

Historical photograph of Marines raising flag at Iwo Jima not posed

(AP) — It's been over 40 years since the appearance of the famous picture of Marines raising the flag on Iwo Jima, and for many of those years, the photographer, Joe Rosenthal, was beset by the rumor that the shot was posed.

For the record, the picture was not posed.

Here is the real story: Rosenthal, then a 33-year-old photographer covering the Pacific theater for the Associated Press, took the picture in 1945 on top of Mount Suribachi, shortly after U.S. Marines had captured the peak during the battle for Iwo Jima.

The picture helped raise morale among the war-weary Americans. It won a Pulitzer Prize and later became the model for the Iwo Jima Memorial in Virginia.

However, the flag in Rosenthal's picture was not the first one raised on Suribachi that day.

An earlier flag-raising was recorded by Staff Sgt. Louis R. Lowery, a Marine photographer for whom Rosenthal had nothing but praise.

"He was hours ahead of me on top of the mountain, when it was much more dangerous," Rosenthal recalled.

When Rosenthal finally made it to the top of Suribachi, he saw another Marine carrying a much larger flag, a bigger Stars and Stripes that could be seen from much farther away.

When the Marines raised this larger flag, Rosenthal almost didn't get the shot.

"I was playing gentleman with a Marine motion picture cameraman, making sure I didn't get in his way. He, incidentally, got the only motion picture film of that flag-raising. I had time for just one quick grab shot of the actual flag-raising," Rosenthal recalled.

Rosenthal then took a second picture of some Marines guying down the flagpole with rope. For his third picture, when "there must have been 50 or so on top of the mountain," he called to the Marines and asked them to gather around in front of the flag. "I said something to them, like, 'Come on, this is a historic moment,' to get them to do something."

The Marines posed with their rifles raised in a victory salute and Rosenthal took the shot.

Years later, when I talked to Rosenthal about the picture, he was extremely modest.

"It was the men in the picture who deserve the credit, not the photographer, who just happened to be lucky enough to be there to shoot it," he said.

He went on at length to praise the efforts of Lowery and the Marine motion picture cameraman who had also been on the scene.

When he went up Suribachi, Rosenthal was carrying a stripped-down Speed Graphic and three film packs containing 12 exposures each. That's 36 pictures, the equivalent of one roll for a modern 35mm camera.

Today's photojournalist on a comparable assignment would probably shoot many rolls of film, but the combat photographer of Rosenthal's day had to make his shots count. "There were so many pictures to be taken that, during that battle, you could point your camera almost any-

where and get pictures," Rosenthal recalled.

Later, when Rosenthal finally left the mountain, he bundled his film and caption material for shipment to Guam, where the film was processed. AP picture editor Jack Bodkin picked the flag-raising shot and cabled it back to New York for distribution around the world by the AP wirephoto network.

When Rosenthal got a message from New York congratulating him on his picture, he didn't know which of the three Iwo Jima shots he was being congratulated for!

At the time, he thought it was the more animated third shot of the Marines gathered around the flag waving their rifles, so when a colleague asked if he had set the shot up, Rosenthal said yes.

It was not until much later that Rosenthal discovered it was the grab shot of the actual flag-raising — not the posed shot — that everyone was so excited about.

Although the true story has been told many times, the rumor persists.

Antique-train enthusiast changes faceless store into train depot replica

CHRISTIANA, Pa. (AP) — You can't catch a ride to nearby Paradise or ship freight from Christiana's new train station, but you can clean your clothes, wash your car and buy a refrigerator.

What looks like a turn-of-the-century depot is a newly remodeled building which houses the Christiana Laundry and Car Wash and the Lancaster Appliance store, all owned by Glenn Kendig.

"I love trains. I'm a real train buff," Kendig says. "So I decided to make the building look like an old train station. I was able to blend my hobby and my business."

The building has a wide roof overhang, which would have protected rail passengers from the elements as they waited for the next arrival. Wrought iron and wood plank benches are located under the roof.

The structure has exposed solid-beam roof supports and a brick half-wall capped with mortar. Incandescent bulbs covered with large porcelain shades light the building's exterior.

There's also a big bay window which would have allowed passengers in the station to see incoming trains. Kendig even installed a ticket window, which he plans to use for seasonal store displays and occasional displays of railroad and train artifacts.

"The trend today is to cover everything, hide it behind aluminum and stucco. But that also hides the design," Kendig says. "We left everything exposed so you can see the architectural de-

tails, and tried to make it a little fancy. We're proud of the building... It looks authentic."

Originally a blacksmith's shop, the building had been expanded several times and had no distinguishing characteristics.

"Before, it was pretty much just a regular commercial building," Kendig says. "We think we've given it a distinctive architectural style."

Inside the structure it's clear the train station theme is for appearances only. The 8,600 square feet contain a major appliance business and a coin-operated laundry and dry-cleaner. At the rear is a four-bay self-service and automatic car wash.

Kendig is familiar with the building. More than two decades ago, he mopped floors and pumped gas at what was then a combination gas station-laundry-car wash. He bought the building in 1975.

Kendig's interest in trains and railroads commands most of his spare time.

His collection of "O-gauge" toy trains, mostly Lionel, numbers in the hundreds. Each year, he fires up a big pot-bellied stove and arranges a display of three running trains inside the former station's freight room.

Kendig's real passion, though, is for full-size trains. He's on the board of directors of the Lancaster chapter of the National Railroad Historical Society and is a charter member of the Friends of the Railroad Museum in Strasburg.

Etc.

• IRVINGTON, Ky. (AP) — Dick Frymire's renowned rooster Ted disgraced himself on national television when he predicted Cincinnati to win the Super Bowl. But he's not quitting and should have his picks for top 10 TV shows ready soon.

"I tell everybody that Ted is the most famous unfried chicken in the world today," says Frymire, who has a regional radio show telling yarns about Ted and offering folklore and advice on everything from getting rid of roaches and squirrels to calming a crying baby.

For the TV picks, Frymire will put the names of about 50 shows in front of Ted and place a kernel of corn in front of each sign. The first grain of corn Ted eats will be his choice of the No. 1 show, with picks up to 10.

Maybe that'll work out better than his Super Bowl prediction, which was made on national television, on CBS' "Sunday Morning."

It all started in 1984 when Frymire put his pet into a pen shaded with two old campaign posters, one of Ronald Reagan and the other of Walter Mondale. He set out some numbers and corn kernels, and asked Ted how many states Mondale would carry in the election.

Ted ate the kernel in front of the number "1."

"I'm the biggest Democrat that ever was," Frymire said. "And I thought, 'The chicken's gone Republican on me for sure.'"

Since then, Ted has predicted winners of basketball games, the Kentucky Derby and three Super Bowl games.

• CHICAGO (AP) — After 18 years of catering to jet-setting socialites, the exclusive Faces discotheque on the Rush Street night life strip near downtown has gone out with a bang.

Owner George Shales threw a last-look party for the club's 16,000 card-carrying members Friday night, and invited the public.

Jim Kurianowicz, 42, who worked as a bartender there, lamented changes he said helped lead to the closing of Faces.

"When it opened, Rush Street was like Vegas," Kurianowicz said. "Now, the landmarks are gone. It's all executives, high-rises and yuppies."

Customers during the early days became lifetime members for \$50, when video monitors flashed scenes from "Charlie's Angels," and the singles crowd rocked to quadrophonic sound.

"I used to come here when I was a bachelor. I knew all the dances then, the hustle, the bump. I was pretty good," said Logan Dugaw, of suburban LaGrange. He's now 45, and has five children.

• POWHATAN, Ark. (AP) — They only had a week to do it, but an army of offspring was enough to build a new house for 86-year-old Evan Smith, replacing his fire-damaged homestead.

His old house burned Jan. 7. He moved in with a daughter, Patricia Smith, but yearned for a place of his own, she said.

So his son, Jerry Smith, who is in the construction business in Piedmont, S.C., proposed using his dad's insurance proceeds to build a new house during his one-week vacation.

"I personally didn't think we could do it, but we did," Ms. Smith said Saturday from this northeastern Arkansas town of 49 residents.

"With all of us together, we have the ability," Jerry Smith said.

Author remembers old inventor, tells of modesty and generosity

NEWARK, N.J. (AP) — He was the first person in the United States to bend iron for practical use and to turn animal hides into patent leather.

His locomotives were the first to pull trains up steep hills. He produced the country's earliest daguerreotype camera. He developed a hybrid strawberry.

Few people recall Seth Boyden or his 19th-century contributions. Yet he was regarded as a genius in his time, and Thomas Edison hailed him as one of America's greatest inventors.

James Drummond, a Westfield, N.J., High School history teacher writing a book on Boyden, says the inventor's humility was partly to blame for his anonymity.

"He did not really materially take on the trappings that were so important in the Victorian period," says Drummond. "I think people just set him aside as a nonentity because of that."

Charles Dzuba, a metallurgic engineer in Maplewood, came across a Boyden footnote while testing iron four years ago. He has studied him ever since. He even honored him last November with a lecture and slide show on the 200th anniversary of his birth.

Dzuba has learned that the street where his laboratory sits, Boyden Avenue, was named for the inventor. So was Boyden Hall at Rutgers University's Newark campus, and Boyden Street, Boyden Terrace and

the Seth Boyden Projects, all in Newark.

A statue of Boyden, in leather apron standing by an anvil, has stood in Newark's Washington Park for nearly 100 years. It is the first statue dedicated to the working man in the United States, according to Drummond.

"I just found more and more about this man and got to admire him," Dzuba says. "He was a great humanitarian. He gave away everything that he invented or improved upon."

"He is the Ford of Newark, in effect," says Drummond. "The whole economy of Newark in the 19th century ultimately revolved around his inventions — patent leather, steel making, silverplating."

Boyden was the working man's inventor, constantly trying to improve the tools and machines of his day.

Born in 1788 in Foxboro, Mass., he showed early skill as a craftsman, fashioning watches and an air rifle as a teenager. Boyden's father and grandfather, both Minutemen during the Revolutionary War, operated a forge and machine shop. Both were tinkers, and they noticed Seth's skills at an early age, Drummond says.

Boyden improved upon a leather-splitting machine his father built and headed for Newark in 1815, aware of that city's reputation as a leather center. His machine helped free millions of feet of leather for use in shoes, harnesses and book covers.

Four years later, Boyden coated leather with varnish, oven-baked it

and dried the last coat in the sun. He called it patent leather, devised a way to mass-produce it and turned his attentions to making malleable cast iron, a shapeable iron known only in Europe.

At the time, iron had to be heated frequently to be beaten into the desired shape, a process that made it less durable, Dzuba says.

Boyden found the secret on July 4, 1826, developing a two-step heat treatment method for iron ores that made them soft and pliable. Gunsmiths, locksmiths, blacksmiths and coachmakers were among those who benefited from his seven years of work.

In the 1830s, Boyden revolutionized the freight and commuter railroad business by putting a straight axle he developed onto steam engines so they could travel steep inclines.

At age 67, he retired to Maplewood and a house donated by grateful industrialists. Turning his interest to botany, he experimented in his garden. He used ice to concoct an artificial winter that was crucial to strawberry development and came up with a larger, sweeter version of the fruit.

Boyden died in 1870. Thomas Edison, honoring him in 1926 at the Newark statue said:

"He was one of America's greatest inventors. ... His many great and practical inventions have been the basis for great industries which give employment to millions of people."

Fine landscape cameras made to capture clean, sharp images

MARION, Mass. (AP) — With their brass knobs and mahogany cases the cameras look like a display from a 19th century industrial show. And the simple shop where they are made could be the basement of a woodworking enthusiast.

But Ron Wisner considers his company a cutting-edge outfit which supplies equipment to commercial and landscape photographers.

Wisner spends his days with a dozen employees turning out the Wisner Technical Field camera, which folds to fit into a wooden briefcase and unfolds into a machine used to capture the finest of photographic details.

From Big Macs to Big Sur, Wisner cameras provide the clarity needed by advertisers and demanded by landscape photographers. Unlike standard 35mm cameras, a field camera with flexible accordion-like bellows can focus simultaneously on objects near and far. And the negatives produced by the big cameras are up to 50 times larger.

According to Wisner, an increasing number of photographers are turning to large-format bellows cameras.

"The amateur photographer looking for a good fine-arts image is becoming disenchanted with the 35mm because no matter what kinds of bells and whistles you put on there, your negative is still the size of a postage stamp," says Wisner, president of Wisner Classic Manufacturing Co. in this southeastern Massachusetts town.

Even so, the large format camera is a small part of the American market — only about 5,000 cameras sold per year. Wisner says he has one American competitor and about a half-dozen foreign makers, and only he knows his share of the market.

Wisner, 33, started making cam-

eras in 1983, and reviews indicate he won't go out of business for a lack of reputation.

Writes View Camera Magazine: "... The only criticism leveled at this camera is that it is so beautifully made and the finish work is so well done that it might better be placed on the fireplace mantel as a piece of sculpture."

From A.J. Buhl, a photographer in St. Cloud, Minn.: "The Technical Field deserves a gold medal. ... Every part fits precisely. ... Every movement is smooth and precise."

The materials are a pleasure to the eye and hand: Fine mahogany, brass knobs turned and polished on the premises and bellows made of ultra-thin kid leather lined with black silk.

Quality doesn't come cheap. Wisner's smallest field camera goes for \$1,395. There's a six-month wait.

One recent month, a single mega-project dominated production: A \$14,000 jumbo camera commissioned by the University of Nevada-Las Vegas for a save-the-desert project. The camera is to take dramatic landscape photographs that university officials hope will convince the public that fragile environments such as Death Valley and the Mojave Desert must be protected from developers.

The camera is the size of a large television set. Its focus knobs are the size of golf balls. Wisner insists it remains "portable," able to be folded into a package of under 50 pounds.

A 35mm turns out a negative about 1 1/2 inches square. Wisner's smallest field camera produces a 4-by-5 inch negative or 20 square inches. The University of Nevada camera will have a negative 20 by 24 inches, or 480 square inches.

"As far as we know it is the largest

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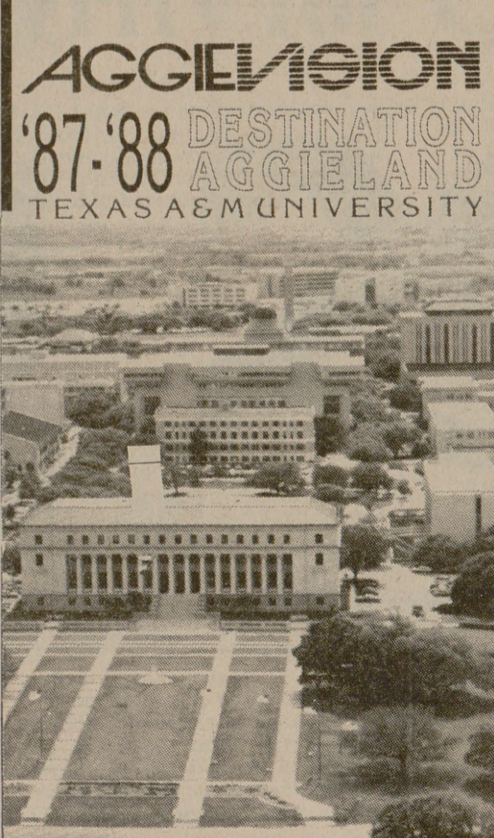
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