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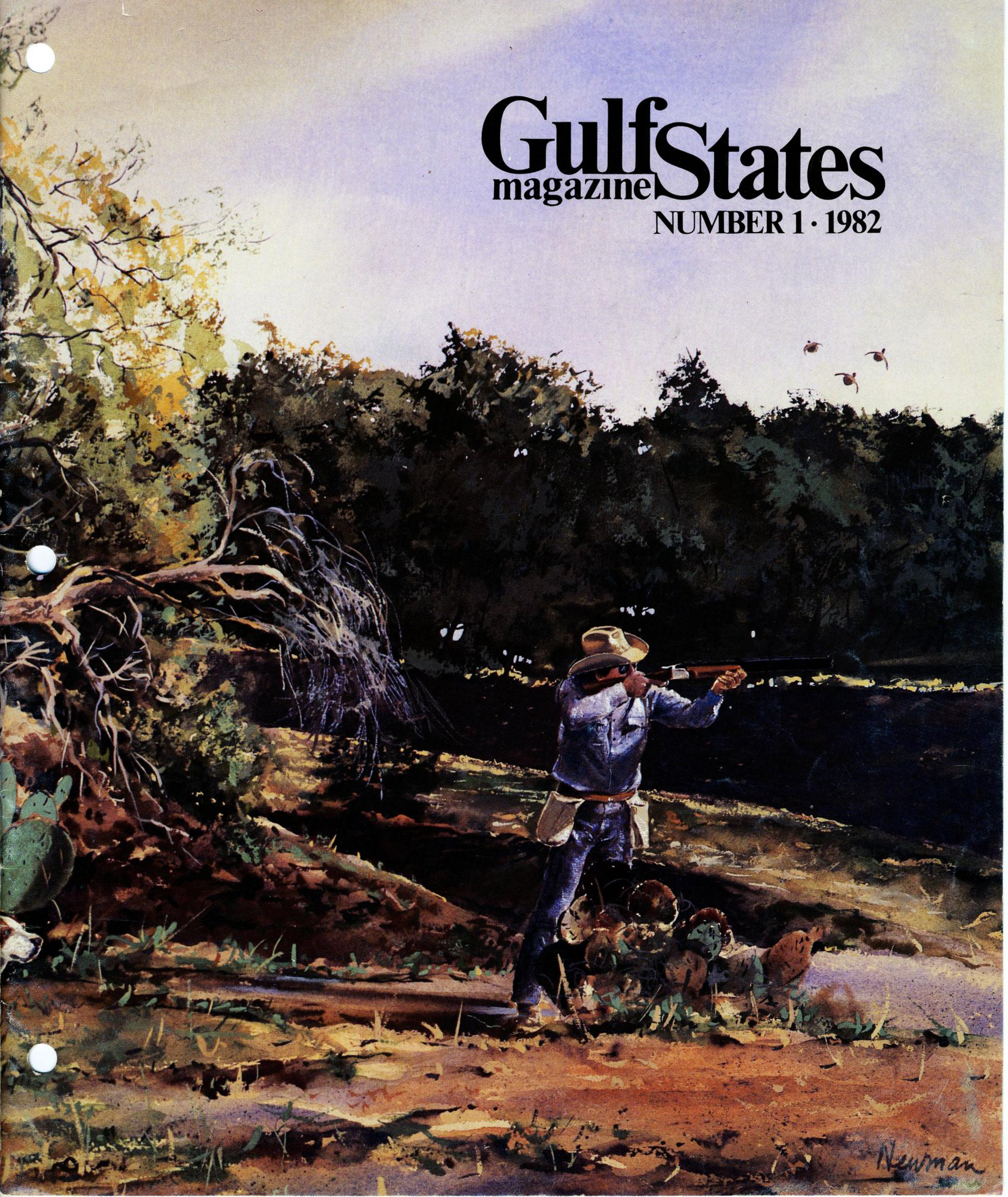

Three young Beaumont girls play soccer in front of the memorial to the city's foremost woman athlete, Babe Didrikson Zaharias.

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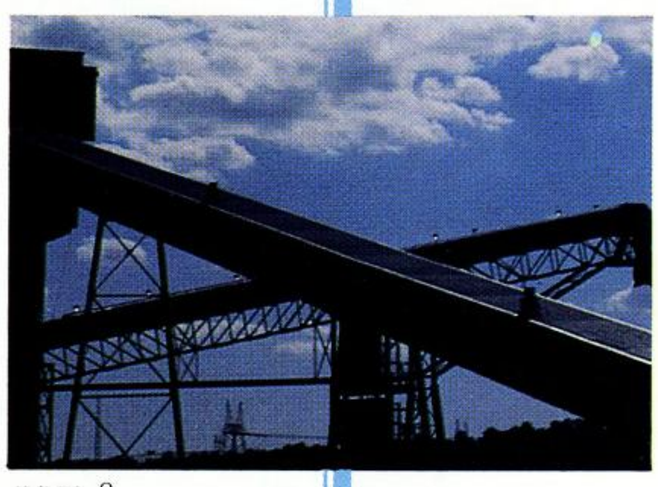

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About the cover
Jerry Newman, a noted wildlife artist, paints many Texas scenes. The one on the cover is entitled "Cactus Quail" and is more typical of the state's hill country.

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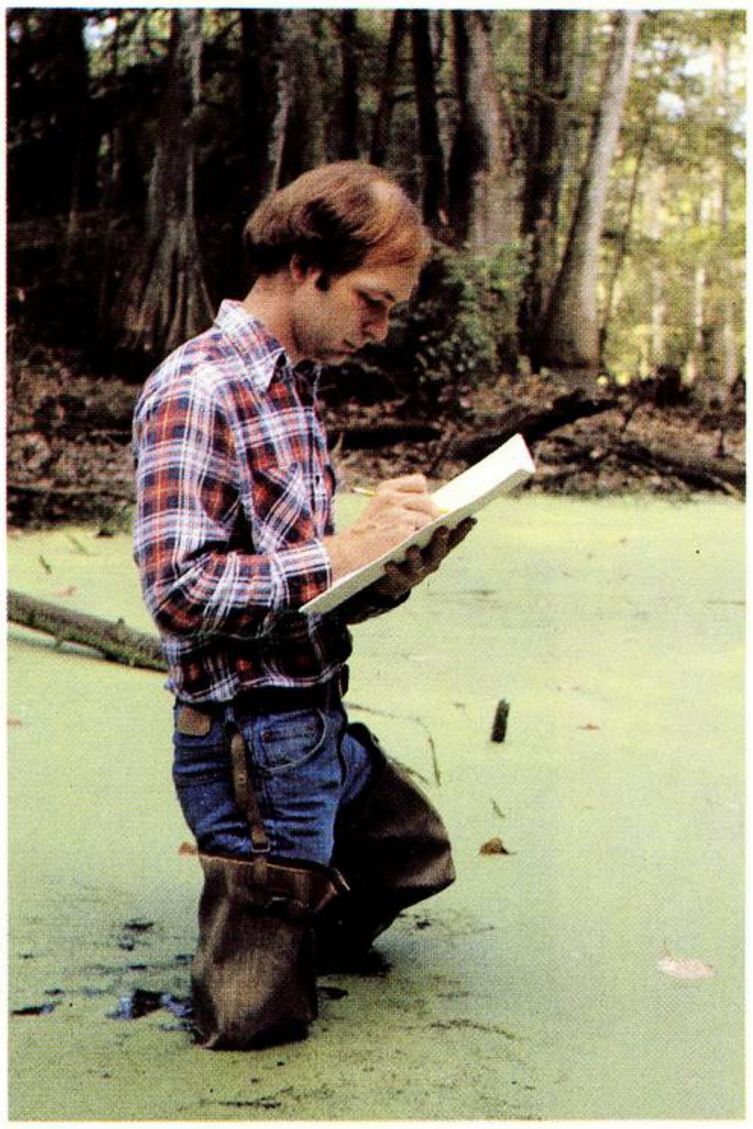


From Taxidermist to Wildlife Artist

by Susan Gilley

Ronald Louque (pronounced "Luke") is no smock-clad artist living in an attic studio, transferring his dreams to canvas.

"I'm not a dreamer — I'm strictly a realist," asserts Louque, a slim, fair 29-year-old who is one of Louisiana's foremost wildlife artists.

His path to his vocation was equally unconventional. As an 11-year-old, Louque became fascinated with the art of taxidermy. Although he shared many of the same interests as other preteenage boys — hunting and prowling the woods near his boyhood home in Donaldsonville — he also enjoyed preparing, stuffing and mounting the skins of game.

A member of a large family — Louque has four sisters and two brothers — the Baker-based artist recalls that while his father "could always draw," there was not much family emphasis on art and that he actually "never intended to become an artist."

In fact, one of his brothers once made the offhand remark, "You'll never be an artist," referring to the fact that Louque was so sloppy at restoring color to the feet of ducks that he had mounted.

Aside from that, Louque confessed that there was some natural reluctance to becoming a painter. "Back then, I believed that art was something a sissy did. I wouldn't have dared to."

When young Louque joined the rest of the freshman class at Louisiana State University in 1970, he discovered the university's Museum of Natural History. "It was the first formal taxidermy I'd ever seen," he says. As a zoology major, Louque had plenty of chances to study the museum, where he became captivated by the craft of habitat preparation for the animals featured in the museum.

Louque did not begin painting until 1972, and he has painted full time only since 1974.

Although he lacks a few hours toward earning a bachelor's degree in zoology, he stayed in school long enough to participate in a Peruvian bird-collecting expedition in the Andes mountains. Although he recalls that he "almost rotted" during those three months in the jungle camp, Louque adds that his days were filled with collecting specimens for the museum, his evenings with skinning the birds and his nights with "some painting." The group actually identified a new species of bird during the trip and, for a while afterwards, Louque painted lots of exotic birds.

From 1974 until October 1980, Louque concentrated solely on painting. He was represented by an agent and his works were sold through galleries. The time came, however, when he "got tired of being caged up. I was also a little burnt out on painting."

Even though his paintings have been featured in the *Louisiana Conservationist* as well as in magazines produced by the National Wildlife Federation, the Audubon Society and Ducks Unlimited, Louque says he began realizing that his life needed to be "balanced." He decided he no longer needed an agent and began handling his own shows. Of course, the young artist admits that he had an advantage over most new artists who try to represent themselves. "It wasn't like I started all

Fox Squirrel

Wood Ducks

over. I was already known, nationally and locally."

The only drawback to Louque's first year on his own was that it "hurt in the research area." Now he spends 30 to 40 hours per week painting and the rest of his time preparing for and participating in shows.

He has no formal art training and maintains that art techniques — such as shadowing — can be learned by experience.

Louque mostly works with water-based paints. His technique has come full circle over the past decade. "At first, I painted strictly birds, then I began painting landscapes, too. My early paintings featured highly detailed foregrounds with focus on the subject, but then I became more interested in landscape background," he notes.

Then, last summer, Louque realized that his works were beginning to "blend in with everybody else's. I realized that I was heading in the wrong direction. I'm now back to real close-ups that are highly detailed."

Such detail has always been important to Louque, even when his technique varied. "If I paint a bird on a certain kind of flower, he'll be found there. I'm more scientifically oriented. I'm really too picky because the average person isn't that concerned with whether a bird has a certain number of tail feathers." And, he admits, "A lot of the time, I feel as if I'm spinning my wheels."

Since Louque paints from his home in Baker, he points out that his work setup enables him to spend more time with his family, including 4-year-old son Ronnie and 1-year-old daughter Kelly. His wife, Linda, is a native of Pennsylvania who earned an art degree from the College of William and Mary in Williamsburg, Va. Mrs. Louque does not paint, although she does frame Louque's works.

Louque concedes that "it helps if you have inspiration." Whether or not that factor is there, however, he notes, "You have a job and you have to do it. The way I do research is to take a camera out in the field. I used to get whatever I wanted from the fields and bring it home." He also frequently paints from mounted subjects in the LSU museum collection.□

Ronald Louque of Baker, La., and Jerry Newman of Beaumont, Texas, (see story on page six) have one characteristic in common — they are both entranced with the wildlife of the southeastern United States.

A Portrait of an Artist

"An artist has to be familiar with his subject matter. He has to survey it, study it, touch it, feel it — whatever it takes to be knowledgeable with that particular subject matter."

Jerry A. Newman, sportsman, photographer, protector of the environment, lecturer, Lamar University educator and a sporting and wildlife artist, literally puts on canvas the advice and counsel he offers.

Beaumonter Newman, a member of the Lamar Art Department since 1962, has in the past few years gained the national acclaim many of his peers may never achieve.

His list of credits, one-man shows, commissions and educational achievements is lengthy. And last summer, he was accorded the distinct honor of Texas State Artist for May 1981 to May 1982.

His summers are usually reserved for commission work and trips, but Newman said this most recent one was pleasantly interrupted by the honor of being appointed by Governor Bill Clements as Texas State Artist.

As a result of this honor, he held a one-man show in the Texas Capitol rotunda. The paintings of sporting life, primarily of coastal southeast Texas scenes, hung in the capitol for 10 days.

The unexpected honor did throw his schedule off, and his is a tight schedule.

"I really had to paint frantically to get ready for the Houston show (in October)," Newman says. As a result he was only able to put about 20 paintings in his one-man show at the Sporting Life Gallery just off Westheimer in Houston for three weeks in October. It was his fifth one-man show at the gallery.

His popularity and the obvious acceptance of his work just makes him work harder. All but four of the paintings at the Sporting Life Gallery showing sold, and the last time he checked with the gallery two of those were out on approval.

What that means is that he must paint even more now to get ready for his Houston River Oaks Gallery one-man show in April.

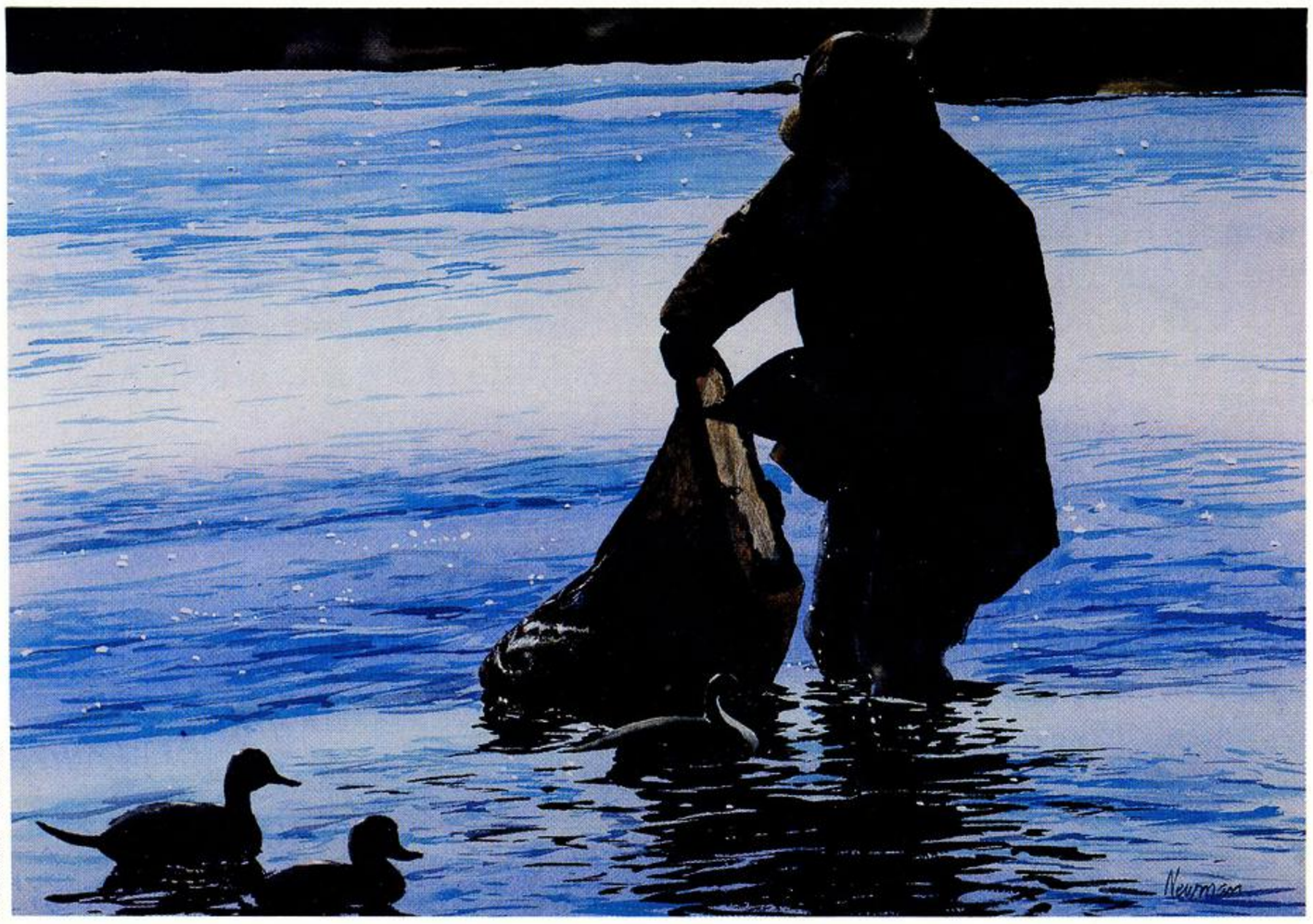
"I've had 25 painting commissions this last year and there are still 10 to go. I guess I'm running about a year behind," Newman says.

His commission work is the result of his artistic philosophy.

"I do paint only things I'm familiar with and make it a point of going to the spot I plan to paint and spending some time. You can't pass through an area at 60 miles per hour and relate to it when you get back to the studio," he claims.

To illustrate, he sandwiched a commission painting trip last summer into his already hectic schedule. He spent seven days on a bear and cougar hunt in the mountains of New Mexico.

Besides the visual impressions and the feel of the hunt, Newman fired off close to 200 photographs a day — of the mountains, the dogs on chase, the horses and the



Bitter Cold

hunters. His efforts on the week-long hunt in New Mexico are destined for a magazine piece.

Of course, Newman himself has been the subject of numerous magazine feature articles. *Texas Sportsman* magazine is carrying a six-page spread in its February issue with full color reproductions of probably six of his paintings.

It is only the latest in articles on Newman. He has also been featured in the elite *Southwest Art* magazine and *Southern Outdoors.*

His paintings have appeared in a number of editions of *Ducks Unlimited,* an international magazine with circulation of more than 400,000.

In February 1981, Newman's "Into The Wind" watercolor depicting several hunters lying in the mud of a winter soybean field waiting for a flock of nearby geese to fly over, was the cover for *Ducks Unlimited* magazine, an honor in itself because just three paintings are featured annually on the magazine's cover.

Newman continues to work primarily in watercolor to depict the wildlife and sporting activity of southeast Texas or any other part of the country that he might be called to depict.

"Often, though, I will work in oils when it calls for size," Newman says.

His oils range from 40 inches by 50 inches to 6 feet by 9 feet, while his watercolors begin at 11 inches to 15 inches up to 30 inches by 40 inches.

And he teaches — fulltime.

Newman joined the Lamar faculty in 1962. For his teaching proficiency, he was awarded the Teaching Excellence Award in 1972-73 and 1973-74 and was chosen as Regent's Professor and one of the Outstanding Educators in America in 1974-75.

He usually teaches just three days a week — Monday, Wednesday and Friday — but those three days are long ones. "Usually on Mondays and Wednesdays I begin at 8 a.m. and finish about 9 p.m.," Newman says. That gives him the wee hours, plus Tuesday and Thursday and the weekends to paint in his home studio that is filled with paintings, photographic slides and wildlife mounts.

The wildlife, Newman explains, is mounted and preserved by professional taxidermists from which he studies at close range color, proportion, etc. "This is an aid to capturing the feel of the animal," he adds.

A realist as well, Newman quips, "You'll notice most of my birds are off in the distance. That's where I usually see them . . . off in the distance."

For all his multitude of photographic slides he may shoot on an expedition, Newman usually ends up with just two or three paintings. "I look at maybe 50 to 100 slides before I begin to get a feeling or idea for a painting. I try to bring into the painting the atmosphere I felt while there, often referring back to a number of slides for inspiration. I use the slides like quick sketches and any painting may start with 10 or more slides, but I soon forget about the slides when I get wrapped up in the painting process. The slides serve as a stimulus to initiate my work."

Heads Up

It's that feeling — the mood — that Newman captures in his works and makes his paintings as popular as they are.

Newman received a Bachelor of Fine Arts degree from the University of Texas and a Master of Fine Arts degree from the University of Southern California in 1961.

He did not begin painting until his second year in college when, he says, he changed majors to avoid a required math course.

His dedication to the profession has grown since.

It's the complete profession as well — commission painter, artist-in-residence at private schools, one-man shows, first place honors in competition shows in Texas and New Mexico and dedicated art educator.

"I bring to my students my total experience. When I get my slides back (from a shooting session), I often will put them together in a presentation with music, so they will see what I went after. Also, they will eventually see my paintings," Newman points out.

"I am totally submerged in my activities. I will tell them how a commission is arrived at, the money aspect, the total experience. It's a worthwhile thing for them, as well as for me.

"It's not just the artwork itself, it's the ins and outs of being an artist," he adds.

His dedication to the art and to his subjects, with an injection of deep feeling and creativity, have made Jerry A. Newman deserving of his national acclaim and his current title of Texas State Artist. □

It arrives by the trainload, 11,000 tons at a time, traveling from the rolling rangelands of northeast Wyoming to the pine and cypress-laden lowlands of southwest Louisiana, ready to be transformed into the electricity needed to power the homes, businesses and industries along the growing central Gulf Coast.

Coal!

In the heartland of America's petroleum industry!

With natural gas and oil considered to be in diminishing supply — and a government ban on construction of large power plants that use oil or gas as their primary fuel source — Gulf States Utilities Company began building its first coal-fired generating unit in 1978 near Lake Charles, Louisiana, on the same site where the utility company already operates four other oil-or gas-fired units.

The 540-megawatt unit, Nelson 6, is due on line this spring, "just at the beginning of our peak demand period, when the heat and humidity begin driving everyone into air conditioning," noted Ed Serwan, GSU vice president of production.

"The added capacity this new unit gives us means our customers will be better assured of reliable service during the hottest months of the year when our units are pushed to their limits," he said.

To illustrate what 540 megawatts means, Serwan said that amount of power could light up 5,400,000 100-watt bulbs at any given time. Or, he said, if all the electricity generated by Nelson 6 for one year could be stored, it could supply the company's entire service area for a month.

More than 500,000 customers in a 28,000-square-mile area extending from northwest of Houston to Baton Rouge, Louisiana, are served by the utility company.

Once Nelson 6 is operating at full capacity, the boilers will consume more than 300 tons of low-sulfur western coal an hour. To keep the supply constant, Gulf States has already stockpiled thousands of tons of the fuel on a 49-acre site near the plant. And once the plant goes on line, 110-car trains will be bringing in a new supply every other day.

The coal will be transported in special rail cars equipped with rotating couplers that allow an entire train to remain intact as the cars move through the covered rotary dumper to be emptied. Inside the building, each car is mechanically tipped to spill its 100-ton payload into a vibrating hopper. After a car is unloaded, still coupled to ones in front and back, it is returned to an upright position and computerized equipment moves the next car into place over the hopper. An entire train can be unloaded in four hours — two minutes per car.

The coal is then moved on a covered conveyor system either to the outside stockpile or to the active storage building where it waits its turn to be conveyed to silos inside the plant. There it is dropped into pulverizers which crush the two-inch-sized chunks of coal into the consistency of face powder. Hot air fans, which remove the moisture, blow the black powder into the boiler furnace and "the process of generating electricity is begun," explained P. T. Boerger, vice president of fossil projects for Gulf States.

The active storage building is capable of holding a day and a half's

As Gulf States begins using coal to fire an electric generating unit, the move signifies the return of coal to the energy scene. But this time, the arrival isn't heralded by billows of black smoke!

Old King Coal Stages a Comeback

by Sharon Englade

supply of coal for the boilers, while the outdoor stockpile will contain a 60-day reserve.

Coal has been arriving at Nelson 6 since October, but once the plant begins operations, there will be five trains making the nine-day round-trip from Gillette, Wyoming, to Louisiana.

Wherever there is coal, there is concern for the environment, but Gulf States has taken advantage of the latest technologies to meet or exceed clean air and water standards.

"Mention coal, and almost everyone conjures up old pictures from the 1890s of black, sooty smoke billowing from chimneys and smokestacks, with ashes and dirty coal dust covering everything and everyone in sight," said Boerger. "But that's just not the way it is today, in the 1980s"

"With the modern pollution control methods we will be using and the way the coal will be handled as it moves through the plant, there's no way anyone will ever be able to compare Nelson with the stereotyped picture of a coal operation from the past," he declared.

"Gulf States has always been a good neighbor to the Lake Charles area and our coal-fired generating unit will make that relationship even better," the company official vowed.

Not only will the emissions from the plant be below the levels prescribed by state and federal environmental protection agencies, but every effort is being made to suppress the amount of "fugitive" dust on the site.

A sprinkler system, synchronized with the rotary dumper, dampens the coal as it is tipped from the rail cars. Coal conveyor systems are enclosed and fans are equipped with filters to capture any stray dust.

The coal destined for the outside stockpile is deposited with a special telescopic chute that reduces the amount of flying dust, and a watering truck keeps the fuel wet.

Inside the plant, electrostatic precipitators shoot a "charge" through the gases given off by the burning coal, collecting 99.5 percent of the fly ash, much like a magnet attracts iron filings. This powdery, off-white ash is then suctioned off and deposited in a storage silo where it will be collected by tank trucks.

The heavy, granular portion of the burned coal, known as bottom ash, drops into a water tank below the boilers where it is collected.

Although Gulf States is contracting with a Houston firm to haul off the ash residue, a 20-acre storage area is being prepared on site as a contingency.

Ash Management Systems, Inc. of Houston has plans to sell the ash residue from Nelson — about 480 tons are produced each day the plant is operating at full capacity — for use as road building and construction material.

The light-weight fly ash can be used as a direct replacement for Portland cement or as a component of the building material, while the bottom ash is being used commercially for road building aggregate or fill material.

To protect the quality of the water in the low-lying area, a three-sectioned settling pond occupying a 13-acre site will collect all water runoff from the coal stockpile and from throughout the plant. Once in the ponds, the larger solids will be reclaimed from the first stage

Each car is mechanically tilted so as to spill its 100-ton load into a vibrating hopper.

and returned to the stockpile. By the time the water runs over into the third pond, only minute particles of foreign material remain to be settled out.

"When we return that water to the Houston River, it will be in better condition than the water already there," commented Jim Hurley, superintendent of the Nelson 6 unit.

With the environment being safeguarded on this end of the line, what's the story 1,500 miles away in the Powder River Basin area of Wyoming?

There, Kerr McGee Coal Corp., which will be supplying 50 million tons of coal to Gulf States over the next 20 years, is reclaiming the prairie where the sub-bituminous coal is being surface mined. As mining of an area progresses, the removed topsoil and the overburden — the earth material overlying the deposits of coal — are trucked back to fill in the mined-out portion of the pit. The recycled land is contoured to blend in with the natural terrain and is then seeded with native grasses to return it to productive rangeland.

"It was not that long ago that coal was essential to the personal and economic well-being of this nation," said Serwan. "But that suddenly changed during this century when oil and natural gas rose to the energy forefront — abundant and inexpensive.

"Now that oil and gas are harder and more expensive to find and develop in our own country — to say nothing of the uncertain supply and skyrocketing prices of oil from the turbulent Middle East — coal is returning to its former position of prominence. The pendulum is swinging back," he said.

Because of its abundant supply beneath the earth in this country, we are looking to coal as one of the solutions to our national energy problem, Serwan said.

"That's why Gulf States is moving into coal, to ensure that as our section of the country continues to grow, we have the ability to supply it with reliable energy," the utility vice president said. □

Safeguards for the Environment

by Rick Harvin

Whether it's by land, water or air, the people at Gulf States Utilities Company are ready. It's not a military campaign set on three fronts. It is a concerted, planned effort going on every day of operation, though.

The subject is the environment — the water around us, the land we use, the air we breathe — and how Gulf States Utilities employees work daily to see that the company's generation and distribution of electricity affects our environment in a positive way.

"Most people think of regulation in the electric utility business as regulating rates and services, but environmental regulation has become more and more a factor in our business," commented Bennie Hickman, GSU director of civil and environmental engineering. "Environmental regulation has become a major impact on our company and its operation," he added.

Hickman cited just a few of the laws affecting the environment that Congress has enacted in the last two decades: the Clean Air Act of 1967, the Federal Water Pollution Control Act of 1972, the Resource Conservation and Recovery Act of 1976 and the Toxic Substances Control Act of 1976.

There are many more laws and regulations, enforced in GSU's service area by such agencies as the Texas Department of Health, the Louisiana Solid Waste Division, the Environmental Protection Agency (EPA), the Texas Department of Water Resources, the Louisiana Air Quality Division and the U.S. Army Corps of Engineers, to name a few.

When asked if this regulation is necessary, Hickman says, "The answer, of course, is yes." That brief reply summarizes the commitment on GSU's part to keep the environment in as good a shape as is humanly possible.

In addition to coal fly ash and bottom ash, GSU deals with several other types of solid waste. The company meets all types of requirements from Louisiana, Texas and federal agencies in handling hazardous and non-hazardous wastes around its facilties.

Jim Mutch, supervisor-environmental engineering with the company, listed some of these solid wastes and how they are handled by GSU. Cooling tower sludge, metal cleaning sludge, sewage treatment sludge and oil fly ash are handled by contract disposal in approved landfills.

Boiler cleaning chemicals (organic acids) are burned in GSU's boilers, while boiler cleaning chemicals that are inorganic acids are treated on-site or handled through contract disposal.

In addition to handling these wastes in a careful and thorough way, GSU personnel continuously check monitoring instruments specifically designed as "pollution watchdogs," Mutch explained.

"GSU uses various types of pollution control equipment and monitoring devices to ensure that excessive amounts of pollutants do not get into the air from our power plant stacks," he noted.

That same type of thorough monitoring procedure is used with the company's care for the water used at its power plants as well. Chris Menzel, supervisor-environmental engineering, stated that GSU also checks for the water pollutants that can come from a power plant.

"Permit requirements are enforced, and we do monitoring, recordkeeping and reporting," Menzel remarked. He added that GSU has an environmental audit program and pointed out what is involved in just the company's recordkeeping procedure.

That recordkeeping involves: 1) the date, exact place and time of sampling or measurements needed, 2) the name of whoever performed the sampling/measurements, 3) the date of the analyses, 4) the techniques and methods used and 5) results of the analyses. All this is more evidence of the complete environmental protection program GSU practices.

Of course, EPA and the agency guidelines affect not only utility companies, but many other businesses and industries as well.

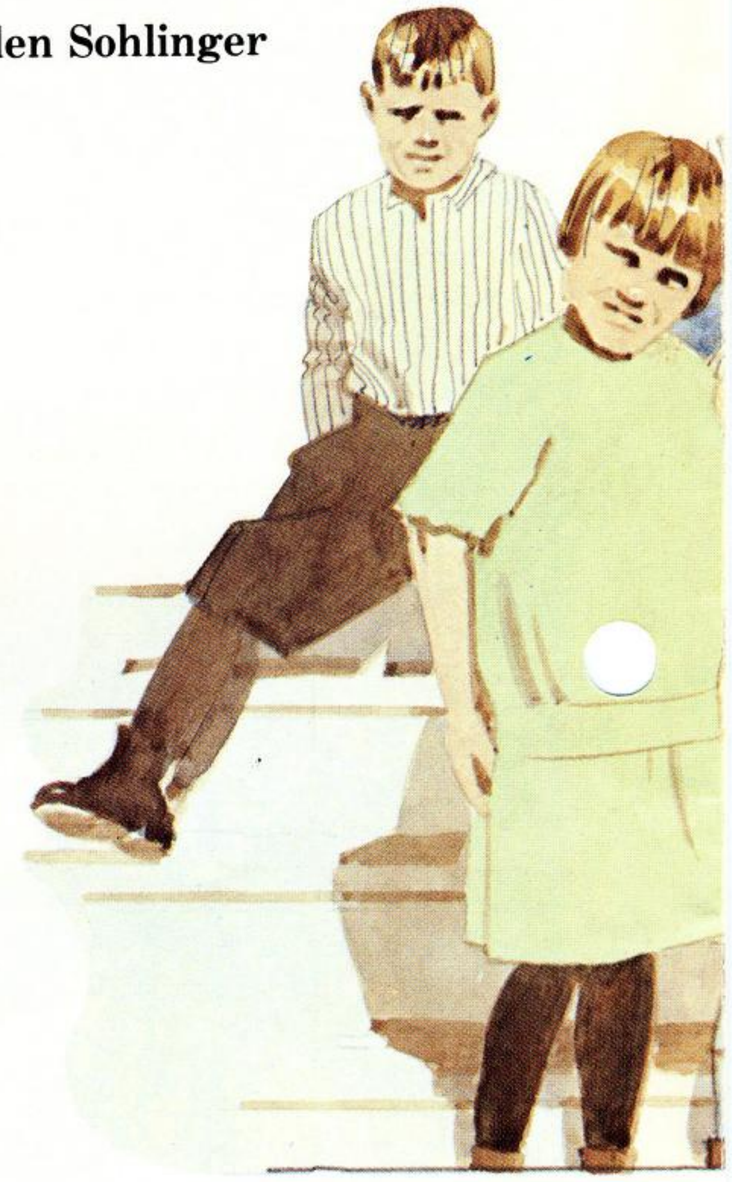
Menzel pointed this up by listing manufacturers in such diverse areas as timber processing, textiles, pulp/paper/paperboard, canned/preserved fruits and vegetables, feedlots, cement manufacturing, offshore oil and gas extraction and photographic processing.

These and many other types of businesses and industries must obey all the appropriate environmental rules and regulations.

The number of environmental regulations affecting GSU and other utility companies may increase. Whatever happens, GSU will continue to check all aspects of its business affecting our land, air and water. As individuals, and as a company, we expect nothing less in protecting our environment. □

Beaumont's Babe

by Helen Sohlinger



When the announcer at the 1932 U.S. women's track and field championship and Olympic trials announced the Employers Casualty team from Texas, and one lone, slim girl ran onto the field, the audience went wild.

They knew they were seeing something extraordinary, but they probably didn't realize how completely the event symbolized the girl. She would later become world-famous as Babe Didrikson Zaharias, the one-woman team who excelled at every sport she tried, and tried virtually every one in existence.

Babe singlehandedly won the team championship at the Olympic trials, breaking four world records along the way. She took a first in broad jump, shot put, baseball throw, hurdles and javelin toss; tied for first in high jump; placed fourth in discus throw; and made it to the semifinals in the 100-meter dash.

In the Olympics, she entered three of the five individual track and field events for women, the maximum a single contestant could enter under Olympic rules. She won gold medals in javelin throw and 80-meter hurdles, setting world records in both. She tied for the high jump, but was awarded the silver medal for second place when the judges ruled she had dived over the bar, making her jump illegal.

After the Olympics in Los Angeles, Babe Didrikson, the darling of the sports world, flew back to Dallas and then to her hometown of Beaumont, where she was welcomed by thousands and given the keys to the city.

She had come a long way for a tough little tomboy who grew up on the wrong side of the city — the south side — and practiced hurdles as a child by jumping over neighbors' hedges.

Babe, or Mildred, as her family christened her, was born in Port Arthur on June 26, in the year 1911, 1913 or 1914, depending on which of several sources one cares to believe. What *is* certain is that she was born to a Norwegian carpenter, and that she was born a natural athlete.

The family moved to Beaumont in 1915, building a home in the South Park area near the old Magnolia refinery. While other little girls played with dolls and tea sets, Babe was developing her strength and agility on a backyard gymnasium her father built for his seven children.

As her abilities grew, however, the gymnasium wasn't enough. Babe had a fierce competitive spirit that needed an outlet, and the nearest outlet was in sandlot baseball and football games with neighborhood boys. Most sportswriters say she picked up her nickname — after the famous slugger Babe Ruth — because of the many homers she hit in these sandlot games.

She also played a tough and talented game of football, according to an old teammate, James C. Barry of Beaumont.

"I lived just a few blocks from Beaumont High School," Barry says. "I went to St. Anthony's High School, but we didn't have a field, so we would practice at the

Beaumont High field. She would see us and come out and play with us. She played right in there. We would tackle her just like anybody else, and she was a hard hitter. Of course, she was a tremendous athlete. She beat us at basketball, football, volleyball — any way we went."

Barry said the boys didn't mind playing football with a girl. But then, Babe didn't play like a girl. She was such a tomboy she became just one of the gang, Barry says, and in uniform she looked like one of the boys.

"She wasn't really an attractive girl," Barry says, "but she was so wholesome, she was beautiful. Not that there was any boy-girl stuff. She'd knock you down if you tried anything. And none of us would have wanted to get in a ring with her. When we were playing, it tickled us to death to see a girl hit harder than we did. Even if we were playing football, we would grab a baseball bat and work our hands up top to see who got her on their team."

The Babe became interested in basketball in junior high school, but when she started high school, the coach told her she was too small to make the team. She kept practicing, and watched the boys' team practice.

She picked up the boys' style of play, and when the girls' coach gave her a chance the following year, she put it to good use.

"Her movements were like a cat," Barry recalls. "When the basketball bounced, she didn't have to strain to get it. She moved on the floor like a cat, and it was real pretty to watch."

When Babe got her chance on the

court, she demonstrated her ability quickly. By the beginning of the season, she was playing forward and showing great promise.

Babe's high school career revolved around sports, and little else, according to the late Ruth Garrison Scurlock, a teacher and later a friend of Babe's. The more popular girls didn't like Babe because she was an athlete, making her "an alien in her own world," Mrs. Scurlock said.

When she was on the basketball court, though, the fans and sportswriters took notice. In 1930, somebody else took notice of Babe — Colonel Melvin Jackson McCombs, manager of Employers Casualty Company's athletic teams for women. He saw her play in Houston and offered her a job as a stenographer. More important to Babe, he offered her a spot with the Golden Cyclones, as his team was called.

Babe dropped out of high school and took the offer. It was a world tailor-made for an athlete like Babe. The women athletes were admired and given plenty of free time for practice, which was conducted under excellent coaches on the best of equipment.

She blossomed into a dazzling player. Her first season, the Golden Cyclones lost the national Amateur Athletic Union championship by only one point. Babe was chosen a forward on the All-American basketball team.

At the close of the basketball season, Babe began training for field and track events, and started developing into a one-woman team. During her first season she set national records in the javelin and the baseball throw, and Southern A.A.U. records in the high jump, the long jump and the eight-pound shot put.

Babe's star was on the rise. The following year she led the Golden Cyclones to the national championship. Then came her one-woman win in the team championships and her spectacular performance in the Olympic games of 1932.

As quickly as it rose, her star began to fall, starting later in 1932 when the A.A.U. suspended her amateur status because her picture had appeared in an automobile ad. She contended she had received no money for the ad, and

Jubilation is expressed by both her stance and her expression as a photographer catches Babe Didrikson Zaharias during one of her many winning golf tournaments. (Photo courtesy of the National Protrait Gallery, Smithsonian Institution)

the A.A.U. later restored her amateur standing. By that time, though, she decided to turn professional.

She did a brief stint in vaudeville, singing, dancing and running a mock race on a treadmill. She closed her act with a tune on the harmonica, which she played with professional skill. She played a little professional basketball, toured with a men's baseball team, and even tried pocket billiards. Finally, she started barnstorming with a basketball team called Babe Didrikson's All Americans.

Dr. Belle Mead Holm, head of the women's health and physical education department at Lamar University, was just beginning her career in athletics when Babe was earning a living in the sideshow atmosphere of her barnstorming days.

"She made a lot of things possible," Dr. Holm says. "She made a lot of enemies and broke a lot of social rules to edge her way into new arenas. I've heard she came on bigger than life, but you've got to remember, she introduced her basketball team at a time when there was no public address system in the gym.

"She was only written up (in the newspapers) if she did something superhuman or fantastic, or somebody wanted an offbeat story. The newsmen who wrote about her wrote about her as an oddity, and she gave them what they wanted. She was quite a show-woman."

Even while she was barnstorming, though, Babe was learning a game that was to become her life's profession — golf. She had become interested in the game the day after the Olympics,

when her rough but spectacular performance in a foursome with sportswriter Grantland Rice received wide publicity.

By November of 1934 she felt she was ready to enter her first tournament. She won a medal in the qualifying round of the Fort Worth Women's Invitation, but was eliminated in match play. Just a few months later, she won the Texas state women's championship. Almost immediately afterwards, she again lost her amateur standing when the U.S. Golf Association ruled her ineligible for women's amateur play because she had been a professional in other sports.

She had little choice but to turn professional. But, there were few professional tournaments for women, so she went back to her barnstorming career, in golf this time, between tournaments.

During this period, the Babe began to change her appearance. She had always had some masculine ways, and wore her hair in an unbecoming short style.

"She bobbed her hair at a time when men didn't know how to cut women's hair," Dr. Holm said. "And she was masculine, but girls were not good enough for her to play with, so she did whatever she had to do to play with boys. When you're either blessed or cursed with the energy she had, you have to make yourself acceptable to play with the boys."

Under the influence of a wealthy Fort Worth friend, Babe began to feminize and soften her look. The bob was replaced by a softly curled hairdo, and her face glowed with a touch of rouge and lipstick. She learned how to dress attractively and simply.

In 1938, she entered the Los Angeles Open. She didn't win the tournament, but she did win over one of her partners — George Zaharias, a professional wrestling "villain" known as "The Crying Greek from Cripple Creek." They were married on December 23.

The marriage was happy, at least at first, although it grew stormier as time passed. George was a successful promoter who managed her career at the expense of his own.

"George was a nice, quiet man," Barry says. "But, he couldn't surpass her in personality, so it made him look worse than he was. He was very gentle with her, though, and whenever I saw them together, he couldn't take his eyes off her."

In 1940, Babe renounced professional golf in an attempt to regain her amateur standing. On January 21, 1943, her standing was restored, and she began her comeback by winning a midwinter championship at the Los Angeles Country Club. It was the first of many wins. In 1946 and 1947, she won 15 straight tournaments in a row.

Her chain of wins included such prestigious tournaments as the National Women's Amateur, the Texas Open, and the All-American at Tam O'Shanter. She also won the British Women's Amateur, the first American ever to do so.

The Associated Press named her Woman Athlete of the Year in 1945, 1946, 1947 and 1950, and also named her Woman Athlete of the Half Century in 1950.

"She changed the picture of women's ability to compete on the golf course," her old teammate Barry says. "She said a woman had just as much right to hit a golf ball as a man did — and that was just the way she put it. She was determined, and I like that about people. She put all she had into everything she did."

In 1953, when it seemed Babe had already won every contest possible, she suddenly found herself facing the toughest battle of all. Doctors learned she had cancer of the colon. When they had to do a permanent colostomy, they told her she would never again play tournament golf.

She not only went back to tournament golf, but won five tournaments the following year, including the U.S. Women's Open. The Golf Writers of America awarded her the Ben Hogan Trophy in 1953 for her astounding comeback.

Although her old skill had come back, her stamina had not. She began to tire quickly again, and in 1955 she learned her cancer had returned. But Babe fought to live as hard as she had always fought to win. She took X-ray treatments, and for a little while played golf between hospital visits.

In 1956, Babe's deterioration became more rapid, and she was admitted to John Sealy Hospital in Galveston for the last time. She died September 27, 1956.

Headlines screamed the news all over the country, but that was twenty-five years ago, and Babe's fabulous life was virtually forgotten by the public for many years. Her trophies were scattered in different locations owned by different people.

That changed several years ago when Beaumont businessman Ben Rogers began a fundraising drive to build a memorial to Beaumont's most famous athlete. On November 27, 1976, the Babe Didrikson Zaharias Memorial opened. Rogers, who still heads the Zaharias Foundation, worked with George to accumulate the trophies, which are now displayed at the memorial and museum.

In addition, Babe recently received another honor. On September 22, the U.S. Postal Service issued an 18-cent commemorative stamp honoring her. The stamp is no longer in circulation because of a recent postage hike, but it is still available to collectors.

Babe's two honors symbolize her athletic career, in a way. The stamp portrays a mature athlete holding a golfing trophy, while the image above the entrance to the memorial is that of a young Babe poised to hurl a javelin.

It's a fitting tribute to the memory of the greatest female athlete of all time — a woman who could, and did, do it all.□

Helen Sohlinger is a freelance writer based in Beaumont.

GHOST SQUADRON

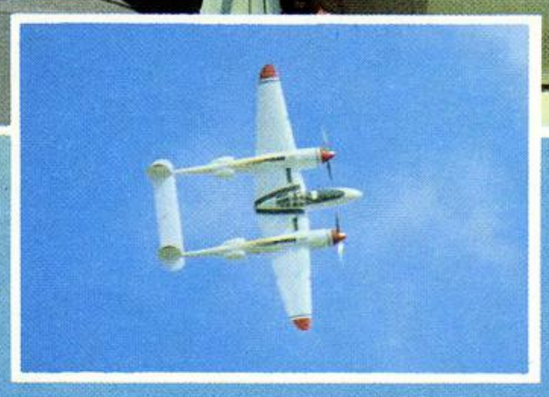
Story and Photography by Ken Haynie

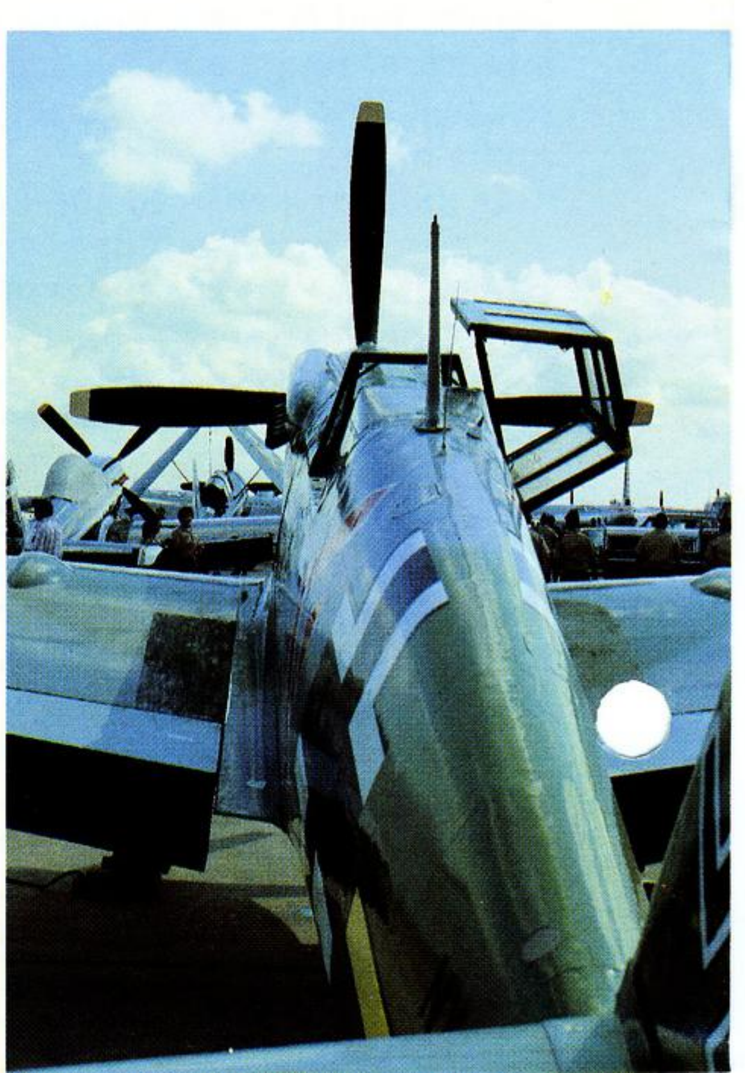
The Pratt & Whitney double-wasp engine belched smoke and thundered to life, destroying the otherwise peaceful dawn. Red streaks of the early morning silhouetted the palm-studded runway and shimmered on the pilot's canopy of the F4U Corsair. It might as well have been a million miles from home on an island, somewhere in the Pacific . . . 1943.

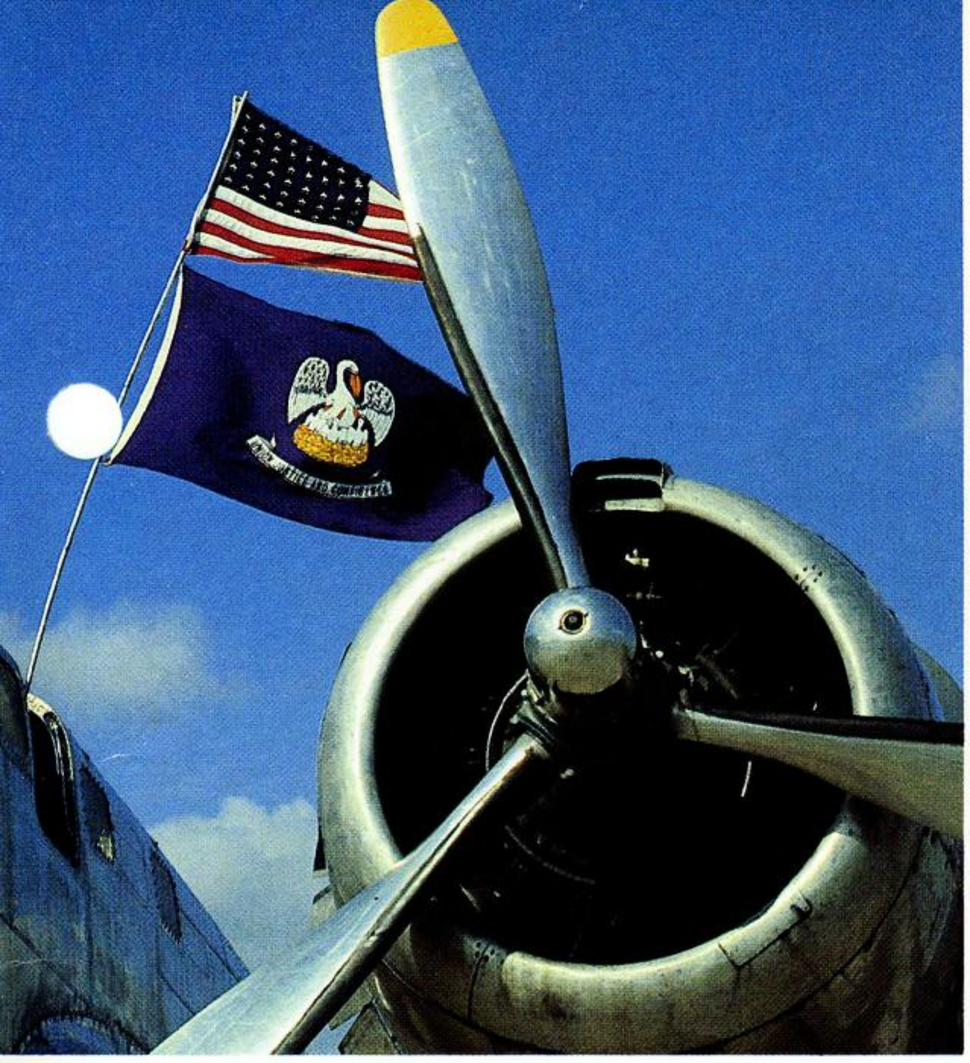
Impossible, you tell yourself. This is 1981. A time machine perhaps? No, you are about to witness history in the re-making.

Since 1975, a four-day air show has been held each October in Harlingen, Texas. Hailed as aviation's show of shows, it attracts thousands of visitors from around the globe and presents an array of aircraft found nowhere else in the world. Major air battles are re-created complete with sound effects and bursting bombs filling the air. Oldsters reminisce of the bittersweet days gone by, while the young attempt to visualize what war was really like and to grasp the spirit of an era, 1939-1945.

What began as a one-plane (P-40 Warhawk) flying club in the Rio Grande Valley in 1951 snowballed into a group with 10,000-plus





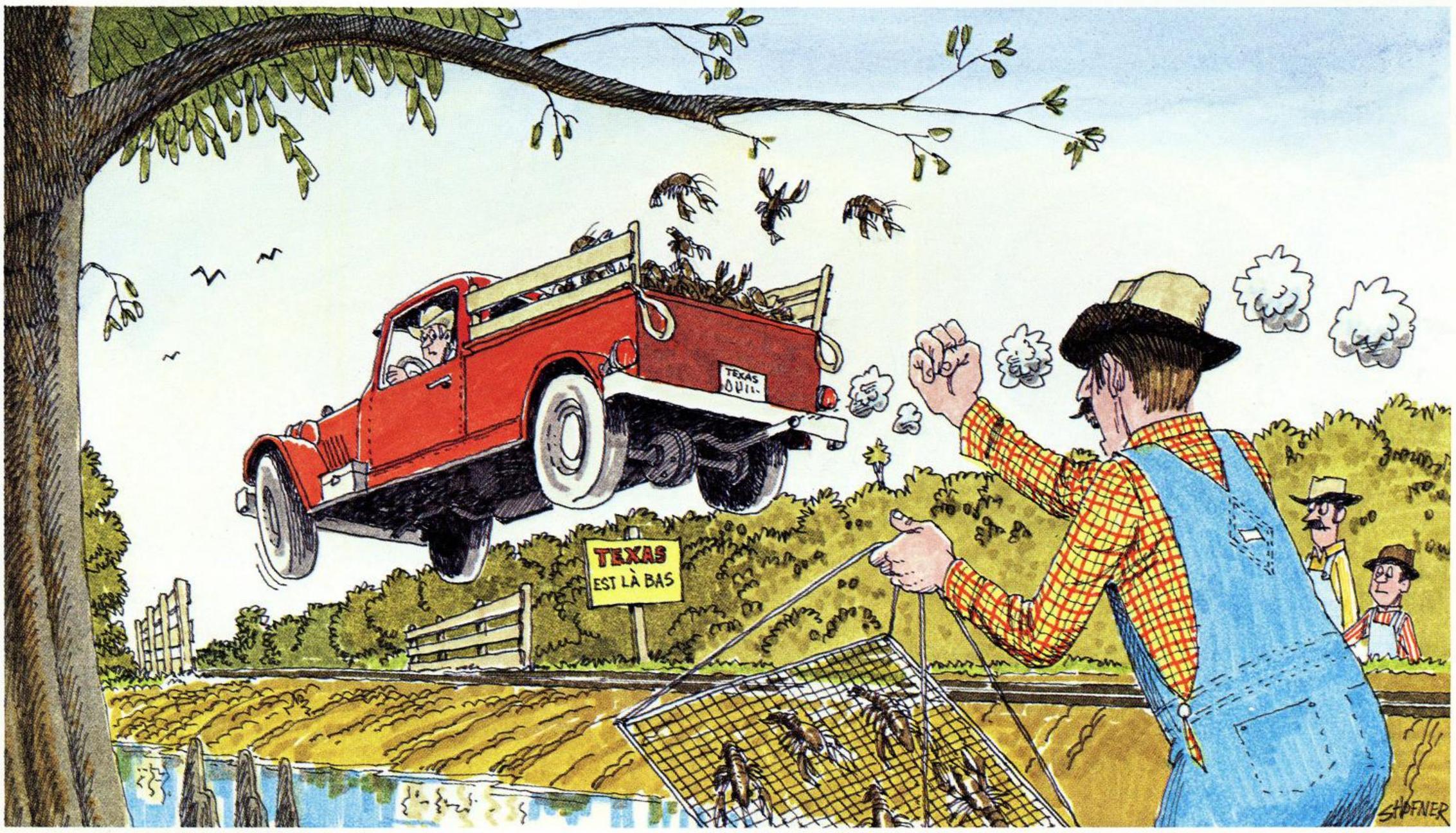


members (all colonels) and almost 100 Allied and Axis aircraft representing the World War II era.

The Confederate Air Force (CAF) headquarters in Harlingen is made up of 23 wings and 27 squadrons spanning North America, with representatives from as far away as Australia, New Zealand, Guam and England. A self-supporting, privately-financed, all-volunteer group, the Confederate Air Force's objective is to preserve in flying condition a complete collection of combat aircraft flown by the military service in WWII.

The CAF also provides a museum for permanent display of these aircraft and maintains an organization having the dedication, enthusiasm and *esprit de corps* necessary to operate and preserve these aircraft as symbols of American military aviation heritage.

The planes are flying monuments to the thousands of men and women who built, serviced and flew them into battle in the defense of our nation more than 30 years ago. In their retirement from active duty, the planes are being preserved for future generations of Americans to see in action. ☐



'TEX, YOU CAN HAVE YOUR COTTON-EYED JOE'

by Smiley Anders

I noticed in a recent issue of this magazine that my friend Jim Turner was waxing eloquent about the virtues of the state of Texas. It occurred to me at the time that someone should mention another state with its share of virtues — Louisiana.

Jim, of course, is a native of Louisiana who went to Texas (in Louisiana we call that "going bad" as in "Poor old Jim — he was a nice boy, but I heard he went bad."). He was even described by the editor of the magazine as being a Texas chauvinist — a redundant phrase if ever I heard one. To merely *be* a Texan is to be a chauvinist about it.

By contrast, in Louisiana we don't know the meaning of the word chauvinism. (We don't know the meaning of a lot of other words, either — but our schools are getting better.)

But, seriously, Louisianians are a lot less inclined to boast about their state — not because there aren't lots of things to boast about, but because we don't want everybody moving down here and crowding things up.

Take crawfish, for instance. For generations Cajuns feasted on these succulent crustaceans in peace. While Texans were munching chicken-fried steak and considering it food, Louisiana people were busily preparing such heavenly dishes as crawfish bisque and etouffee and stew and so on — or just boiling them with lots of spices, dumping them out on some old newspapers, and digging in, pausing occasionally to sip on a cold Jax beer.

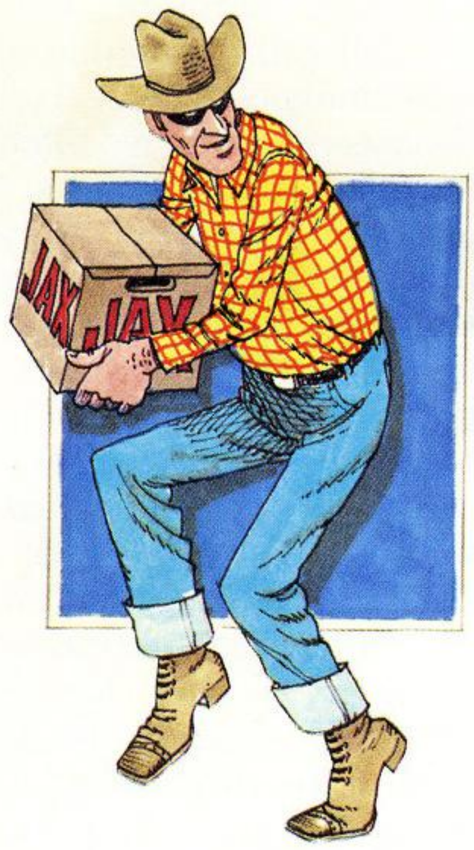
It was a tranquil time, unmarred by strife and conflict. But then a couple of Cajuns, who had wandered across the Sabine by mistake, told some Texans about crawfish. This started the influx, and since that time our neighbors have been hauling crawfish out of

Louisiana by the truckload, drastically reducing the number available for consumption by the Cajuns who had discovered them in the first place.

Today you can find signs advertising boiled crawfish as far away as (sob!) Houston.

To add insult to injury, the Texans even took over our Jax beer — which features a picture of Gen. Andrew Jackson, the hero of the Battle of New Orleans. Today you can get Jax in Texas, but it has virtually disappeared from its former home state. It's now brewed not in New Orleans but in (sob!) San Antonio.

Despite these two raids on Louisiana culture, we are tolerant of our neighbors to the west, and even allow them to visit us for such events as Mardi Gras, horse races, the Breaux Bridge Crawfish Festival, etc. — as long as they promise to bring lots of Texas money and leave most of it with us before they return home.



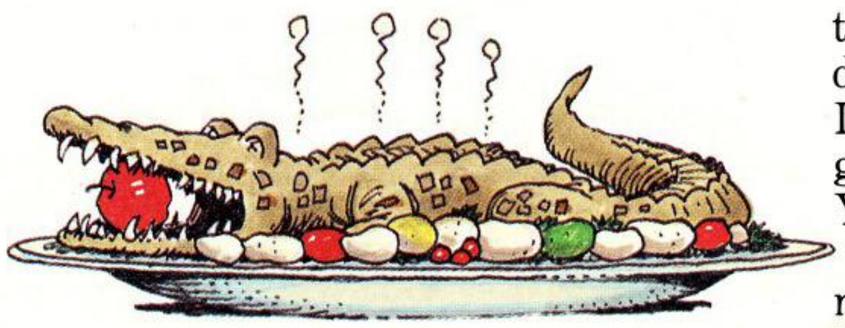
At this point I should mention that there are really two Louisianas — north Louisiana, which is culturally similar to East Texas, Arkansas or Mississippi, and can be disregarded, and south Louisiana (everything south of Alexandria), which is the home of all things rare and wonderful in the state.

If you happen to be traveling north to south in Louisiana — by far the best direction in which to go — you can tell when you reach south Louisiana by the signs proclaiming "Hot Boudin — Cold Beer."

Boudin is a sausage made with pork, rice and spices, and is only one of the vast number of Cajun delicacies available in South Louisiana. There are cracklings (fried pork skins) and tasso (a dried spiced beef used to season beans) and all the various seafoods from Louisiana's fresh and salt waters. Lately, alligator meat has been gaining favor, and a festival in Franklin, in South Louisiana, each year features 'gator cooked several dozen ways by the skilled cooks of the region.

Actually, there's not much reason for mentioning food in extolling the virtues of Louisiana. It is common knowledge around the world that some of the best eating anywhere can be found in the state. And not just in the expensive dining palaces of New Orleans, either — there are some backwoods cafes along the bayous serving dishes that would make a chef in, say, Dallas turn in his spatula and retire.

Coffee alone signals the difference between Louisiana and Texas. In most parts of the Lone Star State, it is not only impossible to get a good cup of coffee — it is impossible to get a cup of coffee that won't make a Louisiana coffee-drinker violently ill. Give me Mexico's water every time!



By contrast, there are few places in south Louisiana where you can't get a fine, dark, hearty cup of coffee. Drink it black if you dare, or make cafe au lait (coffee with warm milk); try it dark roasted or New Orleans style, with chicory. Any way you slice it — and sometimes it does indeed seem strong enough to slice — Louisiana has the finest coffee in North America, at least.

For the benefit of those still not convinced that Louisiana is a unique and noteworthy state, here is a brief run-down on some of the state's most outstanding features:

- Great Men of Louisiana — Louisiana has two great men: Huey Long and whoever the current coach of the LSU Tigers is. (Right now it's Jerry Stovall, and will be until he has one too many losing seasons.)
- Great Women of Louisiana — Louisiana has two great women: Evangeline in Longfellow's poem of the same name, and whoever the top-billed stripper at Bourbon Street's 500 Club is. (I forget the name of the current star — but you might ask Jim Turner.)
- Louisiana Law — "We have here in Louisiana what they call the Napoleonic Code," said Stanley Kowalski, the amateur jurist in "A Streetcar Named Desire," portrayed by Marlon Brando. If you don't recall Stanley's explanation of Louisiana's Napoleonic Code, try getting a divorce in Louisiana. You'll understand soon enough . . .
- Louisiana Clothes — Texas may have its 10-gallon hats and Justins, but Cajuns have a dis-

tinctive dress too. The basic mode of dress in the bayou country consists of a yellow cap with "Cat" on it in black letters, a purple and gold LSU tee-shirt, a pair of overalls and dirty white sneakers. Men wear about the same thing . . .

• Louisiana Language — The French language has resulted in some rather unusual pronunciations in South Louisiana. "David," for instance, becomes "Dah-veed." "Richard" is "Ree-shard." "Hebert" is "A-Bear." "DeBlieux" is "W". "Theriot" is "Terry-O."

• Louisiana Sports — Football and former Gov. Edwin Edwards.

• Louisiana Political Subdivisons — Counties are called "parishes" and are governed by "police juries." It is the only state in the union like this. I asked a longtime political theorist in Baton Rouge why this was. He shrugged.

• Great Louisiana Events — The Louisiana Purchase, May 2, 1803, and Billy Cannon's 89-yard run against Ole Miss, Oct. 31, 1959.

• Favorite Comedians — Justin Wilson and the New Orleans Saints.

• Favorite Musical Acts — Doug Kershaw, Pete Fountain, Al Hirt and the Mamou Tabernacle Choir.

• Noted Cajun Presidents — Thibodaux Roosevelt, Calvin Coulon, Hebert Hoover, Lyndon B. Jeansonne.

Obviously, I've only begun to skim the surface in describing the unique features of this fascinating state. But you get the idea.

There is one other item that bears mentioning. You might have heard South Louisiana people referred to as "coonasses." This is perfectly acceptable if (1) you and the person you call a coonass are very close friends or blood relations, (2) you smile when you say it, (3) he's not armed and (4) you're on one side of the Sabine River and he's on the other.□

Smiley Anders is a freelance writer based east of the Sabine River.

Somehow, I knew it would come to this. While composing my thoughts for a Louisiana equal-space sequel to the Texas myths article that appeared in the Spring issue, here comes this Smiley Anders rejoinder, extolling the superiority of LaBelle Louisiana to all crudeness north, east — and especially west — of Mamou, La! And, good grief (inside joke), Smiley does an excellent job. Oh, he forgot a few famous Louisiana historical events: Jim Bowie dying in defense of the Lone Star State at the . . . er . . . Alameaux. The late former Governor Earl Long's brave safari through darkest Texas, collecting memorabilia and watermelons. The recruiting wars between the storied Chicken Ranch of LaGrange, Texas, and dozens of equally famous Louisiana bordellos which never made national headlines due, of course, to the judiciousness and natural modesty of their equally famous patrons. And perhaps the most obvious omission of all in this football-fevered state: the biggest dip-off in history when Huey Long bluffed a circus out of competing with the Kingfish's beloved LSU football team by threatening to dip every circus animal at the state line. Which state line? You guessed it: Gaux, Tigers. Jerry Stovall could use such support.

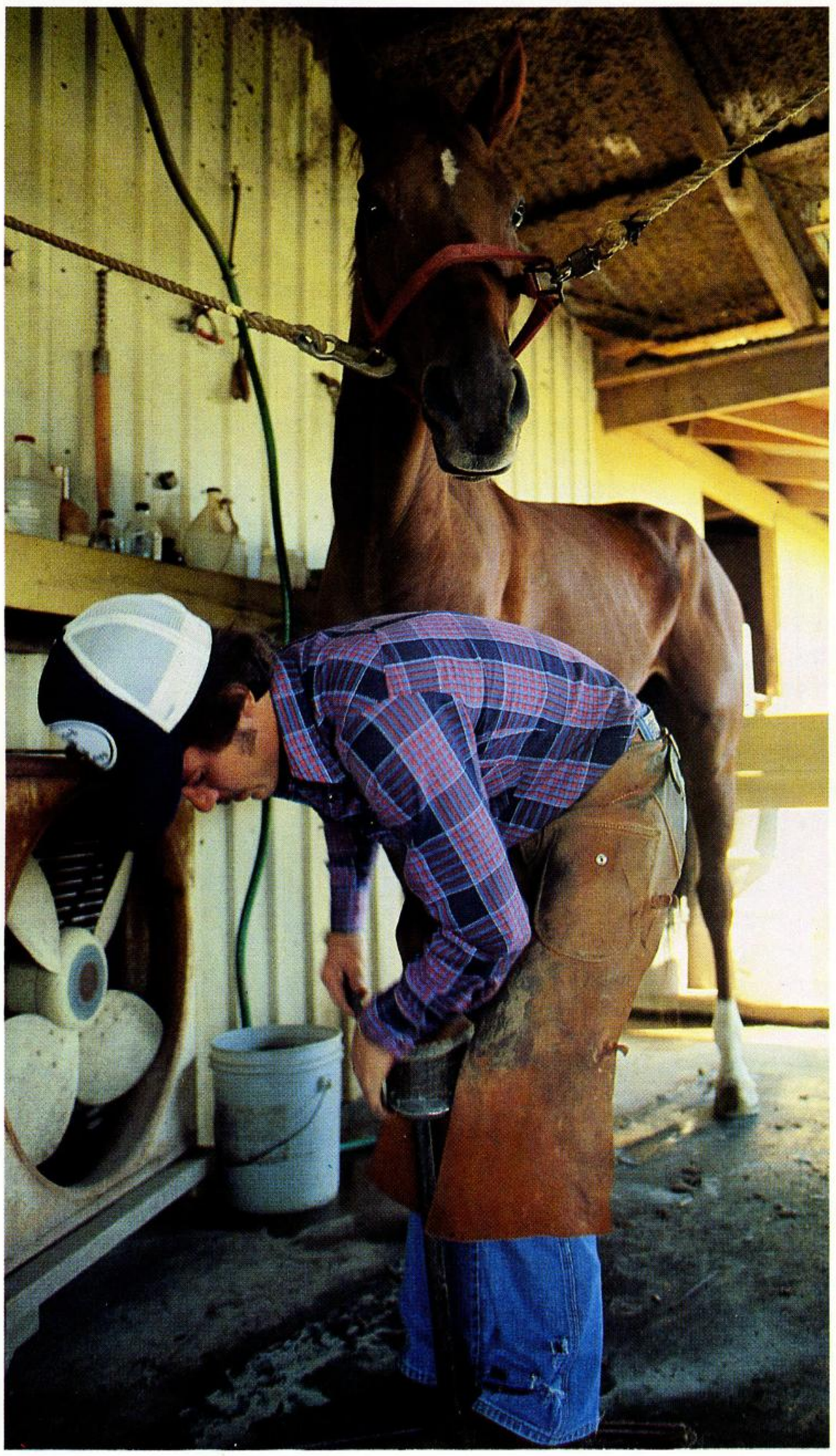
Nice job, Smiley.

— Jim Turner

"Hoofing" It For A Living

by Susan H. Gilley

Photo by Ken Haynie



This racehorse at Out Front Breeding Center near Warren, Texas, is one of several big moneymakers handled by Laurent. The breeding center has about 30 racehorses.

At 22, Rodney Laurent is lean and lithe — a young man with the sinewy build of a jockey.

While Laurent does hold a jockey's license and has raced many times in nearby southwestern Louisiana, the Silsbee, Texas resident earns his pay as a farrier.

When horses were the prime mode of transportation, farriers were typically men with both the guts and the brawn to handle the job of shoeing weighty farm animals and livelier riding horses.

Laurent jokes that he possesses the two most important characteristics for someone in his trade — "a strong back and a weak mind." He's also a little bit pleased to concede that he's "the youngest farrier around here." (Nevertheless, Laurent is no novice — he's been in the business for 4½ years.)

He regularly handles trail horses and high-spirited racehorses. He rarely shoes a workhorse, although they were once a common variety. According to Laurent, racehorses need to be "reset" (reshod) every three weeks with lightweight aluminum shoes. Trail horses should be reshod about every six to eight weeks with a heavier iron shoe.

Laurent's business is brisk — especially in the summer, when he says he could work seven days a week if he wanted. Since the Hardin County farrier believes that interest is growing in horse racing and in riding clubs, he predicts that his business can only get better.

With an initial investment of $400, Laurent went into the business in August 1977. He had already attended training courses in Hotsboro, Texas, and Oklahoma City, both of which were taught by veterinarians. Although the young man had always owned a horse, until then, he recalls, "I had never tried to trim or shoe one."

In the time since then, Laurent reports that he has "been kicked and stomped on." Once he missed about two weeks' work because he accidentally pounded a nail into one of his fingers.

For the most part, however, a 1,200- to 1,500 pound racehorse will stand docilely by as Laurent lifts each leg and proceeds to poke at each hoof with various instruments before actually nailing on the shoe, then filing around the edges.

Despite a few mishaps, Laurent says the only real drawback to his venture is the amount of traveling expenses. While he does a lot of work in southwest Louisiana and southeast Texas, he also travels farther afield. Just two years after purchasing his latest small truck, Laurent had logged more than 80,000 miles on it.

Is It 'Curtains' For Energy Savings?

by
Kathleen Reed

There are thieves at work in your home, continuously raiding your wealth and your comfort. And you sit right there in your den or living room watching them steal.

The culprits?

The sun and glass windows or doors, especially those facing east or west and lacking some type of shading or insulation.

There are many paths through which heat gains entry to your home during the summer and escapes in the winter, but glass is most notorious for this unrecognized pilfering.

Considering that an insulated wall has a resistance to heat flow (R-value) of between R-11 and R-19, and an uninsulated window, an R-value of slightly over one, it is quite obvious that the amount and type of glass in the home can have a great bearing on how much energy is necessary for heating and cooling the structure. Even though it would be impractical to attempt to duplicate the resistance of an insulated wall, there are a number of window treatments which can help in reducing heat loss or gain through single-paned windows.

What are some possible solutions to this problem area? Of course, the answer may be fairly simple if it is a new home in the planning stage. Reducing the amount of glass on east and west exposures, which receive most of the sun, and by keeping the glass area to less than 10 percent of the total floor area of the home will aid in reducing heat loss and heat gain. Also, installing insulated (double-paned) windows or storm windows and shading any glass exposed to the sun will help in keeping energy consumption down.

However, many families are not in the market for a new home and are opting to retrofit their existing home. There are several ways these homeowners can improve the energy efficiency of their windows, some which are more effective than others.

Adding storm windows over existing single-paned windows increases the R-value from R-1.13 to about R-2, reducing the heat loss by 50 percent. A properly-sized storm window will also help prevent windows from "sweating" during the winter months when the temperature outside is considerably lower than the temperature inside the home. Reducing heat loss in winter by 50 percent can help in lowering heating costs.

Draperies can play a role in insulation — if they are sealed properly on all sides. Most curtains hang from traverse rods and part in the middle, leaving a space that allows air to move freely behind the material. Therefore, all openings, including the top, bottom, sides and where the two sides of the drapes meet in the center, should be sealed tightly. Velcro or magnetic strips can be added to the bottom of the drapery to help in sealing it snugly against the window sill. Weights at the hem of curtains which touch the floor can also aid in forming a tighter seal. Wooden molding strips or tacks can close the gap at the side of the drapes and a valance topping the drapery further aids in sealing the air space. Allowing the material to overlap in the center where the two sides meet and adding velcro strips or snaps along this edge finishes the job.

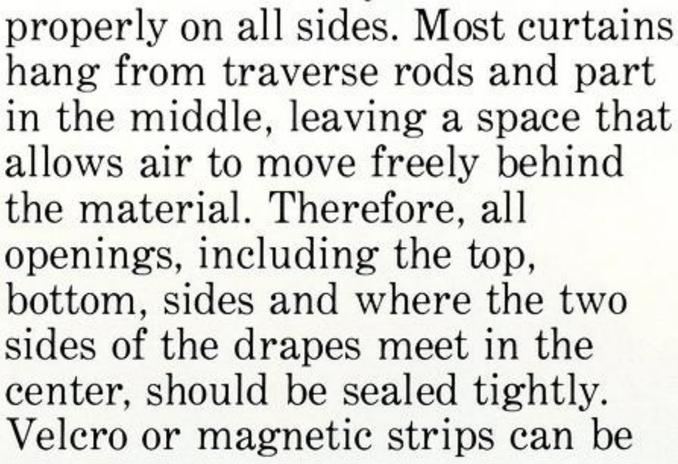
A tightly-woven fabric with an insulated lining allows less air flow than a loosely-woven material and should be considered when selecting material or purchasing ready-made drapes.

Although conventional draperies will help to a small degree when they are properly sealed, they are not an answer in themselves. Sealed drapes will only increase the R-

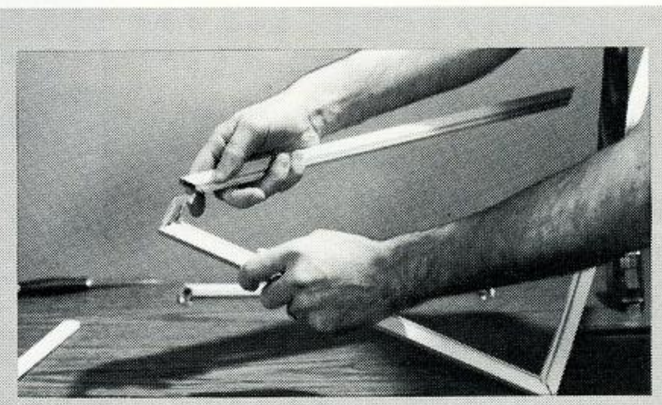
This series of photographs illustrates the proper method for building and installing storm windows in conventional windows with wood facings and a sill.

Materials needed include the proper length of aluminum screen framing, spline and foam gasket tape, four corner locks for each window, 8- or 12-mil polyvinylchloride (PVC) plastic, center brace material and brace clips.

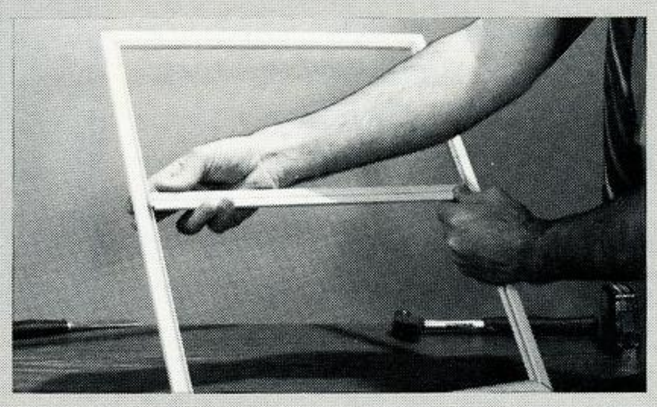
Tools required include measuring tape, a mitre saw, a spline tool, a hammer and a pocket knife.



Cut the first end of a length of aluminum to a 45-degree angle with the mitre saw. The shorter side of the frame should have the groove for the spline. Mark the outside edge to the proper length for the first side, then cut the second 45-degree angle. This length may be used to mark all other equal lengths. Cut all adjacent sides in the same fashion.



Use the corner locks to attach the sides. Both locks should be inserted in two opposite sides of the frame for easy assembly.



If the frame is over three feet long, it should have a center brace. Cut the center brace and install it by inserting clips in either end and slipping them over the lip of the spline groove.

Prepare to install the PVC by clearing an area free of aluminum shavings. Stretch a length of plastic over the frame and cut it, leaving a few inches overlapping on each side.

value of that single-paned window from R-1.13 to R-1.35. However, a storm window plus the sealed, insulated drapery can increase the R-value of the window from R-1.13 to a possible R-2.35.

A fairly new window treatment which is becoming increasingly popular is the Window Quilt, manufactured by a Vermont-based company, Appropriate Technology Corporation. It consists of a shade made from five layers of quilted polyester fiberfill material. The shade is self-sealing, moves up and down on a track system and has a reported R-value of about R-4.25. It costs approximately $5 a square foot, including fabric and hardware.

As energy costs continue to rise, we will begin seeing a variety of products in a broad price range which will help in making the home more energy efficient.

In winter, draperies and shades should remain open on sunny days to allow the sun's heat to enter. Closing draperies and sealing all sides at night and on cloudy days will help keep heat inside. The opposite is true for the summer months. Keep draperies closed during the day to help in reducing heat gain.

Shading the glass area of the home is very important during the summer months, especially in the Gulf Coast area where homes are air conditioned during a large portion of the year. Heat from the sun entering through east and west windows can add greatly to the cooling load, making it necessary for air conditioning equipment to operate for extended periods of time. And when the system is on, the meter is turning and costing the homeowner money.

There are many ways of shading this very critical area of the home, some of which are more efficient than others. Again, well-sealed draperies or insulated shades can help to a limited extent in keeping out the sun's heat.

However, draperies and shades are not the total answer to preventing heat gain in the summer, just as they were not a complete solution in stopping heat loss in winter. Once the sun's heat has passed through the glass, most of it will remain inside the home where the air conditioner operates to keep the temperature constant.

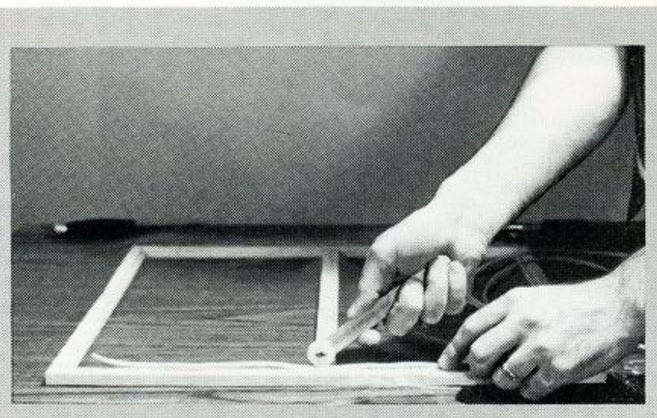
Glass has a tendency to break up these rays, making it difficult for them to move in an opposite direction back through the glass. This is known as the "greenhouse" effect, making the windows a critical area for heat gain in summer. Drapes or window shades may help reflect a small amount of the heat back outside and slow up the heat transfer to the rest of the home, but eventually the air conditioning system will have to take over to compensate for the heat added through the windows. Curtains, shades, venetian blinds and similar devices are only about half as effective as some other means of shading.

The best shading for windows comes from outside, through some means of keeping the sun from reaching the glass in the first place.

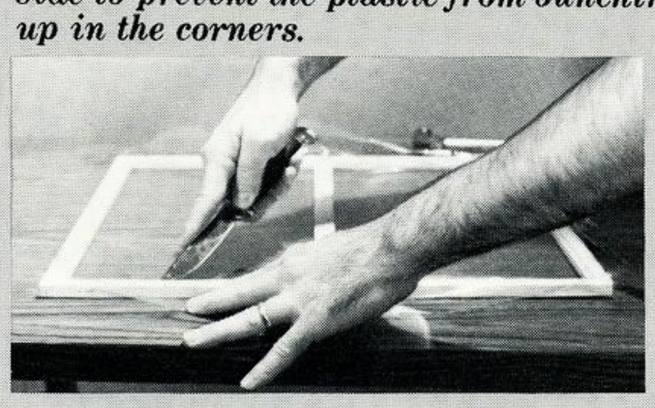
Deciduous trees or lattice-work entwined with deciduous vines — those that lose their leaves in winter to allow heat to enter — can be helpful in sheltering windows exposed to the sun. A substantial overhang on the roof also aids in shadowing windows in the summer when the sun is high in the sky.

Awnings installed over windows have been a means of shading for many years and can be 75 percent effective in keeping the sun out. Two fairly recent products found on the market today include solar or reflective film applied to the inside of the glass and solar screens which can be removed in winter to allow the sun's heat to enter. They have a shading factor of between 65 percent and 75 percent.

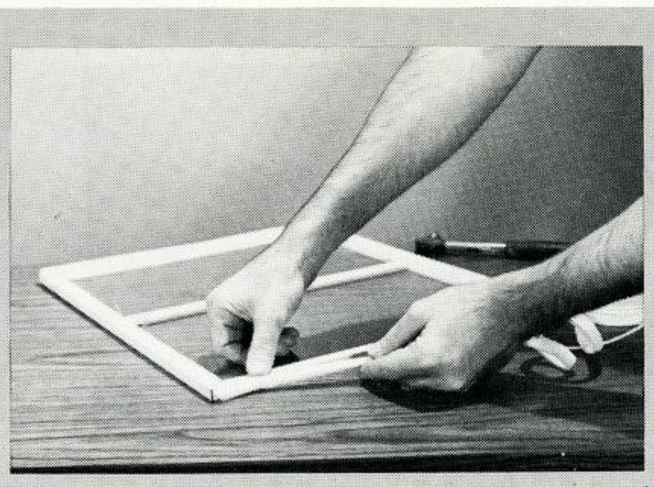
Draperies, shades, venetian blinds and similar devices can help in reducing heat loss or gain around windows, but they are not the total answer. Storm or insulated windows and some means of outside shading can play an important part in keeping utility bills as low as possible. □



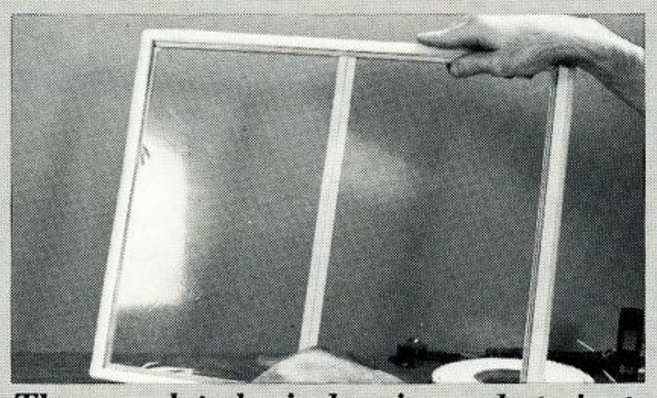
Cut a length of spline to fit one side of the frame and, using the spline tool and an assistant to help smooth the plastic, begin to roll the spline into the groove. If using less than 12 mil plastic, the spline should be rolled in from the center of each side to prevent the plastic from bunching up in the corners.



Repeat the operation on the opposite side, then on the two adjacent sides. After the spline is installed, the plastic may be trimmed on the outside edge of the spline.



After trimming, the foam gasket tape is placed around the perimeter where the window fits against the facing. The side that touches the sill should have the gasket on the bottom.

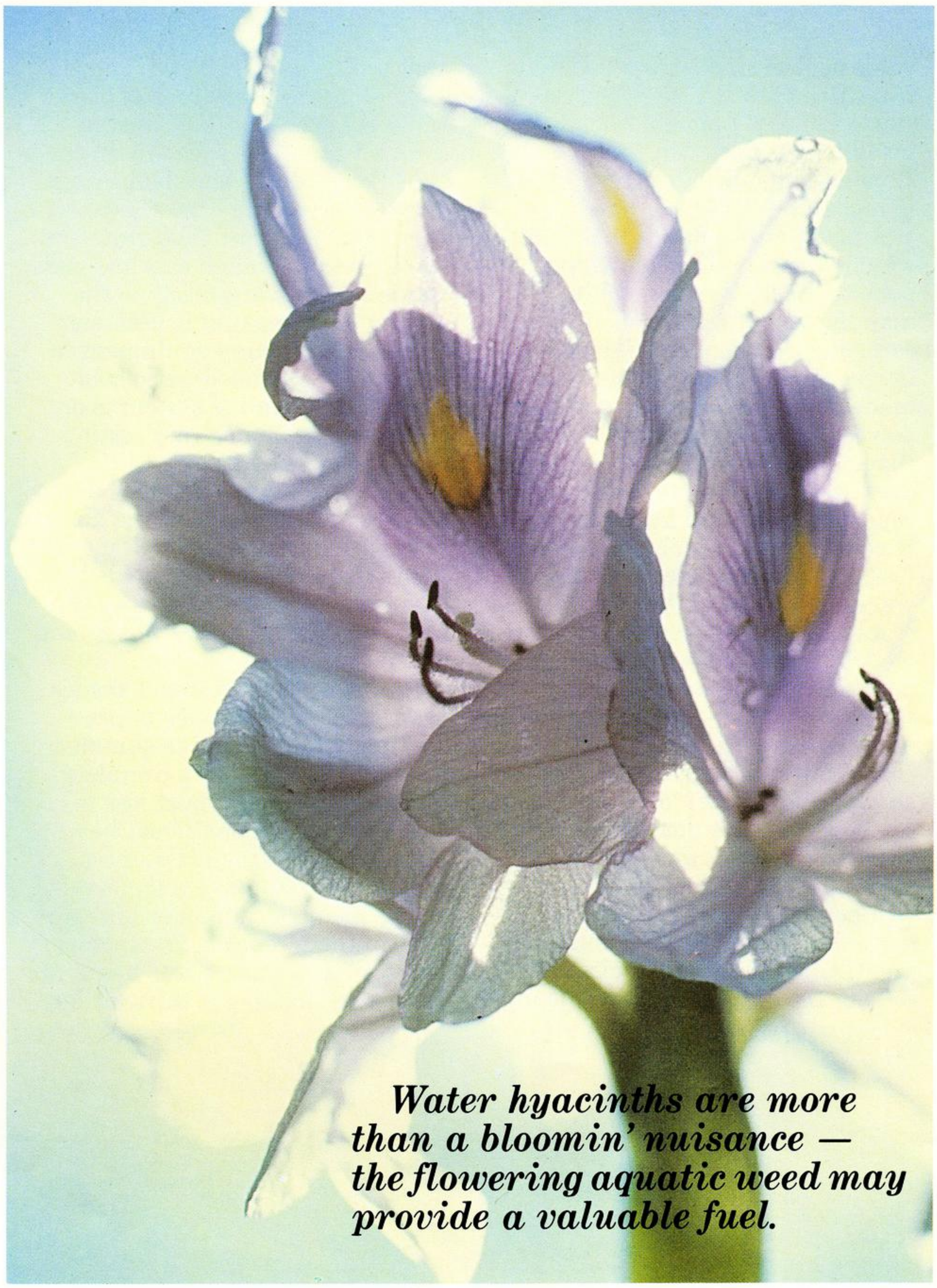


The completed window is ready to install with wood screws or clips.

Persons wishing to obtain additional information about building and installing storm windows should write for a free booklet available from the Consumer Services Department, Gulf States Utilities Company, P. O. Box 2951, Beaumont, Texas 77704.

Kathleen Reed is a consumer services representative in Gulf States Utilities Company's Port Arthur Division.

Flower Power



Water hyacinths are more than a bloomin' nuisance — the flowering aquatic weed may provide a valuable fuel.

Anoxious aquatic weed clogs many of Louisiana's waterways, obstructing water traffic and plaguing fishermen, but one native Louisianian has nothing but praise for the prolific water hyacinth.

The mustachioed, blond Cajun named Peter A. "Pete" Broussard has even persuaded the U.S. Department of Energy to provide funding for his research aimed at demonstrating the energy benefits of the water hyacinth. Armed with a $35,000 research grant, Broussard tested his theory by utilizing an old sewage treatment process that produces a gas that might be used as a fuel. His year-long, government-funded research ended in December. The DOE is expected to consider his final report early this year.

Now an industrial engineer for Gulf States Utilities Company's Lake Charles Division, Broussard previously was a mechanical engineer in Gulf States' special programs group in Beaumont. His work there, he says, "reinforced my opinion that biomass is the form of energy that we have in abundance."

Among the company's special programs was the installation of a 25-kilowatt wind machine on Bolivar Peninsula near Galveston. While the wind generator has produced some electricity since late last March, company officials doubt

that large-scale generation of electricity will ever be economically practical for the Gulf Coast area. "Wind is not a panacea (for energy ills) around here," asserts Broussard. He suggests, "Instead of forcing the use of just any new technology, we should resign ourselves to the fact that the most renewable resource in our area is biomass. Biomass is very available here. The only drawback is handling it."

One reason the DOE provided funding for Broussard's research proposal under its Appropriate Technology Small Grants Program was because the federal agency hoped he might be able to measure the cost of harvesting the plants. Broussard aims to calculate the amount of energy used in harvesting and compare it to the amount that can be derived from the plant, to judge if the project is sound enough to support a full-scale operation. The Appropriate Technology Grant program provides funding for the average citizen who has a good energy-saving or producing idea.

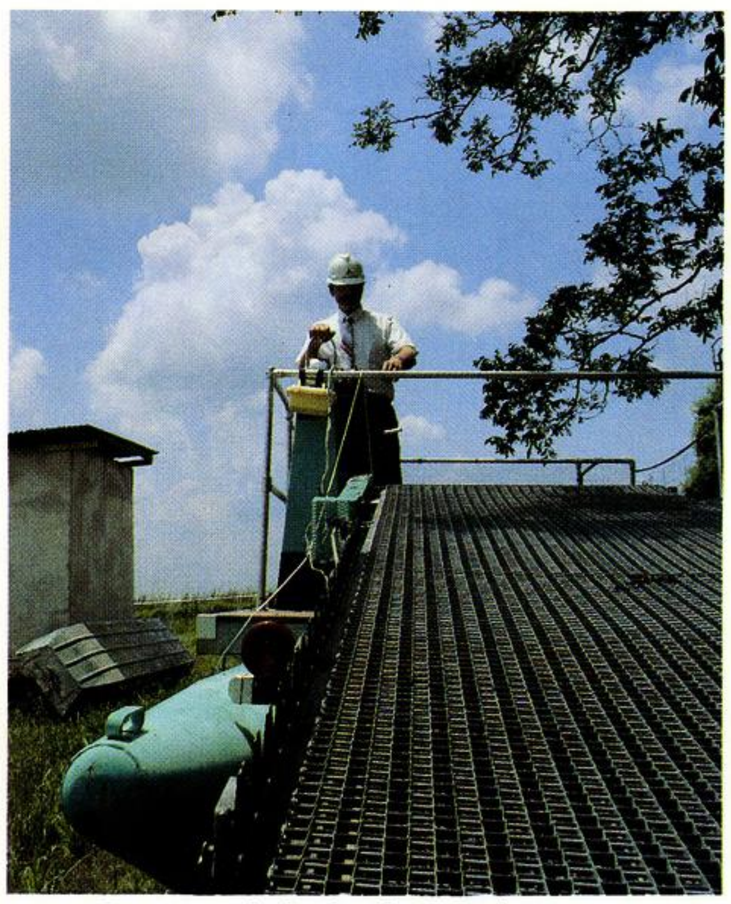
According to Broussard, the overly-abundant water hyacinth is suited to the project because it thrives in Acadiana waterways and is a completely floating plant — a fact that he believes should facilitate harvesting. The harvester — a pontoon vessel outfitted with cutting blades — was the most expensive piece of equipment purchased for the experiment.

The harvester and other equipment is located on a small, fenced-in enclosure on the Paul Guillory farm near Welsh, a farming community located about 30 minutes from Lake Charles. Broussard serves as project director and president of the tiny research firm that he dubbed "Hyacinthetics Corporation." Guillory is a director of the three-person company, while Broussard's wife, Mimi, acts as vice president, secretary and project manager.

Initially, Broussard had proposed to the DOE that Hyacinthetics would seed a sewage lagoon to test the pollution-removal capability of the weed, as well as apply the residual sludge from the digestion process to soybeans to test its fertilizer value since it is reportedly rich in nitrogen and phosphorus. (Digestion is the process by which organic matter is decomposed by anaerobic bacteria with the release of a burnable mixture of gases, Broussard explains.)

Neither of these proposals was approved because the agency felt "I was biting off more than I could chew," Broussard recalls laughingly. The only portion of the research approved for the funding was that dealing with the energy-producing capability of the water hyacinth biomass.

Because of the relatively small amount of funding, the resultant gas is measured and then vented rather than being put into use. (Vehicles would have to be converted to use the fuel, Broussard points out.) According to Broussard, "biogas" has 60 percent of the fuel value of natural gas or methane.



Pete Broussard checks the steering mechanism on the harvester.

After Broussard was notified of the award during the fall of 1980, he and his wife spent several months acquiring equipment, building a small structure to house some of the gauges and putting the site in shape. Broussard, who has a playful sense of humor, insists that his wife is a "remarkable lady," particularly since she carried out many of the chores while she was several months pregnant.

Since the couple lived in Beaumont through August 1981, they spent every weekend until then with Broussard's parents in Lake Charles, trekking out to the experimental station each Saturday and Sunday. Most times they were accompanied by their children — 3-year-old Tessa and Chrysta, who is 1 year old.

Broussard, a 1972 engineering graduate of the University of Southwestern Louisiana who has done graduate study in environmental science at McNeese State University, admits he has been interested in supplemental forms of energy since the early 1970s.

"I've realized for a long time that biomass is the most important form of renewable solar energy in our area, compared to other forms," he says.

As a part of his agreement with the DOE, Broussard must make himself available to travel around the country telling groups about his research project.

Broussard is less than enthusiastic about only one aspect of his project — the smell associated with the production of the gas. "There's no need to put in an odorant — it stinks without one," he cautions.

After the government funds are gone, Broussard plans to conduct more biomass research on his own utilizing soybean hay and rice straw. □

shun·pik·ing \ 'shən-,pī-kin\ *n*: the practice of avoiding superhighways esp. for the pleasure of driving on back roads —

From Lafayette to Lake Charles

by Gus Cranow

The heart of Acadiana and the Evangeline mystique, some of it familiar, some obscure, can be discovered off the 70-or-so-mile section of Interstate 10 West, from Lafayette to Lake Charles.

Begin this shunpiking odyssey at Lafayette, by exiting at Scott onto La. 93, then on to a point just south of La. 342. Here, at the Acadian Village and Tropical Gardens, is a microcosm of Acadian culture. This outdoor museum of pioneer homes and buildings, most relocated from the surrounding countryside, restored and situated along a small man-made bayou, depicts nineteenth century lifestyle of early Acadiana.

Beyond this recycled bayou hamlet are the lush, colorful Tropical Gardens, an incredible collection of exotic floral and arboreal specimens from the world's major tropical regions.

Operated by the Louisiana Association for Retarded Citizens, this unique facility is open daily, 10 a.m.-5 p.m. Admission fees go toward funding the association's public service projects.

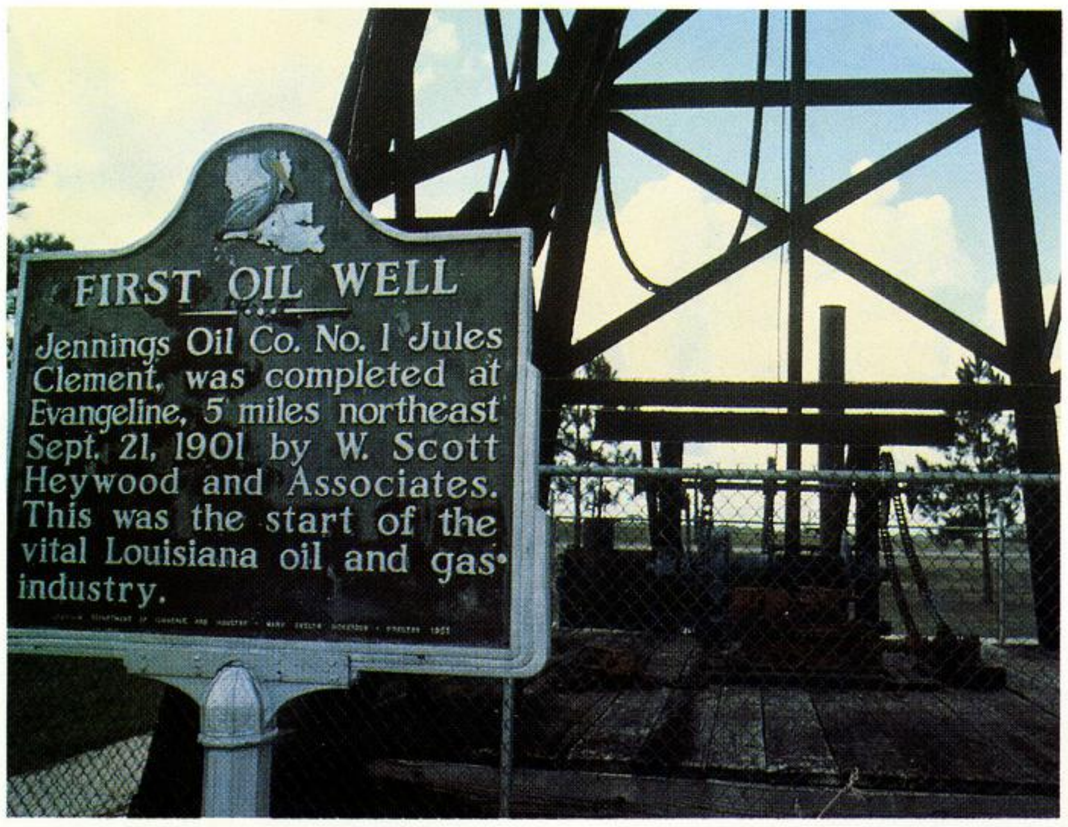
The Evangeline legend, immortalized by Longfellow's epic poem, lives on, some dozen miles south of I-10 at St. Martinville. This charming, historic town, spiritual capitol of Acadiana, is located at the junction of La. Hwys. 31 and 96, alongside Bayou Teche.

The mystique of folk-heroine Evangeline (in real life, Emmeline Labiche) is memorialized at her gravesite, on the town square adjacent to venerable St. Martin of Tours Church. The burial plot is surmounted by a memorial statue of an idealized Evangeline — symbol of all things Acadian, in Louisiana or Canada.

Nearby, where Port Street meets Bayou Teche, stands another symbol, the Evangeline Oak, still shading the bayou as it must have when Evangeline awaited her lover, Gabriel. Today, graced by an historical marker, stone benches and a gazebo, this verdant locale easily qualifies as America's most romantic historic site.

Across Bayou Teche, just north on La. 31, is Longfellow-Evangeline State Commemorative Area. Here, near the park's entrance is an archetypal Cajun cabin, serving as a regional handicrafts and gift shop, with wares like nowhere else. Farther on, is the Acadian House Museum housed in a colonial-era home (circa 1765), an historical repository for memorabilia and relics of the region's earliest settlers. In front is a massive tree, known as the Gabriel Oak, named for the hero of Longfellow's poem.

Yet other travel curiosities await further west along I-10. By exiting at Duson and heading north on La. 95, you come to Branch. Here at La. Hwys. 35 and 365 is the Heritage Farm Village. In this re-created farm complex is a Cajun house built in 1852, and now a museum of yesteryear's rural lifestyle. Other exhibits exude nostalgia *beaucoups* — an old water wheel and grindstone, general store, broom factory, saddle shop,



whiskey still and antique car collection.

Farther west on I-10, shunpike yourself south to Crowley, dubbed "Rice Capital of Louisiana." On U.S. 90, just west of town, is the Rice Museum, with exhibits on Acadian culture, the local rice industry and historical Crowley.

On Lake Drive, west of La. 13, is the Wright-Andrus House (1839), a handsome restored raised cottage furnished with a splendid collection of eighteenth century antiques. Yet another historic house here is the Blue Rose Museum, on Primeaux Rd. just west of La. 13. In this antebellum Acadian home is a large antique collection highlighted by rare items of china, silver and crystal. The old kitchen fireplace is unusually adorned with vintage culinary gear and accessories.

It's back once again to I-10 and a short westward drive to Jennings where, on La. Hwy. 26 just off the interstate, is the Louisiana Oil and Gas Park, a recreational area commemorating the state's oil history. Its centerpiece is a tall wooden replica of Louisiana's first oil derrick (drilled here in 1901), towering over an adjacent re-created vintage Acadian home, with displays on the oil industry and Cajun culture of the area. To another side is the recreational area with a large lake, playgrounds and picnic facilities.

Jennings is justly proud of its Zigler Museum, located at 411 Clara St. housed in a striking colonial style mansion, with added wings to accommodate expanding collections, it features a series of outstanding dioramas of Louisiana wildlife scenes. Another highlight here is the Louisiana Gallery, showcasing works of noted state artists, past and contemporary.

Shunpiking farther west off I-10 can include an off-the-beaten-track visit to the Creole Nature Trail that begins at Sulphur, just west of Lake Charles, and leads south along La. 27 through marshland, swamp and along the Louisiana Gulf coast. Within its limits is a remarkable variety of land-types, wildlife preserves and fauna, and sand beaches.

The west wing of your I-10 shunpiking tour should end up at Lake Charles, a destination blessed with such ample amenities as hotels, restaurants, shopping, as well as a splendid Civic Center and a large white sand beach, encircling a magnificent lakefront.□

Shunpiking *will become a regular travel feature of Gulf States Magazine. In each issue we will explore the backroads and byways of our area of Texas and Louisiana to see interesting sites and meet interesting people. If you have a suggestion for future excursions, please send them to us.*
Editor

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