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GEORGIA HISTORY | TODAY





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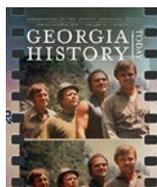
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We're proud to support the Georgia Historical Society and celebrate Dan T. Cathy and Shirley Franklin for their selfless leadership and transformative impact on the state of Georgia



GEORGIA HISTORY TODAY

Spring/Summer 2022 | Volume 16, Number 1



ON THE COVER

Ronny Cox (as Drew Ballinger), Ned Beatty (Bobby Trippe), Burt Reynolds (Lewis Medlock), and Jon Voight (Ed Gentry) in *Deliverance*, © Warner Brothers, 1972



Page 6 - 50 Years of Filmmaking in Georgia by Matthew H. Bernstein and Eddy Von Mueller

"Video Village" equipment—monitors, video and audio recording and playback gear is ready for recording a scene on a Georgia production set. Courtesy of the Georgia Department of Economic Development.

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What Makes History “Patriotic”?

By W. Todd Groce, PhD

Lately, we have heard a lot about something called “patriotic history.” The term is hard to define. How do we teach history that is grounded in the documentary evidence, promotes an honest understanding of our past, and develops a proper love of country?

The Chinese define patriotic history as a sanitized narrative of glorious deeds by heroic leaders. Since the absorption of Hong Kong into the Beijing government, Communist officials, in a blatant act of censorship, have rewritten Hong Kong’s school textbooks and curriculum. They have omitted anything deemed critical of the Party or country, fearing that such honesty about the past would undermine their legitimacy. Only a government-approved history that paints China’s past in a positive light is permitted.

Conversely, history teachers in the U.S. have always challenged students to think critically about the past. Rather than requiring students to simply memorize government-approved facts and dates, they examine how events and people have shaped the world we live in today. They use the complex story of our national experience to illustrate how America has evolved over time.

Lately, however, teaching history has become more complicated. Concerned about the intrusion of Critical Race Theory into the classroom, several states have recently passed laws forbidding teachers to discuss “divisive” topics, especially around race and gender. A “Teacher Loyalty” bill pending in New Hampshire goes one step further, requiring educators to present only a “positive” view of America’s past, echoing the mandate issued to Hong Kong. The subjectiveness of the language and the heavy financial penalties imposed by these bills have many teachers worried that the material they traditionally cover with their students might be misconstrued as something other than history.

But history, even when it examines the darkest parts of our shared past, is not a “divisive ideology.” In fact, learning and acknowledging the full and honest story of America should serve to heal and unify us by demonstrating how we have evolved and grown in our understanding of liberty, justice, freedom, and the other ideals we share as Americans. Exploring our nation’s past in all its glory, messiness, and complexity should give us a sense of common identity, purpose, and destiny.

At the Georgia Historical Society, we are committed to supporting Georgia’s educators during this challenging time by offering them the tools they need to teach effectively, especially about difficult topics. For example, our Teaching with Primary Sources program (TPS) provides teachers with copies of original documents from our archives—letters, photographs, and other records—and trains them to use this evidence to explain the historical links between past and present, enhance critical thinking skills, and encourage students to ask questions of the past, just like a historian.

Teachers know better than most what constitutes “patriotic history.” Indeed, it is often their fierce sense of *amor patriae* that prompted them to become educators. They know that the story of America is sometimes difficult and complicated. But they also know that when a nation is honest with itself and can look unblinkingly at its past, it will never lose the love and loyalty of its citizens.

W. TODD GROCE, PH.D.

President & CEO of the Georgia Historical Society

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50 YEARS OF FILMMAKING IN GEORGIA

By Matthew H. Bernstein, PhD and Eddy Von Mueller, PhD



SERIOUS MOVIE-MAKING IN GEORGIA KICKED OFF WITH THE PRODUCTION OF *Deliverance* (1972). Before this project, films set in Georgia were shot on studio backlots (most famously 1939's *Gone with the Wind* after disappointing location scouting trips). Even after World War II, as Hollywood increasingly turned to "runaway" production, shooting on location in the U.S. and abroad, Georgia hosted only an occasional feature, such as 1951's *I'd Climb the Highest Mountain*, a Technicolor Susan Hayward vehicle shot in North Georgia and written and produced by Atlanta native Lamar Trotti.

John Boorman's 1972 adaptation of James Dickey's best-selling 1971 novel was a relatively low-budget project, shot in Rabun County and on the Chattooga River for around \$2 million. It vastly exceeded expectations, grossing \$46 million at the American box office. This action thriller's allegory of nature (the river and the murderous rapists of the woods) taking revenge on progress in the form of four Atlantan suburbanites vividly and permanently fixed North Georgia in American popular imagination as a primitive, backwards place full of stereotypical menacing hillbillies. This did not stop the film from exponentially boosting tourism and river rafting in and around Rabun County.

Most importantly, *Deliverance* proved that Georgia could be a suitable locale for film and television production, especially to then-Governor Jimmy Carter, who visited the film's set and in 1973 established Georgia's Film Commission, charged with attracting film and TV production to the state. The film also helped raise one of its stars, Burt Reynolds, to the A-list. Reynolds was one of the top box-office draws of the late 1970s and early 1980s and brought numerous star vehicles



Ned Beatty (as Bobby Trippe), Burt Reynolds (Lewis Medlock), Ronny Cox (Drew Ballinger), and Jon Voight (Ed Gentry) in *Deliverance*, © Warner Brothers, 1972

to the state, including the blockbuster chase comedies *Smokey and the Bandit* (1977) and *The Cannonball Run* (1981). His 1981 actioner, *Sharky's Machine*, which he also directed, was the first Hollywood production to be shot and set in contemporary Atlanta.

Small screen production expanded as well. CBS's hit action-comedy show *The Dukes of Hazzard* (1979-1985) soon followed (with the first five episodes shot in Atlanta, Conyers, and Covington), as did critically-praised shows focused on the Civil Rights era and themes—*In the Heat of the Night* (1988-1995—mostly shot in Covington) and *I'll Fly Away* (1991-1993, shot in Atlanta, Conyers, and Covington). Savannah featured prominently in a series of 1990s films, such as Robert Zemeckis's 1994 Oscar-darling *Forrest Gump*, Clint Eastwood's 1997 *Midnight in the Garden of Good and Evil*, Robert Altman's *The Gingerbread Man* (1998), and Robert Redford's *The Legend of Bagger Vance* (2000).

The late 1980s and 1990s also saw a surge in the production of Georgia-shot films addressing race and relations, a trend that has continued into the 2020s. In 1988, the Atlanta-born, Morehouse alum Spike Lee shot his grand-scale HBCU musical-comedy *School Daze* in and around the Atlanta University Center; in 1989, *Glory* was filmed in Savannah, McDonough, and Jekyll Island; and Academy Award-winner *Driving Miss Daisy* was filmed in Atlanta (*Daisy's* Best Picture made it the second film with Atlanta ties to win that prize exactly 50 years after *Gone with the Wind*).



An aerial photo of the Trilith Studio campus. Visible at the top is the Trilith village community, a new live/work/play township the studio has built for film and television creatives. © Trilith Studios.

Lee's work inspired a wave of Atlanta-based films in the 2000s, which coincided with the explosive growth of Atlanta's hip-hop scene and a boom in the production of music videos. The founding of Rainforest Films by producer Will Packer and director Rob Hardy in the mid-1990s provides an excellent example. Rainforest began with relatively low-budget "independent" productions like the Atlanta-shot *Trois* in 2000; it expanded to studio-distributed successes like 2007's Atlanta-set *Stomp the Yard*—a music-rich drama about step dancing at HBCUs—which grossed \$75 million worldwide on a modest \$13 million budget. Rainforest has also produced hits like 2014's \$25 million Kevin Hart star vehicle *Ride Along*, which grossed \$154 million worldwide. Packer has emerged as one of the industry's preeminent Black producers. The confluence of music and moviemaking in Atlanta's African-American entertainment community also facilitated the career of music producer-turned-film producer Dallas Austin. His 2002 debut feature, *Drumline* (2002), about HBCU marching bands, and shot at Clark Atlanta University, proved to be a substantial hit. Austin would follow this with *ATL* in 2006; Austin has since served as a producer on Donald Glover's hit series *Atlanta* (2016-), among other productions.

Of course, no one has figured more prominently in the cinematic revisioning of Atlanta than Tyler Perry, who since 2006 has written, directed, and produced fourteen TV series, including *House of Payne* (2006-2012) and *Meet the Browns* (2010-2011)—and produced and directed (as of 2022) 27 feature films, several of which proved to be box-office champions for their opening weekends. Many of Perry's most successful films have been centered on the salty, no-nonsense Madea,

played by Perry, based on a matriarchal character he had developed in church plays and on tour. The Madea stories and their grounding in Atlanta's Black middle class highlight the late-20th century and early-21st century phenomenon of reverse-migration of Black Americans, who have chosen to build lives and careers in the South and particularly, the Black Mecca, Atlanta.

The national success Perry enjoyed commercially allowed him to create an Atlanta-based media empire. He is the first African American to own a studio complex (he has also, importantly, retained the rights to most of his original works). After operating studios in Greenbriar (now Abreau Studios), Perry in October 2019 opened the state-of-the-art Tyler Perry Studios at Fort McPherson, a 330-acre complex, with sound stages available for non-Perry productions. He remains by far the most successful and prolific entertainment creator based in Georgia, and he is likely to remain so well into the future.

Deliverance started the ball rolling, and Perry made Atlanta the epicenter for Black screen production, but the factor most responsible for making Georgia one of the busiest production centers in the world, and the busiest in the Western Hemisphere, is economics—the all-important bottom line. Galvanized, in part, by the 2004 Ray Charles biopic *Ray*, which is set in Georgia but wound up being shot in Louisiana, the Georgia General Assembly passed a set of tax incentives in 2005 which it then expanded in 2008 (and renewed and refined in 2010, 2012, and 2020). These grant filmmakers a 20 percent investment tax credit on productions with more than \$500,000 in qualified spending in the



Robert Redford models a golf swing for Matt Damon (playing Rannulph Junuh) as Will Smith (Bagger Vance) and M. Michael Moncrief (Hardy Greaves) look on. © Dreamworks.



An image from the pilot episode of *Atlanta*, with (from left to right) LaKeith Stanfield as Darius, Donald Glover as Earnest "Earn" Marks, and Brian Tyree Henry as Alfred "Paper Boi" Miles. © FX Network.

state (sweetening the pot with an additional 10 percent tax credit if producers use the Georgia peach logo in their end credits or opt for other marketing promotions). Particularly on large-scale productions, these incentives represent significant savings, bringing dozens of action tentpole productions (such as the Marvel-produced *Avengers* series and spin-offs like 2018's *Ant Man and the Wasp*) to the state.

The boost in production was immediate. The Georgia Department of Economic Development's Film, Music, and Digital Entertainment Division estimated that direct spending on film and television production went from \$133.2 million in 2006-2007 to \$1.4 billion in 2013-2014. For example, over the course of 2010-2011, 126 film and television shows were shot for a combined total budget of \$671.6 million. Films included *For Colored Girls* (2010), *X-Men: First Class* (2011); TV series included *Vampire Diaries* (2009-2017), *Drop Dead Diva* (2009-), *The Real Housewives of Atlanta* (2008-), and most famously, the AMC series *The Walking Dead* (2010-). *The Hunger Games: Catching Fire* (2013), as well as the *Mockingjay* duology (*Mockingjay Part One* in 2014, and Part Two in 2015) marked the state's status as the most frequently chosen site for major action thrillers. In 2016, more feature films were made in Georgia than anywhere else, including Hollywood; in 2018, films shot in Georgia (thanks mostly to Marvel Studios productions) were the highest grossing in the nation. For 2020-2021, the Film and Television Office estimates



The crew secures the camera on the set of an early episode of *The Dukes of Hazzard* TV series. © CBS.

that direct spending on film and television production amounted to \$4 billion. And while Atlanta-set productions like Edgar Wright's *Baby Driver* (2017) could take over downtown, the new tax regime has also meant that Georgia can sub for stories set in any time or place, from Wakanda to the Ozarks. The videogame industry, another beneficiary of the tax program, has also flourished; while the state is not among the top ten states, studies indicate that in 2019, 136 companies provided 4,000 full-time jobs. That industry will continue to expand.

This level of production is not possible without studio facilities, which have grown phenomenally since 2008. The most prominent of these is Trilith Studios (opened in 2014 as Pinewood Studios America), located in Fayetteville, just south of Atlanta. With its 2021 expansion, it hosts 23 stages with more than 400,000 square feet. Facilities now dot the greater Atlanta area and have been or are being built in Oxford, Athens, Covington, Stone Mountain, and elsewhere. As Deputy Film Commissioner Lee Thomas puts it, "Since there have been five decades of building

the film industry, Georgia cannot be considered an overnight success; but no other market has seen the kind of exponential growth, especially with infrastructure development, that Georgia has seen since 2008 and the passage of the Georgia Entertainment Industry Investment Act."

Meanwhile, filmmaker training has also grown dramatically. Georgia State University launched its Creative Media Industries Institute in 2014, to train students in advanced technologies and media entrepreneurship (including a just-announced MFA in digital filmmaking with a concentration in virtual production and digital effects). The Savannah College of Art and Design (with its second campus in Atlanta) has been training filmmakers of all crafts. It and Clayton State College were joined by the state-government-created Georgia Film Academy (2015), which uses classes and studio space at Trilith Studios and hands-on internships for training in below-the-line crafts (electricians, set dressers, sound recordists and mixers, camera operators) and post-production. In Fall 2020, the University of Georgia launched a Master of Fine Arts Film



Jennifer Hudson (foreground) portrays Aretha Franklin and Mary J. Blige plays her older rival Dinah Washington in *Respect*, shot in and around various Atlanta locations. © MGM, 2021.



Andrew Lincoln, playing Sheriff Rick Grimes, greets a young cast member during the shooting of an episode of *The Walking Dead*. © AMC.

Program with the GFA. This will also boost content creation—addressing a significant deficit, in that the overwhelming majority of productions shot in Georgia originate out of state (in Los Angeles or New York). All of these facilities and training programs benefit local communities and various support crafts and businesses, from companies renting professional cameras and lighting equipment to vendors and workers needed to build facilities and sets, to specialist companies providing everything from digital effects, prosthetic effects, and period costumes.

Nationally, Georgia production has attracted the spotlight due to its own growth and its occasional intertwining with state and national politics. Zooming out, as it were, the growth of production in Georgia can be seen as paralleling the growth of Atlanta as a “world-class city,” and for that matter, of the state, which has come to play a more prominent role in national and international conversations (as with the 1996 Olympics). Many object to the largesse of the tax incentives. Some paint the growth

of the entertainment sector as ideologically suspect, 21st century carpet-bagging by Northern and coastal elites. Others ignore it (except when their roads are closed because someone is shooting a chase scene there). But there is no denying that Georgia has become a more media-conscious state, and therefore a state more extensively linked to a variety of important economic, technological, and cultural networks, and, given bi-partisan support for this thriving industry, it is likely to remain so for years to come.

Dr. Matthew H. Bernstein is Goodrich C. White Professor in the Department of Film & Media at Emory University. He is the author or editor of six books, including Screening a Lynching: The Leo Frank Case on Film and Television (University of Georgia Press, 2009). He can be reached at mbernst@emory.edu. Dr. Eddy Von Mueller is an author, filmmaker and independent scholar in Atlanta, Georgia. He can be reached at Dr.EddyvonMuller@gmail.com.

Ref. 342.73
P U

Mr Baldwin

WE, the People of the United States, in order to form a more perfect union, to establish justice, insure domestic tranquility, provide for the common defence, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States of America.

+

A R T I C L E I.

Sec. 1. ALL legislative powers herein granted shall be vested in a Congress of the United States, which shall consist of a Senate and House of Representatives.

Sec. 2. The House of Representatives shall be composed of members chosen every second year by the people of the several states, and the electors in each state shall have the qualifications requisite for electors of the most numerous branch of the state legislature.

No person shall be a representative who shall not have attained to the age of twenty-five years, and been seven years a citizen of the United States, and who shall not, when elected, be an inhabitant of that state in which he shall be chosen.

service
thirty

Representatives and direct taxes shall be apportioned among the several states which may be included within this Union, according to their respective numbers, which shall be determined by adding to the whole number of free persons, including those bound to servitude for a term of years, and excluding Indians not taxed, three-fifths of all other persons. The actual enumeration shall be made within three years after the first meeting of the Congress of the United States, and within every subsequent term of ten years, in such manner as they shall by law direct. The number of representatives shall not exceed one for every forty thousand, but each state shall have at least one representative: and until such enumeration shall be made, the state of New-Hampshire shall be entitled to chuse three, Massachusetts eight, Rhode-Island and Providence Plantations one, Connecticut five, New-York six, New-Jersey four, Pennsylvania eight, Delaware one, Maryland six, Virginia ten, North-Carolina five, South-Carolina five, and Georgia three.

When vacancies happen in the representation from any state, the Executive authority thereof shall issue writs of election to fill such vacancies.

The House of Representatives shall choose their Speaker and other officers; and they shall have the sole power of impeachment.

Sec. 3. The Senate of the United States shall be composed of two senators from each state, chosen by the legislature thereof, for six years: and each senator shall have one vote.

by lot

Immediately after they shall be assembled in consequence of the first election, they shall be divided as equally as may be into three classes. The seats of the senators of the first class shall be vacated at the expiration of the second year, of the second class at the expiration of the fourth year, and of the third class at the expiration of the sixth year, so that one-third may be chosen every second year: and if vacancies happen by resignation, or otherwise, during the recess of the Legislature of any state, the Executive thereof may make temporary appointments until the next meeting of the Legislature, *which shall then fill such vacancies*

No person shall be a senator who shall not have attained to the age of thirty years, and been nine years a citizen of the United States, and who shall not, when elected, be an inhabitant of that state for which he shall be chosen.

The Vice-President of the United States shall be, *ex officio*, President of the senate, but shall have no vote, unless they be equally divided.

The Senate shall choose their other officers, and also a President pro tempore, in the absence of the Vice-President, or when he shall exercise the office of President of the United States.

or affirmation

The Senate shall have the sole power to try all impeachments. When sitting for that purpose, they shall be on oath. When the President of the United States is tried, the Chief Justice shall preside: And no person shall be convicted without the concurrence of two-thirds of the members present.

Judgment in cases of impeachment shall not extend further than to removal from office, and disqualification to hold and enjoy any office of honor, trust or profit under the United States: but the party convicted shall nevertheless be liable and subject to indictment, trial, judgment and punishment, according to law.

Sec. 4. The times, places and manner of holding elections for senators and representatives, shall be prescribed in each state by the legislature thereof: but the Congress may at any time by law make or alter such regulations, *except as to the place of choosing senators.*

The Congress shall assemble at least once in every year, and such meeting shall be on the first Monday in December, unless they shall by law appoint a different day.

Sec. 5. Each house shall be the judge of the elections, returns and qualifications of its own members, and a majority of each shall constitute a quorum to do business: but a smaller number may adjourn from day to day, and may be authorized to compel the attendance of absent members, in such manner, and under such penalties as each house may provide.

Each house may determine the rules of its proceedings; punish its members for disorderly behaviour, and, with the concurrence of two-thirds, expel a member.

Georgia GEMS

An Artifact WORTH MORE THAN MONEY

by
W. Todd Groce, PhD



On Thursday evening, November 18, 2021, collectors and historians around the world waited with bated breath as an original copy of the United States Constitution went up for auction.

There are only thirteen original copies of the US Constitution in existence, and only two are privately held. None has sold in many years, so no one knew the true value of the document, which was expected to fetch \$20 million. When the gavel finally dropped, the document sold for an eye-popping \$43.2 million, making it the priciest four pages to ever be sold at auction.

Among the eleven copies of the US Constitution that reside in an archival repository is one held by the Georgia Historical Society. Associated with Constitutional Convention delegate Abraham Baldwin of Georgia, the document bears Baldwin's signature and his hand-written edits. Baldwin received this copy for review before the final printing (hence his editing marks and other marginalia), and he carefully preserved it after the work of the Convention was completed.

Abraham Baldwin's draft copy of the United States Constitution is the crown jewel of the GHS collection and the most important of the 5 million documents, rare books, photographs, and artifacts held by the institution for the benefit of the people of Georgia and the United States. It has been a part of our archives since the earliest days of GHS, the foundation upon which the oldest collection of Georgia history materials in the world was built.

Today this sacred document is stored securely. But that doesn't mean that it is stashed away, inaccessible to "We the People." Indeed, it is used on a regular basis to teach and inspire.

It serves as the nucleus of the US Constitution teacher resources developed during our *Georgia History Festival*, reaching approximately 250,000 students each year. On Constitution Day it is displayed in the GHS Research Center Reading Room where it is viewed by the public, including thousands of awe-struck Georgia students and their teachers.

Besides its significance as a priceless artifact and anchor for our collection, the Georgia Historical Society's copy of the US Constitution serves an even grander purpose. The document is crucial to understanding the establishment of the American system of government, the codification of all that was fought for and won at enormous cost during the American Revolution.

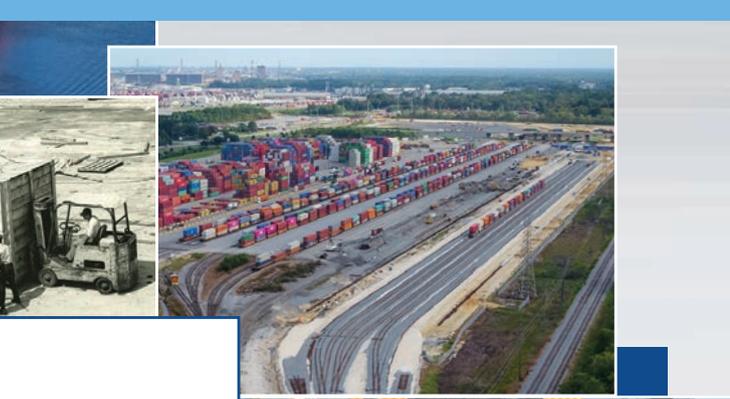
Over the years, it has been my pleasure to show the document to countless VIP visitors to the Georgia Historical Society, ranging from US Supreme Court Justice Stephen Breyer and Archivist of the United States David Ferriero to Lord Chief Justice of England and Wales Nick Phillips and media mogul Ted Turner.

It never fails to draw an audible "wow." Everyone is fascinated by Baldwin's handwritten edits as well as the Old English "f" used repeatedly throughout as the letter "s."

But most of all, those who see our copy of the U.S. Constitution are profoundly moved by its legal expression of the Enlightenment concept of self-government, the idea that ordinary people are capable of governing themselves without a king or dictator. In 1787 it was the wonder of the world and the terror of monarchs everywhere. It still strikes fear in the heart of would-be tyrants.

As a living symbol of the American republic, this copy of the US Constitution reflects our commitment as a nation to government of, by, and for the People. It is a reminder during these turbulent times of who we are and what we stand for—ordered liberty, the supremacy of the people, and the rule of law. The Georgia Historical Society is honored to care for it and to hold it in trust for this generation and all those that follow, for many years to come.

W. Todd Groce is President and CEO of the Georgia Historical Society. An earlier version of this article was published on December 12, 2021, in the Atlanta Journal-Constitution.

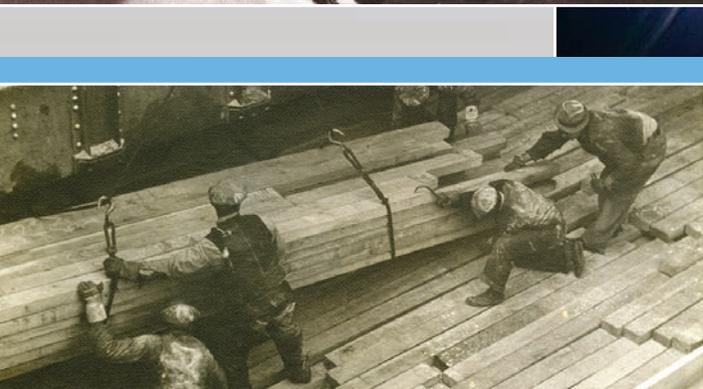
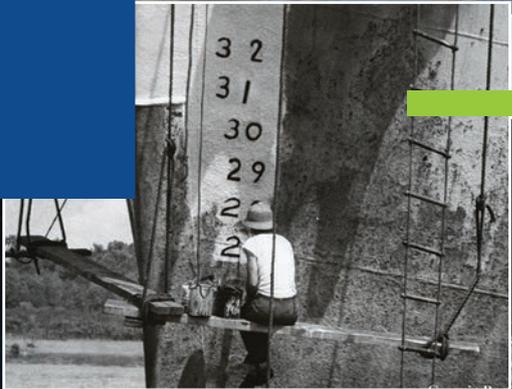
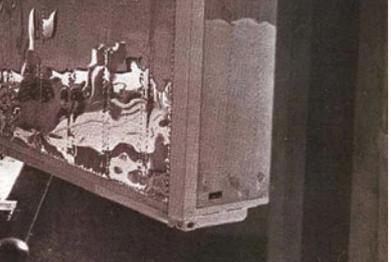
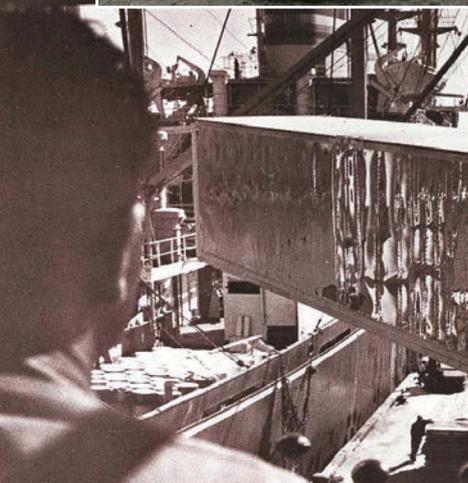



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John F. McMullan: THE JOHN MACPHERSON BERRIEN AWARD WINNER

By Stan Deaton

As the winner of the Georgia Historical Society's 2022 John Macpherson Berrien Award for lifetime achievement, John McMullan's Georgia roots run deep. His ancestor of the same name arrived here from Virginia in 1795 in the aftermath of the Revolution and settled in the area that is now Hart County.

John's membership with the Georgia Historical Society doesn't go back quite as far as his ancestral roots, but he is one of the longest-tenured members on record, having joined GHS nearly 50 years ago, in 1973. The Berrien Award, he says, is "unexpected and deeply appreciated. It's a recognition of my longtime love of history," which goes back to his early childhood.

John and his family are deeply interested in both their own family history and that of their state. And they have invested heavily in making sure that the Georgia Historical Society will continue to fulfill its mission for years to come.

When the Georgia Historical Society purchased the structure that became the Jepson House Education Center as part of its capacity-building campaign, the McMullans seized the opportunity to help GHS reach its goal of transforming the antebellum mansion into an elegant new home for the office of the president and the administrative and program staff.

John and his son Ted each pledged a substantial amount to complete the renovation and gave an additional gift to design and furnish what became the Thomas Leverette McMullan Board Room, named in honor of John's father, who died in 1954 when John was 17. His portrait now hangs in the room that bears his name. Together their contributions amounted to well over a half-million dollars.

In addition to helping with Jepson House, John and his wife Marilyn endowed the Marilyn Memory McMullan Director of Programs at GHS with a gift of \$1 million, ensuring that GHS's programming will continue to educate Georgians for years to come. John also supported the recent Research Center renovation and expansion campaign at a leadership level.

"Our society today is living proof that we haven't learned a lot from our history," John says. "Our country deeply needs to continue to learn all of our history—the good parts and the bad. We really wanted to support the work of the Georgia Historical Society in this way."

John Francis McMullan was born in Covington and grew up in Athens, where his father worked as a district agent for the UGA Cooperative

Extension Service. His parents, Thomas and Pauline, instilled in him very early a love of learning and "pride of success," exemplified by the two degrees John earned from the University of Georgia, a business degree in 1958 and an MBA in 1960. He received the Distinguished Alumni Award from UGA's Terry College of Business in 2009.

John began developing real estate in the early 1970s and is now chief executive officer of Camden Real Estate, an Atlanta-based company that he founded in 1990. His son Ted now runs the business—"I just sit back and criticize," he says with a laugh.



John F. McMullan (left) receiving the Berrien Award from GHS President & CEO Todd Groce.

What motivates him to give of his time and resources? "All of the successful people that I've ever known have been philanthropic," John says. "They give even when it hurts. When we see a need, it's our responsibility to help if we can."

John had donated to the Georgia Historical Society for years, but when GHS received an NEH challenge grant in 2003, John stepped up his giving—and that got the attention of president and CEO Todd Groce. "It didn't take Todd long to come see me after that!" he laughs. His support for other educational programs soon increased as well.

Why GHS? "I was a voracious reader of history growing up, and I believe in the power of history and education to make a difference. It goes back to what I learned from my parents. So I firmly support the goals and mission of the Georgia Historical Society to teach and inspire the next generation of leaders through history. I love the *Georgia Historical Quarterly* and look forward to every issue. But most importantly, GHS has proven to be good stewards of the money it receives. I can't tell you how important that is."

The McMullan "pride of success" is still evident, and the Berrien Award is a recognition of a lifetime spent in service to others. John, his wife Marilyn, and son Ted are proud of the legacy they are leaving through their gifts to the Georgia Historical Society: "We hope that by honoring the past while looking to the future, we'll inspire others to do the same."

Non Sibi, Sed Aliis

Stan Deaton is the Dr. Elaine B. Andrews Distinguished Historian at GHS. He can be reached at sdeaton@georgiahistory.com

Teaching Georgia's People and Places

By Elyse Butler and Lisa Landers

In Winter 2022, the Georgia Historical Society (GHS) hosted *Teaching the Civil Rights Movement with the Georgia Historical Marker Program*, a first-of-its-kind teacher-training course designed, promoted, and administered by the Georgia Historical Society for Georgia educators. Made possible through a grant awarded by the Library of Congress Teaching with Primary Sources (TPS) Eastern Region Program coordinated by Waynesburg University, this unique course guided educators to create student-friendly historical investigations connecting primary sources from GHS and the Library of Congress with roadside historical markers featured on GHS's Civil Rights Trail.

GHS is home to an unparalleled collection of primary source materials for studying Georgia and American history. Primary sources are the raw materials of history—they are the manuscripts, artifacts, photographs, and other materials that help us understand, engage with, and question diverse experiences, perspectives, and narratives of the past.

Teaching history with primary sources supports young learners in developing literacy skills, acquiring historical knowledge, and practicing critical thinking. Leveraging the vast amount of primary source material housed at the GHS Research Center combined with GHS statewide educational programs, like the Georgia Historical Marker Program, GHS is in a unique position to offer educators creative and effective classroom resources and professional development opportunities to teach about the past more effectively.

The Georgia Historical Marker Program consists of over 2,100 historical markers across the state. With at least one state historical marker located in each of Georgia's 159 counties, markers are accessible in-person or online via the Georgia Historical Marker Database. Under the direction of GHS since 1998, the Program is robust, ever-growing, and can be accessed for free.



"Leesburg, Georgia. Arrested for demonstrating in Americus, teenage girls are kept in a stockade in the countryside." Danny Lyon. Georgia, 1963. Photograph courtesy of Danny Lyon (Instagram @dannilyonphotos)

In 2014, with support from the Georgia Department of Economic Development, GHS established the Georgia Historical Marker Program's Civil Rights Trail. Beginning with markers in Atlanta, Albany, Columbus, and Savannah, the Trail tells the story of the struggle for human and civil rights in the state from the close of the Civil War to the present.

The Civil Rights Trail continues to grow under GHS management via community-driven applications, allowing individuals to connect local narratives to larger themes in American history. Currently, the Civil Rights Trail includes 53 markers in 27 counties, highlighting specific local stories that give depth and complexity to the more commonly known events and people associated with the long road to equality.

Because the Marker Program has been active in Georgia for over 70 years and markers have been written by a variety of authors over time, they help reveal significant changes in the social, cultural, economic, and political landscape of the state. Historical markers make valuable classroom resources because they encourage exploration of large, complex historical themes by examining specific local stories. Using markers in a classroom paired with relevant and engaging primary sources promotes the development of historical thinking skills such as problem solving and critical thinking, engaging learners to better examine historical writing and interpretation and assess bias in understanding the past.



The ten-week *Teaching the Civil Rights Movement with the Georgia Historical Marker Program* teacher training course resulted in participating educators creating new and engaging historical investigation activities for their classrooms. Using primary sources to explore GHS's Civil Rights Trail, these investigations enhance student understanding of an era in which religion, education, politics, and free enterprise intersected to end Jim Crow and secure civil rights for African Americans. Through this training course, with support from the Library of Congress, GHS enables Georgia

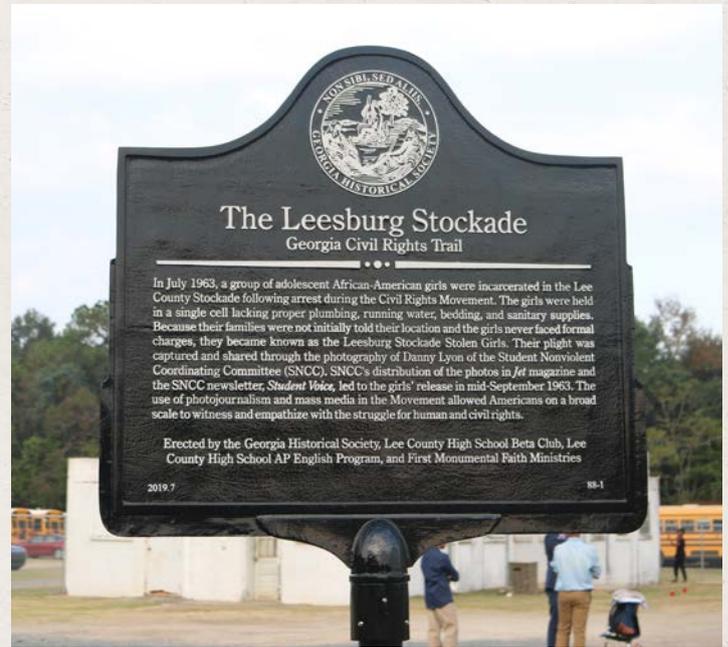
educators to incorporate valuable stories from students' own communities in classrooms across the state to help them better understand the struggle, impact, and nuance of the Civil Rights Movement in both Georgia and the United States.

The Teaching with Primary Sources (TPS) Eastern Region program at Waynesburg University supports K-12 education by offering free professional development and resources to educators across the Eastern Region of the United States.

The Georgia Historical Society (GHS) administers Georgia's historical marker program. Over the past 20 years, GHS has erected nearly 300 new historical markers across the state on a wide variety of subjects. GHS also coordinates the maintenance for more than 2,100 markers installed by the State of Georgia prior to 1998. Online mapping tools allow users to design driving routes based on historical markers, and a mobile app helps visitors locate and learn about markers nearby. Visit georgiahistory.com for more ways to use Georgia's historical markers and experience history where it happened.

Elyse Butler is the Historical Marker Manager at the Georgia Historical Society and can be reached at ebutler@georgiahistory.com.

Lisa Landers is the Education Manager at the Georgia Historical Society and can be reached at llanders@georgiahistory.com.



The Leesburg Stockade: Georgia Civil Rights Trail historical marker, Lee County. Photo by Elyse Butler



The Leesburg Stockade, Lee County, Georgia. Photos by Elyse Butler

Coastal Georgia Historical Society

By Sandy White

In 1965, the Coastal Georgia Historical Society was founded to preserve the artifacts and buildings that are the treasures of our cultural heritage. Headquartered in the A. W. Jones Heritage Center, the Society is owner of the St. Simons Lighthouse and custodian of the Lighthouse Keeper's Dwelling and Historic Coast Guard Station. In addition to preserving these important icons, we are committed to telling our regional story through our museums and educational programs.

Our current strategic plan calls for expanding the diversity of our programming and extending the geographic focus beyond St. Simons Island to greater Glynn County.

Our refreshed mission statement inspires us daily: *to connect people to Coastal Georgia's dynamic history through the stories we share and the collections we preserve.*

For almost four decades, the Society has operated the St. Simons Lighthouse Museum, where visitors can climb the tower and tour the Keeper's Dwelling exhibits to learn about the history of the Lighthouse and St. Simons Island.

This year—2022—the Lighthouse turns 150 years old. In celebration, the Society will present a series of programs and launch a campaign to fund long-term protection of the tower and dwelling.

To expand regional interpretation, the Society opened the World War II Home Front Museum at the Historic Coast Guard Station in 2018. The Museum tells the story of the men and women in small communities like Brunswick and St. Simons who worked together on the home front to support those on the battlefields

in the fight for freedom and democracy. Through immersive exhibits and interactive experiences, visitors learn about Glynn County's Naval Air Stations where blimps for anti-submarine patrols were stationed and radar training prepared officers to direct fighter pilots. Also featured is the Brunswick shipyard where thousands of workers, including women and African Americans, built Liberty ships to transport supplies to our troops overseas.

Building on the success of the Home Front Museum, the Society took the lead in developing a partnership of ten World War II sites across the state, forming the Georgia World War II

Heritage Trail. Through coordinated marketing, the Trail encourages visitors to explore the many facets of the state's wartime history. This network was launched in February 2021.

Locally, the Society reached out to the Glynn County mainland by publishing a series of four articles in *The Brunswick News* in fall 2021. These articles highlighted the diversity of community stories and the historical connections between the mainland and

the barrier islands. The Society invited county residents to learn more about local history by visiting our two museums free of charge. We also offered, and sold out, new programs on the history of Brunswick. These included a lecture series by the Society's senior historian Buddy Sullivan and walking tours on two topics: turn-of-the-20th-century history and downtown markers and monuments. In November, we launched an online collections database, giving researchers and the general public virtual access to our collection of photographic and archival materials.



WWII Home Front Museum. Image courtesy of the Coastal Georgia Historical Society



St. Simons Lighthouse and Keeper's Dwelling. Image courtesy of the Coastal Georgia Historical Society

In addition to activities for adults, the Society continues to develop new school outreach programs. In 2021, we co-hosted with a local public high school and the College of Coastal Georgia two virtual lectures by Pulitzer Prize-winning journalist Hank Klibanoff on civil rights issues. The Society also collaborated with the Georgia Historical Society in November to deliver a webinar for teachers on how to use local resources to teach U.S. history, highlighting school programs we developed for the Home Front Museum.

During the suspension of field trips due to the pandemic, Society educators have continued to present programs at local schools. One presentation to the Glynn Academy Ethnology Club led to the students applying for a Georgia Historical Marker to commemorate the intangible cultural heritage represented by Igbo (Ebo) Landing, a site on St. Simons Island where enslaved

Africans rebelled against their captors. That application was approved by the Georgia Historical Society marker committee last year and will be dedicated in May 2022, granting long-needed recognition of this significant event.

The Coastal Georgia Historical Society is proud to partner with the Georgia Historical Society as an affiliate chapter and share the contributions of our coastal area to the history of our state and the nation.

The Coastal Georgia Historical Society received the Georgia Historical Society's Affiliate Chapter of the Year Award for 2021. Sandy White is Education Director at the Coastal Georgia Historical Society. She can be reached at swhite@coastalgeorgiahistory.org.

MILESTONES



Reopening of the Research Center

The Georgia Historical Society Research Center reopened on Wednesday, January 19, 2022, following a successful renovation and expansion that enables GHS to continue to fulfill its mission to collect, examine, and teach Georgia history for generations to come. The new hours are 10 a.m. to 5 p.m., Wednesday-Friday and the first and third Saturday of each month from 10 a.m. to 5 p.m. GHS is grateful for the leadership, vision, and generosity of the renovation supporters that have made possible the preservation of Georgia’s documentary legacy for future education and research. Visit our website for a full list of supporters and project partners.



(Left to right, top to bottom) GHS Research Center staff: Breanne Hewitt, Rachel Minetti, Nicky Stevens, Meaghan Gray, Nate Pedersen. Photo by W. Todd Groce

MILESTONES

Georgia History Festival

Crowds enjoy *Georgia History Festival* events in February, including Super Museum Sunday and the Colonial Faire and Muster living-history event at Wormsloe State Historic Site.



Photos by Russ Bryant

MILESTONES

2022 Georgia Day Classroom Banner Competition Winners

In commemoration of Georgia Day on February 11, 2022, the Georgia Historical Society with the support of Georgia Power presented trophies to the winning schools in the Georgia Day classroom banner competition featuring "Georgia's People and Places."

First place, Jacob G. Smith Elementary School (top); second place, Garden City Elementary School (middle); third place, Southwest Elementary School (bottom).
Photos by Sabrina Saturday



MILESTONES

Rededicated Georgia Historical Markers

MARY TURNER AND THE LYNCHING RAMPAGE OF 1918

Lowndes County, December 10, 2021



Dr. Michael G. Noll, Valdosta Coalition for Peace and Justice. Photo by Elyse Butler

THE BIRTHPLACE OF JACKIE ROBINSON

Grady County, January 28, 2022



Photo by Elyse Butler

Upcoming Marker Dedications

BOWERS V HARDWICK

Fulton County, June 25, 2022

IBO LANDING

Glynn County, May 24, 2022

LILLIAN E. SMITH

Habersham County (private),
April 20, 2022

METRO ATLANTA CHAMBER

Fulton County, May 19, 2022

TECHWOOD HOMES

Fulton County, June 29, 2022

UNIVERSITY HOMES

Fulton County, June 29, 2022

WILL-A-WAY RECREATION AREA

Barrow County, April 22, 2022

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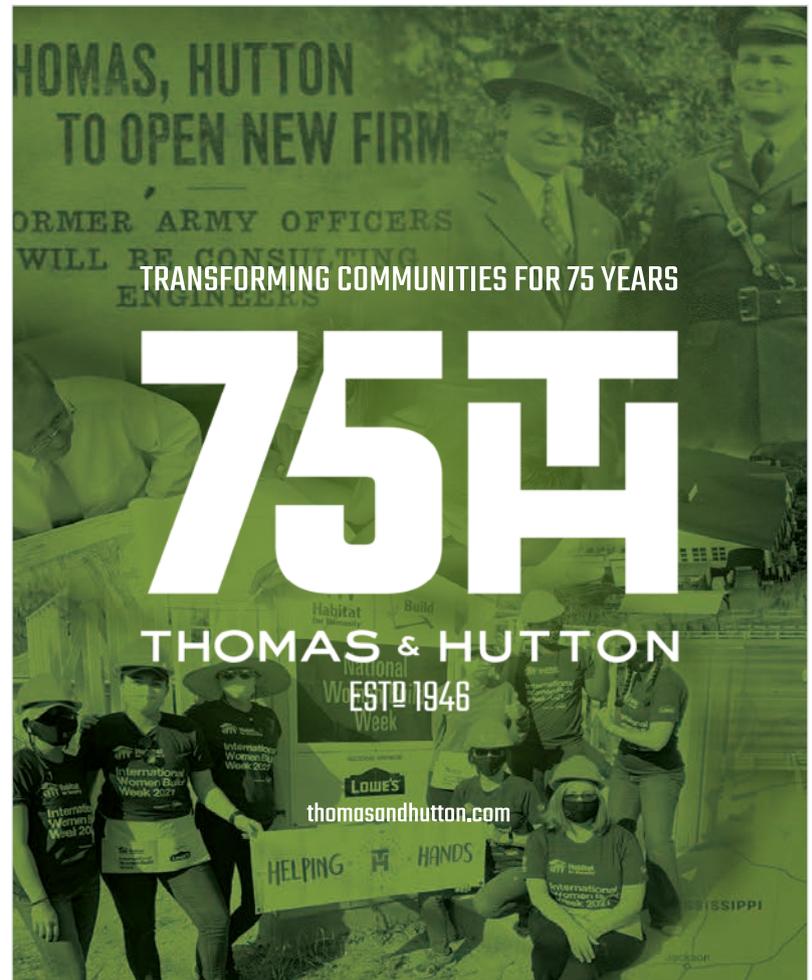
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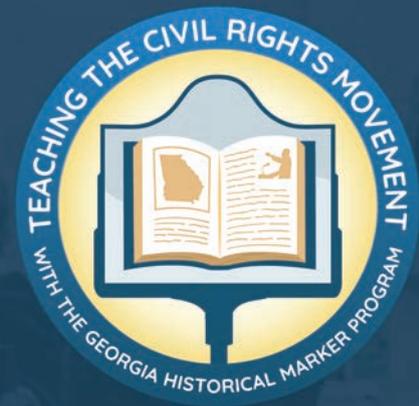


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