

Pinal **NUGGET**

June 2016
Volume 9 Number 8

FREE

Photo by John Hernandez



getting lost
in the copper
corridor, page 6

**SALT
OF THE
EARTH**
pages 8-9

A community publication of Copperarea.com



EXPERT IN HIS FIELD

Geologist and Arboretum Volunteer Rich Leveille will lead a Geology Walk July 23 at the Boyce Thompson Arboretum

Arboretum Geology Walk with Rich Leveille July 23

Each trip to Boyce Thompson Arboretum offers a new opportunity to meet charismatic Grand Canyon Staters. Drive up Saturday, July 23, for an 8 a.m. walk along the trails and learn basic geology with tour guide Rich Leveille.

BTA is open daily with Summer hours 6 a.m.-3 p.m. (Memorial Day, too); daily admission of \$10 includes weekend nature walks this summer.

It's fortunate that local luminaries such as Leveille choose to be among dedicated volunteers; his time is in high demand by one of Arizona's biggest companies. His work as an exploratory geologist for Freeport-McMoRan regularly takes him to exotic lands on all continents across the globe.

Rich grew up in the mining business (his dad worked for Kennecott), earned a geology degree in Utah, and has worked for the biggest mining companies (AMAX, Kennecott, Rio Tinto, Phelps Dodge) and countries (US, Mexico, Chile, Brazil), en route to his current title as Senior VP of Exploration for Freeport-McMoRan, based in Phoenix. Expeditions he leads find copper, gold, silver, zinc across several

continents.

His wife, Janice, is also a geologist and they've raised two daughters in Mexico, Chile, Brazil and the US on a steady diet of hiking, backpack trips, canoeing, and kayaking (rock-related pop quizzes, too, we're sure!).

Ever wondered about the volcanism that produced the dramatic cliffs of magma which define BTA's topography? Or which stones are the most ancient along the rubble-strewn bed of Queen Creek? Want to hear the true origin of Apache Tears? Meet Rich Leveille on his guided walk July 23 ... be prepared to ask lots of "tuff" questions ... he assures you'll have a "gneiss" guided tour at BTA.

June events include:
• **June 4 and July 2:** Guided Dragonfly Walk at 8:30 a.m. learn to identify Flame Skimmers, Blue Dashers and Mexican Amberwings

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NUGGET

Covering the Copper Corridor Communities of Globe, Miami, Superior, Kearny, Hayden, Winkelman, Dudleyville, Aravaipa, Mammoth, San Manuel, Oracle, SaddleBrooke and Catalina.

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Wednesday, June 15, 2016 - Man In Black - The Music of Johnny Cash - 7:30pm. Produced by Lonely Street Productions. Starring Robert Shaw. A critically acclaimed concert production celebrating the greatest hits from the Man In Black's 50 year career. The Cash sound has been described as "steady like a train, sharp like a razor." Highlighting tunes from the early days of "Folsom Prison Blues" and "I Walk the Line" on through the decades, including "Ring of Fire," "A Boy Named Sue" and "Ghost Riders in the Sky." \$30 in advance, \$35 door.



Saturday, June 18, 2016 - '56 - 1950's Rock & Roll Revue -7:30pm. Produced by TAD Management. Then:

'56...A year that featured Coup de Villes and drive-in movies, Ed Sullivan and Milton Berle in your living room once a week. Elvis had four Top Ten hits that year, alongside Dean Martin and The Platters, and he became a movie star, all in '56. **Now:** '56....four amazing musicians, individually accomplished in other genres, come together to ask this question, "What if all those legends from Sun Records and the Louisiana Hayride never went to Hollywood, never made TV shows and movies, but were still just playing today?" Put your glad-rags on and get ready to ROCK! \$30 in advance, \$35 door.



Friday, July 22, 2016 - Gregory Wolfe - Rod Stewart Tribute - 7:30pm. Produced by TAD Management.

Gregory Wolfe has been singing from a very early age, but it wasn't until his late 20's when he realized that he looked and sounded just like Rod Stewart. Since then his show has gone from strength to strength and he has since taken his act world wide, from Singapore to South Carolina, from Bangkok to Berlin. Gregory's entertained them all over the globe! This incredible evening packed with the hits of Rod Stewart will live in your memory for a very long time. \$30 in advance, \$35 door.



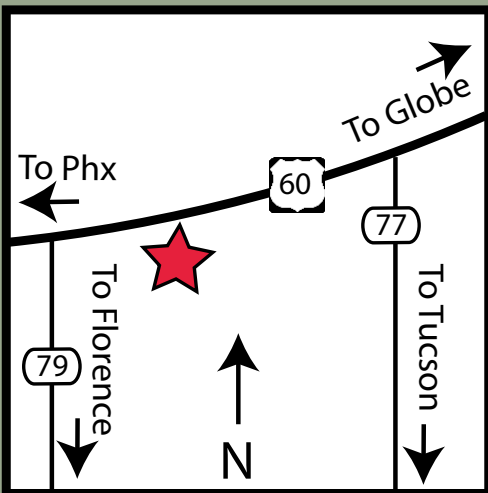
Wednesday, July 27, 2016 - Turn The Page - Tribute to Bob Seger - 7:30pm. Produced by TAD Management.

Turn The Page is an incredible recreation of the Live Bob Seger Experience performed by The Sam Morrison Band. Every effort has been made to make sure that each song is performed exactly as you remember it and that it is delivered with all the passion and excitement you would expect in a Bob Seger show. \$30 in advance, \$35 door.



Saturday, July 30, 2016 - Nick Gallardo In Concert - 7:30pm. Produced by Khris Dodge Entertainment.

Take a musical journey with Nick Gallardo as he shares his nuanced vocal stylings, deft instrumental skills, and uncanny humor. He'll also provide a few surprises along the way. \$30 in advance, \$35 door.



DIRECTIONS

The Boyce Thompson Arboretum is located on U.S. Hwy. 60 just west of the Town of Superior.

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2016-17 SASO

season tickets on sale



Saturday SASO series is presented at 7:30 p.m. at DesertView Performing Arts Center, 39900 S. Clubhouse Dr. in SaddleBrooke.

TUCSON, AZ – Tickets for the eclectic and alluring season of the Southern Arizona Symphony Orchestra are on sale now at sasomusic.org. Plan to enjoy the live performance of works rarely presented in Southern Arizona – including Dawson’s Negro Folk Symphony, Glazunov’s Saxophone Concerto and Fauré’s Requiem with vocal soloists and chorus.

The SASO season offers a juxtaposition of composers spanning nine countries and three centuries. This is the intriguing and wide-ranging programming that SASO audiences have come to expect from Music Director Linus Lerner. Every concert entices.

The five-concert series will be presented in two locations – SaddleBrooke (north of the town of Catalina) and in Tucson. Two of the programs also will be repeated in Green Valley. For details call 308-6226 or visit www.sasomusic.org.

Three soloists are returning for encore performances – James Dick for Gershwin’s Piano Concerto in F, Edwin E. Soo Kim for Elgar’s Violin Concerto, and Melanie Chae for Schumann’s Piano Concerto.

Three guest artists will debut with SASO this season – Carol Wincenc playing Danish composer Carl Nielsen’s Flute Concerto, the single-name saxophonist Ashu performing the Glazunov along with tangos by Argentina’s Piazzolla, and the young

Russian conductor Anton Shaburov who closes the season with Dvořák’s Symphony No. 7. Other powerhouse symphonic works in the SASO season are Beethoven’s Fifth and Rachmaninov’s Symphonic Dances.

Concert openers represent Mexico, Italy, England and the Ukraine – Márquez’ Danzón No. 2 and Conga del Fuego, Rossini’s Overture to the Barber of Seville, Elgar’s Pomp and Circumstance March No. 4, Walton’s “Crown Imperial” Coronation March and Glière’s Russian Sailors’ Dance.

The charismatic Lerner will conduct four of the five SASO programs. He’s led SASO since 2008 in local performances plus two tours of China, three trips to Oaxaca, Mexico and one to Brazil. This summer SASO musicians will travel with him to participate in the San Luis Potosí Opera Festival in Mexico.

Lerner conducts chamber groups, orchestras, operas and choirs around the globe, traveling throughout North and South America, Europe, Eastern Europe, Israel, South Korea, China and

Australia. Through these travels he meets exceptional artists from many cultures and introduces them to SASO audiences – adding an international mystique to the concerts performed here in Southern Arizona.

Season tickets are on sale now for two performance locations:

- The Saturday SASO series is presented at 7:30 p.m. at DesertView Performing Arts Center, 39900 S. Clubhouse Dr. in SaddleBrooke. Season tickets there are \$92, a savings of \$23. They can be purchased by calling 825-2818 or visiting <http://tickets.saddlebrooketwo.com>. Individual tickets are \$24 in advance or \$25 at the door.
- The Sunday SASO series is presented at 3 p.m. at St. Andrew’s Presbyterian Church, 7575 N. Paseo del Norte. Season tickets are \$90, a savings of \$25, and can be purchased by calling 308-6226 or online at www.sasomusic.org. At St. Andrew’s concerts, tickets are complimentary for ages 17 and under. Individual tickets are \$23 in

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PIANIST

Award-winning pianist James Dick will perform Gershwin's Piano Concerto in F with the Southern Arizona Symphony Orchestra on Oct. 15 and 16. He previously soloed with the orchestra in 2012. More at sasomusic.org.



FLAUTIST

Grammy-nominated flautist Carol Wincenc joins the Southern Arizona Symphony Orchestra to perform Danish composer Carl Nielsen's Flute Concerto on Nov. 29 and 30. She has premiered numerous concertos written for her. More at sasomusic.org.



VIOLINIST

Korean-born violinist Edwin E. Soo Kim returns to Tucson for his third performance with the Southern Arizona Symphony Orchestra, playing Elgar's Violin Concerto on Jan. 27, 28 and 29. He previously soloed with SASO in 2012 and 2014.

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Getting lost In the Copper Corridor

Steam Engine Number 1774 was built by the Baldwin Locomotive Works in 1901. It was one of 335 engines of this class built by Baldwin from 1899 to 1901 and Number 1774 is one of seven steam engines that are in existence today.



Over 3,000,000
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Photo by John Hernandez

Engine Number 1774 was acquired by Arizona Eastern Railroads between 1916 to 1924. In 1924, Southern Pacific Railroad took over and the engine was assigned to main line freight. During World War II, the engine was used to pull troop trains and to haul freight to military bases in Arizona and Southern California. Around 1945-1946, the engine was reassigned to the Globe-Miami Bowie run pulling both passenger and freight trains.

For the statistics-minded rail fans, No. 1774 has 63-inch drives, 21-inch cylinders with a 28-inch stroke and a boiler pressure of 200

pounds. Weight on the drivers is 159,000 pounds. Light weight is 164,340 pounds.

After 54 years, Engine Number 1774, a veteran of more than three million miles of service over the eight-state Southern Pacific Railroad system, was presented to the City of Globe on November 2, 1956. A spur was built by volunteers of the Ironworkers Local #75 and the old Steam Engine 1774 was relocated to its present site, the Veterans Memorial Park.

The remaining six steam engines are located as listed below:
#1629 Sold to Gene Autry

#1673 On display in Tucson, Arizona

#1727 On display in Dunsmuir, California

#1744 On display in Corinne, Utah

#1771 On display in Placerville, California

#1785 On display in Woodbury, Oregon

The *Nugget* has been taking our readers on a journey through the Copper Corridor, helping you to 'Get Lost.' We hope you continue to travel with us.

The information about Steam Engine No. 1774 is taken from a sign posted near the engine at Veterans Memorial Park in Globe.



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In the light of this agitated history, it is somewhat surprising to find that *Salt of the Earth* is, in substance, simply a pro-labor film with a particularly sympathetic interest in the Mexican-Americans with whom it deals.

Salt of the Earth

the final chapter

BY JOHN HERNANDEZ
PINAL NUGGET

Herbert Biberman and Paul Jarrico heard about a theater on Eighth Avenue that Biberman described as a “flea bag” but in their desperation they approached one of the owners of the building.

Mr. George Brussel, Jr., an attorney offered the theater at an outlandish price but they accepted. Mr. Brussel asked to see a preview of *Salt of the Earth* to assure that the film was “American.” He invited a distinguished group of New Yorkers including one of the leading Protestant clergy of New York City, Dean James E. Pike, a distinguished Rabbi, Edward Klein and members of a number of conservative organizations and their wives to the screening.

All of them liked the film. Brussel had been deeply impressed. An agreement was made with Brussel and his partners who controlled the lease on the theater. As part of the contract they agreed to hire non-I.A.T.S.E. projectionists if the union refused to operate. On the day of the contract signing Brussel’s partners reneged on

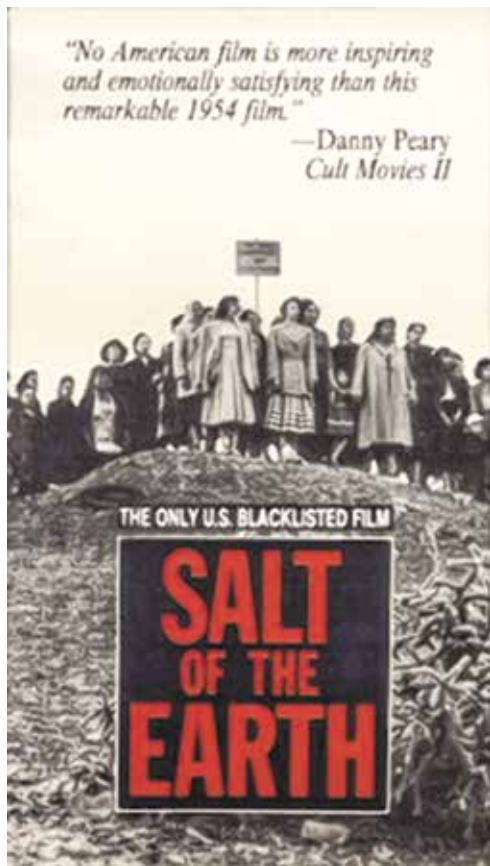
their promise. Brussel was outraged and offered the partners \$5,000 to surrender the lease to him. They refused. Something or someone had scared them away.

A week later a theater exhibitor called them and told them about a theater on Broadway that may be available. He also told them about a rival union of projectionists that had contracts with non-I.A.T.S.E. theaters. They looked into the rival unions theaters and found one that they liked, the Grande Theater on East 86th Street. They contacted the owner Phillip Steinberg and went to see him.

They told Mr. Steinberg about the film and the problems they were having with the film industry, the government and the union. Steinberg told them a story about his dealings

with I.A.T.S.E. He has a theater, the New Dyckman in the Bronx, “the finest theater in New York,” he said. When they first approached him about using their union projectionists in the theater, he told them, “I don’t need your union.” They asked him a second time and he turned them down. The next Saturday someone tossed stink bombs into the theater. No one attended the theater for three days after that. The union came back and asked him “nicely.” So, he took the union.

He offered them a deal if they would open in the New Dyckman. They protested that they could not have a world premiere at a theater on 207th Street plus it was an I.A.T.S.E. union theater. Steinberg then made an offer to allow the film to be shown at the Grande Theater and



MOVIE POSTER

This is the movie poster for the banned film, Salt of the Earth.

New Dyckman at the same time. Biberman accepted the offer. A contract was written and both parties were to meet in 48 hours to sign the final agreement.

Steinberg contacted his R.K.O. film booker and told him that he was showing *Salt of the Earth* and would not need any films for awhile. The booker told him if he ran the film he would never get another R.K.O. film again and maybe no other films from anybody. Steinberg went to Biberman with his concerns. Biberman convinced him to sign the contract but had to “sweeten the pot” a bit. Steinberg

started receiving calls from Hollywood film distributors threatening that he would not get another film for his theaters. Some of the New York press wrote a lurid account of the film’s background and making while announcing the contract and its premiere. An I.A.T.S.E. union official paid a visit to Steinberg which made him more nervous. He was about to back out of the contract when two things happened.

Following a private screening of *Salt*, the wife of a New York film director went to Steinberg

Continued on page 12

Blacklisted

The Hollywood Blacklist began in the 1940s and lasted until 1960.

Some of the more notable people, celebrities and entertainment industry members who had their careers damaged are listed below. Not listed are the thousands of people who had their lives ruined (some committed suicide) and careers shattered as a result of forces within the government going after unions, homosexuals, teachers, civil rights activists and voices of dissent. Let us learn from this ugly time in our history.

- John Garfield, actor
- Lena Horne, singer and actress
- Lillian Hellman, playwright and screenwriter

- Burl Ives, folk singer and actor
- Paul Robeson, singer and actor
- Orson Welles, actor, director and writer
- Leonard Bernstein, conductor and composer
- Eddie Albert, actor
- Josh White, singer, activist and song writer
- Harry Belafonte, actor, singer, and activist
- Pete Seeger, folk singer
- Ossie Davis, actor and activist
- Lee J. Cobb, actor
- Dolores Del Rio, actor
- Howard Da Silva, actor
- Howard Fast, writer

Continued on page 13



↑ SINGER/ACTRESS

Lena Horne’s civil rights activism and friendship with Paul Robeson and others marked her as a Communist sympathizer.



↑ PLAYWRIGHT

Arthur Miller was blacklisted by Hollywood when he refused to testify in front of the HUAC.



↑ ACTOR/DIRECTOR

Orson Welles was criticised for working with members of the Communist Party such as Marc Blitzstein in the 1930s.

Book Review: In Search of Fortunes

BY JOHN HERNANDEZ
PINAL NUGGET

A new book has been published on the history of mining in Arizona. The book is *In Search of Fortunes: A Look at the History of Mining in Arizona* by William Ascarza. The book is a compilation of 105 articles written by Ascarza for the *Arizona Daily Star* in a series known as "Mine Tails". It includes a wonderful collection of 250 photographs, maps and illustrations of the mines, people, mining methods and equipment that allowed Arizona to become a leader in the mining industry in the United States and the world.

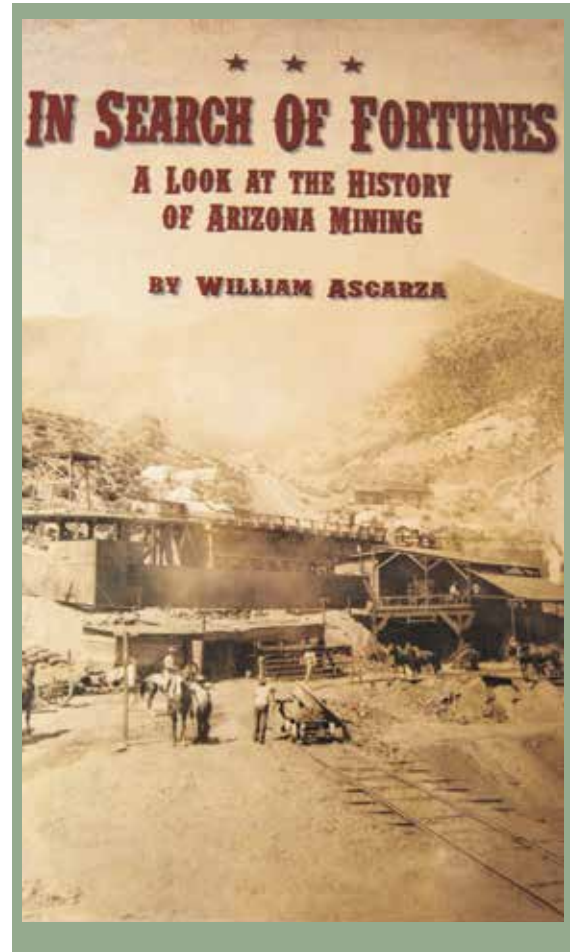
Ascarza covers the mineralogy of Arizona from Asbestos to Zinc with some excellent color photos of rare specimens and listing the locations where they were discovered. Although this is a condensed history of mining in Arizona, it covers the famous mines of Arizona as well as little known mines around the state.

Those of us living along the Copper Corridor and familiar with some of the

mining history will enjoy reading about and seeing new pictures of our famous, infamous and little known mines and ghost towns as well as the railroads of the area. They are all here from Oracle (Campo Bonito, Southern Belle, Oracle Ridge), through Mammoth (Mammoth-St. Anthony, Schultz, Tiger, Copper Creek); San Manuel (Magma Copper, BHP); along the Gila River (Hayden-Winkelmann, Ray, Sonora, Kennecott, ASARCO, Cochran, Helvetia, Butte City); to Superior (Silver King, Reymert, DeNoon, Pinal); and up to Globe-Miami (Inspiration, Old Dominion), etc.

In Search of Fortunes is a great introduction to Arizona mining history for those new to the state and a wonderful addition for Arizona history and mining buffs. We highly recommend the book.

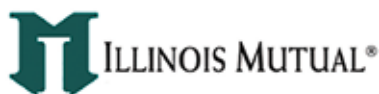
The book can be purchased on Amazon at <http://amzn.to/1rdmxLE>. The hardcover ships from the publisher MT Publishing Company and retails for \$31.96.



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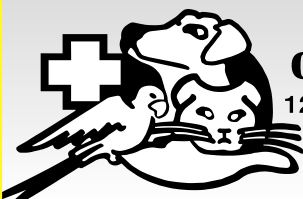
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Salt of the Earth

Continued from page 9

embraced him and called him a hero for having the courage to show the film. Other film goers praised the film and Steinberg. Biberman also agreed to pay Steinberg a \$2,000 bonus.

The world premiere of *Salt of the Earth* was held on March 14, 1954. The Grande Theater was located in the area of New York known as Yorkville. According to Biberman the area before World War II had been known for its reputation as a place of pro-Nazi elements. After the war many “Negro” and Puerto Rican families had moved into the area. The premiere was a success and the critics showed their appreciation for the film.

The New York Herald wrote: “The movie craftsmanship is excellent. There is severe beauty in the location photography of a desperately poor community and enormous affection for these olive-skinned Americans...The work is capable throughout, and those who challenge the right of *Salt of the Earth* to be shown publicly are lending credence to its specious protest against a straw man of evil.”

The New York Times: “In the light of this agitated history, it is somewhat surprising to find that *Salt of the Earth* is, in substance, simply a pro-labor film with a particularly sympathetic interest in the Mexican-Americans with whom it deals. True, it frankly implies that the mine operators have taken advantage of the Mexican-born or descended laborers, have forced a ‘speed-up’ in their mining techniques and given them less respectable homes than provided the so-called Anglo: laborers.”

The film was also able to be shown at the New Dyckman using I.A.T.S.E. projectionists. There was now some hope that the film would be successful. Biberman then took *Salt* to Detroit and Chicago. While he was in Detroit trying to book a theater, *Salt of the Earth* premiered at a new Drive-in Theater in Silver City, New Mexico. Over 5,000 people paid to see the film which had been scheduled for a four-day run but ran for six. The union members and the community

came to see it. People came from as far away as Texas and Arizona. Even some of the vigilantes came to watch as reported by some of the union men.

In Detroit, members of the American Legion told the theater operator that Biberman was in contact with, not to run the film or they would picket all his theaters and call for a boycott. Even after being shown the film at a private screening and praising it as pro-union and entertaining the spokesmen for the Legion said they would not allow it to be shown in Detroit. They cited Biberman’s refusal to cooperate with the “Un-American Activities Committee” and the Mine Mill Union being thrown out of the C.I.O. for alleged Communist ties. The theater owner backed out of the deal.

In Chicago, the theater owner that Biberman was negotiating with received a letter from Edward Clamage, Chairman of the Anti-Subversive Committee of the Department of Illinois American Legion. The letter more or less questioned the owner’s patriotism and was a veiled threat. It read in part: “Like other loyal citizens, we of the American Legion have known from the inception of the making of the motion picture, *Salt of the Earth*, that it was thoroughly, through and through, an endeavor on the part of Communistic elements to produce the greatest Communist propaganda picture ever developed in the United States.”

“The Communistic background of the International Union of Mine Mill Smelters Workers, prominently known as such along with writers and producers, actors, and actresses all identified with the Communistic movement, have developed the picture with the sinister intent of lowering the prestige of the American way of life and in a most noted manner attempting to sell Totalitarianism.”

It went this way in other parts of the country. Only 12 theaters in the entire United States had the courage to show *Salt of the Earth*. In Canada, it was limited to one

theater in Toronto, as the theaters were controlled by the American movie chains. In Mexico City, a premiere was held. Biberman and Rosaura Revueltas attended. The Mexican moviegoers applauded dramatic moments during the movie and heartily laughed during humorous scenes. When it was over, no one rose to leave the theater. A spotlight picked out Rosaura in the audience followed by tremendous applause and shouts of joy and reverence. The audience began singing the Mexican national anthem. Rosaura was treated like the Hollywood stars of the past. Despite the adulation and great reviews of the film, Rosaura never made another movie and *Salt of the Earth* only played in that one third rate theater in Mexico City.

Except for London, England, the film did better overseas. Despite rave reviews and a successful grand opening, no other theater “in the land of the Magna Carta” as Biberman put it, would book the film. *Salt of the Earth* was invited to a number of film festivals. In Czechoslovakia it won the grand prize at the International Film Festival at Karlovy. Rosaura Reveultas was named Best Actress. It was a hit in East Berlin. The film was leased for exhibition to Belgium, Holland, Israel and Australia. It was sold to Romania and Czechoslovakia.

Salt of the Earth was awarded the International Grand Prize for Best Film of 1955 by the Académie du Cinéma de Paris (The Paris Academy of Film). Rosaura was named Best Foreign Actress. Michael Wilson and Biberman were also awarded Crystal Stars for their work. Biberman was unable to attend the presentation as he was denied a passport.

In the 1960s people re-discovered the film. It finally received a wider audience playing at union halls, college campuses, women’s centers, and film schools. In 1992 the Library of Congress selected it as one of one hundred films to be preserved in the National Film Registry for being “culturally, historically or aesthetically

significant.”

Salt of the Earth was years ahead of its time. It was one of the first films to deal with Feminism and the Mexican American working class as well as being pro-union. It dared to show that discrimination existed in the United States in 1954 and people of color were willing to stand up and fight for their civil rights. During the paranoia of the McCarthy era this was unsettling to the right wing politicians. That members of the government were allowed to ruin thousands of lives, deny civil rights and silence free speech went against the ideals of a democratic America.

Herbert Biberman, unable to get a job in Hollywood, became a real estate developer. He would direct one more film in 1969, *Slaves*, based on the book *Uncle Tom’s Cabin*. Michael Wilson was able to write scripts for Hollywood movies and sell them under a pseudonym through friends in the business. He posthumously received an Academy Award in 1984 for his work on the screenplay for *Bridge on the River Kwai* (1957). Paul Jarrico moved to Europe where he spent 20 years co-writing movie scripts and scripts for European television. When he returned to the United States he worked on a committee to restore credits that had been denied writers that were black listed after the 1947 House Un-American Activities Committee.

In 1997 at an event organized by the four major Hollywood unions honoring the blacklisted of Hollywood, Paul Jarrico spoke his last words about the blacklisting. His words ring true today as the times have taken on a similar feel of the paranoia, hate and fear of the McCarthy era. Jarrico was killed in a car accident as he was returning home from a second event honoring the Hollywood blacklisted the following day. Some of the words he spoke that evening follow:

“The guilds have come a long way since they failed to protect the Hollywood 10 and the Hollywood hundreds. What the [guild’s]

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Blacklist

Continued from page 12

José Ferrer, actor
 Jerry Fielding, musician and composer
 Jack Gilford, actor and comedian
 Barbara Bel Geddes, actor
 Ruth Gordon, actor and screenwriter
 Lee Grant, actor
 Zero Mostel, actor and comedian
 Edward G. Robinson, actor
 Henry Morgan, actor
 Kim Hunter, actor
 Arthur Miller, playwright
 John Ireland, actor
 Burgess Meredith, actor
 Bill Scott, voice actor and cartoon writer
 Sam Jaffe, actor
 Sam Levene, actor
 Judy Holiday, actor and comedian
 Bill Melendez, animator and voice actor
 Artie Shaw, jazz musician
 Ruby Dee, actor, screenwriter, activist
 Dashiell Hammett, writer
 Langston Hughes, writer
 William L. Shirer, journalist and
 broadcaster (wrote *The Rise and Fall of the
 Third Reich*)
 Dalton Trumbo, writer

Salt of the Earth

Continued from page 12

presidents have affirmed tonight is the guiding principle of unionism: that an injury to one is an injury to all.

“Patriotism is defined as your willingness to betray others: Do it to show that you love your country; refuse to do it and you are in contempt of Congress, a Congress beneath contempt.

“Patriotism—a contradictory word, for our history is contradictory. I think of it as a double helix: two strands of history intertwined. One strand is brutal slavery, the genocide visited upon Native Americans, the ugly waves of know-nothing bigotry that have greeted every wave of immigration, women subordinated, labor strikes broken by force of arms, lynchings, periodic repression of dissent.

“Our brutal history defines patriotism as: ‘My country right or wrong.’ Our noble history defines it as: ‘My country: right the wrong.’

“Right the wrong. It may take another 50 years, but we shall overcome. The good guys will win.”

If you missed the first part of this story, read it online at: <http://bit.ly/1L6QWEo>. You can read Part 2 online at: <http://bit.ly/1RBOLbw>. Part 3 can be read online at: <http://bit.ly/1YQHJBQ>. Part 4 can be read online at: <http://bit.ly/1Ttipyj>.

If you are interested in watching the movie, it has been posted on YouTube. You can find it at this link: <https://youtu.be/i9oY4rmDaWw>.



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HEAR: A hissing or roaring sound coming from the ground, above-ground piping, or gas appliance.

SEE: Dirt or water blowing into the air, unexplained dead or dying grass or vegetation, or standing water continuously bubbling.



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- Don't smoke or use matches or lighters.
- Don't turn on or off any electrical switches, thermostats, or appliance controls; or do anything that could cause a spark.
- Don't start or stop an engine, or use automated doors.

For more information about natural gas safety, visit swgas.com/safety or call **1-877-860-6020**.

June Events at the Arboretum

Continued from page 2

- **June 11:** Learn Your Lizards Guided Walk (repeats July 9, Aug. 13) 8 a.m. Kids love this entertaining guided tour around the gardens for all who enjoy Arizona's most common, colorful and charismatic little reptiles.
- **June 18:** Plants of the Bible Land Guided Walk (repeats July 16) at 8 a.m. Many of same plants common in the Middle East thrive in our Arizona climate, and can be seen at BTA; volunteer tourguide Dave Oberpriller leads this

- tour to learn about palms, pomegranates, figs, olives, and other plants of the Bible Land.
- **June 18:** Main Trail Guided Walk 9 a.m. Can you name the oldest tree or oldest plant in Arizona? How old is a five foot Saguaro ... and can you identify a few edible desert plants? Hear the answers and learn about the Arboretum's history and mission on a relaxed, leisurely guided walking tour of the main trail with an Arizona State Parks Volunteer guide.

- **June 18:** Guided Bird Walk with Mark Ochs at 6:30 a.m. Cardinals, Orioles, Tanagers, Warblers dozens of species can be seen and heard around the gardens this month – learn to ID them with on a walk guided by Gold Canyon resident Mark Ochs.
- **June 19:** Tree Tour guided by Certified Arborist Jeff Payne at 8 a.m. Certified Arborist Jeff Payne leads visitors through the forested areas of the Arboretum, showcasing oak and olive trees, native hackberry and mesquite.
- **June 25:** Geology Walking Tour with Scott McFadden (then with Rich Leveille July 23) 8 a.m. Learn about rocks and volcanic formations along our main trail on

- a guided tour guided by professional geologists.
- **June 25:** Guided Butterfly Walk with Ron Rutowski and Laura Miller (next butterfly walk July 23) 8:30 a.m. See, photograph and learn about colorful species ranging from Empress Leilia to Queen, Spring Azure and more.
- **June 26:** Edible and Medicinal Desert Plants Guided Walk With David Morris (next walk is July 24) 8 a.m. Explore the Curandero Trail on a one-hour walk guided by Choctaw Nation member and ethno-botanist David Morris; learn about prickly pear cacti, ratany, agaves, jojobas – and the ways native plants have fed, healed and clothed Sonoran desert peoples for more than 1,000 years.

Public Notice

Request for Comments and Notice of Public scoping PERIOD EXTENSION ON RESOLUTION COPPER PROJECT AND LAND EXCHANGE ENVIRONMENTAL IMPACT STATEMENT
U.S. DEPARTMENT OF AGRICULTURE, FOREST SERVICE, TONTO NATIONAL FOREST

The Tonto National Forest (TNF) is preparing an environmental impact statement (EIS) to evaluate and disclose the potential environmental effects from: (1) approval of a plan of operations submitted by Resolution Copper Mining, LLC (Resolution Copper), for mining operations on Forest Service lands associated with a proposed large-scale mine; (2) the exchange of land between Resolution Copper and the United States; and (3) amendments to the Tonto National Forest Land and Resource Management Plan.

A Notice of Intent to Prepare an Environmental Impact Statement was published in the Federal Register on March 18, 2016 and is available online at: <http://www.ResolutionMineEIS.us/>. The notice and supporting documentation is also available for review at the Tonto National Forest, 2324 East McDowell Road, Phoenix, AZ 85006. Based on requests from individuals and organizations for a scoping period extension and additional meetings, the TNF Forest Supervisor has decided to accommodate these requests by extending the public scoping period through July 18, 2016 and holding one additional public scoping meeting on June 9, 2016. Comments concerning the scope of the analysis must be received by July 18, 2016.

One additional public open house meeting will be held as follows: June 9, 2016, 5:00 – 8:00 p.m. Central Arizona College San Tan Campus, 3736 E. Bella Vista Rd., San Tan Valley, AZ 85143. The meeting will take place from 5:00 to 8:00 p.m.; a presentation will take place at 5:30, followed by a brief question and answer period. Additional information regarding the project can be obtained from Mark Nelson, Project Manager; (602) 225-5222; mrnelson@fs.fed.us.

The proposed project is subject to the Project-Level Predecisional Administrative Review Process under Title 36 Code of Federal Regulations (CFR) Part 218, Subparts A and B. **How to Comment and Timeframe**

Specific written comments (36 CFR Part 218.2) on the proposed project will be accepted until July 18, 2016. Comments should be within the scope of the proposed action, have a direct relationship to the proposed action, and must include supporting reasons for the Responsible Official to consider (36 CFR 218.2). If you are including references, citations, or additional information to be considered for this project, please provide a copy, specify exactly how the material relates to the project, and also indicate the part of the material (page and/or figure numbers) you would like us to consider.

Specific written comments may be submitted via mail to Resolution EIS Comments, P.O. Box 34468, Phoenix, AZ 85067-4468, by fax to 866-546-5718, or in person (Monday through Friday, 8:00 am to 4:30 pm, excluding holidays) to: Mr. Neil Bosworth, Forest Supervisor, Tonto National Forest, 2324 East McDowell Road, Phoenix, AZ 85006. Verbal comments may be provided via voicemail at 866-546-5718, or in person at one of the public meetings. Electronic comments including attachments may be submitted by email in Word (.doc or .docx), rich text format (.rtf), text (.txt), and hypertext markup language (.html) to comments@ResolutionMineEIS.us. Electronic comments may also be submitted via the project website (www.ResolutionMineEIS.us/comments).

Only individuals or entities (as defined by 36 CFR Part 218.2) who submit timely and specific written comments (as defined by 36 CFR Part 218.2) about this proposed project or activity during this or another public comment period established by the Responsible Official will be eligible to file an objection. Other requirements to be eligible to submit an objection are defined by 36 CFR Part 218.25 (a)(3) and include name, postal address, title of the project and signature or other verification of identity upon request and the identity of the individual or entity who authored the comments. Individual members of an entity must submit their own individual comments in order to have eligibility to object as an individual. A timely submission will be determined as outlined in 36 CFR Part 218.25 (a)(4). It is the responsibility of the sender to ensure timely receipt of any comments submitted. Comments received in response to this notice, including names and addresses of those who comment will be considered part of the public record for this project and will be available for public inspection and will be released if requested under the Freedom of Information Act.

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SASO Concert Season

Continued from page 4

advance or at the door.

SASO also offers a two-concert mini-series in Green Valley for \$35, a savings of \$11. Those concerts are Friday at 7 p.m. at the Valley Presbyterian Church, 2800 S. Camino del Sol. Individual tickets are \$23 in advance or at the door.

Tickets for individual SASO concerts will be available for purchase on Sept. 1 at www.sasomusic.org.

Philanthropist and musician Dorothy Vanek is the SASO season sponsor for the 10th consecutive year. She also underwrote SASO's first professional CD – Celebration! – featuring the music of six Tucson composers. In April of this year she underwrote SASO's second pending CD of contemporary music – featuring viola concertos by Amanda Harberg and Max Wolpert with internationally acclaimed soloist Brett Deubner.

SASO will present a free pre-season concert on Sept. 15 at 7 p.m. at the Fox Theatre Tucson downtown. This event

in honor of Mexican Independence Day will feature guest singers from Mexico and Mariachi Sol Azteca. It is sponsored by the Mexican Consulate in Tucson and the Instituto Cultural Mexicano de Tucson.

SASO is a vital community resource that has united performers and audiences through a passion for music. Founded in 1979, this orchestra presents world premieres, seldom-performed treasures and classical favorites. For more information visit www.sasomusic.org or call 308-6226.

Here is the full 2016-17 SASO program schedule:

Oct. 15 & 16

· Márquez: Conga del Fuego; Danzón No. 2

· Gershwin: Piano Concerto (James Dick, piano)

· Dawson: Negro Folk Symphony

Nov. 19 & 20

· Rossini: Overture to The Barber of Seville

· Nielsen: Flute Concerto (Carol

Wincenc, flute)

· Beethoven: Symphony No. 5

Jan. 27, 28 & 29

· Elgar: Pomp and Circumstance March No. 4;

· Elgar: Violin Concerto (Edwin E. Soo Kim, violin)

· Rachmaninov: Symphonic Dances

Mar. 17, 18 & 19

· Walton: Coronation March from Crown Imperial

· Glazunov: Saxophone

Concerto (Ashu, saxophone)

· Piazzolla: Two Tangos (Ashu, saxophone)

· Fauré: Requiem (with vocal soloists and chorus)

· Winner of SASO's Dorothy Vanek Youth Concerto Competition

Apr. 22 & 23

Guest Conductor Anton Shaburov

· Glière: Russian Sailors' Dance from The Red Poppy

· Schumann: Piano Concerto (Melanie Chae, piano)

· Dvořák: Symphony No. 7



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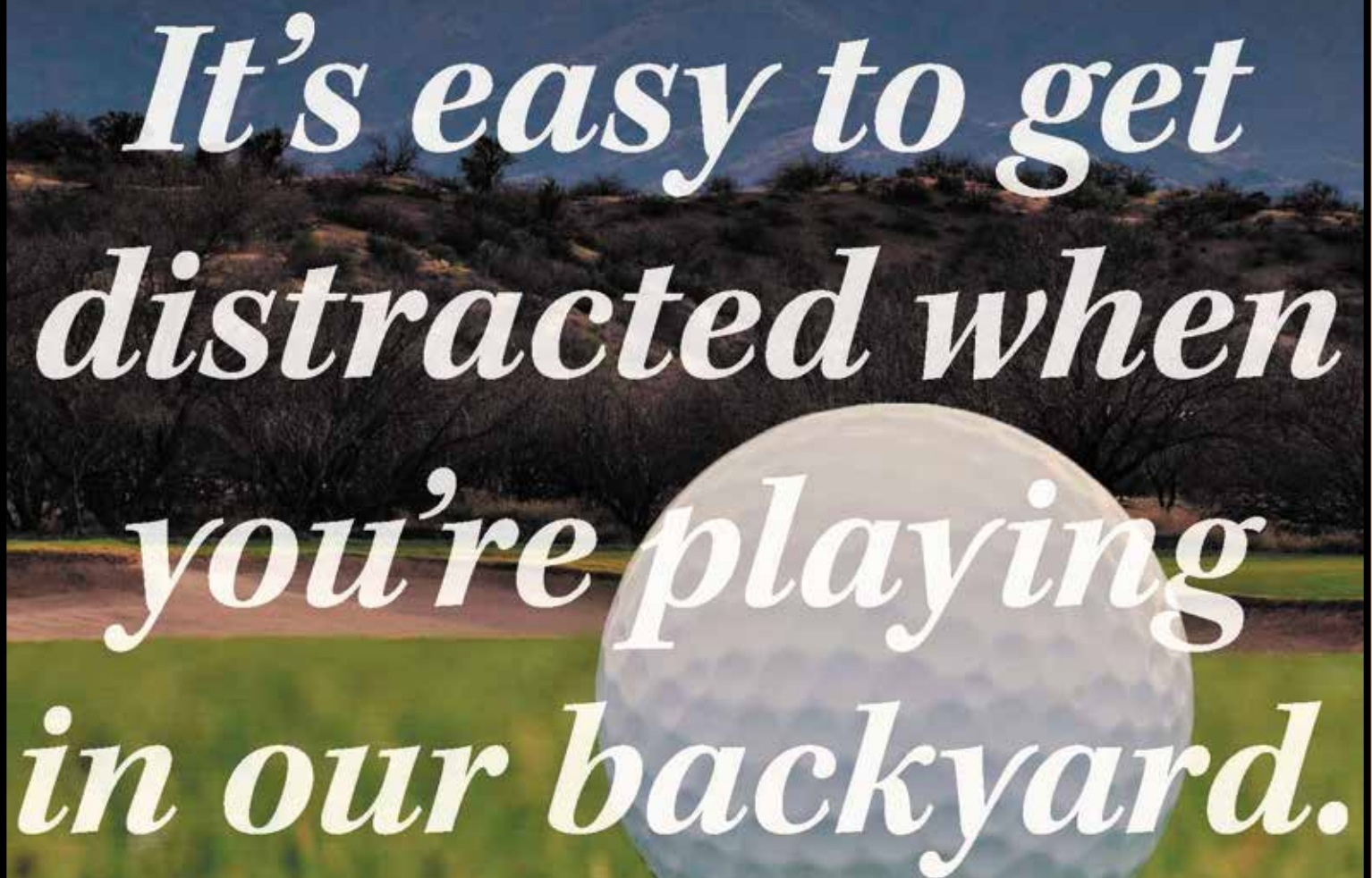


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