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# BEYOND the pages



My Daddy Bought Me a Government Bond  
of the  
**THIRD LIBERTY LOAN**

Volume 26 Spring 2018



University Libraries  
UNIVERSITY OF GEORGIA

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**Cover Photo:** A French propaganda poster from  
the Murray and Nancy Ann Blum collection. See  
story on pages 14 and 15.

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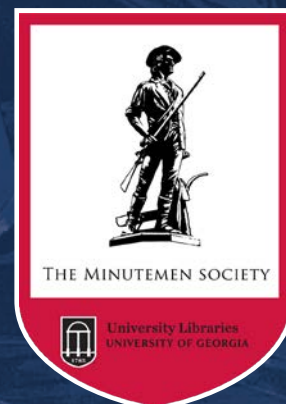
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In the fast-paced world of auctions, the window of opportunity to purchase rare or historically significant documents can be only minutes. In order to secure these important artifacts, it is of the utmost importance to have funds available at a moment's notice, thus The Hargrett Rare Book and Manuscript Library has developed The Minutemen Society. We are often competing with other institutions and collectors with more discretionary income. We need investors to help us ensure that we are able to acquire those materials that will truly strengthen our collections.

PLEASE CONSIDER JOINING  
THE **MINUTEMEN SOCIETY** TODAY!



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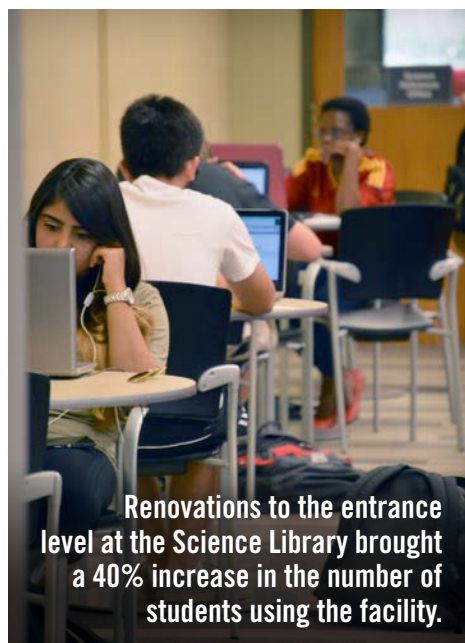
**T**he UGA Libraries' endeavor to provide the best possible access to recorded knowledge, ensure the success of students and faculty through teaching and research services in our physical and virtual environments, and embody the University's commitment to serve the citizens of Georgia. This issue of *Beyond the Pages* provides just a few examples of our work toward this purpose.

The Libraries' collection underpins research and discovery at UGA. Each year, our users download about 4.5 million full-text articles and search our databases more than 11 million times. They draw on a print collection of nearly 5 million volumes, along with unique special collections and archives of international significance. One of the ways that we build our holdings is through oral history. In his article on page 20,

Dr. Ashton Ellett describes how the "Two Party Georgia" project captures the voices of people who have shaped the landscape of Georgia politics since 1980. All of the more than 50 video interviews will be freely available online, and many of them already are. In "A False Façade," Charles Campbell highlights a key document from our holdings: Senator Richard B. Russell's dissent to the Warren Commission findings



The Richard B. Russell Building Special Collections Libraries



Renovations to the entrance level at the Science Library brought a 40% increase in the number of students using the facility.

on President Kennedy's assassination. As a key former senatorial staff member, Mr. Campbell has a unique perspective on the Commission's report, which has been the subject of continued interest and speculation since it appeared in 1964 (p. 18). The Digital Library of Georgia update, "Read All About It," shares the latest addition to the DLG's collection of more than a million digitized pages of the state's historical newspapers dating back to the 18th century. Digital archivist Callie Holmes describes in "Hidden History" how a rediscovery of her own family's home movies led to a unique find for the UGA Media Archives (p. 24).

The UGA Libraries are committed to the concept of the "teaching library," imparting research skills, as well as crafting unique





**Open 24 hours a day, the Miller Learning Center is one of the most heavily used buildings on campus.**

hands-on experiential learning for UGA students. Increasingly, we involve students in curating the Libraries' public exhibitions, including the forthcoming exhibits on women's history, water policy, and natural history generously funded through the Hargrett Library's Lucy Hargrett Draper Center, Stephen Elliot Draper Center, and J.W. Woodruff, Sr. Center, respectively (pp. 6-7). Doctoral student Whitney Priest's work on the "War of Words" World War I propaganda poster exhibit is described on p. 15 and featured on the cover. The new online exhibition on the Steele Vintage Broadcast Microphone collection is the product of a student internship (p. 22). The Special Collections Libraries Faculty Fellows program has been a particularly successful way to reach UGA students with meaningful library-based teaching. Faculty Fellows meet as a cohort with librarians, archivists, and an instructional designer to develop new courses centered on the use of UGA's rich special collections. English Professor Nancee Reeves is one of our Fellows. Her article "What Super Science Stories Can Teach Us About Ourselves," illustrates how University faculty use our holdings bring their individual scholarly interests into the classroom in new and exciting ways (p. 16).

A leading research library in an international context, the UGA Libraries also take seriously our commitment to



**Twenty-six classrooms in the MLC provide enhanced technology for faculty from all over campus.**

serve as an educational and cultural asset to the people of Georgia, specifically. The Libraries have a key role in supporting GALILEO, providing virtual library services to all levels of education and the public libraries. We welcome thousands of K-12 students each year to the Georgia Capitol Museum in Atlanta and the Russell Special Collections Building in Athens. We celebrate and promote the state's rich literary tradition through the Georgia Writers Hall of Fame, which inducted another outstanding group of authors in November (p. 10). The University of Georgia Press has been a part of the Libraries since 2011. The Press continues to publish meritorious scholarly books

for an international academic audience, while also giving us regional titles of interest within the state. A recent example is *Seeking Eden*, a gorgeous new book on Georgia's historic gardens (p. 29). *The Georgia Review* (also part of the Libraries) celebrated its 70th year in 2017, a notable milestone for one of America's most distinguished literary magazines (p. 28).

I hope that you will enjoy reading the pages that follow, and please come visit us to learn more. To our supporters, thank you for your essential part in making the UGA Libraries a vibrant and unique contributor to the University's mission "to teach, to serve, and to inquire into the nature of things."



# EXHIBIT SCHEDULE

## SIDNEY SAMUEL THOMAS ROTUNDA

**Covered With Glory: Football at UGA, 1892-1917**  
- through May 2018

**UGA Football During World War II**  
- August through December 2018



## HARGRETT RARE BOOK AND MANUSCRIPT LIBRARY

### War of Words

- June through December, 2018

In commemoration of the centennial of the end of the First World War, the Hargrett Library is hosting an exhibition focused on the art of the propaganda poster. The exhibit features posters that were given to the Libraries by Murray and Nancy Ann Blum.

The exhibit was curated by Whitney Priest, a history doctoral candidate. This exhibit is funded through the generosity of David Mitchell, funding the student internship opportunity, and Pat Epps, supporting the production and installation.



### Poppies: Women, War, Peace

- September through December, 2018

This exhibit was developed by Dr. Lee K. Stow out of documentary photographic work with women trying to rebuild their lives in post-civil war Sierra Leone, West Africa, women who showed great strength and optimism through one of the most brutal conflicts in modern history. Dr. Stow became further inspired by the largely unknown story of Moina Belle Michael from Athens, Georgia who, on November 9, 1918, conceived of the red poppy flower as a symbol of remembrance.

### Drained Land

- September 2018

A look at land drainage, water-meadows, and fens in eastern England and their impact on literature and popular culture. Support for this exhibit was made possible by the Stephen E. Draper Center and Archives for the Study of Water Law and Policy.





## HARGRETT RARE BOOK AND MANUSCRIPT LIBRARY (CONTINUED)

### Georgia Writers Hall of Fame

– November through December, 2018

This annual exhibit explores the careers of the 2018 inductees to the Georgia Writers Hall of Fame, Furman Bisher, Michael Bishop, Tayari Jones, Frances Newman and Cynthia Shearer.

## RICHARD B. RUSSELL LIBRARY FOR POLITICAL RESEARCH AND STUDIES

### Wrestling Temptation: The Quest to Control Alcohol in Georgia

– September 9, 2017 through October 5, 2018

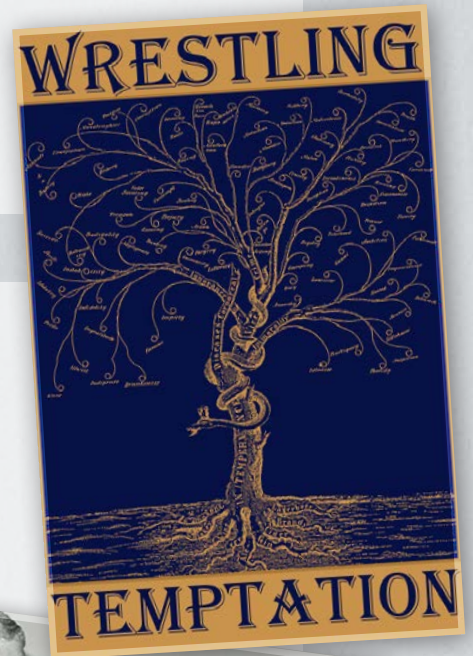
*Wrestling Temptation* considers Georgia's long and complex history with alcohol and traces the struggles of state leaders to reconcile competing and often contradictory demands of economic interest, moral authority, political expediency, and personal liberty in their quest to gain control over the manufacture, transportation, and consumption of alcohol in the state from the founding of colony to the present day.

### The Peanut Gallery

– February through June 29, 2018

What do the U.S. Navy, the National School Lunch Program, and the former Soviet Union have in common? Why, peanuts of course!

Take a walk through the History Lives Gallery to explore stories about Georgia's second largest cash crop through the lenses of our six key collecting areas: politics, public good, social relations, environment, economy, and peace and war. Assembled by volunteer researcher Bill Hugunine, the selection of items on display provides a series of stories about peanuts, from World War II through the 1990s, found in the Russell Library's collections.



## WALTER J. BROWN MEDIA ARCHIVE AND PEABODY AWARDS COLLECTION

### The Art of the Press Kit: Peabody Awards Ephemera Featuring Mad Men and Doc McStuffins

– through August 2018

### James U. Steele Microphone Collection

– through August 2018



# [RECENT ACQUISITIONS]

## HARGRETT RARE BOOK AND MANUSCRIPT LIBRARY

### Jack Davis Collection

John Burton "Jack" Davis, Jr. (December 2, 1924 – July 27, 2016) was an American cartoonist and illustrator, known for his advertising art, magazine covers, film posters, record album art and numerous comic book stories. He was one of the founding cartoonists for *Mad* in 1952.

Davis was born December 2, 1924, in Atlanta, Georgia. He first saw comic book publication at the age of 12 when he contributed a cartoon to the reader's page of *Tip Top Comics* No. 9 (December 1936). After drawing for his high school newspaper and yearbook, he spent three years in the U.S. Navy, where he contributed to the daily *Navy News*.

Attending the University of Georgia on the G.I. Bill, he drew for the campus

newspaper and helped launch an off-campus humor publication, *Bullsheet*, which he described as "not political or anything but just something with risqué jokes and cartoons." After graduation, he was a cartoonist intern at *The Atlanta Journal*, and he worked one summer inking Ed Dodd's *Mark Trail* comic strip, a strip which he later parodied in *Mad* as *Mark Trade*.



Davis drew for *Mad* when it was launched by Harvey Kurtzman in 1952. His work appears in most of the first 30 issues and he would continue to contribute to the magazine for many decades. He soon expanded into work for *TV Guide*, *Time*, and movie posters for comedies *It's a Mad, Mad, Mad, Mad World*, *Viva Max!*, and *Kelly's Heroes*. He also created album artwork, including the cover for Johnny Cash's 1966 LP *Everybody Loves a Nut*.

Davis was inducted into the Will Eisner Hall of Fame in 2003. He also received the National Cartoonists Society's Milton Caniff Lifetime Achievement Award in 1996. A finalist for inclusion in the Jack Kirby Hall of Fame in 1990, 1991 and 1992, he received the National Cartoonists Society's Advertising Award for 1980 and their Reuben Award for 2000. Following his professional career in New York, Davis and his wife Dena moved to St. Simons Island, Georgia in the 1990's. They raised two children: daughter Katie Davis Lloyd and son Jack Davis III. He passed away in 2016 at the age of 91.

The collection consists of over 2000 pieces of art created by Jack Davis over the course of his career. The cartoons were commissioned for various publications, including *TV Guide*, *Time*, *Mad*, and *EC Comics*. The artwork includes drafts, sketches, animation cels, and completed works.

### Ramblin' "Doc" Tommy and Frankie Scott collection

Tommy Scott (1917-2013) began his entertainment career as a radio performer in 1933. He joined Doc Chamberlain's Medicine Show in 1936 as Ramblin' Tommy Scott, and developed several characters in the act including his ventriloquist dummy Luke McLuke. Mr. Scott

took over the show in 1938, and was given the recipe for Herb-O-Lac and Snake Oil, restarting the production of Herb-O-Lac in 1942. He changed the name of the show to "Ramblin' Tommy Scott's Hollywood Hillbilly Jamboree" and toured extensively. He also joined the band Kentucky Partners with Charlie Monroe, further developing his stage characters. He married Frankie Thomas (1920-2004) in 1939 who, along with their daughter Sandra, performed in the show. Tommy Scott travelled with and produced the "Tommy Scott Show" for radio

and television and appeared with Luke McLuke on the Grand Ole Opry. He wrote several country and western songs including "Rosebuds and You" and "You Are the Rainbow of



My Dreams." This collection contains correspondence, photographs, business records, travel date calendars, posters, and stage props from the 1940s thru the 2010s. Items of interest include advertisements printed by Scott's printing company, detailed day-to-day travel and accounting records, commercial scripts, and many AV materials of both the show, and of family life.

The audiovisual materials related to this collection are housed in the Walter J. Brown Media Archives.



### John Paul Cooper Family Papers

John Paul Cooper (1858-1927) was an entrepreneur and businessman, who worked to revive the cotton industry in the south, helping many cities, like Rome, Georgia, recover after the Civil War. He and his wife Alice Allgood Cooper (1865-1938) founded The Darlington School in 1905, and Cooper also served on the Boards of both Shorter College and Berry College.

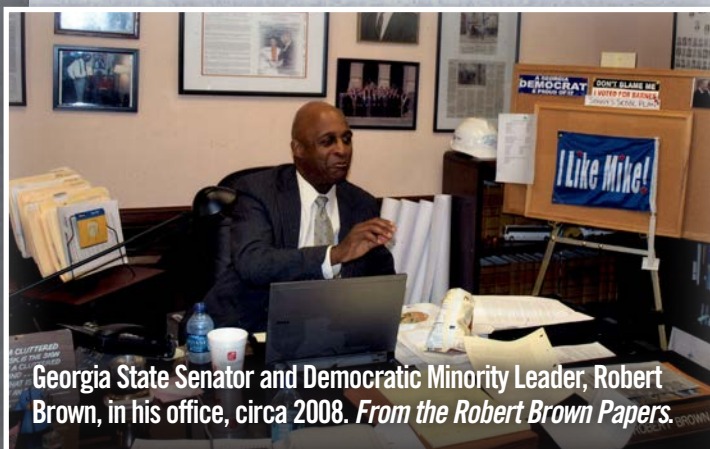
The collection consists of correspondence, documents, and writings all pertaining to life, career and family of John Paul Cooper. Materials mainly range from late nineteenth century to early twentieth century. Notable items include the poetry of John P. Cooper, US, Confederate, and Cuban currency, six handdrawn maps of Oglethorpe County, Georgia, and eleven oversized copy books containing John P. Cooper's business correspondence from 1890-1912. In addition to extensive family correspondence, Cooper also corresponded regularly with other businessman, such as Benjamin D. Riegel, who owned the Trion Company in Trion, Georgia.



## RICHARD B. RUSSELL LIBRARY FOR POLITICAL RESEARCH AND STUDIES

### Robert Brown Papers

Robert Lofton Brown (1950-2011), of Macon, Bibb County, Georgia, served in the Georgia State Senate from 1991 to 2011. After growing up in Greenville, Georgia, Brown graduated from Mercer University in 1971 and lived in Macon for the remainder of his life. Brown was first elected to represent Georgia's 26th District in the Georgia State Senate in a special election held in 1991 and served in the State Senate until he retired in 2011 to run (unsuccessfully) for mayor of Macon. Brown held several leadership positions in the State Senate including Democratic Minority Leader (2005-2011) and Secretary of the Veterans and Military Affairs Committee. The Robert Brown Papers document his political career as a member of the Georgia State Senate, his advocacy for education policy reform in Georgia and throughout the southeastern United States in the 1970s and 1980s as a member of the Bibb County School Board and director of the Southeastern Public Education Program, and his support for the arts through his work in helping to preserve the historic Douglass Theatre in downtown Macon.



Georgia State Senator and Democratic Minority Leader, Robert Brown, in his office, circa 2008. *From the Robert Brown Papers.*

### Alexander S. Clay Papers

Alexander Stephens Clay (1853-1910), of Powder Springs, Cobb County, Georgia, served in the Georgia General Assembly from 1884 to 1894 and the United States Senate from 1897 until his death in 1910. During his time in the U.S. Senate, Clay was chairman of the Committee on Revolutionary Claims (Fifty-ninth Congress) and the Committee on Woman Suffrage (Sixty-first Congress). The Alexander S. Clay Papers include constituent correspondence, Congressional publications, and other books from his personal library. It is the earliest collection of Congressional papers held by the Russell Library and documents the beginnings of modern, federal policy-making in the twentieth century.

### G. Elliott Hagan Papers

George Elliott Hagan (1916-1990), of Sylvania, Screven County, Georgia, served five terms in the Georgia House of Representatives, one term in the Georgia State Senate, and five terms in the United States House of Representatives. At the outbreak of World War II, Hagan resigned from the Georgia House of Representatives and served two years in the Army Signal Corps. In 1946, he became secretary-treasurer and deputy director of the State Board of Workmen's Compensation. Hagan also served as a member of the National Council of State Governments, and district director of Office of Price Stabilization for the southern half of Georgia (1951-1952) and deputy regional director of the Atlanta Regional Office (1953). In 1960, Hagan was elected to represent Georgia's First District in the U.S. House of Representatives. During his time in Congress, Hagan served on the Armed Services Committee and as chairman of the Public Health and Welfare Subcommittee of the House District of Columbia Committee. The G. Elliott Hagan Papers document his career in Congress and the Georgia General Assembly and include constituent correspondence, speeches, campaign files, press clippings, audiovisual recordings, and other records relating to civil rights, the Vietnam War, and foreign aid.

## WALTER J. BROWN MEDIA ARCHIVE & PEABODY AWARDS COLLECTION

Two of our archivists have donated their families' home movies to the Brown Media Archives. The **Compton Family Home Movie Collection** was donated by our Archivist, Margie Compton, and are from 1950-1964 and on 8 reels of 8mm film. They feature footage from Texas, Indiana, and California.

The **Holmes Family Home Movies** and the **Barker Family Home Movies** were donated by our Digital Archivist, Callie Holmes. There is an article in this magazine about a find in the Holmes Family Home Movies. That collections features 50 films on 8mm and Super8 taken during the 1950-1960s. The Barker Family Home Movies take place during the same period and are 10 reels of 8mm film.



A scene from *Peach Growing in South Carolina*, peach boxes

The **James Herbert Film Collection** donated by retired UGA art professor James Herbert, features films and videotape related to his long career. Herbert had previously donated "Earth Red: Howard Thomas Paints A Gouache" made in 1964. The majority of Herbert's collection of art films is held by the Museum of Modern Art.

The **Elixir Recording Studio Collection** donated by Peter Fancher features 760 tapes on 2 inch, 1 inch, and ¼ inch audio tape. The recordings are primarily from the 1990s and features Athens, Georgia bands such as Love Tractor, The Fuzzy Sprouts, and Kinchafoonee Cowboys along with many others.





Left to right, Kevin Young, University Librarian Dr. Toby Graham, Alfred Corn, and Dr. Jim Cobb.

**To be considered for induction into the Georgia Writers Hall of Fame, a writer must be either a native Georgian or a person who has lived in Georgia and produced a significant work while residing there. In the subsequent 18 years, the Board of Judges have selected writers from both categories.**

Inevitably, during either the moderated panel discussion or their induction remarks, all of the authors being inducted into the Hall of Fame reflect on what it means to be a Georgia writer. Some who were born here left Georgia and sought their fortunes elsewhere. Some were non-natives who claimed the state of Georgia as their own, while others spent their entire lives within the borders of the peach state. Georgia has meant different things to each inductee, and the 2017 inductees reflected on Georgia as “place” in their own

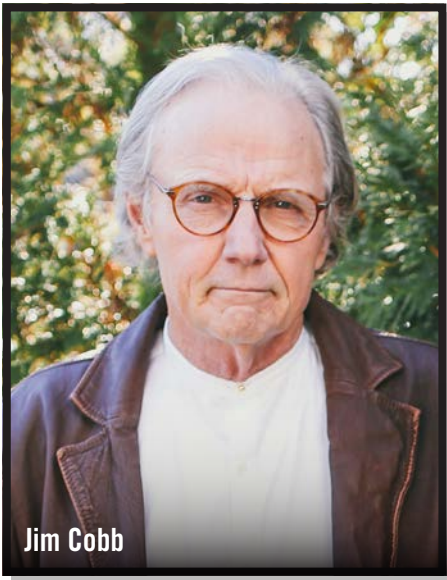
life stories and how it has shaped their lives and their writing.

John Inscoe, the Albert B. Saye Professor of History at UGA, introduced Jim Cobb as the “most imminent and versatile scholar writing in the American South today.” Cobb’s book, *Georgia Odyssey* is considered the most widely read state history in circulation and has “found as receptive an audience among general readers as it has among students and scholars.”

Cobb came to UGA in 1989, retired in 2016 and is the B. Phinzy Spalding Professor of



History Emeritus. The author of 12 books that explore southern identity and Georgia history, Cobb believes himself to be Georgian to the core.



At the Sunday panel discussion, Cobb answered moderator Dr. Hugh Ruppersburg's question about what it means, if anything, to be a Georgia writer by quoting a man from South Georgia who was reported to have said "We Georgians are just Georgian as hell" to a query about why Georgians re-elected Walter George despite Franklin Roosevelt's support for his opponent.

Cobb remarked that "if anybody is Georgian as hell, I am he."

He went on to say "I agree with Faulkner [though], which is always a pretty safe position, that when it comes to places, well, when it comes to practically anything, we love as much *despite* as *because*. And so, I don't view being a Georgia writer as indicating that I can't write critically about what happens and what I've seen happen. But I do think that being

a native Georgian has given me some distinct advantages in terms of sort of an anchor and perspective."

"As someone who wound up writing a lot of words about the south, I could hardly have asked to grow up in a more propitious time or place. In addition to acute sensitivity to the passing of the rural agrarian society that had defined southern life for three centuries, my experience yielded a bulging archive of vividly remembered flesh and blood manifestations of the injustices and critical intricacies of the dying Jim Crow system in which I had spent my first 18 years."

"Georgia [during the time I was growing up presented] me with a lot of the themes that I would try to explore on a larger more universal basis later on."

Alfred Corn is one of those writers who has lived outside of Georgia for longer than he lived in it, but as his Hugh Ruppersburg, Emeritus University Professor of English and Senior

Associate Dean, noted during his introduction of Corn, "In much of his work, Georgia may be in the distant background, sometimes closer, sometimes not. But it does occasionally come forth. In the first section of his collection *The Present*, he offers narrative and poetic insight into his life as a child in Valdosta. He has written moving poems about his mother and his stepmother. His story "Country Hosts" tells in self-deprecating fashion about a boy's unsuccessful summer vacation on a cousin's farm in South Georgia."

Though Corn has read at museum openings in China and his works have been translated in multiple languages, he quoted poet Wallace Stevens, "'Man is the intelligence of his soil.' And I think there's a good bit of south Georgia sandy loam and north Georgia red clay in my composition...."

The author of twelve poetry collections, two novels, a book on prosody, two collections of

continued on next page ►







Alfred Corn

literary criticism, a study of the differences between British and American English and a work of art criticism, Corn has also translated Proust, Dante, Aristophanes, Sappho, Rilke, Neruda and others.

About language, and Southern language in particular, Corn reflected “I spent the first 22 years of my life [in Georgia]. I spent more years out of the state than in it, but first impressions are strong. Take my mother tongue. I learned Southern American English, Georgian English right here. Actually, I learned two forms of it because we were constantly surrounded by black people who spoke a different variety of English and I became aware very early that there are different languages, that there are different codes to how we express and perceive the world. My graduate degree was in French lit and so I think I’m very good at languages because at a very early age I saw that there are different ways of speaking. And if you don’t focus on speech, you really can’t be a writer, can you?”

“So, I learned my language here. I learned my religion here. There

was constant Bible reading and so there was an input of 17th century English diction that became part of my consciousness. Later on, as I began to study English literature, I realized that one of the keys to English literature is the King James Bible. So those are powerful early things.”

Posthumous inductee Eugenia Price was born in West Virginia, but moved to Georgia in 1965 and lived here until her death at the age of 79 in 1996. The beauty of Georgia’s coast and its history drew her from her first visit.

Renee Pearman, a scholar who wrote the *New Georgia Encyclopedia* article about Price, shared how Price became a Georgia writer.

“It was the day after Thanksgiving in 1961 when a spur of the moment decision led Eugenia Price and her friend Joyce Blackburn to visit St. Simons Island. Fascinated by the story of Anson Green Phelps

“Exploring the island during her research, Eugenia Price fell under the island’s spell. In 1965, Price and her friend Joyce Blackburn moved permanently to Saint Simons Island.”

During her lifetime, Price wrote fourteen novels, twenty-two inspirational books, and two autobiographies. Most of her fiction made the *New York Times* best seller’s list and her books sold more than 40 million copies. Though she had a very successful career as an inspirational writer, it was her historical fiction inspired by Georgians for which she is most well known.

Price not only fell in love with Georgia, she also fell in love with its history and its people. This love spurred her to action on behalf of her adopted state. Price worked with politicians and local environmental groups to promote the passage of the Coastal Marshland Protection Act, financially supported local historic sites and organizations, and established the Eugenia Price/Joyce Blackburn Foundation that still today provides grants and scholarships, supports charitable organizations, and encourages and supports writers.

“Today,” Pearman concluded, “Eugenia Price is as much a part of Saint Simons history as the Gould family, Christ church, and the island lighthouse.”

Eileen Humphlett, Director of the Eugenia Price/Joyce Blackburn Foundation and who accepted the award, echoed Pearman’s remarks, “From the moment she set foot on Saint Simons Island and discovered the story of Anson and Ellen Dodge, her life was forever changed. She was so drawn to the Georgia coast that she left her home and never looked back. If you have read any of Eugenia Price’s novels, you know



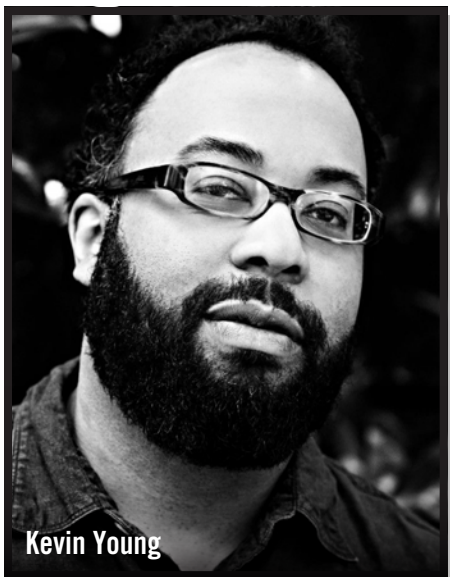
Eugenia Price

Dodge, Jr., who rebuilt Christ Church Frederica in memory of his wife Ellen who died on their honeymoon, Price decided to try her hand at historical fiction.”



that her characters, both real and imagined, always had a strong sense of place and so did she. In her heart and soul, her place, forever and always, is the great state of Georgia. And I know that being honored as a Georgia Writer makes her very happy.”

Poet and Director of Creative Writing at Emory University, Dr. Jericho Brown introduced fellow poet, colleague and friend, Kevin Young. Lamenting the time limit he was given for his introduction, Brown mused, “Putting a time limit on presenting him requires pinning down a literary figure whose every move, whose every book, proves that our ideas about someone can never be as complex as that person really is. And for Kevin in



Kevin Young

particular it has been of utmost importance to show in his work and through his life that our ideas about black people can never be as complex as black people always have been.”

Young, born in rural Louisiana, moved many times with his parents, an eye surgeon and a chemist, as they pursued their careers.



Guests at the 2017 peruse a selection of books for sale written by previous and current inductees.

When asked what being a Georgia writer means to him, Young acknowledged that although he wasn’t born in Georgia, his time here is reflected in his work.

“Between Emory and the University of Georgia, I taught and lived in Georgia seventeen years, which is the longest I’ve lived anywhere.”

“In many ways, just in terms of time, Georgia has been a home to me. But I think there’s another kind of way of thinking of home. Both my parents are from Louisiana and we grew up traveling around... My father and mother were both the first to leave home, the first to journey beyond Louisiana really, and I think that that migratory quality seemed to me essentially Southern, especially when I started writing poems about them. It really wasn’t until I came to Georgia, right when my first book had come out, that I started thinking about home in a different way. My first book was called *Most Way Home* and was very much thinking about home as a place you weren’t.

And how did that jibe with the African American experience and I think very much it did. Georgia provided me, as [Jim Cobb] said, a vantage point, but also examples of terrific writers.”

Reflecting on parts of his life growing up that he now realizes were distinctly Southern, Young remarked: “I think if I hadn’t moved back, I wouldn’t have written some of my other books.”

Young, the author of twelve books of poetry and prose, is currently the Director of the Schomburg Center for Research in Black Culture and is the poetry editor at *The New Yorker*.

To view a recording of the moderated panel and the 2017 induction ceremony, visit [www.georgiawritershalloffame.org/videos](http://www.georgiawritershalloffame.org/videos).

**Mark your calendars for the 2018 Georgia Writers Hall of Fame events! On November 4-5, 2018, we’ll celebrate Furman Bisher, Michael Bishop, Tayari Jones, Frances Newman, and Cynthia Shearer.**





# WAR OF WORDS

On display June-December 2018



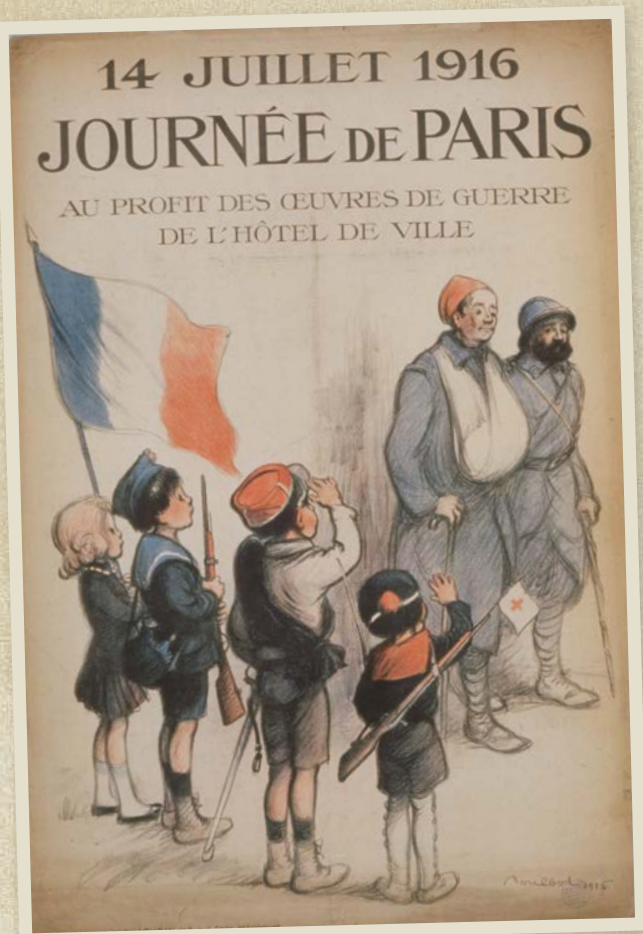
In commemoration of the centennial of the end the First World War, the Hargrett Library is hosting an exhibition focused on the art of the propaganda poster. Whitney Priest, a history doctoral candidate, researched, wrote, and curated the exhibit with a focus on recruitment and morale, food conservation, and war bonds.

Between 1914 and 1918, propaganda was virtually unavoidable. It came in many different forms, including posters, pamphlets and leaflets, magazine articles and advertisements, short films and speeches, and door-to-



door campaigning. Print propaganda blanketed the nation, in both rural and urban areas, covering walls, windows, taxis and kiosks. In Britain, for example, the Parliamentary Recruiting Committee published and distributed almost 12 million copies of 140 different posters, 34 million leaflets, and 5.5 million pamphlets by the second year of the war. By the time of the

**The Hargrett Library** recently received a large collection of ephemera and propaganda posters from the First World War. The collection donated by Murray and Nancy Ann Blum greatly enhances the Libraries' existing propaganda poster holdings. The Blums served the University for decades, Murray as a UGA entomologist, and Ann, as a staff member of the Carl Vinson Institute. Their collection focuses primarily on French, British, and American propaganda by famed artists Théophile Steinlen, Adolphe Willette, Abel Faivre, Georges Scott, and Ethel Franklin Betts.



armistice in November 1918, the American government had produced more than 20 million copies of some 2,500 distinct poster designs.

Propaganda often incorporated national symbols and figures that drew on each nation's history and mythology. Propaganda also employed depictions of the enemy to scare citizens into action and strengthen national resolve. These images were also used to justify the war, recruit men to fight, and raise war loans.

This exhibit is funded through the generosity of David Mitchell, funding the student internship opportunity, and Pat Epps, supporting the production and installation.







# What SUPER SCIENCE STORIES

## Can Teach Us About Ourselves

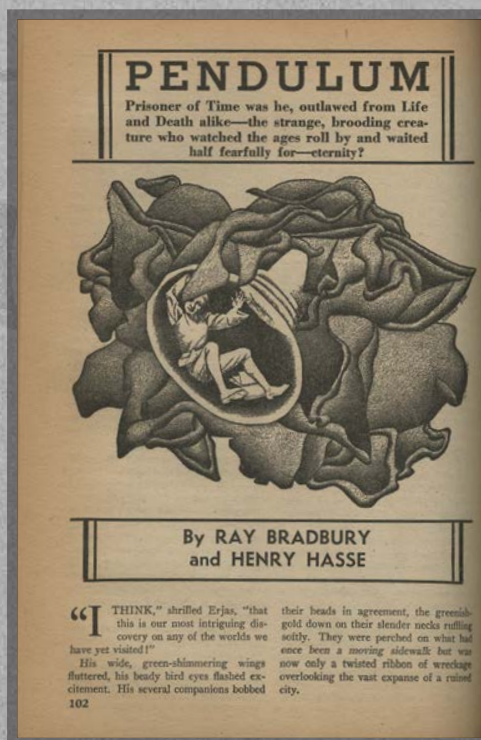
By Nancee Reeves,  
UGA Department of English

The document the librarian set before me was perfect. The title, *Super Science Stories*, was emblazoned at the top in deep red and yellow, with “super science” appearing in a yellow, spaceship shaped box. The cover art was even more fantastic, depicting a gold-clad gladiator, who bore more than a passing resemblance to John Wayne, fighting off a horde of intelligent, super-sized crabs. It was in this gaudy pulp that Ray Bradbury’s first paid piece, “Pendulum,” was published. This is where the most celebrated science-fiction writer of all time got his start.



This bit of ephemera that somehow survived impressed my first-year composition students. They had never heard of pulps, did not know that science fiction as a genre would likely not exist today without these cheaply printed gems. It had not occurred to them before they ran their hands over *Super Science Stories* and *Amazing Stories* and *Captain Future* that literary movements don't just happen—they are nurtured and encouraged and fought for.

The writing in *Super Science Stories* is cringeworthy at times, but it is fun and amazingly prophetic, commenting not just on the cultural climate of the time, but predicting what the world will be like if we keep on the current path. The pulp itself is a bridge from our time to that of 1941, published mere months before America entered World War II, the same year the first Wonder Woman comic was printed, and *Citizen Kane* was released, a film about the American Dream turned ruthless and cruel. For college students who were born post-9/11, the history surrounding *Super Science Stories* is as distant as the planet where our space-gladiator battles crustaceans.



"Pendulum" is about a scientist trapped forever in a giant clock as punishment for the accidental death of the greatest minds of his time. It is also a meditation on the cost of both war and passivism, an important early work by one of the great humanist writers of our time. To read "Pendulum" as it was first presented, next to army recruitment ads and money-making opportunities for "men of character," is an immersive experience, a bit of time travel not always available in the age of the internet, where stories are usually presented without context.

At the height of their popularity, pulps were disposable, printed on the cheapest paper with low-quality ink, full of stories by no-name authors. Thankfully, some fans carefully saved their issues, hoarding them in attics and basements for decades before donating them to libraries such as the Hargrett.

Last semester my students used pulps to trace the connections between writers, to show the collaborative nature of writing. This semester my students are studying the part science fiction played in the construction of American culture. Next semester we hope to trace the history of the scores of unknown writers who published in the pulps, compiling a bank of women and people of color whose contribution to science fiction and American culture has been overlooked and actively denied.

*Nancee Reeves was one of 12 members of the 2017 cohort of Special Collections Faculty Fellows.*

*If you are interested in supporting the Faculty Fellows program, please contact Chantel Dunham at (706) 542-0628.*



# A False Facade of Unanimity on the Warren Commission

By Charles E. Campbell

I had the privilege of serving on the staff of the late Senator Richard B. Russell for the last five years of his thirty-eight years in the Senate. In 1968, I became involved in the aftermath of the dissent he presented at the final executive session of the Warren Commission on September 18, 1964.

In early June of 1968, Sen. Russell called me into his office and told me he had met a man in a hallway in the Capitol exiting the Senate after a vote. He said the man, Harold Weisberg, told him he had proof there was no mention of his dissent in the files of the Commission at the National Archives. He was seeking an appointment with the Senator to present his proof. Russell told him he was too busy to get back into the matter but he could make an appointment with me and I would prepare a memorandum.

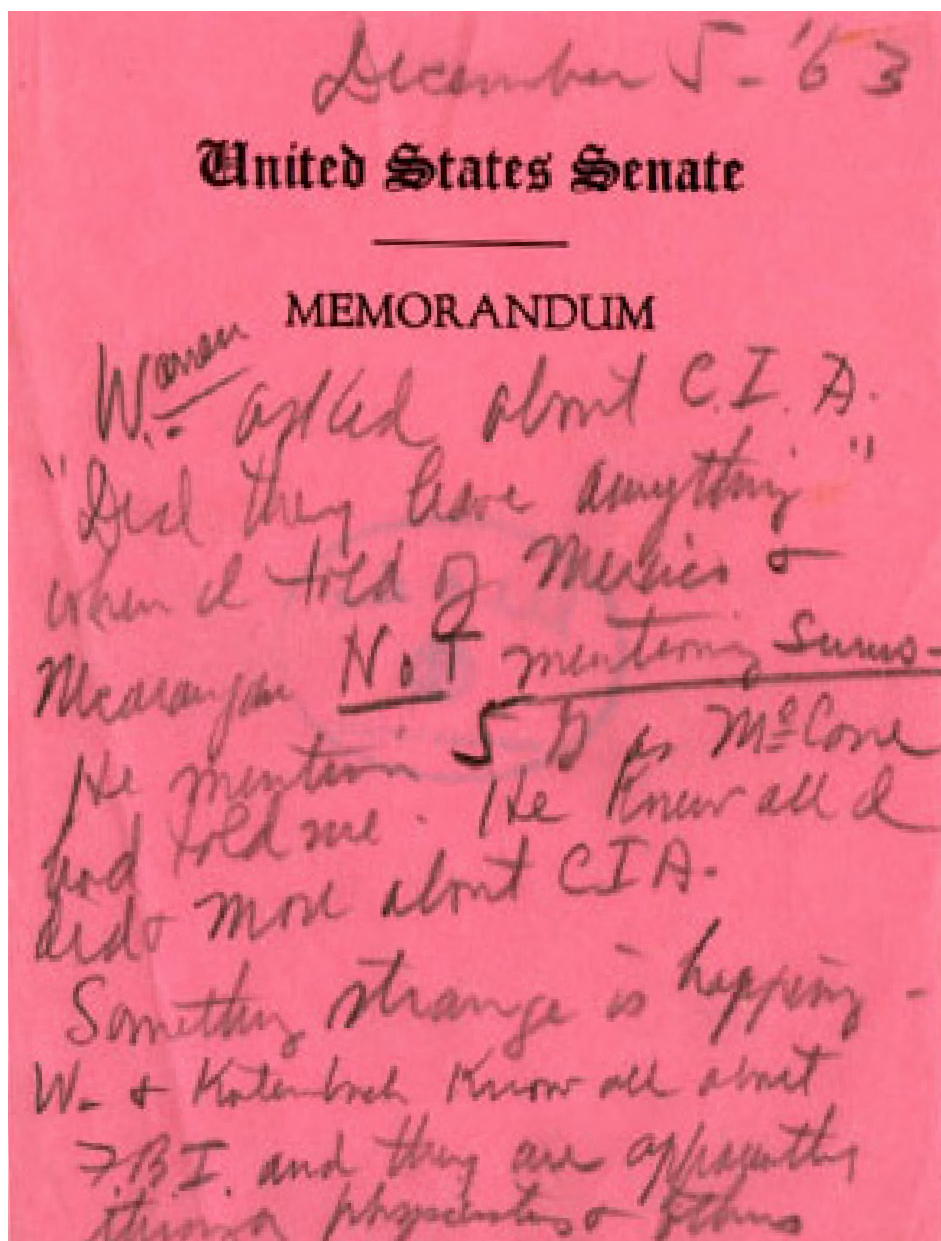
I met with Mr. Weisberg shortly thereafter. By the time I met with him, he had already written several books highly critical of the Warren Commission. He had also filed several Freedom of Information Act lawsuits against the federal government trying to force the release of the Warren Commission files to the public. In one of these suits, a federal judge ordered the release of the transcripts of the executive sessions of the Commission. When he reviewed them, he found that there was a verbatim court reporter transcript of the first thirteen of the sessions but none of the one held on September 18, 1964 where Russell's dissent was presented. The only evidence of that session was a proforma summary prepared by Lee Rankin, the general counsel of the Commission, which made no mention of the Russell dissent, the intense debate that it prompted or the changes made in the final report to accommodate Russell's views. Mr. Weisberg delivered to me at our meeting a letter from the head of the National Archives confirming he had been provided all documents relating to transcripts of all the executive sessions.

Needless to say, Senator Russell was dismayed and shocked at this information. He said he understood that all the executive sessions were supposed to have verbatim transcripts.

Senator Russell was a most unwilling member of the Warren Commission. In fact, when President Johnson first mentioned the possibility of appointing

him, he flatly refused saying he did not have time with his other Senate duties and had no confidence in Chief Justice Warren who LBJ insisted on appointing chairman. LBJ got Russell on the Commission against his will only by releasing his name to the press along with other members without securing Russell's approval. This left him with little choice but to serve.

As Senator Russell's duties weighed on him causing his absence from the Commission's proceedings and it became apparent to him there was a rush to judgment finding that Lee Harvey Oswald was the only one involved, Russell tried to resign from the Commission in February of 1964. He prepared a resignation





# United States Senate

## MEMORANDUM

Planning to show Oswald  
only one who ever considered -  
This to me is written at a  
position - I must insist on  
outside Counsel -  
"Remember Warrens indictment  
indictment of Smith -"

Russell's personal notes from the first meeting of The President's Commission on the Assassination of President Kennedy hint at government cover-up.

letter and took it to LBJ at the White House. President Johnson refused to accept it, telling Russell the national interest required him to stay on the Commission because if he resigned the press would focus on nothing other than his resignation and it would destroy the whole purpose of the Commission. Sen. Russell again acceded to LBJ's wishes most reluctantly.

As Sen. Russell reviewed the draft of the final report in early September of 1964, he identified two critical parts with which he could not agree. These are the two issues that have most haunted the Commission's report in the fifty plus years since it was released--- first, whether a conspiracy could be ruled out and, second, whether the same bullet that hit President Kennedy in the back also caused the injuries to Texas Governor John Connolly who was seated in a jump-seat in front of the Kennedys. The latter issue was important because it raised the question of how many shots were fired and whether there was possibly more than one shooter and thus a conspiracy.

When Senator Russell presented his dissent at the session on September 18, 1964, Senator John Sherman Cooper completely agreed with it and Congressman Hale Boggs largely agreed with it. We know this because of an oral history interview Sen. Cooper did for the Russell Library after Russell died in January of 1971. Therefore, the Commission was almost evenly divided on two critical points. Chief Justice Warren insisted that the report had to be unanimous and started negotiating with Russell about changes that could be made to accommodate Russell's views and avoid a dissent.

While far from happy about it, Russell eventually agreed to changes in the report on his most important points. On the question of whether there was a conspiracy, the Commission said it is impossible to prove a negative — that is, no conspiracy — but if there were one, no evidence of it came to the attention of the Commission. On which bullet hit Governor Connolly, the Commission said ballistics experts testified the first bullet

which hit President Kennedy in the back and neck also caused Governor Connolly's injuries. The report goes on to say that certain members of the Commission do not agree with the conclusions of the ballistics experts but accept Governor Connolly's and his wife's testimony that he was not hit by the first bullet that also struck President Kennedy. The report also says that all members of the Commission agree that all the shots that hit President Kennedy and Governor Connolly were fired from the sixth floor of the Texas School Book Depository from where Oswald was firing.

This was a most frustrating experience for Senator Russell. In fact, he told me in 1968 that the two worst mistakes he ever made in his long Senate career was in allowing President Johnson to coerce him into serving on the Warren Commission and in allowing LBJ to talk him out of resigning. He would probably not be surprised that today a majority of the American people do not believe Oswald acted alone.

While Senator Russell was never satisfied with his service on the Warren Commission, we can take comfort that in a democracy such as ours, the truth usually comes out in the long run. Lee Rankin's effort to whitewash the Warren Commission files failed for three reasons. LBJ was secretly recording his White House conversations including the ones with Senator Russell about his appointment and his dissent. Senator Russell also saw that all his files were preserved at the Richard B. Russell Library for Political Research and Studies, including his dissent and resignation letter. Finally, Senator Cooper's oral history interview is preserved at the Russell Library.

Charles Campbell '64 '66 served as a legislative assistant, executive secretary, and administrative assistant for Senator Richard B. Russell from 1965 until Senator Russell's death in 1971. He received his JD from Georgetown University Law School in 1971. Campbell retired from the practice of law in 2008. He presently serves on the Board of Trustees of the Richard B. Russell Foundation and served as Chairman from 1990-2007. He also serves on the UGA Libraries Board of Visitors.



# TWO PARTY GEORGIA

By Ashton G. Ellett, Ph.D.



**Georgia Community Affairs board member and former Georgia Republican Party executive director Joyce Stevens (TOGA-026) at her Good Hope home on December 1, 2017.**

When Christian Lopez, head of the Russell Library Oral History Program, reached out to me last fall regarding a new oral history project focusing on Georgia's two-party political system, I was immediately intrigued. Such a project would be closely related to my own scholarly interests, and it would afford me the opportunity to continue working with the Russell Library after graduation.

This idea had materialized earlier that summer while Christian and I were stuck in Atlanta traffic on our way to Rome, Georgia, to record a pair of interviews. We had discussed developing an oral history series directed by a political scholar for a primarily scholarly audience. As chance would have it, several Richard B. Russell Foundation trustees had also envisioned a similar project.

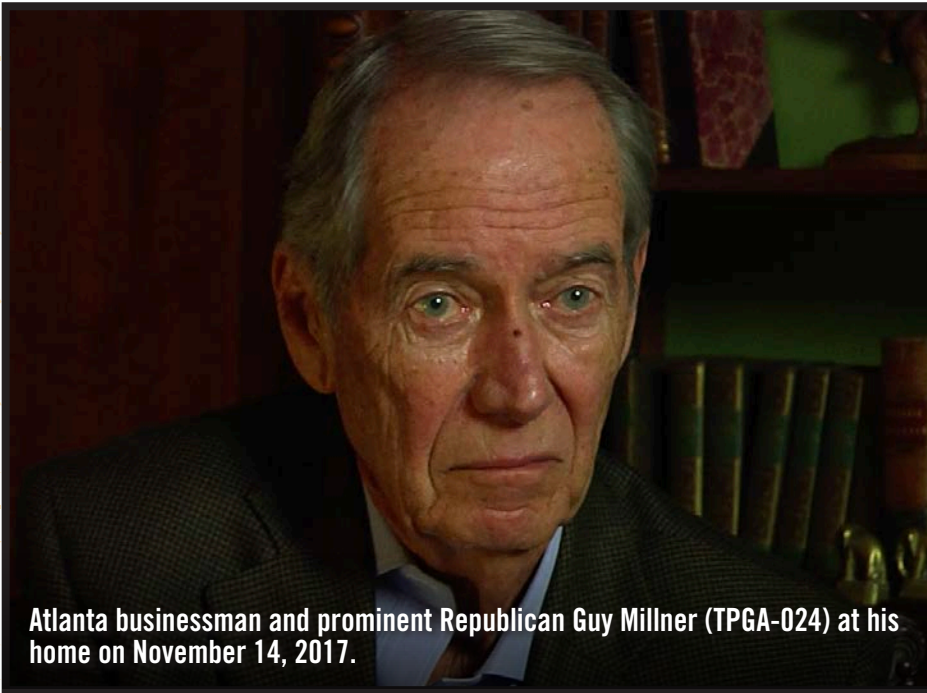
After consulting with Russell Library director Sheryl Vogt and Russell Foundation members Rogers Wade, Keith Mason, Charles Campbell, and Chris Carr, I began compiling a roster of potential interviewees who could tell the inside story behind the rise of the Republican Party, the Democratic response, and the creation of a two-party system in Georgia. Once finalized, I reached out to the men and women on the list. The volume of affirmative responses and positive replies exceeded my expectations, and I began hitting the road in August 2017.



**Governor Roy Barnes considers the past, present, and future of the Democratic Party of Georgia during an interview at the Barnes Law Group in Marietta.**

In my dissertation, "Recasting Conservatism: Georgia Republicans and the Transformation of Southern Politics since World War II," I viewed the state's political history through the lens of organizational development and applied politics and charted a path from the waning days of the Democratic "Solid South" to the first signs of two-party competition, and, finally, to a new era Republican dominance in the early twenty-first century. *Two-Party Georgia* takes a similar approach by bringing together a bipartisan cast of elected officials, party leaders, activists, journalists, and political scientists not only to discuss their professional careers but also to dig deeply into complex





**Atlanta businessman and prominent Republican Guy Millner (TPGA-024) at his home on November 14, 2017.**

issues that historians and scholars grapple with on a daily basis.

Each interview is composed of three sections. First, a biographical snapshot explores the interviewee's early life, career, and interest in politics. Second, an analysis of past and present political developments encourages him or her to offer insights on topics like demographic change, economic development, transportation, and the modern campaign process. Finally, I like to give each interviewee an opportunity to forecast the future of the two-party system in Georgia. Those predictions are sometimes the most revealing of all!

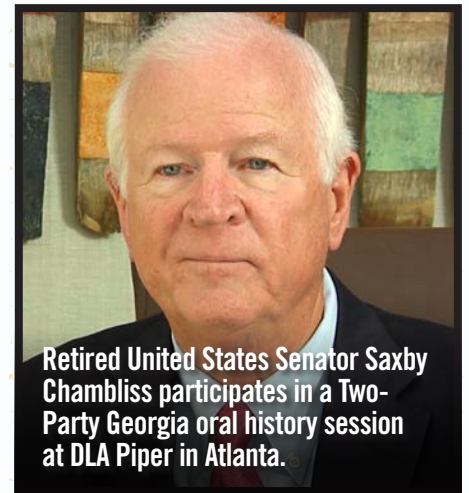
I have appreciated interviewing so many of the men and women about whom I've devoted the better part of a decade reading and writing. Highlights include conversations with Eric Tanenblatt, Bob Irvin, and Jarvin Levison about the life and career of late Senator Paul Coverdell; Republican Party factionalism with Congressman John Linder, Jay Morgan, Guy Millner, and Joyce Stevens; the past, present, and future of Democratic fortunes in Georgia with Governor Roy Barnes, Congressman Buddy Darden, Jane Kidd, and Larry Walker, Jr.; and the legal and legislative battles surrounding reapportionment with

Eric Johnson, Bobby Kahn, Frank Strickland, and UGA's Richard B. Russell Professor of Political Science Charles S. Bullock III. Particularly gratifying, too, has been the chance to sit down with virtually every Georgia Republican Party chairperson since 1971 as well as several top Democrats.

Interviews can have surprisingly entertaining moments as well. For instance, Charlie Harman, a Russell Foundation trustee, and Brian Robinson, Governor Nathan Deal's former communications director, both took a moment to promote the University of Georgia's football team while former State senator Chuck Clay recounted stories from his time managing a famous coffee shop in Chapel Hill, North Carolina. Honestly, you never know where a *Two-Party Georgia* interview may lead!

Several months—and more than forty interviews—into the *Two-Party Georgia* project, I am more enthusiastic and committed than ever. Making connections, building new relationships, and deepening established friendships has been a truly rewarding experience. For example, Sandy Springs mayor Rusty Paul suggested I interview his friend and mentor Bob Shaw.

Not only did Mr. Shaw sit down for an absorbing conversation, he has also helped connect me with several additional interviewees, including Jarvin Levison, who was active in Georgia Republican politics during Dwight D. Eisenhower's presidency!



**Retired United States Senator Saxby Chambliss participates in a Two-Party Georgia oral history session at DLA Piper in Atlanta.**

Ultimately, this program would be impossible without the generous support of the Russell Foundation and Russell Library staff, especially oral history coordinator Iva Dimitrova, who is responsible for editing, processing, and posting all *Two-Party Georgia* interviews. I am extremely grateful for their expertise, resources, and, most of all, dedication to preserving and sharing these unique, irreplaceable additions to the historic record that will benefit future generations of students, scholars, and anyone else with a passion for and interest in Georgia politics and history.



**Two-Party Georgia Oral History Project interviews are available for viewing on the Russell Library's YouTube Channel.**

*A full list of interviews can be found via the finding aid at <https://t.uga.edu/41A>*



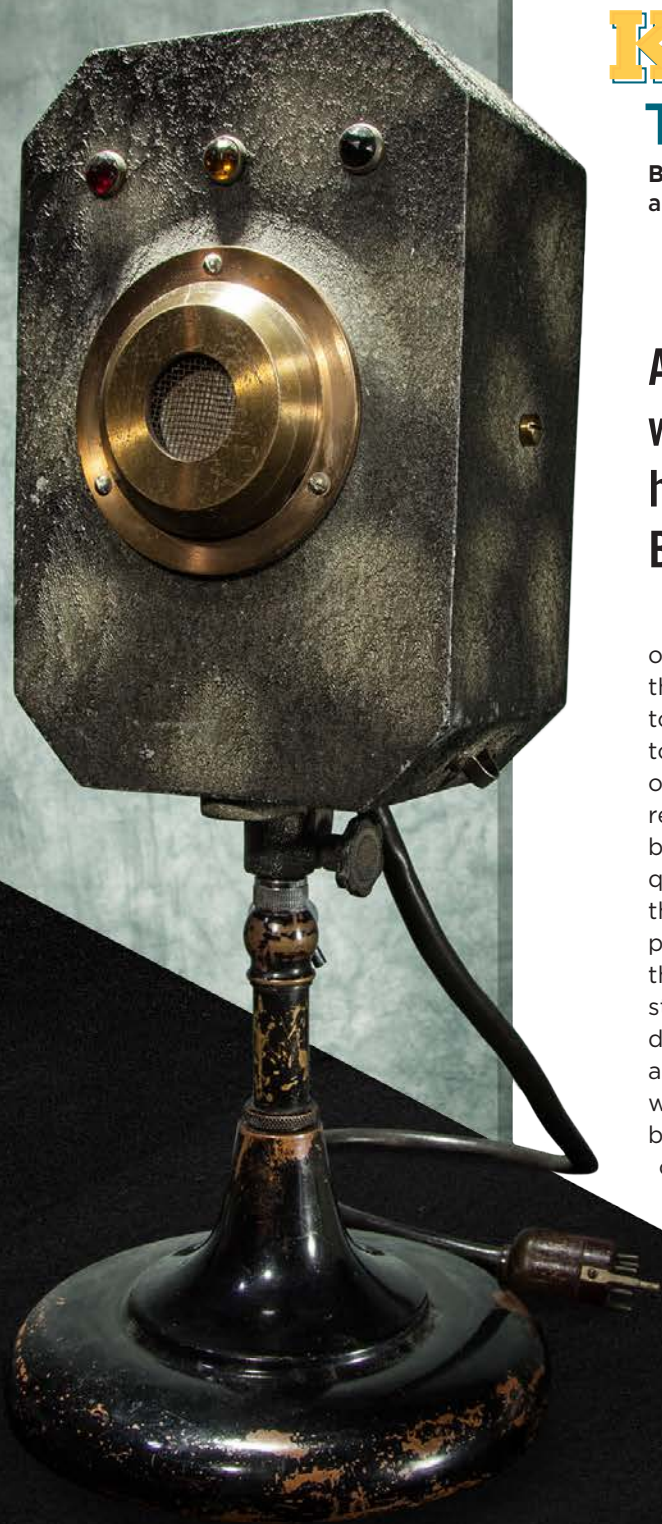
# BROADCASTING MICROPHONE KNOWLEDGE TO THE WORLD.

By Rachel Ankirskiy, former Media Archives employee,  
and current UGA employee

**A couple's work gives the world access to the 226 microphones housed in the Steele Vintage Broadcast Microphone Collection.**

Microphones are often taken for granted; they are useful, ever-present tools which everyone has access to, whether in their cell phones or other devices, or in a children's play recording set. Growing up in a world surrounded by microphones, one often forgets them, and many don't question how or why they function, or even who invented them. Mr. James "Jim" Steele was certainly not one of those people. He had a passion for broadcast microphones - those used for television and radio broadcasting - which stemmed from his initial exposure to broadcast radio during high school, and then flourished through his work at K-BAY-106 radio station in Kingsland, Georgia. Along with collecting 226 vintage broadcast microphones, dating back to the 1920s, he also collected literature on microphones.

When I first began considering how to build an online exhibit for this collection, which was donated in 2011, I envisioned a gallery with little text. As I began looking up each microphone to add their names, dates, and types to each





image, I became increasingly interested in their inner workings. I realized we need to demonstrate the evolution of microphones through time, and put them in context with history.

*The History & Evolution of the Microphone*, by Bob Paquette, another microphone collector, became vital to the project. This book also shed light on Mr. Steele's microphone-collecting passion. I discovered a few of his sticky notes here and there in what was obviously a well-loved volume.

When we realized we needed high-quality photographs for the online gallery, my husband (at the time fiancé), Alex Ankirskiy volunteered to photograph the collection, massive though it was. I assisted initially with a few aspects of the images; we wanted to be sure the images were archival quality, with the professional feel of an online museum exhibition. As the scope of the photography task became clear, Media Archives was able to hire Alex (who is a professional photographer and currently a Japanese Language instructor and Linguistics MA Candidate at UGA) for a special internship for the summer of 2017.

The final images were stunning, and perfect for the site I had created. We completed the exhibit in November 2017, one year after the project began.

In the end, the online exhibit had morphed from a simple gallery with simple photos to an informative look at the microphone and its evolution through history, accompanied by stunning archival images of the microphones. Both Alex and I were thrilled to see our project come to fruition. The project was a wonderful way for us to work together on something, even though we didn't work on it simultaneously, and produce something valuable and useful for years to come. We are both incredibly grateful for the opportunity we had to work on and create something of this scale and to provide such wonderful knowledge to the public.



Check out the  
exhibit online at  
<https://bit.ly/2GzenbW>



# Hidden History

By Callie Holmes, Digital Archivist

Sometimes even archivists don't know what treasures lie "undiscovered" in their own closets.



Bergmann's films, donated to the Brown Media Archives

When I became an audiovisual archivist, I also became the custodian of both my mother's and father's families' film collections--a few boxes of 8mm and Super 8mm from the 1950s and 1960s, shot mostly in South Carolina. I had never really done much with the films, other than shift them from closet to closet over the past ten years.

At the urging of my colleague, film archivist Margie Compton, I brought my family films in for Home Movie Day 2017. Home Movie Day is an annual event celebrating home movies and amateur cinema, where members of the public are invited to bring in their films and videos to be projected.

While prepping my family's films for Home Movie Day, Margie pulled me over to show me something "unusual" she found in my father's home movie collection. It was a 15-minute, edited film titled *Peach Growing In South Carolina* that showed the life cycle of the peach--from peach blossom to peach pie--shot on my father's family's commercial peach farm in Johnston, South Carolina, in the mid-1960s. The film showed scenes of peach orchards in bloom, tractors spraying the orchards, the machinery in the packing

shed, and shots of the workers on the farm, including my then twenty-year-old father and my now-deceased but much beloved grandparents.

Neither I nor anyone in my family could provide any information about how or why this film was made. But, thanks to a title card at the beginning reading "Filmed by Walter Bergmann, FACL, FACI," Margie immediately knew that we had something special. It turns out that among the Easter egg hunts and beach trips and birthday parties, my films included a neat little bit of film history--an amateur film.

What makes a film an "amateur film" can be hard to define, but according to the Amateur Cinema Database, a project run by Professor Charles Tepperman of the University of Calgary, amateur films are "polished short works aimed at an audience of fellow amateurs and members of the public," with subjects ranging from "dramas, portrayals of everyday life, travel and nature films, comedies, and many other subjects and genres." In other words, they're not your typical unedited home movie footage.

In the first half of the 20th century, amateur cinematographers found

community in the Amateur Cinema League (ACL), an international group founded in 1926 devoted to promoting amateur cinematography. The ACL produced a monthly magazine, *Movie Makers*, and held an annual "Ten Best" competition, where members from across the country voted on their



Beatrice Stevens holding a portrait of her father, Walter Bergmann

favorite amateur films of the year. These "Ten Best" winners became "standards of excellence."

Walter Bergmann, the man behind *Peach Growing In South Carolina*, was a noted member and fellow of the Amateur Cinema League, and co-



founder of the Mount Vernon (NY) Movie Makers club. Bergmann had several films that won Honorable Mention in the ACL's Ten Best competition, and his film *Squeaky's Kittens* was a Ten Best winner in 1946.



A scene from *Peach Growing in South Carolina*, peach orchard in bloom

Films were shared among clubs from ACL's library, so Bergmann's films could be seen across the country, not just in his local club meetings.

But how did Walter Bergmann of Mount Vernon, NY, wind up filming my family's peach farm in rural South Carolina? Margie and I searched historical newspapers and public records to determine that in the mid-1960s Bergmann moved with his wife from New York to Aiken, SC--just next door to Johnston, my family's hometown. We were thrilled to learn that one of Bergmann's two daughters, Beatrice Stevens, was still living in Aiken. We were even able to finagle an introduction through Stevens' daughter Sheryl (Bergmann's granddaughter--who through a happy coincidence lives in the same small community in upstate SC where my mother's family hails from.) Sheryl was excited to hear about the "discovery" of her grandfather's film and put us in touch with her mother, Beatrice. After a few phone conversations, Margie and I set off to Aiken to meet Beatrice at her home.

Our visit with Beatrice was delightful. We learned more about her father's passion for filmmaking, which spanned his entire life, and how he passed on this love to his daughter. After helping her father with his movies for



Scenes from one of Bergmann's films, showing the filmmaker and his daughter, Beatrice

organization in New York. She showed us the films that she had been storing since her father's death. Though many of Bergmann's films had deteriorated and were no longer extant, Stevens still had a few dozen that she had kept through several moves. She donated the surviving films to the Brown Media Archives, forming the Walter Bergmann, FACL, Film Collection. Included in the donation were thirty-seven 16mm films--including nine amateur films and twenty-eight home movies-- along with Bergmann's 16mm Ciné-Kodak camera.

Margie and I shared the news of finding Bergmann's films with the moving image archiving community at our annual conference and showed a clip of *Peach Growing In South Carolina* to much acclaim. The Walter Bergmann, FACL Film collection fits well with our extensive home movie and non-professional holdings, and



A scene from *Peach Growing in South Carolina*, the author's grandmother, Trudy Holmes, standing in a peach orchard

years, Beatrice found herself teaching filmmaking to students at a local public high school in Aiken. Beatrice shared many fond memories of her father, including how he screened his films for family and neighbors and taught filmmaking techniques at a local

we are looking forward to digitizing the films to make them more widely accessible to the public and the film scholar community.

Link to *Peach Growing in South Carolina* video: <http://bit.ly/2DLnCAw> or <http://bit.ly/2FPhhtH>



June 28, 1989 • VOL. 3, NO. 18

# FLAGPOLE Magazine

The Colorbearer of Athens' Alternative Music

(overheard at the Grit  
June 23rd 1989)

I DO NOT  
LOOK LIKE  
JERRY  
GARCIA!



**THIS WEEK: Ort Returns, Batman (Of Course), Cryin', Ask Earline, Bees, Save the Broad, Cellos, This, That, The Other Thing and More.**

Flagpole (Athens, Ga.) 1987-current, June 28, 1989, Page 1

## Read ALL about it

By Mandy Mastrovita,  
Digital Projects Librarian

The Digital Library of Georgia (DLG) is pleased to bring new newspaper titles to its new Georgia Historic Newspapers (GHN) website (<https://gahistoricnewspapers.galileo.usg.edu>), which was launched in July of 2017.

Sheila McAlister, director of the DLG, remarks: "Historic newspapers reflect the social and cultural values of the time that they were created and are invaluable to scholars and the general public. With the help of our partners, we will continue to add more of this sought-after content."

One of our partners in newspaper digitization is the R. J. Taylor, Jr. Foundation, who awarded the DLG a grant for \$14,495 to digitize antebellum-era Georgia newspapers. The project will include pre-Civil War newspaper titles from Savannah, Columbus, Macon, Augusta, Athens, and over a dozen more Georgia cities, and will add over 55,000 historical newspaper pages to the GHN website.

The R.J. Taylor, Jr. Foundation also funded the digitization of historical newspapers from August 1806, Georgia in 2017, including the following titles: the *Georgia State Gazette*, or *Independent Register* (1786-1789), *Augusta Chronicle and Gazette of the State* (1792-1802), the *Augusta Chronicle* (1806-1817, 1820-1821, 1831-1836), the *Augusta*



*Chronicle and Georgia Advertiser* (1822-1831), the *Augusta Chronicle*, and *Georgia Gazette* (1817-1820), the *Augusta Chronicle & Georgia Gazette* (1821-1822), the *Augusta Chronicle & Sentinel* (1837), the *Chronicle & Sentinel* (1838), the *Constitutionalist* (1825-1832), the *Daily Chronicle & Sentinel* (1840-1852), the *Daily Constitutionalist* (1847-1851), the *Georgia Constitutionalist* (1832-1846), the *Tri-weekly Chronicle & Sentinel* (1839-1850), the *Weekly Chronicle & Sentinel* (1838-1847), the *Augusta Evening Dispatch* (1858-1861), the *Augusta Mirror* (1840), the *Augusta Washingtonian* (1843-1845), the *Columbian Centinel* (1806-1809), the *Constitutionalist and Republic* (1851), the *Daily Constitutionalist and Republic* (1853-1854), the *Georgia Weekly Constitutionalist* (1848-1850), *Democratic Champion* (1844), *Mirror of the Times* (1808-1814), *Tri-Weekly Constitutionalist* (1850-1867), *Southern Field and Fireside* (1859-1864), *Tri-Weekly Republic* (1849-1851), *Southern*



DLG also digitized newspapers in partnership with Georgia HomePLACE, a project of the Georgia Public Library Service. HomePLACE works with Georgia's public libraries and related institutions to digitize historical content for inclusion in the DLG. Georgia HomePLACE funded the digitization of the *Walker County Messenger*, which includes over 16,000 pages (2,100 searchable issues) of coverage from Walker County. Thanks to Georgia HomePLACE, five more historical titles totaling 25,000 newspaper pages will be made available later

this year. These will be the first newspapers representing Early, Montgomery, and Toombs counties. The titles include: *Early County News* (Blakely), 1863-1924; *Montgomery Monitor* (Mount Vernon), 1886-1922; *Lyons Progress*, 1905, 1911-1924; *Toombs County Local* (Vidalia), 1911; and the *Vidalia Advance*, 1904, 1920-1927.



Historic articles and features covering Athens music, politics, and news from 1987 to 2012 in *Flagpole* Magazine are also available thanks to partnerships with the Athens-Clarke County Library and *Flagpole*.



*Centinel and Gazette of the State* (1795-1796), *Southerner* (1840), *Washingtonian*, or, *Total Abstinence Advocate* (1842-1843), *Weekly Chronicle & Sentinel* (1851-1860), *Weekly States' Rights Sentinel* (1836), and the *Monthly Herald* (1838).



(Top Left) *Columbian Centinel*. (Augusta, Ga.) Exact beginning publication date unknown, March 21, 1807, Page 1

(Top Right) *Walker County Messenger*. (LaFayette, Ga.) Exact beginning publication date unknown - current, May 26, 1922, Page 1

(Bottom Left) *Walker County Messenger*. (LaFayette, Ga.) Exact beginning publication date unknown - current, April 13, 1923, Page 1

(Bottom Right) *Monthly Herald*. (Augusta [Ga.]) Exact beginning publication date unknown, October 01, 1838, Page 1



# THE GEORGIA REVIEW

SPRING  
2017

As *The Georgia Review* concluded its seventieth year of continuous quarterly publication at The University of Georgia with the Fall and Winter 2017 issues, social/political content came to the forefront, most brazenly in two works: “What Has Changed,” a paired essay and photography portfolio by Rachel Eliza Griffiths (Fall), and “Harm’s Way,” an

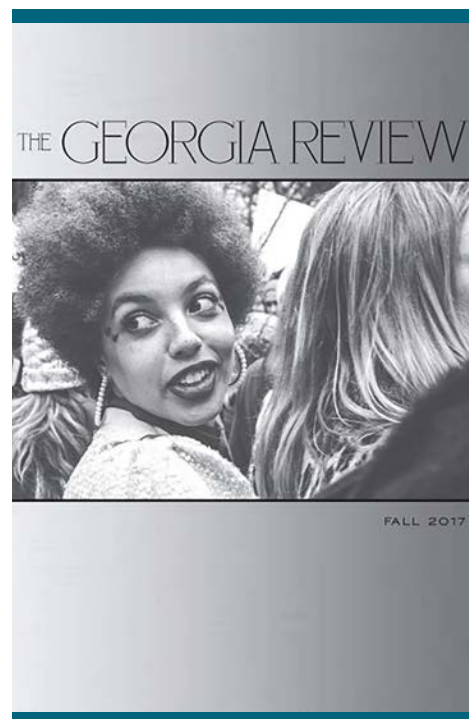
essay by Karen Hays (Winter). Griffiths’ 20-page visual spread, the longest the Review has ever run, chronicles the Women’s March in Washington,

DC, at the time of Donald Trump’s Inauguration; Hays, in painful detail, describes and meditates upon her years-long subjection to cyber-harassment.

Also highly mindful of the public realm are Carol Ann Davis’s Fall essay “On Loose Thread,” which offers another (but very different) view of the 2012 Sandy Hook Elementary School massacre that

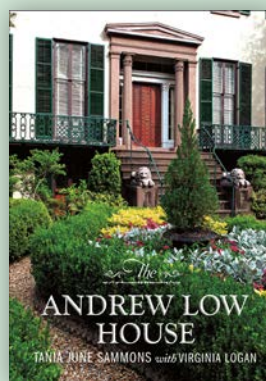
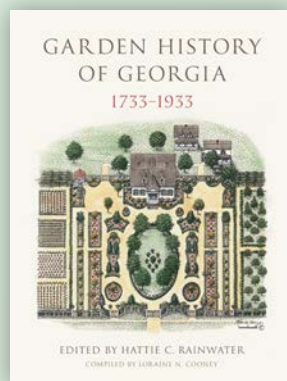
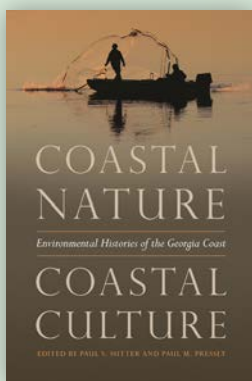
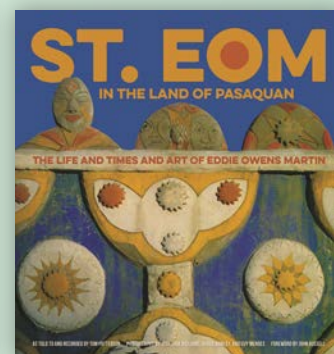
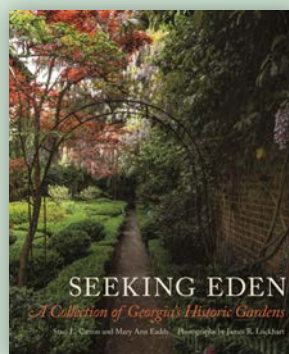
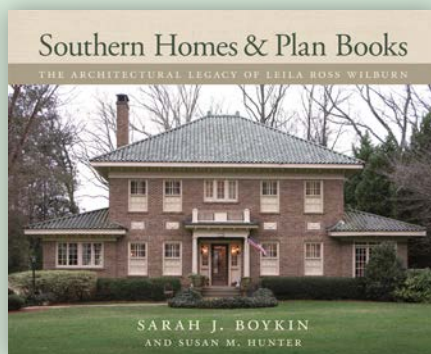
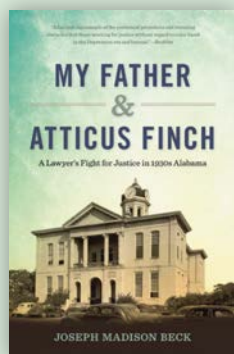
was the subject of her National Magazine Award finalist essay “The One I Get and Other Artifacts” (Winter 2014); Jeff Gundy’s five-part essay-review titled “Long Reverberations of Brutality: Books of Resistance and Expression” (Fall); and Anjali Enjeti’s examination of eight works, both nonfiction and fiction, under the rubric of “Seeking Refuge.”

The mix of veteran and new voices is strong in each issue, particularly regarding the Fall fiction and the Winter poetry. For instance, Erin McGraw (who has stories in both the issues at hand here) first appeared in the *Review* in 1986, whereas her three Fall 2017 fiction compatriots—Renée Branum, Gary Dop, and Samuel Ligon—are all debuting. Winter 2017 poets J. Allyn Rosser and Lola Haskins each began their association with *GR* in 1987; Winter 2017 poets Michael Lavers, Rebecca Lehmann, and Jacques J. Rancourt are all newcomers.



*The Georgia Review* looks forward to its eighth decade of continuous quarterly publication, but sadly must carry on without business manager Brenda Keen—with us since 1999 and with the University of Georgia since 1989—following her 30 March retirement.





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## Connections from THE MUSIC CITY to ANOTHER MUSIC CITY.

### Tennessee Treasures Find a Home in Athens

It has been a pleasure to share with readers of these pages some of the highlights of the Sam Porter Jones collection. In case you missed our last issue, the Ryman auditorium was originally built to attract Jones, a traveling preacher from Cartersville, Georgia who ended up traveling the world sharing his message about the evils of alcohol.

As previously noted, my interest in this collection was spurred by the 125th anniversary of the Ryman theatre to learn more about the man for whom the *Union Tabernacle* was built. The collection includes correspondence mostly from 1863 to 1907; writings, sermons, lectures relating to his work in prohibition; and diaries, journals, and notebooks belonging mainly to his wife Laura McElwain Jones as she documented her social and daily activities in Cartersville. The correspondence contains mainly letters requesting Reverend Jones to speak and remarks of individuals who had attended a sermon or lecture. The collection was donated to UGA by Jones' daughter in 1966.

There are so many fascinating tidbits and it is inspiring to see such a vast amount of correspondence he received in 1885 from all over the country and around the world begging for his "visit for a week or 10 days." He even received pleas for help from children. Thirteen year old Estelle Sandiford of Hazelhurst writes, *"I guess you will be quite surprised to receive a letter from a little girl 13 years old away down in the wire grass, but as I am trying to put down whiskey I think you will be quite willing to help me. I belong to a Debating Society and they have chose [sic] for their question a very good one I think [sic] here it is Resolve that Whiskey Will Kill More People Than War. I want you to write me a nice peace [sic] if you please and get to me by Friday Oct 11th it sure will be a favor."* We've enclosed in this magazine a copy of a

fascinating letter all the way from Australia!

The journals of his wife depict a dynamic, determined, driven, and drained man, and a wife who was lonely but ultimately a supporter of her husband's mission. In her daily diary she addressed him as Mr. Jones, and in an entry dated July 1, 1892 says, *"Mr. Jones came from Augusta at 10 o'clock and left at 11:20 for Mo. I am so lonely without him. I am real sick and May is in bed. Her baby is not at all well. I am so lonely without my precious husband."*

Following my last article that shared discoveries from the Jones collection, I have had the pleasure of meeting Sam Jones' great-great-grandson thanks to connector extraordinaire, Peggy Galis. Exciting possibilities abound to enhance this fascinating Georgia and Tennessee connection!



Kraft marketing materials from the Chester Green collection

In addition to this historic connection, through the family of alumnus Walt Green '71, the Library received materials belonging to Chester Green that were donated by his daughter. Green, originally from Albany, Georgia, rose through the ranks at Kraft Foods to become the Corporate Senior Vice President of Marketing, Advertising and Sales worldwide. A marketing visionary, Green led Kraft to launch the Kraft Music Hall and it was his idea to televise the Country Music Association Awards, sponsored by Kraft of course, for the first time in 1968. This brilliant plan led to wider exposure for country music, leading to increased sales. We are honored to be the home to his story, the man who put country musicians into the mainstream.

Many might be surprised to learn how many connections there are between Athens and Nashville. There are more than 3,700 alumni living in the Nashville area and many students from UGA find valuable internships in the Music City. In addition to the Jones collection, the UGA Libraries special collections are also home to the Georgia Music Hall of Fame collection, which include materials from a variety of country music's biggest stars.

Building on our already rich music holdings, the Georgia Music Hall of Fame collection has allowed us to build relationships with some of Nashville's and UGA's superstar songwriters. Whisperin' Bill Anderson '59, donated his collection in 2015 and in February of this year the Library welcomed Steve Dorff '71 back to campus for a program to promote his new book *I Wrote That One, Too: A Life in Songwriting from Willie to Whitney*. Bill's autobiography, *Whisperin' Bill Anderson: An Unprecedented Life in Country Music*, was published to critical acclaim by the University of Georgia Press in 2016. I'm pleased to share that both alumni will be inducted into the Songwriters Hall of Fame this June in New York City.

We so appreciate the individuals and families who have invested in the Libraries' teaching and research mission by entrusting us with their collections. We also appreciate the donors who have given monetary gifts that allow us to preserve our collections, share them with a broader audience, and use these materials in engaging new ways in the classroom, online, and in internships.

The library is the one place that impacts all of campus providing a safe place 24 hours a day and access to nearly anything students need in one, actually five places on campus. Our students are supported by professionals that are there to help them navigate through this very full world of information and who



are teaching and reaching thousands of students monthly. *The Library is always there.*

Hoping you'll keep the library on your mind!

*Chantel Deehan*



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The Libraries' Board of Visitors includes alumni and friends from across the state and around the country. The board has been a tremendous help to us in securing the private funding for the Special Collections Libraries Building as well as various library projects including an endowment for the Miller Learning Center, enhancing our collection endowment, and acquiring special materials for our collections. We wish to acknowledge and thank this devoted group of volunteers whose efforts will have a lasting impact on the success of the University of Georgia Libraries.

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**Can you help us identify these young men in 1957 participating  
in the UGA tradition known as the "shirttail parade"?**

This photo is from the University Archives, a division of the  
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