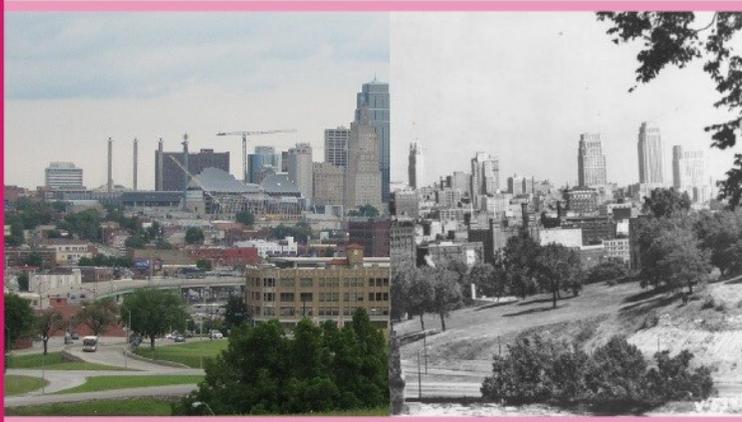


David W. Jackson to Discuss *Changing Times: Kansas City's LGBTQIA History*

On **Wednesday, October 11 at 6:30 p.m.**, the National Archives at Kansas City will host **David W. Jackson**, author of *Changing Times: Almanac and Digest of Kansas City's LGBTQIA History* for a discussion of Kansas City's lesbian/gay/bisexual/transgender history. A free light reception will precede the program at 6:00 p.m.

Changing Times



Almanac and Digest of
Kansas City's LGBTQIA History

David W. Jackson

book that also includes feature articles on singular topics of relevance to the LGBTQIA communities. Perhaps the most popular section of *Changing Times* is Jackson's detailed census of more than 150 LGBTQIA sites in the Kansas City area from the 1930s to today.

The month of October is LGBT History Month as it is celebrated each year to coincide with National Coming Out Day on October 11. The National Archives has begun to identify, describe, and digitize hundreds of items in its holdings on LGBTQ-related topics. This webpage will provide quick access to digitized items and descriptions of records not yet scanned but available to researchers <https://lgbtqarchives.tumblr.com/>

Copies of Jackson's books will be available for purchase and signing. Reservations are requested for this **free program** by calling 816-268-8010 or emailing kansascity.educate@nara.gov. Requests for ADA accommodations must be submitted five business days prior to events.

A question, "Where did the modern day gay rights movement begin?" Did you answer, "New York City, with the Stonewall Riots in 1969?" It actually began in Kansas City, Missouri, three years earlier. Local historian and author, David W. Jackson, will retrace a colorful, yet mostly unknown history of a segment of Kansas City's minority communities. His newest book, *Changing Times: Almanac and Digest of Kansas City's LGBTQIA History*, presents a captivating timeline from 1821 to the present that may give readers a new appreciation for the struggles of countless fellow Kansas Citians over the last 200 years. Jackson's research over the last decade has culminated in this new 400+ page

October 2017

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Upcoming Events

Unless noted, all events are held at the National Archives 400 W. Pershing Road Kansas City, MO 64108

- **OCT. 11 - 6:30 P.M.**
AUTHOR EVENT:
KANSAS CITY'S LGBTQIA HISTORY
WITH DAVID JACKSON
- **OCT. 16 - 6:00 P.M.**
PANEL DISCUSSION: *THE ELEPHANT AND DONKEY IN THE ROOM**
- **OCT. 19 - 6:30 P.M.**
FILM: *AUGUST WILSON: THE GROUND ON WHICH I STAND*
- **OCT. 25 - ALL DAY**
VIRTUAL GENEALOGY FAIR

*DENOTES EVENT IS OFFSITE.

National Archives to Host Virtual Genealogy Fair on Wednesday, October 25

On Wednesday, October 25, the National Archives will host the fifth virtual Genealogy Fair via webcast. Viewers can participate with the presenters and other family historians during the live event on YouTube. All of the session videos and handouts will be available from this web page free of charge. You can watch the sessions and download the materials at your convenience.

The National Archives holds the permanently valuable records of the Federal government. These include records of interest to genealogists, such as pension files, ship passenger lists, census and Freedmen's Bureau materials. For information on National Archives holdings see www.archives.gov.

Live captioning will be available online. If you require an alternative or additional accommodation for an event (such as a sign-language interpreter), please send an email to KYR@nara.gov or call 202-357-5260 in advance.

A schedule of the events are below. All times below are Eastern Standard Time. For more information visit archives.gov/calendar/genealogy-fair

10:00 a.m. - Welcome Remarks from the Archivist of the United States, David S. Ferriero

10:05 a.m. - Taking Care of Your Family Heirlooms, Kate Smith, National Archives at College Park, MD

11:00 a.m. - 19th Century Ancestors in Tax Assessment Records, Elise Fariello, National Archives at Chicago, IL

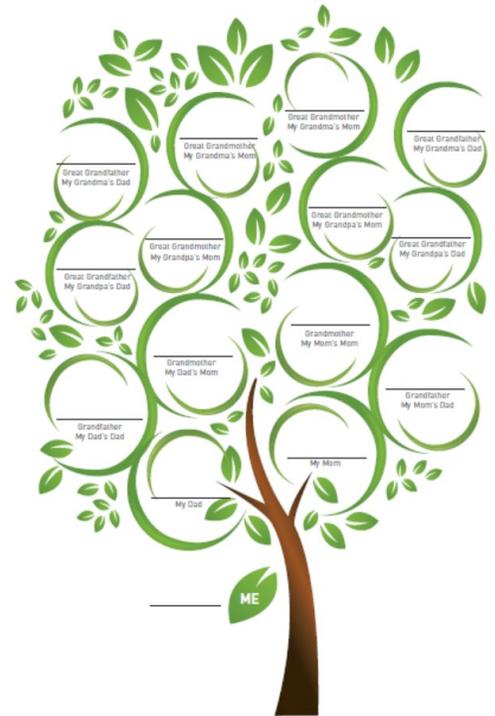
12:00 p.m. - From the Cradle to the Grave: Birth, Childhood, and Death in the National Archives at St. Louis, Daria Labinsky and Cara Moore, National Archives at St. Louis, MO

1:00 p.m. - A is for Archives, B is for Burn File: Accessing Burned Records at the National Archives at St. Louis, Ashley Cox, National Archives at St. Louis, MO

2:00 p.m. - Locating the Relocated: Deciphering Electronic Records on Japanese Americans Interned During World War II, John LeGloahex and Jana Leighton, National Archives at College Park, MD

3:00 p.m. - Beyond the War Relocation Administration: Finding Japanese Relocates in Other Records, Gwen Granados, National Archives at Riverside, CA

4:00 p.m. - Closing Remarks from the Executive for Research Services, Ann Cummings



Are you connected to the National Archives at Kansas City?



Recently the National Archives at Kansas City added a new social media account. Find and follow us on Instagram at: [kansascity.archives](https://www.instagram.com/kansascity.archives). As a reminder we encourage our patrons to use electronic mail and social media to connect with us. Our Facebook address is www.facebook.com/nationalarchiveskansascity. In addition, you can tweet us via Twitter [@KCArchives](https://twitter.com/KCArchives) or [#KCArchives](https://twitter.com/hashtag/KCArchives).



All information about upcoming events and programs is emailed to patrons through our electronic mailing list. If we do not have your address on file, please send an email with your preferred address to kansascity.educate@nara.gov or call 816-268-8000. By providing your address, you grant the National Archives at Kansas City permission to send you information about special events, and

National Archives and American Public Square to Offer Political Panel Discussion at National World War I Museum and Memorial

American Public Square and the National Archives present an evening of civil discourse about American party politics. Panelists from both sides of the aisle will consider the fate of the American two-party system. What role will American political parties play? What will they look like? Are independents the future? This free panel discussion will take place at the National World War I Museum and Memorial on **Monday, October 16 at 6:00 p.m.** To learn more and register visit [American Public Square](#).

The panel includes **Howard Dean** (Former DNC Chairman; Founder, Democracy for America), **Danny Diaz** (Former Campaign Manager for Jeb Bush's Presidential Campaign; Founding partner at FP1 Strategies), **Greg Orman** (Businessman and Independent candidate from Kansas for the U.S. Senate in 2014), **Jacqueline Salit** (IndependentVoting.org; Former Campaign Manager for Michael Bloomberg's three campaigns for NYC Mayor), and **Beth Miller Vonnahme** (Associate Professor of Political Science, University of Missouri-Kansas City). **Allan Katz** (United States Ambassador to Portugal (2010-2013); University of Missouri Kansas City Distinguished Professor; Founder of American Public Square) will moderate the event, and **Nick Haines** (Executive Producer, KCPT) will act as the "roving reporter," presenting questions from the audience.



This event is sponsored by The McLarney Family Foundation, Cyprienne Simchowicz & Jerry White, and Dentons Law Firm, in partnership with The National WWI Museum and Memorial, Harry S. Truman Library and Museum, Truman Library Institute, National Archives at Kansas City, *The Kansas City Star*, and the Harry S. Truman Center at UMKC.

2017-2018 Film Series Continues with American Jazz Museum and the Greater Kansas City Black History Study Group

The National Archives at Kansas City, in collaboration with the American Jazz Museum and the Greater Kansas City Black History Study Group, will offer a free film series (monthly) continuing through May 2018. All film programs are **free** to attend. A free light reception will precede each film at 6:00 p.m. **Film start time is 6:30 p.m.**

Thursday, October 19 at the National Archives at Kansas City

August Wilson: The Ground on Which I Stand (2015)

The first documentary about the Tony- and Pulitzer-winning playwright August Wilson is a co-production of the PBS American Masters series and WQED. Unprecedented access to Wilson's theatrical archives, rarely seen interviews and new dramatic readings bring to life his seminal 10-play cycle chronicling each decade of the 20th-century African-American experience, including the Tony Award- and Pulitzer Prize-winning *Fences* and Pulitzer Prize-winning *The Piano Lesson*. Film and theater luminaries including Viola Davis, Charles Dutton, Laurence Fishburne, James Earl Jones, Suzan-Lori Parks and Phylicia Rashad share their stories of the career and life-changing experience of bringing Wilson's rich theatrical voice to the stage. Wilson's sister Freda Ellis, his widow and costume designer Constanza Romero, as well as friends, colleagues and scholars trace Wilson's influences, creative evolution, triumphs, struggles and quest for cultural determinism before his untimely death from liver cancer. Post-film discussion will be led by **Dr. Nicole Hodges Persley**, associate professor at the University of Kansas.

Reservations are requested for this free film by calling 816-268-8010 or emailing kansascity.educate@nara.gov. Requests for ADA accommodations must be submitted five business days prior to events.

Hidden Treasures from the Stacks

The Leavenworth School of Revolutionary Thought

Editorial note: In 2017, the United States will commemorate the 100th anniversary of its involvement in World War I, known as the Great War. Throughout 2017, in each issue of this monthly newsletter, the National Archives at Kanas City will highlight materials from our holdings that illustrate various aspects of the war - either on the home front or abroad.

A few months after the United States joined World War I on April 6, 1917, Congress passed two laws: the Espionage Act of 1917 and the Sedition Act of 1918.

The Espionage Act was passed on June 15, 1917. The intent of the law was to “prevent interference with military operations or recruitment, to prevent insubordination in the military, and to prevent the support of U.S. enemies during wartime.” It also gave the Postmaster General the authority to refuse to mail and/or confiscate any newspaper, magazine, pamphlet, or book that he believed was in violation of the law.

Shortly after the Espionage Act was enacted, the Sedition Act of 1918 was passed by lawmakers. The Sedition Act was a set of amendments to the Espionage Act that made any public expression opposing the war illegal. This included “any disloyal, profane, scurrilous, or abusive language” about the American involvement in the war, including speech, films, pamphlets, and newspapers.

These laws, while important to the national security of the United States, were often used to suppress opposition of dissenters of the more “radical” populace. One such group was a tenant farmers organization in Oklahoma named the Working Class Union. They published a manifesto in a local paper which elicited a very strong reaction to conscription. One statement in particular summed up their views:

Now is the time to rebel against this war with Germany, boys. Boys, get together and don't go. Rich man's war. Poor man's fight. The war is over if you don't go and J. P. Morgan & Co. is lost. Their great speculation is the only cause of the war.

There were many people from all walks of life who were prosecuted and convicted under these laws. Most, if not all, considered themselves political prisoners. Some notable figures sent to Leavenworth Penitentiary were:

- Victor Berger: a founding member of the Social Democratic Party of America who was elected as the first Socialist elected to the U.S. House of Representatives.
- Tark Nath Das: the founder of the Ghadar Party in India and a leader of the U.S. Ghadar movement.
- Allen Strong Broms: a railroad engineer, Socialist, and member of the Industrial Workers of the World (a.k.a. Wobblies).
- Carl Haessler: was a Rhodes Scholar at Oxford University and had a Ph.D. in philosophy; had been an instructor at the University of Illinois-Urbana until he was dismissed for being vocal about his opposition to the war; was acknowledged to be the leader of the objectors in Leavenworth.
- Earl Browder: a prominent member of the Communist Party of the USA and the Wobblies.
- George Andreychine: a Bulgarian Socialist, trade unionist, editor, and member of the Wobblies.
- Ricardo Magon: a social activist and anarchist; was one of the key figures who helped begin the movement behind the Mexican Revolution.
- Ralph Chaplin: an artist, writer, and member of the Wobblies.
- Carl Ahlteen: a Swedish writer and member of the Wobblies.
- Rube Munson: a tenant farmer and member of the Working Class Union.
- Jacob Frohwerk: a newspaper editor.
- Ben Fletcher: a longshoreman and one of the most important African-Americans in the Wobblies.

So what happens when you put these socialists, communists, activists, Wobblies, conscientious objectors, radical labor union members, anarchists, militants, and revolutionary figures together in one place? You get an unexpected surprise.

(Continued on page 7.)

13595

Published Every Friday
at the
UNITED STATES
PENITENTIARY
LEAVENWORTH
KANSAS
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Department of Justice

LEAVENWORTH NEW ERA

For the Encouragement and Educational Advancement of Prisoners Everywhere

Edited by Prisoners
NON-SECTARIAN
NON-POLITICAL

Distributed only to
Persons Especially Interested in
Prison Reform
and to
Government Officials

VOLUME V

LEAVENWORTH, KANSAS, FEBRUARY 13, 1920

NUMBER LI



Is the short story worth while, or is it merely light entertainment? To answer this question we need to define what a short story is, and literature as well. Short story, as the term is used by critics who care for accuracy, denotes not any fiction that is short, but a certain kind of story; in brief, one possessing a definite dramatic plot, and producing a single unified impression. For purposes of clearness, I will use the term in this generally accepted sense. Is this Short Story literature, i. e., is it art?

To answer this, we must determine the test of literary worth in fiction; and here we find ourselves at once on hotly debated ground. The realists contend that fiction should show us everyday life. "It (fiction) is the expression in literature," says Ludwig Lewisohn, "of the largest and most fruitful effort of the modern mind—the effort to establish a closer contact with reality. Inquiring a little more deeply into the matter we find this truth; the novel's power and worth." But what is reality? Shall we portray it photographically or selectively? Immediately we are in trouble, for no two agree as to what are the great realities of life, and which are the trivial.

The latest and unquestionably one of the ablest and sincerest schools insists that psychological analysis is the ultimate good in fiction. No novel, in their belief, possesses the highest merit unless it minutely analyzes the mental processes of its characters. But this is plainly too narrow for a definition; something is faulty in both these conceptions.

Inquiring a little more deeply into the matter we find this truth; the motive power of the world is not intellect but emotion. This statement may arouse momentary opposition, but I think reflection will establish it. No less an authority than Lester F. Ward confirms this. "It is feeling and not intellect that is required to influence human action. This proposition is capable of logical and physical proof. Intellect is not an impelling force; feeling alone can drive on the social train, whether for weal or woe."

This being true, art, whose aim it is to move us, appeals not to the intellect, but to the feelings. I think this will not be disputed as to music and painting. But fiction, too, is art, of the highest; and its aim is not to convince men by presenting to cold intellect hard facts, but to move men through their feelings. The appeal of fiction is to the emotions. The short story then, being fiction, must have emotional appeal; but being short, it can successfully appeal to but one emotion. And this appeal is produced in the vast majority of cases, by portraying human conduct, moreover, human conduct eventuating in a definite result; in other words, by that which is technically known as plot.

If I may be pardoned a well-meant criticism, this, I think is an error into which Ashleigh falls in his excellent and thoughtful article of last week. Plot does not mean mere sensational incident—mystery, dashing deeds of the Perils of Pauline type. Fictional plot is the basis of the story; without it, a writer may produce something artistic and delightful, but it will not be a story. Fictional plot is the related chain of human conduct, growing out of the characters, and resulting in a conclusive outcome. Descriptions there may be, and atmosphere, and even psychological analysis; but these alone or together will not be artistic fiction, because they cannot produce the emotional effect which is fiction's aim; that effect in its highest intensity is the result of nothing except human conduct.

The true aim of the short story, then, is to produce a definite emotional impression, by portraying conduct; in brief, to present vicarious experience. And that, I submit, granting adequate style, is the only requirement we may justly exact of the story. The reader lives through the events with the characters, feels as they feel, and accepts the conclusion, not because he is convinced intellectually, but because his emotions have received the impression the skillful author intended. And just because the reader feels this impression, it is more powerful than any intellectual conviction.

Now, I think, we can answer the realists, both plain and psychological. To strive for a purely intellectual awareness of human experience, and to present this photographically, is not art. To reproduce exactly the everyday events of life is not possible, and the reproduction, if it were possible, would be a dull affair. The events portrayed in a story need not even be true to life; they may be, but it is not essential. All that is required of a story is that it possess the illusion, or, rather, produce the emotional conviction, of reality. The most pronounced realist selects his incidents, and invests them with some of the glamour of his personality; it cannot be otherwise. There is no intrinsic difference in power between realism and romance. The sole test of a story's worth is the significance and strength of the impression it conveys.

A moment's reflection will show that this is so. The effect of a story like Jacob's "The Monkey's Paw," does not depend upon its faithfulness to the realities, indeed, the events of the story are not only improb-

able but impossible; yet the fictional reality is perfect, and the impression is powerful. There are numbers of stories of both general types which are entitled to their place in the Hall of Immortals.

If, then, we cannot confine fiction to the field of actual fact, neither can we produce impressive work by minute analysis and description of mental processes. This is important to understand, for there is a school which attempts to substitute analysis for action, seemingly through a failure to perceive this fundamental principle of art. We are not moved by analysis, or by descriptions of thought and feeling, but by conduct. This is not to assert that there are no effective psychological novels; there are, of course. Their authors know the human mind, but they do not present mental processes to us directly, but as exemplified in human behavior. In "The Moon and Sixpence," Maugham never tells us directly of a single thought of his chief character; he tells us what that person did, and from that we infer what kind of man he was. In other words, we go through the man's experience with him; and it is a tribute to Mr. Maugham's skill that he leads us to do this notwithstanding the extreme improbability of some of the incidents.

To sum up again, the purpose, at least of short fiction, is not intellectual but emotional conviction. The chief device by which skillful authors attain this end, is suggestion. One has only to glance at the work of contemporary writers like Hergeshimer and W. D. Steel to get the effect of this device. The conduct of the man is presented, and from that we infer the character.

The short story, then, like fiction in general, is confined to no narrow field. To dispute about the relative merits of realism and romance is as idle as to contend about the respective virtues of Keats, Dante, and Sophocles. They are different; and there are romances which will live through the ages and influence men, just as there are realistic stories which will do the same. If it possesses the elements which I have tried to describe, literary sewage which pours upon us from the million-monthlies and the several-million-a-week lies in such nauseous and unending flood.

This is not a criticism of the many stories whose sole purpose is to entertain. A story, to interpret life, is not necessarily required to be unpleasant, for life itself is not all unpleasant; at least I have not found it so; I have had a pretty good time. Life consists just as much of indifference, and of careless enjoyment, as of agonized gloom, and one is as legitimate fictional material as the other. Can any one seriously contend that Poma Gordyeff is truer to life than Lorna Doone, or that Alice in Wonderland has done less good than Jude the Obscure? I presume something might even be said for the works of Mr. Ring W. Lardner, in comparison, for example, with some of Zola's books, which represent the Limburger cheese of literature, odoriferous yet nutritious.

Granting all I have said so far, we still have to explain why some good stories are merely good, while others are great. And this is a difficult

task; but we may safely mention as some of the requisites of greatness, sincerity, significance of theme, and universality of appeal. Of these, the first is most essential; he who is passionate about beauty or the curious ways of daily man, has the first element of greatness. Sincerity alone, however, is not enough. A sense to divine the significant, and to attain in the story an appeal which men will feel everywhere and in all ages, marks those which stir men's hearts and live through the years. Lack of these is the cause of that fatal shallowness which has characterized so much American fiction; its theme is too often trivial, its outlook conventional and commonplace. In the field of the short story, however, despite the constant flood of trash, America has less cause to be ashamed. Two Americans, Irving and Poe, were among the pioneers who originated the type in its present form. And it is especially noteworthy that none of our story writers who have attained prominence are of the bald realists.

But true or impossible, humdrum or weird, real or romantic, sophisticated or dealing with life in the raw, portraying everyday events or the wildly impossible or the minutely psychological, the author must so present the conduct of men that our emotions are gripped and we live the story vicariously as we read. So the short story may be literature, even literature of the highest type. The effectiveness of fiction no more depends upon length than that of a painting upon the size of its canvas. Romantic or realistic, or, as in some of Mr. Hergeshimer's fine work, a combination of both, if a story possesses universality of appeal, and produces, with conviction, a single emotional impression, it is worthy literature. And to attain these results requires even higher skill than to produce a fine poem.

THE SHORT STORY AS LITERATURE

By J. H. Temple

ORIENTAL NOCTURNE

By Charles Ashleigh

There is a jeweled glancing throng tonight
In the Bazaar. A hundred perfumes wake
My senses. And all drunken in my sight
With the mad symphony the colors make.
The torches lift their hungry praying arms
Of ochre to the deepness of the sky.
With reedy song the Bedouin leader calms
His nervous sneering camels, swaying by.
The cloth bleeds color at the merchant's door:
Strong orange, livid yellow, crying green.
And I would buy from this enchanted store
Rich vestments fit for some barbaric queen.
*Eyes that glance and pass. . . lips carrying a song. . .
Rose behind ear. . . gleam of a thirsting knife. . .
Channel of melting forms, carrying me along,
Lost in a glamored hunger for this impassioned life.*
From this high roof, I see the desert wait.
The night has shawled its miles of staring brown.
The desert—deep as pity, still as fate;
Clawing with deathless talons at the town.
Whispering marvel of roofs washed in the light;
Quiet and pure, they stretch against the sky.
Carved by the moon in cool long lines of white,
Serene and secret, the far houses lie.
Beauty ineffable! Too strong is your will
Of pregnant stillness, I shall seek the stream
Of color, breath and voices; I shall kill
With red encounters, this too perfect dream.
*Eyes that glance and pass. . . (My vision must not live!
It cries too deep for peace!) Red lips that mutely quest;
O, straight as a silver birch, what joy have you to give?
"Forgetfulness. . . escape. . . in the bower of my breast."*

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File with 13100

NUMBER:	NAME:	BOND:	ACTUAL TIME SERVED:			MINIMUM TERM EXPIRES:
			YRS.	MTHS.	DAYS.	
13100	Carl Ahlteen			3	7	2-10-1932
13101	George Andrey Chins (F.B.)	928		9	4	----- ?
13102	Vincente Aurelio Azuara		3	9	7	2-10-1932
13103	Richard Brazier		3	3	7	2-10-1932
13104	Ralph H. Chaplin	535	1	6	12	11-6-1933
13105	Forrest Edwards		3	3	7	2-10-1932
13106	William D. Haywood (F.B.)	868		10	24	-----
13107	Charles L. Lambert		3	3	7	2-10-1932
13108	Lee Lankki (F.B.)	957		7	25	-----
13109	Vladimir Lassieff (F.B.)	896		9	26	-----
13110	Walter T. Nef	616	1	7	1	10-18-1933
13111	Manuel Rey		3	3	7	2-10-1932
13112	Charles Rothfiser (F.B.)	959		7	23	-----
13113	James Rowan	578	1	8	9	9-10-1933
13114	Sala Scarlett		3	3	7	2-10-1932
13115	Charles Ashleigh	320	2	4	22	4-10-1926
13116	John Baldazza	471	1	11	26	9-8-1926
13117	Charles Bennett	575	1	8	12	12-21-1926
13118	G.J. Bourg		3	3	7	5-25-1925
13119	Dan Buckley	425	2	1	7	7-24-1926
13120	H.J. Byers (F.B.)	752	1	2	15	-----
13121	Stanley J. Clark	625	1	6	22	2-9-1927
13122	Joseph J. Gordon	721	1	3	16	5-16-1927
13123	Alexander Gourmes	552	1	9	5	11-20-1926
13124	C.W. Davis		3	3	7	5-25-1925
13125	Edward F. Doras	665	1	5	12	3-21-1927
13126	Ben Fletcher	443	2	0	19	8-11-1926
13127	Peter Green		3	3	7	5-25-1925
13128	Ed. Hamilton		3	3	7	5-25-1925
13129	Fred Jackkela (F.B.)	948		8	4	-----
13130	Ragnar Johannsen	591	1	7	26	1-6-1927
13131	Jack Law	575	1	8	12	12-21-1926
13132	Burt Lorton		3	3	7	5-25-1925
13133	J.A. MacDonald		3	3	7	5-25-1925
13134	John Martin	326	2	4	16	4-16-1926
13135	Francis Miller	637	1	6	10	2-21-1927
13136	John Pancher	712	1	3	25	5-7-1927
13137	Grover H. Perry (F.B.)	821	1	0	6	-----
13138	Albert Prasher	590	1	7	27	1-5-1927
13139	C.H. Rice		3	3	7	5-25-1925
13140	Don Sheridan		3	3	7	5-25-1925
13141	Archie Sinclair		3	3	7	5-25-1925
13142	James Slevik		3	3	7	5-25-1925
13143	Sigfried Stenberg	530	1	9	27	11-6-1926
13144	Vincent St. John	734	1	3	3	5-29-1927
13145	James P. Thompson		3	3	7	5-25-1925
13146	John I. Turner		3	3	7	5-25-1925
13147	John Walsh	480	1	11	17	9-17-1926
13148	John Avila		3	3	7	5-14-1922
13149	Olin B. Anderson	603	1	7	14	1-7-1924
13150	Arthur Beese		3	3	7	5-14-1922
13151	J.T. Doran	552	1	9	5	11-17-1923
13152	James Elliott		3	3	7	5-14-1922
13154	John W. Foss	599	1	7	10	1-3-1924
13155	Ted Fraser		3	3	7	5-14-1922
13156	Joe Graber	555	1	9	2	11-20-1923
13157	C.R. Griffin (P.)		3	3	7	5-14-1922
13158	Harrison George	263	2	6	19	2-1-1923
13159	Clyde Hough	640	1	6	7	2-13-1924
13160	Dave Ingar		3	3	7	5-14-1922
13161	H.F. Kane	434	2	0	28	7-22-1923
13162	M. Levine		3	3	7	5-14-1922
13163	W.H. Lewis	319	2	4	23	3-29-1923
13164	Harry Lloyd	609	1	7	8	1-13-1924
13165	Charles H. McKinnon	608	1	7	9	1-12-1924
13166	Herbert Mahler		3	3	7	5-14-1922
13167	James H. Manning		3	3	7	5-14-1922
13168	Joe McCarty		3	3	7	5-14-1922
13169	Herbert McCutcheon (F.B.)	564	1	8	23	-----
13170	Pete McEvoy		3	3	7	5-14-1922
13171	William Moran		3	3	7	5-14-1922
13172	Joseph A. Oates		3	3	7	5-14-1922
13173	V.V.O'Hara (P)		3	3	7	5-14-1922
13174	Louis Parenti	689	1	4	18	4-2-1924
13175	James Phillips		3	3	7	5-14-1922
13176	Charles Blahn	561	1	8	26	11-26-1923
13177	William Tanner	707	1	4	0	4-20-1924
13178	Frank Westerlund	729	1	3	8	5-12-1924
13179	Pierce C. Wetter		3	3	7	5-14-1922
13180	William Weyh	532	1	9	25	10-28-1923

F.B. ----- failed to return from Bond.
P. ----- out on Parole.

Above: List of Industrial Workers of the World (Wobblies) Inmates. National Archives at Kansas City, Record Group 129, Records of the Bureau of Prisons, U.S. Penitentiary, Leavenworth, Inmate Case Files, 1895-1952; Inmate Case File for Ralph Chaplin #13104. National Archives Identifier 571125.

(Continued from page 4.)

Between 1917 and 1922, Leavenworth Penitentiary was transformed into what some called the “U.S. Revolutionary Training Institute” or the “Little Siberia of America.” It developed into a place to organize, practice, and learn new ideas and tactics that could be used in the fight against the war and the government. Many inmates were interested in sharing their knowledge and experiences with others. These intellectual discussions and activities became the basis for instruction in this revolutionary night school. An example of some of these classes were:

- Efficiency in Propaganda
- Sociology and Political Economy
- Philosophy
- Pragmatism
- Marxian Economics
- Logic
- Russian Revolution and the Bolsheviks
- Indian Vedanta Philosophy

Prisoners also wrote and edited a prison newspaper titled *Leavenworth New Era*. Inmates contributed writings about prison news, book reviews, poetry, and various revolutionary subjects.

Inmates also maintained a library of radical books and magazines. One of the inmates, Tark Nath Das, introduced the Dewey Decimal System to the library and catalogued its holdings. Books and magazines were obtained by legal and underground channels. Some books which were restricted by the prison warden were smuggled into the prison and rebound by the prisoners in the print shop. So a book that looked like an ordinary bible would actually be a rebound copy of *The Communist Manifesto* by Karl Marx and Friedrich Engels.

Besides classes and discussions in radical thought, inmates participated in activities which promoted the skill of agitation and technique of rebellion. Strikes were initiated. There were symposiums on social, economic, and industrial movements of the day. Revolutionary events such as May Day, the anniversary of the Russian Revolution, and the birthday of Karl Marx were observed. The inmates found comradeship with others who held similar beliefs and ideas.

By 1920, most prisoners sentenced under the Espionage Act were released. The Sedition Act was repealed in 1921, but a major portion of the Espionage Act is still in effect today. Upon the release of these inmates, the “Leavenworth School of Revolutionary Thought” folded and is no longer in existence. For more information about these and other records from RG 129, Records of the Bureau of Prisons, please visit the [National Archives Catalog](#).



Above: Ralph Chaplin #13104 Mugshot. National Archives at Kansas City, Record Group 129, Records of the Bureau of Prisons, U.S. Penitentiary, Leavenworth, Inmate Case Files, 1895-1952; Inmate Case File for Ralph Chaplin #13104. National Archives Identifier 571125.



NATIONAL
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KANSAS CITY

GENERAL INFORMATION: The National Archives is open Monday through Friday 8:00 a.m. to 4:00 p.m. Closed on weekends and Federal holidays. Hours are subject to change due to special programs and weather. The National Archives is located at 400 West Pershing Road, Kansas City, Missouri, 64108.

The National Archives at Kansas City is home to historical records dating from the 1820s to the 1990s created or received by Federal agencies in Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, and South Dakota. For more information, call 816-268-8000, email kansascity.educate@nara.gov or visit www.archives.gov/kansas-city. Find us on Facebook www.facebook.com/nationalarchiveskansascity. Tweet us @KCArchives or #KCArchives. Find and follow us on Instagram at: [kansascity.archives](https://www.instagram.com/kansascity.archives).