

Henderson Libraries

Henderson Oral History Project

Annalee Smith Bunch

Oral History of Annalee Smith Bunch

conducted by

Anne Marie Hamilton-Brehm

with

Louis F. LaPorta

September 15, 2014

Introduction

The following interview was conducted with Annalee Smith Bunch via conference call in honor of her contributions to Henderson and the State of Nevada on the occasion of the 150th Anniversary of Nevada.

Around 1957, while a student at Basic High School in Henderson, Nevada, Annalee Smith painted two watercolor scenes titled *Manganese Ore Plant*. Her paintings depict nearby Three Kids Mine (1914-1961) and its mill and processing plant (1943-1961). She made a gift of her paintings to her mother's friend and fellow artist, Elaine LaPorta, and later granted permission to the Henderson Historical Society (founded by Louis F. LaPorta) to print giclée reproductions and donate them for their historical significance to the City of Henderson and State of Nevada during the celebration of Nevada's Sesquicentennial.

Three Kids Mine was discovered in 1917 by B. R. Jefferson, B. Edwards, and J. Marrs, who were searching for manganese for use in manufacturing hardened steel.ⁱ Such steel was necessary for manufacturing military equipment, train rails, and tools for heavy-duty construction projects. Three Kids Mine was vital to national defense during World War I, World War II, and the Korean War.

In 1917 and 1918, manganese ore was extracted from the mine and hauled by tractor driven carts across the desert to the railway in Las Vegas, where it was shipped to mills and processing plants in other parts of the country. During World War I, the mine became the largest manganese mine in America, but fell dormant by the war's end.ⁱⁱ

When the United States joined Allied forces in 1942 during World War II, renewed interest in manganese revived Three Kids Mine, with the addition of a mill and processing plant. Fires and accidents required construction of a second mill in 1952 and remodeling the processing plant in 1955.

With the depletion of highly concentrated ore by 1961, the mine closed. From 1962 on, the open pit mine and site of the dismantled mill and processing plant were unused and considered a health risk by developers.

Improved reclamation technologies have spurred plans to restore the land in and around Three Kids Mine. The River Mountains Trail System passes near the old mine. As the land is reclaimed and visited by outdoor enthusiasts, the Henderson Historical Society believes that site-specific art and historical narrative should be displayed along the adjacent trails and in the communities near the site of this important part of our history. The Henderson Historical Society hopes that exploration and preservation of local history will inform and provide guidance to future generations.

Interviewer: *Today is September 15th, 2014. We're at the Paseo Verde branch of the Henderson District Public Libraries in Henderson, Nevada. My name is Anne Marie Hamilton-Brehm and I'm here with Lou LaPorta interviewing Annalee Smith Bunch as part of the Henderson Oral History Project of the Henderson Libraries. Thank you for joining us, Annalee.*

Annalee Smith Bunch: Thank you.

Interviewer: *I'd like to start by asking about your childhood. Could you tell me a little bit about where you were born and raised and what your parents did for a living?*

Annalee Smith Bunch: I was born in California, during the war. My dad was working on the shipyard. He was working on a ship in Artesia, California, and that's where I was born. But we moved to St. George and lived there until I was about seven. Then we moved to Henderson, Nevada.

Interviewer: *Oh, okay. So you moved when you were quite young.*

Annalee Smith Bunch: Yes, so I pretty much grew up in Henderson.

Interviewer: *Well, that's neat.*

Annalee Smith Bunch: Yeah, went to all the schools there.

Interviewer: *Tell me more about your education in Henderson.*

Annalee Smith Bunch: Well, [I attended] the elementary school, down there where the Eldorado place is now, kind of close to that. I lived down on Ranch Street, and so it's just about three blocks or four blocks to walk. Then of course I went to the junior high and high school at Basic High School. I don't know, I just pretty much had a normal life. I played in the band and did all—was on all the committees for decorating; that was the thing I liked. And we made posters, we designed the costumes for the pep club, we did all the dances, decorations. The adult that taught my art class was Warren Frank. I think he made the biggest impact on my life, you know, plus my mother and her interest in art. But Warren Frank,

everything that he gave me, everything we did, when I got to college, just fit right in with what they were teaching at college. And I was able to just jump in and start doing it while everybody else was sitting there wondering, 'what are we doing?'

Interviewer: *How interesting. So you had a really good art teacher.*

Annalee Smith Bunch: I did. Because he prepared me for everything that I was going to be taught there. Everything fell into place. I just noticed the other kids around me didn't know what was going on. So, yeah.

Interviewer: *And this was Warren Frank?*

Annalee Smith Bunch: Warren Frank, the Basic High School art teacher.

Interviewer: *You know, that's something I've heard about Henderson, is that they attracted really great teachers from all over the United States.*

Annalee Smith Bunch: Boy, I knew some great ones.

Interviewer: *Who were some of your other teachers that you remember?*

Annalee Smith Bunch: My English teacher, Reed. I felt like she prepared me real well for college. Who was the history teacher? I just loved him to death. What was his name? It was a funny name. Oh, I can't remember. My history teacher was just really great. See if you can find that name, because he deserves to be mentioned. Then of course, Marlon Walker, he taught me in school and in church, seminary, and he was just a great inspiration to my life too.

Interviewer: *What church did you attend?*

Annalee Smith Bunch: That was the Mormon Church.

Louis F. LaPorta: *LDS.*

Annalee Smith Bunch: On Ocean Street chapel.

Interviewer: *Tell me more about your church.*

Annalee Smith Bunch: When I first got there, we had church in a school. The elementary school, that's where we first had our church was there. And then we built that church on Ocean Street chapel and we all were involved in building it. I remember painting the stairs, and then also we did the maintenance. I remember we would clean the restroom, clean the gym, you know. Even the kids helped, built and worked on that. Of course, you know, our parents—so that meant a lot to us. And that building doesn't exist anymore. Let's see there was something else—Warren Frank, the thing I remember about him is we would go out across the railroad tracks and paint the desert, paint that Black Mountain. You know, also he took us over to where the plants were. I can't remember what the names of the plants were. The one that blew up, what was that one called?

Interviewer: *PEPCON [Pacific Engineering Production Company of Nevada].*

Annalee Smith Bunch: PEPCON. Yeah, I don't remember that plant being there when I was young, you know, really young. And he would pick—we'd just go out there and set up, and he just said find a place that looks good, something you like to do. And I thought, 'What are we doing? I mean, this is just really weird.' But he just said, "Find a place and start painting." And that's what we did.

Interviewer: *Why do you think he took you to the plants to paint? Was it something about the subject matter, like different kinds of objects to focus on? Why do you think he took you to the plants?*

Annalee Smith Bunch: You know, that was what I felt was kind of weird, because I was used to painting flowers, portraits, you know, things in the school, around the school area, but the plant, for a young person, did not—you know, that's not pretty. [laughter] Thinking about always painting pretty things, like flowers and stuff like that, I thought, 'This is a weird experience.' So we just set up and I just started

painting the best I knew how, whatever. So that's my very first painting that I ever painted on location like that and a subject matter like that.

Interviewer: *So you're talking now about your paintings [that will be donated in celebration of Nevada 150], your water colors of the Three Kids Mine, right?*

Annalee Smith Bunch: Yeah, and I don't know what the Three Kids Mine name—I don't know if I wrote that on there or somebody else did because I don't remember ever reading—all I knew was that it was potash or titanium. I didn't know—that doesn't compute with me. I don't know if that's in my handwriting or somebody else's.

Interviewer: *Well, that's interesting, and those paintings are just beautiful!*

Annalee Smith Bunch: I don't know, that water color, just everything just fell into place. I started painting water color, and when I got to BYU, we would do the same thing. We'd go on these locations, they'd take you out on location, and paint things. I remember there was a plant there that they would take us out, and we painted that. That just fell into place. I thought, 'You know, this is okay, this is good; I remember doing stuff like this.' I don't know, I just loved everything that I did. Everything I got to do—we would go out and paint old barns. We even took trips. I painted under Glen Turner. He was such a great teacher.

Interviewer: *How do you spell his first name?*

Annalee Smith Bunch: G-L-E-N-T-U-R-N-E-R.

Interviewer: *So did you continue, throughout your art career, to paint industrial subjects?*

Annalee Smith Bunch: No, I painted everything. We'd go up to Park City. I painted old houses up at Park City. We just painted all over the area. Oh, it just was fun.

Interviewer: *So you were only like seventeen or eighteen or so when you painted the Three Kids Mine?*

Annalee Smith Bunch: Yeah.

Interviewer: *Wow. Well you certainly were talented from an early age.*

Annalee Smith Bunch: It's just really strange because it didn't feel like it was any trouble at all. That water color, I just like how it flowed. I don't do the same thing as my sister, Danne—her name is Danne Smith Morris. And so, [I] did art class—we took all of our classes together because I got held back. Then we went to college together and took all of our classes together there. And we would stay up at night, you know, because we'd get behind in our assignments, and we'd stay up at night and have all these paintings stretched out, canvases stretched out. We'd just go through painting sky, sky, sky, tree, tree, tree, you know, bushes, bushes. We were painting on each other's paintings and everything. We were just whipping these paintings out, you know, because we'd get behind in our assignments and then we'd just divide them up—so she took half and I took half—and then hand it in.

Interviewer: *Oh, that's funny.*

Annalee Smith Bunch: From that experience, we got so the watercolor just flowed. I mean, the colors were running together and we'd say, "Oh wow! Look at this one; this is really pretty!" You know, we were having a ball and we just kind of fell into how this water color and how this pallet flows together. So that is kind of what I took through my whole life, is when I painted a painting, I'd just pour paint on, throw it on and just let it run together. And so my paintings in the past just, you know, really turned out beautiful. That was just—just stumbled on that by accident. My sister and I both painted that way. My sister paints too; she's a teacher. She has gone on all of these Indonesian and African missions. She and her husband have been on nine missions, and she taught art for all of these natives in these areas. She just taught water color also. And I've taught—I graduated from BYU, and I had some of the best teachers like Glen Turner—these teachers are not there anymore—Franz Johansson, Hiram Anders—I'm trying to

think of all of these names. Our teachers were such great artists, and then, of course, I got a chance to go to Europe with Franz Johansson and Peter Meyer who was a teacher I'd met because I took some classes down in Las Vegas, University of [Nevada]—UNLV.

Interviewer: *So Peter Meyer was at UNLV?*

Annalee Smith Bunch: I went to UNLV one summer and took classes from Peter Meyer. And Peter Meyer and Franz Johansson were good buddies. They knew each other. So they took that trip to Europe. And the trip to Europe is the one that—Henderson sponsored me and fronted the money so that I could go on that trip and paint in Europe, go paint on location and study with these two great men.

Interviewer: *Well that's really fantastic that they did that!*

Annalee Smith Bunch: Yeah.

Interviewer: *How did that come about?*

Annalee Smith Bunch: I happened to be there at the right time, when these two men decided to put the trip together. And Mom contacted—I think it was Lorna Kesterson—and I think Lou LaPorta was involved in that. I can't remember all—but yeah, they financed my trip.

Interviewer: *How did you become friends with the LaPorta family?*

Annalee Smith Bunch: Just from my mom. My mother knew him, Genevieve Smith. She did a lot of political work with the city.

Interviewer: *Oh, okay. So they were not neighbors of yours? The LaPorta family, they weren't neighbors of yours were they?*

Annalee Smith Bunch: No.

Interviewer: *Oh, okay. So your mom knew them through the city.*

Annalee Smith Bunch: My mom was involved in politics a lot. She was—yeah, I don't know how much you want to know! A lot of people know Genevieve Smith because she was Mother of the Year, Las Vegas, Nevada. I don't know what year it was, I think I've got pictures here. She was involved with James Gibson; she would campaign for him and help him get elected. She knew the Gibsons real well. She was Mother of the Year in 1978, here in Nevada.

Louis F. LaPorta: *That was Jim Gibson, Sr.*

Interviewer: *Okay, so she helped to get Jim Gibson, Sr. elected?*

Annalee Smith Bunch: Yes, and Jr. They were good friends. After I graduated at BYU, I went down to NAU one summer and took the classes, and then I went to Europe. And then I worked as an art instructor in Thatcher, Arizona. Is that Eastern Arizona College at whatever? I wish I could remember, but it's called Thatcher, Arizona. And then I taught there for about five years and then I taught at the Northland Pioneer College for about thirty years. This is in Showlow, Arizona—S-H-O-W-L-O-W.

Interviewer: *Showlow, Arizona, okay, thank you. So you taught there. In public school?*

Annalee Smith Bunch: College. I also substitute taught at the elementary and high school. I did a lot of substitute teaching, too. So I've worked with a lot of kids. Then I decided, after I saw—I'm sorry—what a mess they were making of these poor kids and their art in high school—it was just—and kids there would come and take my classes after they graduated from high school and then I just thought, I've got to teach these kids—I've got to get them before they go to college, because they're just making a mess. The modern art, you know the abstraction, it's just yuck. Anyway, I decided I wanted to go back to school to teach the high school kids because I wanted to kind of mold their minds a little bit so that they could at least have some direction. I developed my own system from studying *Drawing on the Right Side of the Brain* with Betty Edwards, and I developed my own [method] so you didn't have to turn a painting upside down. We did one shape at a time, focus on each shape, and then our picture just evolved. So we

even made tapes and taught classes. We nurtured all these young kids and they grasped it so fast. They were just understanding it so well and they just took off. So I thought, 'I'm going to go back to college and get this education, further my education, so I can teach.' When I got to college, I was dumbfounded; I was devastated. This was at Flagstaff.

Interviewer: *NAU I think? Northern Arizona University.*

Annalee Smith Bunch: And when I got there and took—to take the classes, I was just appalled. After teaching thirty-five years and working with kids and students, to turn back into college and take the—I couldn't even recognize the program, it had changed so much. I was so discouraged. These kids who were graduating, they didn't even know how to mix their colors. It was the biggest mess I ever saw in my life. Anyway, I got my degree there with the intention to come home and teach in the high school so I could have an effect on these kids' lives. But then I got hit by a diesel truck that broke my neck and my discs in my back and I never did get to teach in the high school.

Interviewer: *Oh, I'm so sorry to hear that!*

Annalee Smith Bunch: All that studying and all those classes were for nothing! I didn't get to use it. But I have been using it with my nieces and nephews, my children and my grandchildren. You know, I still manage to make a difference, but I never did get to go back and teach in the high school.

Interviewer: *When you left Henderson to teach in various places, did you ever come back to Henderson? Or did you just spend the rest of your life moving to and teaching in different places, and then you moved back to Utah?*

Annalee Smith Bunch: The only time I came back to Henderson, I had that window painting business.

Interviewer: *Oh! Tell me about that.*

Annalee Smith Bunch: We painted windows and all and then we painted in Las Vegas, Laughlin, Kingman—I painted all over. In Las Vegas, my mom had a big window painting business, and I came and painted with her too.

Interviewer: *What years were that?*

Annalee Smith Bunch: Gosh. Almost every year, I'd come back. Yeah, I came back and painted and then got a business going. I started a painting business down in Arizona, painted all down in that area. And then taught my family, my brothers, my sisters, everybody, aunts, uncles, nieces. And we got—that business went from Las Vegas, all along the strip, and all the hotels, down into Arizona, where my daughter took over my business when I left there, down into Gallup, New Mexico, Flagstaff. And then my daughter started—and my nieces and nephews—started a business in Salt Lake, Provo, and all that area.

Interviewer: *Where are you in New Mexico? I'm from El Paso.*

Annalee Smith Bunch: Gallup. Because it was close to the Arizona area.

Interviewer: *That's so neat. That's great. So are you involved in running any of the businesses anymore or is it just your children?*

Annalee Smith Bunch: Oh no. I just go paint with them. My daughter has a whole city of—painted the whole main street and all of the town. It's a big one. So, I just go help her. It's actually whoever has a baby. Whichever daughter's got the youngest kids, that's when I go help. Because I paint with them and then I also babysit for them.

Interviewer: *I bet that's fun. That's really great.*

Annalee Smith Bunch: Gosh, I'd forgotten. Yeah, that's quite a bit, isn't it?

Interviewer: *How did you meet your husband?*

Annalee Smith Bunch: At BYU, at Arizona Stomp. That's a Western dance; that was the Western dance club. And, yeah, he was the cockiest guy there. [laughter] I thought, 'You've got to be kidding me! Who is this person?' Anyway, I ended up marrying him.

Interviewer: [laughter] *How did he win your heart?*

Annalee Smith Bunch: How? I don't know! I just had—I don't know if you're going to believe this, but anyway, I remember exactly what I was doing: I was ironing my dress, getting ready to go to the dance, and I had this premonition that said—because I was about twenty-six or twenty-seven—twenty-six—you know, I'd dated guys and I just didn't get married—and I had this premonition that said, 'If you were to marry these guys that you're going with, you would've been married a long time ago. There's someone else out there for you.' And I knew that night he was going to be at that dance. And so I went to the dance. As I walked in the door, this guy came running across the hall, grabbed my hand, took me out on the dance floor and kept dancing with me and he wouldn't take me back. And he said to the—he said—as he walked past the band, he'd call out a number, I mean a name of a song, and they'd play it. He was the president of the club—I didn't know that. They'd play that song and he'd sing these dumb songs, too, as he was dancing with me, like *Broken Hearted Cowboy* or *I'm So Lonesome I Could Cry* and all these dumb songs. And he did not let go of my hand; he danced with me the whole night. Then when he was taking me home, and when we got to the door, he says, "I want you to quit going with all these guys you're going with, and I want you to concentrate on marrying me. I'm going deer hunting with my dad and brother; I'll be gone for a week. I'll be back in a week for your answer."

Interviewer: *Was that love at first sight?*

Annalee Smith Bunch: [laughter]

Interviewer: *Did he just see you at that dance?*

Annalee Smith Bunch: Wow! Well yeah, I'm mean really, that guy knew what he wanted! Those guys I'd been dating were wishy-washy.

Interviewer: *Yeah, and he was smart to not let you dance with other guys! [laughter] That's great.*

Annalee Smith Bunch: It was—yeah, it was great. I mean, what can I say? Who has that kind of—it just doesn't happen that way, but it did.

Interviewer: *What's his name?*

Annalee Smith Bunch: Ed Bunch. It's really Eddie, E-D-D-I-E. Eddie Bunch.

Interviewer: *Well, he's a smart guy.*

Annalee Smith Bunch: I've had a great life with him. I really have. He's done all the singing and lived out in the country and—kind of a farm boy and lived out against the National Forest. I mean, it was the kind of life I always dreamed about. I didn't want to live in the city. It was nice. And that's the way I wanted to raise my kids.

Interviewer: *How did you feel about Henderson, growing up? Did you feel like that was the city or did you feel like that was sort of remote from the city?*

Annalee Smith Bunch: Well, you know it wasn't a big city. Not when I was there. It was little; it was small. We had a street, you know, and a sidewalk. But we had the lake, you know. We had the lake and that was all open. And my dad did a lot of hiking and walking, and we did a lot of site-seeing in Mt. Charleston and that whole area.

Interviewer: *That's really nice, yeah. I love living in Henderson, myself.*

Annalee Smith Bunch: You know, when we were there, back then, it was a great place to be. It was small enough that everybody knew everybody, a lot of good friends.

Interviewer: *Do you ever get back to visit?*

Annalee Smith Bunch: Oh yeah. We went back for our fiftieth class reunion.

Interviewer: *What do you think of the changes in Henderson since your growing up here?*

Annalee Smith Bunch: [laughter] I can hardly find my way around! If you can't see the Black Mountain and it gets dark at night, you don't know where you're at. It was getting late when we were trying to find the Black Mountain so we could find that club—what was the club there, where they hold the class reunions? Anyway, I do have kids—I have kids that live in Las Vegas. I have two sons in the Metropolitan Police force in Las Vegas.

Interviewer: *How do they like that?*

Annalee Smith Bunch: They love it. They're happy. So there are those two sons and then I have—let's see, I don't know— I've got nieces, nephews—we still have a good part of our family still in Las Vegas.

Interviewer: *It's great that you have a reason to visit.*

Annalee Smith Bunch: Yeah, I go back.

Interviewer: *Does anybody in your family live in Henderson at all?*

Annalee Smith Bunch: My son, the one son that's on the police force, and the other one's in Loganville.

Interviewer: *What about friends? Do you visit friends in Henderson from time to time? That's one of the things I think is kind of unique and neat about Henderson is that people keep up their friendships over time.*

Annalee Smith Bunch: Well, right, yeah. And my dad, he bought that land out there when the land was very—they got a good deal on it—he got the land out in the middle of the desert and built a home, went out and built a home and put up a windmill, pumped his own water, had his own well and generators for electricity to build this home. This home is on Eastern and Pecos. [laughter] You know what that looks like now? He put one of the first homes out there. He built this out of the rock off the land.

Interviewer: *Yeah, things have really changed.*

Annalee Smith Bunch: Yeah. Eastern and Pecos, that area—that was just a desert when he moved out there. And now look at how it's just all built up.

Interviewer: *Well, it's really changed since I first came out here in '97. I couldn't believe how much Henderson had built up in the last decade or two. It's amazing. Were you here when the PEPCON explosion happened?*

Annalee Smith Bunch: My sister was. Now, Penny married Bob Taylor and they had about seven boys and one girl, and they lived out there by the old Vegas—what is that monument called? You know, the old Vegas—where they've got the wood fence around it? I don't know what it's called—some little landmark there. But they were in Henderson, out there just toward Boulder City. And then that's when—and also, my sister Laurie was living there. And they lived over—just down from her. Then Betty Sue lived there too, lived in that area when the plant blew up. And they had a hard time getting their kids.

Interviewer: *Oh, because the streets got locked down. Yeah, I bet that was scary for them. I bet it was scary for all of you, not knowing what was going on.*

Annalee Smith Bunch: Yeah, and my mom and dad were still living there, and they were out there on Eastern, and that was close, too.

Interviewer: *Where were you at the time?*

Annalee Smith Bunch: I was in Arizona. That's when I was in Showlow, Arizona.

Interviewer: *So I bet you couldn't even get through by phone to find out what happened?*

Annalee Smith Bunch: No. They were sitting in their cars just waiting for them to let them go get them, you know, let them get through.

Interviewer: *I think that Lou would like to ask a question.*

Louis F. LaPorta: *Annalee, good morning.*

Annalee Smith Bunch: Good morning to you!

Louis F. LaPorta: *I have listened to you, and I'll tell you, I'm just so proud of what you did while you were living in Henderson. At an early age, I don't think that you—or neither did I—expect to be really talking to you today about Manganese Ore, which is Three Kids Mine.*

Annalee Smith Bunch: Oh, is that what it is? Okay. I knew it was ore. That would be right.

Louis F. LaPorta: *Manganese Ore is the Three Kids Mine.*

Annalee Smith Bunch: Okay, see I didn't know it was that. The Manganese Ore, I recognized. Yes, well that could be right, then. The Three Kids Mine—I don't remember ever knowing that.

Louis F. LaPorta: *But I'll tell you one thing, as a very young person, you've made yourself such a credible artist that you will be celebrated in the hundred and fiftieth birthday of Nevada. One of the youngest artists that I know that has done anything like this in the city of Henderson. What you have accomplished is something more than I ever expected. And this interview opened up my eyes. When you say the townsite, it was so small that we all were neighbors. In addition to that, the Townsite School that you attended—and Basic High School was one of the high schools that actually produced more people that*

ended up in politics than any high school that I know of in the whole valley, because the Green Valley High School did not come on board until the '90s. Can you imagine that? Till the '90s! So actually, what you have accomplished is so historical that that's what caught my eye. To have Genevieve to give the originals of what you painted—and your name is on the canvas—I didn't even know the whole story of how you did it and how Genevieve and Elaine got together. Both of them loved art, I know that. And they both loved politics. And I guess that's one reason that this whole thing came about.

Annalee Smith Bunch: They put my picture in the newspaper, of me presenting that picture to the council, or whoever it was that was taking it. But they did honor me. They did put my picture in the paper and it had my story.

Louis F. LaPorta: *Well, there's two paintings that you did, watercolors, in two scenes. One of them is more of a horizontal, the other one is vertical. Both of them identify Manganese Ore, which is now Three Kids Mine. It's a very historical painting. So the giclées that we are giving both to the governor and to the city of Henderson have a brass plate on the frame giving you all of the information that you supplied to us and then what we added to it. So you made yourself quite known in this area, and you'll probably be more recognized when the governor accepts it here shortly. You were so young, and yet you realized what the plants were all about and American Potash, WECCO, PEPCON were all familiar names that you probably didn't keep up with. But that's the story of the Henderson industrial area.*

Annalee Smith Bunch: Well, my dad worked at those plants a lot and so did my uncles. But a lot of us only worked at the plant.

Louis F. LaPorta: *So you have accomplished something that no one at your young age ever did. We had artists in Henderson but I can't recall if they ever got the opportunity to paint something that's so historical and will continue on to be. Because that plant is more than—oh, I would say 1962 to the*

present day—that's more than fifty years! That's how old that plant is. So you did something at a young age that not many of us did. I welcome that.

Annalee Smith Bunch: [laughter] And not even knowing what I was doing, just having fun.

Louis F. LaPorta: *But at any rate, Warren Frank was a very good friend of mine and he was a great artist and a great teacher in this area. So you brought up an awful lot of memories that I'd forgotten.*

Annalee Smith Bunch: We had a ball in his class. He was such a good teacher. He'd let you use the supplies and he helped us make our posters, even though it was church stuff, he helped us on our projects. He didn't care. He helped us in more ways; he was just a good teacher. He taught me a lot. He did good. Because I went on to teach many, many, many, many, many people from his teaching me. Maybe someday he'll know that.

Louis F. LaPorta: *Well, all I can say, Annalee, at age seven, you were a native of Nevada and did an awful lot for the area. Congratulations.*

Annalee Smith Bunch: Thank you for honoring me and taking me back in time. That was great. I really enjoyed going back and thinking over all the memories and all the fun times and the great times that we had.

ⁱ For more information, see Hunt, C. B., McKelvey, V. E., & Wiese, J. H. (1942) The Three Kids Mine District. In *Strategic mineral investigations, 1942*, short papers and preliminary reports. USGS Bulletin: 936-L, pp. 297-319.

ⁱⁱ For more information, see Tingley, J. V., Horton, R. C., and Lincoln, F. C. (1993) *Outlines of Nevada Mining History*, Nevada Bureau of Mines and Geology (NBMG) Special Publication 15, University of Nevada, Reno, pp. 3-23.