

InfoLink

A Community Newsletter of the Graduate School of Library and Information Science

Volume 13, Issue 6

October 2009



Octoberfest, Library-style:

The Archives of Witch City by Katharine Dunn, Dean's Editorial Fellow

It's October — Halloween season — and people are donning pointed hats and dark capes and heading to Salem in droves for ghoulish holiday fun. But what's the real story about Salem and witchcraft? We interviewed Danvers historian and archivist Richard Trask who presides over a massive collection of printed materials related to the 1692 witchcraft hysteria to get some history behind this autumnal tradition.

Salem, Mass., calls itself the Witch City, and it's not hard to see why. Most storefronts on Essex Street — the main drag — advertise witch t-shirts, witch tours, souvenirs commemorating witchcraft, or psychic readings by local witches. So many of the latter have moved to town since the 1970s that they've formed public awareness groups to protect witches' rights.

But today's Salem witches, who commune with nature and practice spiritual healing, bear little resemblance to their infamous Puritan forebears, 19 of whom were executed during the witchcraft hysteria of 1692. And though the witch trials took place in Salem and over half of the legal records from the events reside in the Phillips Library of the Peabody Essex Museum on Essex Street, most of the accusations and examinations happened elsewhere, in surrounding towns like Andover, Billerica, and Topsfield.

The outbreak itself started five miles northwest of Salem in a satellite farming community called Salem Village — now known as Danvers — where today many residents don't even know there's a connection to the events. "Everybody was always happy to have [tourists] go to Salem if they want to see witchcraft," says Richard Trask, the Danvers town archivist and lifelong resident who has spent nearly four decades collecting materials related to the witch hysteria. "As a kid I remember that polite society didn't talk about it. Danvers just completely ignores it, and they're happy to do that because it's such a traumatic event."

In early winter 1692, a handful of girls in Salem Village began to act strangely. Their bodies convulsed and contorted, and they

temporarily lost their hearing, speech, sight, or memory. Two of the girls were the daughter and niece of Samuel Parris, pastor of the Church of Christ at Salem Village, which recently had been granted independence from the mother church in Salem. Parris and others prayed and fasted, and Parris called in a physician to examine the girls. The doctor couldn't diagnose their fits; instead, he said they were touched by "the evil hand" of malicious witchcraft, which was illegal to practice in the Massachusetts colony. The affliction spread to others in the village, some of whom claimed to be bitten by unseen creatures (and often had the marks to prove it). And parents began to prod their children to confess who was to blame.



[Captions, see page 3]

The earliest documentation from the yearlong ordeal is a record of that blame. On Leap Year Day 1692, warrants were issued to apprehend three outcast women — "what the normal witch was" at the time, says Trask. (The accusations would soon spread to full church members and the wealthy, eventually including the wife of the Massachusetts governor.) The next day, magistrates from Salem examined the women at the town meeting house, where Parris gave his sermons. Sarah Good and Sarah Osburn denied any involvement, though during questioning girls in the room suffered fits that observers attributed to the women's witchcraft. The third accused, a slave in the Parris household named Tituba, confessed. According to one transcription of her testimony, Tituba said that she met a man, "sometimes it is like a hog and sometimes like a great dog," who "say hurt the children or we will do worse to you."

What's recorded depends on who is doing the transcribing. In the four versions of Tituba's examination, she

appears both manipulative and as though she has no idea what's going on, says Trask, who has pored through about two-thirds of the 950 surviving legal records of the witchcraft and has published several books on the subject. Tituba's confession is striking in another way: She implicates other villagers in witchcraft, which helped promote the hysteria.

Continued on Page 3

Sid Berger

“Everyone in one way or another is involved in books and manuscripts and archival materials. All people in the library need to know about books.”

Sid Berger wears many hats: He is currently the Ann C. Pingree Director of the Phillips Library at the Peabody Essex Museum in Salem, which houses many of the original transcripts of the witchcraft trials along with a vast collection of other historical, artistic, and genealogical materials. It is the third largest library in an art museum in the country. He’s the owner/operator of a press (in his house), for which he hand prints books of poetry and other works, some by Pulitzer Prize winners. He’s a paper maker. He has been an English, Communications, and GSLIS professor at Simmons since 2002. In GSLIS, he teaches History of the Book and Rare Books and Special Collections Librarianship. “I think [History of the Book] is a really important class and should be required,” he says. “No matter what area of librarianship you’re going into, even if it’s IT, you have to know about books as artifacts, how they are made, how they have been used and abused.”

Q: Tell me a bit about your job at the Phillips Library.
 It’s one of those wonderful jobs; I do so many things that it’s never boring. The two major things I do are write reports and go to meetings. As a director of a library I have to oversee the budget, acquisitions, and cataloging; I deal with donors, trustees, and overseers; I give talks. I do everything. It’s really fun.



How familiar with the library were you before you got this job?

I knew it only sketchily. I’ve learned a lot, and I know it well now. I do administrative work and I still don’t know it as well as the librarians do. I buy for the library, which is the fun part.

What have you bought lately?

We’re bidding today on a very rare item. Since the museum has a great maritime collection, we look for unusual things in the maritime world. About a year ago we bought a sketch book of sailors’ tattoos for a tattoo parlor. The owner of the parlor could just show the sketchbook of dozens of tattoo designs to a sailor, and he would pick out the one he wanted. Well, the one we’re bidding on today is a semaphore manuscript. If you’re on a ship and you want to communicate with another ship, they didn’t have walkie talkies or iPhones; they would put flags and pennants onto the rigging of the ship to communicate with other ships. The book is a manuscript on those pennants, and it is a really rare one; it’s from the War of 1812. [Ed. note: The bid was successful.]

The library has many of the legal papers related to the 1692/93 witchcraft trials.

They actually belong to the state, but the state didn’t have a proper place for them. The Phillips Library was founded in 1799, but the family had been collecting for a century or so before that, so it was the logical place to put the papers. They’re fully digitized and completely available on the web [<http://text.virginia.edu/salem/witchcraft/>], so we never have to show them to patrons anymore because they’re pretty fragile. If any

user has a legitimate need for the originals, we’ll certainly bring them out. But you’ll get a better view of them online because online you can enlarge them and observe them greatly magnified.

What are the library’s most popular collections?

In a historical library as ours is, there’s always the genealogist contingent. But many of those people using genealogy materials are not genealogists; they’re novelists and historians writing historical fiction or fact. True genealogists are maybe 10% of our users. The strongest collections we have are East Asia, the Maritime collection, American decorative arts, and the historical collection, which is local history plus New England. These are the most used collections.

How did you move from English to LIS?

It was a logical thing. As an English professor for many years, I taught the history of the book, design in printing, printing on a hand press, paper making, book collecting, book appraisal, and other book-related classes and workshops. For history of the book, part of the course had to do with how libraries were founded, how they’re run, what’s their function, and of course, censorship and legal issues. And after being a professor for 18 years, and 24 years of teaching, I was in a situation in which I was going to too many committee meetings. I was grading papers left and right, day and night. I had a colleague or two who were not perfectly congenial to work with. I figured I had done my time in English. I had been a devotee of libraries since I was a wee tyke. I was living in Champaign, Ill., and I figured I might as well get a library degree, not thinking I would shift professions. And then a job came up that was pretty awesome, at the American Antiquarian Society.

You like old things, is that fair to say?

I like new things, too.

You’re not a Luddite?

No! I love my computer.

You love the physicality of books. Do you worry that people don’t read enough anymore, and that maybe books are going to disappear?

Do you know that last year in this country alone, more than 200,000 new titles were published? I’m not talking about electronic. No, I’m not worried about the future of books. More books are being published now than ever before in history. More than 2 ½ million books are still in print in the U.S. alone, and the number of publishers keeps going up. I think we’re close to 100,000 publishers in the U.S. now. The big publishers that used to publish in 22 different areas are now publishing in only six. All these little publishers are picking up the niche publishing areas. I mean, I can be a publisher. I can sign up with the Library of Congress and publish books and get my own ISBNs.

Continued on Page 4

Witch City (cont.)

Continued from Page 1

"Instead of hanging the three women and then being done with it, as usually happened in New England, [Tituba's words] opened it up. The girls started accusing others," says Trask. Within a few months, dozens of people were examined in Salem Village; eventually, 150 of the accused languished in jails there and in surrounding towns.

Reverend Parris, father and uncle of two afflicted girls, was responsible for transcribing many of the examinations. "He says he's trying to write as truthfully as possible, but he's got all this baggage," says Trask. "He's seeing events differently than the husband of the accused." When the witchcraft frenzy was over about a year after it started, Parris was maligned for his role in encouraging ill will in the village during his sermons and otherwise. In 1696 he resigned from the church. But Trask sees him as a complex man in a difficult situation. "He didn't necessarily act the best," he says, "but I'm not sure anyone in his circumstance would have been able to."

Trask grew up hearing stories about his ancestor, Mary Esty, an accused witch who was hanged in September 1692. (More recently he discovered he's related to another executed witch, John Proctor.) He has run the Danvers Archival Center, which is in the basement of the Peabody Institute Library, since he helped found it in 1972. Since then, he's built a large witchcraft collection that bears the name of its original donor, Ellerton J. Brehaut. Most of the 7,000 items in the collection are published books and pamphlets from the 17th century to the present, by authors in New England, and beyond. There are rare gems, like the only surviving signature mark of accused witch Giles Cory, who was pressed to death by stones for refusing to plead to the charges against him; and the church record book in which Reverend Parris writes, in late March 1692, "The Devil hath been raised amongst us, & his Rage is vehement & terrible, & when he shall be silenc'd the Lord only knows."

Trask recently "paid through the nose" to buy *Cases of Conscience*, a book published in 1693 by Increase Mather, then president of Harvard, for distribution to those involved in the witch trials. Mather claims that spectral evidence — testimony about attacks by the spirit of an accused witch — should no longer be trusted to convict witches. He writes, "It were better that ten suspected witches should escape, than that one innocent person should be condemned." Though Mather (and his son Cotton) had also supported the trials, *Cases of Conscience* "was one of the major

works that helped bring about the end of the witchcraft trials," says Trask.

In many ways, though, the witchcraft trials have never ended. "Every generation tries to determine what happened. It's like any other controversial thing in American history; it just evolves over time," says Trask. Almost since the trials shut down in early 1693, writers have published theories about the events. Among the most heavily debated is the cause of the girls' suffering. Ideas range from illness due to contaminated rye (a theory "debunked within months," says Trask) to mass clinical hysteria (Trask's view). As to why the hysteria spread as it did, a recent book suggests that the trials must be viewed in the context of the Indian wars that many New Englanders, including magistrates and judges involved in the witch trials, had witnessed.

The rise of Salem as the Witch City has happened only in the last four decades, introducing yet another perspective on witches: as a "cutesy symbol," says Trask, with a conical hat, broom, and wart on the nose. Trask, who helped design a witchcraft victims' memorial in Danvers, says, "I thought the *Bewitched* statue [erected in Salem in 2005 to commemorate the 1960's television show] was not the best idea. I don't want to be belligerent about it, but I don't want to completely subvert what the lessons are."

A lesson about human strength is particularly important to Trask. While in prison awaiting her hanging, his ancestor Mary Esty wrote a petition to the judge and bench, cautioning them about convicting innocent people. She urges them to examine those confessing witches who, she writes, "belied themselves and others." "The one thread that runs through these 19 who are executed is that no matter what, they weren't going to confess," says Trask. "They were under so much pressure from the church and civil and judicial authorities, and very often their families went against them. And they just stood up and said, 'I'm not going to

say I'm guilty.' That's a real heroic thing for average people to do."



All photos in feature article taken by Katharine Dunn.

Page 1, top to bottom:

- The Peabody Institute Library, Danvers (home of the Danvers Archival Center).
- A replica of the Salem Village town meeting house where the examinations took place, Danvers.

Page 3, top to bottom:

- Another view of the Peabody Institute Library, Danvers.
- Witch t-shirts for sale on Essex Street, Salem.
- A historic sign next to the church that evolved from the original village church, Danvers.
- The witchcraft victims' memorial, across the street from where the meeting house originally was, Danvers.

Snapshot (cont.)

Continued from Page 2

Aren't you a publisher?

Yeah, I am. I print my own books, but I haven't done one in several years. I've been too busy. I'm in the middle of printing a book of poems.

How long does it take to print a book of poetry, start to finish?

If I did nothing but that, I could do it in six months.

How long have you printed books?

I started in 1965. I was in graduate school. My very first semester, one of my professors came into the class and he brought in a poem that he had printed in a beautiful little pamphlet. He said there's a print shop on campus, and one of the world's great printers, Kim Merker, teaches courses on printing here. As soon as that class was over, I went down to the basement and I introduced myself to him. I worked for him for six years. I wrote a book about him later on. He is one of the great book designers of the 20th century.

What's the appeal of hand printing?

The final product is beautiful, it's important. I try not to do things that are not important. It's therapeutic. You're setting type, inking up the type, putting paper into the press. You can't mess up. You can't get the letters upside down; you can't put the paper into the press wrong; you have to ink the type properly by hand for each pull of the press. It takes tremendous concentration to do it. And when you're concentrating that hard, your back pain disappears, your bills go away, the fact that you're hungry — you don't even think about that. And when the press is congenial to you and going along smoothly, and you're listening to Gilbert & Sullivan on your record player, which I do, or Bach or Beethoven, it's heaven.

Why is it important?

It is important for me because I print only what I think are important texts. The Donald Justice book [*Banjo Dog*] has four poems about the Great Depression, and they're wonderful poems. The Thom Gunn book [*Lament*] that I did has the first poem ever published about the death of someone from AIDS. So I like to think I'm contributing an important text to the world in a handmade, quality book.

You teach History of the Book. Why is it important for librarians?

What does the word *library* mean? *Liber*, book. I don't care where you work, even if you do nothing but technical stuff on the computer, what are you doing but creating access. The result is that you're linking patrons up with information they need. So everyone in one way or another is involved in books and manuscripts and archival materials. All people in the library need to know about books. My History of the Book course tells them a few things. There are a lot of courses I would like to teach here: bibliography, the history of paper in the scholarly world, medieval codicology. Maybe when I retire about 60 years from now, I can teach them.

Interview by Katharine Dunn

Boo(ks)!

It's midday at the New York Public Library. A gray-haired librarian, her arms full of books, heads alone to the basement to reshelve. Deep in the stacks, volumes begin to float through the air behind her. She senses movement and looks up; the books sit mutely, as they were. As she passes a bank of card catalogs, their drawers open unaided and cards explode forth, showering on her. Now scared, the librarian starts to run towards the stairs through the tall labyrinth of books. But she stops short and howls when she sees it — the ghost.

The library ghost — aka the Gray Lady — from the opening scene of the 1984 movie “Ghostbusters” is perhaps the world's most famous library phantom, but she is, of course, fictional. What of real-world library ghosts? It turns out there are many. In Massachusetts alone, patrons and library staff have seen, felt, or heard spirits of all kinds in at least 10 libraries. Here are a few of the stories:



A team of investigators from the SyFy Channel series “Ghost Hunters” recently visited the Clapp Memorial Library in Belchertown, 80 miles west of Boston, to check out reports of apparitions and cold spots in the basement. (The episode aired in March 2008: <http://www.syfy.com/ghosthunters/episodes/episodes.php?seas=4&ep=0403&act=1>) They didn't find anything.



Two ghosts haunt the library and grounds of the Hull Public Library, which sits on a peninsula south of the Boston Harbor Islands. The library was built in 1889 as a home for wealthy Irish editor and poet John Boyle O'Reilly. He died in the house a year later “under suspicious circumstances,” says library director Daniel Johnson. (The official version is that he overdosed on his wife's sleeping pills.) After the building was converted to a library in 1913, people started to feel O'Reilly's presence. “They just have a feeling he's there in some way,” says Johnson, who hasn't sensed anything strange himself. The other ghost is that of an unnamed British Revolutionary War soldier who died in the care of a family and is buried on the same plot of land as the library. “Anyone who dies of wounds from battle is probably distressed,” says Johnson, so it makes sense that the soldier's ghost would be hanging about.



Ghost stories abound at the Millicent Library in Fairhaven, where legend has it that the library's founder buried his daughter (after whom the library is named) under the foundation. Though library staff say that story isn't true, patrons have seen a girl walking through the halls and standing in a window. They've also seen a man mopping the floors — perhaps the ghost of a janitor who died in the basement.



In 1856, New England writer Nathaniel Hawthorne wrote a story about a library spirit called “The Ghost of Dr. Harris.” In the 1840s, Hawthorne frequented the Boston Athenaeum, where he regularly saw an older man, the Reverend Doctor Harris — a pastor and former librarian at Harvard — sitting in the reading room by the fireplace with the *Boston Post* newspaper. The day Harris died and for weeks afterward, Hawthorne saw him as frequently as he did before, always with the *Boston Post* and in front of the fire. “I sometimes found him gazing at me, and, unless I deceived myself, there was a sort of expectancy in his face,” writes Hawthorne. “Had he been a living man I should have flattered myself that [he was]. . . interested in me and desirous of a personal acquaintance.” Read the story here: <http://www.dorchesteratheneum.org/page.php?id=733>.

CEC Career Corner: Cover Letters

The Career Education Center (CEC) uses a comprehensive **5-Step Career Development Model** to support students in developing the skills and knowledge, of themselves and the workplace, to make informed career decisions.

Customized for GSLIS students, the **CEC Career Corner** is a new monthly feature that will address timely career topics on challenges commonly faced by job seekers. These may include writing effective marketing materials, conducting career research, implementing a job search and preparing for job interviews.

This month, **cover letters** will be featured. An essential document used to introduce yourself to an employer, it accompanies your resume, whenever possible. It must capture the attention of the employer, encourage a close look at your resume, and match your qualifications with the job requirements. Below is a sample cover letter for a public library Research Librarian position. This letter is poor quality, and includes suggestions for improvement.

JANE JOBSEEKER

5573 James Street, Boston, MA 617/233-1115 jjobseeker@gmail.com

Oct. 5, 2009 ([October](#))

ABC Public Library
123 Court Street
Anytown, MA 02113

Be sure to check out a sample of a more effective cover letter on the InfoLink Online:
<http://web.simmons.edu/~lislive/infolink/>.

To Whom It May Concern: (Use specific name when available, otherwise use Dear Hiring Manager:)

I am writing to respond to your ad for the Reference Librarian posting (state where you saw the ad) and I have enclosed my resume for you review. My experiences enabled me to develop skills that prepare me for this position.

I have worked in the Main Street Public Library over the last two years where I have worked as the Library Assistant in the main library where I have been responsible for greeting patrons and assisting them with locating resources and checking out books. (Long, rambling sentence) At the library, I have used the Millennium cataloging system and various database systems. I also worked as a sales representative at The Best Department Store. (These sentences do not stress strong, result-oriented accomplishments commonly used on resumes and cover letters to capture an employer's attention.)

I ("I" used too often to begin paragraphs) have been seeking an opportunity, which will utilize my background, proven ability in servicing patrons, and knowledge of working in a public library. I feel that my customer-service skills would be an asset in this role. (Add professional experience or academic training highlighting web-based skills)

Please contact me to schedule an interview soon and I can be reached at 617/123-3333. (Indicate a follow-up action, when possible: "I will contact you next week to speak further about this opportunity and how I would be a valuable asset to your library staff. Thank you for your time and consideration.")

Regards, (Too informal. Use Sincerely.)
Jane Jobseeker

October–November Events

October 22, 29; November 5, 12: LIS Job Search Support Group. Facilitated by Ms. Roxanne Jackman, Assistant Director of Career Counseling and Dr. Em Claire Knowles, Assistant Dean for Student Services, GSLIS. P310E, 4 – 5 p.m.

Wednesday, October 28, "Marketing Yourself Professionally: The Two-Minute Infomercial" Workshop. Learn to communicate your strengths, accomplishments, and career goals in a powerful and concise manner by creating a verbal marketing piece. This technique works equally well when networking, exploring career options, and interviewing. Location TBA. 3 – 4:30 pm.

Monday, November 2, Speed Networking Night sponsored by the GSLIS Alumni Board. Paresky Conference Center. 6 p.m.

November 3, Tuesday, "Artists in Libraries" Panel Discussion, hosted by the GSLIS Panopticon/ARLIS Student Group. Studio art students, a traditionally unrecognized group in most academic libraries, are the focus of this panel discussion. We will host Art Grad students from Mass Art and the School of the Museum of Fine Arts to gather input on artists' needs in the library. Snacks will be provided. Kotzen Center. 6 – 7:30 p.m.

November 11, Wednesday, Veteran's Day Holiday. No classes.

November 17, Tuesday, ISI Samuel Lazerow Memorial Lecture: Lecture by Toby Pearlstein, retired director of Global Information Services, Bain & Company. More information will be posted as soon as it becomes available. Simmons College, Boston. 5 p.m. – 8 p.m.

More information about these and other events can be found at <http://www.simmons.edu/gslis/news/calendar/lis.php>.

Contact the **Career Education Center** to schedule an appointment with a Career Coach, or visit during drop-in hours: Mon. & Tues., 3:00 – 4:30 p.m., and Wed. & Thur., 1:30 – 3:00 p.m. at One Palace Road, Suite 304. Contact us at x2488 or careers@simmons.edu. Visit our website: <http://simmons.edu/cec>.

Visit the **Career Resource Library** at One Palace Road, Suite P304. Set an appointment with a Career Resource Librarian at x2515. Check out The Perfect Cover Letter, By Richard H. Beatty for samples of both effective and poor cover letters. Or go to the CRL website: http://libfs2.simmons.edu/career_guides/index.php/Resumes_and_Cover_Letters#Cover_Letters.

Open Access Week, October 19-23

During the third week of October, students, scholars, and librarians around the world will celebrate the First International Open Access Week to draw attention to open access to scholarly communication and research. One of the organizers of Open Access Week is Simmons' own Open Access Directory (OAD), hosted by GSLIS and cofounded by Associate Professor Robin Peek (GSLIS) and Peter Suber, who is a senior fellow at Harvard's Berkman Center for Internet and Society. The OAD provides a list of events, instructional materials, podcasts, and webcasts of activities. Visit http://oad.simmons.edu/oadwiki/Main_Page.

The GSLIS student chapters have joined to celebrate Open Access Week. Their primary goal is to educate LIS students on their right to access research papers free of cost. In the last 20 years, subscription prices to scholarly journals have increased by 260%. As libraries' budgets shrink, so too will their journal numbers. This means students will lose access to valuable literature. Open Access promotes free, immediate access to peer-reviewed publications; advances education; gives equal access opportunities to everyone; promotes scholarly communication; and increases scholars' visibility and impact factor.

On Wednesday, October 21, at 6 p.m., Professor Peek will highlight the newly established Compact for Open-Access Publishing Equity involving Harvard, MIT, Cornell, Stanford, and the University of California at Berkeley. Seats are limited. RSVP to Nancy Pontika at pontika@simmons.edu.

We will post other Open Access Week events as information becomes available. Visit gslis.simmons.edu/oaweek2009/ for more details. Come celebrate with us and promote increased open and less expensive access!

Article by Nancy Pontika

Apply for the Beta Phi Mu Book Award

A book award of \$250 will be granted to the student who displays academic excellence and a commitment to service during her/his course of study. Download the application here: <http://www.simmons.edu/gslis/resources/forms/forms.php>. Please read the application carefully for requirements. All applications should be complete electronically and emailed to Alisa Libby (alisa.libby@simmons.edu) by November 10, 2009.

CE Workshops, November 2009

Online:

- * Career Savvy Information Professional - \$85
- * Technology for Teens
- * Keeping Up with New Technologies
- * Digital Copyright

At Simmons:

- * Video Tutorials - November 7
- * Dreamweaver 1 & 2 - November 14
- * Project Management 101 - November 14

For more information and to see the full Fall/Winter schedule on the GSLIS CE website, go to: <http://www.simmons.edu/gslis/careers/continuing-education/workshops/index.php>

Folks on the Move

The September issue of *Computers in Libraries* (v.29 no.8) has two articles by GSLIS students: **Stephanie Buck**, "Libraries in the Cloud: Making a Case for Google and Amazon" (pp.6-10) and **Katharine Dunn** and **Nick Szydowski**, "Web Archiving for the Rest of Us: How to Collect and Manage Websites Using Free and Easy Software" (pp.12-18).

Prof. emeritus James M. Matarazzo, LS'65, published an article, "Survival Lessons for Libraries: Alternate Sourcing," in *SEARCHER MAGAZINE*, September, pp. 32-39 with Toby Pearlstein, MS, '77. Dr. Matarazzo was a guest on "Eye on Winthrop," on WCATV on September 23 discussing the budget for the Winthrop Public Library, for which he is Chair of the Trustees.

GSLIS student **Peter Norman** was cited in a CNN article: "I came into libraries and it wasn't about books," said Peter Norman, a graduate student in library and information science at Simmons College in Boston who says he's most interested in music and technology. "Sure I love to read. I read all the time. I read physical books. But I don't have the strange emotional attachment that some people possess." <http://www.cnn.com/2009/TECH/09/04/future.library.technology/index.html>.

Congratulations to GSLIS students **Winifred Mixon**, **Miranda Rivers**, and **Christina M. Thompson**, our new Spectrum Scholars. The students will receive a Spectrum grant, a matching grant from Simmons, and a \$500 grant from NELA.

Please send your notes to us at infolink@simmons.edu.

Subscribe to InfoLink!

Email your name, address, and delivery preference (mail or email) to infolink@simmons.edu to insure that you will receive every issue of the GSLIS InfoLink.

Visit the current issue of InfoLink Online at <http://web.simmons.edu/~lislive/infolink/>.

InfoLink

InfoLink is the monthly newsletter of the Graduate School of Library and Information Science at Simmons College. Its purpose is to provide school- and career-related information and to foster community among the many diverse people who make up the school.

Staff

Jennifer Doyle, Managing Editor
Alisa M. Libby, Co-Editor
Katharine Dunn, Writer
Molly Duggan, *InfoLink Online*
Elyse Pipitone, Copyeditor
Sid Berger, Proofreader
Em Claire Knowles, Founding Editor

InfoLink welcomes your suggestions, comments, and contributions; please send to infolink@simmons.edu. "Folks on the Move" submissions are limited to 100 words or fewer; longer items will be accepted only if space is available. The editors reserve the right to edit all material. Please note, submission of items does not guarantee publication. Please also visit InfoLink online: <http://web.simmons.edu/~lislive/infolink>.

Opinions expressed by contributors to the newsletter are not necessarily the views of the newsletter, GSLIS, or Simmons College.

Copy deadline for the November/December issue is **Monday, November 9, 2009**.