



THE "OLD LINER" NEWSLETTER

PROPOSED GETTYSBURG CASINO LOCATION REJECTED BY PENNSYLVANIA GAMING CONTROL BOARD

CWPT News release, April 15, 2011
Following the decision by the Pennsylvania Gaming Control Board to reject a second proposal to bring casino gambling to the doorstep of Gettysburg National Military Park, Civil War Trust president Jim Lighthizer issued the following statement:

"Both personally, and on behalf of our members, I would like to thank the members of the Pennsylvania Gaming Control Board for their thoughtful deliberation and insightful decision. By stating that the hallowed ground of America's most blood-soaked battlefield is no place for this type of adults-only enterprise, they have reiterated the Commonwealth of Pennsylvania's commitment to its priceless history and upheld its obligation to protect such sites from wanton and unnecessary degradation.

"This is a great day, not just for Gettysburg, but for all historic sites. However, we must remember that this proposal was just a symptom of a larger problem — the numerous irreplaceable sites similarly besieged by ill-considered development. I am confident that those seeking to protect priceless treasures of our past will be empowered by this victory for historic preservation, and I hope that its spirit will be carried forth in other communities facing similar questions of encroachment.

"Sadly, this was not the first time that the Gaming Board was forced to

weigh the possibility of gaming with a Gettysburg address. Now that two such proposals have been denied — clearly demonstrating the resonant power this iconic site and the widespread desire to protect it — I sincerely hope that those who seek personal profit and financial gain will think twice about trading on the blood of 50,000 American casualties.

"Now, as ever, the Civil War Trust and its allies stand ready to work on behalf of Gettysburg and the other deathless fields that shaped the legacy of our nation, particularly as we begin the sesquicentennial commemoration of the American Civil War. We are exceptionally pleased to have the support and cooperation of visionary government bodies, like the Pennsylvania Gaming Control Board, that understand the singular significance of such sites to aid our efforts."

Since it was announced last year, the proposal to open Mason-Dixon Gaming Resort a scant half-mile from Gettysburg National Military Park has drawn immense opposition — an early April survey by a nationally renowned polling and research firm found that only 17 percent of Pennsylvanians supported the idea, with 66 percent actively opposed and 57 percent indicating that such a facility would be "an embarrassment" to the Commonwealth. Tens of thousands of petitions were submitted against the project and nearly 300 prominent historians united to urge its rejection, as did the national leadership of the Vietnam Veterans Memorial Fund and the American Legion. Other prominent Americans who lent their name to the campaign to protect Gettysburg include Susan Eisenhower, Emmy-winning filmmaker Ken Burns, two-time Pulitzer Prize-winning author David

McCullough, Medal of Honor recipient Paul W. Bucha, renowned composer John Williams and entertainers Matthew Broderick, Stephen Lang and Sam Waterston. In 2005, citing public outcry, the Gaming Board likewise rejected a plan to construct a casino one mile from the edge of the national park.

Gettysburg Foundation defends rate hike

By TIM PRUDENTE, The Hanover Evening Sun, April 14, 2011
Gettysburg Foundation officials defended plans Thursday night to increase ticket prices for the Cyclorama painting, film and museum at the Gettysburg National Military Park Visitor Center.

The move would be the second time fees have been raised since an admission price was implemented in 2008 at the museum, which was originally planned as free facility for the display of Civil War relics. Some residents objected to the plan during a public meeting at the park and called for the foundation to release revenue and expense figures. Others said the price increase will drive away visitors, especially children.

"Part of the problem here is getting the information," said Gettysburg resident Steve Felix. "Where do we get what your expenses are and what you're making?"

Gettysburg Foundation President Joanne Hanley said plans have been made to make annual financial reports available to the public soon. She said the plans will help residents understand why an increase to ticket prices is necessary.

"I've worked at other museums and, quite honestly, been embarrassed," she said. "This (facility) must never grow old, stagnant, deteriorated, and run down because of a lack of



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appropriations like so many others." The fee increase, projected to sustain the foundation for the next three years, would begin January 2012. Most ticket prices will increase \$2 and an adult ticket, for those 13 and older, would cost \$12.50 and a youth ticket would cost \$8.50. In June of 2009 ticket prices increased to \$10.50 and \$6.50 respectively. Admission for children 5 and younger will remain free.

Hanley said the facility had been operating at a deficit and that it was "irresponsible" to think prices could remain low while costs everywhere are increasing.

"I don't want to fundraise," she said. "I don't want us to get in a situation like so many other museums relying on state and federal funding." Hanley said the foundation has taken dramatic steps to cut costs. She said two vice president positions have been cut and that her own salary is less than half the nearly \$425,000 made by the foundation's first president.

Still, she said the facility is faced with increasing expenses due to employee health care and utility costs. Other officials have noted that an increase in the use of credit cards has led to higher processing fees and the growing visitation from tour groups has led to the need for more staff to direct and manage the crowds. She added that the foundation is working carefully not to price itself out of the market.

Others, though, contended the increase would hit hardest among children visiting the facility. Under the new plan, children ages 13 and older would be considered adults and subject to a \$12.50 ticket. The current fees allow children ages 6 to 18 admission for a \$6.50 youth ticket. Licensed battlefield guide Tom

Vossler said such a hike will deter youth visitation.

"The children are our primary audience. So we're going to increase their fees and anoint them adults?"

Industry encroaches on Maryland's Civil War battlefields

Sites at Monocacy, South Mountain highlight conflict with modern society

By Timothy B. Wheeler, The Baltimore Sun, April 25, 2011
Standing behind the old brick Worthington House, visitors can look down the gently sloping hillside and picture the Civil War battle that likely saved the nation's capital from capture.

Much of the farmland where Union soldiers fought that hot summer day in 1864 to delay a Confederate attack on Washington has been preserved as Monocacy National Battlefield. But the view from the Worthington farm, where the fighting began, appears fated to become less historic.

A huge waste-to-energy plant is planned just across the Monocacy River from the 1,650-acre park — a project that has sparked criticism as the nation marks the 150th anniversary of the start of the war. One hundred fifty feet tall, with a 270-foot smokestack, the facility will loom over the trees that hide areas where Confederate cavalry forded the river to assault Union infantry.

"This will be visible from the visitors center and other key parts of the battlefield," said Susan W. Trail, superintendent of the historic park on the southern outskirts of Frederick. "It will, in my view, overwhelm part of our landscape."

As history buffs begin four years of events marking the anniversary of a conflict that continues to resonate in

American politics and culture today, the land over which blue- and gray-clad soldiers bled and died is coming into increasing conflict with modern society. In Maryland, both the Monocacy and South Mountain battlefields face development pressures from energy projects.

Only about 20 percent of the land nationwide on which fighting occurred is preserved, either as national, state or local parks or in private ownership, according to the Civil War Trust, a nonprofit group dedicated to saving battlefields. Even the parks face encroachment by shopping malls, highways, housing developments, cellphone towers and casinos.

"A lot of this comes down to a clash between our modern needs and our sensibilities about preserving our resources," Trail said.

Less famous and smaller than the bloodbaths that took place at nearby Antietam and Gettysburg, Pa., the Monocacy battle was noteworthy for the role historians say it played in thwarting the third Confederate invasion of the North.

On July 9, 1864, at a critical junction of roads and railroads crossing the Monocacy River, a hastily assembled Union force of 5,800 soldiers confronted a much larger Confederate army bent on attacking Washington, which at the time was lightly defended.

The South prevailed at the end of a daylong, seesaw battle that left 1,300 Union soldiers dead, wounded or missing. But the holding action bought crucial time for Union reinforcements to be rushed to the capital, and the invading army withdrew after finding its prize well-guarded.

The Monocacy park lies in the shadow of better-known Civil War clashes in the area. Authorized by



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Congress in the 1930s, it got no money to buy land until the 1970s and didn't open to visitors until 20 years ago. The battlefield had long since been bisected by Interstate 270, built to connect Frederick with the Capital Beltway.

"I don't think this would have happened today," Trail said last week as traffic whizzed between the two farms where fighting raged. "It makes it hard for people to get a sense of the battle."

But modern life keeps closing in: A high-tension power line from West Virginia that would have skirted the park has been put on hold — for now. Meanwhile, Frederick, the state's second-largest city, has slowly sprawled southward toward the park. "We're this sea of green on the edge of the city," Trail said.

The land across the river from the park has long been zoned for industrial use, though most of the facilities now are hidden by the trees lining the riverbank. That's where Frederick County's commissioners have decided to put the waste-to-energy plant.

Blaine Young, president of the five-member board, said he and the other commissioners are committed to building the plant, though he wishes it could be put elsewhere.

Other sites were considered, he said, but a previous board decided to put it near the park to save the county money and time. The property is owned by the county, he said, and the plant will burn sewage sludge from the nearby wastewater treatment plant, which would otherwise have to be processed in a costly "digester" facility.

Young said Wheelabrator Technologies, the company that won the contract to build the plant, is looking at altering the facility's design

and even color to try to make it less noticeable to park visitors. But Young said the chance of moving it at this point are "slim to none."

"The fact is, we're so close to Gettysburg, the Civil War heritage we have in Frederick is often overshadowed," he said.

Not far to the west, Middletown-area residents are in a standoff with a Virginia-based company over another energy project. Some residents there fear that a natural gas compressor station proposed in their midst by Dominion Energy will spoil the rural, historic landscape at the foot of South Mountain.

The mountain was the scene of another relatively unheralded Civil War clash that proved to be the warm-up for the bloodiest day of fighting in American history — the Battle of Antietam, where 23,000 on both sides were killed, wounded or missing.

Unlike Antietam, most of the South Mountain battlefield remains in private hands, though the state of Maryland has spent nearly \$4 million to protect about 1,300 acres — most of it paying for easements obligating landowners not to develop their property.

Two years ago, though, Dominion bought 130 acres of unprotected farmland down the mountain from Fox's Gap, one of the three sites where fighting occurred. On that tract is a historic stone house known as Fox's Tavern: Union troops marched by the structure on their way to the fighting, and wounded soldiers were brought back there to be tended, say local residents. It's currently occupied by a Dominion employee.

"This is all farmland out here," said Elizabeth Bauer, whose home is a few minutes from the old stone house.

For the Bauers, the Civil War is a passion. Her husband, Claude, 58, is an enthusiastic re-enactor who dons authentic-looking uniforms to participate in mock battles, parades and living-history exhibits. Elizabeth, 55, joins him at many events, dressing up in period civilian garb. Though she is Canadian, she says a couple of her ancestors crossed the border to fight with the Union.

"We're not against the energy infrastructure," she said, "but we're against using historic property and agricultural property. It doesn't fit."

She and a few of her neighbors formed Citizens for the Preservation of Middletown Valley to rally the community against this and other perceived threats.

Dominion spokesman Charles Penn said the company is re-evaluating the project, which is meant to boost the flow of gas supplied via an interstate pipeline running through the area. Dominion still intends to complete the project, Penn said, but has no plans "at this time" to develop the land it owns near Middletown.

Bauer is taking no chances as long as the company still owns the land. "We want them to go away," she said. Most visitors drawn to these historic oases in the midst of spreading modernity are unaware of what may be in store.

"It's too bad," said Bob Sullivan of Morgantown, Pa., after hearing about the trash-to-energy plant as he toured the Monocacy park's visitors center.

"It's difficult, because there are people who would benefit from things coming in like this," Sullivan said of the energy facility. But he added: "The people who care about history see it as a loss. Once it's gone, it's gone. There's nothing you can do to bring it back."



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New look for old Gettysburg parking lots

BY SCOT ANDREW PITZER,
Gettysburg Times, April 20, 2011

As the National Park Service reviews 1,800 comments concerning the future of its old Gettysburg Cyclorama Center, the park is moving ahead with repair and removal of the parking lots in that area.

Park contractors began resurfacing the old Gettysburg Cyclorama parking lot Monday, in a project that officials expect will take about three weeks.

There are two parking lots in that area, that previously serviced the Cyclorama Center and the former Visitor Center, which has been demolished.



Contractors are resurfacing the old Cyclorama Center parking lot in Gettysburg. During the project, the old Visitor Center lot is being temporarily reopened for parking and through way traffic. (Darryl Wheeler/Gettysburg Times)

The old Visitor Center lot has been temporarily reopened for parking and throughway traffic connecting Taneytown Road and Steinwehr Avenue, according to Gettysburg National Military Park spokeswoman Katie Lawhon. Once the resurfacing project ends, the park intends to remove the old Visitor Center parking lot, and eventually restore that landscape.

The old Cyclorama Center has been closed since 2005, after a 360-degree painting depicting Pickett's Charge was transported to the new Battlefield

Visitor Center along the Baltimore Pike.

GNMP Superintendent Bob Kirby noted that a portion of the old Cyclorama lot will remain, to accommodate motorists visiting the nearby Soldiers National Cemetery.

"The question I hear all the time is, what's happening with the Cyclorama building?" said Kirby, pointing out that the building is going through an Environmental Assessment study, that launched last year.

Asked previously what he'd like to see happen with the 49-year-old structure, Kirby responded that he is a "public servant, and as always, I'll defer to what I think is the best scholarship and the will of the people — as best as we can facilitate it — and then we'll take it from there."

The park previously wanted to demolish the cylindrical structure, but did not complete the proper studies when it reached that decision as part of its General Management Plan of 1999. Last year, a U.S. judge told the park that it must complete a federally-mandated Environmental Assessment, and consider alternatives to demolition.

The park and its management partner, the Gettysburg Foundation, want to restore the land where the building is located, Ziegler's Grove and the High Water Mark, back to its Civil War appearance of 1863.

"We can't do anything with Ziegler's Grove until the Cyclorama is out of litigation," Gettysburg Foundation President Joanne Hanley said during a recent NPS Advisory Commission meeting.

The park can still tear the building down, but it must complete the study first, before reaching that decision.

"The park received 1,800 comments and we're analyzing those comments," explained Kirby, adding

that he cannot venture a guess as to when the study will be released to the public for further comment.

Lawhon explained that the park is performing a "detailed environmental review" for four possible alternatives for the Cyclorama Center, including: keeping the building on its current site and "mothballing" it; reusing the building on its current site; relocating the building to a new site; or demolishing the building to bring back missing features from 1863.

The park held two public input hearings last year on the future of the Cyclorama Center, and also solicited written comment. Historians and architects consider the building, designed by the late Richard Neutra, as an engineering masterpiece, while other battlefield preservationists would like to see it razed.

Situated between Taneytown Road and Steinwehr Avenue, the 45-acre property was the scene of Pickett's Charge and the High Water Mark. Previously, the Cyclorama Center housed a 377-foot long, 40-foot high painting of the battle, but the foundation raised \$16 million to restore the artwork, and moved it to a gallery in the \$103 million Battlefield Visitor Center. The former Visitor Center was demolished in 2008-09.

Gettysburg Tourism Funds in Jeopardy

BY SCOT ANDREW PITZER,
Gettysburg Times, April 24, 2011

Tourism funding faces drastic cuts if a proposed state spending plan passes as presented by Gov. Tom Corbett.

That's not good news for Adams County, where tourism ranks with agriculture as the top local industries. State tourism dollars are cut as much as 70 percent, and the cutbacks will certainly be felt locally with the Gettysburg Convention & Visitors



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Bureau, the county's official tourism promotion agency.

"We've seen it coming over four years, and we've been preparing for it, but it's a big hit," said GCVB President Norris Flowers, noting that his agency has lost \$350,000 in state funding since 2006-07.

"We've been taking it out of our reserves, but we can't keep doing that," added Flowers, noting that his group's annual operating budget has been reduced to \$1.2 million, with the cuts.

"The state has a billion dollar deficit, and this budget only addresses \$800 million," said Flowers. "We fully understand that the state is facing a budget dilemma, we want to help and assist, but it's going to impact local tourism agencies."

One line item, "Tourism Promotion Assistance," which is directly received by local marketing agencies — such as the GCVB — has been cut altogether, after \$5.5 million was distributed this year. The money is used for national and regional marketing.

"I think, with the cuts, people aren't going to see the consistency of our message that is presented out there, whether it's television or radio or print," said Flowers.

He pointed out that under former Gov. Tom Ridge, the state had a \$36 million tourism budget, while it is "next to nothing now."

Flowers said his agency received \$350,000 five years ago in state promotion dollars, while only \$36,000 was received for the current fiscal year. In the proposed state budget, local tourism agencies would receive nothing for promotion.

"It's \$36,000 — it's 3 percent of our budget. We have to make it up some how," said Flowers.

The county's tourism agency accounts for 7,500 jobs here.

Another line item in the proposed budget — "Marketing to Attract Tourists" — is hacked nearly 38.91 percent, as it is cut down to \$3.201 million. This year, the figure was \$5.24 million. That money is managed out of the Pa. Tourism Office in Harrisburg, as a part of the Department of Community and Economic Development.

Gettysburg Convention & Visitors Bureau spokesman Carl Whitehill pointed out that the money is used by the Pennsylvania Tourism Office to market tourism to the entire state.

"It's similar to what we do, but on a larger, state level," explained Whitehill.

Flowers noted that the cuts couldn't have come at a "worse time," as the state is marketing the Civil War sesquicentennial. Events continue through 2015, with the local sesquicentennial of the Battle of Gettysburg falling in 2013.

"With the 150th, we should be increasing our marketing, not decreasing," said Flowers.

Even with the state funding cuts, Flowers pointed out that his agency has been able to "grow the lodging tax over that time, so we've done our job" by bringing more people into the area. Also, working with a \$1.2 million budget, Flowers said his agency has been able to produce "more than \$380 million in revenues for Adams County," calling it a "pretty good return on investment."

Over the past years, state funding had accounted for nearly 25 percent of the budget for the Gettysburg Convention & Visitors Bureau, with the remaining 75 percent generated via the county's lodging tax, and membership dues. But with the state's budget woes, the 25 percent

has decreased rapidly, with local tourism agencies forced to reduce their spending plans, or dip into reserves to balance their budgets.

The lodging tax has produced about \$1.2 million annually, with the GCVB receiving three-fourths of that for marketing and promotion.

Gen. Robert E. Lee's sword to make its home at Appomattox branch of Confederacy museum

Associated Press, April 15, 2011
APPOMATTOX, VA (AP) - The famed sword of Gen. Robert E. Lee will make its home in Appomattox, where it was to have been surrendered 146 years ago.

Museum of the Confederacy CEO Waite Rawls announced on Thursday that the sword belonging to the commander of the Army of Northern Virginia will be among the artifacts featured at the Appomattox branch of the Richmond-based museum.

The News & Advance reports that the uniform Lee wore at the surrender on April 12, 1865 also will be among the items on display. Rawls said the main exhibits in the museum will tell stories of the war before Appomattox, the surrender itself and life after the war. But the piece de resistance is the sword, which Rawls said will be seen as visitors walk in, and when they leave.

"The sword is a great metaphor for the beginning of the war and for the surrender at Appomattox," he said.

Spotsylvania museum could open in May

BY AMY FLOWERS UMBLE,
Fredericksburg.com, April 11, 2011
Civil War buffs recognize the photos immediately. Black and white, and slightly grainy but clear enough to be



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macabre, the photos show dead Confederate soldiers after a battle near the Spotsylvania Courthouse. The dead were buried at a nearby farm, and the photos are usually captioned "Confederate dead at Widow Alsop's farm." People often speculate about the Battle of Spotsylvania Courthouse, the soldiers and their deaths. But few know that the Widow Alsop was named Susan and she was just 23 when a camera captured that moment in time.



Photo believed to be Susan Alsop.

A young widow on May 20, 1864, she had a baby son and was running a 400-acre farm by herself. Susan wore a brooch attached to her collar with a photo of her husband, who was killed in an accident. A rare photo of Susan, who was quite an attractive woman, will soon be on display in Spotsylvania County.

Area historians recently saw Susan's story for the first time. "It certainly explodes the traditional mind's-eye vision of what a 'Widow Alsop' looks like," said John Hennessy, chief historian at Fredericksburg and Spotsylvania National Military Park.

A new museum hopes to tell the stories of the Civil War battles--and the county residents who carried on

throughout the war. "We want to tell the story of the Spotsylvania citizens, the residents," said Terry Dougherty, who is directing efforts for the new history museum.

The new space will provide plenty of room for artifacts from the county's existing museum and for new exhibits, Dougherty said. No new county money will fund the museum. In the next fiscal year, \$86,000 for the museum is suggested in the proposed budget. That money will come from a vacant tourism marketing director position, Barnes said. Dougherty is donating his services.

The museum is scheduled to open in time for the big Civil War re-enactment on May 21.

For the past year, Dougherty has immersed himself in Spotsylvania's history, searching for stories and artifacts.

And he's found some pretty noteworthy artifacts, Hennessy said, admitting to a certain amount of historical envy.

Dougherty plans to tell stories of the county before the Civil War. And when it comes to the War Between the States, Dougherty doesn't want to tell stories only from the battlefields.

He wants to remember the soldiers, to share their letters home. But he also wants to talk about the people left behind. For example, during the war, the county sold bonds. Every month, the county sheriff took that money and bought bacon, flour and sugar. And then he distributed them to needy families.

"We're going to tell those kinds of stories and do so in a manner that inspires people," Dougherty said.

"Glory," "Tombstone" screenwriter Kevin Jarre dies

AP, April 22, 2011

LOS ANGELES—Kevin Jarre, who wrote the screenplays for the movies "Glory" and "Tombstone," has died unexpectedly of heart failure on April 3 at his Santa Monica home.

He was 56.

Jarre was a history buff who was entranced by the Civil War since childhood, when he'd received some toy soldiers for Christmas. His research on a black regiment led him to write the 1989 movie "Glory," which won three Academy Awards, including one for actor Denzel Washington.

His 1993 "Tombstone," about the shootout at the OK Corral, got mixed reviews but was a hit.

Jarre also co-wrote "Rambo: First Blood Part II," "The Devil's Own" and "The Mummy."

He was the adopted son of Oscar-winning composer Maurice Jarre.

Maryland Historical Society unveils large Civil War exhibit

It includes flag hand-stitched and flown outside West Baltimore home during war

By Jacques Kelly, The Baltimore Sun, April 13, 2011



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An 89-year-old Arizona man worried that no one showed interest in a U.S. flag hand-stitched by his grandmother and her mother 150 years ago. By chance, his concerns found their way to the Maryland Historical Society, where a curator gently unwrapped the rare, homemade 34-star flag that flew above a West Baltimore street during the Civil War.

"I had this feeling this was something special, extraordinary," said Alexandra Deutsch, the society's chief curator. "When I received it, I was overwhelmed. It was one of those amazing moments in every curator's life. It is a Baltimore story, an everyday story that is nevertheless totally remarkable."

The flag has a starring role in "Divided Voices: Maryland in the Civil War," an exhibition billed as "the largest Civil War exhibit in the museum's 167-year history." Many of the treasures featured in the show, which opens Saturday, have not been shown publicly since the 19th century, said Burton K. Kummerow, the society's director.

As it turns out, the women who made the flag showed their loyalty to the Union by displaying it from a West Lafayette Avenue window at the beginning of the Civil War and again at President Abraham Lincoln's death as his coffin arrived at Camden Station in Baltimore.

The donor, John W. Starr, moved to Arizona in 1971 and stored the giant flag in a pillow case in a cedar chest. He knew it had been made by his grandmother, Alice McClellan, and her mother, Eleanor Miranda Dixon White.

"I folded up the flag military-style and kept it safe," said Starr from his home in Sierra Vista, Ariz.

He eventually made a contact with the Maryland Historical Society.

"Only 2 percent of Marylanders voted for Lincoln," Deutsch said. "And yet, when he died, we have accounts that say all Baltimore was draped in flags, and this is one of them." She said that Maryland sent 60,000 men to serve in the Union army. More than 20,000 fought for the Confederacy. The curators emphasized that the show's themes will be related through personal items, such as an 1860s hoop skirt and its steel frame, wherein women kept muslin tote bags to smuggle medicines behind the lines to Confederate soldiers.

"Women brazenly wore the Confederate colors, even though Baltimore was a city occupied by federal forces," Deutsch said as she pointed to a type of apron that Southern sympathizers wore over a dress.

Among the artifacts is a dress coat worn by Richard Snowden Andrews, who was wounded at the Battle of Cedar Mountain in Virginia. Military surgeons cut away his coat and operated on a deep wound. He survived and was wounded again at the Second Battle of Winchester. He lived until 1903 and gave lectures attired in his bloody coat.

There is also a Massachusetts bayonet preserved from the April 19, 1861, Pratt Street Massacre, regarded by many historians as the first bloodshed of the Civil War. The Historical Society has pistols fired in that incident. It will also display a replica stone of the type used to pave Baltimore's streets. These heavy stones were pulled up during the riot and thrown as weapons.

Other objects include a piece of the wallpaper that lined the presidential box in Ford's Theatre in Washington the night Lincoln was assassinated. It was acquired by Asia Booth, sister of assassin John Wilkes Booth, who was born near Bel Air. "Asia Booth was obsessed with her brother and what he did," said Deutsch.

Kummerow said visitors will see Robert E. Lee's camp chair, John Brown's carbine and Lincoln memorabilia from the Civil War era, as well as photographs assembled by local collectors Ross and Nancy Kelbaugh, who have also re-created a 19th-century photographer's studio. The Civil War exhibit will run



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for the next four years and will be updated annually.

3net Begins Production on 3D Civil War Series

By Carolyn Giardina, Backstage, April 18, 2011

3net, the new 3D network from Sony, Discovery and Imax, has taken its first step into scripted 3D production with an ambitious four-part series about the Civil War. The program, which will be shot in 3D, is slated to debut on 3net in the fall and is a departure from most of the 3DTV content being produced at this point -- sports or other live event coverage. Under the working title *The Civil War 3D*, principal photography on the four-hour program is under way. The program will combine digitized stereoscopic archival imagery from the period, scripted re-enactments and character narrative. It ties in with the 150th anniversary of the start of the Civil War. "This is based on stereoscopic stills that were taken during the time -- those were really the impetus for the idea," 3net president and CEO Tom Cosgrove told *The Hollywood Reporter*. "For me, the stills really take you into the place in a way that I hadn't seen before. It started the idea of looking at a new way to do history programming.

"We started looking at telling the story through stills, then decided to use the stills to supplement re-creations and really create this world in 3D and use the stills as a touch point to get back to the original feel and look of the Civil War." "There are thousands of (3D) stills from the time of the Civil War all the way through the end of the century," Cosgrove related. "There is a big archive that we'll tap into to tell these stories, and the rest

will probably be re-enactments."

David W. Padrusch will direct and co-write the Civil War series as well as executive produce with Jonathan Towers through Towers Prods. Tim Pastore will executive produce for 3net. The narrative will include personal stories from soldiers in opposing regiments, the Union's 20th Massachusetts and the Confederate's 1st Virginia.

Padrusch said the series would "bring the prism of 3D technology to first-person accounts of battlefield experiences as a way of exploring the humanity and the complexity of motivations of soldiers on both sides of the war."

"The 1st Virginia and 20th Massachusetts regiments participated in nearly every major battle in the Eastern Theater, and the men in these units gave us authentic and haunting first-hand insights into America's darkest days," said Patrick Brennan, author of *Secessionville: Assault on Charleston*, who serves as historical consultant and co-writer with Padrusch. For the Civil War series, re-enactments will in some cases be shot at the actual locations and battlefields, such as Gettysburg. The series also will be shot on location in Illinois.

Civil War Trust to Launch New Smartphone Tour of Fredericksburg Battlefield

CWPT, April 29, 2011



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On Wednesday, May 4, 2011, Officials from the Civil War Trust, the Commonwealth of Virginia and the Fredericksburg Department of Economic Development and Tourism will gather to launch an exciting smartphone-based mobile tour of the Fredericksburg battlefield. Using GPS technology and Apple's iPhone platform, the Fredericksburg "Battle App" will help tourists locate and learn about historic sites using audio, video and animated content.

The Battle App offers four individual tours that take visitors to well-known sites currently protected by the National Park Service, as well as lesser-known battlefield locations in downtown Fredericksburg and elsewhere. In addition to multimedia content, users also have easy access to full orders of battle, chronologies, fact sheets and even a quiz.

The Fredericksburg Battle App was developed by the Civil War Trust and its technology partner NeoTreks, with the support of the Virginia Department of Transportation.

Hollywood takes on the Civil War

By Scott Collins, The Los Angeles Times, April 15, 2011

LOS ANGELES — When South Carolina artillerymen opened fire on a small band of federal troops garrisoned in Fort Sumter exactly 150 years ago Tuesday, the American Civil War officially began.

Now Hollywood is getting ready to fight the nation's bloodiest conflict all over again with a passel of new sesquicentennial-ready film and TV projects from some of the biggest names in the entertainment industry, including directors Steven Spielberg, Ridley Scott and Robert Redford. There's even a pilot for a TV series set against the backdrop of the war,

from one of the executive producers of ABC's hit drama "Lost."

Of course, the war between the North and South over slavery and states' rights has for decades supplied a bottomless well of drama — and potential profit — for storytellers. But the new wave of projects is coming at a time when researchers raised in the post-Vietnam era have revolutionized Civil War scholarship with a richer, and darker, understanding of a struggle most Americans probably still know best from high-school history courses.

"The Civil War is the most important event in American history," Ken Burns, the documentary filmmaker whose landmark 1990 series about the conflict was rerun on PBS stations last week, said in an interview. "Everything that came before the Civil War led up to it; everything since has been, in many ways, a direct consequence of it."

The cable network History is perhaps making the biggest bet, or at least the longest. History executives — who haven't exactly ignored the Civil War in the past — plan to devote splashy special programming to the war over the next four years, which is how long the original conflict lasted. Next month, the channel will kick things off with "Gettysburg," a two-hour documentary enhanced with CGI and re-enactments from filmmaking brothers Ridley and Tony Scott. A panoramic view of the war's crucial battle over three days in July 1863, the film is designed to give a grunt's-eye, and sometimes gruesome, view of the action.

"You're gonna be looking at what it was really like to be with these guys on the ground," said Dirk Hoogstra, senior vice president of programming and development for History.

History has also scheduled a documentary on Robert E. Lee and Ulysses S. Grant, the best-known Confederate and Union generals, and formed an educational and charity initiative with the Civil War Trust and the National Park Foundation.

And just to make sure no viewer fails to get the message, the network is even adding special Civil War-themed episodes of their hit series "Pawn Stars" and "American Pickers."

For History, the war is a natural for its heavily male-skewing audience. "We've done just about everything you can possibly imagine on the Civil War a couple of times," Hoogstra said, only half-joking. But programming related to the conflict nearly always pulls good ratings, he added.

Elsewhere, where the written record meets imagination, producers are hoping to pick up where the facts leave off with several new dramatized accounts of the war.

Recently Redford's "The Conspirator," premiered with Robin Wright as Mary Surratt, the boarding house proprietor who was accused of aiding John Wilkes Booth in his plot to kill Abraham Lincoln in April 1865. Spielberg is reportedly set to start shooting this fall on his long-delayed film "Lincoln," with Daniel Day-Lewis in the title role (Liam Neeson dropped out last year).

Those projects hinge on some of the most famous characters in American history; elsewhere, producers are using the war as a backdrop for invented protagonists.

Carlton Cuse, an executive producer on "Lost," has been writing the pilot for the Civil War drama "Point of Honor" with Randall Wallace, the screenwriter of "Braveheart." While Cuse sees his story as primarily a family drama — it's about the travails



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of a Virginia clan in their battle-scarred homeland — the staggeringly high death toll of the war (620,000 by many counts) combined with its uniquely American roots make it an enduring object of fascination.

"I've had so many people come up to me and say, 'I have diaries in my attic and papers and photographs of family members who fought in the Civil War,'" Cuse said. "It's because it was a war fought on our soil."

In the last 20 or 30 years, scholars who lived through the country's Vietnam experience began to look at the much more-distant Civil War through a new lens.

"When the Vietnam generation began to study the Civil War we got a darker story — we got to the prisons, the question of death, the common soldiers' brutal experience," said David W. Blight, a Yale historian.

How much of this new thinking will permeate the new works about to be unleashed? Hard to say, but it's clear that filmmakers are no closer to running out of Civil War ideas than are historians. Likewise, the former group will keep taking liberties with the known truth in their quest for a larger Truth.

Historians say the Civil War can survive that, as long as the facts don't get completely buried. As Burns put it: "Let's remember that William Shakespeare took liberties with historical fiction and created the greatest literature on Earth."

Gettysburg's Emmanuel Harman Farm to eventually get 1863 look

BY SCOT ANDREW PITZER,
Gettysburg Times, April 19, 2011
Now that the National Park Service finally owns the former Gettysburg

Country Club, don't expect drastic changes to the landscape, any time soon.

The park must first complete a "cultural landscape report," which will show what the 95-acre property along Chambersburg Road looked like at the time of the Civil War, in 1863.

Gettysburg National Military Park Superintendent Bob Kirby did confirm during last week's Advisory Commission meeting that the site is open to the public.

"Don't look for much to happen right away," Kirby said regarding the land sale that was announced March 25. "It will take some time, we just acquired it."

There is no timetable for completing the landscape report.

The former Country Club — now known as the Emmanuel Harman Farm — sat within the park's 6,000 acre boundary, but was privately-owned. After the club went bankrupt in 2009, the club was purchased by developer Martin K.P. Hill.

Even though the property sat within the park's federally-designated boundaries, the land was subject to private development, with up to four houses permitted atop each acre of land.

Last year, the 110-acre property was subdivided into two parcels, including the 95-acre open space, and 15 acres featuring the existing Country Club. In February, Hill sold the former 95-acre golf course to the Virginia-based Conservation Fund for about \$1.4 million, and retailed the remaining 15 acres for private development, with its pool and tennis courts. The Conservation Fund has preserved six million acres of land in 50 states, including 9,000 acres of battlefield.

Finally, in March, the park announced that the Conservation Fund

transferred the land to the NPS for preservation. U.S. Interior Secretary Ken Salazar attended the event, and proclaimed that the sale marked the "first time since the Battle of Gettysburg that the land will be restored to its 1863 appearance."

The land acquisition is significant, since the property was home to the first day of the Battle of Gettysburg in 1863, featuring arguably the fiercest fighting of the Civil War clash.

According to historians, the former Country Club property — located along the Chambersburg Pike between McPherson Ridge and Herr's Ridge — was the scene of intense fighting on July 1, 1863.

Eight Confederate brigades totaling more than 15,000 soldiers, more than 20 percent of the entire army, was positioned upon or fought from this land. Two units involved in the bloody fighting around Willoughby Run, the 26th North Carolina and 24th Michigan, each lost more men than any of the regiments in their respective armies at Gettysburg.

The 95-acre site comes off the Cumberland Township tax rolls, resulting in a \$120,000-\$150,000 loss, according to supervisors. However, the privately-owned land remains on the tax rolls, and Hill is actively marketing the complex.