

Books of The Times*In Chess, Rigid Reason Confronts Fluid Intuition*By **WALTER GOODMAN**

The championship chess game played out in the course of "The Tower Struck by Lightning" pits anarchism against Marxism, intuition against icy ideology, human vagaries against scientific fanaticism.

The players in this intriguing novel seem equally matched for skill and craziness. Marc Amary, the Swiss champion, is a strict Marxist of Albanian persuasion who leads a terrorist band that is opposed both to Western capitalism and to Soviet Communism. He is also a brilliant physicist (author of "Dual Amplitudes With Coupling of the Omega for Six Pions and Gyration Bosons," who believes he is close to finding "the Great Unification," a synthesis of scientific knowledge. And if all the forces of nature can be unified, he reasons, why not politics and life itself?

As Amary sees the match, "the struggle is revolutionary, that is, scientific," and he is opposed "by an enemy relying on absurd means." His absurdist opponent, Elias Tarsis, is a Spaniard, a natural chess genius who earns his living as a machine operator and would probably have taken religious orders had he not been diverted by sex. As Tarsis sees it, Amary "looks at the board like a bureaucrat putting a five-year plan into operation."

Since their creator, Fernando Arrabal, is a luminary of the theater of the absurd, his sympathies are naturally with Tarsis, the man of intuition who has battled his way through a desire for domination and a taste for cruelty to achieve love with two compliant women. Mr. Arrabal will be remem-

The Tower Struck by LightningBy **Fernando Arrabal**

Translated from the Spanish by Anthony Kerrigan. 242 pages. Viking Press. \$16.95.



Jerry Bauer

bered by chess fans for his quirky role in "The Great Chess Movie," a documentary made during the 1981 world championship match between Anatoly Karpov and Viktor Korchnoi.

As the Amary-Tarsis game, being played at the Beauborg Center in Paris, proceeds, Mr. Arrabal flashes back to the Grand Guignol adventures of the antagonists. A rudimentary acquaintance with chess is enough for the reader to follow the match, since clear diagrams are provided of each move. Mr. Arrabal's analysis is original: "The sciatic nerve of the position had been ever so lightly grazed." The connections between playing this game and playing

the games of politics, science, religion and sex are developed with a free-wheeling imagination and a wry intelligence.

The author is not one to strain for a tidy plot. On Tarsis's mind as he ponders his next move is the recent kidnapping of Igor Isvoschikov, at 72 the youngest member of the Soviet Politburo. The Spaniard lays the crime to the Swiss champion. The terrorists are demanding that Moscow bomb the Saudi Arabian oilfields, a way of clearing the board for the perfect order envisioned by Amary.

Mr. Arrabal, a daring player himself, darts this way and that with great aplomb. He juggles political theory, psychological insights, erotic passages, spy doings, all the while winking at us and tossing off one-liners.

On politics: He describes a Marxist splinter movement that "dreamed of one day being able to count on a genuine worker in their ranks" and notes that "all insurgents have always belonged to the well-to-do classes, for they can see injustice clearly from the best seats in the stands." He tells of a disconsolate revolutionary who decides "to commit suicide by masturbation. It was his second attempt. He had developed a taste for it."

On religion: He observes, "The pious life can count on one great advantage: it is quite cheap to lead," and he gives Spain high marks for being the pre-eminent manufacturer of hair shirts. Referring to a period when the Virgin appeared to Spanish shepherds, he comments, "It's not surprising that she is seen so seldom now, given the gradual disappearance of that trade."

On nothing in particular: He credits the appeal of Esther Williams in part to the fact that she was not Tennessee Williams or William Carlos Williams. As Mr. Arrabal's sympathetic translator, Anthony Kerrigan, observes in a foreword, the author "takes exception to almost everything."

As the game proceeds, the bizarre lives of the two champions, who hate each other without, apparently, ever having met before their big match, are played out in alternating moves. Amary killed his own mother at the urging of imaginary presences from his childhood (including a cigar-smoking snake) who constantly kid his pretensions. "I'm a Marxist, all right," says one of these creatures, "Groucho tendency, and a Leninist, Lennon tendency." While the youthful lunacy of Tarsis has been quelled by religious experience (it was his custom to "hear Mass in the chapel of the Sanatorium of Tubercular, Scrofulous, and Rachitic Girls,") the childish demons of the proudly rational Amary gain the ascendancy until he sees them hopping all over the chess board.

The pace quickens toward the end, with decisive moves in the game and in the basement where the Soviet diplomat is being kept. "The Tower Struck by Lightning" (think of Amary as the tower and Tarsis as the lightning) is a romp by a very shrewd and talented performer. Standing in for the author, Tarsis plays his game on the assumption that "the most decisive results come about after much useless planning and that in history, moreover, the most lofty endeavors may be the result of chance and the most mediocre causes may provoke the most fabulous effects."

Mr. Arrabal is not in his museum. "The commissioner hopes to acquire them on permanent loan in the treasury of the museum."

You Say You Want a Revolution

AMERICA DIVIDED

The Civil War of the 1960s

By Maurice Isserman and Michael Kazin
Oxford Univ. 358 pp. \$30

Reviewed by EVAN THOMAS

In the spring of 1963, a group called the Kingsmen cut a recording of "Louie, Louie" that became a defiant anthem of the sex, drugs, and rock-and-roll generation. Listening to the lyrics, slurred and guttural, teenagers wondered, "What is that guy singing?," and let their pornographic imaginations do the rest. Frightened by the apparent rawness of the song and its hold over their children, parents complained to ministers and school teachers, who in turn protested to the FBI. J. Edgar Hoover ordered an investigation, but after using the latest audio technology the FBI concluded that the lyrics were "unintelligible at any speed." The gumshoes never bothered to ask the Kingsmen themselves what they were singing.

Had they, Hoover's men might have learned that "Louie, Louie" was a rather tame sea chantey about a sailor who tells a sympathetic bartender (Louie) of the love who waits for him at home. The Kingsmen's lead singer, Jack Ely, slurred the words because he had to strain to reach the microphone above him and because he had braces on his teeth. The others in the band performed raggedly because they were nervous to be in a recording studio. At first, disc jockeys played the Kingsmen recording as a nov-

elty, a kind of joke. It was only after parents squawked and the feds stepped in that the song really took off. "Such stupidity helped ensure 'Louie, Louie' a long and prosperous life," write Maurice Isserman and Michael Kazin in *America Divided*. "If the raunchy-sounding song was officially deemed a cultural menace, then it had to be good."

The short history of "Louie, Louie," one of many telling anecdotes in this lively survey of the 1960s, is a metaphor for the authors' larger point. The decade, like the song, was

The decade . . . was not quite as subversive as it appears in popular memory. If anything, Isserman and Kazin argue, the '60s saw the rise of the Right.

not quite as subversive as it appears in popular memory. The '60s are generally recalled (and demonized) as an era when the country lurched to the left. Civil rights, women's lib, the massive peace protests, a general loosening of morals and widespread assaults on established authority—all shook up the country after the sleepy '50s. But many of these movements were quickly undercut by internal contradictions and class and cultural strains, and in any case met with a fierce conservative reaction. If anything, Isserman and Kazin argue, the '60s saw the rise of the Right—attacks on the welfare state, a boom in fundamentalist religion, and a sharp political backlash.

The first liberal icon of the '60s—President

John F. Kennedy—was in fact a cautious pragmatist who regarded most liberals as fools or saps. Lyndon Johnson used utopian rhetoric to call for an end to poverty and discrimination. But, distracted by Vietnam ("that bitch of a war"), Johnson never came through on his promises. The so-called War on Poverty was meagerly funded and left to wither. Liberalism remained an essentially middle-class movement. Conservatives did a better job connecting with the lower middle classes and the resentful "outs" of society. Right-wingers

became the "populists" while the liberals were mocked as "limousine liberals."

Most student radicals, certainly in the early days, were not angry bomb-throwers trying to overthrow their parents. "Slogans and songs aside, the activists of the FSM [Berkeley Free Speech Movement] actually did trust a good number of people over 30," write the authors. They cite a study by a Yale psychologist who surveyed young radicals in the mid-'60s and found that "most came out of close, achievement-oriented families of liberal or, in some instances, radical persuasion." Over time, the movement did become more bitter and hostile—but much of the anger was self-destructive. The "beloved community" of the early civil rights movement devolved into

intramural squabbling among blacks and whites, gays and straights, men and women. Stokely Carmichael, the black militant who hijacked the Student Nonviolent Coordinating Committee (SNCC) jeered, "The position of women in SNCC is prone!"

In the preface, Isserman and Kazin explain that they met as young radicals of college age in 1970 "who cared a great deal more about changing history than studying it. For a while, we lived in the same 'revolutionary youth collective' and wrote for the same underground paper." They admit to "still clinging to the vision of a democratic Left." At times they seem wistful about the lost possibilities of liberalism. But they are at once knowing and unsparing about the excesses of their generation. They carefully explain the drug culture—and then bury it, quoting what author Arthur Koestler, after his first LSD trip, told the drug's guru, Timothy Leary: "This is wonderful no doubt. But it is fake. . . I solved the secret of the universe last night, but this morning I forgot what it was."

America Divided is full of such pointed injections of reality. After their non-studious student radical days, Isserman and Kazin became academics: Isserman has focused on the Left, Kazin on conservative movements. Thankfully, they don't write like most academics. *America Divided* is a knowing and highly readable narrative. ■

Evan Thomas, assistant managing editor of Newsweek, will publish a biography of Robert Kennedy next summer.

Be Wild, Jan 2, 2000

Antiques

Eve M. Kahn

Billy the Kid Still Wanted, If Only in Tintype Form

Billy the Kid posed for only one portrait — at least that scholars can agree on.

Around 1879, when he was believed to be about 20, William Henry McCarty, who also used the last names Antrim and Bonney, paid roughly 25 cents to have a tintype picture of himself taken outside a saloon at a former military fort in New Mexico. By then the outlaw Billy had already joined vigilante groups and had been sentenced to jail (from which he'd escaped). Gambling and stealing livestock apparently did not pay well; his clothes in the photo are baggy and rumpled. He soon gave the portrait to a friend named Dan Dedrick, whose descendants have consigned it at Brian Lebel's Old West Show & Auction on June 25 in Denver.

The fragile metal image, known as the Dedrick/Upham tintype, is about the size of a credit card. It is estimated to bring up to \$400,000. It has spent years in safe deposit boxes and will be "under armed guard" during the June 24 preview, Mr. Lebel said in a recent telephone interview.

Scholars have scrutinized it since the 1980s, when Dedrick's heirs put it on display at a museum in New Mexico. The emulsion is smudged across Billy's hips; his rough sweater may have rubbed it before it dried. His grip on the rifle and the revolver at his waist suggested for years that he was left-handed. It soon became a famous image, and inspired the director Arthur Penn's 1958 western "The Left Handed Gun," starring Paul Newman as Billy. But today the Kid is thought to have been right-handed: tintypes are reverse prints of what the photographer saw.

A Takaezu Exhibition

The modernist ceramist Toshiko Takaezu, who died in March at 88, gave away or sold many of her favorite works as her health declined. The Crocker Art Museum in Sacramento and the Racine Art Museum in Wisconsin, among others, acquired major holdings, and her friends have lent about 70 pieces for "Toshiko Takaezu From Private Collections: The Memorial Exhibition," through July 9 at the LongHouse Reserve museum in East Hampton, N.Y.

Her spheres and cylinders are arranged in rows in a gallery overlooking outdoor sculptures, which include white chess pieces by Yoko Ono and blue glass spears by Dale Chihuly. The streaked vessels have tiny blow-holes, which prevented explosions in the kiln. She kept the interiors mysteriously invisible. "The most important thing is the dark space inside," she used to say.

On the outer clay walls, her earth-tone glazes resemble "veining like marble, sweeps like the northern lights, defined



INNOVATIVE IMAGES FOR THE OLD WEST SHOW & AUCTION

This tintype of Billy the Kid is being auctioned this month at Brian Lebel's Old West Show & Auction in Denver.

strokes of a broad brush, calligraphic gestures, patterns of spotty darkness like mildew, or waterfalls of liquid color," the historian Janet Koplos wrote in a new monograph, "The Art of Toshiko Takaezu: In the Language of Silence" (University of North Carolina Press, edited by the ceramics curator Peter Held).

Her longtime dealer, the Perimeter Gallery in Chicago, has about 80 of her works, priced from \$3,000, for a grapefruit-size orb, to \$75,000, for a five-foot spire.

A 1930s Mural's Return

Writhing dancers will reappear this month at a gallery at the New School in a newly restored

1932 mural of an Ecuadorian village procession that has spent about a decade out of view.

The Ecuadorian painter Camilo Egas (1889-1962) painted the 17-foot-long expanse of costumed peasants, titled "Ecuadorian Festival," for a basement niche at the original New School for Social Research building at 66 West 12th Street. Alvin Johnson, the institution's first president, declared in about 1945 that Egas's scene "represents the creative, artistic, indignantly pietistic native American culture in its struggle against the suppressive hand of Spanish white race arrogance." At some point the school protected it with a temporary wall, and in 2005 the torn, stained canvas was rolled up and put away.

Peter Tobey and Lance Lank-

ford, art restorers in Manhattan, have spent the last month using cotton balls to wipe away soot and patching rips with linen squares. Later this month, the canvas will be hung in a summer show titled "(re) collection" at Parsons the New School for Design on Fifth Avenue at 13th Street.

When the exhibition closes, the mural will be reinstalled at its home. "Maybe we'll do a little procession back to 66 West 12th Street," said Silvia Rocciolo, a curator of the New School art collection.

Egas's other surviving murals are in Ecuador, said Michele Greet, an associate professor of art history at George Mason University. Two 1930s tableaus of grain harvesters, originally on the mezzanine of the West 12th Street building, are believed lost.

Relics of the Vietnam War

A boxful of metal cigarette lighters used by American soldiers in Vietnam during the 1960s and '70s is now in limbo in Ohio. The owner, the artist Bradford Edwards, has brought together 290 of the lighters that he collected while traveling in Vietnam. Made by the Zippo Manufacturing Company in Bradford, Pa., they are engraved with helicopters, gunboats, parachutes, peace signs and profane inscriptions about cravings for sex, marijuana, beer, enemy killings and home.

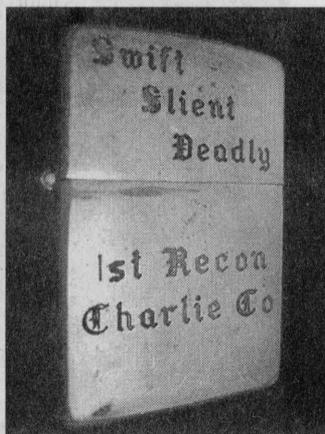
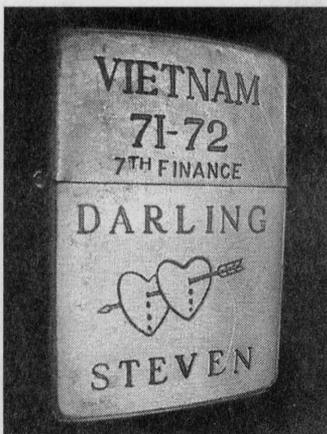
Mr. Edwards had consigned them at Cowan's Auctions in Cincinnati for an American history sale on Thursday, to be offered as one lot, with an estimate around \$40,000. But Mr. Edwards — who divides his time among Phnom Penh, Cambodia; Hanoi, Vietnam; and Santa Barbara, Calif. — and Wes Cowan, the owner of the auction house, have changed their plans and have said that they hope that the lighters will somehow be kept on public view.

"I envision a traveling exhibit that could be toured to a number of institutions nationally, that would feature the lighters, photos, didactic labels and a 'story booth' where Vietnam vets could relate stories," Mr. Cowan wrote in an e-mail.

In a 2007 book edited by Sherry Buchanan, a historian, about the collection, "Vietnam Zippos: American Soldiers' Engravings and Stories (1965-1973)," from the University of Chicago Press, Mr. Edwards explains in an essay that he built the collection through dealers who were scouring the countryside. "I became a white-skinned Zippo hunter skulking down the alleys and streets of Saigon," he writes.

Original owners' names are etched on a few of the worn chrome surfaces. "People think, 'Oh, these are from fallen dead soldiers,'" Mr. Edwards said in a recent interview via Skype. More likely, perhaps, the soldiers lost or sold their lighters before heading home.

"I did check the names against the database for the Vietnam Memorial," Mr. Edwards said, but he never found the owners there.



PHOTOGRAPHS BY BRADFORD EDWARDS

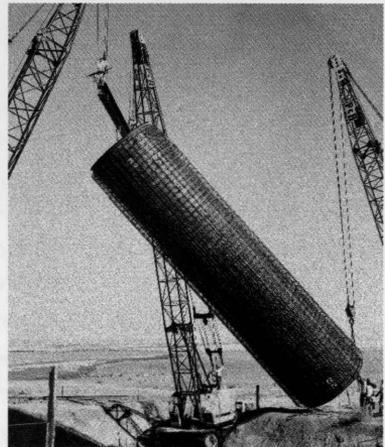
Cigarette lighters from the collection of Bradford Edwards.

🕒 7:30 A.M.—9:30 A.M. Conference registration

🕒 7:45 A.M.—9:30 A.M. *Concurrent sessions* (include breakfast)

The War against Disease Dr. Marshall Bloom, Associate Director for Science Management, Division of Intramural Research, Rocky Mountain Laboratories, Hamilton, will tell the tale of **Battling Yellow Jack in the Bitterroot** during World War II. Bloom will discuss efforts to establish a yellow-fever vaccine production facility at the National Institute of Health's Hamilton laboratories where, after 1942, all yellow-fever vaccines for members of the U.S. armed forces—up to 100,000 doses per week—were produced. Ellen Leahy, Director of the Missoula County Public Health Department, will talk about the worldwide influenza epidemic as it affected the Garden City and the role of Fort Missoula in the spread of the disease in her presentation on **Our Hour of Proof: The 1918 "Spanish" Influenza Pandemic in Missoula**. This session on the Treasure State's medical history is sponsored by Dr. Volney Steele, Bozeman.

The Cold War in Montana In his presentation, **Keep Watching the Skies**, Montana Department of Transportation Historian Jon Axline, Helena, will tell the story of Operation SKYWATCH and the Montana Ground Observer Corps. Beginning in 1952, the Air Force trained thousands of Montana civilians to scan the skies, report on unidentified aircraft, and plot their positions in case of a Soviet sneak attack. They were on the front line of the Cold War until the Air Force established radar stations throughout the state in 1958. In her talk, **Nuclear Montana**, Molly Holz, editor of the MHS Publications program, will recount the history of Minuteman missiles in Montana and show how the missiles thrust a remote and rural state into the center of international affairs during the Cold War. Today, 150 Minuteman missiles dot the state. Although the missiles themselves have been upgraded over the years, the launch structure—the silos, the launch control facilities, and the cabling system connecting these with Malmstrom Air Force Base—has



Minuteman Missile Installation,
June 7, 1962

PAC 84-91 U.S. Air Force Photo

🕒 5:00 P.M.—8:00 P.M.

Exhibit reception

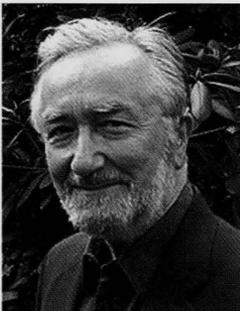
Join the Montana Museum of Art & Culture on the University of Montana campus for the opening of its new exhibit, **War Torn: The Art of Ben Steele**, depicting paintings and drawings from the Bataan Death March. During World War II, Steele endured 41 months of starvation, dehydration, hard labor, torture, and Japanese “hell ships” while crippled by dysentery, pneumonia, malaria, blood poisoning, and beriberi. The artist—now a resident of Billings—miraculously survived and later created a vast aesthetic and historical record that pays tribute to those who did not survive and offers a message of peace. Enjoy light hors d’oeuvres and a no-host bar before making the short walk over to the University Theater for the evening’s keynote address. For more information on the exhibit and related programming visit: www.umt.edu/montanamuseum or call 406-243-2019.

Montana Museum of Art & Culture



Tayabas Road, Ben Steele, charcoal on paper, n.d.

🕒 8:00 P.M.—9:30 P.M. *Keynote address, University Theater, UM Campus*



Dr. John Dower

In conjunction with the Montana History Conference, the University of Montana’s Presidential Lecture Series will present Dr. John Dower discussing **The Cultures of War: Pearl Harbor/Hiroshima/9-11/Iraq**. Dower—Professor Emeritus of History at the Massachusetts Institute of Technology and Pulitzer Prize-, Mellon Prize-, and National Book Award-winning author—has been hailed as being “without question . . . America’s foremost historian of the Second World War in the Pacific.” His most recent book, *The Cultures of War*, provides a groundbreaking comparison of four definitive acts of violence in

our time, beginning on December 7, 1941, and continuing through the current war in Iraq. Books will be available for purchase and Dower will sign copies after his lecture which is free and open to the public.

(<http://www.burmabridgebusters.org/>) " remained under the command of Major-General Howard Davidson's Tenth Air Force. Still later the 11th Squadron and a detachment of the 491st operated for a time under the East China Task Force.^[1]

From several airfields in China the group engaged primarily in sea sweeps and attacks against inland shipping. Also bombed and strafed such targets as trains, harbors, and railroads in French Indochina and the Canton-Hong Kong area of China. Received a DUC for developing and using a special (grip) bombing technique against enemy bridges in French Indochina.

The group moved to the US in October 1945. Inactivated on 2 November 1945.

Bombardment Wing

Reactivated in September 1955 at Abeline AFB (later Dyess AFB), Texas as a Strategic Air Command B-47E Stratojet unit which were designed to carry nuclear weapons and to penetrate Soviet air defenses with its high operational ceiling and near supersonic speed. The 341st flew the B-47 in training missions and participated in various SAC exercises and deployments with the Stratojet to bases in Morocco and England designed for forward deployments. Also controlled a KC-97 Stratotanker squadron to provide air refueling for B-47 operations.

In 1958 after the loss of some aircraft in clandestine Cold War operations; it was believed that Soviet air defenses had caught up to the ability of the B-47 to successfully penetrate Soviet airspace if called to combat duty. The Stratojet began to be phased out of the inventory and the 341st Bomb Wing began sending its aircraft to storage at Davis-Monthan AFB in 1961. The unit was inactivated on 25 June.



341st Bombardment Wing emblem

Strategic Missile Wing

On 15 July 1961 the 341st was reactivated as the **341st Strategic Missile Wing (SMW)**. A year later, in late July 1962, the first LGM-30A Minuteman I ICBM arrived at Malmstrom and was placed at Alpha-9 launch facility. The 10th Strategic Missile Squadron (SMS) accepted its final missile on 28 February 1963. Two months later, the 12th SMS became 100 percent combat ready. In July, the 490th SMS became fully operational, giving the 341st SMW responsibility for 150 silos.

In August 1964, the Air Force announced plans to build an additional 50 silos assigned to the 341st to house LGM-30F Minuteman II missiles. As construction of these new silos proceeded through 1966, the 564th SMS stood up on 1 April 1966. Just over a year later America's 1,000th Minuteman missile would be in place and on alert at Malmstrom. This milestone marked the completion of Minuteman deployment by the United States.

While new Minuteman IIs deployed with the 564th, upgrading of the Minuteman I models had been ongoing with the wing starting a transition from "A" to "B" models in August 1964. By June 1969, all Minuteman Is, both "A" and "B" models, were replaced by Minuteman II models. In 1975, the 564th SMS switched from the Minuteman II to the LGM-30G Minuteman III model.

Battle of Inchon

From Wikipedia, the free encyclopedia

The **Battle of Inchon** (Korean: 인천 상륙 작전, Hanja: 仁川上陸作戰, *Incheon Sangnyuk Jakjeon*; code name: **Operation Chromite**) was an amphibious invasion and battle of the Korean War that resulted in a decisive victory and strategic reversal in favor of the United Nations (UN). The operation involved some 75,000 troops and 261 naval vessels, and led to the recapture of the South Korean capital Seoul two weeks later. ^[3]

The battle began on September 15, 1950, and ended September 19. Through a surprise amphibious assault far from the Pusan Perimeter that UN and South Korean forces were desperately defending, the largely undefended city of Incheon was secured after being bombed by UN forces. The battle ended a string of victories by the invading North Korean People's Army (NKPA). The subsequent UN recapture of Seoul partially severed NKPA's supply lines in South Korea.

The majority of United Nations ground forces involved were U.S. Marines, commanded by General of the Army Douglas MacArthur. MacArthur was the driving force behind the operation, overcoming the strong misgivings of more cautious generals to a risky assault over extremely unfavorable terrain.

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Battle of Inchon

Part of the Korean War



Four tank landing ships unload men and equipment on Red Beach one day after the amphibious landings on Inchon.

Date	September 10–19, 1950
Location	Incheon, South Korea, Yellow Sea
Result	Decisive United Nations victory

Belligerents

 United Nations	 North Korea
<ul style="list-style-type: none"> South Korea United States Canada United Kingdom	

Commanders and leaders

 Douglas MacArthur	 Kim Il-sung
 Arthur Dewey Struble	 Choi Yong-Kun
 Edward M. Almond	 Wol Ki Chan
 Oliver P. Smith ^[1]	 Wan Yong
 Paik In-Yeop	
 Shin Hyun-Jun	

Strength

40,000 infantry	6,500 infantry
4 cruisers	19 aircraft ^[2]

BOOKS ON SCIENCE | Katherine Bouton

Eighty Years Along, a Longevity Study Still Has Ground to Cover

After reading “The Longevity Project,” I took an unscientific survey of friends and relatives asking them what personality characteristic they thought was most associated with long life. Several said “optimism,” followed by “equanimity,” “happiness,” “a good marriage,” “the ability to handle stress.” One offered, jokingly, “good table manners.”

In fact, “good table manners” is closest to the correct answer. Cheerfulness, optimism, extroversion and sociability may make life more enjoyable, but they won’t necessarily extend it, Howard S. Friedman and Leslie R. Martin found in a study that covered eight decades. The key traits are prudence and persistence. “The findings clearly revealed that the best childhood personality predictor of longevity was conscientiousness,” they write, “the qualities of a prudent, persistent, well-organized person, like a

THE LONGEVITY PROJECT

Startling Discoveries for Health and Long Life From the Landmark Eight-Decade Study. By Howard S. Friedman and Leslie R. Martin. Hudson Street Press. 248 pages. \$25.95.

scientist-professor — somewhat obsessive and not at all carefree.”

“Howard, that sounds like you!” Dr. Friedman’s graduate students joked when they saw the statistical findings. On a recent visit to New York, Dr. Friedman and Dr. Martin did both seem statistically inclined to longevity. Conscientiousness abounded. They had persisted in a 20-year study — following up on documentation that had been collected over the previous 60 years by Lewis

• Terman and his successors — despite scoffing from students: Get a life!
The hotel room (Dr. Martin’s) was meticulously neat, and they had prudently ordered tea and fruit from room service. Both were trim and tanned, measured in their answers, trading off responses like the longtime collaborators they are. Despite a busy schedule they were organized enough for a relaxed talk.

In 1990, Dr. Friedman and Leslie Martin, his graduate student at the time, realized that an invaluable resource for studying well-being and longevity existed right in their own state of California. In 1921, Dr. Terman had chosen 1,528 bright San Francisco 11-year-olds for a long-term study of the social predictors of intellectual leadership. Dr. Terman

interviewed the children, their families, their teachers. He studied their play habits, their parents’ marriages and their personalities: were they diligent, extroverted, cheerful? He and his team followed up with the participants every five or 10 years. Dr. Terman died in 1956, but colleagues continued the regular interviews with the original subjects, asking the same questions Dr. Terman had asked.

Dr. Friedman and Dr. Martin pored through Dr. Terman’s records, dredged up death certificates and asked Dr. Terman’s questions of study participants’ survivors. They also conducted a group analysis of other similar studies, and collaborated with experts in many fields.

The secret to a long life has been much studied. The health economist James Smith, at the RAND Corporation, found that the answer was education. Stay in school. This is no doubt true. But his findings don’t necessarily conflict with Dr. Friedman and Dr. Martin’s: what keeps people is school is often conscientiousness.

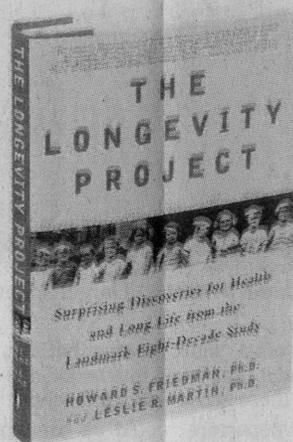
The New England Centenarian Study, on the other hand, found that the children of centenarians scored in the low range for neuroticism and the high range for extroversion. (For women it also helped to be agreeable.) Both men and women were about average in conscientiousness. Dr. Friedman pointed out that this was a selected group — the researchers could not study the centenarians themselves, except by self-reporting, so they turned to their children. There was also no control group. The Friedman/Martin/Terman study is unique in that it followed a single set of participants from childhood to death.

How do you pose the same questions to participants over an 80-year period? Dr. Friedman deferred to Dr. Martin. One of Dr. Terman’s original questions to parents was “How likely are you to upbraid a workman?” Not very relevant in contemporary life. Employing a complicated linguistic measurement called factor analysis, Dr. Martin said, the researchers were able to come up with the 21st-century equivalent: “How do you deal with co-workers?”

Many assume biology is the critical factor in longevity. If your parents lived to be 85, you probably will, too. Not so, Dr. Friedman said. “Genes constitute about one-third of the factors leading to long life,” he said. “The other two-thirds have to do with lifestyles and chance.” As an example of chance, he cited veter-

ans of World War II. “A disproportionate number of those sent overseas, especially to the Pacific, died at a greater rate after the war than the men who had been deployed at home,” he said. In any given year, men sent overseas were more than one and a half times as likely to die, compared with their peers who had stayed home.

There are three explanations for the dominant role of conscientiousness. The first and most obvious is that conscientious people are more likely to live healthy lifestyles, to not smoke or drink to excess, wear seat belts, follow doctors’ orders and take medication as pre-



scribed. Second, conscientious people tend to find themselves not only in healthier situations but also in healthier relationships: happier marriages, better friendships, healthier work situations.

The third explanation for the link between conscientiousness and longevity is the most intriguing. “We thought it must be something biological,” Dr. Friedman said. “We ruled out every other factor.” He and other researchers found that some people are biologically predisposed to be not only more conscientiousness but also healthier. “Not only do they tend to avoid violent deaths and illnesses linked to smoking and drinking,” they write, “but conscientious individuals are less prone to a whole host of diseases, not just those caused by dangerous habits.” The precise physiological explanation is unknown but seems to have to do with levels of chemicals like serotonin in the brain.

As for optimism, it has its downside.

“If you’re cheerful, very optimistic, especially in the face of illness and recovery, if you don’t consider the possibility that you might have setbacks, then those setbacks are harder to deal with,” Dr. Martin said. “If you’re one of those people who think everything’s fine — ‘no need to back up those computer files’ — the stress of failure, because you haven’t been more careful, is harmful. You almost set yourself up for more problems.”

How about exercise? Dr. Martin once ran the Marathon des Sables, a six-day race across the Moroccan desert, carrying her own food, bedding and clothing over 150 miles. But extreme exercise is not a predictable indicator of longevity (though the organization and persistence required to get there probably are). As important as exercise and lifestyle are to health, and thus to longevity, pushing yourself to extremes is not necessarily going to lengthen your life span, particularly if you don’t enjoy it.

Spend your time working at a job you like instead. “There’s a misconception about stress,” Dr. Friedman said. “People think everyone should take it easy.” Rather, he said, “a hard job that is also stressful can be associated with longevity. Challenges, even if stressful, are also a link.” In the end, he said, “if people were involved, working hard, succeeded, were responsible — no matter what field they were in — they were more likely to live longer.” Many people, of course, have to stay in a job they don’t like or don’t do well in. That’s bad stress, and they found those people were more likely to die young.

When it comes to marriage, there are many caveats. Marriage itself, adding together the husband’s and the wife’s happiness, was a good predictor of future health and longevity. But more interestingly, it was the man’s happiness that was the better predictor of health and well-being — for both the husband and the wife. Her own happiness mattered much less to her future well-being. Their mutual compatibility was also a strong factor in predicting their children’s longevity: the single strongest social predictor (as opposed to personality predictor) of early death was parental divorce during childhood.

I asked Dr. Friedman and Dr. Martin what the single strongest social predictor of long life was. Their unhesitating answer: a strong social network. Widows outlive widowers. (Widows also tended to outlive still-married women.) Women tend to have stronger social

networks. Interestingly, neurotic widowers tended to outlive their less neurotic peers — they were more likely to take care of their health after their wives were gone.

One of my friends commented after hearing about the importance of conscientiousness, “No wonder women live longer than men.” That’s partly true, Dr. Friedman said, but a great deal of it also has to do with social networks, a social support system, which women are often more likely to have. “Among male/female differences, that’s a big piece,” he said.

The project is far from finished. Dr. Martin also wants to look into other variables affecting health, like sleep patterns. And she is interested in how their findings can begin to have an effect on public policy. Dr. Friedman said he thought the most important as-yet-

Underlying long lives, a common denominator: conscientiousness.

unanswered question was about work — “retirement kinds of issues,” he said. “We know it’s not good to retire and go to the beach.” But it’s also not good to stay in a stressful boring job. “We need to think about negotiating these transitions in a healthy way,” he added.

“The Longevity Project” is written for the general reader, and it is full of self-assessment questionnaires, structured cleverly so the correct answers are not obvious. The subject matter of the questionnaires is illustrative of some of the other factors that are associated either positively or less positively with longevity: They include sociability (are you the life of the party?), emotional sociability, neuroticism, catastrophic thinking, life satisfaction, marital happiness, job passion and accomplishment, religiosity and social support network.

But the book is also amply footnoted with scholarly citations that others may want to follow up. It’s far more nuanced in its discussion than any short summary could be. When I asked Dr. Friedman how he could prevent people from oversimplifying his findings, he sighed. He said he tells them they have to read the book. I have oversimplified, of course, and I, too, would recommend you read the book. It’s a lot more complex than it sounds.

To Tug the Heartstrings, Music First Must Tickle the Neurons

From First Science Page

sicians.

And what really communicates emotion may not be melody or rhythm, but moments when musicians make subtle changes to the those musical patterns.

Daniel J. Levitin, director of the laboratory for music perception, cognition and expertise at McGill University in Montreal, began puzzling over musical expression in 2002, after hearing a live performance of one of his favorite pieces, Mozart's Piano Concerto No. 27.

"It just left me flat," Dr. Levitin, who wrote the best seller "This Is Your Brain on Music" (Dutton, 2006), recalled in a video describing the project. "I thought, well, how can that be? It's got this beautiful set of notes. The composer wrote this beautiful piece. What is the pianist doing to mess this up?"

Before entering academia, Dr. Levitin worked in the recording industry, producing, engineering or consulting for Steely Dan, Blue Öyster Cult, the Grateful Dead, Santana, Eric Clapton and Stevie Wonder. He has played tenor saxophone with Mel Tormé and Sting, and guitar with David Byrne. (He also performs around campus with a group called Diminished Faculties.)

After the Mozart mishap, Dr. Levitin and a graduate student, Anjali Bhatara, decided to try teasing apart some elements of musical expression in a rigorous scientific way.

He likened it to tasting two different pots de crème: "One has allspice and ginger and the other has vanilla. You know they taste different but you can't isolate the ingredient."

To decipher the contribution of different musical flavorings, they had Thomas Plaunt, chairman of McGill's piano department, perform snatches of several Chopin nocturnes on a Disklavier, a piano with sensors under each key recording how long he held each note and how hard he struck each key (a measure of how loud each note sounded). The note-by-note data was useful because musicians rarely perform exactly the way the music is written on the page — rather, they add interpretation and personality to a piece by lingering on some notes and quickly releasing others, playing some louder, others softer.

The pianist's recording became a blueprint, what researchers considered to be the 100 percent musical rendition. Then they started tinkering. A computer calculated the average loudness and length of each note Professor Plaunt played. The researchers created a version using those average values so that the music sounded homogeneous and evenly paced, with every eighth note held for an identical amount of time,

length of an eighth note.

They created other versions too: a 50 percent version, with note lengths and volume halfway between the mechanical average and the original, and versions at 25 percent, 75 percent, and even 125 percent and 150 percent, in which the pianist's loud notes were even louder, his longest-held notes even longer.

Study subjects listened to them in random order, rating how emotional each sounded. Musicians and nonmusicians alike found the original pianist's performance most emotional and the averaged version least emotional.

But it was not just changes in volume and timing that moved them. Versions with even more variation than the original, at 125 percent and 150 percent, did not strike listeners as more emotional.

"I think it means that the pianist is very experienced in using these expressive cues," said Dr. Bhatara, now a postdoctoral researcher at the Université Paris Descartes. "He's using them at kind of an optimal level."

And random versions with volume and note-length changes arbitrarily sprinkled throughout made almost no impression.

All of this makes perfect sense to Paul Simon.

"I find it fascinating that people recognize what the point of the original version is, that that's their peak," he said. "People like to feel the human element, but if it becomes excessive then I guess they edit it back. It's gilding the lily, it's too Rococo."

The Element of Surprise

Say the cellist Yo-Yo Ma is playing a 12-minute sonata featuring a four-note melody that recurs several times. On the final repetition, the melody expands, to six notes.

"If I set it up right," Mr. Ma said in an interview, "that is when the sun comes out. It's like you've been under a cloud, and then you are looking once again at the vista and then the light is shining on the whole valley."

But that happens, he said, only if he is restrained enough to save some exuberance and emphasis for that moment, so that by the time listeners see that musical sun they have not already "been to a disco and its light show" and been "blinded by cars driving at night with the headlights in your eyes."

Dr. Levitin's results suggest that the more surprising moments in a piece, the more emotion listeners perceive — if those moments seem logical in context.

"It's deviation from a pattern," Mr. Ma said. "A surprise is only a surprise when you know it departs from something."

He cited Schubert's E-Flat Trio for pi-



YANNICK GRANDMONT FOR THE NEW YORK TIMES

TEMPO AND DYNAMICS Daniel J. Levitin of McGill University in Montreal researches the effects of music on listeners.

goes from a "march theme that's in minor and it breaks out into major, and it's one of those goose-bump moments."

The departure "could be something incredibly slight that means something huge, or it could be very large but that's actually a fake-out," Mr. Ma said.

The singer Bobby McFerrin, who visited Dr. Levitin's lab and walked through several experiments, said in a video of that visit that "one of the things that I have found valuable to me in a performance, whether I'm performing or someone else is, is a certain element of naïveté," as if "as we're performing we're still discovering the music."

In an interview, the singer Rosanne Cash said the experiments showed that beautiful compositions and technically skilled performers could do only so much. Emotion in music depends on human shading and imperfections, "bending notes in a certain way," Ms. Cash said, "holding a note a little longer."

She said she learned from her father, Johnny Cash, "that your style is a function of your limitations, more so than a function of your skills."

"You've heard plenty of great, great singers that leave you cold," she said. "They can do gymnastics, amazing things. If you have limitations as a singer, maybe you're forced to find nuance in a way you don't have to if you have a

The Musical Brain

The brain processes musical nuance in many ways, it turns out. Edward W. Large, a music scientist at Florida Atlantic University, scanned the brains of people with and without experience playing music as they listened to two versions of a Chopin étude: one recorded by a pianist, the other stripped down to a literal version of what Chopin wrote, without human-induced variations in timing and dynamics.

During the original performance, brain areas linked to emotion activated much more than with the uninflected version, showing bursts of activity with each deviation in timing or volume.

So did the mirror neuron system, a set of brain regions previously shown to become engaged when a person watches someone doing an activity the observer knows how to do — dancers watching videos of dance, for example. But in Dr. Large's study, mirror neuron regions flashed even in nonmusicians.

Maybe those regions, which include some language areas, are "tapping into empathy," he said, "as though you're feeling an emotion that is being conveyed by a performer on stage," and the brain is mirroring those emotions.

Regions involved in motor activity, everything from knitting to sprinting, also lit up with changes in timing and volume.

come a louder place."

Subtle timing differences, on the other hand, are critical, Mr. Leonhart said, citing a triplet figure in the beginning of Steely Dan's song "Josie."

"The tendency is to start rushing it, to get excited," Mr. Leonhart said. But the key is "to lay it back, don't rush, make sure it's not ahead of the snare drum. It changes the slingshot effect of where things snap and pop."

Mr. Simon plays with timing constantly, surfing bar lines. He squeezes lyrics like "cinematographer" — six short notes — into the space of a two-syllable word, and will "land on a long word with a consonant at the end, so that you really hear the word," he said. "My brain is working that way — it's dividing up everything. I really have a certain sense of where the pocket of the groove is, and I know when you have to reinforce it and I know when you want to leave it."

Musicians like Mr. Simon consider slight timing variations so crucial that they eschew the drum machines commonly used in recordings. Dr. Levitin says Stevie Wonder uses a drum machine because it has so many percussion voices, but inserts human-inflected alterations, essentially mistakes, so beats do not always line up perfectly.

And Geoff Emerick, a recording engineer for the Beatles, said: "Often when we were recording, we'd sit in a

Dining

The New York Times

WEDNESDAY, A

American Shepherd



PHOTOGRAPHS BY MARK HOLM FOR THE

Raising lamb
in a country



By JULIA MOSKIN

LOS OJOS, N.M.

ANTONIO MANZANARES was not supposed to be a rancher. Growing up here in the Chama River Valley in the 1960s, the goal for his generation of rural New Mexicans was education: enough, his parents hoped, for him to avoid the hard work of raising animals.

Manzanares said at his 200-acre ranch near the Tusas Mountains.

Mr. Manzanares and his wife, trying to change that. They “run a local term for raising a flock — of a both the Navajo-Churros and the bouillet breed. Under the label “Lamb,” the Manzanareses are producers of certified-organic lamb in

American Ranches Struggle to Keep Lamb on the Table



From First Dining Page



PHOTOGRAPHS BY MARK HOLM FOR THE NEW YORK TIMES

PUT TO PASTURE

The Manzanares ranch flock includes the region's longhaired Navajo-Churro sheep, far left, said to have arrived with the Spaniards in the 1500s. Lambing season begins after Easter, but a few outliers have already arrived.

time for us," said Mr. Manzanares, 59.

He grew up here, went south to the desert flats of Albuquerque for college and graduated from the University of New Mexico with a master's degree in psychology in 1973. But when he came back to figure out the rest of his life, he met his wife whose family has been ranching cattle in the area since the early 1900s.

Using a combination of education, love for animals and the land, and sheer bullheadedness, the Manzanareses have spent the last 30 years trying to figure out what a modern, sustainable family ranch might look like. Of their four children, the one who may be likeliest to come back to ranching is their daughter Luisa, 23, who is in her second year of veterinary school at Colorado State University.

Although far-flung, the family is very close. ("It might have something to do with how we threw away the TV set when they were little," Mr. Manzanares said.) Their son Agustin, 28, is stationed with his Army unit in nearby Fort Carson, Colo.; Lara, 27, is in San Francisco, studying for a master's degree in design. One afternoon last month, Raquel, 25, called from her dorm in Greenwich Village, where she attends New York University Law School, disappointed because she couldn't get a decent bowl of pinto beans anywhere in New York City. Mrs. Manzanares talked her through making a pot in a slow cooker, reminding her that the family trick, a good one, is to add two tablespoons of vinegar to the soaking water.

Most of the extended family will gather for Easter dinner, with at least one

birth in spring, in time for their mothers to begin eating the new grass and buds. (Any "spring lamb" in butcher shops now was most likely born last spring.)

To eke out a profit from them, Mr. Manzanares also spends much time on the road and online: driving to farmers' markets in Los Alamos and Santa Fe, delivering shoulders and shanks to restaurants, doing paperwork for organic certification and nagging his Web masters to streamline the ordering system.

At one time, says local lore, this county shipped more lamb than anywhere else in the world, along a narrow-gauge railway nicknamed the Chili Line that ran up the Chama to Denver with animals, beans, corn, wheat and chilies. (It is now the Cumbres & Toltec Scenic Railroad.)

These days the flocks in the Chama are counted in the hundreds rather than the thousands, and New Mexico is only the sixth-largest producer of lamb in the United States. In January, the United States Department of Agriculture released figures showing that domestic

lamb production is at an all-time low, down 13 percent over just one year. On the ranch and on the plate, beef cattle are elbowing out sheep by a little more each year. The average American now eats over 60 pounds of beef annually, but consumption of lamb is just over 1 pound per person.

The competition to supply that lamb is stiff, especially from Australia and New Zealand, where inexpensive lamb racks are essentially a byproduct of the vast and profitable wool industry. The lambs are slaughtered young so that the flavor of the meat does not get too strong, but many cooks find the texture limp and the fat too wet to roast. Typically wet-aged in Cryovac on its journey to American markets, the lamb tends to be soft and spongy.

"We will never be able to compete with them on price," said Brent Walter, an owner of Fox Fire Farm who raises about 2,000 lambs each year on a family-run ranch just across the border in Ignacio, Colo.

The taste of pasture-grazed lamb is

clean and meaty, with a firm texture. The fat of a healthy, mature lamb is white and crystalline when raw, light-textured and delicious when grilled or roasted. In many parts of the world, lambs are bred with an eye to getting the most fat loaded onto their tails, considered the most sublime morsel of all.

Brian Knox, the chef and owner of Aqua Santa in Santa Fe, cures the lamb he buys from Mr. Manzanares overnight in salt, juniper and cumin before braising it for six hours and mixing the big chunks of shoulder with wilted rapini, chicken stock and crisp leeks. Smaller nuggets go into a concentrated ragù with lamb broth and fresh chanterelles, all tossed with whole-wheat spaghetti and a dusting of pecorino, aged sheep's milk cheese. Mr. Knox said that only this meat matches an ideal for lamb that he carries around in his mind: herbal, earthy yet ethereal. "The terroir of what the animal eats really comes through in this meat," he said.

In the spring, the Manzanareses' sheep eat shoots of wheat, grass and

sand dropseed. Later, on the summer range, the lambs eat plumajillo (yarrow), palo rosario (snowberry), Arizona fescue and mountain mahogany. They are browsers, not grazers: not only grass but also buds and many leaves, especially aspen, are tasty to them. All the shrubs around the ranch are nibbled down to chin height.

Next week, the Manzanareses will escort the bred ewes, horses, dogs and assorted equipment to the lambing grounds west of Taos. During June, the ewes and lambs make their way about 30 miles cross country to summer pasture in the mountains above Canjilon, part of Carson National Forest, where they live all summer with guard dogs and a full-time shepherd, who stays in a small trailer.

At the end of the summer, the whole band is trailed back to low country, where the lambs are weaned. After a couple of months the ewes are bred, and the cycle begins again.

"I just hope we can keep it going, you know?" Mr. Manzanares said.

ROASTED LAMB RIBS

Adapted from Molly Manzanares
Time: About 3 hours

form the breast, are the family's favorite cut. They will be roasted slowly so the fat renders out and bathes the meat in succulence. "I like to cook them almost forever," Mrs. Manzanares said.

Dessert will be the province of Antonio's mother, Natividad, an excellent and prolific baker. She is also the president of the local V.F.W. Ladies Auxiliary (Antonio's father, Tony, served in the Philippines in World War II) and a pillar of the local Catholic church, St. Joseph's. Using lard for baking, as has long been traditional here, she will make melting, anise-scented bizcochitos; pastelitos, a traditional slab pie filled with dried fruit; and likely arroz dulce, a traditional Easter dessert of rice pudding lightened with beaten egg whites.

At 79, Natividad Manzanares remembers when many Catholic fiestas in Los Ojos included the ritual slaughter of a lamb, and the town would feast on sangrecita, lamb's blood mixed with onions, oregano, lard and chile caribe, the crunchy, toasty local chili powder. When she was growing up, it was her daily task to turn whole dried chilies into a smooth brick-red sauce. "I would roast and soak and mix them until my eyes and hands burned," she said recently, sitting at her kitchen table in Los Ojos.

She observes Lent every year, abstaining from meat on Fridays in favor of the vegetarian dishes she grew up with: panocha, a pudding made from sprouted wheat flour and brown sugar; egg patties in red chili sauce; and chicos, roasted corn kernels. In New Mexican tradition, chicos are roasted on the cob in hornos, ubiquitous beehive-shaped mud-brick outdoor ovens.

Mr. Manzanares that he saves some of his less marketable cuts for the local Navajo. Over centuries, the tribe have incorporated the Churro sheep into their theology and their daily life, using the long, soft belly fibers for blankets. The meat is especially flavorful and lean, he said.

At this time of year, he also does a brisk trade in lamb shank bones.

"I guess people celebrating Passover want the best organic lamb bones for the Seder plate," he said. Many Christian churches in the area, as well as the small Jewish community in Santa Fe, now hold annual Seders, he said.

Like his ancestors, Mr. Manzanares tends his sheep daily, breeds them annually and worries about them constantly. The long views are spectacular, but close up, at 7,200 feet above sea level, Los Ojos is a hard place: once a robust agricultural town, now lined with sagging porches and fallow fields. The logs that Mr. Manzanares's grandfather split to build the barn (you can still see the ax marks) are falling in on themselves behind the small house.

He and Mrs. Manzanares tend the sheep themselves all the way from birth to slaughter, and as organic farmers, their options for healing a sick sheep or feeding a hungry one in winter aren't much different from those of their grandparents: no antibiotics, careful nursing and a little organic grain.

The ewes are bred in the fall and give



SPOONBREAD WITH ROASTED GREEN CHILIES

Time: 45 minutes

- 2 tablespoons unsalted butter
- 1 cup yellow cornmeal, preferably stone-ground
- 1/2 cup plus 2 tablespoons all-purpose flour
- 1/2 teaspoon salt
- 2 teaspoons sugar
- 1 large New Mexico or poblano green chili, roasted, peeled, seeded and finely chopped
- 2 eggs, separated
- 1 cup buttermilk
- 1 teaspoon baking soda.

1. Heat the oven to 375 degrees. Butter a medium-size baking dish. In a pot, combine 1 tablespoon butter with 1 1/4 cups water and bring to a boil. In a bowl, mix together the cornmeal, flour, salt and sugar and pour into the boiling water, stirring well. Stir in the chilies, and turn off heat.

2. In a bowl or mixer, whip the egg whites until soft peaks form. To the cornmeal mixture, add the yolks, buttermilk and baking soda, and mix well. Fold in the egg whites until well combined. Scrape the mixture into the prepared pan.

3. Bake 20 to 30 minutes (depending on the size of the dish), until puffed and golden on top but a little soft in the center. Scoop immediately into serving bowls with a large spoon.

Yield: 6 servings.

Note: To double the recipe, bake it in two pans.



ON THE TABLE

Above, lamb ribs on the Manzanares dining table. Mr. Manzanares's mother, Natividad, is in charge of dessert and considers pastelitos, a traditional slab pie, to be one of her signature dishes.



Denver cut or lamb riblets, with most of the fat still on (see note)
Kosher salt and black pepper.

Heat the oven to 225 degrees. Sprinkle the meat with salt and pepper and place fat-side up in the roasting pan. Bake 3 to 4 hours, until the fat has rendered and browned and the meat is well done. Slice into ribs.

Yield: 1 or 2 servings.

Note: A whole breast of lamb contains about 7 ribs and can be ordered from any butcher. It will serve 1 or 2 people.

DRIED FRUIT PASTELITOS

Adapted from Natividad Manzanares
Time: 2 hours

For the filling:

- 1 pound mixed dried fruit, like prunes, apples and apricots
- 1/2 cup orange juice
- 1/2 cup sugar
- 1/2 teaspoon cinnamon
- 1/4 teaspoon ground cloves or grated nutmeg

For the crust:

- 2 1/2 cups flour
- 1 teaspoon baking powder
- 3/4 teaspoon salt
- 1 cup shortening or lard
- 1 tablespoon milk
- 1 1/2 teaspoons sugar
- 1/2 teaspoon cinnamon.

1. To make the filling, combine the dried fruit and 1 1/2 cups water in a pot over medium-low heat and simmer until fruit is almost mushy, 20 to 30 minutes. Add a little water if needed. Drain the liquid. Working in batches if necessary, put fruit and orange juice in a blender and purée until smooth. Return to the pot, add 1/2 cup sugar, 1/2 teaspoon cinnamon and cloves or nutmeg, and simmer over medium-low heat until thick and jammy.

2. To make the crust, heat oven to 400 degrees. In a mixing bowl, combine the flour, baking powder and salt. Using your fingertips, rub in the shortening or lard. Make a well in the center and add 4 to 6 tablespoons water, a small amount at a time, and work it into a dough.

3. Divide dough in half and roll each half on a lightly floured board to fit a shallow square or rectangular baking pan, about 9 by 12 inches. Line the pan with one sheet of pastry. Spread the fruit mixture evenly over the pastry, leaving a half-inch border. Place second sheet of pastry over the fruit mixture. Cut the pastry edges to just fit inside the rim of the pan. Press the edges of pastry together to seal around the edges. Brush top with milk. Mix 1 1/2 teaspoons sugar and 1/2 teaspoon cinnamon and sprinkle over the pastry. Poke holes in pastry with a fork. Bake 30 minutes, until golden brown. Cool and cut into square.

Yield: About 20 squares.

CURRENTS

Q&A

Susan Roy on Cold War Housekeeping

► “Bomboozled: How the U.S. Government Misled Itself and Its People Into Believing They Could Survive a Nuclear Attack,” out this month from Pointed Leaf Press, is a mouthful of a title for an enticing visual history of the fallout shelter, which allowed cold war anxiety to be cheerfully reconfigured as a home story and gave the phrase “nuclear family” new meaning.

Susan Roy, the author, who first tackled the subject in her master’s thesis in architectural history at Columbia, has collected all sorts of cultural artifacts — biscuits, how-to pamphlets, canned water — for a piquant analysis of nuclear housekeeping.

There are quaint documents, like a June 1964 article from The Chicago Tribune on what to serve a family of four for two days — recipes included! — and many photographs of the work of Jay Swayze, a Texas builder who embraced the bunker with gusto. His Underground House was a hit at the 1964 World’s Fair and may or may not still exist; the underground ranch he built for a client in Nevada is still with us. It was photographed by Robert Polidori for the now-defunct Nest magazine in 2003, its fake pine trees aglow with Christmas lights, images that are reproduced in “Bomboozled.” Note the barbecue hidden in the fake boulder, and the crystal chandelier hanging from the “sky.”

I’m struck by all the paraphernalia you amassed, the biscuits and brochures and such. Is there a huge market for bomb shelter memorabilia? Where did you find them?
 I collected — it’s not as expensive as World War II stuff, for example. I found everything on eBay and I don’t think I paid more than \$20 for any one thing. I have hundreds of items. I have 80 dosimeters! They were issued by the Civil Defense Authority, and they look like little pens. The idea was you’d take one into the shelter and then at the length of time they had defined as “safe” — two weeks — you would go outside and measure the level of radiation with your dosimeter and match it to a chart which would indicate how safe you were, which varied from “you are safe” to “you are dead.”

One thing I didn’t buy, because it was \$500 and out of my price range, was the Marx Toy Company dollhouse with a fallout shelter. It was in the Sears catalogue in 1962. It had a shelf of supplies and an ax, but furniture you had to buy separately.

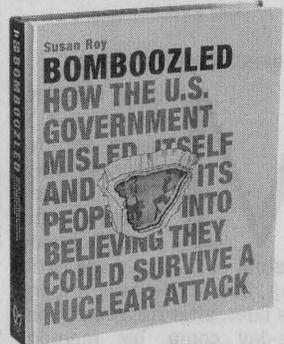
Another artifact that may not

CORRECTION

An article last Thursday about the renovation of a home in San Salvador misidentified a school attended by the owners. It is the School of Applied Arts at the Universidad Dr. José Matías Delgado, not the University of Applied Arts.



ABOVE, FRED R. CONRAD/THE NEW YORK TIMES; TOP, ROBERT POLIDORI/POINTED LEAF PRESS



HOMES AND BUNKERS Susan Roy’s new book is a history of the fallout shelter; the Robert Polidori photograph, top, first appeared in Nest magazine in 2003.

still be with us is the Underground House from the New York World’s Fair, right?

Yes. The mystery is that when they tore down the fair and the pavilion that was on top of the Underground House, did they destroy the house too? Each exhibitor was told to clear their site to three feet below grade, but I haven’t been able to find out whether or not the house is still there. I’ve been there a couple of times, and stood on that spot. It’s just grass, part of Flushing Meadows Park, across from the Hall of Science Building. It kind of lives on in a “CSI: New York” episode, in which a serial killer is hiding out in that house. But it doesn’t really look like the house. I would like to go out there with a shovel.

Speaking of emergency gear, what contemporary items do have in your own home? Duct tape? Plastic sheeting?

I think I have a battery-operated radio somewhere and two flashlights.

Popular Mechanics reviewed contemporary fallout shelters a few years ago. I was struck by how bland and grim they looked, and really disappointed by the lack of flair in the designs. Seems a missed opportunity for someone like Jonathan Adler.

There are survival companies, mostly out West, rolling out shelters. But they are just pods. There’s no luxury involved. I just thought of something — the reason no one ever knew how many shelters were actually built the first time around is that typically building permits weren’t required. Also, a lot of people did not want their neighbors to know they had one. There was a debate at the time about whether or not it was ethi-

cal to shoot your neighbors when they came to your shelter. People seriously argued about this. It was called “The Gun Thy Neighbor Debate.”

Wasn’t that the subject of an episode of “The Twilight Zone”?

It was. The neighbors get together and they have a battering ram, and then it turns out it’s a false alarm, and they all have to live together after trying to tear each other to shreds.

How did you go down this rabbit hole?

I saw the Robert Polidori photos in Nest in 2003. I never forgot them. The thing that surprised me was how much people believed the propaganda that you could survive a nuclear attack, and how many built shelters. But it was a much simpler time. People weren’t suspicious of the government; people had faith in science and progress. The other part of this is that it’s all white suburban people.

We’re not talking about people who lived in cities. It started out as “find an area of your house that would serve as a shelter, put some food in it, put a cot in it,” and that would be it. It went from there to the extreme, which was the Las Vegas house. It was a slippery-slope situation. You’ve done this, then you have to furnish it. Food and water for three days, then two weeks.

The list included hundreds of items. Then it was Mom’s job to make sure it was all there and ready at a moment’s notice. Companies started designing for fallout shelters, or taking existing products and customizing them. For example, Castro Convertibles made products called Jet Beds that would flip down like bunk beds and fold up flat. The idea was to persuade people

that shelter living wouldn’t be a hardship, it would just be an extended family vacation.

You just returned from the Nevada Test Site — what was that like?

Actually, I think my favorite part of visiting the Nevada Test Site, now called the Nevada National Security Site, was leaving it. I was stunned by the scope and the scale of the place. It’s a gigantic swath of desert, an area bigger than the state of Rhode Island. It was created 60 years ago for the sole purpose of creating and testing bigger and more powerful nuclear bombs. I’ve been looking at pictures of the bomb tests for more than three years, but I was completely unprepared for the reality of it. Huge. Horrifying.

The site is closed to the public, except for once-a-month tours that fill up nearly as soon as they are announced. I had applied last August to visit the site and was admitted to the March visit. You aren’t allowed to take pictures. In fact, you cannot bring any electronic devices into the site. It’s an all-day bus tour that covers 250 miles — about 120 miles round trip from Las Vegas, and around 130 miles driving through the site.

You see enormous craters created by bomb tests. You see the remains of structures that were built to test their strength against an atomic bomb blast. The tone of the tour is relentlessly upbeat. The bomb is described as a marvelous technical achievement; there’s never a reference to what its actual purpose was — to efficiently kill hundreds of thousands or millions of people. It is one of the most profoundly depressing places I’ve ever seen.

PENELOPE GREEN

SPORTS CULTURE

Colorful Nicknames, Once Ubiquitous, Vanish From Use

From First Sports Page

Those who did not have one were frequently nicknamed by their teammates or coaches. (George Herman Ruth did not become Babe until he was signed by the Baltimore Orioles.)

Sportswriters, looking for imagery or lyrical alliteration in the age before cable television, made a habit of bestowing nicknames on athletes. Rams receiver Elroy Hirsch became Crazy Legs because of a Chicago newspaper reporter; decades later, a 15-year-old basketball player named Earvin Johnson was considered Magic by a reporter in Lansing, Mich.

"When we gave them a nickname, good or bad, it meant that we cared," said Ernest Abel, a Wayne State professor of psychology and obstetrics who has studied names and is on the executive council of the American Name Society. "You don't give someone about whom you are indifferent a nickname. The opposite of love is not hate, it's indifference."

Doc Rivers, the coach of the

Lefty, Red and Doc give way to Derek, Mariano and Andy.

N.B.A.'s Boston Celtics, was simply Glenn as a boy in Chicago. But he was a big fan of Julius Erving, known as Dr. J, and wore an Erving shirt when he arrived to play at Marquette. Al McGuire, the former Marquette coach, was there and nonchalantly called him Doc.

"I didn't have a lot of say-so in it," Rivers said recently.

When Rivers played for the Atlanta Hawks in the mid-1980s, his teammates included Tree Rollins, Spud Webb and Dominique Wilkins, the Human Highlight Film. Now Rivers coaches a perennial championship contender with big-name stars that is nearly devoid of memorable nicknames. Shaquille O'Neal continually nicknames himself — generally a no-no — but people still call him Shaq.

"Back then, I thought you got nicknamed from other people, and it stuck," Rivers said. "And now it's almost like guys or gymshoe companies try to give you a nickname. It's not as natural."

Bats

Have examples of favorite nicknames from sports or other corners of life? Share them. nytimes.com/bats.

One exception is Glen Davis, the soft-muscled Celtics forward. Everyone he knows — friends, coaches, his mother — has called him Big Baby since he was a big baby with a propensity for crying.

Now Davis is part of a dying legacy of great nicknames.

"That's true," he said. "Most people don't even know my name. They just know Big Baby. That's a good thing."

There are a smattering of other present-day nicknames around the sports world, including the golfer Tiger Woods, the baseball player David (Big Papi) Ortiz and the basketball player Chris (Birdman) Andersen. The San Francisco Giants, last year's World Series winners, featured pitcher Tim (the Freak) Lincecum and third baseman Pablo Sandoval, known as Kung Fu Panda.

But most famous athletes are now best known by their given name. The Yankees won generations of championships with men known as Babe, Iron Horse, Joltin' Joe, Scooter, Yogi, Catfish and Mr. October. More recently, they won with players named Derek, Mariano and Andy. Alex Rodriguez — A-Rod — has what passes for a nickname these days.

The sociologist James Skipper, author of "Baseball Nicknames: A Dictionary of Origins and Meanings," found that the use of nicknames peaked before 1920. It has since been in steady decline, dropping quickly in the 1950s.

Using a baseball encyclopedia listing all major league players from 1871 to 1968, Skipper found that 28.1 percent of players had nicknames not derived from their given names. (Lefty, Red and Doc were most popular.) No doubt the percentage has since dipped precipitously.

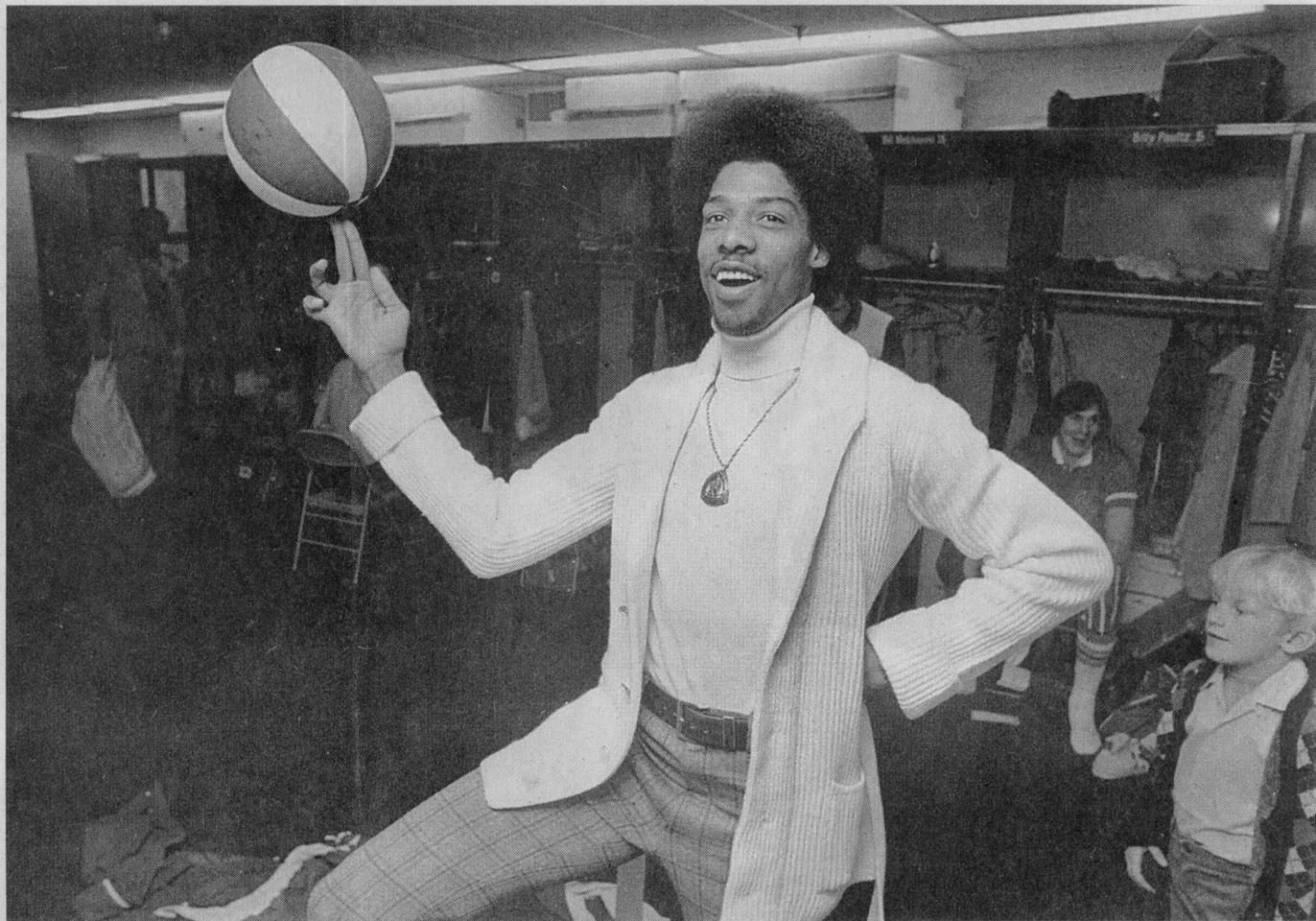
"The era of the colorful nickname may be over," Skipper concluded about 30 years ago.

Chris Berman, and ESPN announcer, saw the void in the 1980s. He became well known for his creation and use of hundreds of colorful nicknames, based mostly on puns — Mike (Pepparoni) Piazza, Sammy (Say it Ain't) Sosa and Bert (Be Home) Blyleven among them.

"I viewed it as reviving a lost art," Berman said. "Why aren't there nicknames now? Maybe everything is so literal. You can see everybody on the Internet, TV, YouTube, whatever it is. There's very little left to the imagination."

The Harlem Globetrotters, more than any other team, keep the nickname tradition alive. Every player on the roster has one.

"We want our fans to have an emotional attachment to our players, especially kids," Kurt Schneider, the Globetrotters' chief executive, wrote in an



ASSOCIATED PRESS

In 1974, when he played for the New York Nets of the A.B.A., the star forward Julius Erving was much better known as Dr. J.



FOCUS ON SPORT/GETTY IMAGES

Walt Frazier, left, and Earl Monroe formed a stylish backcourt and were memorable for their nicknames: Clyde and the Pearl. The Harlem Globetrotters embrace nicknames, like Big Easy, also known as Nate Lofton, who took time to interact with a referee.



HARLEM GLOBETROTTERS

e-mail. "It's more fun and easier to connect with — and emulate — Special K, Dizzy and Ant, than it is Kevin, Derick or Anthony. A nickname grants ethereal status to a player and elevates him to a platform where kids can aspire to be like them; it is a form of escapism and fantasy to want to be like Thunder or Hammer, and they are global in nature."

In other words, the Globetrotters try to engineer a connection that generally does not exist today. Athletes are more famous and more disconnected from fans than ever, sociologists said.

"I think it represents a loss of intimacy and identification with the players," said Ed Lawson, past president of the American Name Society. "I don't know how you have the same level of affection when a guy makes \$16 million a year."

But nicknames rarely came from fans; they came from

friends and family, teammates and reporters. None of those connections are as strong as they once were.

"With the communication age, everybody's on the computer, the cellphones, there's not a lot of communication," said Frazier, who became Clyde four decades ago when his wide-brimmed hats reminded Knicks teammates of the movie "Bonnie and Clyde."

"When we traveled, there were only three channels, and all during the day, there was nothing but soaps on," Frazier added. "So the guys spent a lot of time together, playing cards, talking, hanging around in the same places, traveling together on the bus or whatever it might be. There was a lot of camaraderie among the players."

George Gmelch, a professor of anthropology at the University of San Francisco and a former minor league baseball player, said

the influx of international athletes could be a factor in the decline of nicknames. American players are less likely to give nicknames to Hispanic or Japanese players, he said.

He and others also suggested that nicknames were less useful, given the trend toward less-common names. After all, the N.B.A. player Joe Bryant was better known as Jellybean. His more famous son is simply Kobe.

According to the Social Security Administration, the 10 most popular baby names for boys in 1956 represented 31.1 percent of the total born. In 1986, around the time many of today's athletes were born, the top 10 represented only 21.3 percent of the total. In 2010, the number dropped to 8.4 percent.

"Nicknames are less needed today because given names themselves are so much more varied than they used to be," said

Evans, the Bellevue psychology professor.

He also posited that nicknames are often "humorous or noncomplimentary, and we may live in a culture where people are less willing to accept names that are less complimentary."

It is telling that few of today's biggest stars have widely used nicknames. LeBron James is an exception, but he is better known as LeBron than as King, the lofty nickname used for commercial purposes. Michael Jordan never really had a nickname, lest those who wanted to "be like Mike" be distracted from buying Air Jordans.

"Their own names now act as brand names," said Frank Neusel, editor of Names: A Journal of Onomastics, and a University of Louisville professor of modern language and linguistics. "Your identity is not your nickname. It's your stats."

GOLF

Woods's Coach Is a Golf Guru Who Follows His Own Unconventional Path

didn't, and neither did Nicklaus.

NYT
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Op-Chart

BEN SCHOTT

Pluviocabulary

"April showers bring forth May flowers" – that much is uncontested. But the variety of wet weather with which spring confronts us would test even an Eskimo's powers of description. To aid the discussion of precipitation, we present below some of pluvial terms to be found in the inestimable "Oxford English Dictionary."

ABLAQUEATE · clearing the soil around the roots of a plant to expose them to rain and sun. †
ACID RAIN · that contaminated by pollution. †
† **AFTER DROPS** · rain that falls even after a cloud has passed. † **APRIL SHOWER** · the brief rainfall of spring. † **BANGLE** · rainfall that beats down crops. † **BEDRABBLE** · to make wet and dirty with rain. † **BERAIN** · to rain upon; to sprinkle as rain. † **BICKER** · the pattering of rain. † **BIG WET** · an especially rainy period. †
BLASH · when rain falls in sheets [blow + splash]. †
† **BLIRT, BLIRTY, BLIRTIE** · a gust of wind and rain. † **BLOOD RAIN** · that which has acquired a red hue. † **BLOUT** · a sudden inundation of rain. † **BRASH** · a burst of rain. † **BRASHY** · showery. † **BRACK** · a sudden inundation of rain. † **BUCK RAIN** · heavy and soaking. †
BUCKET · to pour down heavily. † **BURST** · a sudden heavy outpouring. † **BUSH WATER** · rainwater that collects in the low-lying parts of tropical forests. † **CATS & DOGS** · to rain heavily. (In 1738, Jonathan Swift was the first writer to record rain as falling like **CATS & DOGS** – before that, certainly in 1652, the phrase was **DOGS & POLECATS**.) † **CLASH** · the sound of heavy rain. † **CLASHY** · heavy dashes of rain. †
DAG · a thin and gentle rain or mist. † **DAGGED** · wet with dew or light rain. † **DANK** · drizzling rain. † **DASH** · a sudden heavy fall. † **DELUGE** · an inundation of rain. † **DERAIN** · to rain. †
DOWNFALL · a fall of rain. † **DOWNPOUR** · a heavy, continuous fall of rain. † **DRIFLE** · to rain in sparse drops (for example, at the end of a shower). † **DRIFT** · a shower driven by the wind. † **DRIVING RAIN** · accelerated by a strong wind. † **DRIZZLE, DRIZZLING, &C.** · fine, spray-like rain. † **DROUK** · to drench with heavy rain. † **DROW** · a cold misty rain; a drizzling shower. † **EAVESDRIP, -DROP** · the dripping of water from the eaves of a house. † **ELEPHANT** · a violent rainstorm associated with the monsoon [Portuguese]. † **EVENDOWN** · rain that falls vertically. † **FALL** · an episode of rain. † **FLASH** · a sudden burst of rain. † **FLAUGHT** · a sudden burst of wind and rain. † **FLAW** · rain with gusty winds. † **FLOOD** · a violent downpour. †
FRET · a wet fog or drizzle. † **GLUT** · an excessive influx of rain. † **GOURDER** · a flooding rain. †
GUST · a burst or gush of rain. † **HARD RAIN** · that falls fiercely. † **HEAT-DROP** · a few drops of rain at the start of a hot day. † **HOT GLEAM** · a bright, warm spell between showers. † **HYETAL** · pertaining to rain. † **HYOMETER** · a rain gauge. †
† **ICE STORM** · freezing rain that leaves a deposit of ice on trees, &c. † **IMBRIFEROUS** · showery. † **IMPEARL** · rain that leaves pearly drops. † **IMPLUVIOUS** · wet with rain. † **JUPITER PLUVIUS** · Jupiter is the dispenser of rain; thus used in reference to a fall or storm of rain. †
LAVISH · to pour torrentially. † **LINE-SQUALL**

† MIZZLE, MIZZLING, &C. · *very fine misty rain.* † MONKEY'S WEDDING · *alternating or simultaneous sunshine and rain* [South African]. † MONSOON · *a season, or description of, heavy and continuous rain.* † MUG · *a mist or drizzle.* † MULL-RAIN · *fine rain.* † MULL · *to rain lightly.* † NUBBIN STRETCHER · *heavy rain that prompts ears of maize to fully develop.* † ONCOME · *a heavy fall of rain.* † ON-DING · *a heavy, persistent fall of rain.* † ONDING · *to rain heavily.* † ONION RAIN · *that which falls unexpectedly in late spring, after the onions have been planted* [American English]. † PASH · *a heavy rainfall.* † PEAL, PEALING · *driving rain.* † PELT, PELTER, PELTING, &C. · *of driving rain.* † PEPPER · *to rain heavily.* † PETRICHOR · *the smell accompanying the first rain after a long period of warm, dry weather.* † PINCHING RAIN · *that which is harsh or biting.* † RAIN PITCHFORKS · *to rain very hard* [American English]. † PITTER-PATTER · *the beating of light rain.* † TO RAIN BY PLANETS · *localized showers.* † PLASH · *a downpour.* † PLATCH · *to rain in heavy drops.* † PLOUT · *heavy rain.* † PLUMP, PLUMPING · *heavy rainfall.* † PLUNGE · *a downpour of rain.* † PLUNGY · *rainy, stormy.* † PLUVIAL · *characterized by rain.* † PLUVIATILE · *pertaining to rain.* † PLUVIOSE, PLUVIOSITY, &C. · *rainy.* † POUR, POURING · *a heavy fall of rain.* † PRECIPITATE · *to rain.* † PRECIPITATION · *rain.* † PUSH · *a large puddle left by a downpour of rain.* † RAINBRED · *producing rain.* † RASH · *a heavy or sudden shower; to pour down torrentially.* † RHEUM · *light mist.* † ROKE · *very light rain.* † ROPING · *when rain falls so heavily it resembles continuous strands.* † RUG · *drizzling rain.* † SAD RAIN · *heavy rain.* † SCAT · *a sudden or passing shower.* † SCUD · *a driving shower.* † SCUFF · *a puff of rain.* † SEREIN · *fine rain that falls out of a cloudless sky.* † SERENE · *a fall of fine rain after sunset.* † SHATTER · *a shower.* † SHEER-POINT · *the rain needed to reach the roots of a crop.* † SHEET, SHEETING · *a wall of rain.* † SHOWER · *a short, usually light spell of rain.* † SHOWERY · *frequent light rain.* † SILE · *to pour down.* † SKEW · *a drizzling rain.* † SKIFF · *a slight shower.* † SKIT · *a slight shower.* † SLASHING · *a heavy downpour.* † SLEET · *partially thawed snow, often falling with rain.* † SLOBBER · *sleety rain.* † SLUICY · *rain that pours copiously.* † SMUR · *fine drizzle.* † SOAK, SOAKING, SOAKER · *saturating rain.* † SPATE · *a sudden heavy downpour.* † SPIT, SPITTING · *a slight sprinkle of rain.* † SPOT · *rain falling in large scattered drops.* † SPOUT · *a heavy downpour.* † SPRINKLE · *to rain in fine or infrequent drops.* † SQUALL · *heavy wind and rain.* † STEEPER · *a soaking rain.* † STILL RAIN · *gentle with no wind.* † STILLCIDE · *rainwater that falls from the eaves of a house upon another's property.* † TEEM, TEEMING · *to pour.* † TEMPEST · *a violent storm.* † THIGHT · *dense rain.* † TIPPLE · *to rain heavily.* † TIRL · *the sound of rain on a roof.* † TOAD-STRANGLER · *a heavy downpour* [American English]. † TORRENT, TORRENTIAL · *a violent downpour.* † TRAVADO · *a sudden violent storm.* † VOLLEY · *shower.* † WASHY · *of weather that brings rain.* † WHISP · *a sprinkle of rain.* †

Douglas Adams predicted such a list in his novel "So Long and Thanks for All the Fish," in which the truck driver Rob McKenna catalogued 231 different types of rain — which befitted his status as a rain god.

**Ben Schott is a contributing columnist
 for The Times and the author
 of the Schott's Vocab blog.**

TELEVISION

That Kovacs Touch: Comedy's Lunatic Fringe

By NICOLAS RAPOLD

TELEVISION in the 1950s was still something relatively new and strange. But nowhere was it stranger — or funnier — than in the shows of Ernie Kovacs.

Like all of the Marx Brothers rolled into one, Kovacs, armed with just a cigar, peppered the airwaves pell-mell as he took on the intimate but intimidating new medium. He casually wrought chaos with an unpredictable mix of skits and bits, and an easy mastery of those in-between moments that make or break a TV host.

Previously a radio announcer, the irrepressible Kovacs (born in Trenton and of Hungarian descent) worked on a string of shows at a range of networks, long available mostly on a chunky VHS collection and a choppy DVD sampler. Before home video, archives of Kovacs's work were in danger of being destroyed until his widow and right-hand comic, Edie Adams, took steps to conserve his legacy.

And, fortunately for the contemporary viewer, Shout! Factory has just released a six-disc set that bursts with Kovacs. Selected by the film historian Ben Model, "The Ernie Kovacs Collection" covers 1950 to 1962, from Kovacs's beginnings in Philadelphia to the station-hopping that, interrupted by a Hollywood stint, climaxed with his ABC specials (up to his death in a 1962 car accident). Whether on a sketch program or an ostensible game show like the absurd, clue-driven "Take a Good Look," Kovacs was always the real main event, aiming to surprise, entertain and, perhaps above all, play.

"He was cerebral, surreal and silly all at the same time," said Ron Simon, curator of television and radio at the Paley Center for Media, which hosted a panel discussion about Kovacs last month. "He was able to combine high culture and the low culture of vaudeville in the blender of his mind and television."

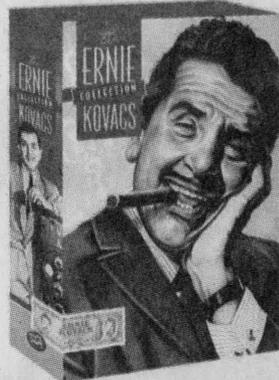
Kovacs himself called his on-screen exploits part comedy, part experiment. He gave news bulletins from ancient Rome, kibitzed on the air with staffers off screen, sent a car crashing through the floor, deployed oscilloscopes and kaleidoscopes and matting effects, staged elaborate visual symphonies, parodied other shows from Superman's to Edward R. Murrow's, and even laced the credit roll with jokes. And then there was that master class in comic timing, the Nairobi Trio: three expressionless gorillas in long coats playing Robert Maxwell's "Solfeggio," an insipid tune that,



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COURTESY OF JOLENE BRAND



SHOUT! FACTORY

Above, the new six-DVD collection of Ernie Kovacs material; top left, Kovacs with his wife, Edie Adams; top right, with Jolene Brand; right, full-frontal Kovacs.

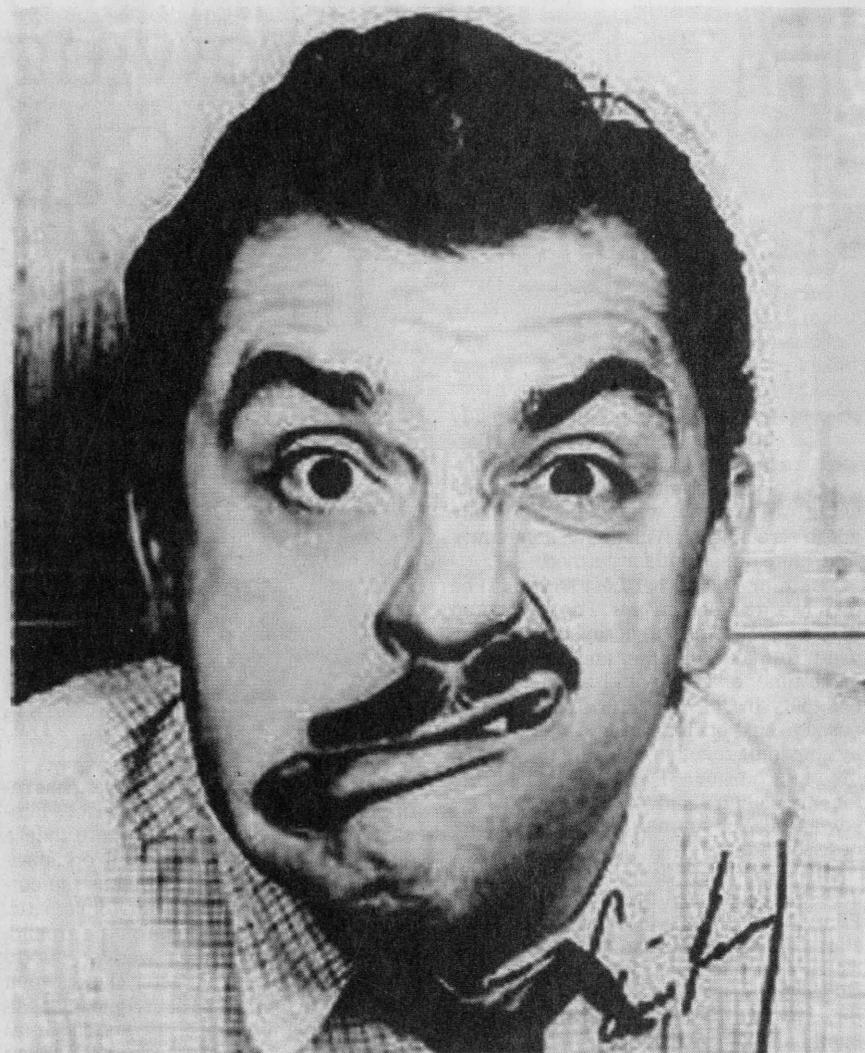
to slow-burn frustration, invariably involved drumstick-to-cranium percussion.

Kovacs loved to incorporate the unexpected into his programs, and when a cue card was held too far away to read, or a horse for the next sketch was making too much noise, he'd comment on it.

"He reminded people, 'Hey, we're making this, and it's not just a fantasy, it's a reality for us.' In doing that he quickly dismantled TV just as it was being invented," said Joel Hodgson, creator of "Mystery Science Theater 3000," the movie-mocking showcase that traces its cardboard sets to Kovacs's fondness for low-budget props and costumes. "He contextualized TV in a way that no one had done."

With a broad smile and a mischievous crook to his eyebrows, Kovacs made his way through each show with good humor and a generally relaxed pace. He'd sooner make fun of a gag than give it the hard sell. That genial informality, combined with metareferences ("What are we plugging now?"), left its mark on other talk shows. When David Letterman rolled out a segment like "Hal Gurnee's Network Time Killers" on his 1980s "Late Night" show, he surely owed inspiration to Kovacs, who once spontaneously counted off 60 seconds of live airtime.

"Ernie would be making wisecracks about his own bits as he did them," Merrill Markoe, the head writer of "Late Night" when it started, wrote in an e-mail. Ms. Markoe recalled visiting the Paley Center, then the Museum of Broadcasting, with Mr. Letterman to watch shows they had grown up with and admired, including those of Kovacs and Steve Allen. (Kovacs and Mr. Letterman used the same announcer, Bill Wendell, who was also generally a straight man for Kovacs.) "When we first started doing Dave's show, right off



EDIAD PRODUCTIONS

the bat a lot of what Ernie Kovacs had been doing came into play," Ms. Markoe wrote.

"Late Night" and "Rowan & Martin's Laugh-In," which built on the blackout sketches Kovacs pioneered, are two of many descendants, along with "Saturday Night Live," "Sesame Street," "Monty Python's Flying Circus" and the seminal SoHo public-access program "The Live! Show," not to mention the long-acknowledged influence on video artists like Nam June Paik. The free spirit and visual playfulness of Kovacs's shows have inspired others as much as the comedy, which was not always laugh-out-loud hilarious.

Jolene Brand, a Kovacs regular in the 1960s, recalled his conversations with her husband, George Schlatter, a creator of "Laugh-In." "He would run some of his ideas by George, and George would say, 'It's great, Ernie, but where's the punch line?' And he'd say, 'It doesn't need a punch line,'" said Ms. Brand, best known for a recurring bit in a bathtub that proved full of surprises. ("I loved doing the tub.")

A wordless poker game acted out to Beethoven, for example, has its comic appeal, but the synchronization was just as impressive for demonstrating Kovacs's experimentation with sound and image. Sticking to his interests across shows and stations, Kovacs in some ways resembled a one-man comedic auteur of cinema like Jerry Lewis (whose first solo TV show Kovacs once memorably upstaged). His zeal for tinkering never stopped, and no less an admirer than Martin Scorsese once claimed to have learned much from watching Kovacs "destroy beautifully the form of what you were used to thinking was the television comedy show."

But none of Kovacs's antics would have succeeded without his basic affability. For all the satirizing of his televisual home, the tube did prove remarkably good at making you feel as if you were paying a visit to the odd but friendly world of Mr. Kovacs.

"He was just a really great broadcaster, really funny and really genuinely warm," Mr. Hodgson said. "He was the kind of person you'd like to spend time with."

| FILM |

Narrowing The Export Gap In Indies

BY JOHN ANDERSON

THE director Lixin Fan had already shown “Last Train Home,” his acclaimed documentary about Chinese migrant workers, around the world when, a few weeks ago, he finally got to screen it for Wuhan, his hometown. And, more important, for his mother.

“Mom invited all her best friends to be my cheering section,” Mr. Fan said. “And that was very special, because it took me years to make this film, and I never had much time to spend with her.” He said he felt guilty. In Chinese culture a child is supposed to support his parent, “and the family should be together, the way they are in my film,” he said. “The day I brought the film to Wuhan I felt somehow I was repaying her for my not being a good Chinese son.”

Mr. Fan’s mother is not exactly the “underserved audience” that the organizers of Film Forward had in mind when they started bringing independent film to unlikely global locations in December. But she does suggest that the benefits of such a program can be a two-way street of enlightenment and validation.

A collaboration between the Sundance Institute and the President’s Committee on the Arts and the Humanities, Film Forward has so far taken “Last Train Home” and nine other narratives and documentaries to China, Turkey, Tunisia, Morocco and, closer to home, Nashville. Cherien Dabis, whose “Amreeka” concerns a Palestinian family relocated to suburban Illinois, got to screen her film in the Mideast for audiences that found its issues of ethnic differences reflected in their own communities. Peter Bratt, whose film “La Mission” deals with homophobia among American Latinos, encountered gay youths in Nashville who found hope through it.

Stanley Nelson, the longtime documentarian (“Wounded Knee,” “The Murder of Emmett Till”), showed his latest, the civil-rights-era “Freedom Riders,” to students in Beijing and got a question no American would likely think to ask. “Someone said, ‘Why was there segregation?’” Mr. Nelson recalled. “And it was such a beautiful question. It was a question a child would ask. It’s a question people write books about. I answered as best I could. But, you know,



ZEITGEIST FILMS

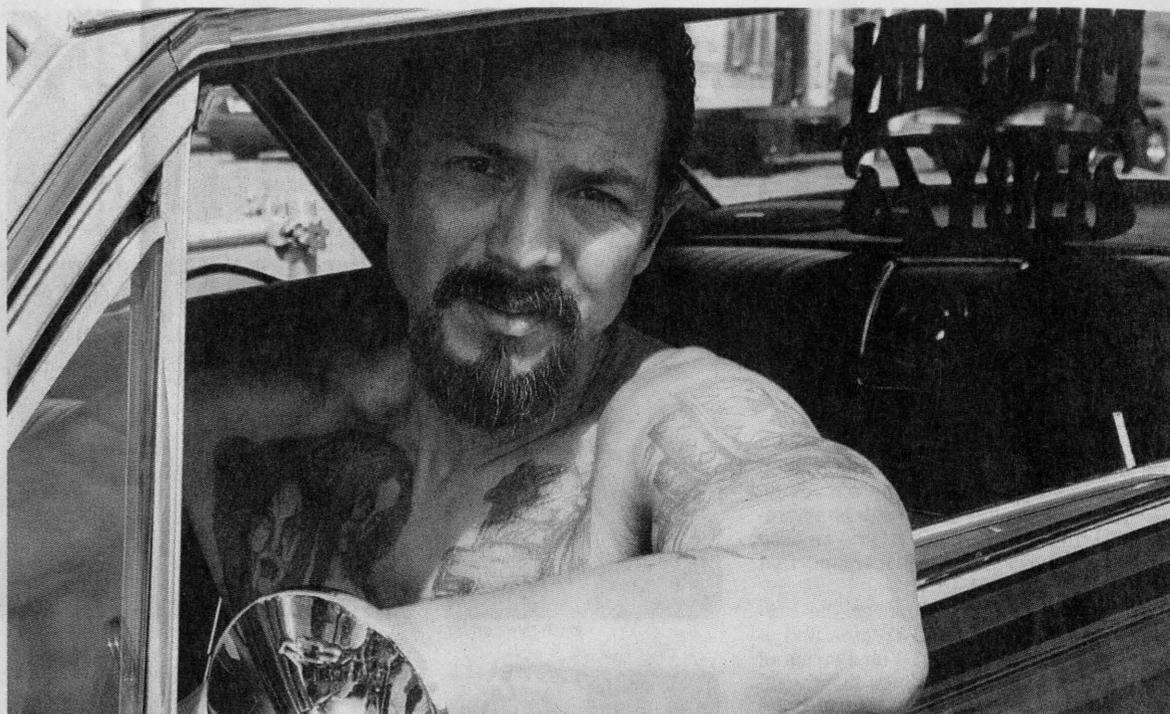
it’s a complicated thing.”

So is Film Forward. The program has required the coordination of the various filmmakers and their films with more than a dozen foreign embassies, arts organizations and film schools, as well as the outreach required to remain diplomatic. “We’ve been finding people on the ground, helping us navigate their worlds,” and to set up the panels and master classes spun off from the film exhibitions, said Jill Miller, managing director of the Sundance Institute. “The idea is that we’re not coming in and dominating everything.” Though most of this year’s films originated at Sundance, the program will not limit itself to works from the institute’s labs or festival of independent films, the organizers said.

Keri Putnam, a former Miramax and HBO Films executive who was named the Sundance Institute’s executive director in early 2010, said the institute needed to expand its mission of finding and supporting new filmmakers. “This is a chance to take a curated batch of films and reach audiences that are not coming to Utah for 10 days in January,” she said.

It also allows the socially progressive and political films that typically dominate the independent film world to go beyond preaching to the choir. Directors can spend years, exhaust their credit-card limits and call in every favor to make films they’re passionate about, and which they hope “will move the needle on a certain subject that’s important,” said Rachel Goslins, the executive director of the President’s Committee on the Arts and the Humanities.

“Then,” she added, “you take them to film festivals, and they screen on the Sun-



5 STICK FILMS



FILM SOCIETY OF LINCOLN CENTER

dance Channel, and maybe they have a theatrical release, but it’s a self-selecting audience. And they’re great. But I know when I screen a film to an audience that maybe has never seen a documentary before, or a film on a certain issue before, it’s so satisfying because you’re actually showing the film to the people you want to reach.”

Comparing Film Forward’s first months to “flying an airplane as you’re building it,” Ms. Goslins called the result so far “the kind of dialogue that our federal partners were looking for.” Those partners — the National Endowment for the Humanities, the National Endowment for the Arts and the Institute of Museum and Library Services — will get a close-up on Thursday, as each of the filmmakers and representatives of the principal organizations involved, including the Smithsonian Institu-

Clockwise from top right, “La Mission,” directed by Peter Bratt; “Amreeka,” directed by Cherien Dabis; and Lixin Fan’s documentary “Last Train Home.”

tion, present the work and answer questions at 10 theaters along the National Mall in Washington. In attendance, perhaps, will be members of Congress, who will have to vote whether to renew the program for any more years. Film Forward’s annual budget is about \$650,000, of which Sundance pays a third and its federal partners the remainder.

Ms. Putnam sounded confident. “One of the things that has been incredibly successful is finding those ways of reaching out via local partners. For example, in our visit to Nashville, the community-based theater there was a conduit to the city’s large Kurdish community, who saw ‘Son of Babylon,’” she said, referring to Mohamed Al-Daradji’s drama based in Iraq. “It was the same in China and Turkey, and we’re looking forward to Kenya and Michigan, where we’re working with the Saginaw-Chippewa tribe. There hasn’t been a pipeline to reach audiences like this.”

Exposure to such audiences can mean a certain anxiety. Mr. Fan — whose “Last Train Home” is a verité look at the exodus 130 million migrant workers make each spring from China’s cities for the New Year’s holiday — was grilled by his audiences in China about filming there without a permit; about whether there was anything political in the film’s financing; and if his film was made for Chinese or Western viewers. Some questions might have been asked only by a Chinese audience.

Others get posed just about everywhere, in this case at the Beijing Film Academy. “They asked how to get their films into Sundance,” he said, thus establishing the commonality of mankind. Or, at least, aspiring filmmakers.

How We Picked Our Presidents, 1960s Style

NYT
July 5 '14

Few students of popular culture, amateur or professional, consider the 1960s a period when creativity flourished on American television. Westerns of the kind that did not threaten to obscure the legacy of John Ford prevailed, speaking to the pastoral fantasies of millions of Americans who had vacated decaying cities for the tempered pleasures of suburban life. The same demographic realities could be held accountable for the absurdist escapism of something like "Green Acres." Between 1950 and 1960, the United States population swelled by about 28 million; two-thirds of that growth occurred in suburbia. Television had come to occupy a place in 44 million homes.

**GINIA
BELLAFANTE**
**CRITIC'S
NOTEBOOK**

It would take decades for the medium to reach its golden age as a narrative form, but as television evolved into a crucial system for distributing information it succeeded impressively in the genre of documentary. The early '60s were, in fact, a high point for television documentaries. During the 1961-62 season, CBS, NBC and ABC cumulatively broadcast more than 250 hours of such programming. The marred reputation of the networks after the quiz show scandals of the 1950s had set them on a course toward regaining credibility. At the same time, Newton Minow's call as the chairman of the Federal Communications Commission for more purposeful television generally encouraged network affiliates to show more of what the growing category offered.

The new atmosphere created a great opportunity for independent producers, among them David L. Wolper, who brought American viewers enduring works like specials from the National Geographic Society and the series "Biography" (and later, the mini-series "Roots"). Beginning in 1963, he also delivered a trio of documentaries based on the classic texts of

Continued on Page 6



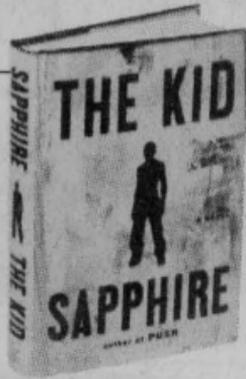
ATHENALEARNING.COM

A scene from one of documentaries in "The Making of the President: The 1960s."

INSIDE

Books of The Times

Michiko Kakutani reviews Sapphire's novel "The Kid," which introduces the son of Precious, the hero of "Push." PAGE 4



How We Picked Presidents in the '60s

From First Arts Page

political reporting by the journalist Theodore H. White: "The Making of the President, 1960," "The Making of the President, 1964" and "The Making of the President, 1968." Wolper Productions distilled these exhaustively detailed books into 80-minute films, which have become available on DVD for the first time (from Athena, in a boxed set, "The Making of the President: The 1960s").

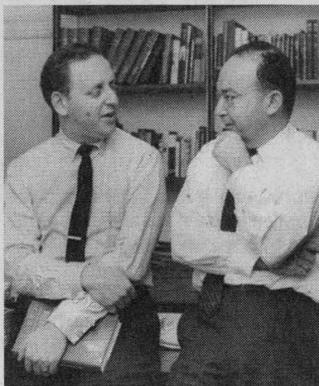
The films capture the books' broad scope, covering successive presidential campaigns — John F. Kennedy versus Richard M. Nixon, Lyndon B. Johnson versus Barry M. Goldwater, and Nixon versus Hubert H. Humphrey and George C. Wallace — in a kind of minute-to-minute chronology from the primary battles through the general elections. The stories are told from the perspective of a shifting social landscape and through the lens of backroom factionalism that beset both major parties throughout the decade.

The second film provides a compelling look at the culture wars in their infancy as the division between elite Republicans of the Northeast and conservative populists who flocked toward Goldwater began to seem insurmountable. Nelson A. Rockefeller sought the presidential nomination that year not long after his marriage had ended and he had wed a divorced woman, Margaretta Murphy (known as Happy), whom people had compared to Wallis Simpson. "To men and women of dogmatic morality," the film's narrator intones with a discernible condescension toward the ordinary, "this appears the manners of Manhattan — Baby-land of the East."

A distrust of Ivy League sophistication had by then already fomented. Illuminating this is footage of an a cappella group stumping for Goldwater, singing: "Pity that Harvard poor bunch/

Just think about their doom/ They'll have to leave the White House and go back to their classroom." Watching the films, you find yourself wondering repeatedly: Whatever happened to the campaign song, or rather, whatever happened to the campaign song not merely appropriated from the Fleetwood Mac catalog.

What the films offer in range, they lack in intimacy. White's initial entry, "The Making of the President, 1960," is considered the best in his opus (which included a fourth book on the con-



ATHENALEARNING.COM

David L. Wolper, left, producer of "The Making of the President," and the author Theodore H. White.

test between Nixon and George S. McGovern in 1972). It won the Pulitzer Prize for nonfiction in 1962, and the companion film garnered four Emmys. While the film is the trilogy's most richly told chapter, it cannot accommodate the endless array of novelistic observations for which its source material has been celebrated. White traveled the campaign as a reporter, not as a man with a multimedia agenda.

Writing of election night in 1960, for instance, White delivers Kennedy from his perch in Hyanis Port, Mass., where, we are told, the singer Morton Downey,

a guest of Joseph Kennedy's, was serving as a waiter handing out sandwiches and pastry. "Caroline, a scratch on her nose," White offers, "was waiting to say good night to her father, and he bounced her on his knee several times, then sent her upstairs to bed and settled down to his first drink of the day, a daiquiri."

The tone of the book, though authoritative, is rendered with a kind of modesty that the language of the films refuses. The style of the Wolper films is distancing; the narration is continuous and oratorical. "This is a story of power," the 1960 film begins, its camera scanning the buttons of the White House phones with an aura of cold war consequence. "At the end of the ganglia of wires that run from this console quivers the power of America from thermonuclear striking force to missiles in the deep," the voice-over proceeds.

The effect of the approach is noteworthy because by 1960 changes in technology — specifically in the availability of lightweight film equipment and sound synchronizing systems — allowed for a cinéma vérité style to take shape in television documentaries. In 1960 Robert Drew, a former Life magazine correspondent, along with Richard Leacock, Albert Maysles and others, made "Primary," a documentary about the contest between Kennedy and Humphrey in Wisconsin, which originally appeared on ABC and was delivered with the sense of immediacy the new techniques provided.

The "Making of the President" films must have felt already comparatively old-fashioned when they were shown. White, an odd-looking figure with a stilted speaking manner, is not necessarily a welcome visual presence in them. Still, the films offer a concise education in the intricacies of American politicking in advance of an election year in which our divisions remain so acute.

X-Acto

From Wikipedia, the free encyclopedia
(Redirected from X-Acto knife)

X-Acto is a brand name for a variety of cutting tools and office products owned by Elmer's Products, Inc. Cutting tools include hobby and utility knives, saws, carving tools and many small-scale precision knives used for crafts and other applications.

Contents

- 1 X-Acto knife
- 2 X-Acto Office Products
- 3 Boston Brand
- 4 See also
- 5 References
- 6 External links



An X-Acto-knife equipped with a "Number 2" blade.

X-Acto knife

The **X-Acto knife** may be called a utility knife, but it is actually a short, sharp blade mounted on a pen-like aluminum body, used for crafting and hobbies, such as modelmaking. Before the availability of digital image and text processing tools, preparing camera-ready art for use in printing (literal cut and paste or paste up) depended heavily on the use of knives like the X-Acto for trimming and manipulating slips of paper.

The knife shown is the most common type, fitted with a "Number 2" blade. It is 5 ³/₄ inches (145 mm) overall. The knurled collar loosens and tightens an aluminium collet, which holds the replaceable blade.

There are numerous other knives on the market with very similar designs, and blades are typically interchangeable between different brands.

The original knife was invented in the 1930s by Sundel Doniger, a Polish immigrant to the United States. He had planned to sell it to surgeons as a scalpel but it was not acceptable, because it could not be cleaned. His brother-in-law, Daniel Glück (father of poet Louise Glück), suggested that it might be a good craft tool.

X-Acto Office Products

In addition to knives, blades and tools, X-acto produces office supplies including pencil sharpeners, paper trimmers, staplers and hole punches. X-acto sharpeners are electric, battery or manual. X-Acto has three types of trimmers: razor, rotary, and guillotine.

Boston Brand

X-acto sells ceramic and convection space heaters and fans under the Boston brand name.^[1]

See also

- Knife
- Scalpel
- Arts and crafts
- Wood carving
- Office supplies

References

1. ^ "Ceramic Heaters" (<http://www.xacto.com/Catalog/Other/Heaters>) (in English). <http://www.xacto.com/Catalog/Other/Heaters>. Retrieved 15 May 2011.

External links

- Official website (<http://www.xacto.com>) of the X-acto brand cutting tools
- Official website (<http://www.elmers.com>) of Elmer's Products

Retrieved from "<http://en.wikipedia.org/wiki/X-Acto>"

Categories: [Art materials brands](#) | [Knives](#) | [20th century introductions](#) | [Office supplies](#) | [Tool stubs](#)

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Rainbow

From Wikipedia, the free encyclopedia
(Redirected from Rainbows)

A **rainbow** is an optical and meteorological phenomenon that causes a spectrum of light to appear in the sky when the Sun shines on to droplets of moisture in the Earth's atmosphere. It takes the form of a multicoloured arc. Rainbows caused by sunlight always appear in the section of sky directly opposite the sun.

In a so-called "primary rainbow" (the lowest, and also normally the brightest rainbow) the arc of a rainbow shows red on the outer (or upper) part of the arc, and violet on the inner section. This rainbow is caused by light being reflected once in droplets of water. In a double rainbow, a

second arc may be seen above and outside the primary arc, and has the order of its colours reversed (red faces inward toward the other rainbow, in both rainbows). This second rainbow is caused by light reflecting twice inside water droplets. The region between a double rainbow is dark. The reason for this dark band is that, while light *below* the primary rainbow comes from droplet reflection, and light *above* the upper (secondary) rainbow also comes from droplet reflection, there is no mechanism for the region *between* a double rainbow to show any light reflected from water drops, at all.

Although legendary, triple rainbows (in the same style and angle as double rainbows) are impossible, since a third reflection of light inside water drops would put their rays close to the direction of the Sun, and they would thus be invisible. Some phenomena (such as "supernumerary arcs" very close to, and inside primary arcs) may be mistaken for "triple rainbows." It is also impossible for an observer to manoeuvre to see any rainbow from water droplets at any angle other than the customary one (which is 42 degrees from the direction opposite the Sun). Even if an observer sees another observer who seems "under" or "at the end" of a rainbow, the second observer will see a different rainbow further off-yet, at the same angle as seen by the first observer. Thus, a "rainbow" is not a physical object, and cannot be physically approached.

A rainbow spans a continuous spectrum of colors; the distinct bands (including the number of bands) are an artefact of human colour vision, and no banding of any type is seen in a black-and-white photo of a rainbow (only a smooth gradation of intensity to a maximum, then fading to a minimum at the other side of the arc). For colours seen by a normal human eye, the most commonly cited and remembered sequence, in English, is Newton's sevenfold red, orange, yellow, green, blue, indigo and violet (popularly memorized by mnemonics like Roy G. Biv). However, colour-blind persons will see fewer colours.

Rainbows can be caused by many forms of airborne water. These include not only rain, but also mist, spray, and airborne dew.



Double rainbow and supernumerary rainbows on the inside of the primary arc. The shadow of the photographer's head on the bottom marks the centre of the rainbow circle (antisolar point).

From: carol doig <cddoig@comcast.net>
Subject: Re: Video for Work Song/Ivan Doig
Date: April 15, 2011 1:09:33 PM PDT
To: lizdlit@gmail.com



Hi, Liz. Duly noted on your title preference, Carrying the Sky. It's a finalist, along with Becky's choice of The Rainbow Tree. Let's revisit this when I have the full ms. at the end of summer. Thanks for the input and hope you're doing well.

Best,

Ivan

On Apr 12, 2011, at 7:02 PM, lizdlit@gmail.com wrote:

My vote would be for Carrying the Sky. XLD

Sent from my Verizon Wireless BlackBerry

From: carol doig <cddoig@comcast.net>
Date: Tue, 12 Apr 2011 15:56:39 -0700
To: Saletan, Rebecca <Rebecca.Saletan@us.penguinroup.com>
Cc: Liz Darhansoff <liz@dvfliterary.com>
Subject: Re: Video for Work Song/Ivan Doig

Becky, hi--

Duly noted about the paperback video; looks good.

Now, onward. Here's the promised memo on possible titles for the next one. THE RAINBOW YEAR is my favorite as the working title, at least. A variant on that could be THE RAINBOW TREE, deriving from the big cottonwood, Igdrasil, by changing the Norse legend to something like "its top reaching to heaven and waking up the rainbows." Similarly, CARRYING THE SKY could come out of tinkering the same phrase into "its top reaching to heaven and carrying the sky." Some other possibilities:

THE RHYMING TREE

WAKING UP THE RAINBOWS

If someone can think up something more fabulous, I'm game, but for now, THE RAINBOW YEAR, ok?

Best,

Ivan

On Apr 11, 2011, at 11:44 AM, Saletan, Rebecca wrote:

A very slightly changed video in anticipation of the paperback of Work Song ...

From: Fisher-Tranese, Ashley
Sent: Monday, April 11, 2011 12:36 PM
To: Fisher-Tranese, Ashley; Sharetts, Andrew; Burke, Craig D; Pascocello, Rick A; Hanslik, Elizabeth; Kloske, Geoffrey; Lynch, Catharine; Perciasepe, Laura; Weyenberg, Trish; Redpath, Don; Cochrane, Hank; Tescher, Jeremy; Nolan, Patrick; McCall, Tim; Lidofsky, Norman; Hilliard, Matthew; Reilly, Erin; Che, Kevin; Green, Morgan; Hanson, Caitlin; Kang, Gi-Sun; Rodell, Amanda; Schwartz, Leslie; Cosgrove, Christopher M; Benincase, Joseph T
Cc: Saletan, Rebecca
Subject: Video for Work Song/Ivan Doig

Hi All,

plot considerations, Jan. 2 '10:

The story needs, early on, a taste of what's-gonna-happen, as the housekeeper situation was in Whistling and Morrie's wish to get rich in Work Song. It could be Tom's avoidance of his Fort Peck past, until coaxed/forced into it by Del. In a sense, he is hiding from history, because of his shady past (and the toolboxes etc. he fences in Canada). Possibly thread it into the storyline like this:

--in scene to be added about trip from Arizona, make the point that Rusty finds him mysterious; a sense there are things he doesn't know etc.

--when Rusty finds the Blue Eagle sign, Tom won't elaborate on it (see blue sheet).

--Tom has FDR campaign poster in Med Lodge, but not pic of Blue Eagle as he did in 11th Man.

ch. 2 needs:

--to show Tom as participatory listener (restore that bit)

--to make the point the Med Lodge is a male bastion (until Zoe, Francine and Proxy begin showing up). Rusty could compare it to beauty shop as gathering spot for women--"Although I don't entirely know."

--to give a flavor of the times nationally, in a graf or so. Along with this, sense of change in the Two Medicine country.

--should missile silos be mentioned? Interstate highway?

--to keep Tom in the foreground of Rusty's consciousness, despite Zoe's arrival.

--to continue Tom's speaking manner (ess of a bee) and persona from ch. 1.

--to put across Tom's view of life that stuff happens, can't get away from fate, etc.

--to show a realization, on Tom's part and probably Rusty's, that the business of the saloon is giving people a chance to get drunk, as they have since the first grape was fermented.

13 Jan. '11

Dear Becky and Liz--

Well, here's how things stand with Rusty and Tom and the nearly holy Medicine Lodge saloon. The yellow sheets at the end are my rough road map for the rest of the book; I/we may see ways to refine it, but I wanted to show you as much as I could because the story still has to travel a hundred pages or so. Some thoughts on it thus far:

--After a lot of experimenting, I've shifted the story back a few years, to 1960. Setting it in 1963 as I'd originally intended simply casts too many dark shadows on the tone of the book as it has evolved; it seems to me there is plenty going on with Rusty and Zoe and Tom and Del and the rest of the ensemble without the Cuban missile crisis and JFK's looming assassination darkening their world. Accordingly, I've played up 1960 as the onset of the Sixties, the fresh new decade a big turn of the page on the calendar, whatever is ahead won't be the stale Eisenhower years, and so on. Framing it as a stupendous year in Rusty's life, starting with the thirty-year winter (hello, New Yorkers!), seemed the way to go.

--Am I ever glad I have a recent expert on twelve-year-olds on hand, hey, Becky? You'll have to let me know if any behavior by Rusty and Zoe doesn't chime quite right, although they are intended to be sharp-witted beyond their years a la Huck and Tom, and for that matter, the youngster Ivan when I hung around at my father's elbow in the saloons of yesteryear.

--Chapter 4 and the bit of 5 are particularly freshly written and may want some touching up for the final version; I think I want Del to have more dimension, too, although he feels promising--a New Frontier type without having been truly tested yet.

--For interviews and readings and so forth, I always try to put into One Big Word what the book is "about": *The Whistling Season*, compassion, Paul forgiving Morrie and Rose their deceptions; *The Eleventh Man*, loyalty, Ben persevering at all risks in telling the story of his teammates; *Work Song*, redemption, Morrie and Sandison redeeming themselves with the miners' anthem. In *Miss You*, I believe it's conscience: Tom retrieving Rusty from Phoenix and raising him himself as soon as he was able, and similarly bending his life to make room for Francine when Proxy produces her.

Enough of that, probably the rest should be in the reading. I'll be back here at the usual stomping grounds starting on the 24th.

All best,

14 Jan. '11

Dear Tom--

So here it is, the manuscript chunk of *Miss You When I'm Gone*. It's a help to me, having you read this, on a couple of points. First, for the lingo, as we've talked about. Then, as you'll see, the eventually stage-struck couple of kids. If anything comes to mind about what grabs them about acting etc., where that hunger for performance comes from, I'd be glad to hear it. Also, when they get to doing bits, any of the vintage old Latham House nonsense you can think of that might possibly apply would be welcome. And beyond any of that, of course, just let me know how it all reads, any slow parts, anything that doesn't add up, any character you want more (or less) of, perhaps.

I'm sending along a copy of the cover letter to my editor and agent, since it gives some of my thinking on storyline choices and so on.

And I guess that's it, guy. Thanks so much for taking this on. And now we're off to Tucson.

All best to you both,

10 Nov. '09

Dear Liz and Becky--

Guess what. While *Work Song* has been wending its way toward publication, I've been doing what a writer is supposed to do, writing. Here's the first chapter of *Miss You When I'm Gone* for your wise eyes to look over. I believe the first-person kid narrator contemplating the doings of grownups best suits this story as Paul did in *Whistling Season* and Jick did in *English Creek*. The voice, you'll find, is a bit less stylized than in either of those--expansive yet comfortable is what I'm aiming for--and it feels like a nice one for me to write in.

The storyline in the original proposal (am including a copy with this) still seems right to me, although there's a character to be added to it: Zoe, a schoolgirl the same age as Rusty, the narrator. Her folks own the cafe where he and his bartender pop eat supper every night, and the two kids become sidekicks--and, although I don't know if it will show up in the book, ultimately a stage couple, acting together in regional theaters. So, while chapter one is a little short on femininity, Zoe will be along pretty quick in ch. two, and Proxy and Francine will follow, so that the six main characters balance out at three of each, across three generations.

As ever, glad to have your words of wisdom.

All best,

MODERN LOVE

Maternal Wisdom (5 Pounds' Worth)

By HOPE EDELMAN

THE memo from the middle school came home in my daughter's backpack on a Friday afternoon. "Next week your sixth-grade child will participate in a flour-sack baby exercise," it said. All sixth graders were to report to school Monday with five-pound bags of flour dressed up as dolls, and carry them everywhere for the week. The idea was to teach them the responsibilities of teenage parenthood. "We encourage parental participation to make this exercise a success," the note concluded.

There were so many confusing directives, I didn't know where to begin. How could a flour sack simulate an actual infant? Why did all the "newborns" weigh just five pounds? And weren't sixth graders a little young for this kind of thing?

"We picked babies out of a hat today," my 11-year-old daughter announced, punching a straw through the top of a juice box. "Mine's a boy. One girl picked twins but she started crying because it would be too hard, so Ms. Leigh let her give one back."

Exactly what was being taught here? I couldn't help but wonder.

"Also, mine's adopted," she continued. "He's from Japan."

"I don't think Americans can adopt from Japan," I said.

"Mom!" she said. "It's a game."

But was it? Twenty years ago, I knew a 14-year-old girl whose classmates, in a similar exercise, carried raw eggs around for a week. The children took it seriously, cradling the eggs between their palms, crying jagged sobs when they broke. Still, those ninth graders were physically mature enough to get a baby started. My daughter and most of her classmates weren't. What impression would the week make on a child her age? So far, she just thought it was really cool to take a doll to school.

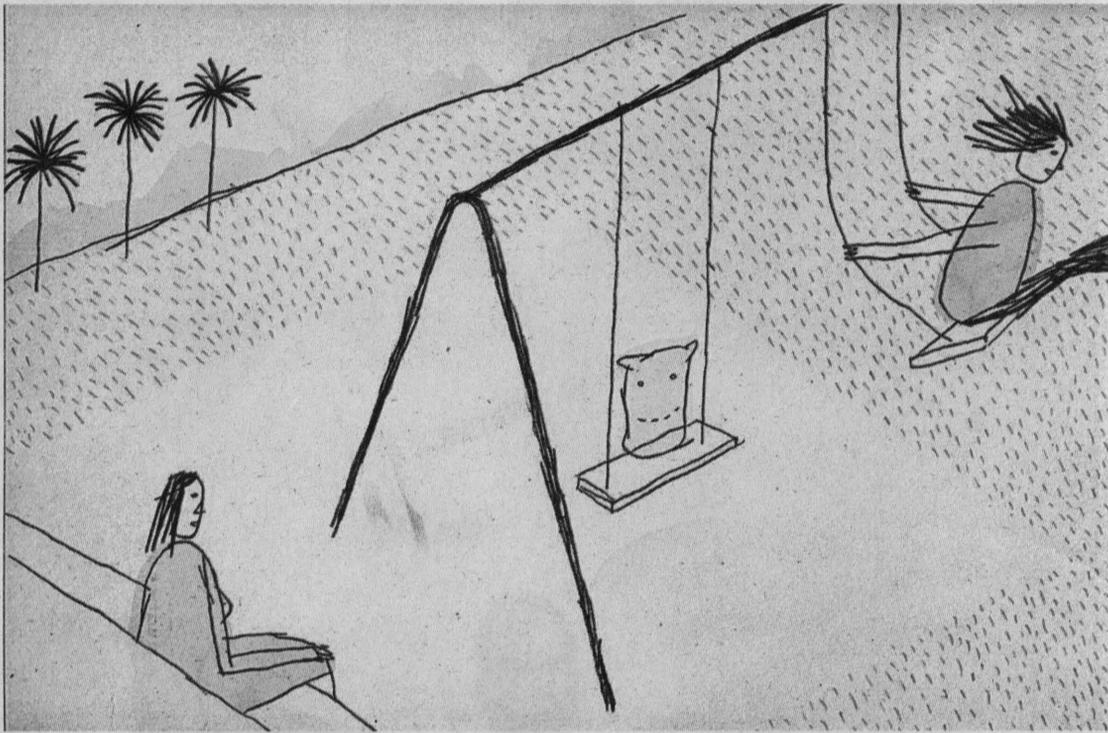
From a Web site she chose the name Fumiko because it meant "little friend." Fumiko's middle name, she decided, would be "from nature." She asked for ideas. I suggested Rain, River and Leaf. She promptly vetoed them, then asked me to leave her room.

What school memos never tell you is how much "parental participation" your sixth grader will tolerate. Eleven-year-old girls occupy a notoriously wobbly zone between childhood and adolescence. A mother who's an embarrassment in the morning can be someone to adore at dinner and a pariah again by bedtime. Yet beneath this ambivalence, girls are desperate for reminders that we love them and always will, even as they're abruptly banishing us from their rooms.

From my own fractured adolescence, I know a mother's patience and fortitude are what a daughter remembers most. My mother died of breast cancer when I was in high school, too soon to teach me how to change a diaper, manage colic, or stay sane when my husband drove off each morning, leaving me with an infant who cried 14 hours a day. I never missed my mother more than

Hope Edelman is the author of "Motherless Daughters" and the recent memoir "The Possibility of Everything."

E-mail: modernlove@nytimes.com



BRIAN REA

when my daughter was born. Friends with newborns had mothers rushing over when they needed relief. There were days I thought I'd go mad from exhaustion and grief.

This lasted 10 weeks, before the better parts of motherhood began. My mother hadn't given me everything, but I discovered that in 17 years she gave me enough. Still, I never forgot the longing and self-doubt of those first months, and I never wanted my daughters to feel it. I vowed to be a present, helpful mother for as much time as we'd have together.

That's how I found myself 11 years later, stitching plastic bags filled with flour into the torso of a life-size infant boy doll.

When I finished, I propped him on the kitchen counter.

I stared at him. He stared at me.

Fumiko Thistle Edelman: welcome to the world.

Sending my daughter, 11, off to school with her 'newborn.'

The thing about Fumiko, of course, was that he had virtually nothing in common with an actual newborn. He didn't pee, poop, burp, spit up, or wake up shrieking like a siren the moment you lay him down. Neither did he break into adorable gummy smiles, triggering a love so sudden and huge you didn't know how to make it fit.

Despite this, he bore a disquieting physical resemblance to a real baby, from his dewy gaze to wrinkly ankle skin. Monday morning when I walked into the kitchen and saw him balanced on my daughter's hip, I literally tripped. Then I remembered who he was.

The sight of one's 11-year-old daughter with her own baby is automatic parental freak-out time, no matter what your politics. And for all I know, this was part of the school's

subliminal plan. The week's message might have been lost on the students, but it surely wasn't lost on the parents. No way — no way — did we want our preteens having babies.

After school when my daughter announced, "Our dolls sat on the grass and cheered for us during P.E., but the boys played keep-away with theirs!" the meaning of "parental participation" became clear.

I lifted Fumiko from the couch and handed him back to my daughter. "Diaper change time," I said.

And so the week began.

Every morning when my daughter strapped Fumiko to her chest, I showed her how to press his head safely against her collarbone. At dinner, he sat in a high chair by her side. Afterward, I made her sweep up the nonexistent mess. When she laid him on her bed to do homework, I instructed, "If he's old enough for a high chair, he's old enough to roll," and had her lay him on the carpet.

And still, caring for Fumiko wasn't work. It was unprecedented fun. She wondered aloud if she could take him to school next week, too.

I, on the other hand, took an alarming detour into irrationality as the week wore on. The more Fumiko's care diverged from real infant care, the more insistent I became. At night I'd hijack my daughter's tooth-brushing time, claiming he needed to be fed. I wouldn't hold him while she showered, citing all the showers I'd skipped as a new mother. I considered setting her alarm for 1 a.m., keeping her awake for an hour, and waking her again at 5.

"Aren't you taking this too far?" asked my husband, the family's voice of reason. But I didn't think so. Wasn't the whole point to make it real?

So on Thursday when my daughter asked me to baby-sit Fumiko during her after-school drama class, I refused. I had to go to the library; a book deadline was approaching and I needed the time to write.

"But I can't bring him to class!"

"I can't bring a newborn into the library," I said, and sent her off.

All day, I replayed that scene in my mind. Her request. My refusal. Her downcast face. My obstinacy.

Her tears. The more I thought about it, the worse I felt. What was wrong with me? I could take Fumiko to the library. Or leave him in the trunk of my car. I mean, he was a doll. I could help my daughter. Except, I couldn't.

Like every motherless mother, I live with an acute awareness that I can be taken from my children at any time. My biggest fear is leaving them before they can manage alone. Forcing my daughter to care for Fumiko wasn't punishment; it was preparation. If she, too, had to face motherhood without a mother one day, she'd be better equipped than I had been.

But here's where that plan fell apart: by focusing on what I'd lost, I'd lost sight of what my daughter had. If heaven forbid she had a baby anytime soon, she wouldn't have to do it alone. I'd help her. Of course I'd help her. I'd be there. I was there. And I realized that what this experiment inspired in me wasn't anger or resentment, but envy. I was envious of my daughter because she had me.

That afternoon, I met her at the bus stop with an apology. "I'll take Fumiko today," I said.

"It's O.K., Mom" she said breezily. "I decided to bring him with me."

In my absence, she'd figured out a plan. Wasn't that what I'd wanted? Then why did I suddenly feel so sad?

THE next morning, Fumiko's last day of school, we woke to a soft rain. After breakfast, my daughter strapped him to her chest one last time. She shrugged on her raincoat, grabbed an umbrella and hugged me goodbye.

From the front window, I watched her walk to her father's car. I was proud of her for making it through the week. I was proud of myself for finally backing off. And then, just as I was about to turn away, I saw a moment of such grace it nearly stole my breath. As my daughter bent to get into the car, her jacket bunched open, and she automatically rounded her shoulders and moved her umbrella closer to keep Fumiko dry.

The natural gesture of maternal tenderness was so small it would have been easy to miss. But I think, somehow, it was meant for me to see.



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Blacksmith

Crafters of hardware for homes and tools for fellow tradesmen.



Brickmaker

Molding, drying, and firing bricks for construction and repair.



Cabinetmaker

Fine furniture with exquisite detail represents high status.



Carpenter & Joiner

Indispensable builders in the age of wood.



Cooper



Creators of casks for everything from wine to gunpowder.

Foodways



Setting history's table using authentic recipes and methods.

Gunsmith & Founder



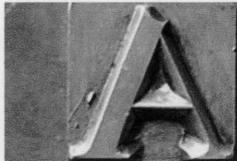
Masters of forge, file, and wood.

Milliner



Makers of shifts, gowns, aprons, hats and cloaks.

Printer & Binder



The colonial press is a powerful tool.

Rural Trades



Middling farmers grow corn, tobacco and cotton using 18th-century techniques.

Shoemaker



A trade practiced in America since 1610.

Silversmith



A sculptor of silver, from first pour to final polish.

Tailor





Creator and cutter of bespoke gowns and suits for men and women.



Weaver

Weavers grow in prominence when embargoes ban imported cloth.



Wheelwright

Wooden wheels bound in iron are works of strength and balance.



Wigmaker

Ladies and gentlemen are crowned with the latest styes.

Bibliography



Colonial Williamsburg
THAT THE FUTURE MAY LEARN FROM THE PAST

CLOTHING : MEN'S CLOTHING : A COLONIAL GENTLEMEN'S CLOTHING: A GLOSSARY OF TERMS

A COLONIAL GENTLEMEN'S CLOTHING: A GLOSSARY OF TERMS

[View women's glossary](#)

[View children's glossary](#)

Banyan

A gentleman's banyan was a loose, informal robe to be worn instead of a coat. Influenced by Oriental fashion, these popular robes were also called Indian gowns, nightgowns, or wrappers. Cut either in a loose T-shape or as a long simplified coat, they were acceptable wear for home or informal business. Made most often of patterned materials, these useful garments could vary from light and cool to quilted and warm. (See also [Negligé Cap](#))



Breeches

From the late 16th century until the early 19th century, most men wore breeches as their lower body garment. Through the centuries breeches were seen in many forms and lengths. In the early 18th century breeches were barely seen beneath long waistcoats and coats. By the mid-18th century they were more noticeable beneath shorter waistcoats and open coats, and so the cut of breeches became tighter and revealed the shape of the leg. Worn by all levels of society, breeches were made in a great variety of silks, cottons, linens, wools, knits, and leathers. (See also [Trousers](#))



Coat

A coat was the uppermost layer of the 18th century man's suit, worn over waistcoat and breeches. Both the cut and the title of the fashionable coat saw several evolutions through the course of the century. In the late 17th and early 18th centuries a coat was a relatively straight loose garment, with the slight fullness in the knee-length skirts falling into folds over the backside of the hips. In the 1720s and 1730s the skirts of the fashionable coat grew in volume and were set into regular pleats. In the 1730s an alternative to the weighty full skirted coat was developed. This new fashioned coat, with narrow skirts set in pleats and other defining features, including a collar, was termed a Frock. Through the middle decades of the century both the coat and the frock were worn, coats being for fashionable full dress, frocks for fashionable undress. By the 1770s the distinctions in purpose and terminology were becoming blurred. None but the most conservative older man would be seen in a full-skirted coat. The frock had entered into fashionable full dress, and was by many simply referred to



as a coat. In the closing decade of the 18th century and into the next, the frock dominated fashionable dress and language. (See also [Suit](#))

Cloak

The cloak has been the most enduring of outer garments throughout the history of fashion. In the 18th century a man's cloak was made with a collar at the neck, a cape over the shoulders, and hung to the knee or below. The most usual form was circular. Cloaks were made of dense well-filled wools, often dyed scarlet. Other choices in fabric included worsteds, camlets, and occasionally plaids. Cloaks were also known a "roquelaires" or "rockets." It was in the 18th century that a rival to the dominance of the cloak appeared in the form of the great coat. (See also [Great Coat](#))



Cravat

The 18th-century man almost always wore some sort of neck cloth, whether fashionably dressed or at labor. The cravat was one of many forms of neckwear. It was a narrow length of white linen that could be adorned on its ends with lace, fringe, or knots. It was worn wrapped about the throat and loosely tied in front. The cravat was first seen in fashionable dress in the mid-17th century. It was derived from the "crabate" worn by Croatian soldiers serving with the French Army (ca. 1645-1650). By the mid 18th century it was worn in informal attire. (See also [Neck Handkerchief](#) and [Stock](#))



Great Coat

Many men of the 18th century chose great coats as their protective outer garment in foul weather. Most often made of heavy fulled woolens, it served well to keep one warm and dry. Some men are known to have had accompanying waistcoats and leggings made in the same heavy wools. The great coat generally had a collar, a cape over the shoulders, deep cuffs, and was worn to knee length or longer. Occasionally, great coats were made in alternative fabrics of lighter weights, particularly oiled silk and linen. (See also [Cloak](#))



Hat

Towards the end of the 17th century the vast wigs then worn by some men made it impractical for them to wear the fashionable broad-brimmed hat unless necessary. Custom dictated, however, that hats should then be carried beneath the arm. Rapidly, the hat began to be folded to make it easier to carry. In the 18th century this habit and changing fashions led to many sorts of folded or cocked hats - cocked on one, two, or three sides. It was the hat with three sides cocked that dominated fashion and was seen in innumerable variations of adornment and proportion. While beaver felt was the preferred material others, including wool and camel's down, were available.



Hunting Shirt

During the second half of the 18th century a garment referred to as "a hunting shirt" began to appear in North America. The earliest and simplest



form seems akin to the coarse shirts that European wagoners and farmers wore as a protective coverall. In the years prior to the American Revolution this garment came to have a distinct American character. Several of the Independent Companies wore hunting shirts emblazoned on the breast with the motto, Liberty or Death, and several of the early colonial armies chose hunting shirts as their new uniforms. It is, however, with the frontier that this garment is most associated. Unfortunately, few examples of 18th or early 19th century hunting shirts survive and the contemporary written descriptions do not complete the picture. Reconstructions of this garment are largely conjectural.



Leggings or Spatterdashes

Since a man's breeches of the 18th century came to just beneath the knee, a covering for the lower leg was useful for warmth and protection. Leggings fully covered the lower leg from a few inches above the knee extending to cover the top of the foot. Spatterdashes covered the leg from the mid-shin to the top of the foot. Made of stout woolen or linen cloth or of leather, leggings and spatterdashes were worn by the sporting gentleman, laboring man, and the military.

Monmoth or Monmouth Cap

In the 17th and 18th centuries small knitted woolen caps worn by the laboring sort, sailors, and slaves were often referred to as "Monmouth Caps." The name is derived from one of England's great port cities and its particular associations with seafaring. Knitting of caps and stockings was a common pastime for sailors, they sold their wares in the dock streets for additional income.



Neck Handkerchief

The most informal sort of neckwear generally worn by sporting gentlemen, working tradesmen, and laboring slaves. It commonly was a square folded and tied around the neck. They were usually made of linen, cotton, or silk, and could be in white, plain colors, woven checks and stripes, or printed patterns. (See also [Cravat](#) and [Stock](#))

Negligé Cap

The negligé cap was a small informal cap often, though not always, worn to accompany a banyan. For some men it served to cover a shaved head when the wig was removed, others wore them over their own hair. Made in a variety of materials, these caps were often embroidered. It could be constructed in different ways, the most usual of which was to be cut in wedge-shaped quarters with a turned-up band. (See also [Banyan](#))

Shirt

The shirt was worn as a man's undergarment, covering the body from neck to knee. Most were made of white linen which could be very fine or very coarse. A gentleman's best shirt may have ruffles (ruffs) at the wrist and/or breast. A laborer's shirt was sometimes made of unbleached linen or small patterned checks and stripes. A plain shirt might serve as a nightshirt.



Shoes

Men's shoes were made in a great variety of styles and qualities. Fashionable



low-heeled shoes or pumps were of softer leather, coarse common shoes of sturdier leathers. Black was by far the most usual color, and only occasionally were other colors seen. While buckles were the primary mode of fastening, ties were worn for utilitarian purposes. Boots of many sorts were worn for sporting, riding and working.



Stockings or Hose

Stockings of the 18th century were worn by men and women, and were most often knit. The knitting frame (machine) was developed in the late 16th century and many improvements during the 18th century increasingly forced hand knitters from their business. Fashionable stockings of silk or cotton were generally white, and at times were decorated with knit or embroidered patterns at the ankle, referred to as "clocks" or "clocking." More utilitarian stockings of linen, and particularly worsted wool, were seen in colors, with blue and gray predominating. Occasionally, coarse stockings for the low laboring sort and slaves were cut of woolen or linen cloth and sewn to fit the shape of the leg.



Stocks

A stock was a gentlemen's most formal neckwear. In fashionable dress it was universally of fine white linen pleated to fit beneath the chin. For martial purposes it was often constructed of black leather or woven horsehair. For the clergy the white linen stock had falling bands added. All of these forms were buckled behind the wearer's neck. (See also [Cravat](#) and [Neck Handkerchief](#))

Suit

What is today recognized as a man's three-piece suit began to develop in the late 17th century and was well established by the 18th century. In the early 17th century most men wore as the outer layer of garments a tailored doublet and full breeches. In the middle of that century the vest was introduced to European fashion from Asia Minor. Looser forms of doublets left unbuttoned allowed the long vest to be seen beneath. As the 18th century began, the doublet gave way to the new coat and the vest began to evolve into the shorter waistcoat. Breeches, formerly covered by long vests, were then visible and were increasingly cut closer and tighter. Within the first decades of the 18th century a man's suit was recognized as coat, waistcoat, and breeches. At times it was thought fashionable, especially for formal dress, to wear all matching pieces referred to as a "suit in ditto." But often a man would choose a different waistcoat, or waistcoats, to accompany matching coat and breeches. It was most sporting to have none of the three garments alike, but well chosen. (See also [Coat](#) , [Waistcoat](#) , [Breeches](#))



Trousers

During the 18th century breeches were worn by all levels of society; however, trousers were also worn by middling tradesmen, laborers, sailors, and slaves. Trousers were generally cut with a straight leg and were worn to the ankle or slightly shorter. As trousers were utilitarian garments, they were made mostly of durable linens. (See also [Breeches](#))



Underdrawers

The primary male undergarment of the 18th century was a knee-length shirt, yet some men also chose to wear underdrawers. Made of linen or of woolen flannel, and always white, knee-length underdrawers served as separate linings to breeches. They aided in preserving the breeches and added an additional layer of warmth. The extent to which underdrawers were worn is not well documented. (See also [Shirt](#))

Waistcoat

The 18th century man was almost never seen without his waistcoat. Not to have it on was considered "undressed." The waistcoat, or vest, of the 1770s was fashionably worn to the upper part of the thigh, opening in a "V" beneath the stomach. Waistcoats were made in all qualities of silk, cotton, wool, and linens. If adorned, it could be embroidered, printed, brocaded, quilted, tasselled, silver or gold laced, and was generally the most elaborate article of men's dress. When worn for utilitarian purposes it could have sleeves, be called a jacket, and worn outermost instead of a longer skirted fashionable coat.



Wigs

Throughout western history wigs have come and gone from fashion, but it is undeniably the 18th century that was the golden age of male wig wearing. In the second half of the prior century wigs had entered into court fashion in both England and France. In the early years of the 18th century the Full Bottomed Periwig reigned with its cascade of curls. As the century progressed, the proportion of the wig generally decreased and the variety of fashionable forms expanded greatly. By mid century wig wearing was available to most levels of society for the individuals who chose to do so. While certain styles of wigs became associated with particular professionals; the vast majority of wigs had no particular connotations. Made of human, horse, goat, or yak hair, the choice of material and styles changed constantly with fashion and personal preferences. In the closing decade of the century the wearing of wigs was less common amongst the young and fashionable sort, although some conservatives continued to wear wigs into the 19th century.



August 1, 2008

Dear Ivan Doig,

I am finally sitting down to write the letter that has been in my head after I finish "This House of Sky", and that has been four times. I am a fan I guess you could say, or more appropriately a reader who is very touched by this book. That being said, I hope I don't seem intrusive to find your address on the internet and contact you. I have never written to anyone like this before, I suppose you do have readers contact you and this may seem within the norm. The very first time I finished the book, I immediately turned it over and began again at page one. I had never done that before with any book. I will try to express how this book touches me, but it is quite humbling to try to do so to a writer of your caliber.

I am a Montana native, raised on a remote cattle ranch in the Glendive area. My family has raised Hereford cattle for almost 80 years and we raise Morgan horses. I find such parallel with your memories and descriptions of your life in the White Sulphur area, and how something in your current life can trigger the past. I am reminded of the example of your grandmother saying that he grins like a jackass eating thistles. Not long ago we drove to Butte to visit my husband's family and along the interstate there was a cedar tree, rubbed shiny by cattle and a bare ring of earth around it. I felt myself gasp and a tear came to my eye, because it was just like the many on our ranch, rubbed shiny by bulls in the summer. The memory was so sharp, just that little glimpse of the tree took my back to a stifling hot day, gathering bulls in the heavy timber of the 5 section pasture.

I am a generation removed from your memories, you are my father's age and my grandfather could have been a crony of Charlie. Each time I read the book, I feel like I am visiting my old friends: Charlie, Lady and Skavinsky. Each time I finish the book I shed tears, I don't want them to leave me, and I feel like Lady, when she said "Charlie, why did you have to die". I have admiration, fondness and great respect for your dad. I am touched by his use of "IF". I know how hard it is to line out a crew of hired men, it sure would have helped a lot of folks (my dad and grandpa) to use that gentle "IF". I find myself using it; it is a magic word, much more than "please".

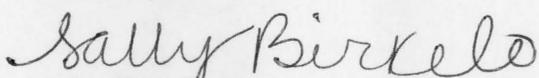
I went to Great Falls in June and took the two lane highway through White Sulphur. I try to identify the landmarks from the book each time I travel through that country. I stopped in Ringling and tried to imagine your grandmother's tiny house, I saw the Stockman in White Sulphur, sloping to the back. Is this the very same? I looked at the mountains, and tried to imagine how they resembled the highlands, and wondered how hard that life really must have been.

I wish I would have known your father and grandmother, but I thank you for bringing them to your readers through this book. I also thank you for such a brilliant description of the past and how it carves us into our future. I will continue to reread the book, to visit my friends. At the back of my mind, I know we will have to bid farewell, but they are there again when I pick it up for another reading.

I am sending my copy and would like to ask if you would be so kind to autograph it for me. I am enclosing an envelope to return it, so hopefully it will be of little inconvenience to you. I was also wondering if you happened to have copy of any photos of Charlie, Bessie and yourself. Could I be so forward as to ask for a photo? A copy on paper would be just fine. I just am wondering if the image in my mind matches their resemblance. I would like to see that little cocky grin. This may be an odd request and if it is please do not be offended. I am a very visual person and wanted to see what they looked like. If it is not possible I understand.

I thank you for sharing your memories with us and for taking the time to read my letter. If you ever get back this way, please call and I will treat you to a good old fashioned steak dinner.

Sincerely,

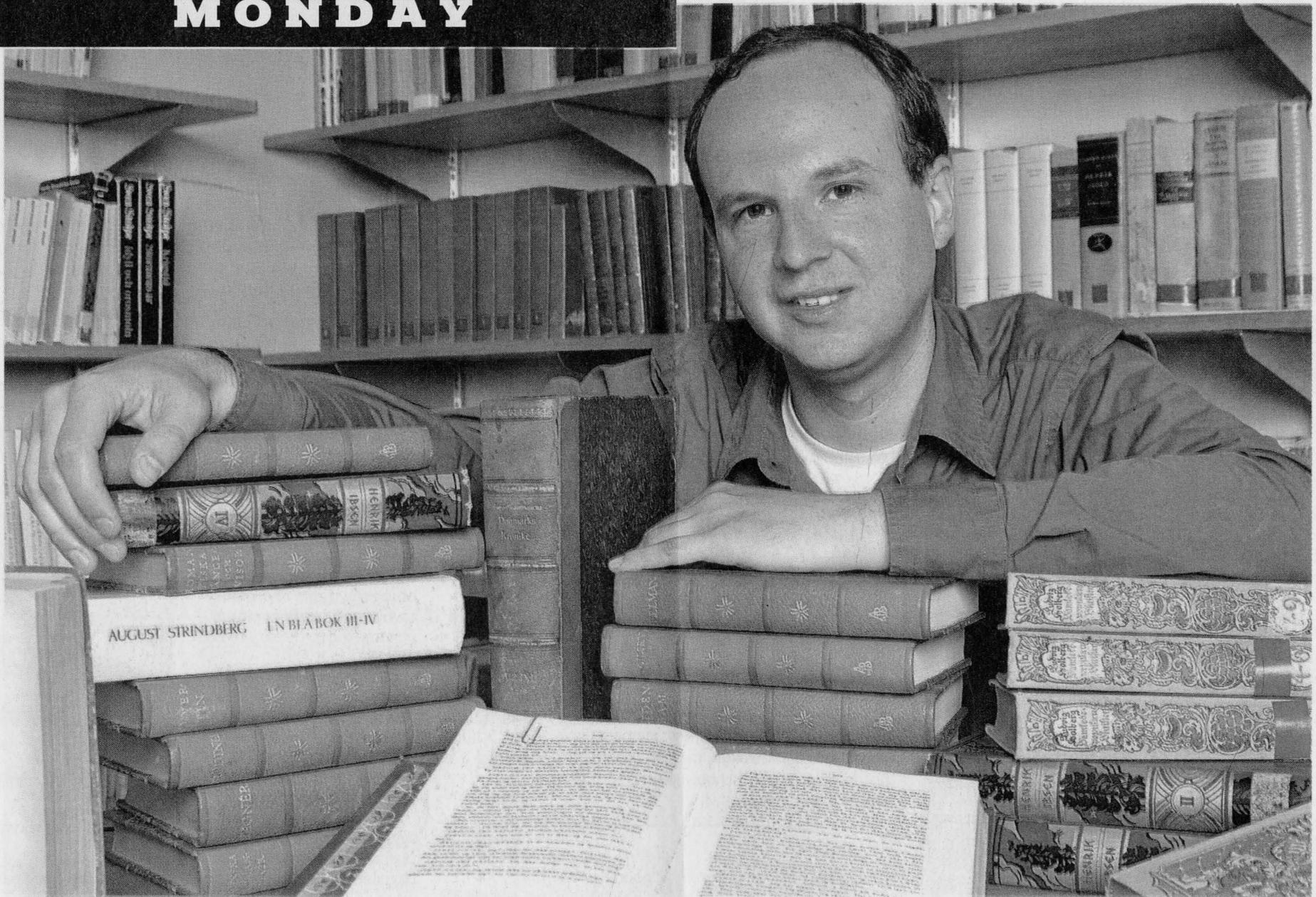


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The Seattle Times

YOUR

MONDAY



A Seattle connection to the massive Google Books project

LIT LIFE |

BY MARY ANN GWINN
Seattle Times book editor

Like many people who grew up in the pre-Internet world, I regard Google with a combination of fear and awe. How does it do what it does? What happens to the information it

A word about Google Books: It's an ongoing project by Google to scan most of the books on the world's library shelves and place them in an accessible online archive. As Leonard explains, "Google has partnered with many of the largest research libraries in the world," — Oxford, Stanford, Columbia University, Harvard, the New York Public Library, among others — to digitally scan the books in their collection (generally out of print books and those

be read intensively for more clues.

A test project for Leonard and Tangherlini: analyzing books to show how folklore spread through 19th-century Scandinavian literature, a subject in which Tangherlini already has expertise. While Scandinavian language books are a small fraction of the Google Books corpus, the two hope to develop strategies that will be "germane and applicable to someone who's studying Italian literature, or the American literature of

MARY LEVIN / UW

Peter Leonard, above, a doctoral student in Scandinavian studies at the University of Washington, and UCLA professor Tim Tangherlini have received \$45,000 to create tools for large-scale literary analysis through Google Books.

point, really, or that I'M FEELING LUCKY button?

So I was heartened to hear that Google is attending to something I can understand and appreciate — advancing the cause of literary research.

Peter Leonard is a doctoral student in Scandinavian studies at the University of Washington. He's bookish but is equally at home in the computer world (he has been the Webmaster at the UW's Simpson Center for the Humanities). He and a partner, UCLA professor Tim Tangherlini, have just received \$45,000 from Google to create tools for large-scale literary analysis through Google Books, part of nearly \$1 million Google has committed to support digital humanities research over the next two years.

Their subject will be 160,000 Swedish, Danish and Norwegian texts that are part of the 12-million-volume Google Books collection, an assemblage the blog Tech.Blorge called "a grand world library, a Library of Alexandria on Steroids."

I talked to Leonard last week about how he plans to use the immense online library known as Google Books.

The project is controversial — there are ongoing battles over copyright protection and author rights. There are questions — "There's an enormous amount of secrecy around how Google scans books," Leonard said. "Even the libraries are not allowed to see the scanners; it is clear that it's nondestructive scanning."

But there's no denying that it's an amazing research tool. You can go to Google, hit "more" and then click "books" in the drag-down menu. You can type in the most obscure word imaginable and get hundreds of references: I used *dvergr*, a precursor to the word "dwarf," and 4,450 citations from books such as "An Analytic Dictionary of English Etymology" and "Elves in Anglo-Saxon England," popped up, all with the word "dvergr" conveniently highlighted in yellow. (If you love words, this is a bigger time-sucker than Facebook!)

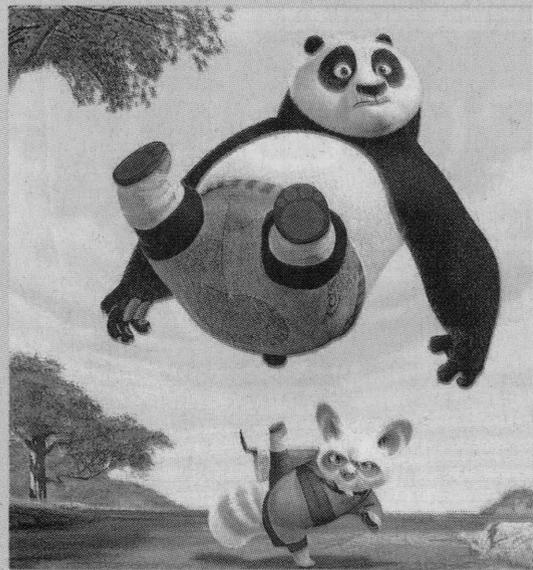
Leonard, 35, a Berkeley, Calif., native, took to Scandinavian languages when he was an undergraduate at the University of Chicago. Up to now, he has done his research on recent Swedish fiction the old-fashioned way; studying a few books intensively. Now he and his partner propose to move from microanalysis to macroanalysis, sifting through thousands of books for clues to human culture and development, looking for clues in the texts to how people of a certain time and place thought and lived.

"We might ask: What kinds of adjectives were used near female characters in 19th-century novels?" says Leonard. "What words were used to describe nature? You might be able to find interesting things about how people talked about the city, or the country. You can do this only if you have computers that can count the words and do mathematical calculations." Once the relevant books are identified, they can

It's interesting what an equalizer technology is," says Leonard; that two experts in languages spoken by a fraction of the world's people can suddenly access most of the world's books in those languages. For free. Who knows where the scary magic of search engines will lead next?

Mary Ann Gwinn: 206-464-2357 or mgwinn@seattletimes.com. Mary Ann Gwinn appears on Classical KING-FM's Arts Channel.

SUMMER FUN



See "Kung Fu Panda" for a dollar.

\$1 MOVIES

Family-friendly movies for a buck are on screen at select area AMC theaters on the next three Tuesdays. Portions of the proceeds from the \$1 tickets benefit Will Rogers Institute and Variety — The Children's Charity. Participating theaters are: Alderwood 16, Cascade Mall 14, Kent Station 14, Pacific Place 11 and Southcenter 16. Each movie begins at 10 a.m. The schedule: Tuesday: "Kung Fu Panda"; Aug. 3: "The Spiderwick Chronicles"; Aug. 10: "How to Train Your Dragon." (www.amc.entertainment.com).

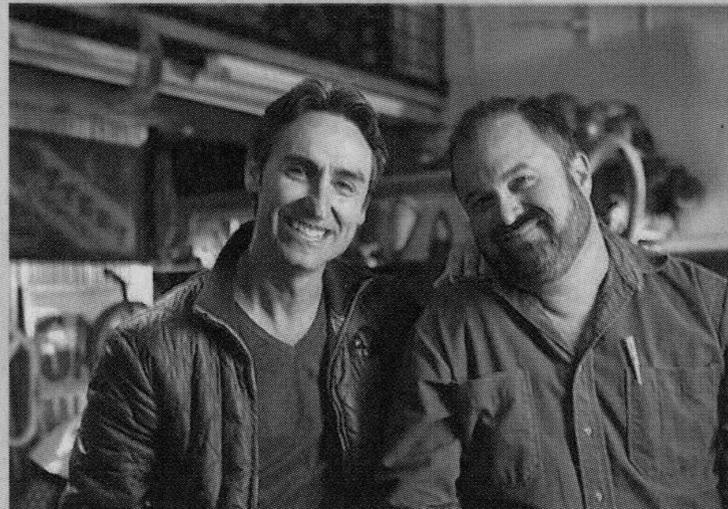
Seattle Times staff

LECTURE

ED BEGLEY JR.

Actor/environmentalist Ed Begley Jr. will discuss "Live Simply So Others Can Simply Live" as part of the "Leading the Way Toward a Sustainable Future" program at 6:30 p.m. Tuesday at Town Hall in Seattle. He'll be joined by architect Matthew Coates, of Seattle firm Coates Design Architects — which has been awarded LEED Platinum Certification for a home on Bainbridge Island — who will talk about green/sustainable building practices. 1119 Eighth Ave., Seattle; \$8 (206-819-3618 or www.CoatesDesign.com).

TV PICKS



HISTORY CHANNEL

Mike Wolfe, left, and Frank Fritz, hosts of "American Pickers."

'AMERICAN PICKERS'

How about something a little different for a Monday night? Join "pickers" Mike Wolfe and Frank Fritz as they scour the country's flea markets, barns and basements in search of antiques, memorabilia and historical artifacts. 9 p.m. Monday on History channel (seattletimes.com/tvlistings).

Doug Knoop, Seattle Times staff

Also on Monday

"Duel in the Sun" (1946), 8 p.m. (TCM): Good and bad sons of a Texas cattle baron fight each other, and the railroad, over a dark beauty.

"Huge," 9 p.m. (ABC Family): Will gets upset over Ian's friendship with Amber; Chloe needs to tell Trent a secret.

"History Detectives," 9 p.m. (KCTS): A woman searches for a man who may have saved her father's life during the Korean War; author of a lesbian autobiography.

"The Big Bang Theory," 9:31 p.m. (CBS): A paintball game leads to a fight between Sheldon and Penny, and romance for Leslie and Wolowitz.

"Rizzoli & Isles," 10 p.m. (TNT): Jane and Maura investigate the mysterious death of young boy whose family is from Cape Verde; Jane's mother sets her up on a surprise date.

"Diners, Drive-Ins and Dives," 10 p.m. (Food): Scratch-baking French bread in Kentucky; burger joint's double cheeseburger remains the same for 50 years.

The New York Times

Gros Ventre does not seem to me the town it was, though that may say as much about me as about the town. The Sedgwick House is no longer a hotel; the cafe still exists, although it's called a supper club now, and the senior citizens club has part of the rest of it, and the historical society another part, and the rest just rambles empty, I guess waiting for further groups to be invented. The Lunchery is long since vanished--immolated ^{when a deep-fryer full} ~~in a grease~~ of grease caught fire, the most ~~fitting~~ ^{of} apt ~~departures~~. You can still go into the Medicine Lodge or the Double Eagle...

if we can
believe apt means
I miss a
departures,

A young fellow who had worked under Mel Ruder ^{across the mountains} at the Hungry Horse News now runs the Gleaner, and while he has spiffed the paper up with pictures I do miss the style of Bill Reinking.

more
natural,
lower
frequency

(During his Missoula year my father had known a logger called Peerless Peterson--called that not because he was without peer as a logger, but because he never was without that particular chaw of tobacco.)

Wes to Susan, when they are in Eburgh while '19 winter begins back home:

Livestock prices

Cattle futures are sensitive to the drop of a snowflake. Evidently a lot have dropped.

--Warren Williamson is still alive (?); dies that spring?

From: carol doig <cddoig@comcast.net>
Subject: Miss You When I'm Gone--to sunny Arizona
Date: January 13, 2011 1:36:04 PM PST
To: Liz Darhansoff <liz@dvfliterary.com>



Liz, hi--

Just called Becky to alert her that I'm sending in the first couple hundred pages of Miss You, and you'll have yours, too, at the start of next week. Carol and I are going to Tucson--damn that psycho with the gun--for the week; if you really really need to reach me, the phone number at the Windmill Suites where we're staying is (520)577-0007. I'm hoping this is about two-thirds of the book; keen to hear your reaction.

We're chugging along here; Carol had cataract surgery, and it went so well she'll have the other eye done next month, in hopes she can throw away her distance glasses. Hope you're thriving--happy new year, by the way.

Best,

Ivan

The Black Dragon, Silver Skull, The Red Blot, The Black Falcon, The Cobra, Zemba, The Black Master, Five-Face, The Gray Ghost, and Dr. Z.

The Shadow also battles collectives of criminals, such as The Silent Seven, The Hand, The Salamanders, and The Hydra.

Radio program

In early 1930, Street & Smith Publications hired David Chrisman and Bill Sweets to adapt the *Detective Story Magazine* to radio format. Chrisman and Sweets felt the program should be introduced by a mysterious storyteller. A young scriptwriter, Harry Charlot, suggested the name of "The Shadow."^[4] Thus, "The Shadow" premiered over CBS airwaves on July 31, 1930,^[1] as the host of the *Detective Story Hour*,^[5] narrating "tales of mystery and suspense from the pages of the premier detective fiction magazine."^[5] The narrator was first voiced by James LaCurto,^[5] but became a national sensation when radio veteran Frank Readick, Jr. assumed the role and gave it "a hauntingly sibilant quality that thrilled radio listeners."^[5]

Early years

Following a brief tenure as narrator of Street & Smith's *Detective Story Hour*, "The Shadow" character was used to host segments of *The Blue Coal Radio Revue*, playing on Sundays at 5:30 p.m. Eastern Standard Time. This marked the beginning of a long association between the radio persona and sponsor Blue Coal.

While functioning as a narrator of *The Blue Coal Radio Revue*, the character was recycled by Street & Smith in October 1931, to oddly serve as the storyteller of *Love Story Hour*.

In October 1932, the radio persona temporarily moved to NBC. Frank Readick again played the role of the sinister-voiced host on Mondays and Wednesdays, both at 6:30 p.m., with LaCurto taking occasional turns as the title character.

Readick returned as The Shadow to host a final CBS mystery anthology that fall. The series disappeared from CBS airwaves on March 27, 1935, due to Street & Smith's insistence that the radio storyteller be completely replaced by the master crime-fighter described in Walter B. Gibson's ongoing pulps.

Radio drama

Street & Smith entered into a new broadcasting agreement with Blue Coal in 1937, and that summer Gibson teamed with scriptwriter Edward Hale Bierstadt to develop the new series. As such, The Shadow returned to network airwaves on September 26, 1937, over the new Mutual Broadcasting System. Thus began the



Orson Welles was the voice of The Shadow from September 1937 to October 1938. He was succeeded by Bill Johnstone.

"official" radio drama that many Shadow fans know and love, with 22-year-old Orson Welles starring as Lamont Cranston, a "wealthy young man about town." Once *The Shadow* joined Mutual as a half-hour series on Sunday evenings, the program did not leave the air until December 26, 1954.

Welles did not speak the signature line of "Who knows what evil lurks in the hearts of men?" Instead, Readick did, using a water glass next to his mouth for the echo effect. The famous catch phrase was accompanied by the strains of an excerpt from Opus 31 of the Camille Saint-Saëns classical composition, *Le Rouet d'Omphale*.

After Welles departed the show in 1938, Bill Johnstone was chosen to replace him and voiced the character for five seasons. Following Johnstone's departure, The Shadow was portrayed by such actors as Bret Morrison (the longest tenure, with 10 years in two separate runs), John Archer, and Steve Courtleigh.

The Shadow also inspired another radio hit, *The Whistler*, whose protagonist likewise knows "many things, for I walk by night. I know many strange tales, many secrets hidden in the hearts of men and women who have stepped into the shadows. Yes, I know the nameless terrors of which they dare not speak."

Margo Lane

Main article: Margo Lane

The radio drama also introduced female characters into The Shadow's realm, most notably Margo Lane (played by Agnes Moorehead, among others) as Cranston's love interest, crime-solving partner and the only person who knows his identity as The Shadow.^[10] Four years later, the character was introduced into the pulp novels. Her sudden, unexplained appearance in the pulps annoyed readers and generated a flurry of hate mail printed in *The Shadow Magazine's* letters page.^[10]

Lane was described as Cranston's "friend and companion" in later episodes, although the exact nature of their relationship was unclear. In the early scripts of the radio drama the character's name was spelled "Margot." The name itself was originally inspired by Margot Stevenson,^[10] the Broadway ingénue who would later be chosen to voice Lane opposite Welles' Shadow during "the 1938 Goodrich summer season of the radio drama."^[11] In the 1994 film in which Penelope Ann Miller portrayed the character, she is characterized as a telepath.

Comic strip, comic books, and graphic novels



Walter Gibson's and Vernon Greene's first daily strip for *The Shadow* (1938).

1936 in music

From Wikipedia, the free encyclopedia

Contents

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List of years in music (Table)

... 1926 • 1927 • 1928 • 1929 • 1930 • 1931 • 1932 •
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... 1933 • 1934 • 1935 – **1936** – 1937 • 1938 • 1939 ...
 ... 1900s • 1910s • 1920s – **1930s** – 1940s • 1950s • 1960s ...
 ... 19th century – 20th century – 21st century ...

Art Archaeology Architecture Literature **Music** Science *more*

Events

- January 4 - *Billboard* magazine publishes its first music hit parade
- March 28 - Inaugurational concert of the São Paulo City Symphony Orchestra, conducted by Ernst Mehlich
- April 19 - in Barcelona, Alban Berg's *Violin Concerto* is premiered by Louis Krasner
- Nat King Cole's recording career begins.
- Benjamin Britten meets Peter Pears.
- Count Basie begins recording with his own band, which includes Lester Young.
- José Iturbi becomes conductor of the Rochester Philharmonic Orchestra.

Published popular music

- "At The Codfish Ball" w. Sidney D. Mitchell m. Lew Pollack. Introduced by Shirley Temple and Buddy Ebsen in the film *Captain January*
- "Au Revoir (But Not Goodbye)" w.m. Joe Gilbert
- "Awake in a Dream" w. Leo Robin m. Frederick Hollander. Introduced by Marlene Dietrich in the film *Desire*.
- "Bojangles Of Harlem" w. Dorothy Fields m. Jerome Kern. Introduced by Fred Astaire in the film *Swing Time*.
- "By Strauss" w. Ira Gershwin m. George Gershwin. Introduced by Gracie Barrie and Robert Shafter in the revue *The Show is On*
- "Christopher Columbus" w. Andy Razaf m. Leon Berry
- "Cloudy" m. Mary Lou Williams
- "Cool Water" w.m. Bob Nolan
- "Does Your Heart Beat For Me?" w. Mitchell Parish m. Russ Morgan
- "Down in the Depths (on the Ninetieth Floor)" w.m. Cole Porter. Introduced by Ethel Merman in the

musical *Red, Hot and Blue*.

- "Easy To Love" w.m. Cole Porter. Introduced by James Stewart and reprised by Frances Langford in the film *Born to Dance*
- "Empty Saddles" w. J. Keirn Brennan m. Billy Hill
- "Everybody Swing" w. Sidney Clare m. Harry Akst
- "Fancy Meeting You" w. E. Y. Harburg m. Harold Arlen. Introduced by Dick Powell and Jeanne Madden in the film *Stage Struck*.
- "Farewell To Dreams" w. Gus Kahn m. Sigmund Romberg
- "A Fine Romance" w. Dorothy Fields m. Jerome Kern. Introduced by Fred Astaire and Ginger Rogers in the film *Swing Time*.
- "Gee! But You're Swell" w. Charles Tobias m. Abel Baer
- "Get Thee Behind Me Satan" w.m. Irving Berlin. Introduced by Harriet Hilliard in the film *Follow the Fleet*
- "Glad To Be Unhappy" w. Lorenz Hart m. Richard Rodgers. Introduced by Doris Carson and David Morris in the musical *On Your Toes*
- "Gloomy Sunday" w. (Eng) Sam M. Lewis m. Rezső Seress
- "The Glory Of Love" w.m. Billy Hill
- "Goodnight, Irene" w.m. Huddie "Leadbelly" Ledbetter
- "Goodnight My Love" w. Harry Revel m. Mack Gordon
- "Goody Goody" w.m. Johnny Mercer & Matty Malneck
- "Has Anybody Seen Our Ship?" w.m. Noël Coward
- "He Ain't Got Rhythm" w.m. Irving Berlin. Introduced by Alice Faye in the film *On the Avenue*.
- "He Hasn't a Thing Except Me" w. Ira Gershwin m. Vernon Duke. Introduced by Fanny Brice in the revue *Ziegfeld Follies of 1936*.
- "I Can't Escape From You" w.m. Leo Robin & Richard A. Whiting. Introduced by Bing Crosby in the film *Rhythm on the Range*.
- "I Love To Sing-a" w. E. Y. Harburg m. Harold Arlen. Introduced by Al Jolson and Cab Calloway in the film *The Singing Kid*.
- "If I Should Lose You" w. Leo Robin m. Ralph Rainger. Introduced by Gladys Swarthout and John Boles in the film *Rose of the Rancho*.
- "I'm An Old Cow Hand" w.m. Johnny Mercer. Introduced by Bing Crosby in the film *Rhythm on the Range*.
- "I'm Putting all My Eggs in One Basket" w.m. Irving Berlin. Introduced by Fred Astaire and Ginger Rogers in the film *Follow the Fleet*.
- "In The Chapel In The Moonlight" w.m. Billy Hill
- "Is It True What They Say About Dixie?" w. Irving Caesar & Sammy Lerner
- "It's A Sin To Tell A Lie" w.m. Billy Mayhew
- "It's De-Lovely" w.m. Cole Porter. Introduced by Ethel Merman and Bob Hope in the musical *Red, Hot and Blue*
- "It's Got to Be Love" w. Lorenz Hart m. Richard Rodgers. Introduced by Ray Bolger and Doris Carson in the musical *On Your Toes*.
- "I've Got a Feeling You're Fooling" w. Arthur Freed m. Nacio Herb Brown
- "I've Got You Under My Skin" w.m. Cole Porter. Introduced by Virginia Bruce in the film *Born to Dance*.
- "Keep a Twinkle In Your Eye" Johnny Mercer, Rube Bloom
- "Let Yourself Go" w.m. Irving Berlin. Introduced by Ginger Rogers in the film *Follow the Fleet*
- "Let's Call a Heart a Heart" w. Johnny Burke m. Arthur Johnston from the film *Pennies From Heaven*

- "Let's Face the Music and Dance" w.m. Irving Berlin. Introduced by Fred Astaire in the film *Follow the Fleet*.
- "Life Begins at Forty" Yellen, Shapiro
- "Little Old Lady" w. Stanley Adams m. Hoagy Carmichael
- "The Love Bug Will Bite You" w.m. Pinky Tomlin
- "Me and the Moon" w. Walter Hirsch m. Lou Handman
- "Moonburn" w. Edward Heyman m. Hoagy Carmichael. Introduced by Bing Crosby in the film *Anything Goes*
- "Moonlight and Shadows" w. Leo Robin m. Frederick Hollander. Introduced by Dorothy Lamour in the film *The Jungle Princess*
- "Music in May" w. Christopher Hassall m. Ivor Novello. Introduced by Dorothy Dickson in the musical *Careless Rapture*
- "Never Gonna Dance" w. Dorothy Fields m. Jerome Kern. Introduced by Fred Astaire in the film *Swing Time*
- "The Night Is Young and You're So Beautiful" w. Billy Rose & Irving Kahal m. Dana Suesse
- "On The Beach At Bali-Bali" w.m. Al Sherman, Jack Meskill & Abner Silver
- "The One Rose (That's Left In My Heart)" w.m. Del Lyon & Lani McIntyre
- "One, Two, Button Your Shoe" w. Johnny Burke m. Arthur Johnston
- "Oooh! Look-A There, Ain't She Pretty?" w. Clarence Todd m. Carmen Lombardo
- "Organ Grinder's Swing" w. Mitchell Parish & Irving Mills m. Will Hudson
- "Pennies from Heaven" w. Johnny Burke m. Arthur Johnston
- "Pick Yourself Up" w. Dorothy Fields m. Jerome Kern. Introduced by Fred Astaire and Ginger Rogers in the film *Swing Time*
- "Play, Orchestra, Play" w.m. Noël Coward
- "Poinciana" w. (Sp) Manuel Lliso (Eng) Buddy Bernier m. Nat Simon
- "Poor Little Angeline" w.m. Will Grosz & Jimmy Kennedy
- ■ "Rainbow on the River" w. Paul Francis Webster m. Louis Alter
- "Ridin' High" w.m. Cole Porter
- "San Francisco" w. Gus Kahn m. Bronislaw Kaper & Walter Jurmann
- "Sing Me A Swing Song" w. Stanley Adams m. Hoagy Carmichael
- ■ "Sing, Sing, Sing" w.m. Louis Prima
- "Slaughter on Tenth Avenue" m. Richard Rodgers
- "There's A Bridle Hangin' On The Wall" w.m. Carson Robison
- "There's a Small Hotel" w. Lorenz Hart m. Richard Rodgers
- "To You, Sweetheart, Aloha" w.m. Harry Owens
- "Too Good for the Average Man" w. Lorenz Hart m. Richard Rodgers
- "The Touch Of Your Lips" w.m. Ray Noble
- "Waltz In Swingtime" w. Dorothy Fields m. Jerome Kern
- "The Way You Look Tonight" w. Dorothy Fields m. Jerome Kern. Introduced by Fred Astaire in the film *Swing Time*
- "We Saw The Sea" w.m. Irving Berlin. Introduced by Fred Astaire in the film *Follow the Fleet*
- "When a Lady Meets a Gentleman Down South" w.m. Michael Cleary, Jacques Krakeur & David Oppenheim
- "When Did You Leave Heaven?" w. Walter Bullock m. Richard A. Whiting
- "When I'm With You" w. Mack Gordon m. Harry Revel. Introduced by Shirley Temple and Tony Martin in the film *Poor Little Rich Girl*.
- "When My Dreamboat Comes Home" w.m. Cliff Friend & Dave Franklin

- "The Window Cleaner" George Formby, Gifford, Cliffe
- "With My Shillelagh Under My Arm" w.m. Billy O'Brien & Raymond Wallace
- "With Plenty of Money and You" w. Al Dubin m. Harry Warren
- "Would You?" w. Arthur Freed m. Nacio Herb Brown
- "You (Gee But You're Wonderful)" w. Harold Adamson m. Walter Donaldson
- "You Can't Pull the Wool Over My Eyes" w.m. Milton Ager, Charles Newman & Murray Mencher
- "You Gotta S-M-I-L-E to Be H-A-P-P-Y" w.m. Mack Gordon & Harry Revel
- "You Turned the Tables on Me" w. Sidney D. Mitchell m. Louis Alter
- "You Were There" w.m. Noël Coward
- "(If You Can't Sing It) You'll Have to Swing It (Mr. Paganini)" w.m. Sam Coslow

Biggest hit songs

The following songs achieved the highest chart positions (<http://tsort.info/music/yr1936.htm>) in the limited set of charts available for 1936.

#	Artist	Title	Year	Country	Chart Entries
1	Bing Crosby	Pennies From Heaven	1936		US BB 1 of 1936, POP 1 of 1936, Europe 32 of the 1930s, RYM 41 of 1936, RIAA 129, Acclaimed 1222
2	Fred Astaire	The Way You Look Tonight	1936		Oscar in 1936, US BB 2 of 1936, POP 2 of 1936, RYM 40 of 1936, AFI 43, Europe 94 of the 1930s
3	Billie Holiday	Summertime	1936		Europe 1 of the 1930s, RYM 2 of 1936, Scrobrate 84 of jazz
4	Robert Johnson	Cross Road Blues	1936		RYM 3 of 1937, Scrobrate 34 of blues, Acclaimed 224, RIAA 342
5	Robert Johnson	Sweet Home Chicago	1936		RYM 2 of 1937, Scrobrate 26 of blues, Acclaimed 1582

Top hit recordings

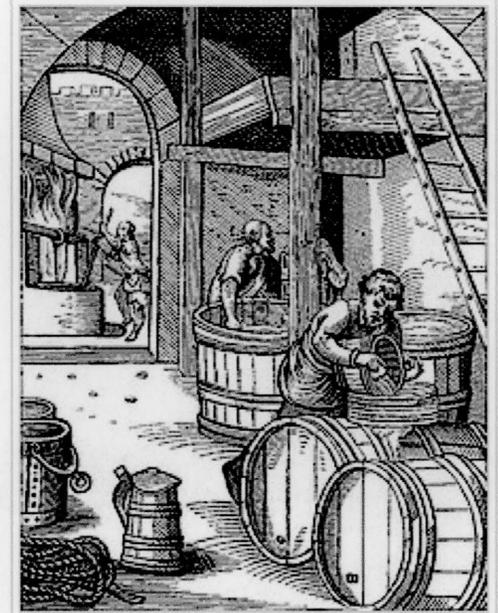
- "Alone" by Tommy Dorsey
- "Did I Remember" by Shep Fields
- "A Fine Romance" by Fred Astaire, accompanied Nathaniel Shilkret Orchestra
- "The Glory of Love" by Benny Goodman
- "Goody Goody" by Benny Goodman
- "I'll Sing You A Thousand Love Songs" by Eddy Duchin
- "I'm Putting All My Eggs In One Basket" by Fred Astaire
- "In the Chapel In the Moonlight" by Shep Fields & His Rippling Rhythm
- "Indian Love Call" - Jeanette MacDonald and Nelson Eddy, accompanied Nathaniel Shilkret Orchestra
- "Is It True What They Say about Dixie?" by Jimmy Dorsey
- "It's a Sin to Tell a Lie" by Fats Waller
- "Moon Over Miami" by Eddy Duchin
- "The Music Goes Round and Round" by Tommy Dorsey
- "Pennies from Heaven" by Bing Crosby

Brewing

From Wikipedia, the free encyclopedia

Brewing is the production of beer through steeping a starch source (commonly cereal grains) in water and then fermenting with yeast. Brewing has taken place since around the 6th millennium BC, and archeological evidence suggests that this technique was used in ancient Egypt. Descriptions of various beer recipes can be found in Sumerian writings, some of the oldest known writing of any sort.^{[1][2][3]} Brewing takes place in a brewery by a brewer, and the brewing industry is part of most western economies.

The basic ingredients of beer are water; a starch source, such as malted barley, which is able to be fermented (converted into alcohol); a brewer's yeast to produce the fermentation; and a flavouring such as hops.^[4] A secondary starch source (an adjunct) may be used, such as maize (corn), rice or sugar.^[5] Less widely used starch sources include millet, sorghum and cassava root in Africa, potato in Brazil, and agave in Mexico, among others.^[6] The amount of each starch source in a beer recipe is collectively called the grain bill.



A 16th-century brewery

There are several steps in the brewing process, which include malting, milling, mashing, lautering, boiling, fermenting, conditioning, filtering, and packaging. There are three main fermentation methods, warm, cool and wild or spontaneous. Fermentation may take place in open or closed vessels. There may be a secondary fermentation which can take place in the brewery, in the cask or in the bottle.

Brewing specifically refers to the process of steeping, such as with making tea, sake and soy sauce. Wine and cider technically aren't brewed, rather vinted, as the entire fruit is pressed, and then the liquid extracted. Mead isn't technically brewed, as the honey is used entirely, as opposed to being steeped in water.

Contents

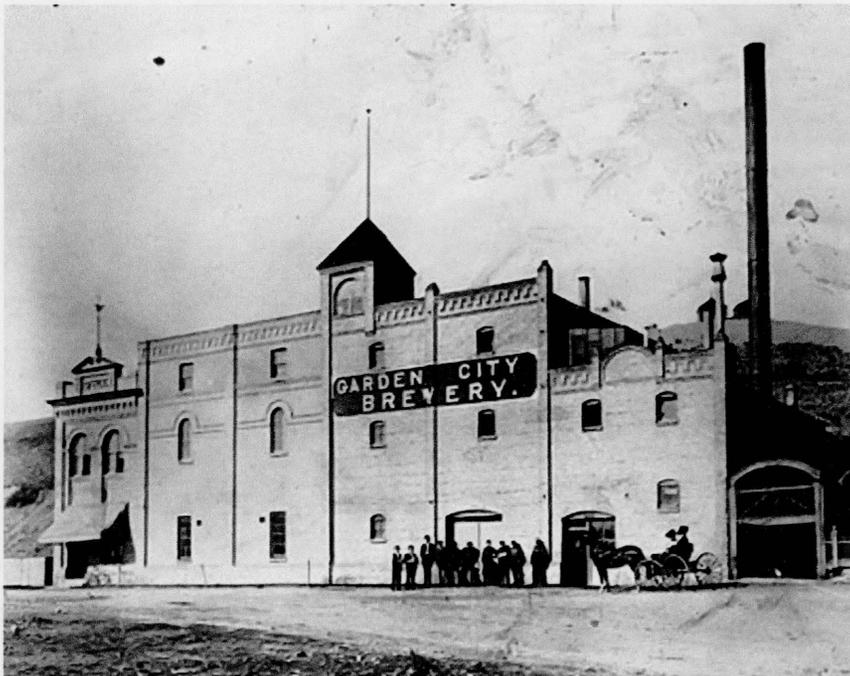
- 1 Ingredients
 - 1.1 Water
 - 1.2 Starch source
 - 1.3 Hops
 - 1.4 Yeast
 - 1.5 Clarifying agent
- 2 The brewing process
- 3 Mashing

on a Friday night these days. Half of the existing 66 buildings had been constructed after 1869. The Northern Pacific Railroad and subsequent building boom was still a decade off, making the Garden City every bit a frontier town.

Yet commercial brewing started as early as 1874 under George Gerber, and as the town grew, the demand for beer skyrocketed. The University of Montana opened in 1893, ushering in additional drinkers, and by 1900 Missoula's population numbered more than 4,000. That's about the time barflies got an official name to go with Gerber's beer: Garden City Brewery.

Like all rural communities of the day, Missoula relied on local producers for its goods and beer was no exception. More than 30 breweries statewide started up in growing communities like Philipsburg and Anaconda during the latter half of the 19th century. Bars in Missoula sold bottles delivered fresh from Garden City, and the Highlander brand officially hit the market in 1910, enjoying a decade-long reign before the U.S. Congress passed the Volstead Act in 1919.

Prohibition spelled the end for Montana's early hey-day of beer. Garden City Brewery held on for several years, producing soda and near-beer. But just days after President Franklin Roosevelt's repeal of Prohibition in 1933, Highlander brewing operations kicked back into gear under the newly re-founded and renamed Missoula Brewing Company. The beer was once again a hit, generating fierce loyalty among drinkers across western Montana and catching the attention of West Coast beer mogul Emil Sick.



- Photo courtesy of Bob Lukes
- The old Garden City Brewery, established in the late 1800s, sat at the base of Waterworks Hill near Rattlesnake Creek in Missoula. Over time the brewery became home to Missoula's famed Highlander beer, a regional favorite that disappeared in 1964 and

Sick, the son of brewing pioneer Fritz Sick, inherited family interest in the highly successful and multinational Rainier Brewing Company shortly after the repeal of Prohibition. He spent much of the late '30s and early '40s expanding his beer portfolio, acquiring both the Missoula Brewing Co. and the Great

Tick Bite Symptoms, Treatment, Prevention and Types of Ticks by eMedicineHealth.com

Tick Bite Symptoms

Tick bites are generally painless. Many people may not even notice the bite and may never find the tick if it falls off. Small ticks, like the deer tick that transmits Lyme disease, are so tiny they may be nearly undetectable. Some ticks are about as small as the period at the end of this sentence.

The actual bite may cause symptoms only after the tick drops off. You may notice local redness, itching, burning, and rarely, localized intense pain (soft ticks). The results of the illnesses transmitted by ticks often begin days to weeks after the tick is gone. That's why doctors may not suspect a tick-related illness. The most important clue about any tick-related illness is to tell the physician about a tick bite. Also, tell your physician if you have been outdoors (camping, hiking, etc.) in tick-infested areas even if you do not remember a tick bite.

After a tick bite, individuals may develop any of these symptoms that may be due to the pathogen(s) that the tick transmits during its bite:

Next: [When to Seek Medical Care »](#)

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Rocky Mountain Spotted Fever

- Rocky Mountain spotted fever is a serious, generalized illness that is usually spread by the bite of an infected tick.
- Anyone who is exposed to areas where ticks live or to pets with ticks is at risk for Rocky Mountain spotted fever.
- Rocky Mountain spotted fever is treatable with antibiotics. Without treatment, the disease can be fatal.
- Rocky Mountain spotted fever can be prevented by: 1) avoiding tick bites, 2) removing attached ticks promptly, and 3) getting early diagnosis and treatment.

What is Rocky Mountain spotted fever?

Rocky Mountain spotted fever is a serious, generalized infection that is usually spread to people by the bite of infected ticks. The disease gets its name from the Rocky Mountain area where it was first identified.

What is the infectious agent that causes Rocky Mountain spotted fever?

Rocky Mountain spotted fever is caused by *Rickettsia rickettsii*, a specialized bacteria. Ticks infected with the organism transmit the disease to humans.

Where is Rocky Mountain spotted fever found?

Rocky Mountain spotted fever is found throughout the United States, except in Maine, Alaska, and Hawaii. Despite the name, few cases are reported from the Rocky Mountain region. Most cases occur in the southeastern United States.

Rocky Mountain spotted fever is spread by the American dog tick, the lone-star tick, and the wood tick, all of which like to live in wooded areas and tall, grassy fields. The disease is most common in the spring and summer when these ticks are active, but it can occur anytime during the year when the weather is warm.

How do people get Rocky Mountain spotted fever?

People get Rocky Mountain spotted fever from the bite of an infected tick or by contamination of the skin with the contents of an attached tick when it is removed from the skin. Rocky Mountain spotted fever is not

spread from person to person, except rarely by blood transfusion.

What are the signs and symptoms of Rocky Mountain spotted fever?

People with Rocky Mountain spotted fever get a sudden fever (which can last for 2 or 3 weeks), severe headache, tiredness, deep muscle pain, chills, nausea, and a characteristic rash. The rash might begin on the legs or arms, can include the soles of the feet or palms of the hands, and can spread rapidly to the trunk or the rest of the body.

How soon after exposure do symptoms appear?

Symptoms usually begin 3 to 12 days after a tick bite.

How is Rocky Mountain spotted fever diagnosed?

The disease is diagnosed by special blood tests.

Who is at risk for Rocky Mountain spotted fever?

Anyone who is exposed to tick-infested areas or to tick-infested pets is at risk for Rocky Mountain spotted fever.

What complications can result from Rocky Mountain spotted fever?

Without prompt medical care, kidney failure and shock can lead to death.

What is the treatment for Rocky Mountain spotted fever?

Rocky Mountain spotted fever must be treated with antibiotics. Many persons with the disease need to be hospitalized.

How common is Rocky Mountain spotted fever?

Rocky Mountain spotted fever affects about 800 persons in the United States each year.

Is Rocky Mountain spotted fever a new or emerging infectious disease?

No. However, because of the seriousness of the disease, continued efforts are needed to increase awareness and encourage prevention.

How can Rocky Mountain spotted fever be prevented?

No vaccine is available to protect humans against Rocky Mountain spotted fever. The best way to avoid getting the disease is to avoid areas such as the woods or fields where ticks are found. If this is not possible, you can reduce your risk by taking these precautions:

- Control the tick population on your property. Keep pets tick-free. Mow grass often in yards and outside fences.
- During outside activities in wooded areas and around tall grass, wear long sleeves and long pants tucked into socks.
- Use insecticides to repel or kill ticks. Repellents containing the compound DEET can be used on exposed skin except for the face, but they do not kill ticks and are not 100% effective in discouraging ticks from biting. Products containing permethrin kill ticks, but they cannot be used on the skin -- only on clothing. When using any of these chemicals, follow label directions carefully. Be especially cautious when using them on children.
- After outdoor activities, check yourself for ticks, and have a "buddy" check you, too. Check body areas where ticks are commonly found: behind the knees, between the fingers and toes, under the arms, in and behind the ears, and on the neck, hairline, and top of the head. Check places where clothing presses on skin.
- Remove attached ticks immediately. Removing a tick before it has been attached for more than 4 hours greatly reduces the risk of infection. Use tweezers, and grab as closely to the skin as possible. Do not handle ticks with bare hands. Do not try to remove ticks by squeezing them, coating them with petroleum jelly, or burning them with a match.
- After removing the tick, thoroughly disinfect the bite site, and wash your hands. See or call a doctor if you think that tick parts may remain in your skin. If you get a fever, headache, rash, or nausea within 2 weeks of a possible tick bite or exposure, see a doctor right away.

This fact sheet is for information only and is not meant to be used for self-diagnosis or as a substitute for consultation with a health-care provider. If you have any questions about the disease described above, consult a health-care provider.



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Medical Content Reviewed by the Faculty of the Harvard Medical School

Tick Bites

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What Is It?

Ticks are tiny, biting insects that feed on the blood of warm-blooded animals, including humans. They burrow painlessly into the skin with their feeding parts, bite, draw blood and eventually drop off when they become engorged with blood. Only the feeding parts are inserted into the skin. The body, which is dark in color and ranges from the size of a poppy seed to a pencil eraser, remains visible on the skin surface or scalp. Ticks swell and turn bluish-gray when filled with blood. Most tick bites in the United States involve hard ticks (*Ixodidae*), which have been increasing in number since the middle 1900s.

Secretions from the tick's feeding parts can cause skin reactions, such as raised areas, lumps and growths called granulomas. Fever and paralysis also may develop after tick bites, although paralysis is rare. In addition, ticks can be infected with bacteria, viruses or protozoa. These organisms can be transmitted from the tick to the host (the animal or person) as the tick feeds, causing disease.

Tick-borne diseases include:

- [Lyme disease](#)
- Babesiosis
- Human granulocytic ehrlichiosis
- Tularemia
- [Rocky Mountain spotted fever](#)
- Colorado tick fever
- Human monocytic ehrlichiosis
- Relapsing fever

Ticks live in tall grass and in wooded areas, particularly cool, moist, mature woods with thick undergrowth. They also can be found at the edges of woods near lawns or fields, but rarely in

lawns, which are too dry and hot. Ticks wait in the underbrush for an animal or human to brush by, and then grasp the fur or skin and crawl up the leg. They don't fly, jump or drop from trees. They wander the body for 30 minutes to an hour before inserting their feeding parts into the skin.

Symptoms

Most tick bites do not cause any symptoms. However, the following symptoms can develop as a reaction to tick secretions:

- Fever
- Headache
- Muscle pain
- Joint pain
- Fatigue
- Muscle weakness

Skin reactions include:

- Pus-filled bumps
- Hardened skin elevations
- Nodules (granulomas) that, in rare cases, can grow large enough to require surgical removal

Tick paralysis is relatively rare. Paralysis begins in the feet and legs and gradually works its way to the upper body, arms and head over a period of hours or days. Once the tick is removed, a person with tick paralysis will recover completely. If the tick is not removed, the person can die if the muscles that control breathing are paralyzed.

Symptoms associated with tick-borne infections differ depending on the type of infection. Common symptoms are as follows:

- **Lyme disease** ♦ A variety of symptoms can occur, including a flulike illness, an expanding red rash that may include a central clear area (a bull's-eye rash), arthritis, heart rhythm problems, difficulties in thinking or perception, and neuropathies (pain or changes in sensation as a result of nerve damage).
- **Human monocytic ehrlichiosis** ♦ Symptoms ranging from mild to severe can involve many organ systems. Common symptoms include high fever, headache, fatigue, nausea, weight loss and a spotted rash. Patients with weak immune systems can develop a fatal, overwhelming infection. Breathing difficulties and mental changes may also occur.
- **Human granulocytic ehrlichiosis** ♦ Symptoms ranging from mild to severe include high fever, headache, a general sick feeling (malaise), achy muscles (myalgia), nausea, vomiting, cough, stiff neck and confusion. Less than 10% of people with this disease will develop a rash.
- **Colorado tick fever** ♦ Flulike symptoms include fever and chills, severe headache, achy muscles (myalgia), stiff neck, light intolerance and, in some cases, a spotted rash.
- **Babesiosis** ♦ Many people will not have any symptoms. Others develop fatigue, fever, drenching sweats, nausea, vomiting, headache, muscle aches, joint aches and jaundice. Patients with suppressed immune systems may develop severe disease.

- **Tularemia** ♦ The symptoms of this disease vary widely. Some people do not have any symptoms, but this disease also can be severe, causing septic shock and death. Common symptoms include fever, chills, headache and a general sick feeling (malaise). Many people also develop a single, red ulcerated lump with a central scab and tender, swollen lymph nodes in the area. A small number of patients develop pneumonia.
- **Rocky Mountain spotted fever** ♦ Symptoms include fever, headache, a spotted rash on wrists and ankles, and a patchy rash on arms and legs. Muscle aches (myalgia), nausea, vomiting and abdominal pain are also common.

Diagnosis

If you see your doctor for a tick bite, you will be asked about the size of the tick, whether it was attached to your skin and how long you think it had been attached. Your doctor will examine your skin for rashes and ask you about any symptoms that could suggest that you have developed a tick-borne infection. No further diagnostic tests are necessary unless you develop symptoms. If you develop symptoms that suggest a tick-borne illness, your physician will order a variety of blood tests to determine the cause.

Expected Duration

A tick bite can cause many different tick-borne infections. How long each illness lasts depends on the infecting organism. In general, the tick bite itself does not cause any symptoms, although some people may develop fever, headache, nausea and a general sick feeling caused by tick secretions. These symptoms usually go away within 24 to 36 hours after the tick is removed.

Tick-induced paralysis begins in the legs five to six days after the tick has attached to the skin, and it progresses to complete paralysis over several days. Paralysis begins to improve within a few hours of removing the tick, and complete recovery takes several days.

The organisms that cause Lyme disease and babesiosis rarely are transmitted to the person or animal if ticks are removed within the first 24 hours after they attach.

Prevention

To prevent tick bites in tick-infested areas, take the following precautions:

- When in the woods, walk on cleared trails. Avoid walking through tall grass and low brush in wooded areas.
- Wear light-colored clothing covering both the arms and legs.
- Tuck pant legs into socks.
- Treat clothing and skin with tick repellents containing diethyltoluamide (DEET), or use the pesticide permethrin on clothing (but not skin).
- Thoroughly check yourself, children and pets for ticks after spending time in tick-infested areas. Remember to check the scalp. If one tick is found, check for more.

Treatment

When a tick is discovered on the skin or scalp, it should be removed immediately to avoid a skin reaction and to reduce the likelihood of developing a tick-borne infectious disease. Grasp the head of the tick with a pair of flat or curved forceps or tweezers held as close to the skin as possible. Avoid squeezing the tick. Gently pull the head of the tick away from the skin without twisting. The bite should be cleaned with soap and water. Save the tick in a container with a tight-fitting lid.

For people in areas where Lyme disease rates are high, one dose of doxycycline (Doxy Caps and other brand names) can prevent disease if taken within three days of a tick bite. So for those at highest risk, early treatment may be appropriate.

When To Call a Professional

Seek medical attention if a tick has buried itself deep in the skin and you cannot remove it or if you find an engorged tick on your skin and are living in or visiting an area where Lyme disease is a risk. Fever and flulike symptoms require medical attention if you know you've recently been bitten by a tick or if the symptoms are accompanied by a skin rash, particularly the bull's-eye rash characteristic of Lyme disease. Muscle weakness or paralysis requires immediate medical attention.

Prognosis

If no infectious organisms have been transmitted by the tick, you should recover from symptoms within a day or two. The outlook for specific tick-borne illnesses varies.

Additional Info

Centers for Disease Control and Prevention (CDC) Division of Vector-Borne Infectious Diseases

Toll-Free: 1-800-232-4636

TTY: 1-866-874-2646

<http://www.cdc.gov/ncidod/dvbid/index.htm>

Last updated June 17, 2008



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Spirited News From The Hearthland

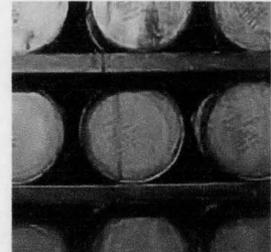
Home | Montecristo Rum | The Whiskey Professor | Jack Daniel | The Tradition of Rum and the Sea | Navigating The Water Of Life | Irish Whiskey Renaissance | Scotlands Great Divide | Ale Cask Whisky? | Profile of Booker Noe | Laphroaig and Lagavulin | Similarities between Beer and Whiskey | Distillation in Wine | The Whisky Buying Guide | Exploring The Kentucky Bourbon Trail | The Angels Share

The Angels Share

The Angels Get Their's

By Michel David Ratkowski

An old Polish proverb states that; If you chop your own firewood, it will warm you twice. While I havent chopped wood recently, I can see where that might be true. However there is a third way in which wood plays a role in providing mankind with warming comfort. Wooden barrels (primarily oak) have always played an essential part in the creation of fine wine, ale and whiskey.



The use of wooden barrels for storage dates back to ancient times. The existence of open wooden pails, utilizing the skill of a cooper(barrel dude), has been documented in Egypt as early as 2690 BC. Closed barrels were first developed during the Iron Age and soon became the standard container for holding wine, beer, olive oil, and water, etc. As commerce and the need for wider distribution of these products developed, shippers soon discovered that sealed wooden containers were vastly superior to the fragile clay vessels, which they replaced. The advantages of barrels were quite evident. They were strong being made of wood and fitted with hoops, which trussed the joints of the barrels staves into a double arch. The barrels were also mobile as they could be easily rolled from one place to another, a task thats bit more challenging to do with a square container.

However in todays technologically advanced world, the wooden barrels most important contribution to great wine, ale and whiskey is not in the storage or the transporting of them, but rather in the enhancement of them. To mankinds utter delight, it became exceedingly clear from early on, that these libations actually benefited from being kept in wood. These beverages become mellower, rounder, richer and more complex when stored for a prolonged period in wooden barrels. This is the raison d'être for its continued use today, when we have stainless steel and synthetic materials, which easily outweigh all the other advantages that wooden barrels once solely possessed.

Oak wood contains a large number of chemical compounds and almost every one of them can add a little something to the flavor profile and personality of wine, ale or spirit when kept in contact with it. The most recognizable of these are a wide range of vanilla, tea-like (tannins), caramelized sugars, toast, and tobacco flavors and complimenting aromas. Aging on wood also adds pigmented color elements and hydrolysable compounds, which contribute to mouth feel. Oak aging is an extremely

complex subject involving a huge number of factors. Oak can impart varying degrees of flavor traits and qualities depending upon the barrel size and the way it was made. The type of oak used, sawn or hand-split, air-drying or kiln drying of the staves, and the use of boiling water, steam, natural gas, or wood fire to bend the staves. Skilled winemakers may use a combination of both new oak, for more intensity and old oak for elegance. Scotch whisky is aged in used sherry (sometimes in Port barrels) barrels. American Kentucky and Tennessee whiskeys owe their characteristic color and a great deal of their flavor to the use of heavily charred barrels. The charring creates a red layer of caramelized sugars between the charred and un-charred part of the barrel.

All barrels have one thing in common they are relatively porous. This plays a part in another aging factor, oxidation. This very gradual oxidation results in decreased astringency, increased color, stability and the formation of complex fragrances. As the wine, ale or whiskey ages, the barrels breathe. In the case of whiskey, somewhere between eight to ten percent of the alcohol volume will be lost to evaporation in the first year. Evaporation continues over subsequent years at a rate of four to five percent per barrel. A good whiskey is likely to lose approximately thirty percent of its original volume by the time it is ready for bottling.

The expression The Angels Share refers to the quantity of the whiskey or wine, which is lost to evaporation during the aging process. In grade school we were told that it was the angels job to look after all of us. In todays perilous world, that must be hauntingly demanding work, which would certainly merit a few perks.



fission bomb ever detonated, with a yield of 500 kilotons^[4], and the other, Ivy Mike, was the first hydrogen bomb device (it was too large to be an actual weapon), with a yield of 10.4 Mt.

Operation Castle (1954)

Main article: Operation Castle

Six very large nuclear tests were conducted at the Bikini Atoll and the Enewetak Atoll as part of Operation Castle in 1954. The most notable was Castle Bravo, which was the first deployable (dry fuel) hydrogen bomb developed by the United States. Its yield, at 15 Mt was over twice as powerful as was predicted, and was the largest weapon ever detonated by the United States. It spread nuclear fallout over a wide area, including the Enewetak Atoll, Rongerik Atoll, Ailinginae Atoll, and Rongelap Atoll. An evacuation ensued, but many of the natives exposed suffered from cancers and a high incidence of birth defects. A Japanese fishing boat, the Daigo Fukuryu Maru, was additionally exposed and resulted in one death from radiation sickness, which gained considerable international attention.

Operation Redwing (1956)

Main article: Operation Redwing

Seventeen nuclear weapons were detonated on the Bikini and Enewetak Atolls as part of Operation Redwing in 1956. Many of them were designed to prove the feasibility of numerous thermonuclear weapon designs, with yields ranging from around 2 to 5 Mt.

Operation Hardtack I (1958)

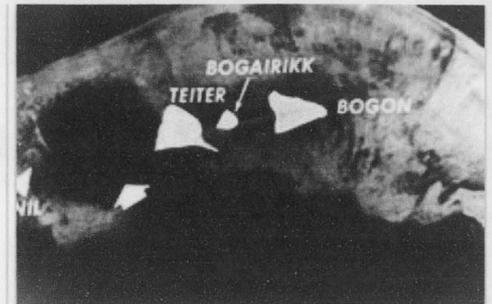
Main article: Operation Hardtack I

Thirty-five weapons were detonated at the Bikini Atoll, Enewetak Atoll, and Johnston Island as part of Operation Hardtack I in 1958.

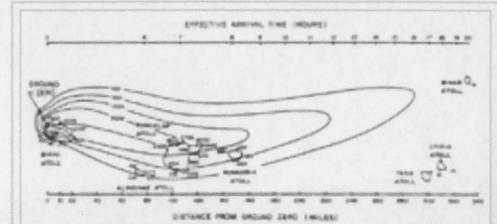
Operation Dominic (1962)

Main article: Operation Dominic I and II

Thirty-six weapons were detonated at sites in the Pacific Ocean in the vicinity of Christmas Island and Johnston Atoll as part of Operation Dominic I. Though these tests were not conducted in the Marshall Islands, they are officially considered part of the Pacific Proving Grounds.^[5] The portion of the Dominic series of tests that were high altitude nuclear explosions were known as Operation Fishbowl, though not all were successful (one detonated on launchpad and resulted in a substantial plutonium contamination).^[6] Two of the tests were



After the Ivy Mike shot, only a large crater (at left) remained of the island of Elugelab.



The Castle Bravo test of 1954 spread nuclear fallout across the Marshall Islands, parts of which were still inhabited.

Battle of Pork Chop Hill

Coordinates: 38°14′29″N 127°1′10″E﻿ / ﻿38.24139°N 127.01944°E﻿ / 38.24139; 127.01944

From Wikipedia, the free encyclopedia

The **Battle of Pork Chop Hill** comprises a pair of related Korean War infantry battles during the spring and summer of 1953. These were fought while the U.S. and the Communist Chinese and Koreans negotiated an armistice. In the U.S., they were controversial because of the many soldiers killed for terrain of no strategic or tactical value. The first battle was described in the eponymous history *Pork Chop Hill: The American Fighting Man in Action, Korea, Spring 1953*, by S.L.A. Marshall, from which the film *Pork Chop Hill* was drawn.

The United Nations, primarily supported by the United States, won the first battle when the Chinese broke contact and withdrew after two days of fighting. The second battle involved many more troops on both sides and was bitterly contested for five days before United Nations Command conceded the hill to the Chinese forces by withdrawing behind the main battle line.

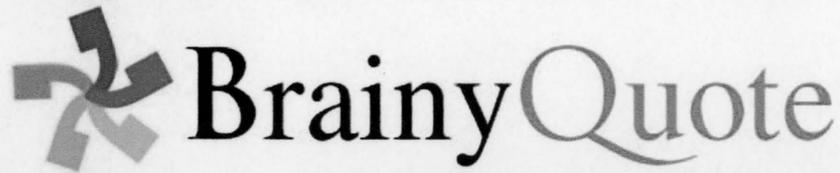
Contents

- 1 Background
- 2 First battle in April
 - 2.1 Loss of the outpost
 - 2.2 31st Infantry counterattack
 - 2.3 17th Infantry counterattack
 - 2.4 Tactics and losses
- 3 Second battle in July
 - 3.1 Rebuilding the defenses
 - 3.2 Night surprise attack
 - 3.3 7th Division counterattacks
 - 3.4 Results and losses
- 4 Notes
- 5 References

Background

The hill, 300 meters high, first was seized by the U.S. 8th Cavalry Regiment in October 1951,^[1] again in May

Battle of Pork Chop Hill	
Part of the Korean War	
Date	March – July, 1953
Location	near Cheorwon, Korea
Result	UN victory in April action Chinese victory in July action
Belligerents	
 United Nations	 China
<ul style="list-style-type: none"> ■  South Korea ■  United States ■  Ethiopia ■  Colombia 	
Commanders and leaders	
 Arthur G. Trudeau	 Peng Dehuai
Strength	
1 division (19,000)	2 divisions (20,000)
Casualties and losses	
347 killed	1,500 killed
1,289 wounded	4,000 wounded



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George Santayana Quotes

HOW GOOD IS BING?
GREAT QUESTION.
TRY IT OUT NOW.



bing.com Microsoft

Those who do not remember the past are condemned to repeat it.
George Santayana

Like

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One's friends are that part of the human race with which one can be human.
George Santayana

The Difficult is that which can be done immediately; the Impossible

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TODAY ONLY: 200 iPADS Up For Auction At Surplus Warehouse Bid Website BidRodeo!
<http://bargainhunterinsights.com>

Rexford Tugwell

From Wikipedia, the free encyclopedia

Rexford Guy Tugwell (July 10, 1891 – July 21, 1979) was an agricultural economist who became part of Franklin D. Roosevelt's first "Brain Trust," a group of Columbia academics who helped develop policy recommendations leading up to Roosevelt's 1932 election as President. Tugwell subsequently served in FDR's administration for four years and was one of the chief intellectual contributors to his New Deal. Later in his life, he also served as the director of the New York City Planning Commission, governor of Puerto Rico, and a professor at various universities.

Contents

- 1 Biography
 - 1.1 Early life and education
 - 1.2 Roosevelt administration
 - 1.3 American Molasses Co.
 - 1.4 Director of New York City Planning Commission
 - 1.5 Governor of Puerto Rico
 - 1.6 Return to academia
- 2 In fiction
- 3 External links
- 4 References
- 5 Books published

Biography

Early life and education

Rexford Tugwell was born in Sinclairville, New York. In his youth he was gained an appreciation for workers' rights and liberal politics from the works of Upton Sinclair, James Bryce, and Edward Bellamy.^[1] Tugwell began studying economics at the University of Pennsylvania's Wharton School of Finance and Commerce, and completed his doctorate at Columbia University. At school he was influenced by such professors as Scott

Rexford Guy Tugwell



Appointed Governor of Puerto Rico

	In office
	1941 – 1946
President	Franklin D. Roosevelt Harry S. Truman
Preceded by	José Miguel Gallardo
Succeeded by	Jesús T. Piñero

Born	July 10, 1891 Sinclairville, New York
Died	July 21, 1979 (aged 87)
Political party	Democratic
Profession	Economist, Academician

Nearing, Simon Patten, Carl Parker, and John Dewey.^[2] After graduation he served as a professor at the University of Washington, American University in Paris, and Columbia University.

Tugwell's approach to economics was experimentalist, and he viewed the industrial planning of World War One as a successful experiment. He advocated agricultural planning (lead by the industry) to stop the rural poverty that had become prevalent due to the postwar crop surplus. This method of controlling production, prices, and costs was especially relevant as the Great Depression began.^[3]

Roosevelt administration

In 1932 Tugwell was invited to join Franklin Roosevelt's team of advisers known as the Brain Trust. After Roosevelt's election in 1933, Tugwell was appointed first as Assistant Secretary and then in 1934 as Undersecretary of the United States Department of Agriculture. He helped create the Agricultural Adjustment Administration (AAA) and served as its director. The AAA consisted of a domestic allotment program, which paid farmers to voluntarily reduce their production by roughly 30%, funded with a tax on processing companies that used farm products as inputs. Tugwell's department managed the production of key crops by adjusting the subsidies for non-production.^[4]

Tugwell was also instrumental in creating the Soil Conservation Service in 1933, to restrict and restore poor-quality land.^[5] This was especially necessary with the 1930s' Dust Bowls. He additionally played a key role in crafting the 1938 Federal Food, Drug, and Cosmetic Act.

In April 1935 Tugwell and Roosevelt created the Resettlement Administration (RA), a unit of the Federal Emergency Relief Administration. Directed by Tugwell, the RA sought to create healthy communities for the rural unemployed with access to urban opportunities. Some of the RA's activities dealt with land conservation and rural aid, but the construction of new suburban satellite cities was the most prominent. Three "Greenbelt" towns were completed before the Supreme Court found the program unconstitutional in *Franklin Township v. Tugwell*. Housing construction was deemed a state power and the RA was an illegal delegation of the Federal Emergency Relief Administration's power.^{[6][7]}

Rexford Tugwell had previously been denounced as "Rex the Red",^[8] and the RA's suburban resettlement program earned him further condemnation as Communist and Un-American.^[9]

American Molasses Co.

In the wake of the opposition to his policies, Tugwell resigned from the Roosevelt administration at the end of 1936 and became a vice president at the American Molasses Co. At this time he also divorced his first wife and married his former assistant, Grace Falke.^[10]

Director of New York City Planning Commission

In 1938 Tugwell became the first director of the New York City Planning Commission. New York's reformist mayor, Fiorello LaGuardia, created the commission as part of a city charter reform aimed at reducing corruption and inefficiency. The Planning Commission had relatively limited powers - all actions needed

approval from the legislative Board of Estimate. Regardless, Rexford Tugwell tried to assert the commission's power. He tried to retroactively enforce nonconforming land uses, despite a lack of public or legal support. His commission sought to establish public housing at moderate densities, yet repeatedly approved FHA requests for greater density. And Robert Moses killed Tugwell's proposed fifty year master plan with a fiery public denouncement of its open space protections.^[11]

Governor of Puerto Rico

Tugwell served as the last appointed American governor of Governor of Puerto Rico from 1941 to 1946. He worked with the legislature to create the Puerto Rico Planning, Urbanization, and Zoning Board in 1942. Tugwell also supported Puerto Rican self-government through the repeal of the Organic Act in 1948, and support for Luis Muñoz Marín's popular political movement.^[12]

As he prepared to retire from the Governorship, he was instrumental in getting a Puerto Rican appointed to the job, then Resident Commissioner Jesús T. Piñero. He also served as Chancellor of the University of Puerto Rico.

Return to academia

After his stint as governor, he returned to teaching at a variety of institutions. Tugwell had a long stint at the University of Chicago, where he helped develop their planning program. Significantly, he moved to Greenbelt, Maryland, a suburb of Washington, D.C. designed and built by the Resettlement Administration under his direction.

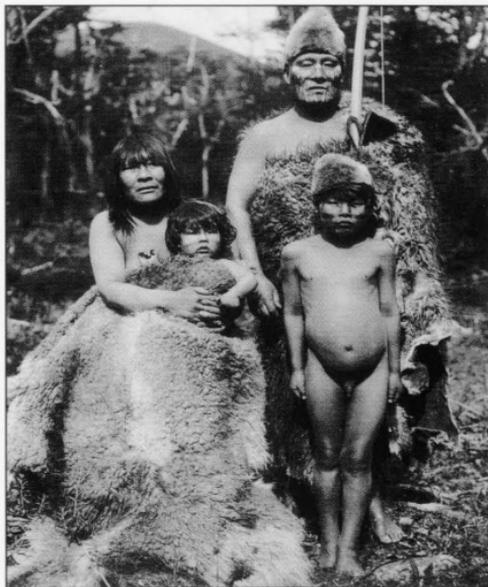
After the atomic bombings of Hiroshima and Nagasaki, Tugwell saw global planning as the only sure way to prevent a nuclear apocalypse. He participated in the Committee to Frame a World Constitution from 1945-48. He also viewed a revised national constitution as necessary to enable economic planning, and late in life composed a constitution for the Newstates of America. In it, Planning would become a new branch of federal government, alongside the Regulatory and Electoral branches.^[13]

During this time, he wrote several books including a biography of Grover Cleveland, subtitled: *A Biography of the President Whose Uncompromising Honesty and Integrity Failed America in a Time of Crisis*. (Macmillan Company, New York (1968)) He also wrote a biography of Franklin D. Roosevelt entitled *FDR: An Architect of an Era*, as well as *A Stricken Land*, his memoirs of his years in Puerto Rico. This book was reprinted in 2007 by the Muñoz Marín Foundation.

In fiction

The novel *The Man in the High Castle* by Philip K. Dick features a novel within a novel, *The Grasshopper Lies Heavily*, in which Tugwell becomes president of the USA due to Franklin Delano Roosevelt's assassination.

External links



SELK'NAM

Hombres del Sur

TIERRA DEL FUEGO - CHILE

Las cuatro tribus fueguinas: Selk´nam, Yámanes, Alacalufes y Tehuelches que ocuparon las planicies de la Patagonia por mas de 10 mil años, se encontraban al principio del siglo XIX, ante el peligro de una inminente desaparición; hecho que hoy es una realidad.

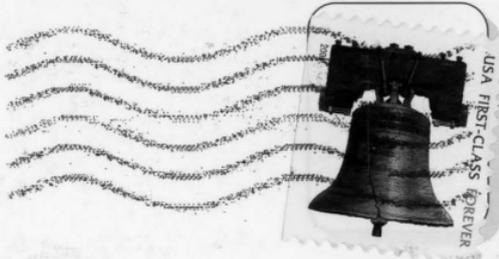
The four tribes fueguinas: Selk´nam, Yámanes, Alacalufes and Tehuelches originally settled in these regions for 10 thousand years, found at the early of XIX century in risk of a quick

disappear today it's a fact.

Ivan - I am reading Nels Anderson's The American Hobo: An Autobiography (Leiden, The Netherlands: E.J. Brill, 1975)

Chapter 6 is Anderson's account on constructing the Milwaukee Road across Montana. He is the hobo who arrived in Chicago around 1921, got into grad school, and published his U of C dissertation in 1923 as The Hobo: The Sociology of the Homeless Man (1923).

It occurred to me that if you are unfamiliar with it, you might want to read his 1975 book's next account. - Mark



Ivan ad Carol DOIG
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Seattle,

WASHINGTON

98177

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Mark Wyman

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Feb. 25, 2009

Dear Ivan and Carol,

I keep expecting to give you a call and report on a book contract, but the agent is dickering over some wording and now says it might be next week. Probably no telephone will be needed---you will hear my whoop without the assistance of Alexander Graham Bell.

But I have been thinking that I need to tell you about a book you might want to see because of its Montana stories. Nels Anderson was the most famous hobo writer—he hopped off a freight in Chicago, somehow got to the U of Chicago and became one of the early sociologists. His dissertation was published as *The Hobo: The Sociology of the Homeless Man* (U of Chicago Press, 1923, 1967). I mainly depended in my research on his *On Hoboes and Homelessness*, edited by Raffaele Rauty and published by the same press in 1989.

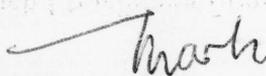
But I had seen references to another one, which I finally got from the U of Illinois library through inter-library loan:

Nels Anderson, *The American Hobo: An Autobiography*
[Monographs and Theoretical Studies in Sociology and Anthropology in Honour of Nels Anderson – Publication 9]. (Leiden, The Netherlands: E.J. Brill, 1975).

I have been reading this from time to time, and he has interesting stuff about building the Milwaukee Road across Montana – bouncing into Forsythe and Billings – talking with different guys who have worked on other sections of the Milwaukee Road's construction.

The U of Washington Library might have it, but I think it is kind of rare. Let me know if you want it but can't locate it -- I will turn this in soon and you might have the library borrow it from the U of Illinois. Or I could just xerox the pages or the whole book. Yes, I would do it.

Let me know –


You bet, Mark



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The American hobo : an autobiography by [Nels Anderson](#)



(not yet rated)

Type: Book : Biography; English

Publisher: Leiden : Brill, 1975.

ISBN: 9004041915 : 9789004041912

OCLC: 1660066

Related Subjects: [Anderson, Nels. -- 1889-1986.](#) | [Tramps -- United States -- Biography.](#) | [Skid row -- United States.](#)

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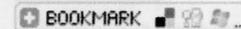
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About the Author(s)

[Nels Anderson](#)

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- **Named Person:** Nels Anderson; Nels Anderson
- **Material Type:** Biography

Mark Wyman

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(309) 452-2888 wdwyman@verizon.net

Jan. 4, 2009

Dear Ivan and Carol,

I had been thinking about these Butte notes, and wondering whether they had anything for Ivan's current research. And then I ran across them today and decided to make a photocopy for you, even though I can't see that there is anything in them for you. When I went there I still had in my mind the idea that I was writing at least in part about the railroads and the hoboes; the end product, as you know, veers far from such a narrow target. So I never used these in my writing.

Anyway, here they are. If you can use them, that will make me happy. If not, at least you could clean off your much-used snow shovel with them.

The only other Butte notes I have for you come from distant memories of my time in Livingston. One of the young bucks collecting advertising for the paper told of an alley in Butte, within which were whores of various colors and nationalities. Also, he mentioned one time at the state basketball championships where a hotel corridor had a long line of high school boys waiting entry to a room where a prostitute would serve them.

The other stories are pretty widely known—of the “Sixth Floor of the Hennessy Building” holding the Company lawyers who phoned their newspapers dictating wording in articles. Quite a few years ago I caught a wire service story about destruction of a big hotel in Butte that found—to no one's surprise—that the rooms had been bugged. That was the major hotel, as I recall, one in which legislators would have stayed.

Sorry, you will have to build your Butte story without any help from me.

The other Sunday in church I met the visiting daughter of one of our members, who told me about her work in Butte for the Superfund cleanup. She, of course, knew nothing about the old days there, other than that the mining companies left a mess.

Further deponent saith not.


-- Mark

p.s. Thanks again for the boost for my ms.

The agent is at the AHA conference now, promising to talk to all sorts of publishers.

Butte (Silver Bow) Archives

BUTTE-SILVER BOW PUBLIC ARCHIVES

P.O. BOX 81

Butte, MT 59701

(406) 497-6226

Ellen Crain, Director; Shain Wolstein, Archive Technician
[worked here June 5, 2002]

Vog. Law - p. 7
Mining emp. = shut term - p. 1-2
Coroner
death - p. 4 ← ch
Law - p. 7

Mortuary Record

Volume: January 1908 – December 1913

BUTTE-MORT

Under "Unknown" –
Many babies; "Neglect" as cause.

1910---

Feb. 28 in G.N. Yards – unknown white male, about 35, "By being run over by a train – railroad accident" buried in county cemetery.

July 18 at N.P. railroad depot—unknown white male, about 28, "By being struck by train – railway accident."

Others: Aug. 12 – unknown white male, about 40, "on N.P. tracks near ~~of~~ Found House" - "neck broken"

--

volume: January 1914 – Dec. 1917

"Unknown" -- dozens of men from Speculator Mine disaster June 9, 1917

also some probable hoboes, such as: (1) about 45; 2 miles west of Rocker; "Injuries in R.R. accident". (2) About 45; near Timber Butte; same cause; (3) June 30, 1914 – at Rocker; "run over by railroad train."

Anaconda Mining Company employment records

Volume: 1912-1914

(Came after ACM consolidated everything in 1910; miner had to get a Rustling Card; then kept track of his coming and going. Book shows some miners with incredible records of coming and going. Of course, they shifted between mines much of the time. But this was a situation where men were coming and going all the time.)

Examples:

Erik Back - # 4513

- First hired: 1/14/13 and began next day in Pitts.
- Re-applied 4/30/13 and began 5/1/13 in Penn. Left 5/4/13.
- 5/13/13 5/27/13 in Mt Con 6/10/13
- 6/11/13 6/16/13 in Leon 6/30/13
- 7/1/13 7/6/13 in Pitts

BUTTE-ACM

Tim Crowley - # 4041

Applied 7 times and left 7 times in one year!

John Byrnes - # 19411

Applied	began	where	left
6/25/13	5/7/14	H.O.	7/31/14 R (possibly means released)
9/17/14	12/9/14	Steward	

John Birkett

12/2/12	blank	Paul	10/10/13R
9/29/14			

BUTTE JAIL BLOTTER

BUTTE - JAIL

VOL. 6 - April 1917 - July 1917

These are VAGRANCY arrests:

4/28/17 - Archie Renfro - on East Park St. 10 days in county -
 4/28/17 - Pat Donovan - on S. Arizona st. - 10 days in county - Suspended
 some are Vag Gambling - they get monetary fine of \$10, but put up \$100 bond.

Month of May 1917: many are "vag investigation" or "vag gambling" or women:
 Others do 30 days, which seems most common; some 10 days. Some suspended. One \$50 fine. One 5 days.

Henderson Mitchell paid \$20 fine, with \$100 bond; he had \$3.85 and a knife on him. This was probably for gambling or inhabiting house of prostitution.

On June 12: Mike Ferriter arrested for "State Vagrancy," and sent to County Jail (no penalty mentioned); remarks: "Peddling hand bills calling for a strike."

--

July 1909 - April 1910

July 25, 1909 - 3 vagrancy cases dismissed; different locations, different times for arrests.

Most arrests are for Drunks; also spitting on sidewalk, disturbance, robbery.
 One paid \$10; 30 days still common penalty;; some 20 days.

Some are "Ser. Vagrancy" - might mean "serious," or has to do with prostitution,
 At other times it is written as "Sect. Vagrancy." On Nov. 2, 1909, Frank Guirno arrested for "Ser. Vagrancy" in Crib # 95 at Copper King. A few times written out as "Secretary Vagrancy."

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April 1913 – September 1913

30 days seems standard sentence for vagrancy, although unclear what they were doing. Often it is clear it is involved with prostitution. Most Vagrancy arrests are now listed as at "Red Light." -- name of brothel, or just generic?

On July 9, 1913, at 11:30 a.m., at B.A. & P. Depot, 7 men arrested for vagrancy. All sentences dismissed.

Similar case on July 28, 1913 – at same depot; one man – dismissed.

Aug. 5, 1913 – James McKernon arrested at N.P. Yards for "Vagrancy & Investigation" – dismissed.

Aug. 25, 1913 – Tom Connor arrested for vagrancy at B.A.&P. Depot; had 80 cents on his person. Case dismissed.

On Aug. 26, 1913 – Joe McGoldrick arrested at 11:15 a.m. on S. Main for Vagrancy; had 25 cents and a knife on him; got 30 days in jail.

March 1908 – Nov. 1908

March 12, 1908 – Chas. Bethia arrested for vagrancy at Broadway and Main;

Given \$100 fine, but on March 16 this was reduced to \$50 "and defendant released upon his promise to leave the city."

On March 13, 1908, 6 men arrested for vagrancy – four at N.P. Depot, two at N.P. yards. The four arrested at depot were dismissed; the two arrested in the yards were sentenced to 90 days in jail, but this was suspended on the 14th.

Vagrancy at GNRR depot – dismissed. – May 3, 1908

Vag by begging on street – 30 days suspended – May 7, 1908.

In summer 1908 – frequent cases of begging on street. – during econ downturn?

On June 12, 1908, seven men arrested for vagrancy on Circus Ground. Three dismissed; four got 30 days in jail.

Vagrancy at NP depot – dismissed on June 18

MY GENERALIZATION: hoboes not fined at all, usually dismissed. But vagrancy charges for men living in town, or for women in prostitution, were often large – 90 days, \$100 fine, etc. Hoboes could not have afforded much money.

"Disturbance I n Cabbage Patch" \$10 and \$20 fines for some; others dismissed.

Sept. 25, 1908 – John Mertis – vag. – BA & P Depot – dismissed.

Oct. 26, 1908 – Carl Kellett arrested at NP Depot for Trespass – fined \$10, dismissed.

BUTTE-COR

SILVER BOW COUNTY CORONER'S REGISTER

April 1894 – October 1895

p. 46 - Coroner's Docket – inquisition (sic) at Butte on Oct. 6-7-8, 1894 –
for death of Chauncy W. West, age 45.

#. 125

Jurors found "That Chauncey W. West died at the hospital ...
"...on Oct. 5th, 1894, said Chauncey West while acting as conductor of ore train
NO. 5 of the B.A. & P. R.R. had occasion to and did put off said train at or near Butte
several men who were stealing a ride. That a few moments later and after the train had
pulled out, and when near the Road House two of the aforesaid men were discovered to
be again on the train. That Conductor West had the train stopped and again put the men
off.

"The jury further find that after one of the men above mentioned, and who
subsequently gave his name as 'Clay Pugh' had gotten off the platform of the car on
which he had been riding, he, the said Clay Pugh, drew a 38 Calibre Colts revolver and
with the words 'You son of a bitch, I'll fix you!' deliberately, and while the back of
Conductor West was turned toward said Clay Pugh, fired two shots into the back of
Conductor Chauncey W. West who fell to the ground from which spot he was taken to
the above mentioned Road House and from thence to the Hospital where he died at 8:50
P.M. on the 6th instant. We the jury therefore find that Chauncey W. West came to his
death from pistol shot wounds inflicted by bullets fired from a gun in the hands of Clay
Pugh. We the jury further find that Clay Pugh fired the said shots with the intention of
killing the said Conductor Chauncey W. West."

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Nov. 1895 – Dec. 1897

Many, many mine accidents. Many suicides, especially of women taking morphine or
laudanum (sp?).

p. 23 – Feb. 26, 1896 – inquest into death of Anton Hansen Nordsand 28 yrs old – Swede
or Norwegian - personal effects: package of letters

"After listening to the evidence given by a portion of the crews of Trains No. 8,
the Extra West bound freight and Number 59, a regular West bound freight of the
Northern Pacific Railroad it is learned that AH Nordsand, a Norwegian who was stealing
a ride on Freight train Number 59, fell from the brake beam of one of the cars just after
the train had left High View, a side track on the N.P. Ry. Several miles East of Butte, and
was almost instantly killed.

dear

"These facts are corroborated by E R Wilson a traveling companion of Nordsand,
who saw the deceased crawl under the car for the purpose of getting a ride.

"It appears the body of Nordsand was horribly mangled but papers found in his
clothing, with the evidence of Wilson proved his identity.

"The verdict of this jury is in accordance with the above facts which show that A
H Nordsand's death was the result of his own recklessness."

p. 84 – Oct. 18, 1896 inquest into death of James Skinner – age about 35.

“We find that the deceased came to his death at the town of Divide on the 19th day of October 1896, by being run over by the Union Pacific Passenger train passing Divide Station at 5-10 p.m.

“We further find that deceased met his death by trying to steal a ride upon said train and was caught under said train and was run over and killed through his own negligence.”

JANUARY 1898 – DECEMBER 1899

Inquest May 31, 1899, on body of H.D. Macleod.

He is Canadian; age 24; personal effects turned over to public administrator; body turned over to undertaker.

“That the deceased came to his death at or near the Poor Farm of Silver Bow County, Montana, on the 30th day of May, 1899, from shock and hemorrhage produced by the said deceased being run over by a train on the Butte, Anaconda & Pacific railroad at silver Bow, in said county & state, on the 29th day of May, 1899, while attempting to trespass on the said train, and from the evidence, we, the jury further find that said railroad company was in no manner responsible for the death of said deceased.”

Sept. 27, 1889 – jury in death of Alphonse Milot – struck by a train of the Great Northern, running on the Butte Anaconda & Pacific Railroad, “while said deceased was attempting to alight from the said train and from the evidence we further find the said deceased was trespassing on the railroad mentioned. No one responsible for his death.”

Personal effects: \$2.50 cash; knife; trinkets. – taken possession of by brother in law.

On Oct. 24-25, 1899 – death of Jeremiah Foley, age 27 – no personal effects taken by coroner. Run over by NP freight train “and no blame is attached to the railroad Co.”

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May 1907 – July 1908

(doesn't give much information on each individual anymore)

on Sept. 19-20, 1907 – on Peter Thomey (no age given): “... came to his death on Sept. 19th on the Mountain View Main Line of the Great Northern Railway by falling off an ore car, the wheels passing over his body and causing death. & we believe from the evidence that death was accidental and no blame is attached to the railway company.”

On Dec. 9-10, 1907, death of William Robb (no more info except he is male):

“being run over by three pair of trucks of freight cars in Oregon Short Line freight train, Extra 1017 East; and no blame attaches to the employees (sic) of the railroad, or the railroad Company for the accident.”

On March 22-23, 1908 – death of Samuel Pharr, age 40.

About 300 yards east of Hanson, Silver Bow County, Montana.

"That the cause of death was he being struck by passenger engine No. 22, Butte, Anaconda & Pacific Railway Westbound, that he was given every warning of the approach of the train and that although he gave no sign that he was aware of his danger he remained in the clear until it was too late to stop the train. According to the evidence we the Jury are of the opinion that death was the result of accident, neither the railway company, nor its employes being held in any way responsible."

COMMENT BY CORONER AS TO 'description of personal effects':

"weighs 155 or 160 pounds no marks of any kind on body, good teeth no filling in teeth, hands smooth, not a laborer." Age 40

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May 1918 – October 1920

Many rr accidents – kids, miners, rr workers being killed..

BUTTE-ORD

7

The Compiled Ordinances of the City of Butte 1893
Compiled under the supervision of John W. Cotter, City Attorney
(Butte City Council, 1893)

p. 335-6 Ordinance No. 285

“An Ordinance Relating to Vagrants.

“Be it Ordained by the City Council of the City of Butte:

“Section 1. Every idle and dissolute person without visible or known means of living who has the physical ability to work and who does not for the space of ten (10) days make proper inquiry for and use due diligence to seek employment, nor labor when employment is offered to him; also, every healthy beggar who solicits alms as a business; also, every person who makes a practice of going from house to house begging money or other articles, or seeks admission to such houses upon frivolous pretexts; every lewd and dissolute male person who lives in and about houses of ill-fame; also, every lewd and dissolute female person known as a street-walker or common prostitute who shall, upon the public streets or in and about any public place or assemblage, or in any saloon, bar-room, club-room, or any other public or general place or resort for men, or anywhere within the sight or hearing of ladies or children, conduct or behave herself in an immodest, drunken, indecent, profane or obscene manner, either by action, language or improper exposure of her person; every common drunkard who is in the habit of lying around the streets, alleys, sidewalks, saloons, bar-rooms or other places in a state of gross intoxication, upon conviction thereof, shall be deemed a vagrant and punished as hereinafter provided.

“Section 2. All persons convicted of violating any of the provisions of this ordinance shall be fined in any sum not exceeding one hundred (\$100) dollars, together with the costs of suit.

“Section 3. All ordinances and parts of ordinances in conflict herewith are hereby repealed: *Provided, however,* That Section 1 of Ordinance 55 shall remain in force and not be repealed hereby until all prosecutions commenced thereunder are finally heard and disposed of.

“Approved September 6, A.D. 1893.”

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The Compiled Ordinances of the City of Butte 1897 ...
Compiled by S. DeWolfe and E.J. Dierks
(Butte, City Council, 1897)

note change:

10 Ordinance No. 285.

An Ordinance Relating to Vagrants.

Be it Ordained by the City Council of the City of Butte:

“Section 1. Every person (except an Indian) without visible means of living who has the physical ability to work, and who does not seek employment or labor, or labor when employment is offered to him; every healthy beggar who solicits alms as a business; every person who roams about from place to place

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WW	WW	LL	EE	E	OO	OO	NN	NN	AA	AA	RR	RR	DD	DD	
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U.S. FOREST SERVICE REGION ONE HEADQUARTERS
 Served by SHAC *****

WLEONARD

5/2/02

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without any lawful business, every idle and dissolute person or associate of
 known thieves, who wanders about the streets at late or unusual hours of the
 night, or who lodges in any barn, shed, outhouse, vessel or other place other than
 such as is kept for lodging purposes, without the permission of the owner or
 person entitled to the possession thereof; ..."
 (rest is same as 1893 ordinance)

8

George 'Montana' Oiye

The Journey of a Japanese American from
the Big Sky to the Battlefields of Europe

by **Casey J. Pallister**



Army Center for Military History, Fort McNair, Washington, D.C.

IN FALL 1944, a young soldier from Montana was fighting for his country in Europe. What made George Oiye different than most was his Japanese ancestry and membership in the 442nd Regimental Combat Team, authorized by President Franklin Roosevelt to provide a way for Japanese Americans to join the armed forces. Above, infantrymen of the 442nd hike a muddy road in the Chambois sector of France in late 1944.

The Vosges Mountains of France were a gloomy place to be in late October 1944. Tall pine trees and intermittent fog blocked most of the sunlight, while steady, soaking rains muddied the terrain and brought a lasting chill to the air. For the soldiers fighting in the region, dry feet seemed a luxury long forgotten. But for a young staff sergeant and his squad from the 442nd Regimental Combat Team, there were more important things to worry about than the climate: German artillery and more than thirteen thousand infantrymen were entrenched in the mountains, where, ironically, even the giant pines could be a formidable danger. When hit by German artillery, both tree and shell could explode into a lethal shower of metal and wood.¹

As the 442nd patrol came within range of the enemy, the staff sergeant brought his men to a halt, awaiting orders from the company commander. It was then he noticed the German tank, moving away over a ridge, the barrel of its gun fixed directly on the patrol. There was no time to react, no time to take cover. In a blinding flash, the 88-millimeter shell tore into the tree next to where the American soldiers stood.²

Staff Sergeant George Oiye was lucky that day. As he watched in astonishment, the German shell struck the tree, whizzed harmlessly down its trunk, and spun in place on the ground. Then it lay still. An explosion would surely have killed him and his men, but miraculously, no one was hurt. The twenty-two-year-old from Montana would continue to fight for his country until the war's end.

George served in Italy, France, and Germany, and during his time as a soldier, he liberated towns, stormed enemy positions, and captured prisoners, narrowly escaping death many times. Still, as dramatic as they are, these experiences are hardly unusual in the annals of World War II. Millions of military personnel served during the war; learning about their stories helps broaden our understanding of the war while fleshing out the image of the "American soldier." But

what exactly is that image? Readers might assume that George Oiye and his men were Caucasian. The Allied heroes of World War II are seldom portrayed otherwise. In this case, however, the soldiers of the 442nd were Nisei, second-generation Americans of Japanese ancestry. In segregated units, these men fought with a vigor that gained the 442nd a reputation as an elite American fighting force. Collectively, the Nisei soldiers of the 442nd earned more decorations for its size and length of service than any other fighting unit in American history.³

George Oiye, who had grown up near Three Forks, Montana, in the 1920s and '30s, was one of those Nisei.

Although a few Japanese immigrants began arriving in the U.S. in the 1870s, it was not until the 1880s, when railroads began looking for a new labor force after the passage of the Chinese Exclusion Act of 1882, that Japanese immigrants first came to Montana Territory. The Issei (first-generation Japanese Americans) followed the tracks of the Northern Pacific and then the Great Northern railroads east-



Courtesy: Oiye Family

Even though they were deemed by the federal government to be "enemy aliens," many young Japanese Americans, like other American men and women of their generation, wanted to serve their country during the Second World War. George enlisted in the U.S. Army and later posed for this picture in Italy.



Many Issei (first-generation Japanese Americans) came to the U.S. after passage of the Chinese Exclusion Act of 1882 to fill jobs that had previously been held by Chinese workers, especially railroad building. After the jobs ended, some immigrants stayed. In this photograph, overalls clearly separate the laborers from the railroad officials at the last spike ceremony for the Pacific Coast extension of the Chicago, Milwaukee & St. Paul Railroad near Garrison, Montana, on May 19, 1909.

NP? ward from Washington. By 1898, as many as 380 Issei were earning ninety-five cents a day laying track on the Great Northern line between Billings and Tacoma. A few took up small farms. This combination of railroad and agricultural employment opportunities led to a 400 percent increase in Montana's Japanese population between 1890 and 1900: in 1890, the census recorded only 6 Japanese living in Montana, but by 1900, of the 24,326 Japanese living on the U.S. mainland, 2,441 (more than 10 percent) resided in the state.⁴

Despite the employment opportunities, life in the Rocky Mountains proved challenging. Harsh winters were difficult for those raised in the typically temperate climate of Japan, and the short Montana growing season disheartened many Issei who had enjoyed the bountiful harvests of California, Oregon, and Washington. Moreover, Montana had a much higher male-to-female ratio among Japanese residents than its western neighbors (roughly 347 males for every female in 1900). Perhaps the young bachelors

who left the state to marry in Japan or on the West Coast found better employment elsewhere and never returned to Montana. Whatever the reason, only 1,585 Japanese remained in the state by 1910.⁵

George Oiye's father, Jengoro Oiye, a farmer from Kyushu, Japan, immigrated to the United States sometime after 1910; in Seattle, immigration officials who found it difficult to pronounce his name listed him as "Thomas" Oiye. The teenager first found work as a vegetable salesman but soon moved on to jobs as a lumberjack, a salmon canner in Alaska, and then a harpoon gunner on a whaling ship. In 1914, having gathered sufficient funds, Tom (as he now preferred to be called) returned to Kyushu to be married to Taka Kimura, the daughter of a sake merchant. As was common among the Japanese, the marriage was prearranged. Within a few months of the ceremony, the couple sailed for Seattle, never to return to Japan.⁶

In Seattle, the Oiyes began to learn English and secured steady employment. Taka opened a rooming



George's father, Tom Oiye (above left, 1917), immigrated from Kyushu, Japan, to Seattle sometime after 1910. He worked a variety of jobs, including as a vegetable salesman, lumberjack, salmon canner in Alaska, and harpoon gunner on a whaling ship. In 1914, Tom returned to Japan to marry Taka Kimura (above right, 1917). The couple sailed for Seattle within a few months and would never return to Japan.

house, Tom started a small fertilizer business, collecting blood from slaughterhouses, drying it, and shipping it to Japan as blood meal. By 1920, they had two little daughters, Peggy and Anita. However, in 1921, a man they would remember as "Mr. Breen" dramatically changed their lives. Although James Breen had sold his mining interests to the Anaconda Copper Mining Company in 1916, he remained the manager of several of the company's mines on the Porphyry Dike along the Continental Divide southwest of Helena, Montana, and he had never abandoned his vision that the Porphyry Dike could be one of the largest gold mines in the world. The smooth-talking Breen convinced the Oiyes to invest in a small mine, the Josephine, on the Porphyry Dike and to move to Montana to work the Josephine and other nearby mines.⁷

In late summer 1921, the Oiye family arrived in Basin, Montana, then proceeded north by wagon to the Porphyry Dike. They established their home in a log cabin along a tributary of Tenmile Creek. It was here, on February 19, 1922, that George Oiye was born.⁸

At the time the Oiyes settled in Montana, the state was in the

midst of a deepening economic depression. Drought plagued the state between 1917 and 1925, and some sixty thousand people left during the 1920s. Many Japanese were part of that exodus: their numbers dropped from 1,074 in 1920 to 753 in 1930. Those who stuck it out tended to live in closely knit urban communities—usually made up of railroad workers and their families—or, like the Oiyes, in isolated pockets throughout the state.⁹

For two difficult years, Tom worked the mines of the Porphyry Dike. By the time George was two years old, however, his parents realized that their fortune was not to be found along the Continental Divide.¹⁰ In 1924, they moved to Helena and quickly found a home, thanks to fortunate meeting with a local Japanese man who had established a community of stucco-and-tar-paper shacks for Japanese railroad workers along the tracks. Steam was piped in from the roundhouse, to provide heat and hot water. At a time when Japanese Americans were hard pressed to find jobs in the capital city, Tom secured work at the roundhouse, where he spent his days in the pits beneath the locomotives, shoveling mounds of hot ashes. George only rarely visited his father on the job because the noise, steam, and raining ash frightened the child (he recalled a visit to the pits as an experience "not unlike Hell").¹¹

The roundhouse job proved too hazardous for a family man. In 1926, the Oiye family, which now included baby Ben, moved to the small town of Trident near the Three Forks of the Missouri River, and Tom found work at the Three Forks Portland Cement Company's cement plant. He worked in the "pack house," where he cleaned, repaired, and filled cement sacks. The job was



Though both Tom and Taka established businesses in Seattle, where their daughters Peggy and Anita were born, the Oiyes moved to Montana in 1921, drawn by the mines on the Porphyry Dike southwest of Helena. George was born there in a log cabin on February 19, 1922. Anita is pictured here with Taka in 1943.

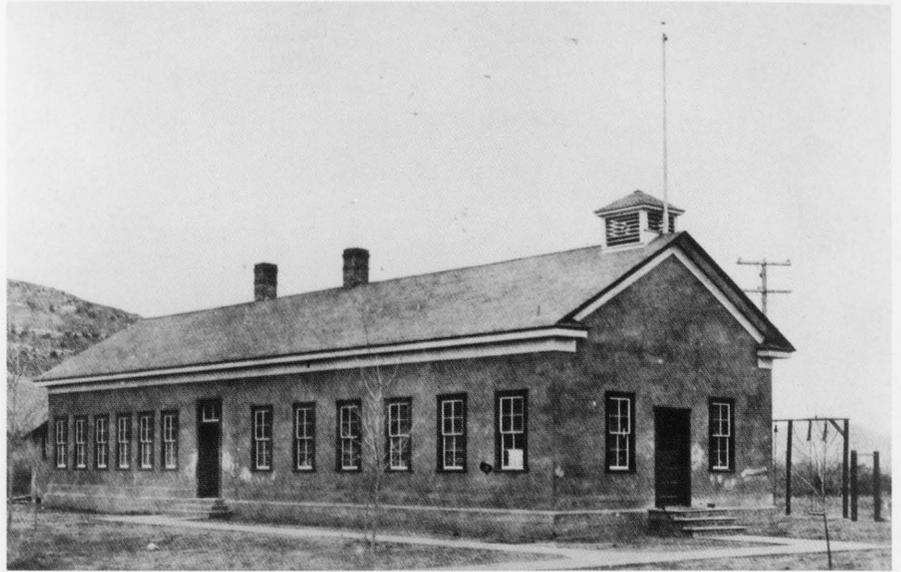
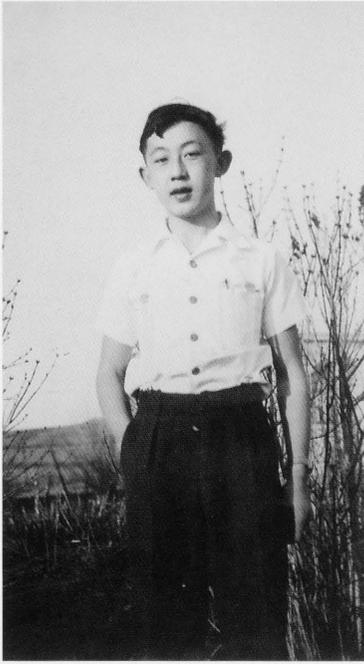


After two difficult years mining and a few years as a railroad laborer in Helena, where son Ben was born, Tom found work in the Trident cement factory near Three Forks, where the Madison, Gallatin, and Jefferson rivers come together (above).



Hoicim (US) Inc., Trident Plant, Three Forks, Montana

In Trident, Tom worked in the “pack house” of the Three Forks Portland Cement Company, and the Oiyes lived alongside other plant employees in a close-knit community of some two hundred people.



The Oiye children, including Ben (left, 1939), attended grammar school in the two-room public school (above) on the banks of the Missouri River and swam, fished, and ice skated with the other children in town.

stable and offered the chance for promotion but was not without its shortcomings. The cement plant was hot and the dust so thick that he returned home each day with reddened eyes and face covered with powdered cement.¹²

The young Oiyes—Peggy, Anita, George, and Ben—attended grammar school in the two-room Trident schoolhouse that stood on the banks of the Missouri. When they were out of class, they spent most of their time by the river, swimming, fishing, or ice skating. “We never lacked anything to do,” a playmate of Peggy Oiye’s, Georgie Olsen Wellhouser, remembered. She and other children frequently visited the Oiye house. Taka Oiye “was always doing something for us or helping us with something,” Wellhouser recalled. Sometimes she would let the local girls dress up in her traditional Japanese clothes; she also gave them lessons in origami. The Oiyes were well thought of in their community of some two hundred. Taka formed close friendships

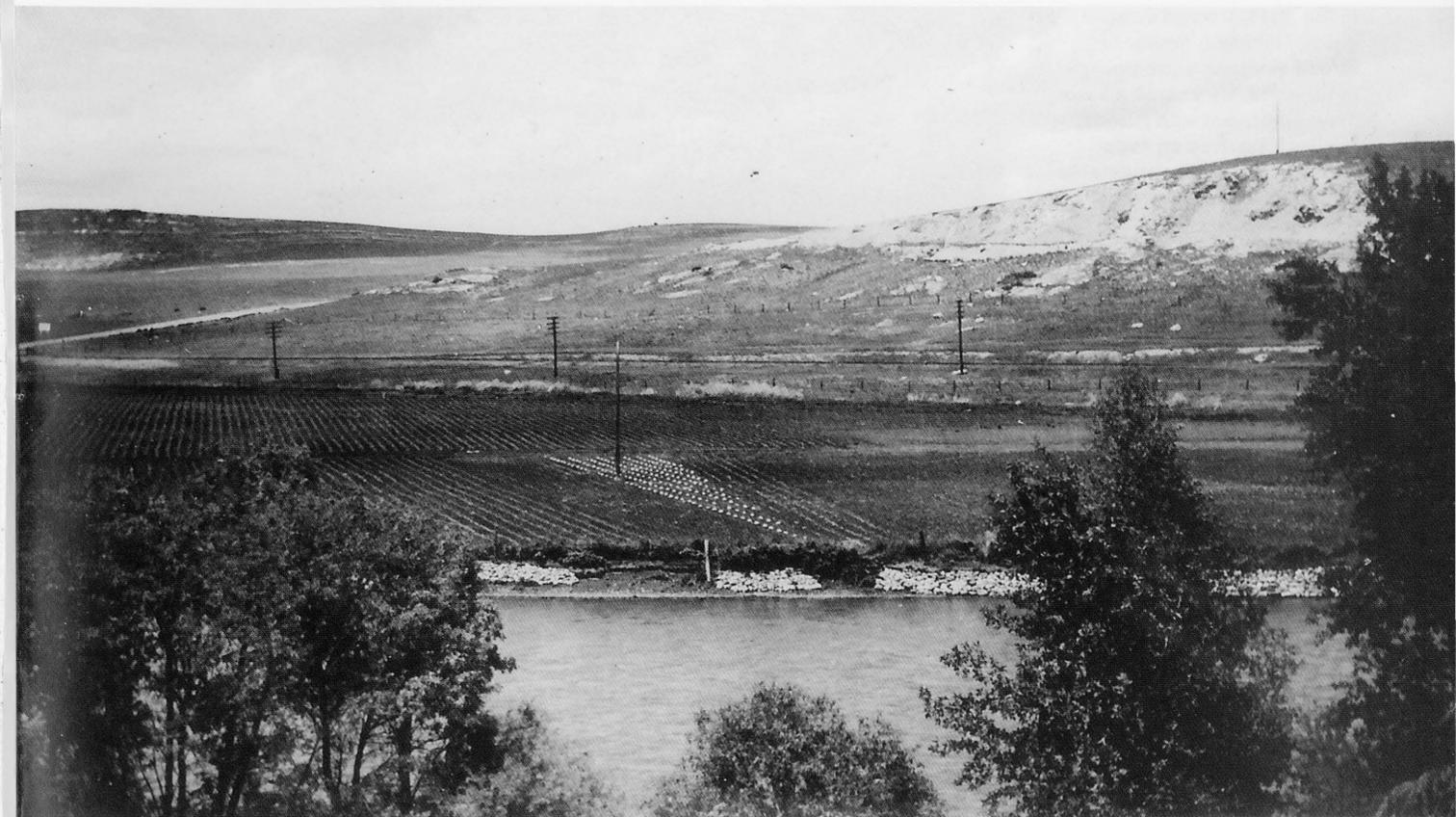
with many of the women of the community, and Tom earned the respect of the men at the plant. He was quiet and soft-spoken but kind and generous, “a good neighbor and a good friend,” recalled James Nelson Jr., whom Tom supervised in the pack house.¹³



Headwaters Heritage Museum, Three Forks, Montana

In 1936, George began high school in nearby Three Forks, where he was a popular and academically gifted student.

The Oiye children also prospered in Trident. In 1936, George began high school in the nearby town of Three Forks. In high school, as in grammar school, George was popular and excelled academically. He was co-captain of the six-man football team and the starting quarterback for the 1939 squad that captured the division title with an undefeated record. He developed a strong work ethic, both in and out of the classroom, and learned the importance of helping one’s neighbors. In most ways, George and his siblings, despite their Japanese heritage, were raised no differently than any of the Caucasian children with whom they had grown up. Each of the Oiye children, as Georgie Wellhouser explained, was “just one of the kids.”¹⁴



While George was in high school, the Oiye family relocated a few miles east to Logan, where they purchased a twenty-three-acre farm along the Gallatin River, pictured here in 1939. Because Montana had in 1923 passed legislation similar to California's, which forbade "aliens ineligible to citizenship" from owning land, the Oiyes bought their farm in George's name, since he was the eldest son and a native-born American citizen.

Even so, George was well aware that he and his siblings were different. As a child in Helena, he was called "funny names" by the local children. Later, George tried to distance himself from his roots by refusing to eat traditional Japanese foods, to adhere to any Japanese customs, or to learn his parents' native language. Though he developed a close relationship with the children of the Itoh family who lived in Three Forks, he kept that friendship private, fearing he would be ridiculed.¹⁵

During George's high school years, the Oiyes relocated to nearby Logan and put a \$250 down payment on a twenty-three-acre vegetable farm along the Gallatin River. Tom stayed on at the Trident factory even while working the farm, and George continued to attend the high school in Three Forks. He dreamed of studying mining at the Montana School of Mines in Butte, but despite his good grades, could not afford the tuition. After high school graduation, he spent a year working on the family farm to earn the \$65 he

would need to cover the first year's tuition and books at Montana State College in Bozeman. During this year, he gave his free hours to fishing and hunting and became proficient with a rifle, a skill that would serve him well in the future.¹⁶

In the fall of 1941, George enrolled at Montana State. He quickly joined the school's chapter of the American Society of Mechanical Engineers and the Reserve Officers Training Corps (ROTC) and became captain of the school's rifle team. Though the friends with whom he shared a basement apartment ran out of money after one semester and dropped out of school, George found assistance through the National Youth Administration. Working odd jobs for fifteen cents an hour, he managed to make ends meet.¹⁷

George's life and that of other Japanese Americans changed dramatically when Japanese aircraft bombed the American fleet at Pearl Harbor, Hawai'i, early on the morning of December 7, 1941. Because of

In fall 1941, George scraped enough money together to attend Montana State College in Bozeman. He shared a basement apartment with friends, and they survived on vegetables from the Oiye vegetable farm (right), wild game, and fish from nearby rivers.

Headwaters Heritage Museum, Three Forks, Montana



their ancestry and their physical resemblance to the enemy, Japanese Americans were declared “enemy aliens” and prohibited from joining the U.S. military. On February 19, 1942, President Franklin Roosevelt issued Executive Order 9066 that mandated Japanese Americans be evacuated from their homes on the West Coast and relocated to internment camps in the interior.¹⁸

As residents of a landlocked state far from potential invasion sites, Japanese Americans in Montana were exempt from Executive Order 9066, but they still felt the sting of the anti-Japanese sentiment that quickly spread across the country. In Superior, Montana, an angry mob nearly lynched five Japanese American railroad workers before the local sheriff placed them under protective custody. Employees of the Milwaukee Road shop in Miles City refused to work until six Japanese American co-workers were sent home. In Whitefish, business owners adopted a pair of resolutions that called for the firing of Japanese railroad workers and the circulation of a petition to prevent the hiring of Japanese in the area. Japanese American businesses throughout the state were boycotted, vandalized, or, as was the case in Plentywood, run out of town.¹⁹

The Oiye family personally felt the repercussions of Pearl Harbor. Tom was forced to quit his job at the Trident plant. James Nelson Jr., who was working with Tom in the pack house at the time, recalled the

incident: “Trident was a cement plant and the cement industry was, after a while, declared a war industry, and this was when they started cracking down. . . . They told Tommy he had to quit. . . . I didn’t think it was right, and a lot of people down there at the cement plant didn’t think it was right, but when Uncle Sam says he had to go, then he had to go.” After losing his job, Tom devoted his energy to the vegetable farm, which, luckily, provided sufficient income to support the family. One day, however, the farm caught the attention of a pilot flying over who saw “strange patterns” in the plowed fields. The pilot alerted the FBI, and Tom was briefly jailed due to the accusation of sending messages to the “homeland.”²⁰

In Bozeman, George tried several times to join the armed forces but was repeatedly refused. In 1943, however, President Roosevelt rescinded the ban against accepting Nisei men into the military.²¹ Through the intercession of two professors, Gerry Pesman and Fred Homan, both of whom were of German descent and had faced discrimination during World War I, George was allowed to join the U.S. Army. First, though, he had to provide letters of commendation from five prominent citizens and pass a physical.²²

Shortly after his induction, George shipped off to basic training. At Camp Shelby, outside Hattiesburg, Mississippi, the new recruit entered a very different world—there were Japanese Americans everywhere,

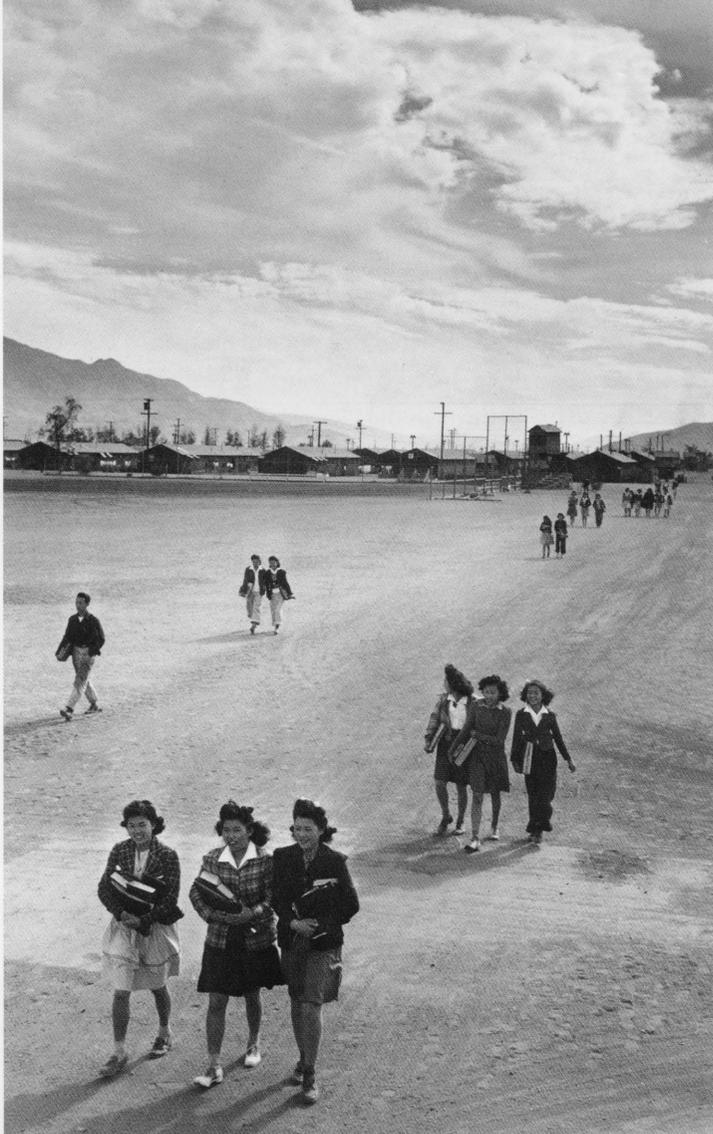
more than he had ever seen in his life. These men were to be part of a special Nisei combat unit—the 442nd Regimental Combat Team—made up of thirty-five hundred Nisei, nearly three-fourths of them from Hawai‘i.²³

Nicknamed “Montana,” George rose quickly in rank because of his ROTC training. Although he hoped for an appointment with the 442nd’s Engineer Company, he was assigned to its field artillery battalion, the 522nd, whose primary duty was to provide artillery support, through the use of 105-millimeter howitzers, to the infantrymen of the 442nd. Training lasted more than a year. Finally, on May 2, 1944, the 442nd sailed to Europe in a convoy of over fifty ships. Twenty-six days later, “Montana” Oiye and his comrades landed at Bari on Italy’s eastern coast, then headed to the front as a part of General Mark Clark’s Fifth Army.²⁴

In northern Italy, the men of the 522nd quickly proved their expertise in detonating “air bursts”—shells that exploded over their targets, blanketing them with shrapnel. In an attack on Hill 140, a single, well-placed barrage killed more than one hundred Germans. When the fighting stalled at the Arno River near Florence, the 442nd pulled back to Naples, and on September 27, 1944, the combat team, including George Oiye, departed for France, to join the 36th (“Texas”) Division of the Seventh Army.²⁵

By September of 1944, the Seventh Army was steadily advancing up the Rhone Valley toward the last natural border between France and Germany, the rolling hills and dense forests of the Vosges Mountains, where more than thirteen thousand German infantrymen prepared for battle under Adolf Hitler’s orders to hold the region at all costs. Never in history had an army defending the Vosges been beaten.²⁶

As the 442nd pushed toward the Vosges, it liberated the town of Bruyères, a crucial transportation center. Here George was selected to accompany a forward observation crew to locate targets for the howitzers and radio the coordinates back to the



Ansel Adams, photographer, Library of Congress, LC-A35-6-M-1



Headwaters Heritage Museum, Three Forks, Montana

When the Japanese bombed Pearl Harbor on December 7, 1941, many people immediately began viewing Japanese Americans with suspicion. George’s eldest sister Peggy (left) was removed from her Los Angeles home and interned at California’s Manzanar Relocation Center (above, 1943).

waiting artillerymen of Company K. The task proved dangerous, as the men fought from house to house with small arms and grenades, but George, with another forward observer, managed to establish an observation post in an old hotel. From there, they directed artillery fire on Hill D, the last major German stronghold near Bruyères.²⁷

The hill taken, and both city and countryside now in Allied hands, George returned to battery headquarters “cold, wet, hungry, and pooped” only to be assigned as a forward observer for a mission to rescue a portion of the 141st Infantry Regiment surrounded by German forces east of Bruyères. German captives reported that Hitler had ordered that none of the men in this “Lost Battalion” be taken prisoner. It was up to the Nisei to break through the German lines.²⁸

George Oiye and a party of three others set out on reconnaissance, again in support of Company K, marching through the rain. Upon reaching the forest, George and his men followed orders to “dig a foxhole and wait for daylight.” It was then that he heard a strange voice. “John, is that you?” he asked his radio operator. The “no” sent chills through his

body. Then he heard the voice again. “Comrade, comrade,” the German pleaded. Feeling around in the dark, George found the man, who was holding a white handkerchief to indicate his surrender. After escorting his prisoner back to the command post, George returned to the line.²⁹

On October 29, General John Dahlquist, the commander of the 36th Division, sent orders to the 442nd to launch an attack the next morning on the one hill that still separated the men from the Lost Battalion. Their officers were to “keep [the Nisei] going and . . . [not] let them stop” until they took the hill. George knew the fight to capture “Banzai Hill” was going to be brutal when he heard the order to fix bayonets. And brutal it was. The well-fortified Germans reduced Company K to seventeen riflemen, plus



Hawaii War Records Depository, Hamilton Library, University of Hawai'i at Manoa, 1453 HWRD

Never having lived near many other Japanese Americans, George was amazed when he joined some thirty-five hundred Nisei for training at Camp Shelby, Mississippi. He was assigned to the 522nd Field Artillery Battalion of the 442nd Regimental Combat Team. Here a 522nd radioman and gun crew target the enemy with a 105-millimeter Howitzer during the battle for Leghorn in the Castellina sector in Italy.

After more than a year of training, George deployed to Europe with the 442nd regiment, serving first in northern Italy, then in France where the 442nd was attached to the 36th ("Texas") Division of the Seventh Army. En route to the Vosges Mountains on the French-German border, where more than thirteen thousand German infantrymen awaited, the 442nd liberated the town of Bruyères (right), a crucial transportation center.



Center for Military History, Fort McNair, Washington, D.C.

George and his three men. Other units sustained similar numbers of casualties. By sunset on October 30, the 442nd was reduced to half its strength; in the end, the 442nd suffered more than 800 casualties in rescuing the 211 survivors of the Lost Battalion. George Oiyé's "cool efficiency" under fire won him a Bronze Star for bravery.³⁰

After the bitter fighting in the Vosges, the men of the 442nd took on the less strenuous duty of guarding the Franco-Italian border along a twelve-mile stretch of the Italian Riviera. In March 1945, however, General Mark Clark of the Fifth Army and General Alexander Patch of the Seventh both requested the support of the hard-fighting 442nd. As a compromise, the 522nd was assigned to Patch, and the remainder of the 442nd to Clark. The 442nd returned to Italy to assault the Gothic Line while George and his fellow artillerymen turned north toward Germany.³¹

Moving fast, the men of the 522nd crossed the German border on March 12 and received assignments to several different units as the Allies pushed deeper into enemy territory. In late March, the 522nd assisted the 45th Division's crossing of the Rhine River near Worms. Even though the Germans were retreating, they were not giving up the fight. While in the area, George and three other soldiers were sent on patrol in search of enemy holdouts. George and the battery commander, Gus Ratcliffe, split from the

other two and proceeded up a draw until they came upon what appeared to be a hunting lodge. There they captured seventeen Germans and delivered them safely back to headquarters. Also near Worms, George was strafed by a low-flying fighter plane, was nearly killed by a stray 20-millimeter shell, and was riding in a Jeep when it was hit by a 155-millimeter dud. Still, he survived, crossing the Danube River on April 26, 1945, then proceeding southeast toward Munich with the 522nd.³²

As German lines broke, scouting parties from the 522nd branched out in all directions in search of any remaining enemy soldiers. In early May 1945, while on patrol, George and several other soldiers discovered lumps in the snow that turned out to be the emaciated bodies of over a hundred people clothed in striped prison uniforms, former inmates of a sub-camp of the Dachau concentration camp. Although some of the prisoners had already died, George and the others offered the survivors what little food they had. With a Kodak camera he had "liberated" from a German officer, George documented the scene—and was strangely overcome by a sense of his own personal guilt; he felt ashamed to be human.³³

Germany surrendered on May 8, 1945, and late that fall a portion of the 522nd, including "Montana" Oiyé, left Europe, arriving in New York Harbor on



During the Vosges campaign, the 442nd, sent to rescue a portion of the surrounded 141st Infantry that became known as the “Lost Battalion,” faced the fiercest fighting they had ever seen. The Nisei suffered more than 800 casualties to rescue the 211 survivors of the Lost Battalion. Here the survivors of the 442nd stand at attention while their citations for bravery are read.

New Year’s Day, 1946. After being mustered out of the army at Camp Kilmer, New Jersey, on January 4, 1946, George made his way back to Montana. He returned to school, hoping to pick up where he had left off in 1943. However, like many veterans, he found it difficult to readjust to civilian life. Alone in his tiny basement apartment, he suffered flashbacks, often hearing screams or shell bursts. Studying became virtually impossible, and George dropped out of school. He worked as a farmer and railroad hand and spent a lot of time hunting and fishing. Gradually his mind eased and he was able to move on with his life. Even after the war, however, there were many Americans who held on to their dislike of Japanese Americans. George Oiye remembered facing the humiliation of police questioning after he asked to use the phone at a gas station because, to the female employee, he “seemed suspicious.”³⁴

George left Montana in 1947 and spent a brief time in Arizona before moving on to California. After graduating from the California Aero Tech Institute in Glendale, he entered the aeronautics field. In 1951, he married Mary Sumie Toyoda, with whom he raised two children, Thomas and Nancy. Surviving stomach cancer in the 1970s, he continued his work in the aeronautics industry, and later in the high-tech fields of aerospace and laser engineering. For a few weeks every summer he returned to his old home at the Missouri headwaters, where he enjoyed the company of many of his childhood friends. It was “the salmon’s instinct,” he said, that drew him back there each year.³⁵

In an interview conducted before his death in 2006, George modestly claimed that his proudest achievement in life was “just having been able to make it this far.” When he looked back on his experiences

In 1945, the 522nd crossed into Germany where George Oiye and battery commander Gus Ratcliffe, patrolling for enemy hideouts, discovered and captured seventeen German soldiers, partly pictured at right, and marched them back to headquarters. A few months after the German surrender on May 8, 1945, George returned home, mustering out of the army on January 4, 1946.

with the 442nd, “Montana” Oiye felt that his military service brought him to embrace the ancestry that he had earlier shunned: “If I hadn’t been in an all-Japanese-American unit, nobody would have known me but Montanans.” His service also taught George about being an American. He realized in adulthood that it depended not on race or culture but on love of country.³⁶

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George Oiye, photographer, courtesy Oiye Family



Courtesy Oiye Family

For his “cool efficiency” while under fire, the U.S. Army awarded George Oiye (third from right) the Bronze Star for his bravery.



"Before the Examiners," *HDI*, May 2, 1893, p. 5; "Two Licenses Revoked," *HDI*, May 5, 1893, p. 5.

20. "Kellogg and the Board," *HDI*, May 6, 1893, p. 8; "The Case of Dr. Kellogg," *HDI*, May 7, 1893, p. 5; "The Case of Doctor Kellogg," *HDI*, May 23, 1893, p. 5; "The Kellogg Case," *HDI*, May 18, 1893, p. 5; *State Ex Rel Kellogg v. District Court of First Judicial District* (no number in original) (1893), 13 Mont. 370; *State of Montana v. Edwin S. Kellogg*, District Court Case #328; *Board of Medical Examiners, Respondent, v. Kellogg, Appellant* (1894), 14 Mont. 243. Judge Hunt's full order suspending the board's suspension of Kellogg's certificate to practice medicine appears in "The Case of Dr. Kellogg," *HDI*, May 7, 1893, p. 5.

21. *State Ex Rel Baldwin, Respondent, v. Kellogg, Appellant* (1894), 14 Mont. 426, pp. 426-27, 432-50.

22. *State, Respondent, v. Kellogg, Appellant* (1894), 14 Mont. 451; "Dr. Kellogg's Case," *HDH*, June 5, 1894, p. 4. See the *Independent* editorial of March 26, 1893 and note the difference in perspective of the two daily papers.

23. "Professional Unpleasantness," *HDH*, June 20, 1889, p. 8; "The Doctors in Court," *HDH*, June 27, 1889, p. 8; "Kellogg Acquitted," *HDH*, July 1, 1889, p. 8; "Kellogg Acquitted, *Helena (Mont.) Journal*, July 2, 1889, p. 5; "The Kellogg Case," *HDH*, July 8, 1889, pp. 4, 5.

24. "Re Coroner's Inquest on Body of Sophia Hrella, deceased, held at the Undertaking Parlors of Hermann & Company by Coroner Ben C. Brooke, at Helena, Montana, March 16 and 17, 1900" (hereafter Hrella Inquest), Case 577, p. 12, in Office of Clerk of District Court, Lewis and Clark County Courthouse, Helena, Montana (hereafter Clerk's Office, LC Courthouse, Helena). Peter Hrella is listed as the saloonkeeper at the Front Street Saloon in Helena's *Polk City Directory* of 1900.

25. Hrella Inquest, 16-17. The streetcar ride into Helena cost ten cents each way; Kellogg's fees were reportedly twenty-five dollars.

26. Hrella Inquest, 2, 5. It is not known how or why Sophie Hrella chose to see Dr. Kellogg.

27. *Ibid.*, 17, 18, 23. Peter Hrella testified that the return visit to Dr. Kellogg was made on February 28, though if Sophie's first visit (Dr. Kellogg's records) occurred on February 24, then this second visit—if it occurred—would have been on February 25.

28. *Ibid.*, 10-11.

29. *Ibid.*, 18, 23, 20, 2, 15, 3.

30. *Ibid.*, 3, 7, 20, 8, 5. Note that Peter Hrella testified that his wife never complained of chest pains and did not have a

cough or a cold during the days after her return from Kellogg's office.

31. *Ibid.*, 24-25.

32. *Ibid.*, 25. Brooke testified to making repeated calls to Kellogg's office and sanitarium that night in an attempt to get him to make the visit to East Helena.

33. *Ibid.*, 26.

34. *Ibid.*, 28-29; Lewis and Clark County Coroner's Records, Coroner's Office, Helena, Montana.

35. Hrella Inquest, 5-7, 13-15, 22, 30.

36. *Ibid.*, 43, 44. Three physicians performed the autopsy—Drs. Ben Brooke, Leo Hagenburger, and Thomas Tuttle. All three testified at the hearing.

37. *Ibid.*, 50.

38. "Three Informations Filed," *HDH*, March 19, 1900, p. 5.

39. "Interposed Objections," *HDH*, April 23, 1900, p. 5; "The Jury Is Regular," *HDH*, April 24, 1900, p. 8; "Gave Fisher \$500—Kellogg Case Continues in Department 1—Brooke on Stand," *HDH*, April 26, p. 8.

40. "Dr. Kellogg Is Acquitted," *HDH*, April 28, 1900, p. 8.

41. *Ibid.* The editor took the authorities to task: "Thus ends another phase of the persistent fight that has for so many years been waged against Dr. E. S. Kellogg, for which Lewis and Clark county has been compelled to shoulder the expense."

42. "Mrs. E. A. Johnson Dies Saturday Evening," *White Sulphur Springs (Mont.) Meagher Republican*, October 9, 1914, p. 1; deposition of A. H. McConnell (hereafter McConnell Deposition), May 7, 1915, Lewis and Clark County District Court, First Judicial District, in Case 1312 (hereafter Case 1312), in Clerk's Office, LC Courthouse, Helena; affidavit of J. P. Donnelly (hereafter Donnelly Affidavit), May 7, 1915, *ibid.* The *Helena Daily Independent* for December 18, 1914, p. 2, erroneously reported the date of the alleged surgery as September 22.

43. Donnelly Affidavit. When Johnson asked for a refund for the "corresponding portion of the fee," Kellogg refused, saying that "sometimes complications set in and in that event it would be necessary to treat longer than the five days." Dr. Kellogg's sanitarium was located at 29 North Benton, his office in the Masonic Temple building.

44. "Kellogg Faces Serious Charge," *HDI*, December 18, 1914, p. 2. The results of the autopsy were not included in the case papers preserved in court records. The *Independent* of December 18 reminded readers that "Kellogg has stood trial on similar charges on a number of occasions," the most recent of which had been heard the previous winter.

45. "Kellogg Refuses to Enter a Plea," *HDI*, December 20, 1914, p. 2; "Calendar

Is Set by Judge Smith," *HDI*, January 13, 1915, p. 8; "Kellogg Case to Be Tried May 18," *HDI*, April 13, 1915, p. 2; "Kellogg Case Is Not to Be Tried," *HDI*, May 9, 1915, p. 6; Motion [by A. H. McConnell] in Case 1312.

46. McConnell Deposition.

47. *Ibid.*

48. "Professional Unpleasantness," *HDH*, June 20, 1889, p. 8; William C. Campbell, *From the Quarries of Last Chance Gulch, Volume II* (Helena, Mont., 1964), 125, 130; Petrik, "Bonanza Town," 257. In 1895, Delia Kellogg was the corresponding secretary of the Helena Equal Suffrage Association.

George 'Montana' Oiyee

1. Thelma Chang, *I Can Never Forget: Men of the 100th/442nd* (Honolulu, 1994), 26; George Oiyee, interview by author, San Jose, California, June 26, 2002.

2. Oiyee interview.

3. Paul R. Spickard, *Japanese Americans: The Formation and Transformations of an Ethnic Group* (New York, 1996), 122.

4. Bill Hosokawa, *Nisei: The Quiet Americans* (New York, 1969), 68; Michael P. Malone, Richard B. Roeder, and William L. Lang, *Montana: A History of Two Centuries*, rev. ed. (Seattle, 1991), 184; Robert Wilson and Bill Hosokawa, *East to America: A History of the Japanese in the United States* (New York, 1980), 68; U.S. Department of the Interior, Bureau of the Census, *Report on the Population of the United States at the Eleventh Census: 1890*, pt. 1, 397; U.S. Department of the Interior, Bureau of the Census, *Twelfth Census of the United States Taken in the Year 1900: Census Reports Vol. I: Population*, pt. 1, cxxii.

5. U.S. Department of the Interior, *Twelfth Census*, 492; U.S. Department of Commerce, Bureau of the Census, *Thirteenth Census of the United States: 1910 Vol. 2: Population 1910: Reports by States, with Statistics for Counties, Cities, and Other Civil Divisions: Alabama-Montana*, 1147. California, Oregon, and Washington had between seventeen and thirty males for every female, and even Idaho's ratio was half that of Montana's.

6. Oiyee interview.

7. *Ibid.*; "James Breen Dead," *Helena (Mont.) Independent*, August 12, 1925, pp. 1-2, copy in James Breen folder, Vertical Files, Montana Historical Society Research Center, Helena (hereafter MHS); Edwin A. Mohler, *Cultural Features Found on the Paupers Dream Mine Project Site, Lewis & Clark and Jefferson Counties, Montana* (Helena, Mont., 1987), 1-3. Breen owned and frequented hotels in cities throughout

Notes

Abortion in the Old West

1. "Found in the Furnace," *Helena (Mont.) Daily Independent* (hereafter *HDI*), March 9, 1893, p. 5; "Facts about a Foetus," *Helena (Mont.) Daily Herald* (hereafter *HDH*), March 9, 1893, p. 4. The list of city officers for 1892-93 is found in *Revised Ordinances, City of Helena* (Helena, Mont., 1892), 222.

2. "Call Comes to E. S. Kellogg," *Helena (Mont.) Montana Daily Record* (hereafter *MDR*), October 8, 1915, p. 10; "Dr. Kellogg Is Called by Death," *HDI*, October 9, 1915, p. 10; Paul C. Phillips, *Medicine in the Making of Montana* (Missoula, Mont., 1962), 203-5. The judge's quote comes from Phillips, *Medicine in the Making*, 204. At a coroner's inquest on March 16, 1900, Kellogg stated that he had practiced in Helena for "almost 16 years." He was already living in Walla Walla when he submitted his dissertation ("Inaugural Dissertation on Bioplasm," copy in Drexel University Archives, Philadelphia) to the faculty of Hahnemann Medical College in 1878. His graduation date from Hahnemann is given as March 11, 1878. Thomas Lindsley Bradford, *Biographical Index of the Graduates of the Homoeopathic Medical College of Pennsylvania and the Hahnemann Medical College and Hospital of Philadelphia* (Philadelphia, Penn., 1918) 182.

3. On the history of abortion at this time, see Leslie J. Reagan, *When Abortion Was a Crime: Women, Medicine, and Law in the United States, 1867-1973* (Berkeley, Calif., 1997), 1-131.

4. Diane Sands, "Using Oral History to Chart the Course of Illegal Abortions in Montana," *Frontiers*, 7 (1983), 32-37. For early Montana abortion laws, see *Acts, Resolutions and Memorials, of the Territory of Montana, Passed by the First Legislative Assembly. Convened at Bannack, December 1864* (Virginia City, Mont., 1866), Criminal Practice Acts, sec. 41, p. 184; *Revised Statutes of the Territory of Montana Embracing the Laws of a General and Permanent Nature in Force at the Expiration of the Eleventh Regular Session of the Legislative Assembly, on the 21st Day of February, A.D. 1879* (Helena, Mont., 1880), Criminal Laws, secs. 41-42, pp. 469-70; *Codes and Statutes of Montana in Force July 1st, 1895*, vol. 2 (Anaconda, Mont., 1895), Crimes against

Public Decency, title IX, chap. III, secs. 480, 481, 568, pp. 840, 848; *Revised Codes of Montana of 1907*, vol. 4 (Helena, Mont., 1908), Crimes against Public Decency, part I, title IX, chap. III, secs. 8351, 8352, pp. 590-91; *Revised Codes of Montana of 1907*, vol. 4 (Helena, Mont., 1908), Criminal Procedure, part II, title VIII, secs. 9286, 9287, pp. 794-95. According to Paula Petrik, "The Bonanza Town: Women and Family on the Rocky Mountain Mining Frontier, Helena, Montana, 1865-1900" (PhD diss., State University of New York at Binghamton, 1981), 282n.46: "Helena had two abortionists: Dr. Napoleon Salvail and Dr. Edwin S. Kellogg. Dr. Salvail catered to middle-class women, and Dr. Kellogg dealt with lower-class women." According to Dr. Volney Steele, *Bleed, Blister, and Purge: A History of Medicine on the American Frontier* (Missoula, Mont., 2005), 195: "[Napoleon Salvail], trained at McGill University in Montreal, performed abortions but, unlike Kellogg, apparently avoided any prosecution."



5. Reagan, *When Abortion Was a Crime*, 8.

6. See specific statutes cited in note 4.

7. This discussion of the history of abortion through the end of the nineteenth century is derived from Reagan, *When Abortion Was a Crime*, 8-44, quote p. 22; and James C. Mohr, *Abortion in America: The Origins and Evolution of National Policy 1800-1900* (New York, 1978).

8. Leslie Reagan, "About to Meet Her Maker": Women, Doctors, Dying Declarations, and the State's Investigation of Abortion, Chicago, 1867-1940," *Journal of American History*, 77 (1991), 1247-55, quote p. 1251.

9. Not only was the term "by incineration" provocative, so too was the use of the label "homeopathic physician" at a time of widespread rivalry between allopaths and homeopaths. "Facts about a Foetus," *HDH*, March 9, 1893, p. 4.

10. *Board of Medical Examiners v. Edwin S. Kellogg* (hereafter *BME v. Kellogg*), Cases before the Supreme Court of Montana, Court Case #540, hand-numbered pages 44-46, Montana Supreme Court Records, Record Series 114, Montana Historical Society Research Center, Helena.

11. "Record of Proceedings at Inquest, Exhibit 'B'" in *BME v. Kellogg*, pp. 44-45. Electrotherapy was quite popular in the late nineteenth century.

12. *BME v. Kellogg*, 50. Fulkerson's wife, when told of the fetus, advised him "to say nothing about it," presumably because she either wanted to protect the physician or perhaps did not want her husband to get involved in such a case. "Facts about a Foetus," *HDH*, March 9, 1893, p. 4.

13. "Found in the Furnace," *HDI*, March 9, 1893, p. 5; *BME v. Kellogg*, 46; "The Name Not Revealed," *HDI*, March 11, 1893, p. 5; "Facts about a Foetus," *HDH*, March 9, 1893, p. 4.

14. *BME v. Kellogg*, 47-48, 51-52; "Record of the Courts," *HDI*, March 12, 1893, p. 5; "Name Not Revealed," *HDI*, March 11, 1893, p. 5.

15. *HDI*, March 14, 1893, p. 4; article reprinted from the *Anaconda (Mont.) Standard in HDI*, on March 13, 1893, p. 4, under the title, "The Kellogg Case."

16. *BME v. Kellogg*, 52-53; "Before Judge Hunt," *HDI*, March 22, 1893, p. 5.

17. "Kellogg Case Argued," *HDI*, March 23, 1893, p. 5; "Jottings about Town," *HDI*, March 24, 1893, p. 8; "The Dr. Kellogg Matter," *HDI*, March 25, 1893, p. 5.

18. "A Crime Committed," *HDI*, March 26, 1893, p. 8; "The Kellogg Case," *HDI*, March 26, 1893, p. 4.

19. *BME v. Kellogg*, unpaginated;

the Pacific Northwest, including Seattle, which may have been how he came into contact with the Oiyes.

8. George Oiye, "The Headwaters Heritage, 1997-1998," p. 1, George Oiye Exhibit, Headwaters Heritage Museum, Three Forks, Montana.

9. Malone, Roeder, and Lang, *Montana*, 280-84; U.S. Department of Commerce, Census Bureau, *Fifteenth Census of the United States: 1930 Vol. 3: Population: Reports by States Showing the Composition of the Population for Counties, Cities, and Township or Other Minor Civil Divisions: Montana-Wyoming*, pt. 2, 7.

10. Because of lack of water near the Porphyry Dike mines, little ore could be processed on site, and plans to construct a rail line to ship the ore to offsite mills were hindered by lack of money and the difficult terrain. Breen died in 1925, and repeated reports of water pollution caused the Anaconda Company to cease operations at the Porphyry Dike the following year. Mohler, *Cultural Features*, 1-3; "James Breen Dead," pp. 1-2.

11. Oiye, "Headwaters Heritage," p. 1. A roundhouse is a collection of large bays, shops, or garages forming a semi-circle designed to hold a train engine needing repair or maintenance. In the roundhouse yard, a small section of the tracks intersected on a turntable. When a locomotive needed some work, it would drive to a turntable in the roundhouse yard where the tracks on which the engine sat would rotate, lining up the engine to the appropriate garage.

12. *Ibid.*; Oiye interview.

13. Georgie Oslen Wellhouser, interview by Penelope Lucas, Manhattan, Montana, May 12, 1983, tape recording, Oral History 531, MHS; James Nelson Jr., interview by Penelope Lucas, Helena, Montana, May 24, 1983, tape recording, Oral History 538, *ibid.* Taka Oiye's command of English was reportedly impressive, and she later acted as an interpreter and tutor for Japanese living in Montana.

14. Wellhouser interview.

15. Oiye, "Headwaters Heritage," p. 2; Oiye interview.

16. George Oiye, e-mail to author, February 20, 2003; Oiye interview. After the passage of California's Alien Land Act, which forbade "aliens ineligible to citizenship" from owning land, thirteen other states, including Montana, in 1923, passed similar legislation. As a result, when the Oiyes bought their farm near Logan, it was purchased under George's name, since he was the eldest son and a native-born citizen. Roger Daniels, *Asian America: Chinese and Japanese in the United States since 1850* (Seattle, 1988), 139; Son B. Nguyen, "Testing the 'Melting Pot': The Anti-Japanese Movement in Montana, 1907-1924" (History Research Seminar paper, Carroll College, Helena, Montana, 1990), 9-16; Oiye interview.

17. Oiye interview; Oiye, "Headwaters Heritage," p. 8.

18. Wilson and Hosokawa, *East to America*, 189-90, 194.

19. Nguyen, "Testing the 'Melting Pot,'" 9-16; Kevin C. McCann, "Japanese Americans in Montana: A History of Their Presence and Treatment before, during, and after World War II" (undergraduate honors thesis, Carroll College, Helena, Montana, 1982), 21-23. Even though the war acted as a catalyst for discrimination against Japanese Americans in Montana, this discrimination was not new. In 1908, violent attacks on Japanese railroad workers by a group of masked men were reported in Judith Gap. The following year, the state passed an anti-miscegenation bill, forbidding Caucasians to marry those of different races and declaring that marriages "between a White person and a Japanese Person shall be utterly Null and Void." Nguyen, "Testing the 'Melting Pot,'" 9-16.



20. Oiye interview; Nelson interview. Peggy, the oldest Oiye daughter, who was living in Los Angeles at the time of the attack on Pearl Harbor, was eventually interned at California's Manzanar Relocation Center.

21. On February 1, 1943, in announcing the formation of the 442nd Regimental Combat Team, Franklin Roosevelt observed, "Americanism is not, and never was, a matter of race or ancestry." Daniels, *Asian America*, 250.

22. Oiye interview. A few Japanese American guardsmen became translators and interrogators in the Pacific for the Military Intelligence Service even before 1943, and the military kept some National

Guardsmen from Hawai'i in uniform after Pearl Harbor but sent them to the mainland, where they trained until 1943.

23. *Ibid.*; Daniels, *Asian America*, 252; Chang, *I Can Never Forget*, 112-13. George, like many mainlanders, had a difficult time getting along with the Hawaiian Nisei. The islanders spoke a pidgin language, combining English, Japanese, and Hawaiian, that was incomprehensible to mainland Nisei. In addition, they were more likely to understand and follow Japanese traditions than the men from the continental U.S. For this reason, they were dubbed "Buddaheads" by the mainlanders. The "Buddaheads" labeled the mainlanders "Katonks," claiming that was the sound that would be made when a coconut fell on their empty heads. Oiye interview; Chang, *I Can Never Forget*, 112-13.

24. Oiye interview; 522nd Field Artillery Battalion Historical Album Committee, *Fire for Effect: A Unit History of the 522nd Field Artillery Battalion* (Honolulu, 1998), 31, 33.

25. 522nd Field Artillery Battalion Historical Album Committee, *Fire for Effect*, 35-36, 117-18; Masayo Umezawa Duus, *Unlikely Liberators: The Men of the 100th and the 442nd*, trans. Peter Duus (Honolulu, 1987), 159-60.

26. Lyn Crost, *Honor by Fire: Japanese Americans at War in Europe and the Pacific* (Novato, Calif., 1994), 170; Keith Bonn, *When the Odds Were Even: The Vosges Mountains Campaign, October 1944-January 1945* (Novato, Calif., 1994), 28, 77.

27. Oiye interview; *Charlie Battery: A Legend* (n.p., n.d.), 95.

28. Oiye interview; 522nd Field Artillery Battalion Historical Album Committee, *Fire for Effect*, 166; Crost, *Honor by Fire*, 185.

29. Oiye interview.

30. *Ibid.*; Crost, *Honor by Fire*, 189, 194-95; 522nd Field Artillery Battalion Historical Album Committee, *Fire for Effect*, 167; *Charlie Battery*, 108; Hosokawa, *Nisei*, 406, 409.

31. Crost, *Honor by Fire*, 237.

32. Oiye interview; Chang, *I Can Never Forget*, 163; *Charlie Battery*, 108; 522nd Field Artillery Battalion Historical Album Committee, *Fire for Effect*, 164.

33. Oiye interview. During the American occupation, George was briefly the "mayor" of a small German town. One of his primary responsibilities there was to prevent displaced persons, mostly former inmates of concentration camps, from taking revenge on German citizens. However, he found it difficult to stop these violent acts of retribution. For instance, there was little he could do the evening he rushed into a house, drawn by an ungodly

scream, to find an entire family murdered. Ibid.

34. Ibid.

35. Ibid.; George Oiyee, e-mail to author, March 24, 2003; Oiyee, "Headwaters Heritage," p. 1.

36. Oiyee interview.

Babe in the Woods

1. Zelda Fitzgerald, in *Save Me the Waltz* (Carbondale, Ill., 1967), 35, quoted in Matthew J. Bruccoli and Scottie Fitzgerald Smith, *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald* (New York, 1981), 88.

2. F. Scott Fitzgerald, *The Great Gatsby* (New York, 1953), 100–101, 92, 181.

3. Henry Nash Smith, *Virgin Land: The American West as Symbol and Myth* (New York, 1959), 55, quoted in G. Edward White, *The Eastern Establishment and the Western Experience: The West of Frederic Remington, Theodore Roosevelt, and Owen Wister* (New Haven, Conn., 1968), 31.

4. Rudyard Kipling, *American Notes: Rudyard Kipling's West* (Norman, Okla., 1981), 82.

5. F. Scott Fitzgerald, *The Notebooks of F. Scott Fitzgerald*, ed. Matthew Bruccoli (New York, 1978), note 309.

6. Quoted in Arthur Mizener, *Scott Fitzgerald and His World* (London, 1972), 13.

7. Quoted in Andrew Turnbull, *Scott Fitzgerald* (New York, 1962), 55. The original draft of the telegram is in Fitzgerald Scrapbooks, Series III, Documents (Oversize), F. Scott Fitzgerald Papers (hereafter Fitzgerald Papers), Co187, Department of Rare Books and Special Collections, Princeton University Library, Princeton, New Jersey (hereafter Princeton). A Bronx cocktail is a potent mix of gin and orange juice that was popular before Prohibition.

8. F. Scott Fitzgerald, "My Lost City," in *The Crack Up*, ed. Edmund Wilson (New York, 1956), 24.

9. "Statement of Expenses & Receipts, year ending Dec. 31, 1916," file 1, box 11, Castle Mountain Cattle & Sheep Company Records, 1877–1971, Collection 536, Merrill G. Burlingame Special Collections, Montana State University Libraries, Bozeman.

10. Fitzgerald, *The Great Gatsby*, 169.

11. Entry for August 1915, in *F. Scott Fitzgerald's Ledger: A Facsimile*, ed. Matthew Bruccoli (Washington, D.C., 1972) (the original is in the Fitzgerald Papers, Princeton); Ginevra King to F. Scott Fitzgerald, August 2, 1915, box 2, Ginevra King Collection Relating to F. Scott Fitzgerald, Co 950, Princeton. For more on the Black and Collins families, as well as a comprehensive history of the



area, see Lee Rostad, *Mountains of Gold, Hills of Grass: A History of Meagher County* (Martinsdale, Mont., 1994).

12. August 1915 entry, in *F. Scott Fitzgerald's Ledger*.

13. The complete lyrics are in Matthew J. Bruccoli and Jackson R. Bryer, eds., *F. Scott Fitzgerald in His Own Time: A Miscellany* (Kent, Ohio, 1971), 38–39.

14. F. Scott Fitzgerald to Scottie Fitzgerald, October 8, 1936, in *The Letters of F. Scott Fitzgerald*, ed. Andrew Turnbull (New York, 1963), 19; Fitzgerald, *The Crack Up*, 76.

15. F. Scott Fitzgerald, "The Diamond as Big as the Ritz," in *Tales of the Jazz Age* (New York, 1922), 150.

16. F. Scott Fitzgerald to Harold Ober, February 5, 1922, quoted in *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald*, ed. Matthew J. Bruccoli and Scottie Fitzgerald Smith (Columbia, S.C., 2002), 156; Fitzgerald, *Tales of the Jazz Age*, viii.

17. Charles Donahoe to F. Scott Fitzgerald, October 27, 1918, in *Correspondence of F. Scott Fitzgerald*, ed. Matthew J. Bruccoli and Margaret M. Duggan, with Susan Walker (New York, 1980), 34; Charles Donahoe to F. Scott Fitzgerald, August 21, 1918, box 39b, Fitzgerald Papers, Princeton.

18. Fitzgerald, "The Notebooks," in *The Crack Up*, 154, 225. The "Lois" mentioned by Fitzgerald was probably Lois Moran, a Hollywood actress with whom he became infatuated in 1927.

19. For an insightful discussion of this subject, see G. Edward White, *The Eastern Establishment and the Western Experience*.

20. Fitzgerald, *The Great Gatsby*, 177.

21. F. Scott Fitzgerald, in "The Notebooks" and "Handle with Care," *The Crack Up*, 224, 79; Charles Donahoe to Arthur Mizener, January 10, 1948, box 2, Arthur Mizener Papers on F. Scott Fitzgerald, Co634, Princeton. Donahoe spent his career managing his family's financial and real-estate interests, including the ranch. Fitzgerald's assertion notwithstanding, he was never in the fur business.

HBO's Deadwood

1. Timothy Olyphant, quoted in David Milch, *Deadwood: Stories of the Black Hills* (New York, 2006), 122.

2. David Milch, quoted on the HBO/Deadwood website, <http://www.hbo.com/deadwood/behind/therealdeadwood.shtml>

3. Milch, *Deadwood*, 196; Janet McCabe, "Myth Maketh the Woman: Calamity Jane, Frontier Mythology and Creating American (Media) Historical Imaginings," in *Reading Deadwood: A Western to Swear By*, ed. David Lavery (London, 2006), 59–77.

4. Milch, *Deadwood*, 25.

5. Richard Slotkin, *Regeneration through Violence: The Mythology of the American Frontier, 1600–1860* (Middletown, Conn., 1973).

6. Milch, *Deadwood*, 213.





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Old Maid

This children's game can be played by two or more players. From a standard 52 card pack remove one queen leaving 51 cards. Deal and play are clockwise.

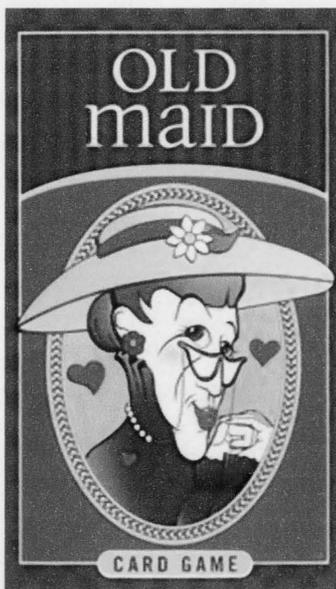
The dealer deals out all the cards to the players (generally some will have one more card than others - this does not matter). The players all look at their cards and discard any pairs they have (a pair is two cards of equal rank, such as two sevens or two kings).

The dealer begins. At your turn you must offer your cards spread face down to the player to your left. That player selects a card from your hand without seeing it, and adds it to her hand. If it makes a pair in her hand she discards the pair. The player who just took a card then offers her hand to the next player to her left, and so on.

If you get rid of all your cards you are safe - the turn passes to the next player and you take no further part. Eventually all the cards will have been discarded except one queen (the old maid) and the holder of this queen loses.

Old Maid is sometimes played with a special pack of cards: all the cards come in matching pairs except for a single Old Maid card, whose holder at the end is the loser.

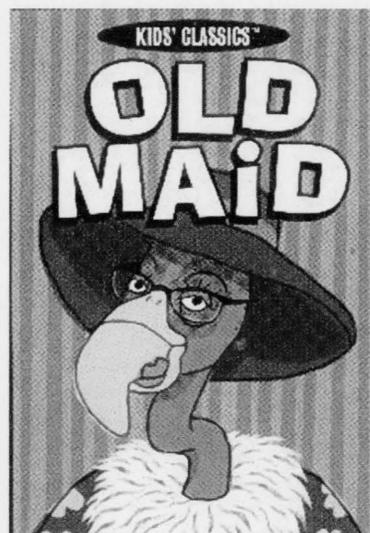
Several types of Old Maid cards can be obtained from unclesgames.com.



Traditional with paired occupations and old maid



Educational, teaching numbers 1-9



Pairs of animals, with buzzed for old maid



Old Bachelor - 1990's version with gender

Django Reinhardt

From Wikipedia, the free encyclopedia
(Redirected from Django Rinehart)

Jean^[1] "**Django**" **Reinhardt** (French pronunciation: [dʒɑ̃ˈʁɑ̃ ʁɛ̃nɑʁt]; 23 January 1910 – 16 May 1953) was a pioneering virtuoso jazz guitarist and composer.

Born into a family of Romani gypsies Reinhardt invented an entirely new style of jazz guitar technique (sometimes called 'hot' jazz guitar) that has since become a living musical tradition within French gypsy culture. With violinist Stéphane Grappelli, he co-founded the Quintette du Hot Club de France, described by critic Thom Jurek^[2] as "one of the most original bands in the history of recorded jazz." Reinhardt's most popular compositions have become jazz standards, including "Minor Swing", "Daphne", "Belleville", "Djangology", "Swing '42" and "Nuages" (French for "Clouds").

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Django Reinhardt



Background information

Birth name	Jean Reinhardt
Born	23 January 1910, Liberchies, Pont-à-Celles, Belgium
Died	16 May 1953 (aged 43), Fontainebleau, France
Genres	Gypsy jazz, continental jazz, jazz Manouche, Romani music
Occupations	Musician, songwriter
Instruments	Guitar
Years active	1928–1953
Associated acts	Stéphane Grappelli, Quintette du Hot Club de France

Biography

Childhood

Born in Liberchies, Pont-à-Celles, Belgium, Reinhardt's nickname "Django" is Romani for "I awake."^[3] He spent most of his youth in Romani (Gypsy) encampments close to Paris, playing banjo, guitar and violin from an early age. His family made cane furniture for a living, but included several keen amateur musicians.^[4]

He started first on the violin and eventually moved on to a banjo-guitar that had been given to him as a gift. His first known recordings (in 1928) were of him playing the banjo. During this period he was influenced by two older gypsy musicians, the banjoist Gusti Mahla and the guitarist Jean "Poulette" Castro. Able to make a living in music from his early teens onwards, he received little formal education and only acquired the rudiments of literacy in adult life.^[5]

The injury

At the age of 18, Reinhardt was injured in a fire that ravaged the caravan he shared with Florine "Bella" Mayer, his first wife.^[6] They were very poor, and to supplement their income Bella made imitation flowers out of celluloid and paper. Consequently, their home was full of this highly flammable material. Returning from a performance late one night, Reinhardt apparently knocked over a candle on his way to bed. While his family and neighbours were quick to pull him to safety, he received first- and second-degree burns over half his body. His right leg was paralysed and the third and fourth fingers of his left hand were badly burned. Doctors believed that he would never play guitar again and intended to amputate one of his legs.^[7] Reinhardt refused to have the surgery and left the hospital after a short time; he was able to walk within a year with the aid of a cane.

His brother Joseph Reinhardt, an accomplished guitarist himself, bought Django a new guitar. With rehabilitation and practice he relearned his craft in a completely new way, even as his third and fourth fingers remained partially paralysed. He played all of his guitar solos with only two fingers, and used the two injured

digits only for chord work.^[8]

In 1929, Reinhardt's estranged wife Florine gave birth to a son named Henri "Lousson" Reinhardt (aka Lousson Baumgartner).^[9]

Discovery of jazz

The period between 1929 and 1933 were formative years for Reinhardt. He decisively abandoned the banjo-guitar in favour of the guitar. He was particularly impressed with Louis Armstrong, whom he called "my brother".^[10] Shortly afterwards he made the acquaintance of a young violinist with very similar musical interests—Stéphane Grappelli. In the absence of paid work in their radical new music, the two would jam together, along with a loose circle of other musicians.^[11]

Formation of the quintet

In 1934, Reinhardt and Parisian violinist Grappelli were invited to form the "Quintette du Hot Club de France" with Reinhardt's brother Joseph and Roger Chaput on guitar, and Louis Vola on bass.^[12] Occasionally Chaput was replaced by Reinhardt's best friend and fellow Gypsy Pierre "Baro" Ferret. The vocalist Freddy Taylor participated in a few songs, such as "Georgia On My Mind" and "Nagasaki". Jean Sablon was the first singer to record with him more than 30 songs from 1933. They also used their guitars for percussive sounds, as they had no true percussion section. The Quintette du Hot Club de France was one of the few well-known jazz ensembles composed only of string instruments.^[13] In Paris on 14 March 1933 Reinhardt recorded two takes each of "Parce que je vous aime" and "Si, j'aime Suzy", vocal numbers with lots of guitar fills and guitar support, using three guitarists along with an accordion lead, violin, and bass.^[14] In August of the following year recordings were also made with more than one guitar (Joseph Reinhardt, Roger Chaput, and Django), including the first recording by the Quintette.^[15] In both years, it should be noted, the great majority of recordings featured a wide variety of horns, often in multiples, piano, and other instruments.^{[14][15]}

Reinhardt also played and recorded with many American jazz musicians such as Coleman Hawkins, Benny Carter, Rex Stewart (who later stayed in Paris), and was in a jam-session and radio performance with Louis Armstrong. Later in his career he played with Dizzy Gillespie in France. Reinhardt and the Hot Club of France used the Selmer Maccaferri, the first commercially available guitars with a cutaway and later with an aluminium-reinforced neck.

World War II

When World War II broke out, the original quintet was on tour in the United Kingdom. Reinhardt returned to Paris at once,^[16] leaving his wife behind. Grappelli remained in the United Kingdom for the duration of the war. Reinhardt reformed the quintet, with Hubert Rostaing on clarinet replacing Grappelli's violin. In 1943, Reinhardt married Sophie "Naguine" Ziegler in Salbris, with whom he had a son, Babik Reinhardt, who became a respected guitarist in his own right.^[17]

Reinhardt survived the war unscathed, unlike many Romanis who perished in the Porajmos, the Nazi regime's systematic murder of several hundred thousand European Romanis. He was well aware of the dangers he and his family faced, and made several unsuccessful attempts to escape occupied France. Part of the explanation of his survival is that he enjoyed the protection of (surreptitiously) jazz-loving Nazis such as Luftwaffe officer Dietrich Schulz-Köhn, nicknamed "Doktor Jazz".^[18]

Reinhardt's problems were doubled by the fact that the Nazis also officially disapproved of jazz.^[19] Reinhardt became interested in other musical directions, attempting to write a Mass for the Gypsies and Symphony (since he could not write music, he would perform improvisations to be notated by an assistant). His modernist piece *Rhythm Futur* was intended to be acceptably unjazzlike.

U.S. tour

After the war, Reinhardt rejoined Grappelli in the UK, and then went on in fall 1946 to tour the United States as a special guest soloist with Duke Ellington and His Orchestra, when he got to play with many notable musicians and composers such as Maury Deutsch. At the end of the tour he played two nights at Carnegie Hall; he received a great ovation and took six curtain calls on the first night. Despite Reinhardt's great pride in touring with Ellington (one of his two letters to Grappelli relates this excitement), he was not really integrated into the band, playing only a few tunes at the end of the show, backed by Ellington, with no special arrangements written personally for him. After the tour he got an engagement at Café Society Uptown, where he did four solos a day, backed by the resident band, which drew large audiences.^[20]

Reinhardt was reportedly given an untuned guitar to play with (discovered after strumming a chord) and it took him five whole minutes to tune it. Having failed to take along a Selmer Modèle Jazz, the guitar he made famous, he had to play on a haphazardly borrowed electric guitar, which failed to bring out the delicacy of his style.^[21]

Django Reinhardt was among the first people in France to appreciate the music of Charlie Parker and Dizzy