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The Castrations of Carrington Eugenics Cover-Up at the Virginia State Penitentiary

by DALE M. BRUMFIELD

FROM 1902 TO 1910 – years before the 1924 passage of Virginia’s Eugenics Bill No. 96, to “provide for the sexual sterilization of inmates of or patients in State Institutions” – Virginia State Penitentiary Physician, Dr. Charles Venable Carrington, performed at least 12, and possibly up to 20, illegal, involuntary sterilizations on inmates inside that facility to, in his words, stop them from procreating and passing down inherited criminal tendencies.

“I have sterilized some 20-odd cases by vasectomy during the past 12 years,” he wrote in the March 10, 1910 edition of the Virginia Medical Semi-Monthly. “A majority of my cases were insane patients, all of them consistent masturbators, and more than half of them dangerously homicidal . . .”

The truth behind those sterilizations, however, may be much more sinister than previously considered. Evidence indicates that Carrington was not just performing simple vasectomies on prisoners to “calm them down” and stop them from procreating, but was secretly castrating chronic masturbators in some disturbed quest for eugenic purity.

Considered a rising young star, Carrington was appointed Penitentiary Physician by Governor James Tyler on September 11, 1900 after his predecessor, Dr. Benjamin Harrison, nephew of the late President, died of typhoid fever. A native of Charlotte County and a prominent University of Virginia graduate, Carrington was a respected figure in Richmond society, attending all the right balls and parties with his beautiful wife, the former Avis Walker, and their daughter, Frances.

Almost immediately after his appointment, Carrington became harshly critical of the wretched, overcrowded conditions at the penitentiary on Richmond’s Spring Street. In a March 26, 1901 speech at the Hotel Jefferson to the Virginia Academy of Medicine and Surgery, he decried the Virginia legislature’s decision to pack the insane with the healthy “like so many sardines” to reduce costs to the state mental hospitals. Cell number 135, for example, which was 22 feet by 25 feet and built for a maximum capacity of eight, con-



tained 32 inmates. Other cells designed for one or two inmates held six.

The penitentiary had no kitchen or mess hall, so meals were prepared in what he described as “a former filthy dungeon.” Prisoners ate their frequently cold food in their cells, with no utensils. Sewage buckets had to be carried single file from the cells to be dumped in an open-air lagoon, where the stench was reportedly unbearable. Sleep was almost impossible, “with beds alive with bugs which have resisted efforts to destroy them.”

Justice Oliver Wendell Holmes famously remarked in the 1928 eugenics case *Buck v. Bell* that “three generations of imbeciles were enough,” referring to his contention that mental disability, or “feeble-mindedness,” was hereditary. Dr. Carrington – remarking that an alarming number of “feeble-minded” inmates also had fathers and grandfathers who had been incarcerated – believed similarly that three generations of criminals were enough. Conflating habitual lawbreaking with sexual derangement, and concluding that criminal lineage had to be stopped, he instituted in 1902, with no administrative authority, a prototype program of involuntary prisoner sterilization.

In his 1908 paper “Sterilization of Habitual Criminals” Carrington wrote: “After ten years of investigation as prison surgeon, I am unreservedly of

the opinion that in this enlightened age, this hideous reproduction of criminals, from father to son and to grandson, should be stopped; and it will be in time, if doctors of Virginia will awaken to the importance of this



Dr. Charles Venable Carrington

proposition as a crime preventer.” He claimed that with his proposal, “crime and degeneracy” in 50 years would be decreased by at least 50 per cent.

He first tested his theory in September 1902 and again in 1905 on two black prisoners. The first, Hiram Steele, was convicted of murder in February 1897 in Tazewell County. Sentenced to 20 years, he was considered cruelly deranged, even brutally attacking and biting the prisoner he was handcuffed to during his transport from Tazewell

to Richmond. “This poor creature was most dangerously homicidal, and was the wildest, fiercest, most consistent masturbator I have ever seen; as strong as a bull, as cunning as a hyena, and more ferocious and quite as dangerous as a Bengal tiger,” Carrington wrote in the December 24, 1909 issue of the Virginia Medical Monthly. “I determined to tame him, and under general anesthesia, I sterilized him. Improvement with him was reasonably rapid, both physically and mentally, and now he is a sleek, fat, docile, intelligent fellow – a trusty [sic] about the yard – cured by sterilization.”

Steele’s penitentiary hospital record shows Carrington originally wrote “Testectomy” (removal of one or both testes) as the procedure, but marked it out and wrote “Vasectomy” beside it.

Carrington’s second case in 1905 was an unnamed “debased little negro, a degenerate with a heinous record as a masturbator and sodomist.” He went on to claim that his sterilization cured him of his vicious habits, and by 1909 he was “a strapping, healthy-looking young buck.” Carrington also specified that “when he completes his sentence and leaves, he cannot reproduce his species.”

Not confining his efforts to blacks, all of whom he described in similar animalistic terms, Carrington in October 1909 sterilized a white man named Moscow Savage, “one of the worst

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FEATURE

prisoners I had ever seen," but after surgery "just laid in his bunk all day." He was later transferred to Western State Hospital in Staunton.

The exact procedure Carrington was actually performing on these inmates is questionable. While the penitentiary hospital admitting records show he listed "vasectomy" (or "Dementia Vasectomy" in four cases) as the procedure, and he described a textbook vasectomy process at conferences as his established protocol, that procedure was well-known at that time to not interfere with sex drive or the sensation of orgasm. As early as 1913, Cincinnati Physician Dr. Benjamin Ricketts stated in the Medical Review of Reviews that "Vasectomy sterilizes a man without the slightest impairment of his sexual desire or pleasure."

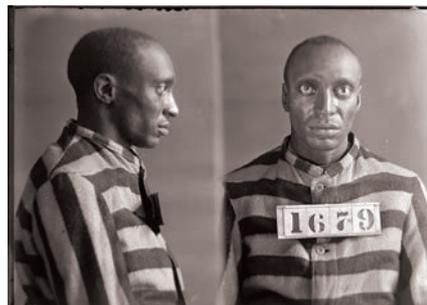
Conversely, Nick Neave and Daryl B. O'Connor of the British Psychological Society wrote in a 2009 paper titled "Testosterone and male behaviours" that "higher levels of circulating testosterone in men are associated with increases in male-typical behaviours, such as physical aggression and anger," and that men with "low or no circulating testosterone (as attained by castration) ... as a result exhibit impaired sexual functioning."

Carrington said the ten known "habitual masturbators and sodomists" he sterilized stopped their "deviant behavior" immediately after surgery. It seems more likely, therefore, that he was not performing vasectomies at all, but castrating those men – and lying about it.

Carrington performed three sterilizations in a row on January 17, 1910, then a few days later sent to General Assembly Speaker Richard Byrd a draft of a bill advocating the sterilization of "vicious, diseased or depraved" felons "convicted of the more atrocious measures against morality," and designed to "save future generations from a race of criminals and degenerates."

The bill was a hard sell. Though similar legislation had already been enacted in Utah, Indiana, Connecticut and California, medical authorities and criminologists disagreed on its efficacy. In 1910, the American Bar Association, for example, denounced sterilization as "offensive, barbaric and objectionable because of the lack of safeguards for the victim. There was no provision for a legal hearing, and no notice was required to relatives."

The bill was defeated in the House on February 18, 1910. Western State Hospital Director Joseph DeJarnette, considered Virginia's father of compulsory sterilization and eugenics, declared



Inmate, Hiram Steele

"When [the House] voted against it, I really felt they ought to have been sterilized as unfit."

Thumbing his nose at the defeat, Carrington continued to sterilize penitentiary felons through the end of 1910, claiming that "every case of masturbation has ceased [and] the patients have invariably improved mentally and physically." Again, stopping what he considered deviant sexual behavior by stripping oblivious prisoners of their manhood seemed to take precedence over thwarting criminal tendencies.

And then, in July of 1911, just as he was up for re-appointment, Carrington inexplicably reported the mistreatment of inmates working for the Thacher Shoe Company, a contractor inside the penitentiary, to the Richmond Times-Dispatch rather than to his boss, Penitentiary Superintendent J. B. Wood.

Carrington may have done this because Wood possibly discovered the doctor was illegally castrating prisoners but recording the operations as medically-necessary vasectomies. Threatened with exposure, Carrington may have gone to the media about the mistreatment to ensure Wood's silence.

Subsequent events support this speculation. In September 1911, Governor Horace Mann nominated his own nephew, Dr. Herbert Mann, as the new Penitentiary Physician. Governor Mann then made a revealing comment regarding Carrington in a September 30, 1911 Times-Dispatch article: "[I] assumed that if the Penitentiary Board did not re-elect Dr. Carrington it would be because they had knowledge of facts which in their judgment would make it for the interest of the State that they should not do so, and that in that event I considered it would be their duty to give to the public the facts upon which they had based their action."

The Board voted Carrington out, but he appealed and was reinstated by a circuit court judge. On December 7 of that year, when he showed up for work, Superintendent Wood locked the penitentiary door in his face and refused him admission under threat of firing from Board member Luther L. Scherer. Scherer told the Times-Dispatch that he was "perfectly willing to go to jail in his efforts to operate

the State prison according to his best judgment" – which included keeping Carrington out. Scherer also said that matters had "reached a critical stage" between the Board and Carrington, and that the Board would submit to no further dictation on the part of any outsiders, including judges.

It is unknown exactly how many prisoners Carrington sterilized while at the pen. He bragged in 1910 that he performed about 20 "vasectomies," but the penitentiary Hospital Admission Register from October 1902 to June 28, 1933 lists only ten. And while it is academic to assume that the illegal castrations Carrington may have performed inside the penitentiary were all or part of the "facts" hinted by Governor Mann, it is curious to note also that according to Virginia State Library Senior State Records Archivist Roger Christman, none of Dr. Carrington's penitentiary records or personal papers from 1900-1911 can be located, therefore none of the operations can be verified.

After the penitentiary debacle, Carrington settled into private practice, rarely making headlines but maintaining an interest in racial purity. On October 21, 1913 he gave a speech entitled "Eugenic Marriages" before the State Medical Society in Lynchburg in which he praised the state asylums and the efforts of Dr. DeJarnette, Dr. Aubrey Strode and Dr. Albert Priddy for establishing the Virginia Colony for the Epileptic and Feeble-Minded in Madison Heights. "Before the [Civil] War, fifty years ago, an insane negro was an unknown quantity in Virginia," he reminded the gathered physicians. "Now we have over 2,000 of these poor creatures in the colored asylum in Petersburg. And so we might almost unendingly enumerate the evidences of race impurity."

His bad feelings toward the penitentiary never abated, however, and in April, 1919 he was refused admittance to a hearing with the State Board of Charities and Corrections into the charges of brutal prisoner treatment. He responded with a long article for several Virginia newspapers detailing "gruesome" cruelties administered against prisoners by guards at the facility, including one in which four guards held the prisoner "over a barrel" while another lashed his bare buttocks.

After 1919 Dr. Carrington faded from public view. He died of a heart attack at his home on 932 Park Avenue on July 22, 1927, taking his penitentiary secrets with him. He and his wife, Avis, who died April 13, 1929, are buried in Hollywood Cemetery. **N9**

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THEATRE

Great Stage Of Fools: Quill Theatre's King Lear

by CHARLES MCGUIGAN

UNDER THE DEFT direction of Jan Powell, VMFA's Leslie Cheek Theater comes to life as a great stage of fools. Chief fool among them all is King Lear himself.

It all starts with lies and unctuous love, and two daughters who desire both power and a man even more vile than either one of them. The third daughter, Cordelia, played unerringly by Irene Kuykendall, tells the stark truth of her love for Lear, and is immediately disowned, not receiving a single clod of her father's insular kingdom.

And then there's the parallel story of family dysfunction with Gloucester—whose eyes, vile jellies, would be plucked from their sockets before play's end. Like the fop of a king, this duke doesn't possess the vision to see Edmond is as treacherous as the two bad Lear girls. And just as Lear casts out his truly loyal daughter, Gloucester will do the same with his loving and courageous son, Edgar.

The moment veteran actor Joe Inscoe begins to speak, he becomes the doomed king, who suffers, it would seem, from Alzheimer's, or some other form of dementia. The king imagines what is not there, makes bad choices, becomes increasingly paranoid, and gradually loses his tenuous grip on reality. Yet, every now and again, Lear sees clearly, only to once more slip back into the fog of his derangement. Through facial contortions, gesticulations, howls, and oral projections, Inscoe creates Lear in decline and ruin right before our eyes and ears. It is sad and gripping.

Without a cast of equally formidable actors, Lear would simply become a monolith like a single upright slab of stone on Salisbury Plain. But all characters in this production are played by actors who know their craft, and support one another's roles with architectural perfection. The result: a perfect circle where all members and motives are interwoven. As Stonehenge must have been in its heyday.

Matthew Radford's portrayal of Kent is both commanding and conversational, allowing him to make an immediate connection with the audience. Axle



Burtress as Edmund, the nefarious bastard son of Gloucester, fairly jumps and struts around the stage, peacock-proud, and narcissistic as a presidential hopeful.

Bianca Bryan as Goneril, and Molly Hound as Regan are both haughty and scheming to such a degree that the blood runs cold. They're also lustfully unreasoning in their pursuit of pretty boy Edmund.

And what would Lear be without his Fool? In this production there are two of them, each head-crested with coxcombs, and each foolish enough to speak the real truth with wit and good old-fashioned cut-to-the-quick sarcasm. There's something almost Seussian in the way Fool #1 (John Minicks) and Fool #2 (Killian Winn) interact with

one another. Winn's a SPARC kid—very young—and is tossed around with ease by Minicks—not much older—like a doll. Probably a living representation of the puppet on a stick, jesters were wont to perform with, precursors of ventriloquist dummies.

Tennessee Dixon's minimal set design reflects ideals of Elizabethan theatre, where less was more so scene changes could be made quickly to propel the narrative along. And it works very well here in this intimate space at the VMFA, a place that feels very much at home with Shakespeare. **NS**

Through April 23, Leslie Cheek Theater, VMFA, Grove and The Boulevard
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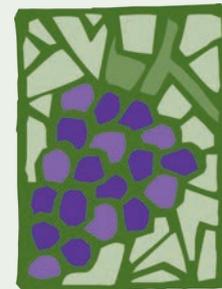


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BOOK REVIEW

Celebrate National Poetry Month with Poems by Mary Oliver

by FRAN WITHROW

IF EVEN THE THOUGHT OF poetry makes you cringe, or if your only exposure to this literary form dates back to high school and fills you with despair, let me introduce you to Mary Oliver.

Oliver has been writing poetry since 1963, but her writing gets progressively sharper and wiser with each book. That is certainly true of her newest publication: "Felicity."

Consider the very first poem in this collection: "Don't Worry."

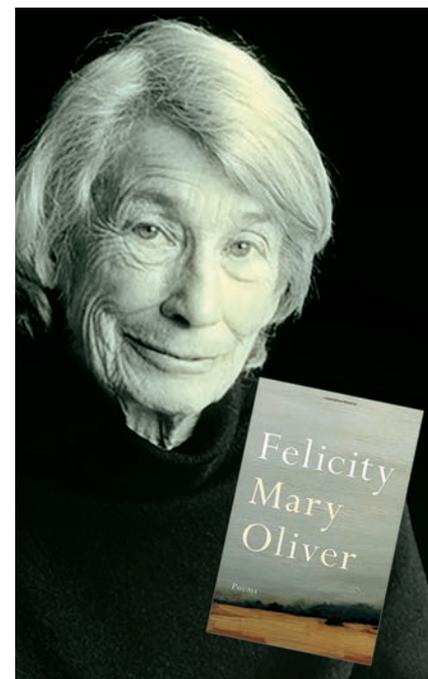
*Things take the time they take.
Don't/ worry./ How many roads
did St. Augustine follow/ before he
became St. Augustine?*

I must say those words stuck with me. I find myself murmuring them as I struggle to locate the blockage in my vacuum cleaner, parts strewn across the floor; or when I get frustrated about how long it takes to recover from illness or grief.

I laughed out loud when I read "Storage," about Oliver's move to a smaller house, since I have just downsized myself. I understood her sentiment so well about what to do with the stuff we accumulate that I quoted this poem to everyone who would listen to me. She writes,

*Things!/ Burn them, burn them!
Make a beautiful/ fire! More room in
your heart for love./ for the trees!
For the birds who own/ nothing—
the reason they can fly.*

Oliver's poems seem simple, but there is an underlying truth, a deep understanding of what it means to be human in each one. She writes of love, of nature, and of life. She celebrates the simple things: her appreciation for what we take for granted, the easy joy of just being in the world. In "Roses," she wonders about the big questions of life, and asks the roses for the answer, but they reply, "...as you can see, we are/ just now entirely busy being roses."



Mindfulness and "being in the present moment" are hot topics right now. Yet it seems to me that Oliver has always lived this way. Her poems invite us to embrace life with both arms, to revel in every instance of this time we have on earth. In "Leaves and Blossoms" she says, "Try to find the right place for yourself/ If you can't find it, at least dream of it."

Most of her poems are not even a page long—just a few brief lines each—but they are packed with meaning. I read and reread each poem, amazed at how she captures the essence of existence in just a few brief sentences. How on earth does she do it? It must come from her deep love of the world and of life. The last poem in this slim treasure is "A Voice From I Don't Know Where."

*It seems you love this world very
much./ 'Yes,' I said, 'This beautiful
world.'" The voice talks a bit more
to Oliver, and concludes, "It must
surely, then, be very happy down
there/ in your heart./ 'Yes,' I said.
'It is.' [NB]*

"Felicity," by Mary Oliver.
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Matt Ulery Trio + eighth blackbird will perform 7:30 pm April 13 at the University of Richmond's Booker Hall of Music.

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Above top, Rattlemouth
Above bottom, Matt Ulery Trio + eighth blackbird
Below: Chamber Music Society of Central Virginia

a distinct sound full of sweeping lyricism, unconventional phrase structures, and expressionistic emotionalism. Ulery's music is informed by the entire spectrum of jazz, classical, rock, pop, and folk—specifically American, South American, Balkan, and other European folk styles.

Ulery has performed collaboratively with Kurt Rosenwinkel, Phil Markowitz, Jimmy Chamberlin, Fareed Haque, Howard Levy, Patricia Barber, Goran

Ivanovic, Jeff Parker, Zach Brock, and many others. As a composer, Ulery has worked with ensembles such as the New Millennium Orchestra of Chicago and continues his long-time collaboration with the University of Richmond's ensemble-in-residence eighth blackbird.

For more information visit: modlin.richmond.edu/events 



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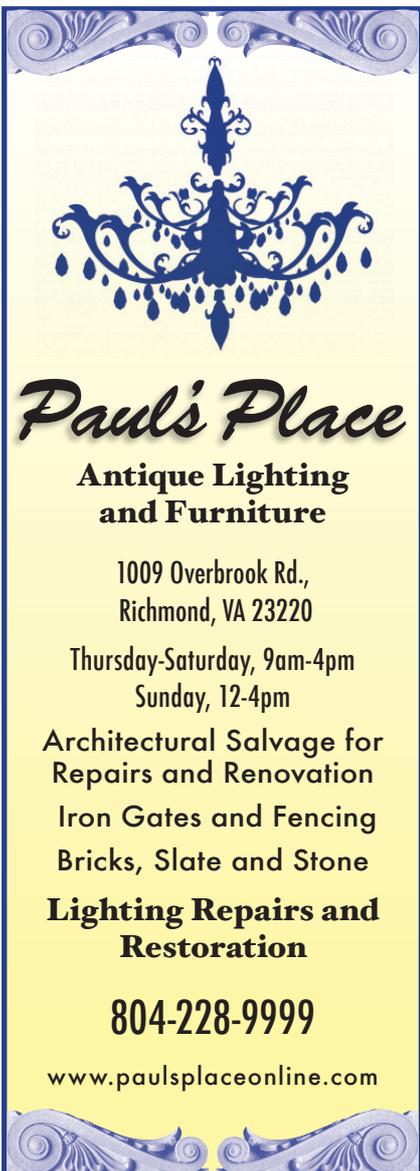
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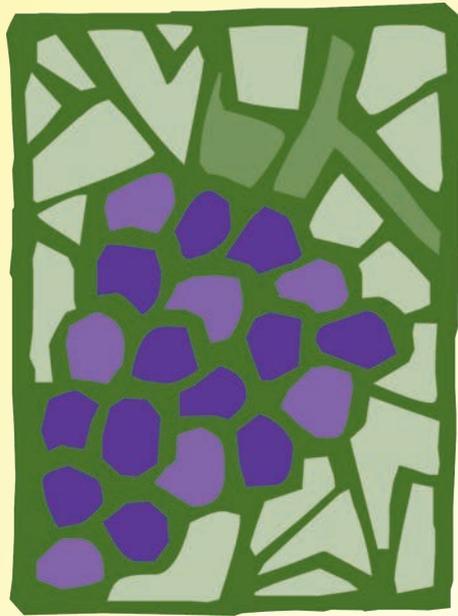
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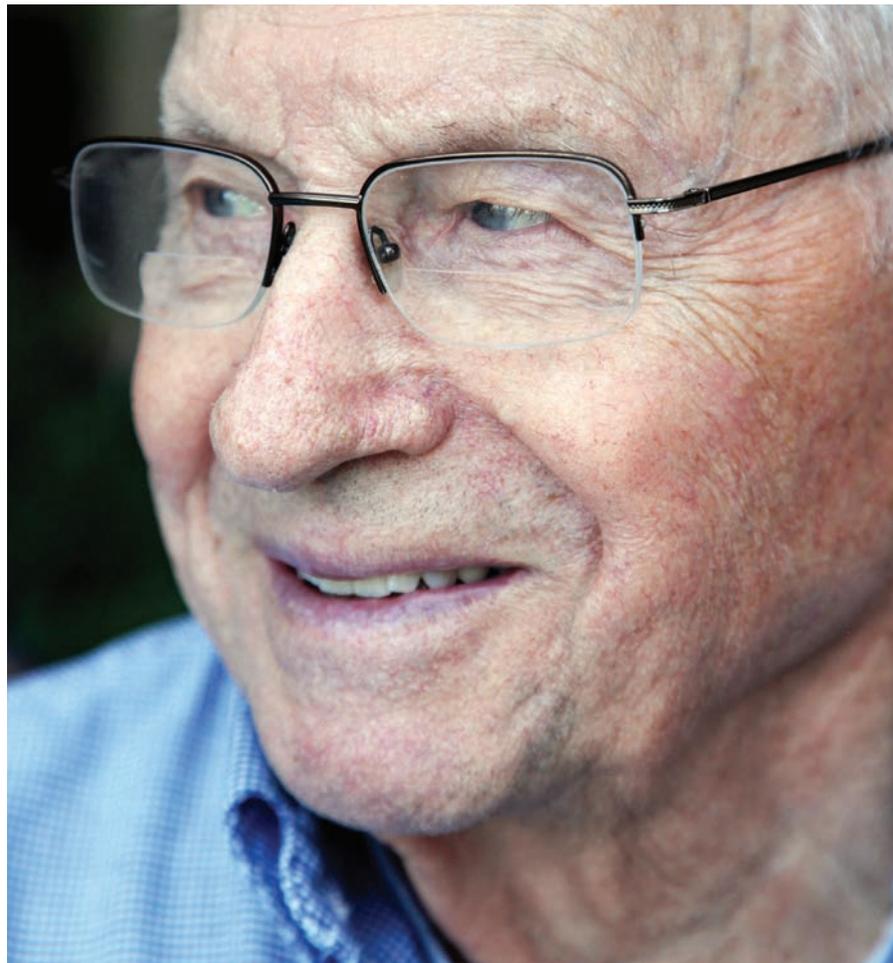
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Bob Buntin

A SOLDIER'S STORY

ROBERT W. BUNTIN PUSHES BACK THE CURTAIN of years covering a window that opens on lush green fields down in Southside Virginia where his parents rented a small farm and farmhouse when tobacco was still king. Not long after he celebrated his ninth birthday—the same year Hitler assumed power as Chancellor of Germany—Bob's father died and the family scrambled to find new lodgings. Roosevelt had just taken office and the country was clawing its way out of the Great Depression. "We had to move off the farm because my mother was not able to manage it herself," Bob tells me. He is a gentle man with dark eyes and white hair, soft-spoken and careful in his choice of words. "We ended up moving to Nottoway Courthouse, which is just a village," he says.



Bob graduated from Nottoway High School a year after Pearl Harbor. "I did not enlist because I was my mother's main means of support, so I was exempt from going in," says. "Finally, it sort of got to me that all my friends and buddies had gone in and I asked my mother about letting me enlist and she very much objected to it."

He did get called up by the draft board and went to Richmond for a physical, but he was classified 4-F due to a hernia, resulting from a childhood appen-

dectomy. "I decided this war was not going to get away from me," Bob says. "So I went and had it repaired and went back to my draft board in 1944."

At that time he was working in the post office and his boss, Mr. Jones, the post master, was also the chairman of the induction board. "He tried to talk me out of it," says Bob. "But I said, 'Sir I want to go ahead and do it.' And he said, 'Well, all right, you damned little fool.' And off I went."

After basic training in Florida, Bob was deployed to Europe with the 14th Armored Division, also known as the Liberators, and would find himself in what would become the largest and bloodiest battle fought by the United States during all of World War II—the Battle of the Bulge. This was Hitler's last ditch effort on the Western Front, an offensive campaign launched in the densely forested Ardennes region of Belgium, France, and Luxembourg. More than 600,000 Americans fought in this Battle for Europe that lasted 40 days and 40 nights. The American casualties were high—89,000, with more than 19,000 dead.

"We hit the Siegfried Line, probing it for a while," Bob says. "They moved us to a defensive position because they were moving troops from where we were on the tail end of the Bulge up north to meet the main resistance."

It was the coldest December on record and Bob, and the twelve-man rifle squad he was attached to protected the Sherman tanks on their march northward. They slogged through a foot of snow, feet numb, fingers needled with ice, faces raw. They entered a French village near the German border and were soon overrun by Germans. He and fifteen other infantrymen were holed up in a building when a German tank opened fire and began taking the building apart. The American soldiers dove

BY CHARLES MCGUIGAN
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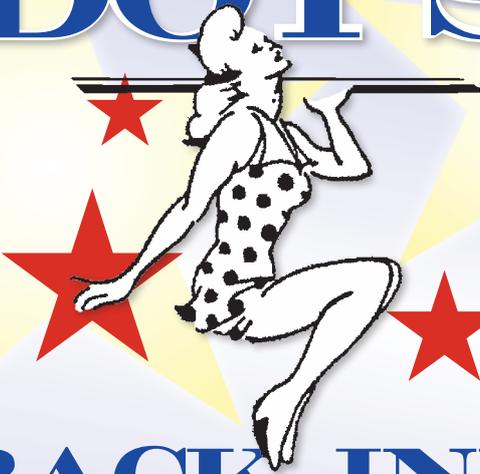
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out a rear window and formed a single file to escape the enemy, but a German contingent opened fire on their line and a number of the men surrendered. Bob noticed one fellow GI who was making his way up the side of a mountain, undetected by the Germans.

"I decided I would try to follow him," Bob recalls. "So I started up that mountain, but never caught up with him. I spent the next several days trying to reach our lines."

He lived off C-rations and D-rations, which were protein-packed chocolate bars. The going was tough and frigid. He moved in stealth by day and night, working his way toward the American positions.

"I had to get out of the cold and get something to eat, and I was hurting from lack of sleep so bad I took a chance and went into this village and found a room in a building that was bombed out, and got up on a table and fell asleep."

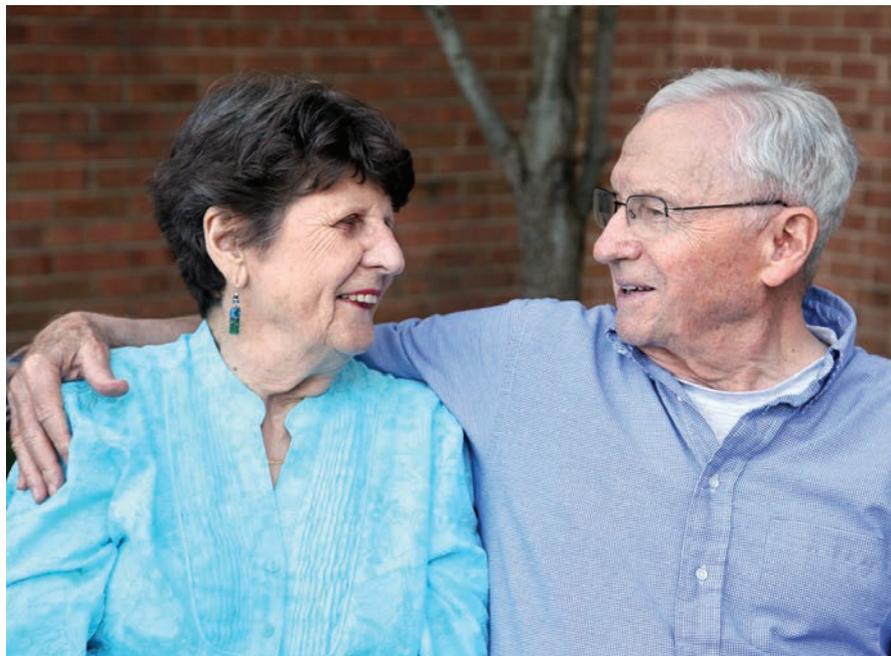
He doesn't know how long he was out, but he woke to a stiff steel muzzle prodding his ribs and a deep voice yelling, over and over, "Rouse. Wecken"

"I was rudely awakened by a German standing over me, and so I was captured," Bob says.

Shortly after his capture, Bob was interviewed by a Luftwaffe colonel who took pity on the American soldier. "He saw me shivering and invited me to come over to a pot-bellied stove they had going there," says Bob. "He questioned me about what I was doing behind the lines. 'I could have you shot as a spy,' he told me. 'Sir, I'm no spy,' I said and showed him the 14th Armored patch on my shoulder. 'I'm lost from my unit.' And then he ordered his men to bring me some food. It was the best chicken soup I ever ate."

Bob was taken further back behind enemy lines to another village where nine other GIs were being processed. German officers again interrogated him. "And from there, the ten of us rejoined another group of GIs," he says. "You've got to remember that there were thousands of GIs captured there at the Battle of the Bulge. So we joined up with another group on the march further back into Germany." They were put on a train—48 men per boxcar—and sent to a Stalag (POW camp) near Nuremberg.

At night, the prisoners would travel to the town of Werdau and repair train tracks that had been destroyed by the Allies. "The guards in the Stalag were non-abusive," says Bob. "We were on a starvation diet. Coffee in the morning,



good and hot. Middle of the day we would get rutabaga soup. At night we would get a fist-sized piece of bread, maybe with marmalade." When he was first captured, Bob weighed 160 pounds. On his liberation from the Stalag, four months later, he would weigh-in at 95 pounds, literally skin and bones. He remembers how the POWs, who'd received small remnants of a Red Cross package, split a single M&M three ways.

Bob Buntin was finally liberated three weeks before VE Day, when the war in Europe came to a close. "Sixth Army tanks came in and they were on the outside of the town and issued an ultimatum to the Stalag to surrender," Bob says. "But the Germans refused to surrender, so the Americans blew the lock off the gate and sent in an infantry platoon to escort us out." Once the prisoners were out of harm's way, the tanks opened fire and the Germans soon surrendered.

Three days later, Bob and about twenty other GIs literally dove into the belly of a bomber converted into a transport plane and flew off to Paris.

"From there we got out first showers," he says, and his widen. "We were all buggsy. We had fleas and lice and we burned our clothes and got in the showers and they had trouble getting us out of there it was so, so good."

He was then sent to a large field hospital not far from the port city of Le Havre, where he would spend the next two weeks. "And then they put me on a hospital ship the day the war ended officially, heading for the States," says Bob. "And we sailed out of Le Havre." He arrived in Boston and went through clearance at Fort Meade, Maryland, and then caught a train back to Crewe, Virginia.

"The Army treated me so well," Bob says. "I had a sixty-day convalescent leave, and after that they sent me to a resort in Asheville, North Carolina—a Hilton Hotel. For ten days, pretty girls taught me how to dance."

His next duty station was out in Oklahoma, and there were rumors that many of them were going to be shipped off to the Pacific Theater of Operations. But then the big bombs were dropped on Hiroshima and Nagasaki and the war came to an end.

Six months after the surrender, Presi-

dent Truman issued an order that made all former POWs eligible for discharge on December 1, 1945. "I was only in the Army for a total of twenty months to the day," says Bob. In that short time, he was awarded a Purple Heart, a Bronze Star, a Combat Infantryman Badge and the French Medal of Freedom.

Back stateside, Bob got his old job back at the post office, where he worked as clerk and mail carrier. He also took advantage of GI bill and studied economics and psychology for two years at the College of William and Mary. Then, he took classes in business at Smithdeal-Massey, which was located in downtown Richmond.

He worked for a time as bookkeeper and accountant in a new car dealership his family owned in Crewe. When the Korean War started, Fort Pickett, just outside Blackstone in Nottoway County, began to boom again. "There was an opening for an accountant at Pickett and I applied for it and got the job," says Bob. "I became the chief accountant for the 2500-bed hospital there. That's where they were sending the wounded just back from Korea."

After that war ended, Bob went to work as an assistant town manager in Blackstone, where he would work for the next ten years. And then he returned to the post office where he had worked as a young man before and after the Second World War.

"It was an opening for post master," says Bob. "My old boss, Mr. Jones, was retiring, the one who called me a 'damned little fool.' I was post master there for the next twenty-three years."

Bob's been married to same woman, June, for sixty-five years now and they have two grown daughters and life has



been good. But throughout most of it, Bob has wrestled with demons that come to him at night in his dreams.

It wasn't until 1990, that Bob learned about the origin of these nightmares that have haunted him for the better part of sixty years. "I was going over to VA (McGuire Veteran's Hospital) for a stomach condition," Bob remembers. "That's the way it started. I had ulcers and decided I should check out this

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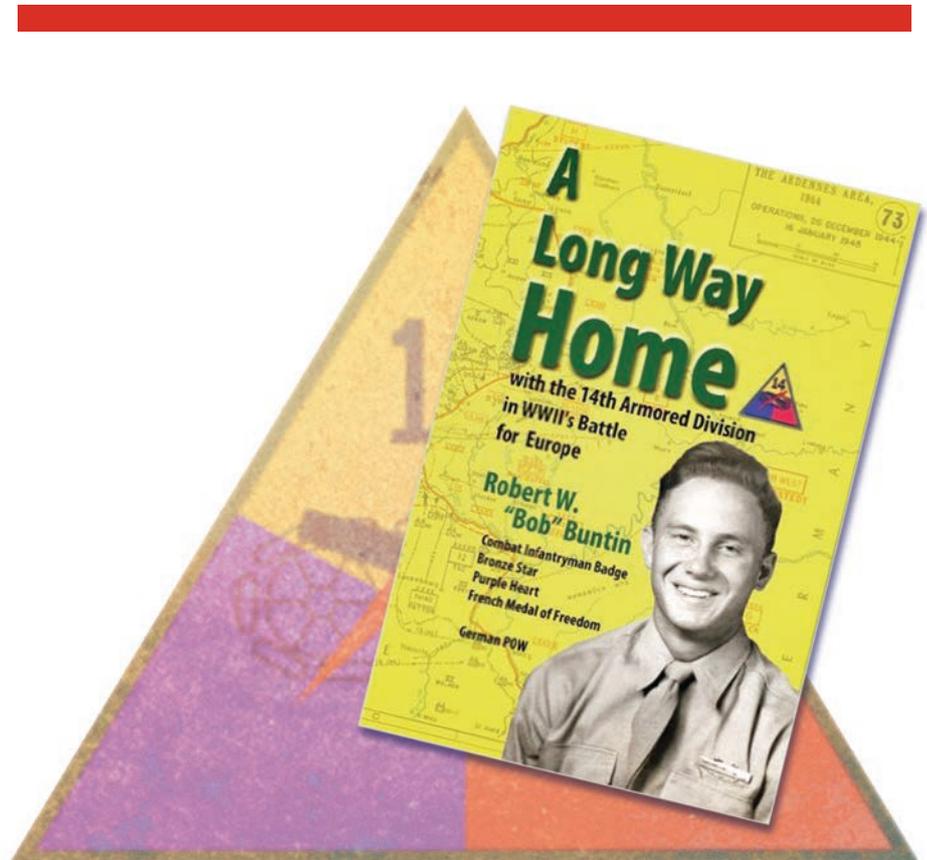
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program with a psychologist, checking people out to see if they had PTSD (Post Traumatic Stress Disorder). And that's what I have."

Bob is quiet for a few minutes and his eyes are cast down. When he looks up, he adjusts his glasses. "Some of what I saw was pretty gruesome," he says. "A buddy of mine got killed, and died in my arms. I was twenty; he was about thirty. He was a member of my squad."

He pauses for a moment, looking me dead in the eyes. "You're advancing into enemy territory and then you see on the side over here this body of this GI, he dead," says Bob. "And then you look over here, and there's just a trunk of a GI. Just a trunk. Everything else is gone. Right over here." And I look and I can see what he describes. "It was a direct hit by an eighty-eight," he says. That refers to a German 88mm anti-aircraft and anti-tank artillery gun that fired a twenty-pound shell at a muzzle velocity of more than a half-mile a second.

He remembers leap-frogging with Sergeant Robert Montgomery on a reconnaissance mission in a place called Benfeld. "He would dash a few yards and I would protect him, and then he'd do the same for me," Bob says. "I caught up with him and it was my turn to go next, and just as I started to move, the earth exploded around both of us, and he was severely wounded and I was knocked unconscious. It was a potato masher. The shrapnel just missed the sergeant's heart by an inch."

Bob remembers being booted so severely by a German guard in the Stalag that his tail bone was shattered.

But it doesn't end with what the enemy does. "It's just so devastating to you personally," he says, nodding. "But it's what you see and the devastation to

people in general that you're fighting. The atrocities that come about during wars, and we had committed atrocities ourselves. I don't know how to describe how I feel about this, except to say I don't like fighting and I don't like to see what happens to people in a do or die situation like that."

Bob tells me about a time when he and his squad—there were only five of them left at that time—tried to take out a German machine gun position. "We got up there and the machine gun position was up over this ridge and the sergeant I was with looked over the ridge and said, 'There are three Germans in there holding up a white flag to surrender,'" he says. "We made our way to the top, and out of the corner of my eye I saw a German walking over with his hands raised, still holding his rifle in his hand, and I kept my rifle trained on him and he was coming over to surrender. And the sergeant next to me, talk about somebody cold-blooded, whirled right across my face and shot him. We took the other German prisoners back with us, and I asked the sergeant why he shot that man surrendering. I said, 'But he was surrendering and you killed him.' And his answer was just, 'Yep.' They're the kind of people that help win wars, I guess."

Bob mentions the Iraq War: "I was very much opposed to that. It didn't do any good at all."

While being treated for PTSD, Bob began writing. He published a book back in 2008 called "A Long Way Home: With the 14th Armored Division in WWII's Battle for Europe. It's a good read, and is available at Amazon.com

"Sometimes," says Bob Buntin. "It helps to set things down in writing." **NJ**

Charles Whitman And the University of Texas Massacre

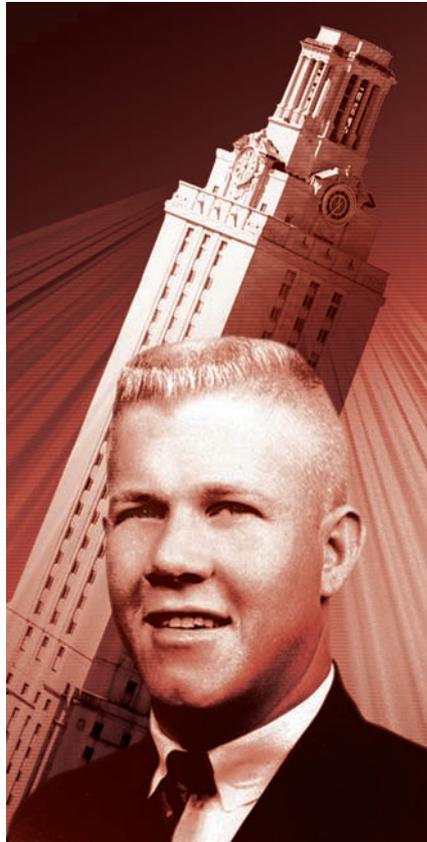
by JACK R. JOHNSON

RECENTLY, PROFESSOR Fritz Steiner, dean of the School of Architecture, announced he was leaving his tenured position at the University of Texas. This relatively un-newsworthy event reveals an interesting history. Professor Steiner is leaving the university because Texas is now the ninth state to allow people to carry concealed weapons in public university buildings. The law takes effect on August 1, which just happens to be the 50th anniversary of the first campus massacre in U.S. history—a mass shooting that occurred at the University of Texas.

On August 1, 1966, Charles Whitman climbed to the top of the University of Texas Tower with a footlocker containing three rifles, two pistols, and a sawed-off shotgun, along with enough food to last him for the day.

He was dressed as a maintenance man. He would be described the following day in the Austin American as “a good son, a top Boy Scout, an excellent Marine, an honor student, a hard worker, a loving husband, a fine scout master, a handsome man, a wonderful friend to all who knew him—and an expert sniper.” After a receptionist switched on an elevator that Whitman had been trying in vain to operate, he smiled and said, “Thank you, ma’am. You don’t know how happy that makes me.”

Whitman rode the elevator to the twenty-seventh floor, dragged his footlocker up the stairs to the observation deck, and introduced the nation to the idea of mass murder in a public space. Before 9/11, before Columbine, before the Oklahoma City bombing, before “going postal” was a turn of phrase, the 25-year-old ushered in the notion that any group of people, anywhere—even walking around a university campus on a summer day—could be killed at random by a stranger. The crime scene spanned the length of five city blocks and covered the center of what was then a relatively small, quiet college town. Hundreds of students, profes-



sors, tourists, and store clerks witnessed the 96-minute killing spree as they crouched behind trees, hid under desks, took cover in stairwells, or, if they had been hit, played dead.

According to Pamela Collof in her oral history of the shooting, the 25-year-old architectural engineering major and ex-Marine—who had previously complained of searing headaches and depression—had already murdered his mother, Margaret, and his wife, Kathy, earlier that morning. He fired his first shots just before noon, aiming with chilling precision at pedestrians below.

By the time he was gunned down by an Austin police officer early that afternoon, he had shot 43 people, thirteen of whom died.

The massacre would spur the creation of SWAT teams across the country.

Fifty years later, a Texas state legislature, apparently ignorant of their own history, would pass a law that would make such a massacre that much easier. And Professor Fritz Steiner, keenly aware of that history, would choose to leave his tenured position for good. **NJ**

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Aaron Copland, The Uncommon American Composer



OFTEN DEFINED as a pioneer of American music, Aaron Copland was born in 1900 into a Jewish immigrant family living in Brooklyn, New York. He received music training in France, but rejected the European, neo-Romantic style to create a uniquely modern style incorporating American popular motifs.

It would be hard to find an American

who hasn't heard Copland's compositions. His more well-known pieces are "Appalachian Spring," "Fanfare for the Common Man," and "The Tenderland."

His operas, ballets, film scores, chamber and choral music garnered him a Pulitzer Prize, an Academy Award, and a Presidential Medal.

Unlike many gay men at the time, Copland was not tormented or embarrassed by his sexuality, and throughout life was involved with same-gender relationships without a falter in his career.

Pulitzer Prize Winner Samuel Barber Strikes a Chord

Samuel Barber will long be remembered for his enduring contribution to cultural life.

He was born in Pennsylvania in 1910 to a musical family, and began composing at age seven. At fourteen, he entered the prestigious Curtis Institute of Music, where he studied voice, piano and composition. While there, he met the young Italian composer, Carlos Menotti, with whom he formed a lifelong personal and professional re-

lationship. They traveled throughout Europe together in the 1930s.

In 1958, Barber received his first Pulitzer Prize for his opera, "Vanessa," in which Menotti wrote the libretto. In 1962, Barber's "Piano Concerto" garnered him his second Pulitzer Prize.

He will long be remembered for his intensely lyrical "Adagio for Strings," which has become one of the most recognizable classical compositions in history.

Wanda Landowska Brings Back the Harpsichord

Wanda Landowska was born in Poland in 1879. She took to the piano at age four and, once grown, studied at the Warsaw Conservatory. She also took music composition in Berlin, and taught piano and harpsichord.

Interested in musicology, she visited a European museum with keyboard instrument collections – and began acquiring old instruments herself.

Manuel de Falla composed new works for her to perform, which marked the

return of the harpsichord to the modern orchestra.

Beginning in 1927, her home in France was a center for the study and performance of old music.

During Germany's invasion, her home was looted, and many instruments and manuscripts were stolen. Practically penniless, she fled to the U. S. with her assistant and life companion, Denise Restout, and re-established herself as a performer and teacher.

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Over the years, hundreds of teachers have taught thousands of students here, creating millions of memories. This event will offer a rare opportunity

for old friends to reconnect and share their stories about Ginter Park School.

Alongside artwork by current students, art by Ginter Park alumni—Diane Clement, Bill Nelson and Leya Evelyn—will also be on exhibit. Memorabilia collected over the years will be on display as well.

The Open House will also feature a musical performance by Ginter Park students. There will be refreshments, self-guided tours and garden tours. Plus: a video booth so you can share your own memories of Ginter Park School. 

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& SUE JACHIMIEC
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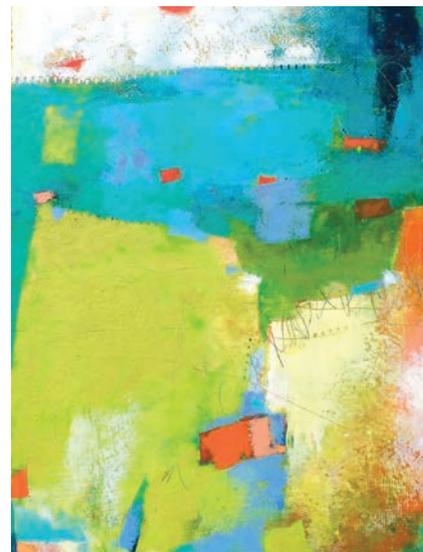
This month, Richmond Main Library presents works by Jeanne Minnix and Sue Jachimiec, both Richmond-based artists.

"I choose to create abstract paintings because I find the creative process highly expressive and improvised," says Jeanne Minnix, who is a full-time graphic designer. "Each piece is a metaphor and represents conflict and resolution: coming together, pulling apart, creating passages, bridging gaps, excavating, obliterating, veiling, connecting, reconnecting."

For Sue Jachimiec each piece begins with color. "My love of color and richly textured surfaces fuels each artistic journey," she says. "Through surface manipulation of color and mark making, I invent environments hidden be-



By Jeanne Minnix



By Sue Jachimiec

tween brush strokes. Layers are built up and eroded. A color history begins to develop. A piece is complete when my vision materializes: surface color and arrangement come together to evoke the feeling that I have arrived at that imaginary place in my artist expedition."

**ANNA HEPLER
SHOWS AT 2 LOCAL GALLERIES**



An exhibition of work by Anna Hepler titled "Push Me Pull You" is on display at the Visual Arts Center of Richmond. "Alphabet", another exhibit by the same artist, featuring work on paper and small sculptural models in mixed media, will be on display at Quirk Gallery. Both exhibits run through May.

Anna works in multiple mediums—drawing, ceramics, metals, textiles, print-making and plastic—out of her Eastport, Maine studio. She is best known for large, site-specific inflatable sculptures like "Bloom," which she installed at Suyama Space in Seattle, and "The Great Haul," which hung 20-feet down from the ceiling in the entryway of the Portland (Maine) Museum of Art.

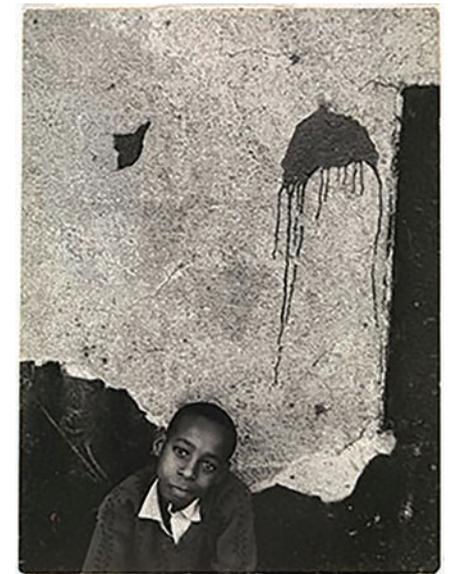
Anna has exhibited her work at the Museum of Contemporary Art in Tokyo, the Museum of Fine Arts in Santa Fe and other American art museums. Her works are permanently housed in the collections at the National Gallery of Art in Washington, D.C.; the Tate Modern in London, England; and the Portland (Maine) Museum of Art.

**VMFA ACQUIRES 35 PHOTOS
BY LOUIS DRAPER ALONG
WITH HIS COMPLETE ARCHIVE**

The Virginia Museum of Fine Arts recently acquired 35 photographs by Richmond-born, black artist Louis Draper (1935-2002), as well as his complete archive, which includes his papers, working prints, negatives, and camera equipment. This acquisition places VMFA at the forefront of museums and research institutions collecting African-American art. Draper's street photography of the 1960s and 1970s, as well as his role as a found-

ing member of the African-American photography collective called Kamoinge, have recently garnered critical attention and interest from peer institutions and art historians. The archive from Draper's estate is vital for understanding his body of work.

The archival collection consists of photographic material and documentation of Draper's career as a fine arts photographer, teacher and photojournalist, and includes 1,791 prints, 36,216 negatives, 557 proof sheets, about 2,477 color slides, 16 transparencies and computer art. Manuscript material includes notebooks, workbooks, Kamoinge workshop portfolios, academic work, memorabilia, personal records and correspondence. Cameras and photographic equipment were also included, along with approximately 1,500 prints, negatives and proof sheets by other photographers.



Louis Draper, *Boy with Paint Splatter*, undated, gelatin silver print.

"We have long been interested in the important work and legacy of Louis Draper and acquired 13 of his photographs in 2013," VMFA Director Alex Nyerges said. "By acquiring an additional 35 photographs by the artist, as well as his archive, VMFA can now proudly say that we are the leading museum for the research, study, and appreciation of this major figure in the history of photography, as well as the Kamoinge workshop. This acquisition also underscores our strategic plan's commitment to expanding our collection of African American art."

For additional information, telephone 804-340-1400 or visit VMFA online at www.vmfa.museum.



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