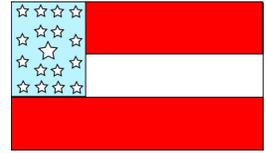




The Vidette

CALIFORNIA DIVISION

Sons of Confederate Veterans



The J. P. Gillis Flag

www.SCVCalifornia.net



20 March 2004 Issue 28 Published by Division Adjutant Vernon R. Padgett vp09@earthlink.net

PLAQUE PROPOSED FOR PIONEER PARK Confederate Cavalry in El Monte!

**CALIFORNIA VOLUNTEERS,
EL MONTE BATTALION,
CONFEDERATE STATES ARMY
BY DR. ROWLAND R. KING**

California Legislative Representative Dan Showalter of Marposa County, pro-Confederate, approached Confederate General Henry Sibley in July 1861. General Sibley was operating in New Mexico Territory, which stretched to the Colorado River on the California border.

General Sibley ordered Showalter to organize a force of CSA Cavalry at El Monte.

After they were trained they were to join General Sibley and his CSA Army in the New Mexico Territory.

Commander King is Recipient of the Member of the Year Award, California Division, SCV

Why El Monte? El Monte was a pro-Confederate town in California during the 1860s, and was known for its pro-Confederate activities during this time. This including many of the Hispanic population. Many of the famed Confederate Los Angeles Rifles were Hispanic. The El Monte population had been very vocal politically for the Confederate activity in California, so it was a natural place to organize such a cavalry battalion.

Eighteen Men were recruited and they began to drill in an open field along the southern edge of town



“Major” Ro King receives Certificate of Merit from Elaine Hirtle, UDC, Nathan Bedford Forrest Chapter, September 2003.

near the site of the old Lexington School and along the Rio Hondo River. This is now Pioneer Park/Santa Fe Trail Park. The men, with their original states listed were:

Charles Benbrook, Kentucky;
F. N. Chum, Texas;
Henry Crowell, Pennsylvania;
William Edwards, Arkansas;
A. King, Tennessee;
J. Lawrence, Arkansas;
T. L. Roberts, South Carolina;
Levi Rogers, Alabama;
J. M. Sampson, Kentucky;
Williams Sands, Tennessee;
Dan Showalter, Pennsylvania;
E. B. Sumner, North Carolina;
William Turner, Georgia;



Past Commander Ro King reports to UDC on Forrest Boyhood Home Status.

R. H. Ward, Mississippi;
 T. A. Wilson, Tennessee;
 T. W. Woods, Virginia; and
 W. Woods, Missouri.

By November 1861, the men had been well trained and they were ready to begin their journey to New Mexico.

Each man had an excellent mount, a high-powered rifle, two heavy revolvers, and a large knife. They called themselves the California Volunteers, El Monte Battalion, Confederate States Army.

The Battalion marched out of El Monte in late November and headed for the Colorado River. Unfortunately for the El Monte Battalion a letter from T.A. Wilson , one of the Battalion members, was not delivered by E. M. Morgan but given to U. S. Major Riggs at Camp Wright in Temecula. He arranged an ambush for the Battalion. This took place at daybreak on the morning of November 29th on the John Winter's Ranch on a trail leading from Temecula to the San Jose Valley.

The U. S. troops completely surprised the El Monte Battalion, which after a parley surrendered. They were later sorry for not fighting when they learned they would be held indefinitely and that the U.S. commander of the Southern California district had ordered: "No writ of habeas corpus." Dan Showalter and a minority of the battalion had not wanted to surrender.

The Battalion was held at Camp Wright until the commanding officer, Major Ferguson, received word on December 12th, that the folks in El Monte did not take kindly to the capture of their battalion, and that 75 of them were organizing to attack Camp Wright. Upon hearing this, Major Ferguson ordered that the entire El Monte Battalion be marched to Fort Yuma on December 13th to be imprisoned

there.

At Fort Yuma the Battalion was held until April of 1862. The U.S. Department of the Pacific commander, General George Wright, ordered the commander of Fort Yuma to demand or extort an additional oath of allegiance from each man. He then ordered their release.

The eastern California border is blocked by U.S.

troops, so that Confederates could not leave California to go to the South.

After release, the battalion scattered in various directions. Many made their way to the Southern States, crossing the California 'sealed' border, or going via Mexico or by sea.

Dan Showalter ended up in Texas and eventually commanded a cavalry unit as a Lt. Colonel. The self-exiled Californians who jointed the South in fight for independence never ceased to hope that their state might be brought into the Confederacy, or at least provide strong support by providing recruits.

We would like to honor these Confederate Veterans of the California Volunteer, El Monte Battalion, Confederate States Army by placing a plaque in the very park where they trained from July to November 1861.

In the Bonds of the South, Compatriot Ro

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**Confederates in California**

**Joe Alarid, Commander Camp 1631  
 Santa Barbara**

~~~~~  
 Confederates in Bakersfield or Tehachapi: There was the Mason and Henry band of Confederate Partisan Rangers operating around Fort Tejon. There has been talk of dedicating a plaque to them at the fort. They were organized in the summer of 1864. George Belt, former alcalde of Stockton, who was an ardent Southerner from Maryland, organized them. John Mason was working as a hostler at Fort Tejon in 1860.

Thomas McCauldy who resided in Merced and Fresno took the name of James Henry to cover a past life of crime. The band consisted of twenty men.

They attacked a stage in Visalia on Nov 8, 1864 and killed the owner, whom they called a "damned Black Republican." They assassinated two more union men. They had skirmishes with soldiers from Camp Babbitt.

The Band continued the fight after Lee's surrender. They killed a herdsman in Bakersfield. They were in a shootout near San Bernardino with the 4th Calif. Infantry and Henry was killed. Mason was killed in 1866 in the vicinity of Ft. Tejon. George Belt was shot and killed in Stockton in 1869. These guys are generally referred to as a gang and are treated as outlaws.

There was also the Capt. Rufus Henry Ingram band of Partisan Rangers CSA in the Placerville area. They captured a Wells Fargo bullion box in 1864 and buried it. Most of the band was captured in Santa Clara County, except Captain Ingram. He was actually commissioned by the Confederate States Army.

Book Review: Cold Mountain

By Corky Reed

The hero of Charles Frazier's beautifully written novel is Inman, a disillusioned Confederate soldier who has failed to die as expected after being seriously wounded in battle during the last days of the Civil War. Rather than waiting to be redeployed to the front, Inman deserts, and embarks on a dangerous and lonely odyssey through the devastated South, heading home to North Carolina, and seeking only to be reunited with his beloved, Ada, who has herself been struggling to maintain the family farm she inherited.

Cold Mountain is an extraordinary book about a soldier's perilous journey at the end of the Civil War; a harrowing account of one man's long walk home.

Based on local history and family stories passed down by the author's great-great-grandfather, the book describes the ravages of the war and the devastated landscape of the soon-to-be-defeated South. A parallel to Huckleberry Finn's adventurous journey in Mark Twain's classic can easily be drawn. Beautiful writing animates the journey. However, vivid imagery of nature and a wonderful theme of human's connection with nature makes this book a worthwhile read. It

leaves the reader with a lot to question and think about.

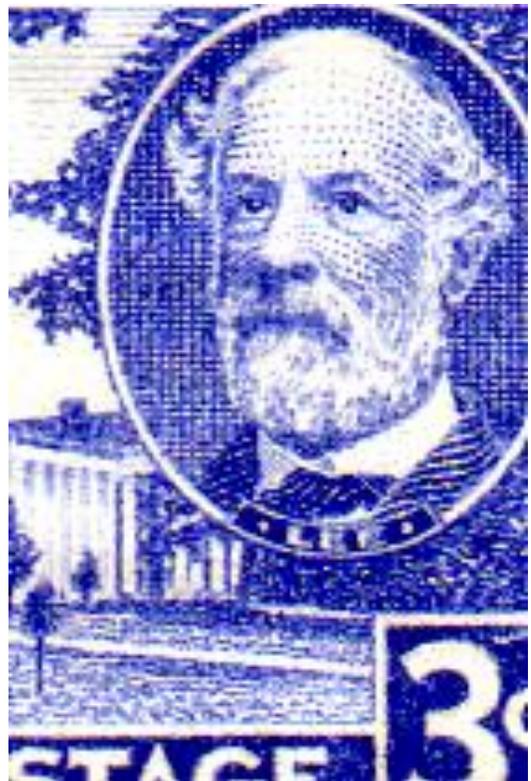
Those willing to think beyond what is contained in the text may find *Cold Mountain* a thought provoking read. If you have a short attention span, this book is not for you. This book is not about the Civil War.

It is set during the civil war years but is about the journey of individual people during a time of great change. *Cold Mountain* is beautifully written, with each chapters extraordinary use of detail creating such vivid imagery that colors, sounds, smells, and tastes seem to leap from the pages.

This book could become a modern classic. If you have some time, want to take on a challenge, and want something new, this book is for you. This is certainly one of the best American novels of the past ten years.

The film comes out in December-- with Jude Law playing Inman. Personally, there's no way the movie could top the book or even come close. Anthony Minghella has a terrific cast and crew behind the upcoming and eagerly anticipated film version. I'll be first in line at the box office.

Cold Mountain is a masterful piece of work even if it won't be everybody's cup of tea.



General R. E. Lee on United States postage.

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# Promoting a Revision of History?

10/19/03

By RONALD F. MAXWELL

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Special to the *Register* (Mobile, Alabama)

George Ewert, director of the Museum of Mobile, thinks my movie *Gods and Generals* "seeks to rewrite the history of the American South, downplaying slavery."

Moreover, as a self-proclaimed champion of the brave new South, it appears that he would like to run a re-education camp for adults and a brave new school for children so that Alabamians can be taught to hate their past, to reject their ancestors, and to condemn and even to forget their history.

Most disturbing, from the point of view of a filmmaker and a seeker of the truth, it looks like Mr. Ewert would like to intimidate anyone who doesn't see the Civil War through his narrow simplistic lenses.

Why else would he have sent his provocative and incendiary review of *Gods and Generals* to the Southern Poverty Law Center -- the organization that exposes Klan members, hate mongers, and racists?

Does he include Ted Turner, a former member of the national board of the NAACP, the actress Donzaleigh Abernathy, who plays the domestic slave Martha and is the proud daughter of the great civil rights leader Ralph Abernathy, and even my humble self in such disreputable company?

Luckily for me, my self-esteem does not rest on whether I have the approbation of such a man. I have survived 30 years in the film business and have taken my fair share of criticism and praise.

Indeed, if Ewert's comments related only to me, they would not be worthy of a response. The reason I have taken the trouble to write this piece is because his comments cause me concern for what he may wish for the children of Alabama.

We cannot ignore the fact that when the Soviets took power in Russia, they taught Russians to hate their past, to reject their parents, to condemn and even to forget their history. In the 1960s, during its Cultural Revolution, China endured a similar convulsion. Chinese were taught that their 3,000-year history was a huge mistake, a misguided journey of ignorance and oppression.

As an artist and a filmmaker, I am perhaps more sensitive than many in recognizing the embryonic murmurings of this pseudo-intellectual menace when it appears in our own society.

The Civil War is at the center of the American experience. It resonates across time. Its issues persist in semi-resolved tensions. Its players seem larger than life; its battles and campaigns were of an Epic scale. Gore Vidal has called it "the American Iliad."

Should I, as a filmmaker, have indulged in the frozen triumphalist attitude of the victors, who are essentially ourselves as modern-day Americans? Or should I have made an honest attempt to return to the actual people and conditions of 1861, when no one knew -- and would not know for another four years -- who the victors or the vanquished would be?

I chose the latter, which meant that good guys and bad guys would not be broadcast in advance. The audience would have to sort things out for themselves, scene-by-scene, character by character.

What interests me, as a filmmaker and chronicler of the war are the hard choices that real people had to make. Our film is populated by characters with divided loyalties and conflicting affections. Each character embodies his own internal struggle, his own personal civil war.

The film begins with a quote from George Eliot's *Daniel Deronda*, referring to the importance of place, of the local, of the particular. I included this quote because it sets up the central dilemma. Humans by their very nature are attached to place and home. These attachments can be powerful in both constructive and destructive ways.

People are also attached to family and to group. They can be motivated by ideas and ideals.

The characters in *Gods and Generals* are not immune to these forces. They are all, to a man and a woman pulled and pushed by these conflicting allegiances.

What may be novel in this film is the revelation of the complex ways in which African-Americans, like their white neighbors, were confronted with their own hard choices.

Some critics have objected to the absence of scenes depicting the most violent excesses of slavery. Such scenes are not in this movie for two reasons.

First, the film's main Southern characters, Jackson and Lee, were opposed to slavery, and although products of their time, saw blacks as fellow humans in the eyes of God. For them, the war was not about the defense of slavery.

Second, this film, perhaps for the first time, captures the perniciousness of the institution of slavery -- that is to say, that slavery was not perpetuated by and did not depend on sadists. It persisted in America, as in many other countries in the 19th century, because of economics, because of cheap labor -- very cheap labor.

In *Gods and Generals*, we meet two Afro-Virginians who despite being treated with respect and even love by their white masters, still have no confusion whatsoever about their desire to be free. Who among us would want to live in slavery, no matter how benign the immediate situation?

This unusual cinematic treatment, though historically more typical of the Tidewater and Shenandoah Valley small-town relationships among blacks and whites during the war, was misinterpreted by these critics as "glossing over" slavery.

They obviously missed the point. In the simplistic moral outrage of their reviews, they deprive African-Americans of their full humanity -- and in their own unintended way, reveal a bigotry of appearances. They expect 19th century blacks to be portrayed in one dimension only.

In reality, the research shows that blacks, just like their white neighbors, felt conflicting allegiances: yes, a racial attachment to their fellows held in servitude, but also an affection for the white families with whom their lives were intertwined, and yes, patriotism -- a love of the places in which they lived and, in many well-documented cases, a willingness to defend their country, the South.

In this film, "patriotism" metamorphoses from a philosophical abstraction to an organic life force. For many 19th century Southern whites, patriotism

expressed a love of state and locality that seems strange if not incomprehensible to inhabitants of the new global community.

For 19th century Unionists, who found themselves on both sides of the Mason-Dixon line, patriotism constituted a love of the entire country, from Penobscot Bay to the Gulf of Mexico.

For African-Americans, patriotism could mean all of the above, further leavened with the group identity and group allegiance fostered by slavery in the South and prejudice in the North.

Martha, the domestic slave in the Beale family of *Gods and Generals*, has a genuine affection for the white children she has helped rear alongside her own. She is also tied by emotion, tradition and circumstance to the larger community of blacks, whose fate she shares.

When Yankee looters come to ransack her home in Fredericksburg, she will not let them pass. A few days later, however, when Yankee soldiers seek to requisition the same home as a hospital, she opens the door and attends to the wounded.

Historians write about the forces of history, about ideology and determinism. Whatever truth there is in such analysis, it is not the place where individuals live out their lives.

Ordinary people like you and me and the characters who inhabit *Gods and Generals* live their lives day by day, hoping to make the best of it with dignity, hoping to get by -- in the context of this film, hoping to survive.

They in their time, like we today, have bonds of affection across racial, religious, sexual and political divides.

Gods and Generals is not content to pander to



contemporary expectations or to wallow in some amorphous American triumphalism about the war. It poses hard questions.

It takes you by the shoulders and demands that you rethink everything you've ever thought about the Civil War.

And in the case of some critics, it demands that they think about these things for the first time.

Ronald F. Maxwell is writer, producer and director of the movies *Gettysburg* and *Gods and Generals*. Readers can write him at Person to Person Films, 5000 Coldwater Canyon, Sherman Oaks, Calif. 91423, or at info@ronmaxwell.com.

STORY BY THE STAFF OF CWI

Colorado Monument Corrected to Tell Truth about Events at Sand Creek

In 1909 a monument to those who fought in the Civil War was erected at the Colorado state capitol building. One of the "battles" listed on the statue was an 1864 action at Sand Creek, labeled a "Union victory."

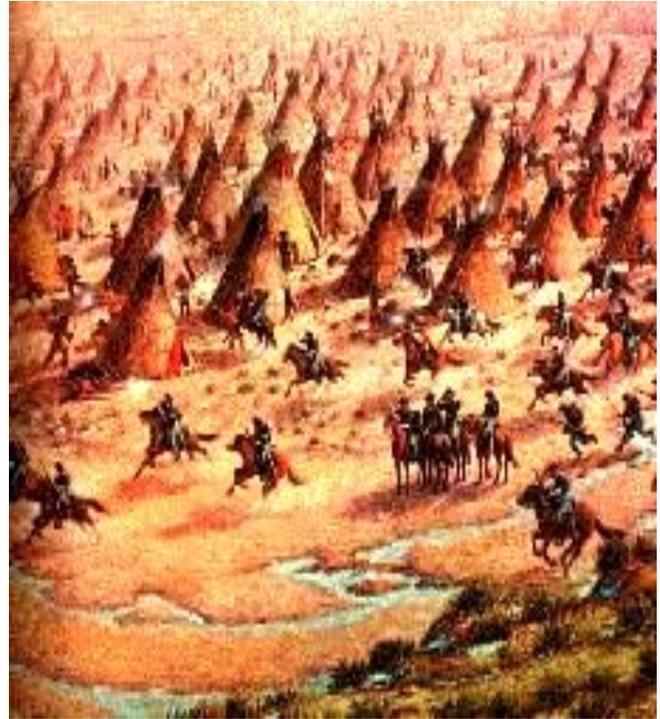
Last week a correction was entered on the statue, by means of a new plaque. It changes the designation of Sand Creek from "battle" to "massacre." The dead in the battle consisted of more than 150 women, children and old men of the Cheyenne and Arapaho tribes.

The dead in the battle consisted of more than 150 women, children and old men of the Cheyenne and Arapaho tribes.

"This is as close to an official apology for the massacre that occurred 138 years ago (Friday) as is possible," said former Colorado State Sen. Bob Martinez, who led the campaign to change the plaque to tell the truth.

Initially, Martinez wanted the name of Sand Creek deleted from the list of battles on the monument. Native American leaders opposed this, saying they wanted the event remembered. *The*

Denver Post reports that the Legislature chose instead to add a plaque giving the details of the massacre.



Sand Creek massacre, November 1864: In November, 1864, a force of Colorado volunteers--citizen-soldiers just like their eastern counterparts--fell upon a large encampment of Cheyenne and Arapaho Indians at Sand Creek, Colorado. Despite the fact that these Indians had already announced their intent to surrender to U.S. authorities, despite the fact that they put up almost no resistance even after the Colorado volunteers opened fire, at least 200 of the 500 Native Americans were killed--two thirds of them women and children. The Colorado volunteers raped some of the women before killing them; they mutilated Indian corpses; and a few days afterward paraded triumphantly through the streets of Denver with the scalps of their victims. Mark Grimsley: Lecture at the U.S. Military Academy 15 November 1995.

The new addition calls Sand Creek a battle that was "both inappropriate and an insult to the memory of those Colorado Civil War veterans who fought and died in the actual Civil War battles that are listed on the memorial."

"It is a great day today," said Laird Cometsevah, president of the Southern Cheyenne Sand Creek Descendants Association and a tribal chief. Robert Tabor, chief tribal chairman of the Cheyenne Arapaho of Oklahoma, also welcomed the plaque. More important, though, was the decision to create a national historic site near the massacre site outside Chivington, 180 miles southeast of Denver.

"We still need the truth to be told in our schools," Tabor added.

"We still need the truth to be told in our schools," Tabor added.

The attack on the camp was ordered in an atmosphere of fear whipped into hysteria. Most professional Union soldiers had been called back East to fight in the war. What remained were state militia forces under command of territorial governor John Evans.

Their leader was Col. John Chivington, described by the Post as a lay Methodist minister, known as "the fighting parson" for defeating Confederate forces from Texas in an ambush at Apache Canyon in New Mexico.

Fear began to spread in the territory that Confederate sympathizers were attempting to recruit the Native people as allies. A display was shown in Denver that claimed to be the scalps of a family of white settlers killed by Indians. As more whites came to the area, the Arapaho and Cheyenne were forced out of their former hunting areas. The camp at Sand Creek was sited where U.S. Cavalry leaders had told them to go.

With most of the able-bodied men away searching for food, those in the camp were starving. "I now think a little powder and lead is the best food for them," said Governor Evans in July 1864. He sent Chivington, and a force of around a thousand men, to attack the camp.

When word of the massacre reached the East, people were horrified. President Lincoln fired Governor Evans, and Congress condemned the attack, but Chivington and others involved were never punished.

Negotiations involving both the Federal government and a Minnesota company that operates casinos for local tribes are underway to buy land at the site of the Sand Creek massacre to preserve as a historic site.

"I think this is something we needed to do to help bring healing," said rancher Bill Dawson, who owns much of the land where the massacre occurred. "I'm glad the word 'Sand Creek' is left on this statue because is part of our Colorado history," said descendants group leader Cometsevah.

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Political correctness at Little Round Top

by Pat Buchanan

WorldNetDaily.com, 2003 Creators Syndicate, Inc.

Almost all who visit Gettysburg, best preserved of all the Civil War battlefields, find it a deeply moving experience. This is truly hallowed ground. Here, tens of thousands of Union and Confederate soldiers fought the decisive battle of America's bloodiest war.

From the first clash of the Army of the Potomac and the Army of Northern Virginia, to Lee's attempt to turn the Union flank at Little Round Top on the second day, to Pickett's Charge against the Union center on Seminary Ridge on the third, to Lee's bleeding retreat back over the Potomac as a frustrated Abraham Lincoln wondered why his newest commander, George Meade, had not finished Lee's army with its back to the swollen river – it is an incredible story, told wonderfully well by the guides at Gettysburg Battlefield.



Confederate regular issue postage.

Now the story of the heroes in Blue and Gray is to be replaced with propaganda. The 1.8 million annual visitors to Gettysburg are to be indoctrinated in the politically correct history of the war.

“Gettysburg to Tell Story of Slavery During War,” was the headline the Washington Times put on its story about how the National Park Service “has embarked on an effort to change its interpretive materials at major Civil War battlefields to get rid of a Southern bias and emphasize the horrors of slavery.” A \$95 million visitors center and museum is going up to recast the battle in a new light.

“For the past 100 years,” says Gettysburg Park Superintendent John Latschar, “we’ve been presenting this battlefield as the high watermark of the Confederacy and focusing on the personal valor of the soldiers who fought here. ... We want to get away from the traditional descriptions of who shot whom, where and into discussions of why they were shooting one another.”

Why the change?



Unhappy that so many visitors to Gettysburg are white males, and so few are African-Americans, Latschar called in three historians to study how the Park Service was presenting the battle. The three wise men decided that the interpretive programs at Gettysburg had a “pervasive Southern sympathy.” (How one can hear of 15,000 men and boys walking across a mile of open field into cannon and musket fire, in the name of God, country and Gen. Lee, without being put in awe and admiration, escapes me.)

Latschar then visited the Holocaust Museum and was inspired: “Our current museum (at Gettysburg) is absolutely abysmal. It tells no story. It’s a curator’s museum with no rhyme or reason.”

But one visits the Holocaust Museum to learn about the fate of the Jews under Hitler. One does not go there to learn about Dunkirk or D-Day. And Americans who cherish the battlefields of the Civil War – Vicksburg, Fredericksburg, Gettysburg, Antietam, Manassas – do not go there to be instructed on the evils of the Confederacy. Moreover, to convert every battlefield into an endless seminar on the evils of slavery and the South is a fine way to turn these sites of national unity into cauldrons of national

division.

President Bush should stop the politicization of Gettysburg. To let it happen would be an abuse of office. It would be to permit ground made sacred by the blood of soldiers to be exploited by ideologues to reopen old wounds. The old battlefields will become new battlegrounds of the culture war. Does America really need that?

There are places to argue the great issues of 1861. Did the South have a right to secede? Was the cause of the war slavery, or secession, or Lincoln’s refusal to let the South go in peace? Or was it tariffs, or a desire of the South to separate from a North with which it has less and less in common? Did Lincoln fight the Civil War to free the slaves? Or only to restore the Union?

The forums in which to debate these questions are books, editorials, classrooms, columns, seminars, TV shows. But for the Park Service to impose its orthodoxy on these questions and pervert battlefields to indoctrinate visitors in the party line is to dishonor these hallowed grounds.

That slavery is wrong no one today disbelieves. But when the South fired on Fort Sumter, there were eight slave states in the Union, only seven in the Confederacy. It was Lincoln’s call to arms to invade the South that pushed North Carolina, Virginia, Tennessee and Arkansas out of the Union.

In waging cultural war to abolish the West, Gramsci and his Marxist comrades dictated that all social institutions should be captured to advance the revolution – from children’s classrooms to college seminars. Now, Civil War battlefields are to become indoctrination centers of Political Correctness, unless we stop it.

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## Now Available on CD: Power Point Documentary on the Civil War from a Southern Perspective

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From: mikegriffith1@cs.com

The Civil War: A Southern View of the War Between the States is an interactive Power Point slide documentary on the Civil War. It features music throughout the presentation and includes dozens of pictures. It runs 30 to 45 minutes, depending on how fast you read and how long you look at the pictures. It’s an ideal tool for home schoolers (12 and up).

The presentation is divided thus:

- Little-Known Facts
- Secession

- The Confederate States of America
- Fort Sumter and the Start of the War
- Abraham Lincoln and Dissent in the North
- Total War Against the South
- States Rights and the Founding of America
- Final Thoughts, which is a new essay of mine on the bias of most textbooks, slavery and the war, the real causes of the war, the North's motives for invading, the impact of the war on our form of government, and other issues.

The price of the CD is \$7, which includes the CD itself, a hard plastic CD case, and shipping and handling.

To order the CD online with PayPal, go to:

<http://ourworld.cs.com/mikegriffith1/civilwarcd.htm>

If you'd like a copy of the CD but don't have a PayPal account or don't want one, e-mail me

(mikegriffith1@cs.com) and I'll ask you to send me a money order for \$6.50. Allow 3 weeks for delivery although most orders will be filled in about 1 week.

Mike Griffith; Civil War website

<http://ourworld.cs.com/mikegriffith1/id163.htm>

“The Wind is in Our Favor”

It is said of General Robert Toombs that he never conceded, and that when the news of the great Chicago fire reached the state of Georgia, the General went down to the telegraph office to find out about it.

Afterward he was asked whether he had any late reports, and he replied that all possible protective measures were being taken to prevent the spread of flames, "but the wind is in our favor."

SCV Life Membership

Apply for Life Membership by completing application at www.SCV.org. Fee is \$300 if you are 59 or younger; \$200 for those aged 60 to 69, and \$100 for those aged 70 and older. Mail check and form to HQ. Life Members are assigned to Camp 2 and are also listed on local Camp rosters with “LM” instead of an expiration date.

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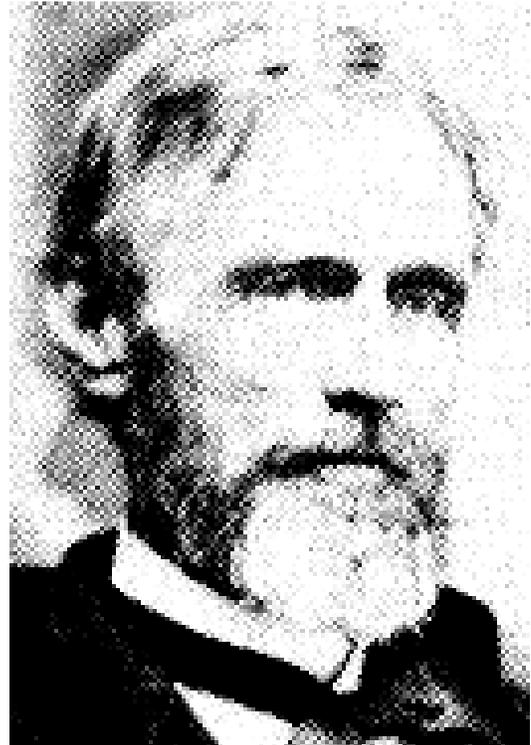
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WORD FROM THE PRESIDENT



“The contest is not over, the strife is not ended. It has only entered upon a new and enlarged arena.” --Jefferson Davis, address to the Mississippi legislature-- 16 years after the war ended.



California SCV Web Site

Check www.scvcalifornia.net for the California SCV website. Gary Waltrip, Commander Camp 1440, The Stainless Banner, San Jose, continues to expand and add to the web site. See Gary's own site at www.RebelGray.com