the Museum of Modern Art and Radio City Music Hall in New York and the U. S. Embassy in New Delhi, India.

Tell our readers about the research you are doing in Special Collections.

HS: I am conducting research for a biography of my father, the architect Edward Durell Stone, and a monograph of his work. Father's papers are housed here; because the collection is extensive, I am planning to be here at least until June, possibly longer. The book will be published by Rizzoli, and the working title is *Edward Durell Stone: Man and Architect*.

Have you found any surprises during the course of your research?

HS: There are many surprises, both large and small. Father led a long life, and my mother and I were only present for the last third of it, so there is a great deal to learn. One insight has been just how pivotal Senator Fulbright's role was in Father's commission for the John F. Kennedy Center. I wonder if he would have gotten the commission at all without Fulbright's relentless advocacy.

Your father, a native of Fayetteville, traveled extensively, eventually settling in

New York City, where you grew up. Would you live anywhere else? Why?

HS: Though most of my life has been spent in New York City, I have also lived for extended periods of time in San Francisco, California, Palm Beach, Florida and Cambridge, Massachusetts.

I enjoy the vibrant energy of a large city. The cultural diversity, intellectual richness, and social complexity of urban life,

particularly in a city like New York, is a rarity in this country. Just walking ten blocks in New York bombards you with more visual stimulus than you are likely to experience in a week somewhere else.

That said, I also enjoy being in the wilderness, like California's High Sierras, as an exercise in contrast. I try to spend three weeks of every summer in rugged and remote terrain, backpacking through areas where you might not see another person for days on end. It is an intense mental and physical challenge. And there's nothing like a 1,500 calorie a day diet when you are expending more than 6,000, if you want to drop some serious pounds.

Have you worked on any historic preservation projects you could share with our readers?

HS: While I actually don't do historic preservation per se, I have had the opportunity to renovate some of Father's buildings, and it is a remarkably intense experience to redraw something that I know his office worked on 40 or 50 years ago. It enables me to immerse myself in his work and reveals, in very real terms, his approach to architecture. It's a wonderful insight.

Of the artists, architects, political figures and celebrities you've met, who made

the biggest impression on you and why?

HS: While I have had the opportunity to meet many prominent people, the people that leave lasting impressions on you are your family members. Unfortunately, Father died when I was fairly young, and I barely knew him in any serious way, so this book project is a way to know him and his work better.

Describe your research experience in Special Collections.

HS: I have enjoyed being here at the university. All of the people in Special Collections have been wonderfully kind and supportive, and I am deeply indebted to Tom Dillard and his staff for being so warm and welcoming. I only wish that Special Collections was open more. I half-jokingly asked Tom if he would let me put a sleeping bag under the conference table and petition the university to install a shower in the back so I wouldn't have to go home at night.

You have been in Fayetteville for many months now; what do you do when you are not in Special Collections?

My life is fairly quiet. I'll enjoy a good burger at Hugo's or a formal meal at Ella's in Carnall Hall. Every once in a while I'll make a big pot of black eyed peas and ham hocks, which I love, and could easily eat every day. And of course, there is my real job, the one that pays for me to be here – my architectural practice. Currently, I have a museum project in the new City Hall complex in West Palm Beach, Florida, which is about to break ground. One of the great pleasures that I have every day is the honor of staying in the late John Williams's home on North Sang Avenue. It's a wonderful opportunity to reconnect vicariously with John and my father, and relive their great friendship, which was built on their love of laughter, architecture and the Ozarks.

Happy Hollow Foundation

continued from front page

and subject. Access to the index is free and available to anyone through the Internet at <http://arkindex.uark.edu>.

The Happy Hollow Foundation was established by the late Betty Lighton of Fayetteville, who lived with her parents and siblings on the Happy Hollow Farm which was described in a 1910 *Saturday Evening Post* article titled "The Story of an Arkansas Farm" by William R. Lighton,

Law Professor Supports Special Collections with Unique Gift

I have always been a fan of Judith Kilpatrick, a professor of law and associate dean at the University of Arkansas School of Law. I met Judith several years ago when she was beginning to conduct research on the history of African American lawyers from Arkansas. Judith subsequently published extensively on this topic, her best known work being a biography of famed Pine Bluff attorney and civil rights pioneer Wiley Branton. Titled *There When We Needed Him* (University of Arkansas Press, 2007), Judith's book has contributed considerably to Arkansas civil rights history. On top of that, Judith has given us her research files—and she is donating the royalties from this book to the Special Collections Department.



Judith Kilpatrick

Thank you, Judith, for your ongoing support of Special Collections. The University Libraries Special Collections Department depends on the goodwill of the public in so many ways. For the most part, the public donates most of the manuscripts and other research collections housed in the department. Judith Kilpatrick took it one step further by not only giving us her research papers, but the royalties from the book that came from those papers. Talk about *added value!*

For more than 40 years, Arkansans have given generously to build the Special Collections Department. As head of the Department, I want to invite and encourage you to think of ways you can contribute to our efforts to preserve and share the history of all Arkansans. Give me a call, and let's talk about it.

Tom W. Dillard
Head of Special Collections
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Betty Lighton's father. Betty Lighton was a pioneering leader in social service work in Northwest Arkansas. The Happy Hollow Foundation funded the library's first project to digitize archival materials, a digital photograph collection titled, "Shared History: Fayetteville and the University of Arkansas." Special Collections also holds the papers of the Lighton family, which were donated to Special Collections by Betty Lighton in 1987.

The Use of Archival Materials in *The Buffalo Flows* Documentary Film

By Trey Marley

The art of documentary filmmaking often relies heavily upon libraries, archival repositories, museums and private collections to provide the types of assets that are crucial for researching and supporting the stories that documentaries tell. The range of useful archival material is as varied as the collections themselves and can include images, old films and video, newspapers, magazines, maps, letters or other documents.

These documents are often uniquely compelling and can create a more potent effect than the newest whiz-bang imagery of modern feature films. The people and places within the frames speak a truth of their time and serve as touchstones to a past that in many cases has been forgotten.

University of Arkansas Journalism Professor Larry Foley knows this as well as anyone, having produced more than 40 documentaries dealing with cultural and natural history over the past 30 years. “Everything that I do has history in it and uses archival material,” Foley observed. “There is something about old photographs. We all like looking at them – they freeze time and evoke an emotional reaction. When I can draw people in emotionally, I’ve got ‘em and I can get away with teaching them some things.”

One of Foley’s latest projects, *The Buffalo Flows*, is a look into the history and people of the Buffalo National River region in north central Arkansas. Foley said, “I knew I would need archival material. The great thing about this



U.S. Supreme Court Justice William O. Douglas on the Buffalo River, 1962

particular subject matter is that I knew where a lot of it was going to be – at the Special Collections Department of the University of Arkansas Libraries.” Of the many things acquired from Special Collections were some 8mm films from the Neil Compton papers. “Neil Compton had left us this great resource, this great archive of old films that I knew would be very significant to the piece,” Foley observed.

One segment of the Compton film archive used in *The Buffalo Flows* is of U.S. Supreme Court Chief Justice William O. Douglas paddling under the low water bridge at Ponca in the spring of 1962. This event played a key role in raising the profile of the river’s beauty and in the fight to save the Buffalo from being dammed.

This project did not require as much archival material as some of

his past projects, Foley said, but even with that, the hour-long documentary uses seventy-two instances of archival material from twenty-two sources to help support a number of stories related to his program.

The oldest document used in the program is an 1802 map of the Louisiana Purchase that Foley stumbled upon while working on another documentary several years ago. “While wandering around Monticello I saw a map hanging on the wall, and it was the central part of the Louisiana Purchase,” Foley recalled. “I saw some things that I recognized and I saw, of all things, the Buffalo River. Right before the Louisiana Purchase, long before Arkansas became a state, there was a River over here called the Buffalo River.”

Arkansauce

Arkansas Foodways and Cookbooks

*The Rest Room and Library
Cook Book*, Sorosis Club,
Monticello, Arkansas, 1924

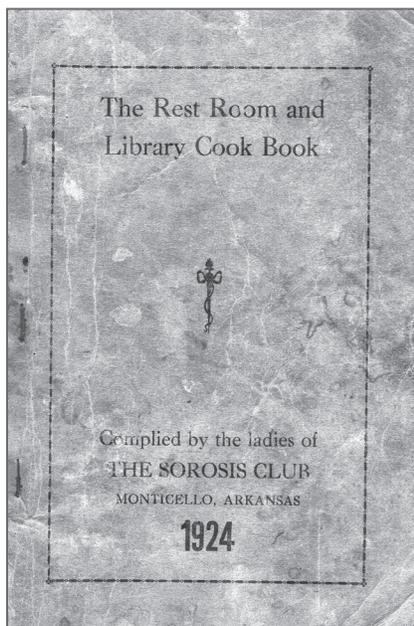
By Ethel C. Simpson

[Editor's note: Ethel C. Simpson, who started the *Arkansas Cookbook Collection*, is Librarian Emerita and the former Head of Archives and Manuscripts in the Special Collections Department.]

When social historian Margaret Bolsterli suggested that Special Collections begin collecting Arkansas cookbooks, I was skeptical of their research value. Later, I got past the idea that cookery wasn't a scholarly topic, and we inaugurated the Arkansas Cookbook Collection. In January 2009, the Libraries' catalog listed 1,069 titles in this collection.

The earliest dated cookbook in the collection is *The Rest Room and Library Cook Book*, "prepared by the ladies of the Sorosis Club, Monticello," in 1924. It was professionally printed and bound with a paper cover, comprising 133 pages, with a blank page for notes. Like later volumes, it was published to raise money. Sorosis – the name comes from the Latin for sister – was a professional woman's club and precursor of the Federated Women's Clubs. The "rest room" of the title was a place where women could literally **rest** on shopping days while waiting for their husbands or fathers to transact business.

This extensive cookbook is organized as usual, from soups through meats and vegetables to salads, desserts, candies, pickles, preserves, and beverages. Many recipes are very similar to



Cover of *The Rest Room and Library Cook Book*

their modern counterparts – bread has yeast and flour, custards have eggs and flavoring, pickles are made with vinegar and spices. The differences, however, are more striking than the similarities. For example, the chapter "Things Worth Knowing" includes instructions for pickling one hundred pounds of beef. The recipe for pepper sauce requires one hundred ground green peppers. Beverage recipes include

CUCUMBER MANGOES
Soak in strong brine 9 days as many large green cucumbers as you wish to use then lay them 48 hours in clear water, cut in slits lengthwise, in each scoop out seeds, wipe dry and fill with stone raisins, lemon cut in long thin strips and six or eight cloves, sew up slit, pack cucumber in stone jar and cover with a boiling syrup made after the following recipe: Add 1 quart of vinegar, 5 pounds sugar, mace, cinnamon and cloves to taste, reheat syrup and pour boiling hot over cucumbers for 9 successive mornings.
MRS. MARTIN L. SIGMAN.

grape acid, grape phosphate, blackberry shrub, and grapefruit cocktail, which is made in a cocktail shaker and served in cocktail glasses, but contains no alcohol.

Old cookbooks are surprisingly full of recipes for fish and seafood,

considering the lack of refrigeration or freezing technology. The Sorosis book (published in Monticello, remember) contains five recipes for oysters. Perhaps this indicates something about train transportation. The recipes for salmon loaf and croquettes remind us that canned salmon has been around a long time. The first recipe in "Eggs and Cheese" is titled simply "Macaroni." It is for mac and cheese. Sandwiches include fillings of pimento, egg salad, peanut butter, and "mock chicken," which includes several other kinds of meat in place of chicken, then more expensive.

What do we learn from all this? We see how women spent their time and energy. We see their expectations regarding good taste, nutrition, economy, and style. Almost everything was made from scratch. There is even a recipe for baking powder. Ice cream is frozen in a churn, and other recipes must be chilled "on ice." Yet marshmallows are a common ingredient in desserts. There are many fried dishes, and butter and cream are liberally used. There are recipes using variety meats like liver, souse, and tongue plus many ways to prepare vegetables.

My favorite recipe is "Cucumber Mangoes," an elaborate preparation involving brining, seeding, and filling cucumbers with a mixture of raisins, lemon, and cloves. The cucumbers are then sewn up, packed in a stone jar, and covered with a spiced syrup that is

boiled up and poured over the cucumbers for nine successive days. This leads me to wonder if the professional women of Sorosis actually did their own cooking. Who would have the time for this?

May Is Arkansas Heritage Month 2009

Images Celebrating This Year's Theme
of Arkansas's Natural Heritage

Selected and Annotated by Todd E. Lewis

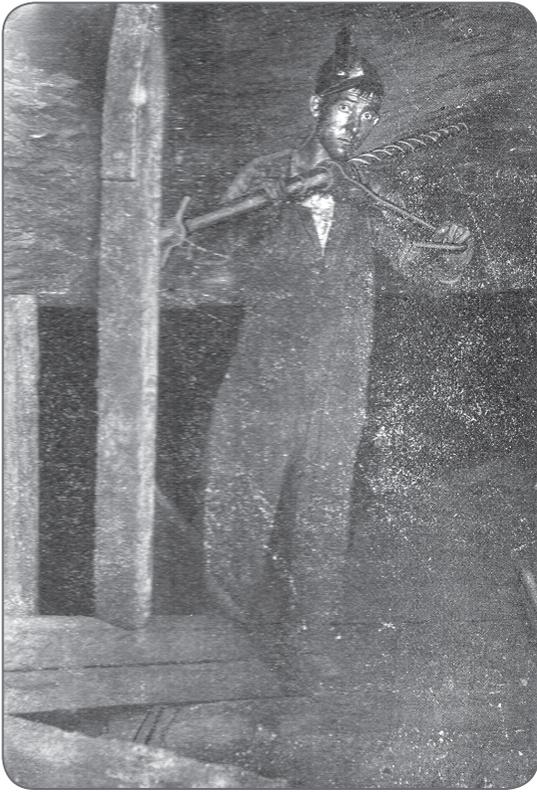
Plentiful wildlife, including black bears, earned Arkansas the appellation of the "Bear State" in the nineteenth century. A display of hides in front of the W.H. Graves store confirms Arkansas's reputation as a hunter's paradise. From MC 813, L. Oscar Plaster Photographs, Box 2, File 7, #88



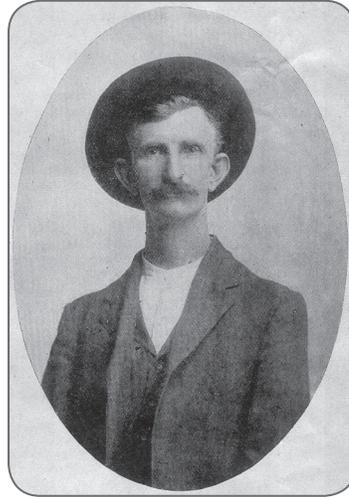
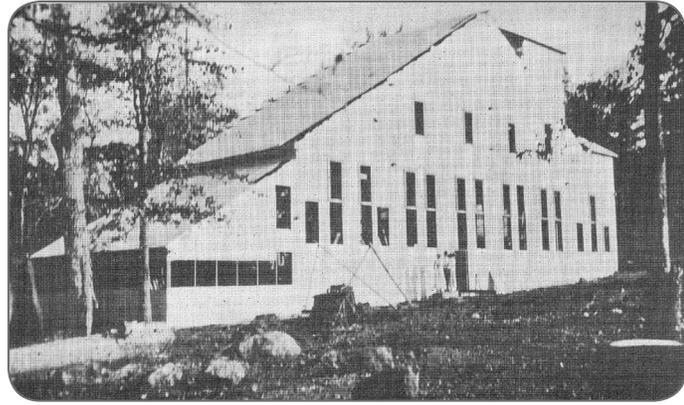
The Bussey Armstrong well, January 10, 1921, in the oil fields near El Dorado in Union County, from MS B392, John S. Beebe Photographs, 1921-1926, Sheet 1, B1



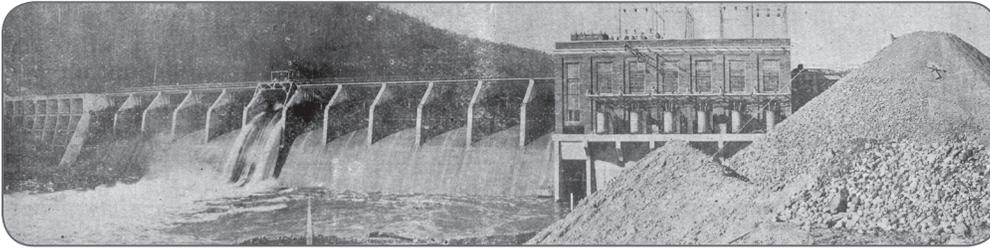
Workers for the Arkansas Lumber Company, based in Warren in Bradley County, harvest trees ca. 1906. From MC 600, Arkansas Lumber Company, Box 1, #46



A coal miner uses a ratchet drill in Mine No. 5 near Denning in Franklin County, ca. 1910. From A.A. Steel, *Coal Mining in Arkansas, Part I*, 1910



In 1906 John Wesley Huddleston (left) discovered diamonds on his farm near Murfreesboro in Pike County. By 1920 the land was developed for commercial diamond mining (above), and in 1972 it became the Crater of Diamonds State Park. Huddleston photo from Philip F. Schneider, *A Preliminary Report on the Arkansas Diamond Field*, 1907; diamond mines photo from MC 534, Mary D. Hudgins Collection, Box 112, #4706



Rammel Dam, named in honor of Little Rock businessman Harmon Liveright Rammel, Sr., was completed in 1924. Located on the Ouachita River near Hot Springs, it harnessed the river's power to produce electricity for the Arkansas Light and Power Company. From Harmon Liveright Rammel, Jr. Papers, Scrapbook 1



In this 1902 photo mussels are being harvested in the White River. Their shells were used to produce fresh water pearl buttons. From Picture Collection, OV 6-179

Bureau of Education and Cultural Affairs Historical Collection Photographs Touring the World



Alvin Batiste (left) teaching Togolese musicians, Lome, Togo, 1973

Photographs from the Special Collections Department's Bureau of Education and Cultural Affairs Historical Collection (CU) form a substantial portion of a traveling exhibition titled "Jam Sessions: America's Jazz Ambassadors Embrace the World." Sponsored by the Meridian International House in Washington, D.C., the exhibition documents the U.S. Department of State's successful outreach program that sent famous American jazz musicians to dozens of countries around the world. The jazz program is considered to be one of the most successful cultural diplomacy efforts of the twentieth century.

The Bureau of Education and Cultural Affairs Historical Collection (CU) documents the development of U.S. international education and cultural exchange activities, including the Fulbright Program. Organized in 1961 within the Department of State, the bureau was responsible for administering the provisions of the Fulbright-Hays Act. The collection was presented to the University of Arkansas by the United States Information Agency in 1983; it complements the papers of Arkansan J. William Fulbright, also held by Special Collections.

The exhibition includes over 100 photographs documenting the pioneering international tours of Louis Armstrong, Dave Brubeck, Dizzy Gillespie, Benny Goodman and others during the 1970s. Special Collections

provided 31 of the photographs; archivist Vera Ekechukwu spent over a year researching and scanning the images.

The exhibition catalog states, "One of America's little-known treasures resides in the Special Collections Department in the Libraries of the University of Arkansas, Fayetteville.... Images from Fayetteville showcase the talent of U.S. government photographers who often had an eye for the right shot, while seeking to capture the essence of the State Department's outreach efforts. Thanks to their work, one can see remarkable depictions of jazz greats whose materials also are preserved in other archives, along with those of various musical legends whose tours are chronicled nearly exclusively in Arkansas. Photographs such as that of Randy Weston autographing albums for students in Gabon, or the picture of John Shirley, a member of the Cozy Cole Jazz Review, entertaining children in a Moroccan hospital, are unique to this collection and offer a vivid impression of the human impact of the jazz program."

The exhibition opened in Washington, D.C. in February of 2008 and will tour the U.S. through 2010. The exhibit will also tour various overseas venues. Additional information is available at <http://meridian.org/jazzambassadors/>



Duke Ellington and his orchestra arrive at their hotel in Rangoon, Burma, 1972

News from the Pryor Center for Oral and Visual History

Northwest Arkansas Documentary Film Festival

The David and Barbara Pryor Center for Oral and Visual History recently co-sponsored the inaugural 2008 Northwest Arkansas Documentary Film Festival, along with the Hot Springs Documentary Film Institute (HSDFI), the University of Arkansas and the University's Fulbright College of Arts and Sciences. The event was held November 14-16 at the J.B. Hunt Transport Services Center for Academic Excellence on the University of Arkansas campus in Fayetteville. The Pryor Center for Arkansas Oral and Visual History is a unit of the University of Arkansas Libraries' Special Collections Department.

The festival was coordinated by Fayetteville event planner Julie Preddy, with the assistance of HSDFI board member Kris Katrosh. Katrosh, a documentary filmmaker, is the director of the Pryor Center.

The HSDFI supplied the films, arranged the screening schedule, cleared the film's screening rights with each filmmaker and supplied other support services to the event. The University and the Fulbright College of Arts and Sciences provided the screening rooms, lobby, snack bar area and custodial services for the festival. The Pryor Center acted as liaison to the University, contributed festival labor, and provided coordination assistance.

Response from the community was overwhelming for a first-year event. About 800 people attended the three-day festival. Filmgoers

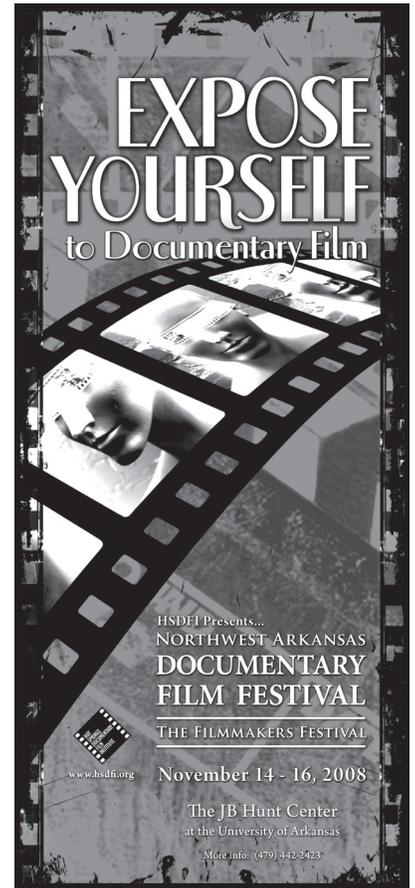
from Eureka Springs, Huntsville and every town along the Northwest Arkansas corridor were in attendance. University students, faculty, staff and local citizens of all ages participated.

University Chancellor G. David Gearhart, who supported the project from the beginning, was present at the Filmmaker's Reception along with his wife, Jane Gearhart, and many of the festival sponsors.

Audiences were uniformly enthusiastic about the film selections, which included films made by local and state filmmakers, as well as national and international filmmakers, from high school students to established documentary film veterans. The Arkansas films were by far the most popular. The Northwest Arkansas premiere of *The Buffalo Flows*, by University of Arkansas journalism professors Larry Foley and Dale Carpenter, sold out the 175-seat theater twice. The Pryor Center was a major underwriter for this film, which features the camera work of Pryor Center Associate Producer Trey Marley. *The Lost Year*, a film about the closure of schools during the 1957 Little Rock integration crisis by Arkansas filmmaker Sandra Hubbard, sold out the smaller theater on two consecutive nights.

As with the annual Hot Springs festival, interaction with the filmmakers proved to be one of the most rewarding aspects of the event for filmmakers and audiences alike. Question and answer sessions with the filmmakers provided a behind-the-scenes look at the art of documentary filmmaking plus insight into the films' subjects.

Pryor Center Director Kris Katrosh said, "I am so grateful for the support of the local community, the University and the media." The *Northwest Arkansas Times/Arkansas Democrat-Gazette* was an in-kind sponsor of advertising. Both papers covered the festival, resulting in several articles



Poster from the Northwest Arkansas Documentary Film Festival

published both before and after the event. The festival was featured on local television and radio stations, including interviews with Preddy and Katrosh on "Ozarks At Large" on the on-campus National Public Radio affiliate KUAF. "This coverage encourages awareness of the festival," said Katrosh, "and it will help increase attendance at next year's festival."

The Northwest Arkansas Documentary Film Festival is an "excellent example of a successful collaboration between the University of Arkansas and the local community," Katrosh noted. "The success of this first event lays the groundwork for an annual festival, greatly increasing HSDFI's visibility in Northwest Arkansas." Plans for next year's festival are underway. A fundraiser will be held later this year to support this effort.

A Special Thanks to Our Supporters

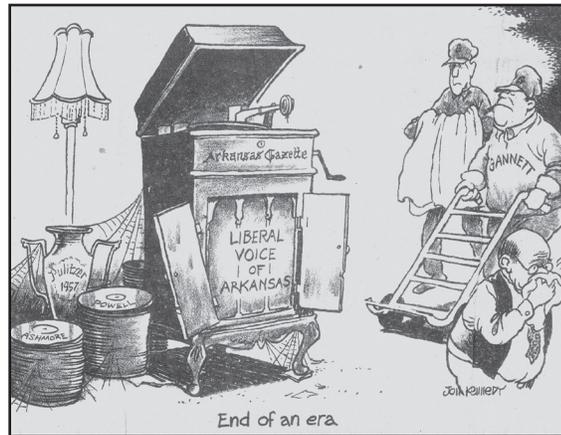
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Arkansas Democrat Oral History Project Completed



Arkansas Democrat cartoonist Jon Kennedy laments the sale of the Arkansas Gazette to Gannett in 1986. From the Margaret Smith Ross Collection, Box 62, Special Collections Department, University of Arkansas Libraries

After three years of effort, an oral history project to record the story of the *Arkansas Democrat* newspaper has been completed by the Special Collections Department. Working through the David and Barbara Pryor Center for Arkansas Oral and Visual History, more than 100 interviews were conducted with people who worked for the *Democrat*. Transcriptions of the interviews have been posted on the Libraries' web site.

Established in 1878, the *Arkansas*

Democrat was a competitor with the much older and highly regarded *Arkansas Gazette*. Widely touted as the "Old Grey Lady," the *Gazette* was a vigorous newspaper with a reputation for quality coverage of the entire state. By comparison, the *Democrat* was traditionally seen as the underdog.

Jerry McConnell, the veteran reporter and editor who coordinated the *Arkansas Democrat* oral history project, worked at the *Democrat* on more than one occasion. He believes that being number two often causes reporters to try harder. McConnell observed that, "While the *Democrat* had less money, paid lower salaries and had poorer fringe benefits (if any), it was staffed with young, eager journalists trying to make their mark in the profession by competing with, and sometimes beating, the *Arkansas Gazette*. Many of them went on to distinguished careers in the newspaper business."

The oral history interviews provide interesting accounts of the great newspaper war of the late 20th century between the *Democrat* and the *Gazette*. The two newspapers had been competing for nearly a century by 1974 when a young Walter Hussman, Jr. purchased the *Democrat* and announced his intentions to compete with the *Gazette*. Over the next two decades Arkansas witnessed a take-no-prisoners newspaper war that ultimately ended in 1991 when the *Gazette* surrendered.

Hussman was interviewed twice for the project, and he provided extensive background on the newspaper war. Another interviewee was Ozell Sutton, the first African American reporter to work for an Arkansas daily newspaper. Among the many other people interviewed were cartoonist Jon Kennedy, veteran reporter and editorial writer Robert McCord, Rex Nelson, Mara Leveritt, Mike Masterson, Bob Lancaster, Wally Hall, Bill Husted, and Sam Dickinson.

Tom W. Dillard, head of the Special Collections Department commented, "The *Arkansas Democrat* oral history project vastly expands our knowledge of Arkansas journalism history. The great war between the *Democrat* and the *Gazette* was a defining moment in Arkansas history, and it is good to have it recorded in separate oral history projects with both the *Gazette*, and now the *Democrat*."

Transcripts of the *Democrat* interviews are available at <http://libinfo.uark.edu/SpecialCollections/pryorcenter/projects/ArkansasDemocrat/>.

NEWS from the Manuscripts Unit



Amy Allen

Amy Allen recently began work as a manuscript processor with the John Paul Hammerschmidt manuscript project. A native of Springdale, Amy earned a B.S. in English from the University of Arkansas. After stints working at the Springdale Public Library and the Beaver Water District, Allen was drawn to library school. She began her library studies at the University of Alabama, where she worked in the Hoole Special Collections Library. At Alabama, Allen enjoyed classes in book-

binding and papermaking. She worked on a number of projects, including the collaborative web site “Publishers Bindings Online, 1815 – 1930: The Art of Books,” a project to expand awareness of the book as a cultural and historical artifact. After an internship with the Crystal Bridges Museum of American Art in Bentonville, she received her Master of Library and Information Studies degree in 2008. She currently lives in Elm Springs and attends the Johnson Church of Christ. In her spare time she enjoys traveling, bookbinding and a variety of handiwork, including crochet, embroidery and lace making.

The Manuscripts Unit has been very productive since the last issue of *The Arkansian*. The Special Collections Department acquired ten images attributed to African American photographer William Hines Furbush. Furbush, born in Kentucky in 1839, operated photography businesses in Delaware, Ohio and in Helena, Arkansas in the early 1860s. After a stint in the Forty-Second Colored Infantry, Furbush departed for Liberia in 1866 on an American Colonization Society (ACS) ship. The ACS offered transportation, Liberian land, independence, and freedom for African Americans willing to immigrate. By 1870 Furbush had returned to Phillips County, Arkansas, where he again worked as a photographer. In 1872 he was elected to the General Assembly for the eleventh district (Phillips and Monroe Counties). During his legislative career, Furbush was involved in civil rights issues, having won a civil rights lawsuit against a Little Rock saloon, the only known victory under Arkansas’s 1873 Civil Rights Act. Furbush is best known for his work in establishing Lee County, with Marianna as its county seat. He served as its sheriff from 1873 to 1879. Furbush later relocated to South Carolina, Georgia, and to Indiana, where he died in 1902.

Four of the acquired images are identified with Furbush’s photography studio stamp. The other six, while not stamped, are attributed as Furbush’s work because of the subject matter and the similarities with the other identified photographs. The Carte de Visites (a photographic format also known as “CDV”) images are portraits of Civil War soldiers. The photographs have been processed and are available for use.

The Congressman John Paul Hammerschmidt Papers processing team, led by Felicia Thomas, has processed over 1,100 boxes of the collection. This collection, the largest held by the department, is comprised of over 1,500 boxes and documents the 30-year career of Rep. Hammerschmidt. The project is scheduled to be completed by the beginning of 2010. Amy Allen, who recently joined the processing team, has thrown herself into learning all about the joys of constituent correspondence. Case Miner serves as assistant archivist of the project, while Alex Gough and Olivia Meeks are employed as Honors College interns. Sarah Santos also works part-time with the project.

NEWS from Research Services



Research Services Head Andrea Cantrell instructs University of Arkansas students on the use of manuscript collections in the Special Collections Department.

Classes from many different disciplines come to Special Collections for introductions to research resources on a wide variety of topics. For example, in recent months, professors from the departments of history, American studies, higher education, music history, architecture, and foreign languages have arranged sessions for classes.

Staff Profiles



Trey Marley

Trey Marley is an associate producer with the David and Barbara Pryor Center for Arkansas Oral and Visual History, a unit of Special Collections. While growing up in Fort Smith, he enjoyed the great outdoors. Slipping into a kayak for the first time in the early 1990s, Marley discovered his passion for outdoor recreation and the rivers of Arkansas. His work in the Pryor Center builds

upon his other two passions: cultural documentation and advanced imaging technologies.

His interest in history, Marley says, “is tied to being a packrat somehow – and in identifying, collecting and studying.” While working in West Virginia in 1994 and 1995, he enjoyed visiting several local, older “characters” and videotaping their conversations. Little did he know at the time, but he was actually capturing oral and visual histories of Fayette County, West Virginia icons. More recently he has been working on Arkansas projects with the Pryor Center that have resulted in over sixty high-definition oral and visual histories.

After earning a B.A. in journalism from the University of Arkansas in 1993, Marley has spent the past 16 years working in the field of video production. A recent project had him hauling cameras through the hills of the Ozarks acquiring footage for the documentary *The Buffalo Flows*. He is currently the project manager for the web site, <http://buffaloflows.com>, where he is working with University professors Tom Hapgood and Larry Foley in the creation of a unique online companion to the film.

A highly-sought after videographer, Marley particularly enjoys working with emerging digital technologies. Current personal projects include documenting regional outdoor events and music, and collaborating with musician and artist Jason Davis in creating 3-D web elements for an upcoming national park initiative, sponsored by Arkansas Educational Television Network, that will highlight the six national parks in Arkansas.

Marley has been involved with outdoor and sports cinematography for over 16 years, working on documentaries and public television series and providing services for ESPN, FOX Sports and the Versus Network. Winner of a 2005 Arkansas Artist Fellowship Award for visual arts, Marley regularly combines his talent behind the camera with his love of the outdoors by capturing unique outdoor experiences, including white-water kayaking and canoeing on the rivers and creeks of Arkansas. He enjoys sharing his love of the outdoors with his wife Alexa and five-year-old son Skyler.



Krista Jones

Senior-Level Manuscript Processor **Krista Jones** spent her first eleven years in Denver, Colorado before moving with her family to Houston, Texas. She received her Bachelor of Arts degree in history from the University of Arkansas in May 2005. She is currently pursuing a master’s degree in history from the University of Arkansas, focusing on Southern American history, race relations, African American

religion, and the Arkansas Delta. Jones has been an active member of Phi Theta Kappa, the History Organization for Graduate Students (HOGS), Golden Key, the Arkansas Historical Association, the National Scholars Honor Society, and the William P. Bowden Chapter of Silver Wings. She is currently serving second terms as president of Phi Alpha Theta and the Advocates for the Arkansas Delta.

In 2006 Jones began work with the Arkansas Delta Oral History Project (ADOHP) directed by Dr. David Jolliffe of the University of Arkansas English Department. The ADOHP is a service-learning project that acquaints students with oral history as a research and pedagogical tool. The program teaches students about concepts and practices of adolescent literacy, and educates students on the history, politics, economics, and demographics of the Arkansas Delta. Now in its third year, the ADOHP involves students from the University of Arkansas working collaboratively with students from high schools in Augusta, Brinkley, Crossett, and El Dorado to plan and conduct oral history interviews which will be used in the creation of a final project, such as a poem, play, or video about their topic. The project will conclude in April with a closing celebration and performances, followed by a book to be published by New City Press, an imprint of Syracuse University Press.

Jones enjoys preserving Arkansas history through her work in Special Collections. As a senior-level manuscript processor, she not only processes manuscript collections, she also trains and supervises other manuscript processors and serves as assistant to Manuscripts and Rare Books Librarian Timothy G. Nutt. She previously held jobs in the department as a reading room assistant and an assistant archivist.

Special Collections is fortunate to have an excellent group of student employees.

Congratulations to Our Graduating Seniors!

Send Us Your Ice Storm Stories and Photographs



Tree damage near Old Main, photograph by Bob Cross

A devastating ice storm hit northern Arkansas on Tuesday, January 27, 2009, when a freezing mist that started on Monday afternoon turned into a freezing rain which lasted over 24 hours.

A constant noise similar to gunfire spooked residents as branches popped and trees broke, collapsing under the weight of

more than an inch of ice. By Wednesday, Fayetteville and most of the region looked like a war zone, and more than 100,000 households were without power. Uprooted trees and broken limbs fell across homes, vehicles and roadways, while those without power struggled to keep warm and survive the worst ice storm in recent memory.

Local power companies were assisted by crews from Texas, Louisiana, Arkansas, Oklahoma, Mississippi and other states, who worked around the clock to restore power. By Sunday, many residents' power was restored, but some rural households were without power for two weeks or more. Low temperatures prompted communities to open shelters, as residents pulled together to help one another survive.

North Arkansans developed a renewed appreciation for warm showers, hot food, and electricity to power lights, heaters, kitchen appliances, computers, televisions and cell phone chargers.

The Special Collections Department is seeking stories and photographs documenting the storm. To donate your materials, please send them to us, along with your name, address, telephone number and email address, a description of the materials (who, what, when, where), plus a statement of your intention to donate the materials to the University of Arkansas Libraries. Materials should be sent to Timothy G. Nutt, Manuscripts and Rare Books Librarian, Special Collections Department, University of Arkansas Libraries, 365 N. McIlroy Ave., Fayetteville, AR. 72701, or electronically to timn@uark.edu.

In Appreciation



This newsletter and other operational funding for the Special Collections Department are provided through the generosity of the late Elizabeth Morris Walker and Robert Morris.

Hargis Papers

continued from page 3

Hargis remained an active collector of materials during the period of 1960 to 1980. In addition to materials related to the McCarthy era, the Hargis Papers include materials related to the battle between fundamentalist and liberal churches, especially Carl McIntire's campaign against ecumenicalism as represented by the National Council of Churches. Hargis's opposition to desegregation on the basis that it was a "Communist conspiracy" is well documented in the papers. The papers also include materials pertaining to the upheavals of the 1960s, radical student groups and the black nationalist movement.

Hargis also fought against Communism outside of the United States. He advocated support for the white regimes in Rhodesia and South Africa, viewing the anti-apartheid movement as a subterfuge for spreading communist rule to Africa. His interest in this conflict is reflected in the large quantity of related materials in the collection.

Hargis relied upon diverse materials from both sides of the political spectrum for his information. His papers include approximately 300 unique newspaper titles. Right wing newspapers represent divergent groups featuring fundamentalist Christian, anti-labor, patriotic, neo-Nazi and white supremacist viewpoints. Similarly, left wing newspapers include titles with ecumenical, anti-war, pro-labor, socialist, Communist, radical student and black nationalist viewpoints. Of particular note is an almost complete run for the period from November 1958 to May 1973 of the New York-based Communist newspaper *The Worker*; and its successor title *The Daily World*.

Special Collections Department Head Tom W. Dillard observed, "The Hargis Papers will be a gold mine for students of American politics. They document the emergence of the Religious Right and the role that Billy James Hargis played in it. The collection contains a large number of fringe publications that often fail to make their way into libraries and archives. Researchers will find many gems in this collection."

Are you Arkansas-Literate?

- 1. Which of the following Arkansas geographic features is a true mountain range?**
(A) Ozarks (B) Ouachitas (C) Crowley's Ridge (D) Boston Mountains
- 2. An early nickname for Arkansas was:**
(A) the water state (B) the alligator swamp (C) the bear state (D) the pearl state
- 3. In traveling from Russellville to Hot Springs, which direction would you go?**
- 4. This German traveler and popular writer set a number of his tales in Arkansas:**
(A) Thomas Nuttall (B) Gustave Klingelhoeffer (C) Frederick Gerstacker (D) Johann Weiderkehr
- 5. Enslaved people made up 77.8 percent of the 1850 population of this county:**
(A) Phillips (B) Sevier (C) Pulaski (D) Chicot
- 6. The antebellum trading center Jacksonport in Jackson County is situated at the confluence of these rivers:**
(A) White and Black (B) Fourche LaFave and Ouachita (C) Saline and Ouachita (D) White and Buffalo
- 7. John H. Johnson of Desha County is famed as a:**
(A) boxer (B) publisher (C) actor (D) Congressman
- 8. Folksinger Jimmy Driftwood's real name is:**
(A) Jimmy White (B) Ronnie Hawkins (C) John G. Ragsdale (D) James Morris
- 9. The first African American graduate of the University of Arkansas School of Medicine was:**
(A) Edith Irby (B) Jocelyn Elders (C) Samuel Kountz (D) G.W.S. Ish
- 10. This Arkansan wrote *True Grit*, the story of outlawry and revenge on the western frontier of Arkansas:**
(A) Donald Harington (B) Glenn Shirley (C) Charles Portis (D) Michael Perry



ANSWERS: 1 (B); 2 (C); 3 (South); 4 (C);
5 (D); 6 (A); 7 (B); 8 (D); 9 (A); 10 (C)



Special Collections Department
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