

Chapter 1 : Chickasaw Trails Invitational - Coverage

Dust bowl journey / by Carroll Moulton: Help wanted / by Joyce Haines: The Amache trap / by Sandra Widener: The fruits of protest / by Carroll Moulton. Edition Notes.

Played by Michael J. His original biography gave his background as a dwarf strongman who started his career in Season 2 finale and character fates Clayton "Jonesy" Jones is an ex-baseball player who suffers from a crippling knee injury. The two became inseparable until Sofie grew into a woman, making their relationship awkward. When Sofie begins to show interest in him, he breaks off his relationship with Rita Sue; however, the fact that he was sleeping with her and that Libby knew about it causes Sofie to break both of their hearts as pay back. After this Jonesy remains cold towards her yet finds new affection in Libby. The two eventually elope. Jonesy is kidnapped, tortured and left for dead by a man who had lost his wife in a Ferris wheel accident. Ben is able to heal Jonesy including his crippled knee, and Jonesy joins Ben on his last mission. Genealogy Apollonia and Sofie Agnesh Bojakshiya [39] are fortunetellers in a mother-daughter act at the carnival. Although Apollonia is catatonic, she and Sofie can communicate telepathically. Their original biographies declare Apollonia a "once renowned seer who read cards for the rich and famous" and "the only psychic Houdini was unable to debunk. When the series starts with Ben joining the carnival, Apollonia can no longer shield Sofie from her own true self. Nevertheless, season 2 shows Apollonia repeatedly appearing to Sofie and snake charmer Ruthie. Sofie tries to leave her fortuneteller life behind by becoming a roustabout. Brother Justin introduces her to the world of religion, but several signs suggest the preacher is not the good man Sofie thought. After berating Brother Justin in the final episode, Sofie is locked in a barn where visions insinuate her as the Omega and Brother Justin as her father. The final minutes of the series show Sofie finding Brother Justin dead in a cornfield. She lays her hands on his chest, and the corn around them dies. Lodz unsuccessfully hassles the boy to work with him and to listen to his dreams. Upon finding out these circumstances, Ben strangles Lodz to death, reviving Ruthie in the process. Nevertheless, Lodz repeatedly appears to Ruthie and leaves her the message "Sofie is the Omega" on a mirror. Besides serving a purpose to the story, it should indicate all bets are off for the other characters. The family traveled the international circuit as the "Flying Villalobos" until misfortune struck. At age sixteen, Lila already sported a beard and married for the first time. The marriage did not last long, and Lila would marry over nineteen more times in her life. Lodz would be her only true love. His sudden disappearance at the beginning of season 2 however makes her suspicious. Ruthie repeatedly approaches Lila at night, seemingly possessed by Lodz, and leaves her clues. Season 2 finale and character fates Dora Mae Dreifuss played by Amanda Aday season 1 recurring Felix "Stumpy" Dreifuss is the manager of the crotch striptease show. Their original biographies state Rita Sue was born in Michigan in as the only child of Thomas and Emma Menninger. Rita Sue left her home in and started vaudeville work. She joined several traveling companies and strip-shows, where she met Stumpy, a barker who had begun his career in They married in , two months before the birth of their first child, Libby. In , their second daughter, Dora Mae, was born. Their fortunes steadily declined in the s when more crotch family acts spawned in the difficult times. Their arc in the story reveals Ruthie as a former lover of the mysterious Henry Scudder. Shortly after Ruthie and Ben grow close, Ruthie dies from a snake bite. In season 2, Ruthie starts to encounter people who have died a long time ago. While his disappearance in-between seasons is not directly addressed, Bert mentions hearing about some acts having abandoned Samson The Road to Damascus. Alexandria and Caladonia Potter [4] played by Karyne and Sarah Steben season 1 main cast " Alexandria and Caladonia are twins conjoined at the hip. While their disappearance in-between seasons is not directly addressed, Bert mentions hearing about some acts having abandoned Samson The Road to Damascus. Burley played by Scott MacDonald season 1 "2 recurring " Burley is a roustabout at the carnival. Osgood played by Blake Shields season 1 "2 recurring " Osgood is a roustabout at the carnival. Possum played by Bill Moseley season 1 "2 recurring " Possum is the cook of the carnival. Jasper played by Frank Collison season 1 "2 recurring " Jasper is a barker at the carnival. She was married to Samson for nine years. He dresses as half a man, half a woman. Stangler played by John Hannah season 1 " Stangler is a bartender and

resident of Babylon; he is executed after a round of "Carnival Justice" due to admitting to the murder of Dora Mae. Genealogy Iris Crowe is the older sister of Brother Justin and a devoted supporter of his ministry duties in California. Shortly after, a fire in the church kills several orphans, but it remains unknown until the end of the first season that Iris was the arsonist. Late in the second season, Iris joins her foster father Norman in an ultimately unsuccessful plot against Brother Justin. His first appearance in the series occurs when he meets Brother Justin around a campfire. Trying to further his career, Dolan collects evidence until Brother Justin accepts the arrangement of a special confession announcement for Iris. He rescued and raised young Justin and Iris after he had found them alone in the wilderness. At the beginning of season 2, Norman suffers a stroke leaving him unable to move or speak. Ben heals Norman, but the reverend is fatally lacerated by Brother Justin seconds later. When Clara was nine years old, Stroud deliberately upset a Ferris wheel car so Clara fell to her death. Having possibly committed over a dozen contract-killings, Stroud was never convicted of murder, yet still spent most of his life in prison on a variety of charges. Garrett played by Dennis W. Brother Justin reveals his sins, which leads to his suicide. Characters affiliated with the past[edit] Further information: Show creator Daniel Knauf , character biographies on the HBO website and the Pitch Document later provided detail for what was originally envisioned. Season 2 forces both Ben and Brother Justin to find Scudder for their own purposes. He had repeatedly tried to flee from his destiny, and when he sensed Management approaching he fled to protect Ben and his mother. Management attacks Scudder, leading to Ben killing Management to protect him. Scudder flees and moments later, escaped convict Stroud kidnaps him and brings him to Brother Justin. He is also the father of Iris and Justin Crowe. As Management remains unseen during the first season, it is unclear at first whether Management exists at all. Late in the season however, Management is shown to have a conversation with Lodz. In the second season, Management reveals himself to Ben as Lucius Belyakov, the soldier of his dreams who was once badly injured by a bear. Management wants Ben to break an unfolding chain of catastrophic events, which will lead to the death of millions. After Ben accomplishes his mission, Management attacks Scudder and is stabbed by Ben to protect the latter. Ben reveals to Samson that Management had planned for Ben to kill him so all of his powers would pass to Ben. So he fled across the ocean, to an empire called America People were rendered mute by fools who spoke many words, but said nothing Into this dark heartland, the Prophet stalked his enemy And so it was that the fate of all mankind came to rest on the trembling shoulders of the most reluctant of saviors. Samson summarizes the backstory in a monologue at the beginning of season 2, without mentioning names. The Pitch Document, which served as the source for the character biographies on the HBO website, provides context for all clues. The birth of his son Alexei evoked dark visions in him. Resuming his duties in Lemberg in , Belyakov was again afflicted by dark visions. Belyakov was so gravely injured he would lose an arm and both legs. Meanwhile, Belyakov slowly recovered from his wounds and learned about his true nature and destiny through devoted study of ancient manuscripts. Scudder could feel Belyakov tracking his movements and never stayed long in one area. Several months later, Belyakov located the broken-down Lodz in Venice. Louis , but when Lodz failed in preventing Scudder from going into hiding again with the Order Templar , Samson regained his old job. While Lodz embitteredly waited for Management to fulfill his earlier promise of restoring his sight, Samson ran the show, counseled by Management and assisted by Jonesy. Eighteen years went by until Management felt Ben Hawkins, whom he had sensed as his Ascendant since birth, was old enough to be approached.

Chapter 2 : Oklahoma, USA | Awards | LibraryThing

A man I know named William / by Eson C. Kim -- Three sisters / by Krista Kanenwisher -- Fighting for freedom / by Wiley M. Woodard -- The trial of Sacco and Vanzetti / by Rafaela Ellis -- Dust bowl journey / by Carroll Moulton -- Help wanted / by Joyce Haines -- The Amache trap / by Sandra Widener -- The fruits of protest / by Carroll Moulton.

Musings about some of my favorite fantasy literature for young readers, comics old and new, the peculiar publishing industry, the future of books, kids today, and the writing process. It does a fine job of evoking that environmental catastrophe. The young hero appears to end the drought and fix his personal troubles in a way that the laws of nature made impossible for real children of that time and place. Would reviewers be as quick to praise an equally fantastic treatment of other historic tragedies? In particular, I wonder about depictions of the Nazi Holocaust. Would critics, librarians, and teachers be as comfortable with a novel about that history that offers such an unreal resolution? At the end, the heroine escapes being killed by traveling forward through time to her home. And that produced some objections. Time-travel fantasy can be an honorable form of historical fiction, but how effective is it as an introduction to the Holocaust? Jane Yolen has written a powerful, not easily forgotten, story, but is it a story about the Holocaust? The horror and the history are betrayed by the essentially comforting vision of the story and its time-travel form. How much hope can be extracted from the Holocaust? I saw something similar in *The Storm in the Barn*. It offers hope for young Jack, and a sense of accomplishment he badly needs. But that comes about entirely at the fantasy level: Others loved the book for the same reason. Instead, I can think of several other reasons for the difference, including: The lack of any small or vocal groups denying the severity of the Dust Bowl. But what happens if climate change becomes a major problem in daily life? In that case, treating an environmental catastrophe as fodder for a fantastic fable might raise as many objections as those fantastic treatments of the Holocaust.

Chapter 3 : Eight plays of U.S. history. (edition) | Open Library

A man I know named William / by Eson C. Kim --Three sisters / by Krista Kanenwisher --Fighting for freedom / by Wiley M. Woodard --The trial of Sacco and Vanzetti / by Rafaela Ellis --Dust bowl journey / by Carroll Moulton --Help wanted / by Joyce Haines --The Amache trap / by Sandra Widener --The fruits of protest / by Carroll Moulton.

The columns about Southlake fire and police, and Dragon football tradition were written after Dave attended programs sponsored by the Southlake Historical Society. The other night, the Southlake Historical Society hosted a program on old-time police and firefighting. Here are a few of the stories told. Twenty years ago, when former Fort Worth police officer Ted Phillips was appointed Southlake police chief, he thought that the officers in his small department needed to get out and greet the people. He came up with the idea after riding with his officers in their patrol cars. He noticed that when they drove, they looked straight ahead and rarely waved hello or even looked at residents. Figuring that Halloween was as good a time as any to try this experiment, he told the officers to fan out across the community "on foot. We got so much energy out of that. The pumper was used at Carswell Air Force Base to foam down the runway in case of aircraft landing problems. But first the city needed to raise the money. So the town mayor sold Christmas trees at the corner of Carroll Avenue and Texas , and enough money was collected. But that caused a problem. The battery on the pumper was weak, and sometimes the engine was tough to start. The pumper was standard shift, not automatic, so when the fire alarm rang, somebody ran to the truck, jumped in and released the clutch. Generally, he said, that crazy setup worked until the city built a fire station. But one time, "we went to a fire and everyone got there, but there was no truck. Somebody forgot to pick up the truck. Not long after current acting Fire Chief Robert Finn moved to town in , he noticed a burning building. The youngster ran over and asked what was happening. Firefighters told him that they were burning a house for practice. Firefighters removed him from the car and took him to the hospital. Back then, the tradition in Southlake was to make hospital visits to victims of car wrecks. It was that kind of small town. He also became an official member of the Southlake "fire family. Soon after, he went to work for the city. If so, he will follow in a great Southlake tradition of community policing and firefighting. Years ago, before the magnificent Southlake Town Square opened, its developer, Brian Stebbins, and I talked about his dream of erecting public art in the square. So I cracked a few jokes. I teased that we could erect a sculpture of a soccer mom driving a minivan. Or, I asked, what about a sculpture of the perfect family living in the perfect house? Southlake Town Square has existed for four years, and there is still no artwork. But I have never stopped thinking about what kind of outdoor statue would bring credit to Southlake. The other day, I hit on something. There is a little-known story about a longtime resident named Jinks Jones. He was the son of Bob Jones, for whom the new city park is named. Both couples were black, but their restaurant was one of the few in Texas that served blacks and whites together. While the Southern world around them was deeply segregated when the cafe opened in , their diner was an anomaly in Texas. Blacks and whites ate side by side with never a hint of trouble. After a few months, the white waitresses would wait on them. They never thought anything about it. When the family went to the movie theater in Grapevine, they had to sit in the balcony. When they went shopping in Denton, they drank from the colored water fountains. When Betty went to high school, she rode the bus to I. It was like they were on another planet. And in all those years, from until the Joneses got out of the restaurant business in , there never was a hint of trouble, Betty said. A big reason for the success of this improbability was Jinks himself, according to whites I interviewed. They always said that Will Rogers never knew a stranger. Jinks always had time to acknowledge an individual in a friendly way. He reflected a Texas attitude. They were just like everybody else. I was proud to have known them. There was no talk about race at all. When you sat in the restaurant, you just sat next to whoever was there. Everyone was real friendly to everyone else. He listened, fascinated, and said, "The thing I find intriguing is they were making history, but they were doing it in a very quiet way. Ideally, it would show Jinks behind a counter talking to the white cowboy and the black trucker, sitting side by side. I even designed a prototype for what the plaque could say: The Jones Cafe represents a piece of Texas history when people put aside their prejudices and the accepted practices of the day and

demonstrated as a matter of everyday routine how people could come together in a peaceful way. As Brian Stebbins said, "This is something positive, which is what I like about it. No, the official records of the Sept. Nor will they capture the booted footsteps of an aging man walking back and forth across this hallowed earth" in memory of a 2-year-old son, in memory of quiet stones, in memory of all those lonesome cowboys. Surprisingly, little has changed in a century and a half. The downside is that wind, rain, vandals and livestock have knocked over many of the gravestones, quite a few of which were only cowboy stone markers in the first place. By some estimates, there are up to 1, graves within the 2. Records were lost in a church fire, and existing records are sparse. The cemetery holds few burials these days. But no one is discouraged. My grandparents, parents, wife and child are buried here - and aunts and uncles galore. Half of all the people in this cemetery were kin to me some way or another. Cook said a prayer, then invited everyone to eat. All agreed with Brother Coy. The ensuing discussion about cemetery maintenance might seem trivial to some, but perhaps these eight people had a bigger picture in mind: Maybe through the care they give this little patch of land, they show their reverence for family, for heritage, for the idea of eternity. How much bigger can it get? She pointed out that he has been doing it for three years. Two acres and all those tombstones! And the man is 76 years old. No one said it, but everyone expected Jack to be around "the Dove" for eternity; he just might not be able to mow. I used to mow it and Weed-eat it all in one day. Now I stretch it out over two days. And we never use any principal. It was getting dark, and Cook took a quick stroll through the cemetery. He walked fast to beat the mosquitoes. And there "right there" was his spot. He had no use for it now, but it did need a mowing. And the seven others at that lovely covered-dish dinner understood why. But after four state championships, the opener Saturday will be in the Alamodome. The Carroll Dragons, the No. That sentence signals success, prestige and high-voltage Texas high school football. Sara McCombs, a Carroll district teacher and the voice of the Dragons at football games "Now on your feet Dragon fans! How could they put together enough boys for a football team? The first team consisted of seventh- and eighth-graders. Former Superintendent Jack Johnson remembers planting sprigs of grass on the newly leveled playing field. A water hose was connected to a faucet that tied into a deep well. A contractor removed dirt while the first high school was under construction and extended the football field to yards so there was room for end zones. The team won its first district championship in The team won its second district championship in Back then, no one considered Carroll much of a football power. But that year something remarkable happened.

Chapter 4 : Fifth Grade Reading Comprehensions and 5th Grade Reading Lessons

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Introduction The first half of the twentieth century, regarded as the modernist period, is characterised by a cultural melting pot of various isms, a technological boom, social and political crises on the old as well as the new continent. In terms of cultural studies, the period can be characterized as a time of ambivalence; one may discern a firm belief in the immense technological and industrial power of human beings. As a result of these events, a sense of alienation was expressed by artists, such as Gertrude Stein, Ernest Hemingway, *ibid.* Social classes, such as African- and Native-American communities like the migrant workers in California during the Great Depression era, also experienced alienation. Literature reacted to the rapid epistemological and ontological crisis in several different manners. A group of modernist American writers such as T. While other authors like William Faulkner, Theodore Dreiser and John Steinbeck turned towards regional topics of their homeland. The decaying traditional South struggled with its ties to agriculture, and the transition towards industrialisation. These issues, along with the problem of the Californian migrant workers, appear on the pages of their novels. Although the background of the empirical authors differ from one another, certain common threads in literary oeuvres, such as the theme of alienation, the desire to renew traditional styles and genres prose fiction, drama and poetry and the evocation of the remote past have remained. Many used modernist irony as a technique. A new type of writing mode, namely the epic novel came to existence. The myth-creating literary wave has left its marks on the American literature, too. The temporal story of the dispossessed Okie family, the Joads, is hoisted into timelessness by allegorized characters. The two worlds constantly collide with each other: Characters stand not only for themselves, but also for a larger unit of society, therefore they might be taken as an allegorical, elevating the family story to a more abstract level. The text balances on the borderline of modernism and post-modernism. It shows the significant characteristic features of modernist myth paraphrases, but in many ways, it also subverts and deconstructs its basic narrative line relying on the Christian myth. At the same time, elements of Native American and other Western myths can be detected throughout the plotline, which creates an impression of a collage of myths. I consider these narratives as constituting the underlying structure of the text narrative system. That is they have a deep structure as sedimentation and a surface structure that is the manifestation of the underlying structures. This is the reason why myths as to their substance differ, while their deep structures are the same. Mikhail Bakhtin, however, approaches the generic history of epics myths and narratives from a different point of view. Moreover, even the novelization of a language might take back to an earlier stage of its change. That is, its development is impossible to tear apart from the historical genres. Sometime narratives keep their basic structural elements but change according to given situations. I will use these arguments as a platform of defining *The Grapes of Wrath* as a forerunner of post-modernist texts. The novel, albeit it appears at first sight a realistic or naturalistic novel by applying elements of tales and parables and transforming various elements of myth, gains a multi-layered discourse. These levels in the narration form a paradigmatic relationship with each other. Neither of these textual layers are more or less important than the other. Different little stories they are, the novel itself show a rather linear reading. The detailed descriptions of characters, landscapes contribute to the realistic or naturalistic features of the novel. This is, nevertheless only the surface. In his study on the epic novel, he defines the mode of existence of this special style in American literature. It is hardly sufficient to claim that those novels which use more epic conventions than others are called epic novels. *The Grapes of Wrath* lies in the contact zone of more genres and styles. It shows the characteristic features of a realistic mode of writing, however, it employs elements of various transcendental narratives Biblical and mythological in a subversive manner. This subversion of the transcendental sacred texts is often ironic. *The Grapes of Wrath* in terms of its mythic dimensions was almost solely examined from the perspective of the Bible. Shockley provided a very detailed identification of various chapters of the novel and the events in the Old and New Testimony. The ground for his argumentation was based on the analogy of land taking of Israelites and the

Okies. The striking anomaly with identification, however, lies in the plotting of the novel itself. The reasons of Israelites and the Okies for leaving their original settlements differ in certain aspects. At least two other and more plausible land taking myths can be traced in connection with the west wandering process of the Okies. The Native American figures appear in several works by Steinbeck. However, it is not only the figures themselves, but also their myths are present in some of his major works. Owens nonetheless mentions the parallel of The Pearl to Christian myths. Neither of these critics ventured into examining the way the Native American legends and Christian myths are interwoven. The chapter on the land turtle has always been of major importance in the various interpretations of The Grapes of Wrath. In the symbolism of the narrative it is the metaphor of the family " and on a larger scale of the migrant workers " moving restlessly on the road. The question nonetheless, why it is a land turtle, and not another animal, has never been articulated. The turtle, however, is a mythical animal, well-known and wide-spread in several Native American legends. The turtle occurs in different creation myths as well as in a number of different legends. I will, in the following, briefly cite two of these relevant legends in order to see that the different inter-textual references and textual layers go well beyond any Biblical connotations. One of these versions is attributed to the Cheyenne tribe; the other is a Lakota creation myth. In both cases the common prime mover of the myths is a turtle leading people towards a new and unknown land. In the first case fifty young worriers follow a magical creature, usually a water turtle. They climb on its back, thinking they can control it, but this transcendental being punishes them by diving into a lake. A year later their tribe, set out from central Oklahoma to the west, to search for the lake where they had disappeared Marriott and Rachlin K. This Indian legend encompasses elements that are presented in The Grapes of Wrath, such as the animal symbolism and the fact humans attempt control something that is beyond human force. The second, the Lakota creation myth, tells a Native American cosmogony which resembles the Biblical story of Noah and the flood. In this creation myth the inhabitants of the land are stricken by draught and then by flood. People are punished by the transcendental force for their sins: But the people of that world did not behave themselves. People, according to the legend, are saved by a turtle which is the only animal the forth that the Creator sends to fulfil its mission that is able to bring up mud from the water, from which the Creator creates the new land. In parallel, it is interesting to note that the event of the flood with an apocalyptic vision of total despair is one of the closing scenes in The Grapes of Wrath. The linkage among these legends and the novel is that in all cases " and this is applicable for the Bible as well " natural disasters follow from the internal logic of the plotting. People do not regard nature respectfully, which is sanctioned by a transcendental force. Similar to the Cheyenne people in the first legend, they believed that they can master nature. On a symbolic level, the Joad family represents this belief. In chapter four, Tom Joad, on his way home, catches a land turtle that is crawling in the dust, beside the road. In both cases the young and inexperienced people try to take control over the turtle. However, neither in the legend nor in the novel, does it become possible to keep the turtle under control. These examples of primordial myths in connection with the figure of the turtle in Native American legends contribute greatly to the multitude of underlying texts in the novel. They co-exist and mingle with the European myths, like the dancing couple in chapter twenty-three: Look at her pant, look at her heave. They are joined together sometimes accidentally, similar to the migrant families or people that come together in some of the intercalary chapters. They form a paradigmatic relationship of great in importance within the contact zone of different cultures, just as in the dance of this chapter the two young, culturally different dancers cling to each other. The occurrence of the flood at the end of the novel and its reference to the Lakota legend of creation remains an open question for the interpreter. The flood " according to the Christian, as well as the Native American mythologies " is supposed to destroy people that committed sin against their fellow beings. This logic does not explain why it is the migrant workers who are almost destroyed by the flood, but " like Noah and his family in Old Testimony " they manage to survive. Their sin is presented in the novel with a short remark: The logic of the novel, therefore it is not embodied by disregarding nature, but also the ignorance towards other fellow humans. This logic fits into the traditional epic story known from the Antiquity to the Baroque , which states that a group of people or nation is doomed to fall by transcendental forces because of their sins. In case of The Grapes of Wrath the common primal sin of people the Okies is manifested in the killing of Indians. Nevertheless, the western

myths and Native American legends mix, as the novel employs elements structural as well as episodic from all of these myths. These Biblical associations ignore the fact that while the Israelites were captives in Egypt, from where they went to find their new home in Canaan which can be in the novel associated with California, the Joads were not captives in a foreign or hostile land. The Oklahomans were forced to leave their lands by, on the one hand, unfavourable environmental conditions and, on the other hand, by external forces. The Joads like Aeneas and his saga, taking the old family members with them, hurriedly pack their belongings. Their home is destroyed like Troy by the Greeks, in the first part of the novel. Lutwack in this study emphasizes the elements of the antique myths. The novel presents itself with its allowance for linear reading "as a realistic text. We can indeed discover some historical facts, but these factual elements are turned into mythic dimensions. Nonetheless it is somewhat misleading to identify the Joad family only with the Biblical or even antique people of home taking settlers, exclusively on the basis of certain character names. This might explain the anomaly around the historical evidence treated in the novel. Though the acquisition of Californian lands does not appear literally in the text, the events following the Dust Bowl are significantly recalls when the Native Americans were driven away from Oklahoma. The difference is only in the name of the tribe: The Allotment Act is only mentioned by a short remark by the man at the river, coming back from California. Talking about the new land he says:

Chapter 5 : tales of famous heroes | Download eBook PDF/EPUB

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Chapter 6 : AMERICANA: "Myths and Contexts in John Steinbeck's _The Grapes of Wrath_" by Gabri

Summary: John Carroll MOULTON was born 21 November in Laconia, New Hampshire, USA. John Carroll MOULTON was the child of Horatio Francis MOULTON and Ella S MELCHER and the grandchild of: (paternal) John Carroll MOULTON and Nellie B SENTER.

Chapter 7 : The People of Southlake's History | Southlake Historical Society

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Chapter 8 : Great American Reads - New Canaan Library

And Carroll rolled through a game, regular-season winning streak, a journey of perfection stretching seven full seasons. The Streak stands as a Texas high school record. Oh, and let's not forget the three state football titles - , ,

Chapter 9 : apartment songs | carter moulton

There are several main characters in CarnivÀle, an American television serial drama set in the United States Depression-era Dust Bowl between and based on the true life of Sheila DeLeon.