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A great turnout at the president’s reception honoring the seventy-fifth anniversary of the UGA Press in April 2013. Photograph by Wingate Downs
Friends,

In this newsletter you will learn about new books in food studies, music, biography, architecture, natural history, and contemporary American history. You’ll meet some of our strongest external partners, including the Savannah-based Sarah Mills Hodge Foundation and the Southern Foodways Alliance, our collaborator in a groundbreaking new series in critical food studies.

As we complete the celebration of our seventy-fifth year, we are redoubling our commitment to seeking projects that reflect the “multiple stories, multiple perspectives, and … multiple levels of complexity” discussed by Ted Ownby and his coeditors of The Larder on page four. Watch for announcements in the coming months of new series and initiatives that will reflect our critical role in the university’s mission “to teach, to serve, and to inquire into the nature of things.”

We are pleased also to highlight our internship program and introduce you to some of the dazzling students who join us each semester, eager to learn more about book publishing. I began my publishing career as an intern, as did many of my industry colleagues. Though sometimes challenged by time and budget constraints, the Press’s ability to offer robust educational opportunities for students makes us a better organization, as the learning is indeed mutual. Our interns leave the Press with valuable practical and theoretical experience that enhances their entry into their chosen professions.

Without your generous and ongoing support, the Press could not continue to offer student internships, develop groundbreaking series and projects, and publish important books that contribute to the global conversation. Thank you for your investment and belief in our work.

Lisa Bayer
lbayer@ugapress.uga.edu

The University of Georgia Press is delighted to announce that Rebecca Lang of Athens, Georgia, has accepted an invitation to join the UGA Press Advisory Council. Please join us in welcoming Rebecca to our wonderful group of Press supporters.

Rebecca is a food writer, cooking instructor, television personality, and ninth-generation southerner. Born and raised in South Georgia, she is the author of Southern Living’s Around the Southern Table, Quick-Fix Southern, Mary Mac’s Tea Room, and Southern Entertaining for a New Generation. Rebecca is also the spokesperson for Georgia’s official vegetable, Vidalia onion.

Rebecca has lent her editorial expertise to over thirty books. A former assistant food editor at Oxmoor House, she earned a journalism degree from the University of Georgia and a culinary arts degree from Johnson & Wales University.

Rebecca apprenticed with southern cooking legend and UGA Press author Nathalie Dupree. She is a member of the Atlanta Chapter of Les Dames d’Escoffier, the International Association of Culinary Professionals, the Southern Foodways Alliance, the James Beard Foundation, and Georgia Organics.

You can learn more about Rebecca at www.rebeccalangcooks.com.
The Larder: Food Studies Methods from the American South, edited by John T. Edge, Elizabeth Engelhardt, and Ted Ownby, is the inaugural volume in the University of Georgia Press’s new series, Southern Foodways Alliance Studies in Culture, People, and Place. The books in this series will explore key themes and tensions in food studies—including race, class, gender, power, and the environment—on a macroscale and through the microstories of men and women who grow, prepare, and serve food. The series will present a variety of voices, including those of scholars, journalists, and writers of creative nonfiction.

The series is a collaboration of the University of Georgia Press and the Southern Foodways Alliance at the Center for the Study of Southern Culture at the University of Mississippi. Under the general editorship of Edge, the series is advised by Brett Anderson, Nieman Fellow at Harvard University and food writer for the New Orleans Times-Picayune; Elizabeth Engelhardt, University of Texas at Austin; and Psyche Williams-Forson, University of Maryland at College Park.

The sixteen essays in The Larder argue that the study of food does not simply help us understand more about what we eat and the foodways we embrace. The methods and strategies therein help scholars use food and foodways as lenses to examine human experience. The resulting conversations provoke a deeper understanding of our overlapping, historically situated, and evolving cultures and societies.

Editors Edge, Engelhardt, and Ownby bring together essays that demonstrate that food studies scholarship as practiced in the American South sets methodological standards for the discipline. The essayists ask questions about gender, race, and ethnicity as they explore issues of identity and authenticity. And they offer new ways to think about material culture, technology, and the business of food.

UGA Press acquisitions editor Patrick Allen, who oversees the series for the Press, asked the coeditors of The Larder about the state of the field of food studies today—and where it might go in the future.

Where would you like to see food studies go among the current or next generation of scholars?

Engelhardt: I want to answer this literally: food studies should go to as many community dinners and family cookouts as can be found; to rooms where policy is crafted; to the archives and the attics; to classrooms in schools and outside in cultivated fields, ranches, and oceans; to the places where people are hungry and where they are nurtured; to the private kitchens and gardens and the public restaurants, grocery stores, and farmers’ markets; and to the consumers, producers, marketers, companies, distributors, both traditional and cutting edge, who make and remake our food systems daily. The Larder demonstrates that such travels have begun. But we have really only begun—to build our libraries, our list of sources, our maps of the foodways of our predecessors, our present, and our future.

Ownby: I hope we have more scholars who deal with food without considering themselves food scholars, and I think we will. I suppose I hope more scholars will study the relationships among production, consumption, and maybe distribution. I think this book does a good job with one direction—studying southern foodways without necessarily asking if subjects are distinctive to the South or identified with the South.

Is there something particular to the American South so that its study gives unique perspective on foodways in general?

Ownby: I suspect the relevant features of the South are different for very different people. Hunger and poverty would be one place to begin; the power of African, British, and Native American food traditions is another; and the lingering power of the idea of the independent farm would be a third.

What was the catalyst—within the culture and/or the academy—that gave rise to foodways studies as a discipline? What is the most understudied aspect of southern foodways?

Ownby: My first point about food studies is not why the field has become so exciting and popular but why it took so long. Food is so obviously important as a point of intersection for crucial topics in human life that it seems amazing that it remained relatively unstudied, or studied in only a few sub-disciplines, for so long. I can remember when some people showed a kind of guilty-pleasure embarrassment when they talked about food subjects in academic settings, and my impression is that they don’t
I have been, at least until this volume, more of an observer than a participant in southern food studies. Speaking as an observer, I think it is possible to see the convergence of at least three sets of considerable forces in the field of southern food studies.

One is the tension between people who study food out of a love of the taste, cultural experience, and particular skills and people who study food as a part of a set of problems—health, economic, labor, and environmental. That’s a potentially productive tension, and combining the study of what you love with what you want to improve has its own history.

Second, and connected to that, a lot of scholars of the South both inside and outside food studies wonder if some of the solutions to southern problems might lie in the southern past. In the same way that wondering if a history of biracial populist politics or shared religious traditions or respect for the land might address current problems has inspired a lot of good questions from scholars, some food scholarship comes out of the hope that identifying some really good examples will help us move forward in making food safer, healthier, and better or in making the experience of producing and eating food more just and inclusive.

Third, as I discuss a bit in my essay, scholars of the South have for a long time studied both a widely multiethnic South as well as some people’s efforts to describe the South as a biracial society. So food scholars want to study food and race as well as food and ethnicity. The latter recognizes multiplicity, change, and possibility in food items, food preparation, and the experiences of eating, while food and race has to do with limits and rules. We want to do both of those things well, and that effort can generate intriguing scholarship.

Connected to that point, in Southern Studies in general as well as in food studies, is the goal of breaking down simple stereotypes to show variety and contestation. Some really good scholars have made the point that what people have claimed as “southern” was only one side of things and that there were multiple options and lots of people challenging conventional wisdom. So when southern food scholars confront people who assume that southern food is all about frying things and sweetness and butter and obesity, a lot of them make the effort to say that’s not the whole story, that there are lots of other stories, and in fact, there might be more useful starting points for approaching the subject.

I think scholars writing about food have been part of and certainly have been influenced by the range of agricultural movements, whether they have to do with urban farming or community sponsored agriculture or worker compensation or environmentally conscious agriculture. And food scholarship has included some of the most exciting works about globalization, dating at least back to Sidney Mintz’s work on sugar.

What are the most important ways foodways engages with other disciplines such as history, geography, social sciences, and American studies?

Ownby: We live in a good time for interdisciplinary scholarship, with people looking for multiple stories, multiple perspectives, and whether or not readers always like it, multiple levels of complexity. Stated pretty simply, food can be an especially appealing subject because we can study production and power, advertising and imagery, and consumption as pleasure, identity, and physical process.

Engelhardt: Food is ubiquitous in the cultural record. It resides in photographs, government records, store receipts, diaries, letters, fiction, the built landscape, the archaeological record, and individual and community autobiographies. Our colleagues in fields such as history, geography, social sciences, American studies, critical ethnic and gender studies, literary studies, and anthropology—to name just a few—have developed research tools to open up those photos, receipts, written texts, material culture, and audio recordings. Sometimes it is a matter of adding questions about food to research now being done.

Perhaps more intriguingly, food in the cultural record sometimes sits alongside issues that have been difficult to access with the tools developed in those affiliate fields. Using foodways as a lens to study cultures, people, silences, and senses can open up productive interdisciplinary research. For example, Psyche Williams-Forson’s contribution to The Larder analyzes a series of photographs that over time had lost their identifying captions, records of why they were taken, and documentation of their distribution. Faced with these otherwise silent images of African American men in the military, Williams-Forson’s close reading of the foods, the rituals of preparation and service, and the moments of eye contact across the photographs leads her to conclusions about the racial politics and cultural moments of resistance and acceptance that speak to us across the collection. We’re just starting to explore how food studies will draw from and push ahead academic disciplines.
What has led foodways scholars in the South to claim leadership roles in the discipline at large?

Edge: I speak to this question from both a personal and professional viewpoint. Working with the Southern Foodways Alliance for the past fifteen years, I’ve watched interest in regional foodways spike. Driven by popular book-length examinations of everything from barbecue to soul food, as well as the oral history and film work of our organization and others, scholars have reacted to documentary and popular press publications, complicated our collective understanding of what they can teach us, and asked smart questions about the origins, evolutions, and current states of regional foodways. In many ways, popular interest in regional cookery has helped spur the academy to apply research frameworks like the ones showcased in The Larder to ask questions about race, class, gender, power, identity, and environment, while suggesting newer and better and more revealing ways to grapple with those same questions.

Why is this particular book important to inaugurate the new SFA Studies in Culture, People, and Place series?

Edge: As interest in food studies grows and scholars from many different disciplines enter the field, this book serves as practical proof of possible avenues of research. Young scholars can model the individual essays collected here. Established scholars can sample the various techniques applied. The series as a whole will present a variety of voices, from scholars to journalists to writers of creative nonfiction. And it will explore key themes and tensions in food studies, including race, class, gender, power, and the environment. But before we publish those monographs—by writers from a variety of backgrounds, both inside and outside the academy—we thought it important to provide an academic roadmap for those who are new to the field and want to grasp the current state of food studies research, and for those who have long led the field and wish to pause and examine the various scholarly approaches now being practiced in the South that can be applied by scholars throughout the nation, and beyond.
PARTNERSHIPS

Meet the Sarah Mills Hodge Foundation

Since the spring of 2006, the Hodge Foundation and the University of Georgia Press have partnered to publish books in African and African American history, culture, and literature, with an emphasis on Georgians in particular. Based in Savannah, Georgia, the Hodge Foundation was incorporated as an enduring legacy from Sarah Mills Hodge, a visionary activist and philanthropist whose contributions to education and social services in Savannah and Chatham County have resounded throughout the state and region.

Sarah Mills Hodge was born in Savannah in 1875. She worked hard to promote the education of disenfranchised members of Chatham County and was especially concerned with the welfare of African Americans in the area. Her first philanthropic action was to purchase and renovate a building on West Bay Street in order to create an all-day kindergarten. At Hodge Kindergarten, most children were either African American or lived with single, working mothers, and all stood little chance of getting an education in the pre–Civil Rights South. Mrs. Hodge gave much to the Chatham County community during her lifetime, continuing her philanthropic works until her death in 1962.

Since its founding, the UGA Press has published a large number of groundbreaking books in African and African American studies. The Press is particularly well known for documenting the history of slavery and for its studies of the Civil Rights movement. The Hodge Foundation allows the Press to continue to strengthen these areas while honoring Sarah Mills Hodge.

“The Board of the Hodge Foundation believed that a sustaining gift to the University of Georgia Press would be a fitting way to honor Mrs. Hodge of Savannah and her strong commitment to African American youth. We had no idea that this simple act would result in such a wonderful flow of books that touches on so many topics and issues vital to African American life and culture.”—Paul Pressly, Hodge Foundation Trustee

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ADDITIONAL HODGE FUND BOOKS

Saving the Soul of Georgia
Donald L. Hollowell and the Struggle for Civil Rights
Maurice C. Daniels
Foreword by Vernon E. Jordan, Jr.
Available in December

The newest Hodge Fund Publication is the first biography of Donald L. Hollowell, a pivotal but unsung hero of the Civil Rights movement. Hollowell was Georgia’s leading civil rights attorney during the 1950s and 1960s. In this role he defended African American men accused or convicted of capital crimes in a racially hostile legal system, represented movement activists arrested for their civil rights work, and fought to undermine the laws that maintained state-sanctioned racial discrimination. In Saving the Soul of Georgia, Maurice C. Daniels tells the story of this behind-the-scenes yet highly influential civil rights lawyer who defended the rights of blacks and advanced the cause of social justice in the United States.

Shout Because You’re Free
The African American Ring Shout Tradition in Coastal Georgia
Art Rosenbaum
Photographs by Margo Newmark Rosenbaum
Musical transcripts and historical essay by Johann S. Buis

Flush Times and Fever Dreams
A Story of Capitalism and Slavery in the Age of Jackson
Joshua D. Rothman

Remembering Medgar Evers
Writing the Long Civil Rights Movement
Minrose Gwin

To Live an Antislavery Life
Personal Politics and the Antebellum Black Middle Class
Erica L. Ball

Almost Free
A Story about Family and Race in Antebellum Virginia
Eva Sheppard Wolf

My Work Is That of Conservation
An Environmental Biography of George Washington Carver
Mark D. Hersey

Phillis Wheatley
Biography of a Genius in Bondage
Vincent Carretta
Two of the Press’s new history books have received positive reviews from Publishers Weekly. Gary W. Gallagher’s Becoming Confederates is “[a]n excellent addition to Civil War scholarship,” and Jane Gerhard’s “thoughtful history and analysis” in The Dinner Party “gives second-wave feminists an opportunity to relive their turbulent roots while educating younger women—especially artists—about the struggle for rights and respect they may take for granted.”

The Louisville Courier-Journal praises David Dominé’s Old Louisville (photography by Franklin and Esther Schmidt), proclaiming it “a joyous celebration of one of the most unusual preservation districts in the country.” The book features three hundred “photographs of breathtaking beauty” that “only hint at the wonders [of the Old Louisville neighborhood] in this astounding volume.”

Library Journal gives Karen L. Kilcup’s Fallen Forests a starred review, calling it a “meticulously researched text.”

In an interview with the Savannah Morning News, author Paul M. Pressly “admitted he is most proud of the fact that [On the Rim of the Caribbean] was published by the University of Georgia Press. ‘It was the stamp of approval I worked so hard for during the almost eight years it took me to write the book’.”

In a review for the Lexington Herald Leader, columnist Tom Elben describes Erik Reece and James Krupa as “both fine writers” and pronounces their book, The Embattled Wilderness, “engaging.”

Deep South Magazine praises the Press’s two new books on Medgar Evers. It recommends Minrose Gwin’s Remembering Medgar Evers to “anyone who wants to learn more about the history of the Civil Rights Movement and quiet bravery of Medgar Evers,” and describes Frank X Walker’s Turn Me Loose as “a powerful tribute.”

The Chattanooga calls The Nashville Way by Benjamin Houston a “well-written history” and a “thorough and engaging account of the historical drama that unfolded in Nashville.”

Susan Puckett’s Eat Drink Delta makes Paste magazine’s list of “The 10 Best Books We Read in 2013 (So Far).” “Puckett shares local history with tasty takes on everything from Memphis barbecue to Deep South catfish to Vicksburg tomato sandwiches. Can you gain pounds simply reading? You can if you eat pages after you read them.”

Held every year over the Labor Day weekend, the AJC Decatur Book Festival is the largest independent book festival in the country. In its eighth year, the festival presented over three hundred best-selling authors and arts-related activities for adults and children alike. Eat Drink Delta author Susan Puckett spoke on a panel about food and travel with author Christopher Bakken and moderator Kim Severson. Remembering Medgar Evers author Minrose Gwin gave a talk about Evers’s legacy on the fiftieth anniversary of his assassination, as part of the new civil and human rights track. Also appearing was UGA Press author Nathalie Dupree (pictured above).
After years of sifting through Johnny Mercer’s personal papers and researching his heritage at dozens of archives in the South, the nation, and even Europe, Glenn Eskew has composed a biography of the man who brought the South to the rest of the United States and in the process transformed the national culture.

Why did you write this book? Describe the research and writing process. What challenges did you face?

Eskew: As a student of the South and a lover of jazz and popular song, I realized writing the life story of Johnny Mercer (1909-1976) provided an opportunity to explore these interests and more! Here was a man who—as an entertainer, songwriter, and president of Capitol Records, which he cofounded—helped push the South’s indigenous music of jazz, blues, and country to the center of U.S. popular culture. Georgia State University, where I teach, has Mercer’s personal papers, so in addition to using them in my own research, I designed teaching assignments for classes that introduced hundreds of students to the Great American Songbook. Yet to truly understand Mercer required an appreciation for the multiracial southern culture that shaped him, and that meant years of researching his Savannahian heritage at dozens of archives around the South, the nation, and even Europe, looking for clues about his family and career. Condensing the scholarship into prose took even longer, but the result is a tightly focused narrative that explores Johnny Mercer’s illustrious ancestry, places him within the twentieth century as a product of the southern diaspora, recounts his at times difficult private life, and documents his occasional failures and many professional successes. As staples of the movie studio and the Broadway stage, Mercer’s songs played on radios, record players, jukeboxes, and television variety shows. Of his nearly 1,500 songs, around 100 became hits, with 36 reaching Your Hit Parade’s Top Ten and 14 of those going to number one. His four Academy Awards set a record!

You describe how Johnny Mercer: Southern Songwriter for the World departs from other biographies of Mercer in the introduction. How? Why?

Eskew: While earlier works on Johnny Mercer sketched out his life, they didn’t thoroughly analyze the southern environment that produced the man and the context in which he made music that inspired the world. They focus on shortcomings that paint a skewed portrait. Like many great men, Mercer had feet of clay, and his human failings make him all the more interesting to me, for he struggled against them. Putting him in the context of his culture helps explain his behavior while illuminating what inspired his greatest music. This biography builds on what demographer James N. Gregory calls the southern diaspora, when nearly thirty million southerners left the region over the twentieth century. And although Johnny basically departed the region in 1928, he never left Savannah, remaining a grounded southerner—to borrow from sociologist James Peacock—all the while behaving as a global southerner. Here, too, for the first time is a thorough account of the songwriter’s contributions to World War II and his efforts on Broadway.

How has Mercer’s legacy evolved since his death?

Eskew: Because of the immortality of music—every day new people hear Mercer’s songs—his catalog continues to regenerate as his music appears regularly across the spectrum of popular culture, either as new recordings or through some interpolation of a previous release. Most everyone has heard “Hooray for Hollywood,” “Summer Wind,” “Laura,” “Satin Doll,” “Old Black Magic,” “Days of Wine and Roses,” “Moon River,” and dozens of other Mercer songs. Joining the ranks of Judy Garland and Frank Sinatra and other Mercer contemporaries who performed his music are artists as diverse as Dr. John, Queen Latifah, Bono, and k. d. lang, while such bands as R.E.M. and Widespread Panic acknowledge a debt to the songwriter. Writers, too, love his lyrics. Ray Bradbury, for instance, used several Mercer titles to inspire short stories in his One More for the Road. Mercer’s music has served as underpinnings for episodes of The Simpsons and has inspired global concerts, New York Times crosswords, and the names of roses. Not surprising for a Hollywood songwriter, Mercer’s music provides soundtracks for such diverse movies as the horror flick Jeepers Creepers and the romantic comedy P.S. I Love You. Every year since 1933 the movie industry has released at least one major film featuring a Mercer song. Consequently Johnny Mercer’s immortal songs are part of the world’s popular culture.

What should readers take from the book?

Eskew: How amazing talents from the South such as Johnny Mercer and other diaspora entertainers such as Nat “King” Cole and Billie Holiday drew upon the region’s hybrid culture to transform U.S. music. Throughout his career, Mercer stood at the nexus of jazz and popular song. These new sounds influenced music produced around the globe too, just as Mercer reached outward to international composers in a bid to write transnational music. All the while this global southerner remained grounded in his native soil.

Glenn T. Eskew is a professor of history at Georgia State University. He is the author of But for Birmingham: The Local and National Movements in the Civil Rights Struggle, editor of Labor in the Modern South, and coeditor of Paternalism in a Southern City: Race Religion, and Gender in Augusta Georgia.
As we continue to celebrate the University of Georgia Press's seventy-fifth anniversary, it's important to examine why we do what we do. Since 1938 the UGA Press has produced outstanding works of scholarship, creative literary fiction, beautifully illustrated regional offerings, and in recent years, ebooks. Our mission is to support literature and to build communities of enlightened readers.

The Press's reputation for excellence has enabled us to work with truly outstanding authors, but as with most state institutions these days, the high production values of many of our projects and the number of projects we undertake each year stretch our budget quite thin. We have, however, been able to make ends meet in part by developing relationships with community and state partners. The Mildred Miller Fort Foundation and the Georgia Department of Economic Development recently provided generous funding to reprint *Garden History of Georgia, 1733–1933*, and to publish *Garden History of Georgia Revisited*.

Of course we have a responsibility to be good stewards of our friends' investments in us. In a unique partnership with the Sarah Mills Hodge Foundation of Savannah, we have created the Sarah Mills Hodge Fund, used to underwrite the publication of books on African and African American history, culture, and literature, with an emphasis on the coast of Georgia. Fifty percent of the net proceeds from sales of books in the series is deposited back into the fund. Such funds become self-sustaining and allow us to continue to offer the variety of publications for which we are known. Because of the Hodge Fund's success, we are actively seeking to create similar revolving funds.

Please consider giving annually in support of the UGA Press. Together we can continue to support high-quality scholarship and enhance Georgia's literary reputation.

Chantel Dunham
Director of Development

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**FOUNDATION PROJECT SPOTLIGHT**

Larry B. Dendy's *Through the Arch* would not have been possible without the support of the President’s Venture Fund through generous gifts from the University of Georgia Partners and other donors, as well as the Frances Wood Wilson Foundation, the Willson Center for Humanities and Arts, and the University of Georgia Press Friends Fund.

We appreciate your continued support of the Press.

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*An Illustrated Guide to the University of Georgia Campus*
Larry B. Dendy
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Leslie Edwards, Jonathan Ambrose, and L. Katherine Kirkman
Photographs by Hugh and Carol Nourse
Major support for this project was provided by the AGL Resources Foundation. Additional support was provided by the Georgia Department of Natural Resources, Wildlife Resources Division. In-kind support was provided by the Joseph W. Jones Ecological Research Center at Ichauway and Georgia State University.

For more ideas, contact us at marketing@ugapress.uga.edu and we will mail you a copy of our brand new Georgia Collection gift catalog.
UGA Press has been working hard to supplement the University of Georgia’s push for a broad, global reputation and perspective. That effort includes looking beyond the South, broadly defined, with our publishing program. Our groundbreaking series Since 1970: Histories of Contemporary America enhances that broader vision from multiple angles: location, timeframe, subject matter, and presentation.

The series, guided by Claire Potter and Renee Romano, focuses on post-1970 U.S. history, extending to the last quarter of the twentieth century. It features methodologically innovative work, with books on social and cultural history; the history of science, environment, and technology; the history of race, immigration, and ethnicity; and political histories that construe the category of “politics” broadly.

The most recent book in the series is The Dinner Party: Judy Chicago and the Power of Popular Feminism, 1970–2007 by Jane F. Gerhard. It paints a vibrant portrait of an artist and her art as icons for a social movement.

For a taste of how history can be relevant, radical, and accessible, visit series editor Claire Potter’s blog “Tenured Radical.”

Claire Bond Potter is a professor of history at The New School. She is the author of War on Crime: Bandits, G-Men, and the Politics of Mass Culture and also the blog “Tenured Radical.”

Renee C. Romano is an associate professor of history at Oberlin College. She is the author of Race Mixing: Black-White Marriage in Postwar America and the coeditor of The Civil Rights Movement in American Memory (Georgia).

http://tinyurl.com/tenuredradical

Judy Chicago speaks with author Jane F. Gerhard at the Brooklyn Museum on July 11, 2013. Gerhard’s new book details the making and history of Chicago’s iconic feminist art installation The Dinner Party, which is on permanent view at the museum.

ADDITIONAL BOOKS IN THE SERIES

Doing Recent History
On Privacy, Copyright, Video Games, Institutional Review Boards, Activist Scholarship, and History That Talks Back
Edited by Claire Bond Potter and Renee C. Romano

Jimmy Carter, the Politics of Family, and the Rise of the Religious Right
J. Brooks Flippen

Rumor, Repression, and Racial Politics
How the Harassment of Black Elected Officials Shaped Post–Civil Rights America
George Derek Musgrove
On August 29, 2013, the Georgia Historical Society presented two awards for writing and publishing excellence during a ceremony at the University of Georgia in Athens.

The Malcolm Bell, Jr., and Muriel Barrow Bell Award, established in 1992 to honor the best book in Georgia history, was presented to Drew A. Swanson and the University of Georgia Press for his book Remaking Wormsloe Plantation: The Environmental History of a Lowcountry Landscape.

The Lilla M. Hawes Award, established in 1993 to recognize the outstanding county or local history book pertaining to Georgia, was awarded to Ren and Helen Davis and the University of Georgia Press for the Davises’ book Atlanta’s Oakland Cemetery: An Illustrated History and Guide.

“We are pleased to honor Dr. Swanson and Mr. and Mrs. Davis for their contributions to preserving public history in Georgia,” said Dr. W. Todd Groce, president and CEO of the Georgia Historical Society. “We also honor the University of Georgia Press for their role in making publications like these available for future generations.”

The event was featured in the university’s student newspaper, the Red & Black. The full article can be read online at http://tinyurl.com/ugapressfeatured.
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**NAME:** Trevor Lanier

**HOMETOWN:** Hull, Georgia

**UNDERGRADUATE INSTITUTION:** Emmanuel College, Class of 2010

**UNDERGRADUATE DEGREE:** B.A. in Communication Studies

**GRADUATE PROGRAM:** M.A. in Journalism and Mass Communication

**CAREER GOALS:** To work in television / movie development.

“During my time here at the UGA Press, I hope to contribute to the ever-evolving communication strategies that publicize our distinguished authors as well as our professional products. At the same time, I am excited to learn more about the marketing and publicity aspects of the publication industry. It’s definitely been an illuminating experience thus far, and I look forward to all the lessons and opportunities ahead.” —Trevor Lanier

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“Georgia Power Foundation’s Grady College Graduate Assistantship”
**Intern Alumni Spotlight**

**NAME:** Emily Brock  
**CURRENT POSITION:** Marketing and Publicity Assistant at Penguin Group USA  
**GRADUATING CLASS:** May 2012  
**MAJOR(S):** Marketing and English  
**UGA PRESS DEPARTMENT:** Editorial (Fall 2010)

"My work at the UGA Press was really my first experience in the real world of publishing. Though I knew I wanted to work with books, this internship gave me a chance to really immerse myself in the process. Now I happily work at Penguin Random House in New York, and though I didn’t choose to work in the world of university presses, I wouldn’t be where I am today had I not taken that first step in Athens."

To learn more about how you can support our internship program, contact Elizabeth Crowley at 706-542-1007.

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**ON THE INTERN EXPERIENCE**

By Ariel Ackerly

As a dual intern, I’ve had hands-on involvement in two very different steps in the publication process: marketing and design/production. I have bound galleys, created media lists, mailed off books for review, processed book reviews once they’ve come in, created galleries, assisted in the design of book covers for reissues, learned how to request permissions for artwork, sat in on Press and departmental meetings, and not once was I expected to fetch coffee.

After three months with the UGA Press, I now have hands-on experience with various aspects of the publishing process. Every question I ask is always answered in-depth by my wonderfully patient and enthusiastic supervisors. I can now call my fellow interns friends and my supervisors mentors.
Bait preparation, courtesy of Tom McMurray, from *The Billfish Story* by Stan Ulanski