

about each deposit.

The only real shortfall that I can point to is that more maps with more detail would be really helpful. I found it impossible to resist pulling out a map or two from one of the classic references while reading the sections on the Comstock Lode and the Goodsprings District. Ultimately this is the supreme compliment for such a reference—it makes you seek more information.

Finally, there are 103 excellent color photographs of very good to excellent specimens. And I must say that I'm glad the authors of this volume didn't get bogged down in debates about whether some of the photos should show specimens that are typical of what a collector could expect to find in the field. That really happened when Friends of Mineralogy updated Eckel's *Minerals of Colorado*. In the years since, no one has ever come up to me and said, "I sure am glad you photographed some crummy rocks."

Ed Raines

Ward, Colorado

Carrie Papa. *A Mile Deep and Black as Pitch: An Oral History of the Franklin and Sterling Hill Mines*. Blacksburg, VA: McDonald and Woodward, 2004; 378pp., paper, \$24.95.

"Oral history is only a means to an end, not an end in itself . . . but what really counts is the potential of oral history for accomplishment, for a contribution to the historical record."—Kyvig and Marty, *Nearby History: Exploring the Past Around You*, 1982.

The definitive history of the New Jersey Zinc Company has yet to be written. Carrie Papa, however, has made a noteworthy contribution toward that end with her compilation of mine and company town oral histories, *A Mile Deep and Black as Pitch*. Those interested in NJZ, the mines and unique mineralogy of Franklin and Sterling Hill, New Jersey, hard-rock mining east of the Mississippi River, or the character and dynamics of mining-company towns, will find this book a welcome addition to their

bookshelves.

After a prefatory summary of the more than 150-year history of the Franklin and Sterling Hill mines, Papa introduces by brief cameo each of the people whose recorded recollections provide the substance of the book. And it is here that the reader begins to sense the work's central (and likely inevitable) shortcoming: even taken together, the informants' accounts penetrate nowhere near a "mile deep" into this rich history. Few of the miners interviewed worked in the mines before the 1940s, and childhood reminiscences rarely predate 1930. How much more valuable would this book be had the effort behind it started in the 1950s or 1960s (a question Papa has undoubtedly asked herself)?

Further, Papa's selections of home town recollections sometimes seem a bit parochial, likely to resonate more with those having closer contacts with the landmarks and people of Franklin and Sterling Hill than with most readers. In those instances the book more closely resembles a typical local history project than a work aimed at a broader readership. Papa attempts to achieve a larger context by including occasional contrasting photos and vignettes from mines and company towns in the eastern coal fields and the copper country of Michigan's Upper Peninsula. Unfortunately, those efforts generally prove more distracting than illuminating.

Having addressed these mostly minor shortcomings, let me hasten to add that *A Mile Deep* will likely remain a seminal and sought-after work on living with and working for New Jersey Zinc. Papa's labors rescued two generations worth of invaluable testimony on those subjects that almost certainly would have otherwise been lost. While readers seeking a broader history of the Franklin and Sterling Hill mines themselves might wish to supplement their libraries with one or both of Pete Dunn's monographs, Richard Hauck (president of the Sterling Hill Mining Museum Foundation) altogether correctly compliments Papa for

finding the "heart and soul" of these mines and mining towns.

She groups her oral histories into three general subject areas: "The Mines and the Miners;" "The Model Mining Town of America;" and "The Legacy and the Future." Part One—divided into chapters entitled: "They Came to Work," "Miners, Muckers, and Harvard Graduates," "When the Whistle Blew," "Hard Hats and Safety Boots," "Anomalies, Oddities, Pranks, and Ghosts," and "Rock Hounds and Pebble Pups"—will likely be of interest to most MHA readers. Those devoted to the study of mining company towns (and perhaps Franklin and Ogdensburg in particular) will find the reminiscences set out in Part Two worthwhile. Finally, Part Three looks at what has happened to these communities during mine closure and in the post-mining era.

I found Part Three intriguing in two particular respects. First, it provides an excellent case study of how the collision between short-sighted local policy making and a mine management hamstrung by a weak metals market can tip the delicate economic balance against a formerly robust operation and the region's primary employer, even while substantial unmined reserves remain in the ground. Second, it details the single-minded efforts of brothers Richard and Robert Hauck to turn the potential liability of abandoned mine properties into a community asset in the form of the Sterling Hill Mining Museum. There are valuable lessons here for every historic preservationist.

As noted above, the full history of the New Jersey Zinc Company—including its operations in Colorado, Wisconsin, Illinois, Tennessee, New Jersey, and elsewhere—still begs to be written (notwithstanding *The First Hundred Years of the New Jersey Zinc Company*, which NJZ published for its shareholders in 1948). But *A Mile Deep and Black as Pitch* is a very welcome addition to the company's history and to the still somewhat thin chronicle of eastern hardrock mining, and we are all the richer for it.

Mark Langenfeld
Madison, Wisconsin

Duane A. Smith with John Moriarty. *The Ballad of Baby Doe: I Shall Walk Beside My Love*. Boulder: University Press of Colorado, 2002; 133 pp., cloth \$35, paper \$14.95.

Much has been written about Horace Tabor and his two wives, Augusta and "Baby Doe," but *The Ballad of Baby Doe: I Shall Walk Beside My Love* is the first book to delve into the creation and dynamics of the opera "The Ballad of Baby Doe." Author and Colorado historian Duane A. Smith, a self-proclaimed "Doe-head," has attended every Central City performance of the opera since its premier in 1956. His passion, as well as that of conductor John Moriarty, shines through the pages of this insiders' look at the operatic portrayal of a timeless love story.

Smith begins the book by explaining the three forces that gave birth to the ballad: the Central City Opera House Association's interest in commissioning an opera, the curiosity of composer Douglas Moore, and the endearing saga of the story itself. But even before Smith recounts the well-known tale of the wronged Augusta and the beautiful Baby Doe, he draws the reader into the world of the "highly disciplined" Moore, and divulges the personality of John Latouche, the "erratic lyricist who produced in fits and bursts."

"The Ballad of Baby Doe" has many themes, more than enough for every viewer. Smith has picked the love story and silver mining, as well as the politics and the economics of silver (as good a list as any), around which to develop his critique.

Similarly, Smith clearly relates the almost fifty years of excitement surrounding the creation and production of the opera, from the writing of the musical score and lyrics to the emotions they produced in the cast. Where else can a reader learn of the singers who choked up on their arias, or who chose to spend their mornings at higher altitudes in order to have enough air in their lungs when they came "down" to Central City?

Of most interest to this reviewer were