

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
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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

what Smith calls the "historical adjustments" in the opera. Although it is unlikely that Augusta and Baby Doe ever met face-to-face, Moore and Latouche placed them together in two scenes: one in the lobby of the Clarendon Hotel, and another at a ball honoring Horace at the Windsor Hotel.

Operatic license was also taken in a meeting between Augusta and Mrs. McCourt, Baby Doe's mother. And most people know that Tabor didn't die on the stage of the Tabor Grand Opera House, but that setting provides more drama than if he were accurately shown lying in a room at the Windsor Hotel with a ruptured appendix.

Anyone who knows Smith is well aware of his research into Tabor's fictitious death-bed plea to Baby Doe, included in the opera, to "always hang on to the Matchless Mine." Smith does a convincing job of explaining the comment's origin in David Karsner's book *Silver Dollar* in 1932, and its repetition in a *Denver Post* story when Baby Doe died in 1935, in a serial written in 1937 and 1938 by Sue Bonnie (a "semi-literate prostitute"), and, finally, in Carolyn Bancroft's book *Silver Queen*, in 1950.

Smith and Moriarty's book will interest Tabor fans as well as opera-goers. It's a must-read if you like both.

Silvia Pettem

Ward, Colorado

James Williams. *Fugitive Slave in the Gold Rush: Life and Adventures of James Williams*. Lincoln: University of Nebraska Press, 2002; introduction by Malcolm J. Rohrbough. 119 pp., 5x8 in., ind., paper, \$16.95.

Kenneth N. Owens (ed.). *Riches for All: The California Gold Rush and the World*. Lincoln: University of Nebraska Press, 2002; 416 pp., cloth \$55, paper \$27.95.

After 150 years, the California gold rush is still intriguing to historians, and new data, as well as new perspectives, continue to provide authors with material. The University of

Nebraska Press recently published two very different books on this topic, one unusual individual's account, and one a panoramic view from many writers.

Fugitive Slave in the Gold Rush: Life and Adventures of James Williams by Williams, is part of Nebraska's subsidiary Bison Books' Blacks in the American West Series. In his fine introduction, Malcolm Rohrbough calls it "one of the most intriguing" of the first-person accounts by African-Americans who escaped from slavery, "an important chronicle of a freed slave making his way in the chaos and confusion of the nation's great lottery for wealth." Rohrbough summarizes the narrative and places it in the historical context of the third season of the gold rush. The cataloging information lists it as previously published in Philadelphia in 1893.

Having "Gold Rush" in the title must have been a ploy to sell the book, as more than half of the book consists of varied accounts of escapes from slavery and essays on topics such as bigamy, the Chinese in America, the press, the Catholic and Protestant churches, and spiritualism. One can assume that the writing was heavily edited, and much of the diction is stilted. The narrator intersperses accounts of violent incidents with pious admonitions and quotations from Milton, Shakespeare, and the Bible which would appeal to his readers. *Fugitive Slave* retains, nevertheless, a strong feeling of authenticity.

Born in Maryland in 1825, Williams escaped slavery at the age of thirteen, and the first section of his narrative is a chilling story of fear and vulnerability. In New York in 1851 he signed on as a seaman and, with much difficulty, made his way, via Panama, to San Francisco. In the first of several instances he was cheated of his pay, and says: "You can see what a man that has made his escape from the blood-hounds hath to undergo to reach the shores of California, where he could be free and safe from all danger of being apprehended."

He went first to Negro Hills (which he later calls Nigger Hills), and then to Kelsey's