



The Newsletter for Employees of the University of Louisville Libraries
Vol. 23, No. 4 ♣ May, 2007

The Owl

“The Owl of Minerva takes flight only as the dusk begin to fall.” — Hegel

ONE ISLAND, TWO PALM TREES, THREE CDs AND A SOLAR-POWERED BOOM BOX

By Bill Carner, *Special Collections*

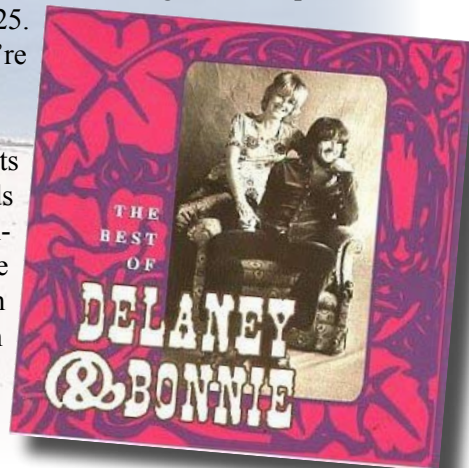
I've been looking forward to working on this article for years. I'm a music junkie and I'm always looking for something different to listen to and you, loyal readers, have given me more tips than an Amazon's recommendations page. I've assembled the responses to my request in chronological order, first response at the top of the column. I hope you all enjoy these choices as much as I have.

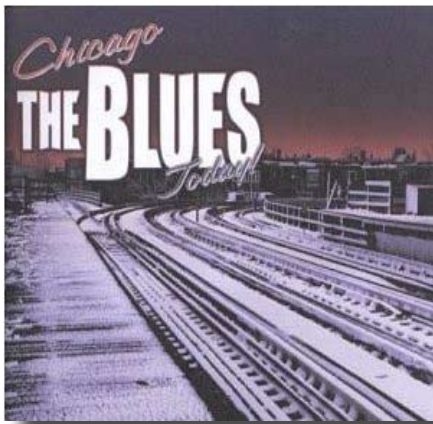
Here're my three Desert Island CDs. My three choices are drenched in SOUL, not the same soul as the Stax/Volt Memphis/Muscle Shoals variety, but livin' life to the hilt, takes no prisoners as you head on down the road soul. These recordings lift my spirits, get my feet moving and my hips swaying, while keeping that thinking muscle nice and relaxed. I could dance in the desert island surf to these tunes every day and night and never grow tired of listening to them.



Van Morrison's *It's Too Late to Stop Now* lived in the cassette payer of our old GMC van for over a year back in the 1980's and the 2-CD set is my first choice and would be my only choice were I allowed only one CD on that tropical paradise. "These Dreams of You" and "Caravan" alone would get me through six months of solitude. This is Van's first and best live album, recorded in San Francisco with the Caledonia Soul Orchestra in 1973. Van's written a ton of great songs and recorded an amazing catalog over the 34 years since *It's Too Late* was released, but this recording alone guarantees his standing among the top artists of the 20th and 21st Centuries. It must've gone out of print, since Amazon only lists used copies starting at \$25. Still, it's cheap at twice the price if you're headed for a desert island.

The Best of Delaney & Bonnie, Delaney and Bonnie Bramlett are the best artists you never heard of and this 18-song compilation put together by Rhino records makes that clear. Delaney Bramlett put together the best California-based southern rock bands the world has ever seen. So good that Joe Cocker stole the entire band including musical director Leon Russell for his Mad Dogs and English Men tour, and Eric Clapton found the Dominos to his Derek while touring in Delaney & Bonnie's band as a sideman to get a break from the pressures of fame, and D&B horn men Bobby Keyes and Jim Price still tour with the Stones. This was a super group before any of the musicians were good enough to be *super*,





and they all cooked like never before and never since in the five years D&B recorded together. Listen to cuts 9 and 10, “I Don’t Want to Discuss It” and “Soul Shake,” and if you’re still sitting down, call the undertaker, because you’re dead!

I’ve got a lot of contenders for the #3 spot on my list, but I’ll resist the temptation to “use my third wish to wish for more wishes” or write “I can’t decide between the last 2 and so I’ll include both,” because I’m the editor of this piece and I feel the editor is like the Attorney General and is not above the law but must follow both the letter and the spirit of law. So, I’ll take Vanguard’s Records 3-CD set, *Chicago: The Blues Today!* This set changed my life when it came out in LP form forty years ago; the tone is as dark and smoky as Pepper’s Lounge at closing time on Saturday night and the music cut

me loose from my college doldrums like a rusty razor through a silk suit. Just listening to J.B. Hutto’s “Too Much Alcohol” and Jimmy Cotton’s “Rocket 88” changed my life. After that I was ready to go out looking for trouble or fun, and they seemed inextricably linked by this music. Trouble was linked to *everything*, actually. These rough, raw recordings were made quick and dirty in a storefront makeshift studio before the musicians went out to play their Saturday night gigs, and turned out to be the best recordings that many of the performers ever made, I don’t think Otis Rush ever topped the version of “I Can’t Quit You Baby” he put down here. In far too many cases, these were the *only* recordings the performers ever made.

But enough about me, gentle readers, on to your picks, in your own words, in the order I received them:

Tumirrow Jones, Metro Lab

Ok, if I went to a desert island and had to listen to only 3 CD’s for the rest of my life, I would take...

1. The theme song from Gilligan’s Island and wonder how I got myself in this mess in the first place.
2. Mariah Carey’s *We Belong Together*. That song just gets to me...Don’t know why, it just makes me feel all...girly inside.
3. And maybe *Shiver* by ColdPlay. Who can get tired of the sweet soul sounds of Cold Play on a beach for the rest of their natural tanned life?

Kathie Johnson, University Archives and Records Center

This is really hard as I love music and love listening to my CDs but here it goes. . .

I would have to have at least one Barbra Steisand CD (or set), as I am one of her biggest fans, so out of her many I would probably take *The Essential Barbra Steisand* since it is fairly recent (2002), is a 2-cd set, and has a good cross-section of her music.

I love Broadway musicals, so picking one of that genre is difficult, but I would probably go with either *Joseph and the Amazing Technicolor Dreamcoat*, Andrew Lloyd Webber’s first show (and still one of my favorites), because of the variety of musical styles incorporated, or *The Civil War* by Frank Wildhorn- (1998 studio cast recording), a 2-CD set, because the music is so



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The Owl’s purpose is to promote communication among the various libraries in the UofL system.

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moving and tells the story of a watershed event in U.S. history.

My 3rd choice would be either a recording of Handel's *Water Music* or Vivaldi's *The Four Seasons*, preferably recorded at St. Martin-in-the-Fields. There's a reason that these have remained so popular over these centuries and can be listened to over and over again, and after attending two concerts at St. Martin's, I understand why so many albums are recorded there with its perfect acoustics.

Hannelore Rader, Dean, University Libraries

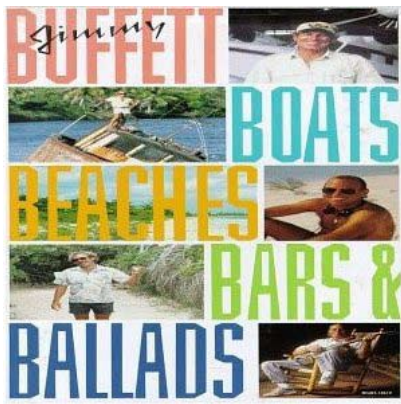
I have so many favorites in classical music that it is hard to select three, but here are some:

Mozart. *Eine kleine Nachtmusik*, Wiener Philharmonika (Robert Levin)

Lehar *Waltzes*, conducted by Willi Boskovsky, Johann Strauss Orchestra of Vienna

Strauss. *Greatest Hits* (2 discs), Vienna Folk Opera Orchestra

James Manasco, Collections Development & Special Collections

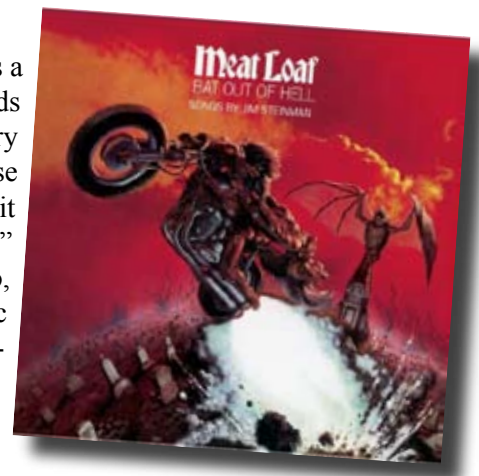


1. Jimmy Buffett's box set *Boats, Beaches, Bars and Ballads*. Released in 1992, this compilation of Buffett's work up to this point is a must-have for any Parrothead. This 4-CD set divides Buffett's tunes into the named four categories. Included are the ones everyone knows like "Margaritaville" and "Come Monday." But, more interestingly, are also several of his early and/or more obscure tunes. "Boats" includes "The Captain & The Kid," Buffett's tribute to his grandfather, Captain Buffett. "Beaches" includes the beautiful "When the Coast is Clear," about getting back in touch with your inner self. "Bars" has "Desperation Samba (Halloween in Tijuana)," which enables him to show off the connections he's been able to make via his success by having Harrison Ford crack his whip a la Indiana Jones on the track. And, "Ballads" has the haunting "Coast of the Marseilles." While much of Buffett's work is included, and I'm sure it was a tough call deciding what should be in the set, I am a bit disappointed that early

works such as "West Nashville Grand Ballroom Gown" from "Living and Dying in 3/4 Time" or "God Don't Own a Car (No Wheels)" from "High Cumberland Jubilee" didn't make it in the set. However, aside from that, this set does allow one to happily drift off to the Caribbean, complete with a cold beverage, no matter where they are.

2. Wishing Chair's *Undisputed Country*. Released in 1998, this sophomore album from the Stamping Ground based duo of Kiya Heartwood and Miriam Davidson is exquisite ear candy that feeds the soul. I love all of their albums and can't recommend them heartily enough, but this is my particular favorite, namely due to its inclusion of the Davidson penned tune, "Heartland." This softly alluring song begins with the lines "Today I walked a thousand miles And held you every step." Never fails to tug at my heart each time I hear it. Hearing it live is an even greater pleasure. I even insisted that this be part of the music at my wedding three years ago. If I could put all their albums on this list I would, but I'll settle for this one right now. Check out more about Wishing Chair at www.terrakin.com. You'll be glad you did.

3. Meatloaf's *Bat out of Hell*. I came late as a fan of this album, since I was a mere babe of nine when it was released in 1977. However, my group of friends in high school were all fans of Meatloaf and I soon became one, too. Every time I listen to the album, I'm reminded of the great times I had back in those wonderful high school days. Years after I first started listening to the album, it became a favorite again, thanks to Spring KLA and the "Cabin of Improprity." Often background music for good librarianish fellowship, a couple of years ago, "Paradise by the Dashboard Light" lead to an impromptu lip-synch dramatic performance by yours truly and Mary Vass from UK. O the sharing of information delivery philosophies that ensued!





Chad Owen, University Archives and Records Center

3. Opeth - *Blackwater Park*

What do you get when you blend a couple of heavy-metal Swedes with an affinity for 70s prog-rock and a Uruguayan rhythm section? Well, you get what some people call a “gateway band,” and pages and pages of Amazon music reviewers raving that they can’t believe how much they love a “death metal” band. The dynamic range of Stockholm’s Opeth is astounding, even though their music is not generally for the faint of heart. Band leader/songwriter/lead guitarist/vocalist Mikael Akerfeldt loves to write ten-minute-plus songs, blending metal guitar riffs and growling vocals with acoustic guitar breakdowns and mellow singing to create a completely unique experience. 2001’s *Blackwater Park* is the most representative of the best of Opeth, and the one album that I would choose if I had to discard the others. Aggression and

subtle melancholy ebb and flow on such tracks as “Bleak,” “The Drapery Falls,” and the title track, while “Harvest” is devoid of metal trappings altogether. For those who read the reviews on Amazon and can’t imagine actually buying a metal album, Opeth’s 2003 album *Damnation* actually forgoes the heavy metal guitars and vocals entirely as the band focused tightly on its mellow side, producing a critically acclaimed album that drips with 70s melancholy.

2. Tool - *Lateralus*

Another album with astounding dynamic range, I bought *Lateralus* soon after its release in 2001 and, whether it was actually in my player or not, it was always within reach for about nine months afterward. As a soundscape, it outstrips the ambitions of any other album on my shelf. The enigmatic lyrics, expansive and varied guitar tones, and astounding rhythm section swing effortlessly through complex time signatures, melodic changes, and moods, from “The Grudge” to the trancelike triptych of “Disposition/Reflection/Triad.” It’s an album that strikes me slightly differently each time I hear it, as I pick out nuances that I hadn’t noticed before.

And finally, the one album I’d want to have on hand if trapped on a desert island:

1. Eric Johnson - *Ah Via Musicom*

This is something of a departure from the other two albums. There is not a hint of anger, angst, or melancholy in Eric Johnson’s guitar work on this 1990 masterpiece. Johnson’s notorious perfectionism (he’s released a total of four studio albums since 1986!) is evident in this album, as every passage is exactly as it should be. His soaring guitar tone and astounding technical finesse are showcased on the instrumentals “Cliffs of Dover” and “Trademark,” while he also shows some vocal ability on tracks like “Desert Rose” and “Nothing Can Keep Me From You.” I’ve always said that I wished I could play the guitar like Eric Johnson, and listening to this album reminds me both why I wish for his ability...and why I (try to) play guitar at all. His expression of exuberant hope and joy through the fretboard puts a smile on my face every time.

Mark Dickson, Music Library

Oh, Billy, 3 CDs is so quaint. You know all us cool people use iPods now. CDs are SO passé. So, of course I would take 3 30gig iPods (1 with pop/rock, 1 with jazz, and 1 with classical). However, if I somehow was forced to choose CDs, I would (unhappily) have to be (un)satisfied with:

Hitsville USA, *Like, Omigod! The 80’s Pop Culture Box* (totally), and maybe Steely Dan’s *Decade*.

Boy, tough choices. No Dylan, no Beatles, no Stones.

Alex Mobley, Student Assistant, Special Collections

Darrel Harris and Integrity CD because although he is a new artist to me, his music is really dynamic.



I would also take Myron Butler's *Set Me Free* CD because that CD just confirms that God will always be there for you.

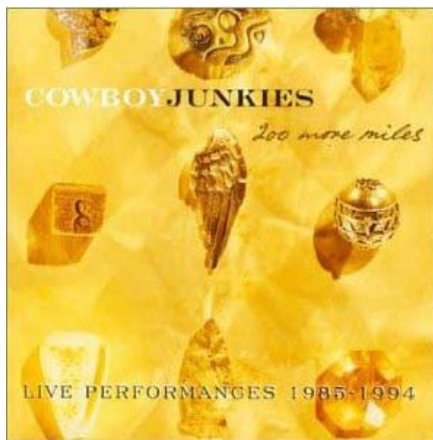
The last CD that I would take with me would be *The J. Moss Project* because that is the CD that I listen to when I feel down and it boosts my spirits.

Michael Ben-Avraham, Law Library

I'd take my *Complete Works of Mozart*, all 170+ CD's. Why? As the psalmist says, "Yeah though I live on a desert island I will fear no evil for Mozart is with me."

Anna Marie Johnson, Information Literacy

This is almost as difficult as choosing three books that I'd want to read for the rest of my life. Sigh. My three:



Cowboy Junkies' *200 More Miles, Live Performances 1985-1994*. Margo Timmons voice makes me think of driving on the back roads of south central Indiana on summer nights when I was in my early twenties because that's when I first heard it. It also makes me think of falling in love with my husband. Nuff said.

Billy Joel's *1973-97-Complete Hits Collection*. Yes, it has a slightly cheesy, all-too-poppy feel to it but I have good, fun memories of seeing him in concert with good friends so the music just makes me happy even when I recognize its blatantly commercial appeal.

Johnny Cash: the Legend (box set). There's a lot here to keep me listening for a long time. Everything from country-ish, to gospel, to folk-sy.

Susannah Starks, Student Assistant, Special Collections

Storm Front, Billy Joel. I used to run to this in Connecticut. *Biograph*, Bob Dylan. Disc 2 is best, with "Every Grain of Sand." *Street Legal*, Bob Dylan. Has "desert island" lines.

Sarah W. Frankel, Technical Services, Ekstrom

Goo Goo Dolls, *Dizzy Up the Girl* (1998).

The Goos are my all time favorite band and even though they've had many great albums in their 20 year history, this one is most special to me because it defined my late teenaged years. It's a beautifully written album that makes you smile and breaks your heart at the same time.

Bob Dylan, *Bringing It All Back Home* (1965).

Bob Dylan is one of my favorite artists and *Bringing It All Back Home* is my CD of choice as it has my two favorite Dylan songs on it ("She Belongs To Me" and "Love Minus Zero") that are missing from most of the greatest hits albums.

Godsmack, *Faceless* (2003).

Last but not least: Godsmack hasn't been around long enough to put out a greatest hits compilation just yet, so I went with my favorite album so far, one I can listen to from beginning to end without skipping any tracks. As a hard rock/heavy metal girl at heart, this list wouldn't be complete without an album from this very talented group from Boston.



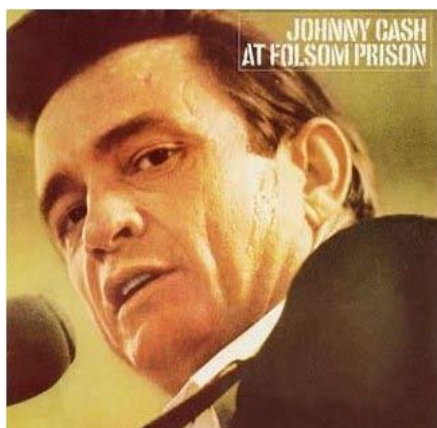
Raymond W Slaughter, Office of the Dean

I love *Hitsville U.S.A.: The Motown Singles Collection 1959-1971*. It is a 4-CD collection of some the greatest Motown hits out of Detroit ever produced during that time period. Stevie Wonder, Gladys Knight & The Pips, Marvin Gaye, The Temptations and many others make for great listening especially for Motown fans.

Virginia M. Smith, Law Library

I'd take *Bob Marley's Greatest Hits* because I can't imagine being stranded without some island music. Also because Bob's music transcends space, time, and genre.

By the way, choosing three CDs that define me was just too great a challenge, so I'm left with one. Ideally, I'd take the biggest MP3 player I could find.



Amy Purcell, Special Collections

This is so difficult! As I try to narrow this down, I keep going back to what I loved and listened to a lot when I was younger. I wonder if 20 or 30 years from now, the top songs of all time will be from the 1990s. Kinda doubt it! Variety would be pretty important. I know without a doubt I would need music of my most favorite group ever. It's too hard to pick one album so I'll go with *The Beatles [White Album]*. There's a lot of variety and more songs! Also played a lot throughout my childhood was Puccini's *La Bohème*, conducted by Arturo Toscanini. Operas have it all, pretty rich listening. And finally for something completely different, I'll choose *Johnny Cash at Folsom Prison*.

Robin Harris, Law Library

Lucinda Williams, *Live at the Fillmore* (2005) – 2 discs.

Lucinda Williams does it all – folk, blues, rock, rap, and of course, country. And she does it brilliantly, with originality and style. Her lyrics are among the best of anyone writing songs today, a tribute to her bloodline – she's the daughter of poet Miller Williams (best known for reciting his poetry at President Clinton's 1997 Inauguration). Even if you're not a big fan of live albums, this is a splendid collection of some of the best work of a truly unique American voice.

Bruce Springsteen and the E Street Band, *Live/1975 – 85* (1986) – 3 discs.

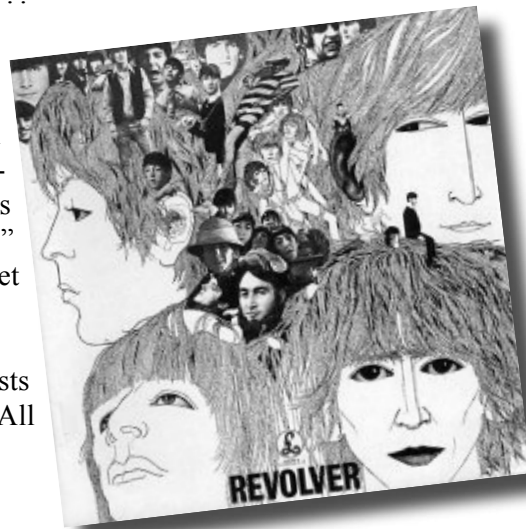
This set contains 40 tracks, each full of energy and passion. My favorites are "Thunder Road," "Rosalita," and "The River," but it's all terrific. He's The Boss – what more can I say???



The Beatles, *Revolver* (1966)

I'm certainly not alone in my assessment of *Revolver* as the best album ever by the best band ever. I can't even estimate how many times I've listened to this recording and I never get tired of it. From Sir George Martin's favorite Beatles tune, "Here, There and Everywhere," to the mournful "For No One" to the joyful "Got to Get You into My Life," this is a masterpiece.

Editor's Note: If you'd like more info on any of the artists your library colleagues have recommended, check out All Music (www.allmusic.com).



From the Dean of Libraries . . .



By Hannelore Rader, Dean, University Libraries

At the meeting of the Administrative Coordinating Council (ACC), Carrie Daniels and Rachel Howard summarized the results of a campus-wide institutional repository assessment and discussed public access to digital collections using CONTENTdm. This information will be shared with the Provost. ACC also discussed library security issues related to problem patrons and the need for a security officer during the day and evenings. Also discussed were newly evolving copyright issues and principles of responsible conduct at the University.

On March 28 we hosted a retirement party for Sharon Edge and David Horvath, whose combined years of work at U of L amounted to 65 highly productive years. We will miss Sharon and David.

From March 29 to April 1, I along with 4700 others attended the ACRL national conference in Baltimore, Maryland. Michael Eric Dyson, Professor in the Humanities and Religious Studies as well as Africana Studies, at the University of Pennsylvania, delivered the opening keynote address about the impact of generational disputes and differences on higher education. Filmmaker John Waters discussed influences on his creative work in Baltimore, and Nina Totenberg, National Public Radio's Legal Affairs Correspondent, provided the closing keynote address related to connections between higher education and national public policy issues. There were many informative sessions and programs, including 40 poster sessions.

On April 4 we dedicated the new Anne Braden Institute for Social Justice Research in the Ekstrom Library. Julian Bond delivered an excellent keynote address for this celebration.

The Library Associates Board met on April 5 and planned its next fundraising event. On May 9 the Library Associates will hold an event featuring U of L's new football coach, Steve Kragthorpe.

On April 6 James Mullins, Dean of the Libraries, Purdue University, visited U of L and gave a presentation on "A New Collaboration for Librarians: The Principles of Library & Archival Sciences applied to the Curation of Datasets."

On April 17, two visitors, Professor Roza Nurpaxina and one of her students from Eurasian University in Kazakhstan, visited U of L and the libraries. They were very interested in the Robotic Retrieval System and our special collections.

On April 20 Brad Baumgartner from Ex Libris gave a presentation and demonstration related to Primo, a new product, which enhances search engines and other online tools. Primo can help libraries provide improved access to physical and electronic information resources.

On April 24 James Baker, former Chief of Staff to President Reagan and President George H. W. Bush as well Undersecretary of Commerce to President Ford, Secretary of the Treasury to Reagan and Secretary of State to President George H. W. Bush, addressed the campus community in the Chao Auditorium regarding his new book *Work Hard, Study and Keep Out of Politics*.

Be sure to explore our online gift shop to help support the purchase of materials for the U of Libraries collections (<http://library.louisville.edu/giftshop/>).

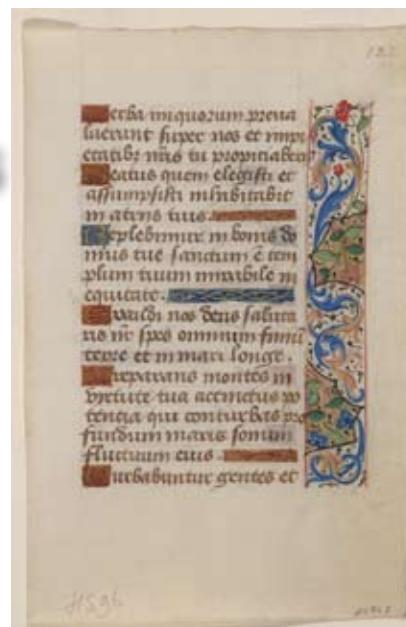
Cool Things About Cool Books

By William F. Meehan III

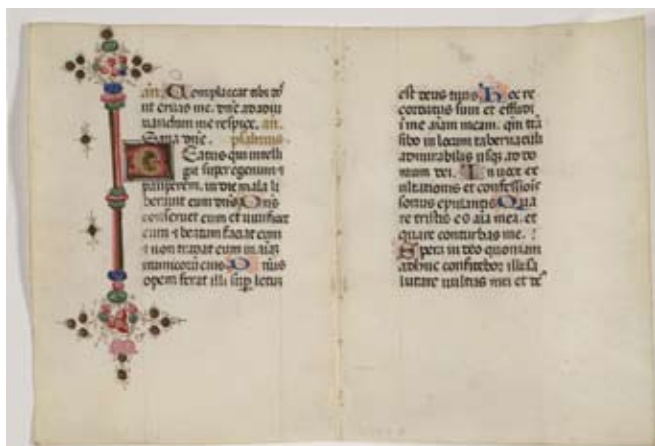
Senior Fellow in Rare Books, Ekstrom Library

If the idea of a bestseller had existed in Europe in the later Middle Ages and Renaissance, then the genre Book of Hours would have been a runaway success.

The exceptionally popular Books of Hours, the standard means of private lay devotion, consisted of the cycle of prayers to be recited at the eight canonical hours. The prayers focused on the Virgin Mary, but the books themselves were widely-admired and desired luxury items. Usually tailored to the owner's taste and wealth by professional scribes and artists, a Book of Hours was often the only book a person owned in a lifetime. It was a treasured object displayed in the home and bequeathed in a will; even an economical version made for sale on the market was a magnificent object to behold.



Book of Hours leaf, France ca. 1450



Bifolium Book of Hours leaf, Italy ca. 1475

The text of the Book of Hours dates to the 10th century when it was for use exclusively by members of the clergy at eight hours of the day: in the morning at 2:30 (matins), 5:00 (lauds), 6:00 (prime), and 9:00 (terce); at 12 noon (sext); and in the afternoon at 3:00 (none), 4:30 (vespers), and 6:00 (compline). When laity in the thirteenth century wanted to imitate the devotion of ecclesiastics, however, the Book of Hours emerged and became a principal means of private worship for the next three hundred years.

The Book of Hours combines a shortened variation of the Breviary, which contained the psalms, hymns, and prayers necessary for reciting the daily Divine Office, with a Psalter's calendar, creeds, and prayers. In addition to the Hours of

the Virgin, a typical Book of Hours might include a liturgical calendar or table, Gospel lessons, and psalms. Major feast days in the calendar were rubricated, or written in red, thus creating the phrase Red Letter Day.

Many Books of Hours were among the most exquisite manuscripts ever made, delicately illustrated with variegated ornaments, elaborate borders, decorative initials, and sorted lettering, in addition to being illuminated with silver and gold and adorned with coats of arms and miniature paintings depicting religious scenes. The embellished text did more than add beauty, which was essential to the Book of Hours' popularity; it also directed the user, indicating for example when to stand or kneel.

Because it was such a precious possession, a Book of Hours was well cared for and is the most common form of medieval illuminated manuscript that survives today in personal and institutional collections.



Divine Offices of the Blessed Virgin Mary, Cologne ca. 1400

Library and Department News

Art Library

Henry Chodkowski, who taught painting at U of L for nearly 40 years, recently donated his personal papers to the Art Library. The collection includes personal letters, correspondence with galleries and museums, articles and other writings about his work and show announcements. The collection spans 1963 to 2007. Processing of the collection will begin during the summer.

Ekstrom Library

Office of the Dean

Resignation

Suzy Szasz Palmer has announced her resignation effective June 1, 2007. Her last day at U of L is May 9. Suzy has accepted the position of Director of Research and Information Services for the Library of Virginia in Richmond, Virginia. We all congratulate Suzy on her exciting new position. Pictures from Suzy's going-away party on May 2 are on page 11.

Interim position

Terri Holtze is now serving as the Interim Coordinator, Media Resources, in Ekstrom Library in addition to her regular responsibilities as Head, Web Services.

New Employee

Susan Finley, casual temporary with Special Collections, accepted the position of Program Assistant Senior effective April 16, 2007. Susan reports to James Manasco.

Special Collections

Digital Collections

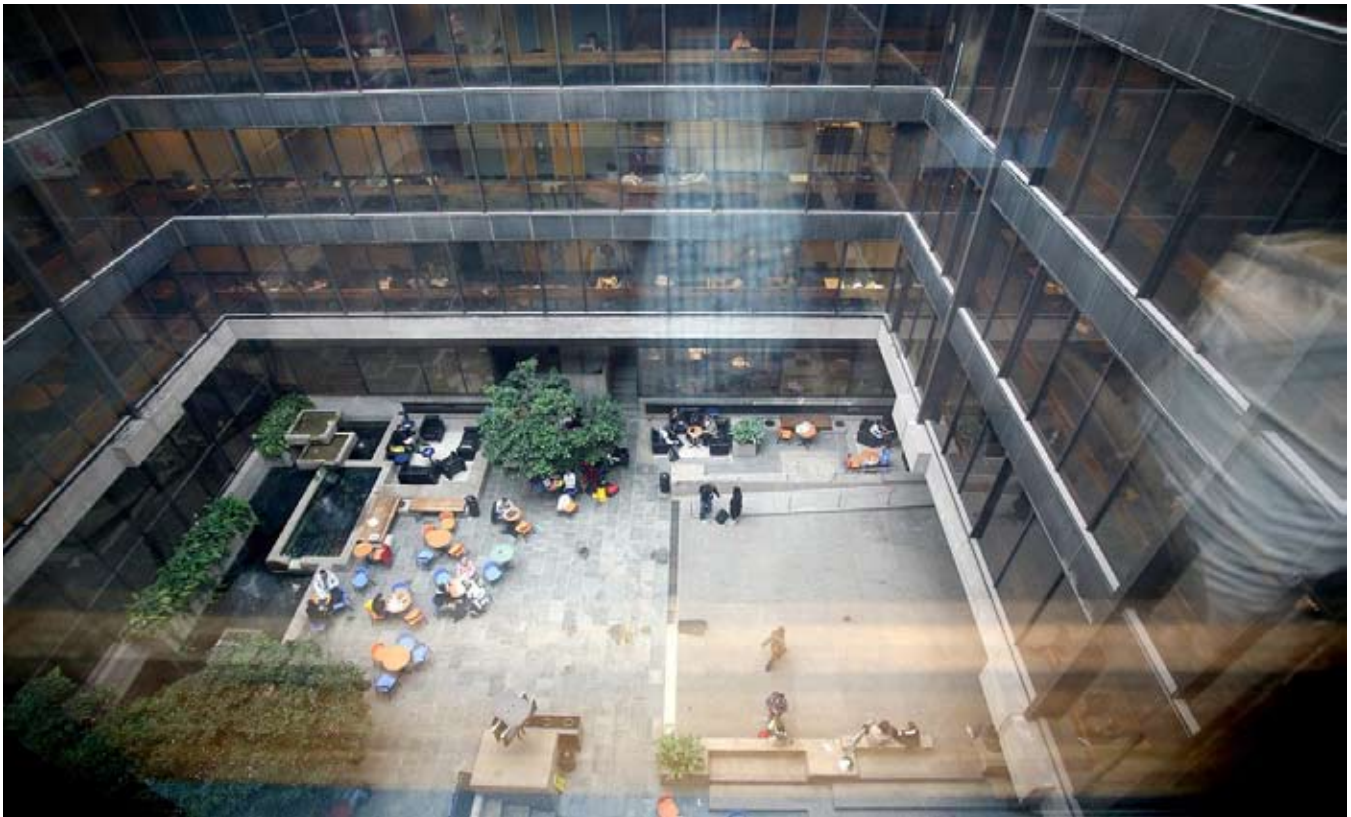
The University of Louisville Libraries has launched a new web site, Digital Collections, at <http://digital.library.louisville.edu/>. The site currently features two collections that broaden access to information about Louisville and Kentucky's culture and history: the *Newton Owen Postcard Collection* from the University Archives and Records Center (UARC) and *Jean Thomas, the Traipsin' Woman, Collection* of photographs from Special Collections. These richly indexed online collections can be browsed or searched by criteria such as name, location, and subject. This growing resource will include digital versions of rare and unique images, documents, and oral histories that are freely available for educational and research purposes.

Welcome, Sue!

Special Collections welcomes our newest employee, Sue Finley. Sue will split her time between the Special Collections' reference desk and working with collections. She is researching, editing and adding metadata to item and collection descriptions for inclusion in the Digital Collections website (mentioned above).

Polacolor Print Collection

Henry Chodkowski (mentioned in the Art Library news) recently donated his collection of Polacolor prints from his J. B. Speed Museum exhibition in November, 1968. In the late 1960s Professor Chodkowski was encouraged to branch out and try photography by Robert Doherty, the first curator of Photographic Archives. Mr. Doherty loaned Chodkowski a camera from Photo Archives which he used for this project.



The size of the atrium in Killam library is apparent in this photo taken from the fifth floor in the Special Collections area. The huge unused space is reminiscent of some larger Carnegie Library designs from the early twentieth century. Perhaps the atrium will be used for additional stacks space or a robot retrieval system when Killam runs out of shelving space. *Photo by Bill Carner.*

Busman's Holiday in Nova Scotia

Bill Carner traveled to Halifax, Nova Scotia in March to install a digital copy camera similar to Ekstrom's in the Special Collections area of Dalhousie University's Killam Library. After assembling the camera and copy stand, Bill assisted Academic Imaging Associates Vice-President Jerry Skapof in training fifteen Dalhousie librarians to use the digital copy camera. Killam Library bears many similarities to Ekstrom. The building is about twenty-five years old, there's a coffee and sandwich shop on the first floor which has become a popular campus meeting place, and they've created an Information Commons with student access to computer services. Differences from Ekstrom included the sign stating that the library was a "Smoke and Scent Free Building," Special Collections was on the top floor and actually had windows, and all the trash receptacles in the food court included re-cycling bins, eh.

After three days at Dalhousie Bill took a few vacation days and traveled to the north shore of Nova Scotia in hopes of fulfilling a lifelong dream of seeing the tide come in at the Bay of Fundy. He was lucky enough to arrive at the South Maitland observation deck on the Shubenacadie River just before the tide turned and started to rise. Within half an hour the tide had risen close to twenty feet.

LFP

Bill Carner curated *A Large Format Photography Primer* (LFP) for the Speed Art Museum. The exhibit is now open and will be on view now through September 16.



A Large Format Photography Primer is on view in the Works on Paper Gallery on the lower level of the Speed Art Museum between Art Sparks and the Native American exhibits. *Photo by Bill Carner.*

Admission to all Speed Art Museum exhibits, including traveling exhibitions with an admission fee is free to U of L employees. *A Large Format Photography Primer* is part of the Louisville art galleries bi-annual summer photography celebration. Many of this year's photography exhibits feature large format photography in support of *View Camera* magazine's Large Format Photography Conference which will be held in Louisville June 28 through July 1. A simple definition of large format photography is any photographic process using individual sheets of film rather than roll film to record the image.

UARC

Kathie Johnson is happy to report that her daughter, Megan Schanie, has completed her chemotherapy and has entered the next phase of her treatment which consists of a dose of a preventative drug every three weeks for several months. Since Megan's diagnosis we have celebrated Halloween, Thanksgiving, Christmas, New Year's, Valentine's Day and Easter. Megan raised over \$4000 for the American Cancer Society in the "Making Strides against Breast Cancer" walk in October. Meg and Cam have had their 5th wedding anniversary and their daughters have turned two and four. Kathie's oldest daughter Kira and husband Todd added Cole Nicholas, born December 26, to the family and Kathie's husband Ron turned 60. As you can tell this has been a roller-coaster seven months, filled with anxiety and fear, but also great joy. I want to sincerely thank all my colleagues for their emotional support during this difficult time and ask for your continued prayers as we move forward, hopefully into a period of normalcy.

*Saying
Goodbye to
Suzy*



Photos by Bill Carner



Surviving the Quiet Box World – Cubicle Etiquette

Recently, while in my cubicle, I heard a conversation nearby and I chimed in through the cubicle wall with a comment. My thinking at the time was, “Hey, if I can hear it, I can participate.” WRONG. The other two persons in conversation did not agree and promptly told me in so many words that I had nosed my way into their conversation.

You know, they were right. Initially, their responses were not taken so graciously and in hindsight, they were a bit rough. However, their message was clear and I took heed.

Now, keep in mind that I am not a fan of the daily comic strip “Dilbert.” Had I been reading the comic strip for as long as it has been featured in *The Courier-Journal*, I probably would have picked up some tips. HA!



Seriously, I performed some research. I had to. Honestly, how does a person who can half-way hear and who is somewhat social cope in the cubicle world? Don't folks realize that cubicles are not soundproof? That others nearby can hear word-for-word conversations that are often personal in nature? And how tempting is it for the folks around to chime in with adages and/or humor?

Living in a cubicle for eight hours a day is unnatural. Think about it. People are meant to be with other people. For most of us, fabric walls do not mute our dulcet or, in my case, basso profundo vocal tones nor any other man/woman-made noise.

It is particularly unnatural for people to be in cubicles and be quiet for extended amounts of time...well, unless you are a quiet person by nature. There are many folks who can do this...and I am amazed at their discipline!

So, there are lots of folks who are not quiet by nature and by the luck of the draw, have ended up in jobs that require them to stay in a cubicle for much of their waking time. For those who work with intricate and very mind-focused work, the need to have quiet is imperative. For the person who needs people, often this is not a happy match.

For those folks, I present to you a survival guide to living in a cubicle. It includes etiquette as well as skills to make it through the day...every day that one spends in a small space next to lots of other folks. Just as there are rules of etiquette for many other social settings, there are also rules for cubicles. Some of these tips you may have been doing all along...and I commend you. Some of them I have encountered recently and would like to share with you:

- Try to keep noise levels down:
 - Don't shout through or over cubicle walls. Sound does travel to surrounding areas. Even though you can clearly hear others' conversations, they are private. If you are not part of the conversation,

- don't comment or ask questions.
 - Be mindful if using a speakerphone—in fact, consider not using a speakerphone in a cubicle setting at all.
 - Cubicles are not soundproof and personal information is often overheard by people around the area.
- Odors: be considerate of others:
 - Don't eat strong smelling food.
 - Don't use strong colognes and perfumes.
 - Don't bypass hygiene.
- Neatness:
 - Keep your cubicle clean and neat. In some work environments, messy cubicles can be interpreted for being disorganized and unprofessional.
- Balance between Privacy & Accessibility:
 - While a cubicle is someone's work area, it should be accessible to others to come with work-related matters.
- Respect Space:
 - Do not barge into someone else's cubicle. Knock and/or get eye contact to see if the person can talk with you.
 - As you pass by others' cubicles, try not to glance into others' work spaces.
 - Don't borrow items from others' cubicles. Go to the office supply closet/room. Don't help yourself to other people's food.
 - If you need to speak with someone while s/he is on the phone, leave voice mail or an e-mail (or drop a handwritten note). It is not pleasant to stare at the person until s/he hangs up.
 - If someone appears to be in deep thought, do not interrupt. When ideas are flowing and then interrupted, it takes longer to get them back.

It is my hope that some of this has proven useful and will be beneficial to you as it already has been for me. ☺

Links to check out:

Career Journal.com—cubicle etiquette: <http://www.careerjournal.com/columnists/cubicleculture/>

Cyprus Media Group: <http://www.cypressmedia.net/pages/class16.htm>

Practical Etiquette—Cubicle Etiquette: <http://www.practicaletiquette.com/cubicle-etiquette.html>

School Church Furniture: Cubicle Etiquette is Key:

http://www.schoolchurchfurniture.com/2007/02/cubicle_etiquette_is_key.html

WiseGeek.com: <http://www.wisegeek.com/what-is-cubicle-etiquette.htm>



**THE NEXT ISSUE OF THE OWL
WILL BE THE COMBINED SUMMER
ISSUE, PUBLISHED IN MID JULY, FEATURING THE
SUMMER READERS' PICKS. WATCH FOR IT!**

DARE TO SAY THANK YOU!

"I would like to thank my 'cheerleaders' **Karen Nalley** and **Alice Abbott-Moore** for the constant motivation and support they have always given me, but especially these past few months. I am eternally grateful!"

--Sarah Frankel



"I want to thank my colleagues in **UARC** and at **Kornhauser** for being so understanding and flexible during the past year while I have worked on the move and return of the History Collections at Kornhauser, and while my family has dealt with my daughter Megan's illness and with my mother-in-law's health issues. I couldn't ask for better co-workers!!!"

— Kathie Johnson



"I'd like to send a big thank you to **Raymond Slaughter** for all his and his staff's help re-arranging the back of the Photo Archives reading room, and his and **Diane Nichol**'s successful efforts to acquire badly needed furniture for our new staff member.

"I'd also like to thank the good folks in OLT for all their efforts to assist us with our technological needs and assisting Special Collections in their attempts to enhance our efficiency and effectiveness. Many, many thanks!"

— James E. Manasco



"I would like to say a "Great big thank you" to **Felix Garza** at Kornhauser Library - and to his staff for all the speedy document delivery they provide! They do an excellent job!"

— Sue Raymond, Rowntree Medical Library, University Hospital



"What an awesome job by **Angel Clemons, Claudene Sproles, John Burton, Sean Craig, Rachael Elrod, Colleen Eubank, Sarah Frankel, Robert Harrison, Marette Irwin, Martha Parry, Angela Ren, Michael Thornton, and Barbara Whitener**, who moved the Government Documents! We enjoyed being a part of this team and taking on this endeavor. We are both still amazed at how well planned the move was! Also, thanks to **Carol Kraemer, Vicki Niehaus, Chris Poché, Nick Sweat, Vince Thompson, and Pat Waters** who signed up to help with the move but didn't get a chance to help because of how fast the move took place!"

— Julie Schwerer and Alice Abbott-Moore



"Thanks to everyone at Kornhauser who covered for me while I was on maternity leave, especially the reference desk folks and **Michel Atlas**. Also, thanks to **Melissa Laning** and to **Gwen Chenault** for her help in getting the paperwork done. Last, thanks to **Neal** and **Hannelore** for their flexibility and support. I'm fortunate to work in such an environment."

— Elizabeth Smigielski



"Thanks to everyone who has helped produce our new Digital Collections website. Special thanks to those who have devoted extra time and energy to meeting our May 1 deadline to launch the site, by adding and modifying design, programming, log files, and content: **Terri Holtze, Eric Lair, Qing Cao, Weiling Liu, and Carrie Daniels**."

— Rachel Howard

THANKS FROM SHARON EDGE

I believe that each of us is on earth for a reason and that we should recognize the importance and great value of everyone we encounter. I also believe that we are a product of the people we know and how we have grown together. I found a special niche and purpose in DLLS at U of L, but I could not have fulfilled that mission without the work of others. Many of you have served the needs of distance learners as well as the needs of your own unit. I want to say "Thank you!"

- (1) to President Swain and to the other University administrators in the early 1990s who were willing to "give distance learning a chance" before it was as widely recognized and embraced as it is today...and to Dean Rader, Associate Dean Nichols and Associate Provost Gale Rhodes who have continued to support the mission of DLLS;
- (2) to the staff in DLLS (first Robb Allen and most recently, Melissa Crain, Jason Friedman, and Glen Sanchez) who have served as "first responders" for distance faculty and students;
- (3) to Dwayne Buttler and David Horvath who have collaborated with me on the resolution of difficult copyright and media issues related to library service for distance learners and faculty;
- (4) to the collections and technical services personnel who ensured that library resources were available for distance learners;
- (5) to the personnel in OLT who served as trouble-shooters to resolve unpredictable technology challenges associated with remote access to library resources and services;
- (6) to the circulation and ILL personnel who assisted DLLS with document delivery;
- (7) to the reference personnel who handled research questions that were beyond the scope of DLLS expertise;
- (8) to the library liaisons who collaborated on the delivery of instruction to ensure that distance learners have equivalent opportunity to gain the information literacy skills expected of all U of L graduates; and
- (9) finally, to the degree program administrators and students who have confirmed the need for distance learning library services.

I deeply appreciate the contributions that so many have made to the growth and development of DLLS at U of L. We are fortunate when we discover what we love to do. I believe that we are especially fortunate when we can combine our passion with serving others. Now, I am eager about what lies ahead. One of my favorite quotes is: *"Success is a journey, not a destination." Happiness is to be found along the way, not at the end of the road, for then the journey is over and it is too late. Today, this hour, this minute is the day, the hour, the minute for each of us to sense the fact that life is good, with all of its trials and troubles, and perhaps more interesting because of them"* — (Robert R. Updegraff).

I love the Tumirrow-designed card signed by so many of you. You're a great bunch! I'll cherish the time that I've spent with you...and I'll miss you! Best wishes to all!

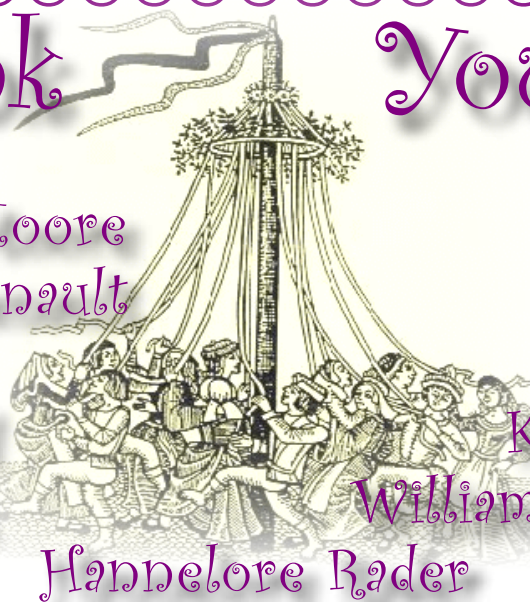
— Sharon Edge



Sharon at her retirement party. Left to right: Diane Nichols, David Horvath, Hannelore Rader, Sharon Edge. Photo by Bill Carner.

Thank You

Alice Abbott-Moore
Gwendline Chenault
Gail Gilbert
Rachel Howard
Melissa Laning



Bill Carner
Mark Dickson
Rachel Hodge
Kathie Johnson
William F. Meehan III

Hannelore Rader

Library Exhibits

Ekstrom Library

East Lobby Media Resources

Tarzan Around the World

Seven posters from various Tarzan movies from 1936-1957.

Courtesy of the Burroughs Memorial Collection.

New Wing First Floor Display Cases

Evolution of the University Libraries

Special Collections

Photographic Archives Gallery

Nation's People

A retrospective of John Nation's photography from his 30 years with *Louisville Magazine*.

February 19 – May 11, 2007

Film, Plates and Camera Movements: Large Format Photography from the 19th through the 21st Century

June 4 – September 14, 2007

Rare Books, Richard Kain Gallery

Cowboys, Detectives and Boys Who Made Good

Nineteenth Century Dime Novels by Street and Smith

Katelyn Widener and Caitlin Williams, guest student curators

April 25 - June 29, 2007

Music Library

First Floor

Celebrate With Us - 75th Anniversary of the School of Music & the Grawemeyer Awards in Music

Includes memorabilia of the school and works of the 2007 Grawemeyer award recipient, Sebastian Currier.

Through May 2007



Film, Plates and Camera Movements will include over 30 large format photographs including this full plate (6 1/2" x 8 1/2") daguerreotype of an unidentified family by Webster & Bro. The daguerreotype process was announced in 1839 and was the first photographic process to be widely used and commercially successful. Webster & Bro. was located at various addresses in the 400 block of West Main Street in 1850's Louisville.