

# The V Volunteer

JOURNAL OF THE VETERANS OF THE ABRAHAM LINCOLN BRIGADE

"...and that government of the people,  
by the people, and for the people,  
shall not perish from the earth."

ABRAHAM LINCOLN

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Vet John Penrod, with his wife Carol Giardina, carries on the spirit of the Lincoln Brigade at the New York reunion. Page 13.  
Photo by Richard Bermack.

NYU ALBA Archives Open for Business, page 2

Middle School Poster Project, page 4

Three Wars Couldn't Stop Fred Stix, page 7

The Shame of Spain, a conversation with Francesc  
Torres, page 10

VALB Reunions from Coast to Coast , page 12

*Spanish Culture Behind Barbed Wire: 1939-1945* by  
Francie Cate-Arries, book review, page 16

## Letter From the Editor

This has been a season of many events.

On April 1, Tamiment Library director Michael Nash announced the completion of the organization of the ALBA collection. The full archive is now open to researchers, with guides to the collection online (see page 2).

This spring, the Lincoln vets in the San Francisco Bay Area and in New York City acknowledged the work of Veterans for Peace in continuing the dissenting traditions of the Lincoln Brigade (see pages 12 and 13). In 2002, when the current war was warming up in the corridors of Washington, Veterans for Peace voted to accept the members of the Abraham Lincoln Brigade into their organization, something the federal government's Veterans Administration never got around to doing. In both venues, speakers filled in that missing link by placing the volunteers of the Spanish Civil War within the narrative of antiwar soldiers. Both programs featured the musical presentation, *Songs Against War: Music of the Anti-Warriors*, performed by Barbara Dane, Bruce Barthol, and musicians of the San Francisco Mime Troupe. The tunes ranged from "Johnny I Hardly Knew Ye" to "Si Me Quieres Escribir," "Fixin' to Die Rag," "Cakewalk to Baghdad," and "Bring 'em Home"—a grand tradition of soldiers' songs that express what war survivors know better than anyone.

ALBA's educational programs also advance. We've seen a sudden rise in the number of submissions to the annual George Watt essay contest from graduates and undergraduates. The winners will be announced during the summer. On the high school level, this year's National History Day saw two classes—one in Minneapolis, the other in Reading, Massachusetts—develop projects about the Lincoln Brigade, thanks to the content on our educational website. The Massachusetts group won the state finals, advancing to the national competition in Washington, D.C. This is the second time in the past few years students studying the Lincoln Brigade have made it to the national competition. Another student's history day essay reached the finals in Pennsylvania.

Meanwhile, ALBA has introduced an arts program for younger students in a middle school in the Bronx (see page 4). To help them along, we are continuing to develop curricula on our website—[www.alba-valb.org](http://www.alba-valb.org)—and plan to unveil new programs in time for the next school year.

In September, ALBA's newest book will be in print: *The Good Fight Continues: World War II Letters from the Abraham Lincoln Brigade*, published by New York University Press. We offer a sample in this issue (see page 19).

We are also working hard to produce our new exhibi-

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tion, "The Ultimate Volunteers: New York City and the Spanish Civil War." Thanks to a generous grant from the Puffin Foundation and cooperative sponsorship from the Cervantes Institute of New York, the show will open in March 2007 at the Museum of the City of New York. We hope to see it travel to Spain as well.

Without your support none of this would be possible. Please participate and contribute whenever you can.

Peter N. Carroll

## Letters to the Editor

Dear Sirs,

I am currently working on a book on the subject "Norway and the Spanish civil war" and am seeking information regarding Norwegians or Norwegian-Americans and the civil war. People who have any information, pictures or whatever, can contact me.

Jo Stein Moen, Oslo, Norway  
[josmoen@online.no](mailto:josmoen@online.no)

*Letters* continued on page 21

# Antiwar Poet Launches ALBA Lecture Series

By Joe Butwin

In January 2003, while Bush and Blair were strapping on their holsters, Sam Hamill, a peaceful poet in Port Townsend, Washington, let some poets know that their response to the mounting war talk would be welcome. Right away, quicker on the draw than Bush and his sidekick, 11,000 poems shot through the internet. *The Nation*, in conjunction with Thunder's Mouth Press, quickly published a sampling—263 pages of poems. Since then the original submission has doubled to 20,000. I'll leave you to check in at <http://www.poetsagainstthewar.org/>. Feel free to submit your own poems.

On March 3, 2006, just about three years after Bush declared his "mission accomplished," Sam Hamill, the genius behind Poets Against the War, was invited to deliver the first annual Bob Reed-Abe Osheroff-ALBA lecture at the University of Washington in Seattle. Sam Hamill, a Zen Buddhist and a pacifist, explained that "what the Lincoln Brigade stood for we must stand for." There is no contradiction between the willingness of men like Bob Reed (who died in Seattle a year ago) and Abe Osheroff (who was very much alive at the speaker's right hand that night) to go to Spain together in 1937 and vigorously oppose Bush's war 70 years later.

The selection of Hamill by the organizers of the lecture, including Abe Osheroff, Tony Geist, and Peter Carroll of ALBA, was entirely appropriate. Sam Hamill ascribes his lineage as an "engaged poet" to Euripides in ancient Greece, John Milton in 17<sup>th</sup> century England, his friend Tom McGrath in

North Dakota, and the poets of Spain and Latin America in the '30s, Pablo Neruda, Federico Garcia Lorca, and Antonio Machado.

Hamill had lived quietly on the Olympic Peninsula beside Port Townsend for 30 years without any previous invitation to read at the University of Washington. It was about time. The invitation coincides with his charming self-description: "thrust on an international stage with Poets Against the War after living 30 years in the woods with my nose in a Chinese dictionary."

Not exactly. Poetry has its activists as surely as politics do. From his post on the Olympic Peninsula—Chinese dictionary notwithstanding—Hamill has been as active in his domain as Reed and Osheroff have been in theirs. He is a translator and an editor, for years he was the publisher at the Copper Canyon Press, and he is constantly a working poet. That's activism.

Above all, it is the poetry itself that gives definition to his activism. "What you read," says Hamill, "is what you feed your soul." His audience was particularly well-fed at the University of Washington on March 3.

In "State of the Union, 2003" Hamill is bitter:

*Soon, the President will speak.  
He will have something to say  
about bombs  
and freedom and our way of life.  
I will turn the tv off. I always do.  
Because I can't bear to look  
at the monuments in his eyes.*

In a poem called "Eyes Wide Open" he is tender as he regards a photograph of a small girl, probably Middle Eastern:

*With her eyes wide open,  
Deep brown beautiful eyes*

*That bore silent witness  
To a grief as old as the ages.*

Always—in the eyes of the unbearable Bush or with this small child—it is the eyes. Many of Hamill's heroes—Homer, Milton, Borges—have been blind. What he sees is what he hears. At the end of "Eyes Wide Open," we are told to *listen*.

*But  
Listen. And you will hear her  
small, soft, plaintive voice  
it's already there within you  
a heartbeat, a whisper,  
a promise broken  
if only you listen  
with your eyes wide open.*

The soft-spoken poet insists on being heard, and as Abe Osheroff pointed out in remarks that followed Sam Hamill's reading, poetry, the kind you hear and sing, has always figured in popular movements. In Spain in 1937 and in Nicaragua in 1985, literacy rates were low and reverence for the poets was high. In both cases, poetry was more frequently heard than seen, more frequently sung than read. This has been a constant theme for Osheroff. In an exhibition of Spanish Civil War posters called "Shouts From the Wall" and in his recent documentary film, *Art in the Struggle for Freedom*, poetry and pictorial images speak to the hearts and minds of a people engaged in struggle.

There is no question: Sam Hamill, his 20,000 friends, along with the students, faculty and citizen-activists of Seattle, are fine companions for Bob Reed and Abe Osheroff at the beginning of this new series of lectures. ▀

Joe Butwin teaches English at the University of Washington.



# NYU Archive Open and Accessible

By Michael Nash

**T**he three-year project to preserve and catalog the entire Abraham Lincoln Brigade archive at New York University's Tamiment Library has been successfully completed. The collection is now fully open for research. This extensive work was funded by the federal government's National Endowment for Humanities.

The ALBA collection is the largest and most important group of historical materials documenting American participation in the Spanish Civil War. It contains more than 400 boxes of correspondence, papers, and memorabilia; 100 reels of microfilm; nearly 200 oral histories; 5,000 photographs; more than 250 posters; and several dozen artifacts documenting the life stories of the veterans and the history of the Lincoln Brigade from the 1930s to the present.

The most valuable and unique portion of the archive consists of more than 240 collections of papers acquired from the veterans and their families. These materials are extraordinarily diverse in content. A large number focus on the experiences of individual volunteers in Spain, while others describe administrative issues, recruitment of the volunteers, organization of the medical corps, and battlefield strategies and tactics. These files contain rich descriptions of the volunteers' relationships with the Spanish people, their impressions of the political situation in Spain, and the ways in which they connected the Spanish Civil War to the larger antifascist struggle. Many of these collections document the vol-

Michael Nash, an ALBA board member, is head of the Tamiment Library.



unteers' experiences after they came home, their activities during World War II, the McCarthy period witch hunts, and political activism in the 1950s, 60s, and 70s.

The other major portion of the archive is the so-called "Moscow microfilm." At the end of the Spanish Civil War, the official archives of the international brigades were taken to Moscow for safekeeping. In the 1990s, ALBA microfilmed the portion relating to the Lincoln Brigade. This film contains the records of the Military Commission and Communist Party organizations, correspondence with the Comintern, personnel files, and files relating to command, transport, finance, training, prisoners, and military medicine. It also contains a photographic collection and records of the concentration camps established in Spain at the end of the Spanish Civil War, where many International Brigaders and Spanish soldiers were incarcerated.

The Tamiment Library continues

to try to locate and identify collections of Lincoln Brigade materials that remain with the families of the veterans. We recently acquired the photographs that Benjamin Katine took in Spain when he was working as a photographer for the Lincoln Brigade. If you know about additional Lincoln Brigade collections that are still in private hands, please contact ALBA's executive director, Julia Newman: [exemplaryone@aol.com](mailto:exemplaryone@aol.com); (212) 674-5398.

For further information about the Lincoln Brigade archive and access to the collection's finding aids, visit the Tamiment Library's website at <http://www.nyu.edu/library/bobst/research/tam/collections.html#alba>.

More than 1,500 photographs taken by Harry Randall during the Spanish Civil War are now available on-line through the library's website.

The Tamiment Library is located at 70 Washington Square South on the 10<sup>th</sup> floor of NYU's Bobst Library in Greenwich Village. ■

**Kion vi faras por  
eviti tion**



**GEESPERANTISTOJ EL LA TUTA  
MONDO AGU ENERGIE KONTRAŬ  
LA INTERNACIA FAŜISMO!**

GRAF. ULTRA S.A. CORCEGA, 220, BARNA.



# Middle School P

By Keija Parssinen

This spring, students at Middle School 331 in the South Bronx got a taste of history that is not typically covered in their 7<sup>th</sup> grade textbooks. Thanks to a grant from the Puffin Foundation, ALBA arranged with the arts-in-education non-profit Marquis Studios to provide a poster design residency that centered on studying propaganda posters created by Spanish Republicans during the Civil War.

Students focused on the messages and ideas that defined that turbulent period in Spanish history. They then used their observations to create posters dealing with pressing contemporary issues. Mixing basics of design and visual arts with history and politics, teaching artist Clayton Hudnall led an unconventional but enriching series of history lessons.



ry of the war and an introduction to the basics of graphic design and the purpose of propaganda. After the introductory lessons, Mr. Hudnall spent four lessons working with the school's arts specialist, Ms. Jaar, teaching students about artistic choices such as

better able to understand the power of art in times of war. Throughout the creative process, students repeatedly revisited the posters introduced by Mr. Hudnall so they could create authentic, convincing drawings and designs. Using pastels, the class brought its own posters to life. The finished products warned against drug use and promoted cancer research and clean air policies, all topics that resonate with urban youth today.

Marquis Studios chose MS 331 to receive the ALBA funding because the students were of an age at which they could grasp the complexities behind both the Spanish Civil War and the very idea of propaganda and its purposes. This understanding was vital to the success of the residency, as much of the class centered on discussion of historical events, motives, and outcomes. ■

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*By studying the persuasive techniques employed in the government propaganda posters, participants were better able to understand the power of art in times of war.*

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Over the course of 13 weeks, students worked on crafting targeted messages and paired them with graphic designs inspired by elements seen in the Spanish Civil War posters they viewed from the ALBA website archives {[www.alba-valb.org](http://www.alba-valb.org)}. The first five classes centered on the histo-

hue, value, chroma, scaling, line quality and roughing out. For the last four classes, the class worked on producing the posters while reviewing the causes and ramifications of the Civil War.

By studying the persuasive techniques employed in the government propaganda posters, participants were

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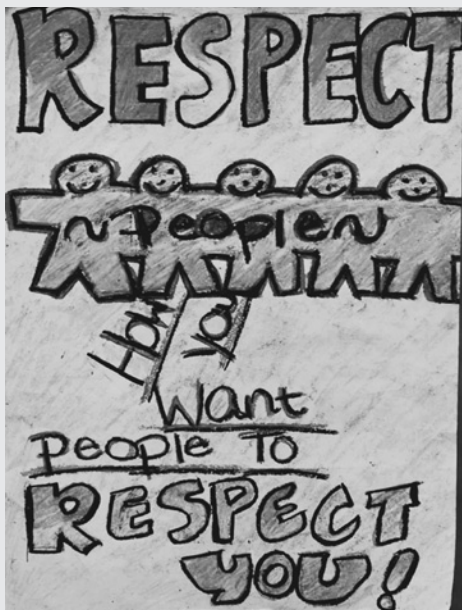
Keija Parssinen has worked with the Marquis Studio team since 2004.

# Poster Project

## The Abraham Lincoln Brigade Art Project: MS 331 NYC

### Program Goals

- Understand and engage in the use of graphic arts as a medium to motivate and inform.
- Appreciate the power of protest in the context of social change.
- Teach middle school children about the Spanish Civil War.



### Program Outline

The Abraham Lincoln Brigade funded a Marquis Studios-designed graphic arts program targeted to South Bronx middle school students.

- 4 classes/90 plus students
- 13-session workshop supported by
  - » 2 pre-planning meetings held with teaching artist and MS 331 staff

- » 2 internal Marquis curriculum planning meetings

### Innovative Curriculum Designed to Meet ALBA Goals

- Inspired by “Shouts from the Wall” exhibition.
- Focused on three works to understand the war and the ideas that shaped the conflict:
  - » To the Front
  - » The Internationals
  - » Industry Agriculture, All for the Front
- Students developed posters that examined a social issue, using principles of design to maximize impact.

### The Challenge

Inspire and motivate the students to think beyond what they currently know.

- Ideas about change that are important to them.
- Ways to communicate that are original and personal.

### Program Objectives

Students

- Create artwork influenced by Spanish Civil War propaganda posters.
- Utilize the techniques of graphic design to emphasize the message of their posters.
- Learn how artists convey information through pictorial choices



and arrangement.

- Analyze the Spanish Civil War and the art and design that arose from it.
- Assimilate new vocabulary and use visual arts language.

### Results

- Students learned about the Spanish Civil War within the context of 20th century world history.
- Students analyzed the combatants, causes and ideologies at play during the conflict.
- Students studied propaganda posters of Spanish Republicans, focusing on messages/ideas that define the turbulent period in Spanish history.
- Students created posters based on topical issues of our time.
- Students worked on refining their posters through a consideration of message, text and image. ▀

# In Brief

## Kudos for Clarence Kailin

**W**hen Madison, Wisconsin, voted by a better than 2-1 margin April 4 to call for the immediate withdrawal of U.S. troops from Iraq, it was another reminder of the wisdom of Clarence Kailin.

Now well into his ninth decade, this native Madsonian has always had faith in Madison's progressive potential. So it came as no surprise that he gathered more signatures than just about anyone else to get the anti-war referendum to the ballot. As has been the case in every progressive struggle of the past 70 years—from the fight against Franco's fascism in 1936 Spain to the fight against George W. Bush's high crimes and misdemeanors in 2006 America—Clarence Kailin has been in the lead.

Tonight, his life and legacy will be recognized at the Socialist Potluck dinner at the Wil-Mar Center on Jenifer Street, beginning at 5:30 p.m. The event is open to all who bring a dish to pass and who want to celebrate a life that has, for the majority of Madison's 150 years, enriched and emboldened this city.

— From *The Capital Times*,  
Madison, Wisconsin, April 8, 2006.

## New York Vets Cheer Peace and Justice Parade



Moe Fishman greets peace marchers outside the VALB office on Broadway. Matti Mattson and George Sosseneko hold banner, below. Photos by George Cohen.





# Three Wars Couldn't Stop Fred Stix

By Dan Clare

**A**fter a lifetime of drifting from place to place, Fred Stix doesn't have a lot of personal possessions. As a matter of fact, he doesn't have much more than he left home with more than 70 years ago. He doesn't ask for much. A self-described "hobo" (don't call him a bum, a hobo is willing to work for his keep), Stix says he's living the good life. He has three meals a day--a luxury he couldn't always count on--and he's pleased to have a war bed to sleep on.

In a weathered antique footlocker, Stix keeps three wars' worth of memories. The locker holds two Bronze Stars and a Purple Heart--the only one he received out of the many that he could have earned. It holds prisoner of war dog tags stamped "Stalag 11." There is lead that was taken out of his hand and shrapnel from a Chinese grenade that was removed from his hip. There are telegrams written to his mother declaring him missing in action.

The only gold in the case is from Stix's time as a '59er. He'd traveled to Alaska the year it was granted statehood and collected a few small chunks as a prospector. To Stix, the items in the locker remind him that he is fortunate to have survived.

Stix has returned to his hometown of Suring, Wisconsin, for his final battle. This time, it's with cancer. "I'm amazed I've lasted this long," he says with a chuckle. "And these people [staff at the nursing home] take care of me real good."

Stix's early decisions were not uncommon among his generation. Born in 1914, he dropped out of school at an

early age to work on his family's farm. By the time he was 17, he ran off to join the circus in search of a more adventurous life. "I liked that life-style. I was making 50 cents a day and I only had to work 18-hour days," he jokes. "I'm a drifter by nature and so it suited me."

While working in New York, an even more exciting opportunity enticed Stix. Recruiters were looking for volunteers for the Spanish Army. He enlisted in 1937 at the age of 23. "It was a chance to get out and see the world, you know, see Europe and all of that. I guess it was foolish at the time. We were radical. We never thought of the danger part. And besides, I was always a believer in democracy," he says.

During combat in the Spanish Civil War, Stix sustained injuries to his chest and thumb, where he still has copper from a bullet. He was eventually captured and held as a prisoner of war for two years. For heroism and service, he was awarded a box of chocolates. "We were supposed to be fighting for an ideal, not awards. I liked the chocolates. You know, you get them and hand them around and they're gone," Stix says, laughing.

He returned to the United States and continued the life of a drifter until World War II broke out. Impatient for the United States to join the war, he volunteered in the Canadian infantry in 1939 and was sent to Europe to fight on the front lines.

In 1942, Britain agreed to transfer U.S.-born soldiers back to their country's military. It was the first time in his fighting career that Stix wore a



U.S. Army uniform. He was sent to a base near London and was thrilled to spend his liberty in the capital city, despite occasional air raids.

"I had a pretty enjoyable life," he says. "But then we found out we were going to be part of an invasion in North Africa. The pleasant times were over." Stix was part of an ill-equipped, out-numbered Allied force near Tunis. His unit was attacked by Erwin Rommel's German Panzers. "He hit us very hard at night with tanks. We had nothing but rifles. They chopped us up. There was nothing we could do. You could shoot at them if they were at their turrets--and I did. But you can't do anything against a tank," Stix says.

With no commander and no other alternatives, Stix fled into the desert and hid in a cave for two or three days. Scavenging Arabs finally found

Continued on page 8

him. "They wanted my clothing and equipment. If I didn't have a rifle, they would have killed me," he says. "They went and told the Germans about me." After four enemy troops took him captive, Stix and 60 others were loaded into a boxcar under horrifying conditions for three days. Eventually they were flown to Sicily.

His first night at the harbor near Sicily, Stix managed to survive an Allied bombing raid. Though prison camp commanders were told, based on the treatment of German prisoners in America, to treat U.S. prisoners humanely, conditions in the prison were horrendous. He and the other captive soldiers were fed rutabaga soup that was often rancid or infested with maggots. Stix credits Red Cross parcels for saving his life.

Stix and his fellow prisoners were assigned to labor at a rail plant. However, after the Germans discovered their near-constant sabotage attempts, the men were sent to farm the fields of Prussia. There they had better living conditions and more food. Stix says he and his fellow prisoners would attempt to escape frequently, even though the punishment—15 days of solitary confinement—was harsh. "[Escape] creates problems for [the Germans]," he says. "We knew there was no chance we would make it in the German countryside, but we knew it created problems."

Once he and his fellow prisoners settled in the new camp, they developed a communications network. They'd get transmissions from the BBC and chat with civilians. It was then that Stix heard rumors about the Holocaust. "I was in a field all alone



with this civilian, and I asked him in broken German if he'd seen any Jews in the town," said Stix. "He looked around, scared, and then back at me and almost whispered, 'Disappeared.' And there was no one around to hear him.

"A guard even told me that he was talking down about Hitler one day and his daughter threatened to report him. 'I have taken you into the world, and I will take you out!' the German said. It was funny, but it shows how far things had gotten out of control."

Over time, the men would look up in the fields and see Allied bombers en route to Berlin. "We'd cheer and the guards would show their fear. You could see it in their faces. They knew their time was coming," says Stix. With the Russians approaching on the eastern front, the prisoners were marched west, where Stix made his final escape from the Germans. He hid at a farm with other escapees and waited for the advancing Allies.

His fellow prisoners were liberat-

ed by the Russians, who proceeded to rob them of their watches. He walked 200 miles to Warsaw and took a freight train to the Black Sea. Toward the end of the war, Stix says, the Russians raped and enslaved German civilians, just as Germans had raped and enslaved their people during their offensive. "It was a terrible war for that. Both sides had terrible people trained to torture civilians," says Stix. "The governments on both sides were so cruel. People in the government deserved what they got, but not the civilians."

Stix was sent back to the States in April 1945. He says he wanted to stay in the military and go fight in the Pacific. However, he suffered from multiple injuries that prevented him from staying on active duty. He was discharged and transferred to the reserves. "If you're not in the Army, you have to work for a living. When I got back, I didn't have any skills. I could only be a 'pick and shovel man,'" he

Continued on page 9



says. "And besides, I liked that life."

Unable to work on a farm, Stix went to Florida where he could still perform labor on yachts. But when the Korean War began, Stix volunteered for four years of active duty, serving three nine-month combat tours on the peninsula. "I felt guilty about soldiers fighting and me not being there, and I always got bored in the barracks." He says. "And to be honest, I liked [the adrenaline felt in combat]. I liked to be around it."

Stix saw a lot of action in Korea, where there were many tough battles. He was wounded by a grenade. The years of abuse and war had started to take their toll, as he headed toward his 40<sup>th</sup> year. But his experience paid off in the end.

Stix was promoted to sergeant for his service in Korea. He was then sent to Tokyo, Japan, to fix weapons. "When I got home, I wanted to have a good life," Stix says. Too old to earn his retirement from the military, he continued his life as a drifter. He made a shrewd decision to purchase stock from Disney shortly after it opened in 1957. He quit work at 50 and lived off his stock returns. He never asked for compensation from the government.

Stix's nephew Tom Wozniak and Adjutant Tom Rymer of Chapter 45, Oconto County, Wisconsin, teamed up to give Stix a free lifetime membership in the DAV. They also made sure he was getting needed care and lodging when he returned to Suring. "His mind is excellent and he's an excellent man. I'm very proud of him," said Wozniak.

Though his Uncle Fred would always buy gifts for Wozniak when he

Continued on page 24

## Stix in Spain *from the ALBA Biographical Dictionary*

By Chris Brooks

Stix's journey to join the Republican forces began December 11, 1937, when he set sail for Europe aboard the *Vollendam*. In Spain, Stix joined the Lincoln-Washington Battalion of the XVth International Brigades. In March 1938 the Nationalist forces launched an offensive that divided Republican Spain. The offensive shattered the XVth Brigade. Stix was wounded in action near Belchite during the opening phase of the campaign referred to by the Republican side as The Retreats.

After being assisted to his feet by two Nationalist stretcher bearers, Stix managed to walk several hundred yards to a first-aid station and request treatment for his wounds. There were no Nationalist officers present and the Nationalist troops crowded around him, curious to see an International Brigadier. Excited by the revelation, one Nationalist exclaimed "Artista" when a circus union membership card was found during a search of Stix and his belongings. Fascination around Stix grew. The Nationalists were so interested in talking with him that they ignored repeated requests to retrieve and assist another wounded American.

When an officer returned and attempted an interrogation, Stix

refused to answer any questions. In a fury, the officer ordered Stix's execution, the standard fate for captured internationals. Stix was standing against a nearby wall waiting for the firing squad when two German officers drove up and queried the Spanish officer about his actions. Reminding the Spanish officer that orders had been given to hold, not execute, international prisoners, the Germans berated their Spanish counterpart and insisted that the prisoner be escorted to the rear. Stix was escorted back behind the lines and sent to a hospital in Bilbao.

When he recovered, Stix was transferred to the international POW camp, San Pedro de Cardena near Zaragoza. The camp was a monastery converted to hold prisoners of war. Conditions in San Pedro were harsh, with indiscriminate beatings, poor food and insufficient facilities to house the POWs.

Stix was among the first prisoners exchanged on October 8, 1938. He arrived back in the United States on October 18, 1938, aboard the *Queen Mary*. ■

Chris Brooks is an ALBA board member and the producer of the ALBA biographical dictionary project. He has recently been activated for military service.

# Exhuming the Shame of Spain

## *A conversation with Francesc Torres*

By Richard Bermack

Conceptual artist Francesc Torres began a project to excavate the remains of Spanish Civil War dead as a citizen activist. “I wanted to reduce to zero the distance between artist and activist. I was outraged. Thirty-thousand people are buried like dogs on the side of roads or under shopping malls in unmarked graves ... If you know where to look, you can find artillery shells mixed in with bones right on the earth’s surface, just left there to rot.” And not only the bodies have rotted, according to Torres, but with them the historical psyche of Spain, with wounds that may never heal. “Time is running out,” he warns. “There is a narrow window before the people who lived

through it will all be gone. Those who fought in the war or witnessed it are very old. The worst part is that they may be condemned to not seeing the process come full circle. They may die without seeing some closure.” Torres worries that if they get no closure, the nation may never have legitimate closure, and the ancestors of those who experienced the war will live forever with “corpses in their cupboards.”

Torres was born in 1948. His grandfather, a former politician, was arrested during the war and put on trial with 60 other defendants. In a trial lasting 20 minutes, he was sentenced to die. Later, he was retried and the death sentence changed to life in prison. The grandfather was eventually released after spending 10 years in prison.

Torres got a Fulbright grant to excavate the mass graves and remains of the unburied victims, but his project was blocked, first by a conservative nationalist government and then by a leftist government. “Both sides fear the political upheaval that might result from bringing out the past,” he states. To carry the project forward, he joined up with the Association for the Recuperation of Historical Memory. “They had a team and no money, and I had money but no team.” The Association is a grassroots organization of relatives trying to find the remains of their ancestors. Torres had intended a project based on historical context and exhuming military sites, but he ended up working with the relatives.

Why did the progressive govern-



A photographic mosaic taken during the excavation of a Spanish Civil War common grave, July 2004. The grave contained the remains of 47 male civilians killed by a paramilitary fascist group in September 1936. The photo on the next page shows a hand holding an empty rifle bullet casing.





ment block his project, and why does it continue to put up obstacles? The one thing that unifies the left and the right is their shame and their mutual desire not to upset a delicate balance, Torres explains. "The right was morally and ethically bankrupt when Franco died, and the left had to watch an enemy die [without ever being able to hold him accountable]. When the nation transitioned from dictatorship to democracy and held its first election after the death of Franco, there was an unwritten pact between politicians of both sides that neither would remind the other of what was done. Everyone could now be a good democrat, no matter what their history. They are waiting for generations that fought the war to be gone, and then the civil war will be just like the Spanish American War."

But before the war passes into ancient history, Torres continues, "We need to surgically open the wounds or the patient will never heal. The right had 40 years to take care of their victims and to preserve their history, but

Richard Bermack is the art director of *The Volunteer* and the author of *The Frontlines of Social Change: Veterans of the Abraham Lincoln Brigade*.

## Barcelona Artist Francesc Torres Presents ALBA-Susman Lecture

Francesc Torres, one of Spain's most important conceptual artists and the current holder of the King Juan Carlos I of Spain Chair at New York University, presented the eighth annual ALBA-Bill Susman lecture, "The Retrieval of Memory in Contemporary Spain," at the Cervantes Institute in New York on May 16.

Torres, a pioneering figure in the field of installation art, has a long-standing interest in the Spanish Civil War. One of his best known works, currently part of the permanent collection of the Reina Sofía Museum in Madrid, Spain, is a vast installation titled "Belchite/South Bronx." The installation juxtaposes images of a Spanish city devastated during the Civil War with images of urban blight in the South Bronx. Like much of Torres's work, it is a profound meditation on history, violence, and modern ruins.

While at NYU, Torres has been developing a proposal for a new ex-

hibition based on the holdings of ALBA, focusing on the participation of African Americans in the Spanish Civil War.

the people who fought and died to defend the legitimate government have been removed from the historical conscience." The left has to pay the price of living with "a sequestered history, and if you don't own your own history then you can't deal with it properly." And without reconciliation, the Spanish people may never have a unifying historical narrative. They will live like two nations, tranquil on the surface but ready to explode emotionally at the drop of a word.

"We need to dig," Torres states. By that he means uncovering the history of the war through documentaries and

Continued on page 15

Torres has recently been involved in several of the projects in Spain that aim to recover the country's historical memory by exhuming the unmarked mass graves from the time of the Spanish Civil War. His talk focused on one such project.

The lecture was introduced by James D. Fernández, Director of NYU's King Juan Carlos I of Spain Center, and Antonio Muñoz Molina, Director of the Instituto Cervantes in New York.

Previous lecturers in the series have included Bernard Knox, Gabriel Jackson, Baltasar Garzón, E. L. Doctorow, Philip Levine, Grace Paley, and Antonio Muñoz Molina.

The lecture is co-sponsored by ALBA, Tamiment Library, the Cervantes Institute, and the King Juan Carlos I of Spain Center. ■



# Lincoln Vets and V Deliver Anti-V from Coas

*I remember back, before we  
whacked Iraq,*

*I was watching the news.  
Were we gonna attack?*

*A man named Richard Pearl  
came on and talked.*

*He said going to Baghdad  
would be a cakewalk.*

*from Cakewalk to Baghdad,  
written and performed by  
Bruce Barthol*

Veteran anti-war folk singer Barbara Dane with Bruce Barthol.  
Photos by Richard Bermack.

## Bay Area

By Martha Olson Jarocki

**B**ruce Barthol's song *Cakewalk to Baghdad* delivered a load of irony, while other songs carried more truths about war, in a remarkable musical performance,

*Songs Against War: Voices of the Anti-Warriors*, at the West Coast reunion of the Abraham Lincoln Brigade on March 12. The program paid tribute to Veterans for Peace for their work on the front lines against the U.S. inva-

Continued on page 14



Bay Area vets (l-r) Coleman Persily, Clifton Amsbury, Ted Veltfort, Milt Wolff, Hilda Roberts, Virginia Malbin, Nate Thornton, and Dave Smith at the podium. Associate Heather Bridger holds the mike.



# Veterans for Peace War Message East to Coast

New York

By Anne Taibleson

**O**n the gloriously bright Sunday afternoon of April 30, one day after hundreds of thousands of peace demonstrators marched through the streets of Manhattan, the Veterans of the Abraham Lincoln Brigade gathered for their 70<sup>th</sup> annual reunion to honor Veterans for Peace and other antiwar activists. To thunderous applause, our Lincolns were honored and praised by friends, family and loyal supporters at this celebration, held at the Cooper Union auditorium in downtown New York City.

The venue of the event was quite



Veterans for Peace president David Cline speaks at the New York event.

meaningful. On that same stage, behind the same podium, Abraham Lincoln delivered a masterful rebuttal to the claims of his opponents, insisting that slavery was unconstitutional. This historic speech made Lincoln his party's candidate and then, of course,

president of the United States.

The eight heroic veterans present—Moe Fishman, Al Koslow, Jack Shafran, Matti Mattson, John Penrod, Abe Smorodin, George Sossenkeno, and Hy Tabb—remind us of the great sacrifices over 3,000 young men and women made to fight fascism. Moe Fishman and Henry Foner, as always, energized the 800-plus members of the audience. The guest speakers, all major voices for peace and democracy in the 21<sup>st</sup> century, paid their respects to the Lincoln veterans, each adding his or her personal touch. Spanish Magistrate Baltasar Garzón, Veterans for Peace President David Cline, and anti-war activist Cindy Sheehan kept the audience focused on the issues of peace today. *Songs Against War: Voices of Anti-Warriors*, a musical performance passionately presented by Barbara Dane and Bruce Barthol, completed another successful celebration paying tribute to the American fighters whose legacy will protect freedom and democracy until the end of time. ▀



New York vets (l-r) George Sossenkeno, Abe Smorodin, Jack Shafran, John Penrod, Al Koslow, Matti Mattson, Hy Tabb, and Moe Fishman (on stage).



Veterans for Peace spokesperson Paul Cox with Lenore Veltfort, wife of vet Ted Veltfort, and Steve Lustig, son-in-law of vet Dave Smith.



Filmmaker C.M. Hardt discusses her film *Death in El Valle* with Spanish Justice Baltasar Garzón.

## Reunion from Coast to Coast

Continued from page 12

sion and occupation of Iraq. Many of the Lincoln Brigade vets who took to the stage connected the fight against fascism in Spain 70 years ago to the current opposition to the war in Iraq.

This year's event was held at the Florence Schwimley Little Theater at Berkeley High School in Berkeley, California, drawing an audience of approximately 500. As in recent years, the Abraham Lincoln Brigade Archives (ALBA) co-sponsored the event with the Bay Area Veterans and Friends of the Abraham Lincoln

Brigade. Bay Area Post Commander Dave Smith introduced the vets in attendance, including Clifton Amsbury, Virginia Malbin, Coleman Persily, Hilda Roberts, David Smith, Nate Thornton, Ted Veltfort, and Milt Wolff. ALBA's Peter Carrol served as master of ceremonies.

Three representatives of Veterans for Peace spoke: Paul Cox, a Marine who returned from the war in Vietnam to organize active-duty GIs against the war at Camp Lejeune; Mike Wong, who twice refused army orders for Vietnam, landing first in the stockade and later in Canada; and Steve Morse, an army veteran of Vietnam who was inspired to speak out against war when he heard about the ambulances that Veterans of the Abraham Lincoln Brigade were sending to Nicaragua.

The musical program, written by Bruce Barthol and directed by Peter Glazer, linked the anti-war sentiment of earlier wars, from the French and Indian War (Johnnie I Hardly Knew Ye) to Vietnam (Fixin' To Die Rag) and



Vet Milt Wolff with Wanda Henig.

beyond. Singer Barbara Dane, who worked with the GI resistance movement during the Vietnam war years, delivered a performance that careened from laughter to grief. She was accompanied by Barthol and musicians from the San Francisco Mime Troupe in a spirited performance that had the audience on its feet.

Funds raised at the event will support ALBA, Veterans for Peace, and the monument to the Lincoln veterans on the Embarcadero in San Francisco, as well as the Pablo Solare Pediatric Hospital in Havana, the Center for Constitutional Law, Global Exchange, and the San Francisco Mime Troupe.



Liberty Ellman, one of the musicians in *Songs Against War: Voices of Anti-Warriors*, with his grandmother, the sister of Lincoln vet Wilfred Mendelson.



debates. Spanish history books need to be rewritten and school children taught a balanced view of history, including the noble and ignoble acts of both sides during the war.



One of the excavation project's volunteers wears a T-shirt that says "Anti-fascist Always."

There needs to be a process of reconciliation. According to Torres, Spain needs a truth and reconciliation commission similar to that in South Africa, eastern Europe, and South America. In those countries, those responsible just need to acknowledge publicly what they did to their victims and that is enough for them to be given amnesty and to return their dignity. The process is not about vengeance; it is about catharsis, and that benefits both sides. "If they can do it in Bosnia, we can do it," he states.

The International Center for Photography is considering including Torres's photos of the civil war remains and excavation in an exhibit of Robert Capa's photos. "Capa photographed the war and I photographed the aftermath, 70 years later," Torres states. ■

# Madriño

by Sharon Olson

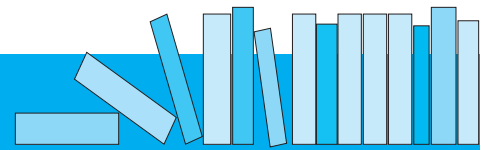
The man who had walked the streets  
held a sign high in the Plaza Mayor:  
Paz en Irak, bring our soldiers home.  
This man would do anything for a change to come,  
puts in an extra packet of cheese, some bread, in his bag,  
something to share with the strangers he will meet  
along the way, in the same compartment,  
walks with a spring in his step past the Prado Museum  
on his way to Atocha,  
takes out the ticket he has purchased to validate it,  
a sharp, stabbing motion into the orange machine,  
looks up at the board to read the track number,  
smiles at the newspaper vendor. Could there be  
a socialist victory? Not a chance, he thinks, only a dream.

Another man with a backpack passes him  
on the way to the platform,  
a man who doesn't smile, even as they almost collide.  
He makes a mental note to find a more likely partner  
for the slight meal he had planned to share.

The train arrives, one that will offer a comfortable seat  
for him to dream in, arms to hold him,  
peace in this world and the next.

from *The Long Night of Flying*,  
Sixteen Rivers Press, 2006





## Spanish Culture in French Concentration Camps

***Spanish Culture Behind Barbed Wire: Memory and Representation of the French Concentration Camps, 1939-1945*** by Francie Cate-Arries. Bucknell University Press, 2004.

By Gina Herrmann

**A**t the close of Spain's Civil War, when the embattled Republic finally fell to Francoist forces, nearly 500,000 Republican refugees flooded across Spain's borders into exile. More than half of these exiles found themselves rounded up into improvised French refugee camps, where they faced horrific conditions including insufficient or absent shelter, starvation, forced labor, and physical and psychological abuse at the hands of the French gendarme.

Francie Cate-Arries's book about the cultural artifacts produced by Spanish exiles in response to the French concentration camp experience speaks to and arouses a sense of outrage at how the French state treated the men and women who had resisted the fascist onslaught that would only too soon swoop murderously down on the French themselves. Instead of honoring those Republicans who had valiantly fought against Franco, the French state fashioned the exiles as "red hordes," "vermin," and social undesirables, thus constructing the Republicans as criminal prisoners in-

stead of political refugees. The book also poignantly reminds its readers of the dimensions of the tragedy suffered by Spanish exiles in concentration camps in the years prior to the horrors of Mauthausen and Buchenwald.

Cate-Arries's marvelous book examines the literature and art produced through the mid 1940s by former camp inmates who eventually immigrated to Mexico. Focusing on works

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*Instead of honoring those Republicans who had valiantly fought against Franco, the French state fashioned the exiles as "red hordes," "vermin," and social undesirables, thus constructing the Republicans as criminal prisoners instead of political refugees.*

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published in Mexico, this volume complements Sebastiaan Faber's *Exile and Cultural Hegemony: Spanish Intellectuals in Mexico, 1939-1975*. *Spanish Culture Behind Barbed Wire* is a prelude to the Faber book in that it sets out to explore the complex, constitutive function of the camps in exile literature as either a key commemorative place of remembrance; as grounds for moral authority and political legitimacy as the site of creative resistance and cultural renewal; or as an arena for a polarized, embattled struggle for emigration to America.

The close readings of a wide range of artistic and literary genres are one of the major strengths of this work. Positing that the exile community in

Mexico sites its foundational myth and collective identity in the shared experience of the camps, Cate-Arries broadly engages seven types of creative texts: the autobiographical works of Eulalio Ferrer, Luis Suárez, Manuel Andújar, Antonio Ros, Manuel García Gerpe, and Eulalio Ferrer; a play by Max Aub; the autobiographical novels or novelized memoirs of Agustí Cabruja, Victoria Kent, José Herrera Petreite, Manuel Benavides, and Agustí Bartra; essays by Joaquín Xirau; the visual arts of Josep Bartolí and Remedios Varo; oral histories collected by Margarita Nelken; and the poetry

of Celso Amieva, particularly his beautiful and unjustly overlooked *La almohada de arena* (1960).

One senses that Cate-Arries must have felt an ethical injunction to include every piece of French concentration camp literature produced in the 1940s. The extent of the production, and indeed Cate-Arries's collection of it, invites our admiration while simultaneously proving a bit overwhelming at moments.

The book opens with a consideration of how many Spanish exiles oriented their own narratives of memory and loss through recollections (many of them historically inaccurate) of the highly charged symbolic death

Continued on page 17

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Gina Herrmann teaches Spanish literature at the University of Oregon.



# Culture in the Camps

Continued from page 16

in Collioure of the great canonical poet Antonio Machado. All the remaining sections of the work recuperate far lesser known works of the Spanish and Catalan literary exiles.

The central thesis operative in *Spanish Culture Behind Barbed Wire* is the notion that the camps were not merely life-sapping, barren, prison landscapes, but also communal memorial sites that served to help inmates reconstitute self and nation. This constructive, as opposed to destructive, valence permeates the study: the camps are read as lived spaces “of subversion, resistance, and agency” that become memorial sites and therefore discursive vehicles for creative expression.

Dividing her research into four major sections, Cate-Arries explores the camps as “lieux de memoir,” spaces of Spanish moral authority in a Europe (particularly France) still in denial about the threat of Fascism, universes of cultural resistance, and sites that manifest the fractured relationships among the many Republican groups in exile.

Cate-Arries is a superb reader clearly invested in the affective quality of the texts she closely analyzes. Evidence of this is found in her remarkable discussion of sand in the chapter on the poems of Celso Amieva.

Many of the concentration camps were located on the French shoreline, where the inmates faced the devastating effects of blowing sand. Her treatment of the various ways the camp inmates narrate both their struggles and their inventive, creative uses of sand echoes the very lyricism on which she comments. Describing both

the deleterious and the strength-giving effects of what Amieva and other prisoners wittily called “arenosis,” Cate-Arries remarks: “Amieva’s lyrical imagery of the sand as weapon, the sand as subterfuge, is not just another metaphor. . . . Inmate-memoirists have described their internment as being buried alive [ . . . but] the refugees use this same sand to transgress the limitations of their captivity. . . . Perhaps

tions of life in the camps and in pre-World War II France make graphic both the depravity of the French in the face of the Spanish tragedy and the absolute terror experienced by the refugees as they confronted the dangers of camp life and the threat of repatriation to Franco’s Spain.

There is little to criticize in this book. I felt the lack of a historical summary of the particulars of the

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*The central thesis operative in Spanish Culture Behind Barbed Wire is the notion that the camps were not merely life-sapping, barren, prison landscapes, but also communal memorial sites that served to help inmates reconstitute self and nation.*

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even more significant than the sand’s capacity to externalize forms of artistic expression is its power to aid and abet the inmates’ efforts to cover up forms of political or cultural resistance.” Through her complex reading of sand, a single trope prevalent in much of the exile literature, Cate-Arries manages to connect her close readings back to her overarching agenda to reveal the concentration camps as repositories of suffering and death, but also as spaces of political continuity, ethical and artistic renewal, and as demarcated locales of fraternity and resistance.

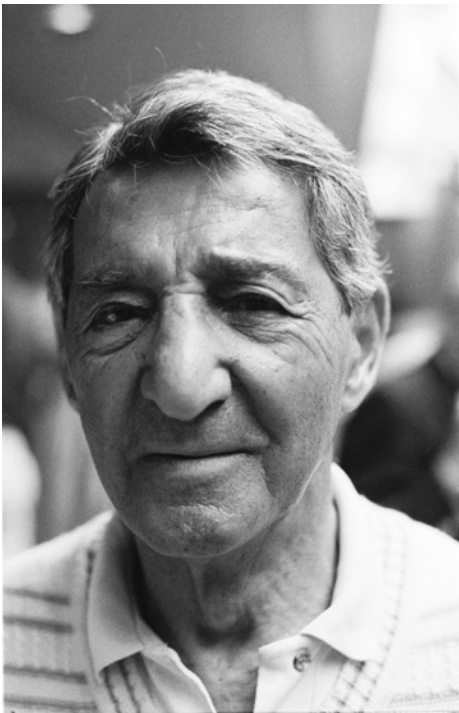
In addition to the chapter on Amieva, perhaps the most remarkable section of the book is the chapter devoted to the stunning sui generis “memory album” *Campos de concentración*, composed of 65 drawings by Josep Bartolí accompanied by the text of Narcís Molins i Fàbrega. Bartolí’s grotesque and often humorous depic-

“concentrationary universe” established in France between 1939 and the end of World War II. The introduction could have been strengthened by the inclusion of a list of the camps, their geographical locations, descriptions of the conditions in each camp, and statistics on numbers of inmates released throughout the camp’s duration, inmate deaths, and their causes.

Given the obvious dominance of Catalan cultural production in this particular body of exile texts, I would have expected the author to give more attention to the distinctions of Catalan experience and expression. This is a minor point given the ambitious scope of Cate-Arries’s project. She has done Peninsular Studies an important service by inserting more than 50 works of exile literature and history—many of them little known, if not utterly neglected by the criticism—into the frame of our discipline. ■



# Added to Memory's Roster



## Max Shufer (1914-2006)

Lincoln vet Max Shufer, 91, a resident of Pawling, N.Y., died at home on Friday, March 31. He was the husband of Shirley (Aldor) Shufer.

Max sailed for Spain in June 1937. He was captured by the Franco army in March 1938 and spent over a year as a prisoner of war until he was exchanged in April 1939.

Max was a physicist and electronic engineer at Memorial Sloan-Kettering Institute in New York City for over 30 years. Before that, his service in Spain earned him a place on the government blacklist (see *The Volunteer*, Winter 2001).

Born in Manhattan on September 7, 1914, he was the son of the late Solomon Shufer and Anna Katz Shufer. He attended the Morris School in New York City and later attended

City College in New York, receiving his bachelor's of science degree (Phi Beta Kappa). Mr. Shufer was an avid cyclist and loved the opera. He also danced at Charles Weidman Modern Dance in New York City.

In addition to his wife, he is survived by four children, Jane Shufer of New York City, Alicia Sundheimer of Farmingville, Long Island, Lorraine Small of New York City, and Leslie Shufer of New York City; a sister, Bernice Lewis of New York City; and four grandchildren. A memorial service will be held at a later date.

## Louis H. Gordon (1915-2006)

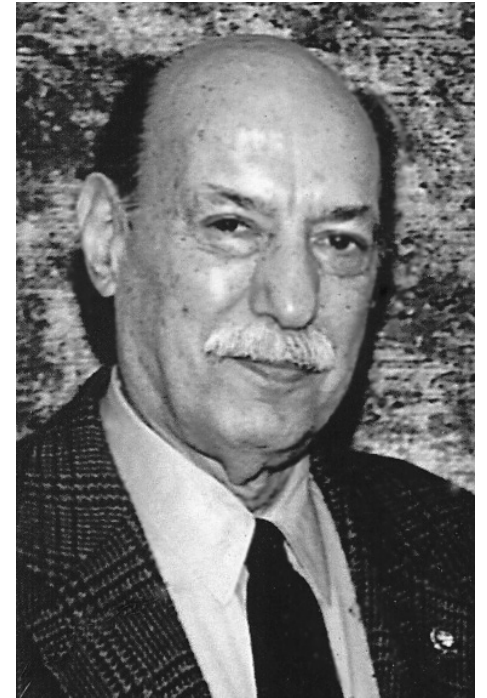
Louis H. Gordon, the popular New York brigadista, passed away at his home on March 25.

Lou was born in Brooklyn, graduated from Boys' High School, then went to work as a union organizer for the Pulp, Sulphite & Paper Mill Workers (today, part of the United Steelworkers of America). It was while attending the Labor Relations School of Cornell University in 1937 that he learned of the plight of the Spanish people and decided to go to Spain. He served on the Cordoba and Aragon fronts and was wounded during the Ebro battle.

Lou was a regular attendee at reunions of the Lincoln and International Brigades. During the Homenaje in 1996, he surprised the Amigos who had organized the event in Madrid. At one point a group of young madrileños accompanied Irish and American brigadistas on a night out. Little did they suspect that their Lincoln veteran was a noted harmoni-

ca player who had rubbed elbows with the likes of Patrick Clancy. In a pub, the young Spaniards were regaled as the veterans sang to Lou's accompaniment well into the night, to the enjoyment of all present and the lasting fame of Lou.

Five years later, it was Lou's turn to be surprised. In 2001, during the 65th anniversary of the battle for Madrid, he made an unexpected friendship. Over lunch, veterans of different nationalities were sharing their stories. Members of the Austrian



delegation were amazed to learn that Lou had participated in the liberation of the Dachau concentration camp in April 1945 as a sergeant in the Combat Engineers of the Seventh US Army. At the table was the daughter of an Austrian IB veteran who had survived years in the camp and had been liberated by Lou's unit. The daughter

Continued on page 19





## Added to Memory's Roster



enthusiastically told everyone that were it not for Lou, she would never have been born nor be there to tell her father's tale. Moved and very pleased by the encounter, Lou spent the rest of the weekend with his new Austrian friends. It was truly rewarding for him to have such tangible proof of his long-time antifascist commitments.

After service in World War II, Lou returned to his union work, where he remained until his retirement in 1985. He served as an international representative, local union president, instructor in contract and parliamentary law, director of political education, and lobbyist. He wrote a column in the union newspaper for 33 years. Upon his retirement, he was appointed director of the retiree program until 1998, when he became a consultant to the union health and welfare fund.

During the last 8 years, Lou was a consumer advocate for the Ulster County Consumer Fraud Bureau and received a Pride of Ulster County award for community service.

Lou Gordon is survived by Anne, his wife of 50 years, three children, five grandchildren, and one great-granddaughter.

—Robert Coale

### Michael O'Riordan (1917-2006)

Michael O'Riordan, one of the last surviving Irish veterans of the Spanish Civil War, has died in Dublin. O'Riordan had attended many reunions of the International Brigades in Spain in recent years.

As a 15-year-old, O'Riordan became a member of Fianna Éireann, the

scouting movement associated with the Irish Republican Army (of which Frank Ryan was at that time chief scout). He subsequently joined the IRA. When the Spanish fascist revolt broke out, Michael, then 19, used the identity of an older man to volunteer for the International Brigades.

O'Riordan was cited for bravery for his efforts around Hill 481 in the Chabola valley, where he was wounded by shrapnel: "He carried his light machine-gun into every action, and when he was ordered to withdraw he waited until the whole company had done so. He said that his weapon was worth a dozen men. When he was wounded, he refused to leave his position until others had to leave it. Even then he did not leave until he was ordered."

Returning to Cork, O'Riordan remained active in the IRA. In 1940 he took part in the attempted rescue of Tomás MacCurtain from Cork courthouse. That same year he was arrested and interned in the Curragh camp. He subsequently became a leader of the Irish Communist party, serving as general secretary and national chairman.

In 1998 (at the age of 80) he traveled to Cuba as part of the Pastors for Peace caravan in their efforts to break the blockade and isolation of Cuba imposed by the United States. In 2005 the Cuban government presented him with its highest award for friendship among the people. He spent the last years of his life speaking to young people about the Spanish Civil War. ■

### Lou Gordon's Letter to Moe Fishman in ALBA's WWII Collected Letters Book



*In September 2006, ALBA will release a new book based on previously unpublished archival holdings about the role of the Lincoln Brigade during World War II. The Good Fight Continues: World War II Letters from the Abraham Lincoln Brigade was edited by Peter N. Carroll, Michael Nash, and Melvin Small (all ALBA Board members) and published by New York University Press. The book contains a significant portion of the 3,000 letters in the ALBA collection at the Tamiment Library in New York.*

*Here we offer a small excerpt from the book, a letter written by the late Lou Gordon the day after Japanese aircraft attacked Pearl Harbor.*

Continued on page 20

# Gordon Letter

continued from page 19

Fort Eustis, Virginia

Dec. 8, 1941

Dear Moe [Fishman]—

Possibly recent events and the Declaration of War against Japan can best answer the question of my attendance at the Xmas dance. I'll try to have my wife attend for me.

Things are happening very fast in these parts, as you might well imagine. I believe the Army and Navy are geared high enough to cope with this and any future situation. Most of us here believe war with Germany and Italy will follow—also war between the Soviet Union and Japan.

There is a feeling of calm, quiet confidence in the air. No excitement, no running around, no joking—just a serious business which must be finished in the quickest possible manner.

Everyone feels that we are doing the right and only thing—and since the camp sent an enormous amount of men to Pearl Harbor, Schofield Barracks and other Near Eastern bases it strikes close to home, it's more personalized.

I guess most of our guys will be in the service pretty soon—those that can possibly make it. You'll probably have to hold up jobs for ten men yourself. You can do it, I'm sure.

I appreciate greatly your letters

and I hope you'll find time to continue them.

Should I be transferred to any new place I will notify you of my new address. Also, remember how important packages are away from home. After all someone has to feed the censors!

Being in Anti-aircraft will probably mean plenty of action—of a new type to me, but I'm used to loud noises—if that's possible.

Manila is getting a taste of avion

now. I'll close—regards to all around. Take care of yourself. If you want to know anything about anything to do with me, my wife is secretary and treasurer of the Paper Union Local 107-54 E. 13<sup>th</sup> Street - Gr. 3- 1469. Pay her a visit—she's a good lookin blonde. (That should do it.)

Salud y Victoria

Lou

Btry B-6th Bn.

Fort Eustis, Va. (spell it right now) ▀

## George & Ruth *Songs and Letters of the Spanish Civil War*



An intimate view of the lives of George Watt, a Lincoln Brigade volunteer, and his bride, Ruth Rosenthal Watt, a peace and social justice activist supporting the anti-fascist struggle from New York City, brings the 1930s to life. This dramatic reading of letters exchanged between George and Ruth is interwoven with rousing songs of the era that provide a political and historical context to the anti-fascist struggle. Music is performed by Tony Saletan, accompanied by Sylvia Miskoe. Letters are read by Dan and Molly Lynn. Watt.

To order the 2-CD set, go to:  
[www.cdbaby.com/cd/georgeandru-th](http://www.cdbaby.com/cd/georgeandru-th).

Or contact Dan Lynn Watt directly to order CDs or to book a performance.  
617-354-8242 or [dwatt40@comcast.net](mailto:dwatt40@comcast.net)



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## Letters

continued from inside cover

Dear VALB/ALBA,

I'm writing to encourage you to analyze and report on the US role on the side of the fascists during the Spanish Civil War. At the VALB conference on April 30, 2006, at Cooper Union, I was told by several members of ALBA that this important facet of history wasn't being investigated. I think the story is important for several reasons. The first is to underline the fact that fascism was a worldwide movement with rich and powerful supporters, not a movement limited to a couple of countries with crazy leaders. The second is that US military and general material support was extensive despite the official policy of neutrality. The third, and probably the most important for our movement today, is to show that the Bush administration's policies are not anomalies but merely tactically different approaches to expanding and maintaining the American empire that began years ago.

I've outlined some important points that I think should be investigated and expanded.

President Roosevelt's Secretary of State Cordell Hull allowed General Motors (GM), Ford and Texas Oil Company (Texaco) to send war materiel to the Spanish fascists.

GM's wholly owned German subsidiary, Opel, produced thousands of its 3-ton "Blitz" trucks for the Nazi army. Many were sent to the Spanish fascists.

GM produced airplane engine parts for the German company Daimler-Benz.

GM produced airplane parts for the German Junker fighter planes, including the JU-88.

GM, Standard Oil of New Jersey and the German company IG Farben produced tetra-ethyl lead (TEL). TEL was used to boost the octane of low-grade German gasoline made from coal into high-grade aviation fuel. The Nazi planes that bombed Guernica may have been powered by US corporate gasoline burning in engines made with US corporate parts.

Ford's wholly owned German subsidiary, Ford AG, had a similar history to GM's.

Henry Ford accepted the highest Nazi civilian medal from Hitler for his support dating back to the early 1920s on July 30, 1938, Ford's 75th birthday. Other US fascist supporters who received medals from Hitler were James Mooney, Charles Lindbergh, Thomas Watson, and Heinrich von Moltke. James Mooney, president of GM's Overseas Divisions, was a registered Democrat and close confidant of FDR even after he received the Nazi medal. He personally approved Opel's war materiel production. Charles Lindbergh was an outspoken fascist whose father was a US Congressman. Thomas Watson was president of IBM, and Heinrich von Moltke was a professor at Wayne State University. This list is not complete. All these medals were awarded during the Spanish Civil War when the Nazi war machine was using Spain as a testing ground for its latest military hardware.

On April 3, 1939, before the gun barrels cooled that killed so many internationalists, FDR recognized the fascist Franco regime.

I hope you will begin investigating and reporting on US involvement and I look forward to hearing from you.

Sincerely,  
Edwin Kroles,  
edwinkroles@hotmail.com

Dear Sir,

Some months ago I read with dismay an article written by Miguel Angel Nieto criticizing Catalans and Basques for their "separatism" in today's Spain.

To look after our damaged languages, Basque and Catalan, is "separatism?" To ask for stopping to reduce the large amounts of money from Catalonia to the rest of Spain, that have been used in large amounts for Castile and Andalusia, is Insolidarity? . . .

Mr Nieto ignores that more than one third of Spanish exports come from Catalonia and Basque country.

Mr Nieto has been brought up in the mentality that Spain can only go ahead with the Castilian mentality and that the Great Madrid is the only power that must be submitted for everybody. (Great Madrid has been built for political reasons and as city of subsidiaries of multinationals.) Madrid-Castile has never had a business mentality except the building speculation.

Mr Nieto ignores or is not able to accept that Catalonia and Basque country, with their own culture and language, have never accepted the Castilian way based on a passive behavior, laziness and narrow minded mentality. I see now that this man writes again in your journal from his Great Madrid. He did nothing against francoism.

We do not agree with such a fellow, so we want to unsubscribe from your Journal.

Joseph Verdaguer, carrer Pompeu Fabra, 15, 17410 SILS, Catalonia  
Joan Verdaguer, carrer Sant Cugat, 20, 08302 MATARO, Catalonia ■

# ALBA's Planned Giving Program

## Tax Advantages for Gift Annuities



ALBA's planned giving program provides an extraordinary way to **make a gift, increase income and slice the donor's tax bill – all in one transaction!**

The charitable gift annuity program was created for our many friends who have expressed a desire to make a significant gift, while still retaining income from the principal during their lifetime. A charitable gift annuity gives the donor additional retirement income, while affording the satisfaction of supporting ALBA's continuing educational programs and its traditions of fighting for social justice and against fascism.

### HOW DOES A CHARITABLE GIFT ANNUITY WORK?

A charitable gift annuity is a simple contract between you and the Abraham Lincoln Brigade Archives (ALBA). Under this arrangement, you make a gift of cash or marketable securities, worth a minimum of \$5000, to ALBA. In return, ALBA will pay you (or up to two individuals) an annuity beginning on the date you specify, on or after your sixtieth (60th) birthday.

### WHAT ARE THE ADVANTAGES OF A CHARITABLE GIFT ANNUITY?

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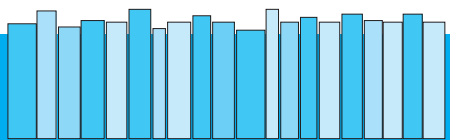
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## Stix

Continued from page 9

was a child, never did he marry or consider settling down to a family. "I didn't want that life ever," he is quick to say. "I had a desire to be around danger. I didn't mind it. I only thought of death when I was under a bombardment--mortars, artillery, planes. The rest of the time, you have other things to do. You soon forget about it."

It's harder now, as he fights cancer, to see soldiers and Marines in such a challenging battle as Iraq, he says. "They don't know who the enemy is. If I were young, I would volunteer right now [to go to Iraq]. I would go back in a second. It's a gamble, but it's what I'd do," Stix says, true to form.

And though he knows he won't live forever, looking back, he has no regrets. "I've lived a lot these past 90 years. There've been a lot of wars and a lot of living. And I feel pretty good about how things turned out." ■

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Using art to teach the history of the Spanish Civil War, page 4.

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