

# history theatre



**River Road Boogie:**  
**The Augie Garcia Story**  
Written By Joe Minjares  
May 2-31, 2015



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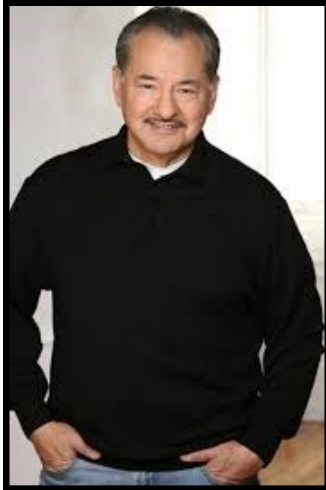
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## A Conversation with Playwright Joe Minjares

H: History Theatre

J: Joe Minjares

H: What intrigued you about the Augie Garcia story? Did you see him perform?

J: I never saw him perform. It seems that everyone else I knew back then had seen him (laughs), but I do remember hearing his hit “Hi Yo Silver” on the radio when I was about 10 years old.

The History Theatre wanted to produce Augie’s story and approached me to write it. I had written some plays before for the Mixed Blood Theater (Jack Reuler, Artistic Director) and had also written for a TV show (Tom, starring Tom Arnold). Once I started the research, telling Augie’s story became very important to me.

H: There are many take aways from Augie’s story as you have written it. Some may see someone who gave up, others may see he chose family and friends over stardom, some may see how he overcame prejudices as a son of immigrants. What do you hope the audience learns about Augie and his life?

J: I was concerned about this during the re-write process and have more clearly addressed it in the final script.

I talked with Cornbread Harris (James ‘Jimmy’ Harris, pianist in the group), and he described Augie as “a good musician, but a great entertainer!” Augie had that inner quality that allowed him to open up to his audience and let his grace shine. I think to stand out, to have that special quality, you have to have trust, in your audience and yourself.

But you know, family and friends were the most important things to Augie.

H: I was struck by the similar challenges and sacrifices in Frankie Valle’s rise as presented in *Jersey Boys*. What has Nancy, his wife, shared regarding Augie’s success and decisions to step back?

J: Well, Augie and Nancy met after the big rush of commercial success...by then Augie was playing in smaller venues around town like Swede’s, but I really wanted to include Nancy in the play as she was so important to him.

It wasn't just the other guys, Augie himself didn't want to go on the road. His parents were ill and he wanted to be close enough to be there for them. I didn't write too much about his experience in the Korean war, but you have to imagine that had an impact on his priorities.

H: How true to life is John Gospeter's character in the play?

J: Well there isn't a lot of information about him so I built up his character out of some facts about him combined with what I knew about guys like him and the club scene going on at the time. He must have been crazy for Augie and his band. They were packing the hall. He paid them big money for the time.

H: Yeah, I couldn't find out much about him or Arleth (Arle) Haeberle as I was researching Augie's story.

J: Yes, Arle was a pioneer! I remember watching her show on WCTN when I was a kid. The show was produced at the Calhoun Beach Club and I remember its xylophone based opening theme song.

H: As I researched your life, I was reminded again of those qualities that lead to opportunity: talent, vision and hard work...that 'hustle' it takes to succeed. What would you like to share with the next generation and others with creative aspirations?

J: Young kids should never apologize for or be ashamed of wanting to be famous or well known. Sure I had to hustle. I got a late start and we had four young kids to support. I had to earn enough money to take care of them...and I had to make enough money to create my opportunities. You have to hustle.

Years ago when I was running the restaurant, my friend called me about a comedy course he thought I should sign up for out in L.A. I decided to do it. Some people here discouraged me. But you know, I did it and within a year I was in my first movie. Within the next year I was in commercials and continued from there.

If you want something, you have to go from A-Z. To do that you gotta start by going from A-B, you know? You have to do something every day. Take care of your health, and take a step each day.

H: Its good to hear you mention taking care of your health along the way. That's great advice. So, did you take any writing classes? What prepared you to write such natural dialog and scene transitions?

J: I did not take writing classes, but I did complete beginning and advanced acting classes at a now defunct theater school in the Twin Cities. I also participated in Aqua Jesters Clown Club which really taught me a lot about interaction with an audience, making people laugh and taking chances. I did read books on screenwriting though.

I have written other works including my first play 'King of Kosher Grocers' which was published by Samuel French and presented at the (Old) Globe Theatre. I also wrote for TV, writing 2 episodes of the "The Tom Show".

I had leading roles in plays as well as roles in film and TV. My acting experience probably prepared me to write dialog and scene transitions because I have the actor's presence in mind as I write.

H: What do you like best about writing for live theatre versus TV?

J: Well, when writing a play, its just me, you know. But when you write for TV, there's a lot of pressure. You are working with an entire team of people. There are the demands and costs associated with the studio.

H: Who was your favorite comedian to work with during your comedy days in L.A.?

J: Oh, I've had the opportunity to work with a lot of them...Jerry Seinfeld and Larry David. I actually opened for Jerry Seinfeld, when he performed here, then I appeared in an episode of Seinfeld. I worked with Rosanne Barr, Tom Arnold, Richard Lewis, Andrew Dice Clay, Jeff Foxworthy...

H: Wow, a lot of great experiences! So what is your next project? Are you planning to perform in live theater again or are you planning to do more writing?

J: There are a couple of things...right now I am working on a smaller film and there is another potential project with Jack Reuler at the Mixed Blood Theatre, but I also want to write a screenplay or book about the experience of running the family restaurant as a member of a racial minority here in South Minneapolis. You know, there have been a lot of challenges with that experience. It has been tough, but that also fed my drive to succeed.

I have to tell you that none of this would have been possible without my wife, Sue - she has been my best friend for fifty years and we have raised five children together.

H: Well Joe you have led an amazing life with such a diverse variety of experiences! We look forward to seeing what you will do next. I appreciate you taking the time to chat with me today.

Intern and interviewer Sherry Sivo grew up in Ohio and after a few years in Florida, moved to Minnesota six years ago. She lives in the Twin Cities with her husband and two children. Sherry is an artist, writer and healthy lifestyle advocate.

# Augie Garcia

## Minnesota Grandfather of Rock and Roll

Augie Garcia's musical career took off in St. Paul at a time when rock and roll was taking America by storm. Augie grew up in St Paul's West Side Flats his uncle, Frank Garcia Pasquale, taught him Mexican songs and bought him his first guitar. Despite his Mexican-American heritage, Augie became known for blues music rather than Tex Mex. However, rock and roll itself was born in the 1950s as fusion, a blend of gospel, country, blues, and jazz, mixing cultural influences. With artists such as Bill Haley and His Comets bringing rock and roll onto the pop charts for the first time in 1953 and The Orioles bringing R&B into those charts the same year, the growth and opportunities of rock and roll were endless. However, not everyone celebrated this new direction of music. Some felt that the dance moves accompanying



the music – twisting, bumping, thrusting, gyrating – were far too sexual for teenagers to be expressing. Rock and roll also caused youth to rebel against the music their parents loved and caused fear of the evil such music might cause. Dubbing it “Satan’s music,” parents feared that it would corrupt their youth, as some still believe genres such as heavy metal and rap will affect young adults today.

The 1950s were also full of rampant segregation and latent racism where artists who were African American (or brought influences of music by African American musicians into their performances) might not get airplay on the radio, or have records and tracks banned. This was an issue relevant to Augie's band as his members were from various ethnic backgrounds. At the beginning of *River Road Boogie*,

Arle Haeberle's handling of the diversity in the band shows the unfamiliarity and uncertainty people had towards the melting pot of rock and roll.

Rock was also associated with the working and lower class, and those of a more elite status saw it as trashy and crude, worrying that it would persuade their children to start acting like the artists and take up habits and behaviors they disapproved of, namely in style and dress. Augie's Bermuda shorts, a style he became drawn to after seeing it during his military service in Korea, was shocking at the time and dressing like him would raise more than a few eyebrows. It is also Augie's time in Korea that led him to hear the rhythms and blues sounds he became known for.

Despite these fears and hatred of the genre, rock and roll thrived, allowing many to succeed – and take advantage of it. Augie faced the issue of whether he should follow success with his producer and leave his band – and friends – behind, an issue of business versus artistry. Though Augie's quintet began as a jazz group, they never sold very well as a jazz band and later moved to rock-and-roll. The commercial success of rock was greatly appealing and that mass amounts of money could be made creating something that drew off of passion and personality. However, where there was potential, there were also those lurking along the way to feed of those who prospered. Bad record deals often can leave artists getting no cuts from the records while producers swim in cash. There are also deals such as payola, or the underhanded exchange of money for airplay on radio stations, that can lead to illegal bargaining and highlighting certain artists over others. Since the “song pluggers” of the 1930s and 40s, payola has been an issue and one that continues to be so in a world where the same song can be

played on a radio station several times in an hour. Such promotion of certain music over others could also help to obscure lesser known musicians and those that may not be considered “suitable” for the prejudices inherent in 1950s culture.

Augie and his band were regulars at the River Road Club from 1954 to 1958. In 1956, Augie was approached by DJ Joe Zingale and asked if he would like to open for Elvis Presley, who was scheduled to play in the St Paul Auditorium on Mother’s Day. Augie agreed but the reaction the audience had to the quintet’s performance— yelling and standing on chairs—was so enthusiastic that Presley’s manager, Colonel Tom Parker was worried the group would upstage the main attraction and had Garcia and his band pulled offstage. Though they only played two songs and were onstage for a scant half-hour, this performance showed the talent and tour de force the quintet presented.



Augie never had a day job between the years of 1956 to 1962, living off of his gigs at venues such on Lake Street Such as the Padded Cell, the Loon, Swede’s, the Torch, at Duffy’s, where he and his band were regulars. A night in November of 1955 changed Garcia’s performance as the River Road Club. The club was located along a treacherous road above the Mississippi River. On this night, a car carrying six women slid off the road outside the club and rolled down the embankment into the river. One woman was able to escape the car and crawl to safety, but the other five were strapped in the car as it

slowly sunk in the river. Bystanders from the club attempted to help the women and to resuscitate them, along with police and fire fighters who arrived, to no avail. The death of these five women affected the club as a business and also its performers, especially Augie, as he was performing at the club that night and was likely one of the bystanders who helped try to save the girls.

Augie and his quintet broke up in 1964 and Augie stopped playing for a while and became an ironworker. He began playing again in 1969 and always played a song in Spanish and played “La Bamba.” He performed in venues throughout the Twin Cities until he died in 1999 of throat cancer

Augie’s struggles of whether to leave his hometown for the world of major record producing is one that many artists face, when money is hard to come by and music is what you love to do. But often, recognizing what music really is to a person makes the decision for them. For Augie, staying with the people he cared about and using music as a form of healing was far more important than anything monetary success could bring. He had a large passion for music, but his passion for his family was much stronger. Finding success on his own terms, Augie’s story provides a window into the growth of rock and roll and a local story of struggle and achievement in the music industry.

## The Augie Garcia Connection – Local Musicians Who Have Accompanied Garcia

Throughout his limited career, Augie Garcia performed with a plethora of local musicians, many who continued on to have their own musical careers. Here is a selection of some of them.



**James “Cornbread” Harris Sr.:** Harris was orphaned at age 3 and lived in foster homes until age 11 or 12 when he and his sister moved to St. Paul to live with their grandparents. He is a pianist who helped invent Augie Garcia’s hit “Hi Ho Silver” and performed on this 1955 song, which was Minnesota’s first rock and roll recording. Harris’s son is Jimmy “Jam” Harris (James Harris III), who has produced records for Janet Jackson, Mariah Carey and Usher. Cornbread Harris’ repertoire includes blues and jazz and he continues to perform in venues such as the Loring Pasta Bar, Clubhouse Jager, Palmer’s and Nomad World Pub.

**Tommy O’Donnell:** O’Donnell is a jazz pianist best known for expertise in playing in style of Errol Garner. He has formed his own trio and still plays locally in venues such as the Artists’ Corner Jazz Club in St. Paul as well as in Edina’s Maggiano’s Little Italy with Gordon Johnson. He has also performed with Natural Life’s Mike Elliot when he was part of the Minneapolis music scene in 1966.

**Jim Marentic:** Marentic is a performer on saxophone, clarinet, flute, and double bass, as well as composer, arranger, teacher, former piano tuner, and playwright whose show “The Reunion (Miles, Bird & Trane)” was staged in New York. In the 1950s, Marentic was part of the house band at the South of the Border Key Club in Minneapolis as well as performer through the metro area. Marentic also plays with drummer George Avaloz (mentioned below) and appears on Avaloz’ 2004 release *The Highest Mountain*. Marentic has also performed with his own trio and quartet at the Artists Quarter, Dakota and at the 2006 Hot Summer Jazz Festival.

**Francisco (Kiko) Rangel Jr:** Rangel is a saxophone performer who originated a Latin orchestra that played Mexican polkas in the tradition of *orquesta Tejana*, as well as tango, cumbia, merengue, samba, and mambo into the 1980s. He grew up in a family that had a strong appreciation for music, living in an apartment that housed two pianos and other various instruments that he and his siblings learned to play.



**Gary Berg:** Berg is a musician who started professionally in high school and attended the University of Minnesota in 1957, taking a quartet to the first annual collegiate Jazz Festival at the University of Notre Dame in 1959. He played in Chicago’s Blue Note Jazz Club opposite Sarah Vaughn for two weeks in the same year, joined the Jimmy Dorsey Orchestra in 1960, and returned to Minneapolis in 1973. Going to work as a bus driver for the city of Hopkins during the day, Berg continued to perform in the evenings, playing for the Jerry Mayeron Orchestra. Berg continues to play at



clubs such as the Artists' Quarter in St. Paul and the Dakota in Minneapolis while driving the 615 line in Hopkins in the afternoons.

**Johnny Lopez (Jesse Isadore Lopez Sr.):** Lopez was a drummer who was part of the jazz group formed by Augie Garcia in 1951, performing in venues such as the River Road Club. The band broke up when the men were called into military service in Korea. Lopez later became a member of the Augie Garcia quintet and never tired of telling his friends and family about the night Colonel Tom Parker ordered the quintet offstage for fears that they would outplay Elvis Pressley. Lopez died in 2006 at the age of 73.



**George Avaloz:** Drummer George Avaloz grew up on St. Paul's West Side and got his start in the jazz scene early on, performing with musicians such as Kiko Rangell, Gary Berg, and Dave Karr by the age of 15. He became an active part of the Latin music scene with Rangell and also made appearances with the Basie and Ellington bands. Avaloz later moved to Chicago, where he joined Billy Eckstine's band, a gig he would hold for ten years. After leaving Eckstine's band, Avaloz moved to New York and played regularly in the lofts and clubs in the area. He later returned to St. Paul and released his 2004 acclaimed recording *Highest Mountain* which features Jim Marentic as well as Dave Karr and Gary

Berg.

**Jim ten Bensel:** Bensel is a trombone, euphonium, flugel horn, and alto trombone performer. Holding a Bachelor and Masters degree from the University of Minnesota, he has taught vocal and instrumental music from elementary school through college. Currently, he is a teacher of low brass and jazz combos as the Macphail Center in Minneapolis. Bensel has toured with Henry Mancini, Ralph Martear, and Stan Kenton, as well as conducting many clinics and making guest appearances. He is also the director the Minneapolis Trombone Choir, been voted "Best Classical Brass" by the Minnesota Music Academy Awards in 1988, has played pit for many touring Broadway shows, and been a pops and jazz performer with the Minnesota Orchestra as well as playing with the Minnesota Opera.

## Condensed Timeline of American Involvement in the Korean War

America's military involvement in the war lasted only about three years, from 1950 to an ambiguous armistice in 1953. Eighty thousand Minnesotans—one being Augie Garcia—served during the Korean War.

Augie was drafted into the army early in 1952 at the age of nineteen. After basic training, he went straight to Korea and joined an artillery battalion. He landed in Inchon. His position was in the rolling hills overlooking Heartbreak Ridge, where some of the toughest fighting of the war took place. To help lift the spirits of fellow soldiers, he would play his guitar in the trenches. When Augie returned home from the war, he went back to his job at NSP. His time in Korea left a lasting impression on Augie—both positive and negative—including his trademark Bermuda shorts.

### 1945-49




Date	Event
July 24, 1945	Potsdam Conference held outside Berlin by Allied leaders to decide on postwar problems and the continuing war in Asia.
August 6, 1945	The U.S. drops the atomic bomb on Hiroshima, Japan.
August 8, 1945	120,000 Russian troops invade Manchuria and Korea.
September 9, 1945	Japan surrenders south of 38th parallel, Korea.
November 14, 1947	U.N. Resolution declares the removal of troops from Korea after national elections.
February 8, 1948	North Korean People's Army (NK) officially activated.
April 8, 1948	U.S. troops ordered to withdraw from Korea.
August 15, 1948	The Republic of Korea proclaimed. Syngman Rhee elected first president.
September 9, 1948	Democratic People's Republic of Korea claims jurisdiction over all Korea.
June 29, 1949	Last U.S. troops leave South Korea.

## 1950




Date	Event
January 12	U.N. Secretary of State Dean Acheson confirms Korea and Taiwan are outside American Far East security line of protection.
June 25	North Korea invades South Korea with 135,000 troops. United Nations demands that North Korea stop its invasion.
June 27	U.N. calls for a cease-fire and asks U.N. members to join in to assist South Korea. President Truman deploys the 7th Fleet to prevent the conflict in Korea spreading beyond its border.
June 29	South Korean capital Seoul falls, bridges across Han River are destroyed.
June 30	President Truman commits US Troops to enforce UN demand.
February 8, 1948	North Korean People's Army (NK) officially activated.
July 8	General Douglas MacArthur named commander of unified United Nations forces.
September 27	MacArthur given permission to cross the 38th Parallel into North Korea.
October 15	Truman and MacArthur meet on Wake Island.
October 25	Chinese Communist Forces (CCF) enter the war.
November 25	U.N. offensive begins from the Chongchon river to end the war by Christmas.
November 26—30	U.S. 2nd and 25th Divisions are defeated and begin general Eighth Army retreat in the west.
November 30	President Truman threatens use of atomic bomb.
December 11-14	U.N. naval forces begin evacuation at Hungnam. U.N. passes a cease fire resolution.



## 1951

Date	Event	
January 3	Chinese and North Korea forces resume their offensive. 500,000 troops push U.N. forces 50 miles south of 38 <sup>th</sup> Parallel and recapture Seoul.	
January 14	General Ridgway stabilizes U.N. lines along the 37th parallel.	
August 8, 1945	120,000 Russian troops invade Manchuria and Korea.	
February 1	U.N. resolution to end the Korean War is initiated. Battle of Twin Tunnels.	
March 7—April 4	Operation Ripper drives the Chinese and North Korean forces back to the 38 <sup>th</sup> Parallel. Seoul is retaken.	
April 11	Truman relieves General MacArthur over his command. General Ridgway takes over.	
April 22	Chinese forces begin spring offensive with largest battle of the war.	
May 20—September 20	Chinese offensive stopped. Operation Strangle initiated including an all-out air campaign.	
June 13, 1951—July 27, 1953	General James Van Fleet ordered to halt attacks and wait for armistice negotiations. U.N. forms a Main Line of Resistance. North Korea uses time to regroup and build up positions opposite to MLR.	
November 27	Truce talks continue at Panmunjom and a cease-fire line agreed on	
November 1951—April, 1952		Stalemate on the Main Line of Resistance. Talks continue at Panmunjom.
December 18		Prisoner of war lists exchanged.

## 1952-53

Date	Event	
January 3		POW proposal rejected by the Chinese and North
May 27		South Korean President Syngman Rhee declares martial law in the Pusan area.
June 23		General Clark orders bombing of power plants in North Korea.
June—October	Stalemate along battlefield while truce talks deadlocked on POW exchange issue. Hill battles rage on Baldy, Whitehorse, and elsewhere.	
October 8 to November 18	Truce talks recessed at Panmunjom. General Clark authorizes Operation Showdown.	
December 3	The United Nations passes the Indian Resolution concerning the repatriation of POWs. The Indian Resolution is rejected by Red China and North Korea	
March 5	With the death of Joseph Stalin, the new Soviet Premier Georgi Malenkov speaks of peaceful coexistence.	
March 28	North Korean premier Kim Il Sung and Chinese commander in chief Peng Teh-huai agree to the POW exchange proposed by General Clark	
Last week of March to July	Battles of Old Baldy, Eerie and Pork Chop Hill	
April 20-26	Exchange of sick and wounded POWs at Panmunjom known as Little Switch.	
June 25	Robertson begins "Little Truce Talks" with Rhee to secure Republic of Korea's acceptance of armistice; Chinese Communist Forces launch massive attacks against Republic of Korea Divisions.	
July 24—27	Final U.S. ground combat and last air kill of the war.	
July 27		North Korea, China, and the United States sign an armistice which ends the war but fails to bring about a permanent peace.



## Neighborhoods of St Paul

The neighborhoods of St Paul play an important role in the story of Augie Garcia and in the history of St. Paul itself. At the beginning of the show, a humorous misunderstanding takes place between Augie and talk show host Arlie Haeberlie surrounding the difference between the West Side and South St Paul. Many neighborhoods had their own unique culture due to the immigrants who have settled there in the past.



### West Side

Before the city of St Paul incorporated this area in 1874, the West Side neighborhood developed as an individual city. This neighborhood is located south of downtown along the west side of the Mississippi River. Due to the topography, the neighborhood developed in two unique sections – the working class residential and industrial area on the flats at the river's edge, and the middle class residential area on the bluff above the river. In the 1870s, German and Irish immigrants settled

here, followed later by Eastern Europeans and Russian Jews. The Jewish community accounted for more than 70% of the neighborhood's population in 1915. By the 1920s, Mexican Americans moved into the West Side and reside there still, along with Lebanese, Syrian, and Southeast Asian immigrants and American Indians and African Americans who have made the West Side their home. In recent years this area has transformed into St Paul's largest Chicano business district known as the District del Sol. This area is multilayered with ethnic history, which continues through the bilingual businesses located here today.

### Dayton's Bluff

Named for its location bluffs looking over Lowertown, Dayton's Bluff was originally settled by farmers. Separated from Lowertown by wetlands, access to this area in early years was challenging. However, a group of wealthy businessmen in the mid-19<sup>th</sup> century were not put off by this and built their houses in this scenic and isolated locale. In the early 1870s, the area became more accessible with the building of a bridge to allow East 7<sup>th</sup> Street to extend over the wetlands. By the 1880s, the neighborhood became more diversified as apartments, rowhouses, and double houses were built for working-class families. Driven by the German-American community that settled in Dayton's Bluff, the neighborhood grew steadily into the 20<sup>th</sup> century and its community grew to include businesses, churches, cultural institutions and public buildings such as police stations and schools. As Summit Avenue became the desired locale for wealthy

residents, Dayton's Bluff kept its mix of housing and became primarily a German-American neighborhood.



### **Frogtown (Thomas-Dale)**

Located northwest of downtown, Thomas-Dale Neighborhood, or Frogtown (so named for the Anglicized version of the German word "Froschburg"), is located on a plateau set back from the Mississippi River bluffs. The neighborhood was settled in the late 19<sup>th</sup> century mostly by laborers employed by the railroad and related industries. A common trend in this neighborhood were ally houses – small houses built by

property owners on their lot and, when they had enough money, they would move the smaller house to the back of the lot and build a larger residence in the original location. The earlier, smaller house was then often used as a rental property. While single family houses were the most common, many multi-family housing units were also built in this area. Street car lines, such as the University Line and the Rondo Line brought commercial corridors into this area in the 1890s. Churches were built in this area by the various ethnic groups that settled there, most notably the Church of St Agnes, established in the 1880s by German immigrants. German, Polish, Irish, and Scandinavian immigrants moved to this area to take blue-collar jobs and this neighborhood carries that history while now also having a strong community for Vietnamese and Hmong immigrants, as well as for African, Mexican, and other Southeast Asian immigrant groups.

### **North End**

This neighborhood lies in the north-central part of St Paul and was settled in the latter half of the 19<sup>th</sup> century by working class residents. Most homes in the area were single family dwellings. This neighborhood contains the commercial areas of Rice Street, Jackson Street, and Como Street.

### **Payne-Phalen**

Northeast of St Paul's downtown, the Payne-Phalen neighborhood became two distinct sections based on the hills of the area: Lower Payne-Phalen and Upper Payne-Phalen. The development of this neighborhood is linked to rapid growth of industry in the 19<sup>th</sup> century along the valley of Phalen Creek, which was eventually filled in to accommodate the railroad. Soldiers from Fort Snelling and fur traders were some of the neighborhood's earliest inhabitants. Soon after, Swedish

immigrants began settling there and a part of Lower Payne-Phalen became known as Swede Hollow. This section grew until the mid-20<sup>th</sup> century when all buildings were destroyed and the area became designated as a park. West of Swede Hollow was an area known as Railroad Island. This area got its name from the railroad tracks that were built over the filled-in Trout Brook and Phalen Creek and surrounded the area. This area began as a wealthy residential district and by the late 19<sup>th</sup> century, the neighborhood evolved into a working class neighborhood of Swedish, Italian, and Irish immigrants. Settlements eventually spread into Upper Payne-Phalen, much of which developed in the early- to mid-20<sup>th</sup> century with the growth of streetcar lines. Churches and social organizations were created in this neighborhood by the various ethnic groups who settled there and many commercial business were founded by Swedish immigrants. This neighborhood has remained blue-collar as Italians, Latinos, and, most recently, Mexican and Hmong immigrants arrived.

### **Summit Hill/University**

The Summit-University neighborhood includes a historic south portion around the east end of Summit Avenue and a historic north portion around University Avenue. The construction of Interstate 94 in the mid-20<sup>th</sup> century formalized the north-south division in a way that residents have worked since to overcome. Early



settlers established farms in the larger Summit-University area in the late 1850s. In the late 1870s development took off and in the 1880s, this was one of the city's largest areas for residential construction. With the changes and development in Lowertown, wealthy residents looked for a new location for their homes and began locating in the Summit Avenue area. Sometimes referred to simply as the Hills District, this neighborhood was recognized by the National Register of Historic Places in 1976 and is acknowledged as containing some of the best-preserved Victorian homes in the United States. However, this area fell on hard times during the Great Depression and did not recover until the late 1960s when "urban pioneers" purchased homes with the intent of remodeling and restoring them to their former glory. Located on the bluff above downtown St Paul, the first mansions in this area were built on Summit Hill in the 1850s, but many of the more unique homes were built in the 1880s. The James J Hill House, owned by the creator of the Great Northern Railway, built his home in 1891. The St Paul Cathedral is also part of this neighborhood and looms over a business district along Selby Avenue, which was once part of the streetcar system connecting this neighborhood to downtown. Selby now contains many dining, drinking, and shopping opportunities, such as W.A.



Frosts, which helped jump-start the area's growth in the 1976.

### **West 7<sup>th</sup>**

In the mid- to late-19<sup>th</sup> century, this neighborhood developed west from Uppertown and Irvine Park along the road for which the neighborhood is named. This area became home for those attracted to St Paul's large industries, including breweries, foundries, factories, and railroad shops. West 7<sup>th</sup> was settled by a mix of ethnic groups and contributed to a large number of churches based on these groups. Historically, it has been known as a working-class and close-knit community largely from two villages in Southern Italy. Italian immigrants made the most of the Upper Levee Flats, later known as Little Italy. Residents were relocated by the city after 1960 and Cosetta's is one of the surviving businesses that moved up the hill from the levee. Also, the Czecho-Slovak Protection Society was built in this area to serve as a recreation center and meeting house for Czech and Slovak immigrants in the city. Since the Excel Energy Center opened in 2000, this area has transformed into business and entertainment district popular for those attending hockey games, concerts, conventions, and other events.

# **Discussion Questions & Class Activities**

# Aim for Your Goal

**Capture the sweet sense of success and boost self-esteem, envisioning the accomplishment of personal goals in an original work of art.**

## Directions

1. Discuss with students why it is important to set reasonable goals. How are setting goals similar to athletic events or musical performances, where training and practice relate directly to success and growth? Ask students to think of one goal that they have set for themselves. Is it Artistic, Musical or Athletic? Academic? Social?
2. Have students write a short story about their goal and achievement in music, sport, or other area. Have them outline the steps they took, or are taking, to succeed and how it will feel to accomplish their goal.
3. Have students prepare a piece of art that is a dramatic picture of themselves achieving their goal.

## Adaptations

1. Students can be encouraged to read biographies of famous athletes, musicians, community members, etc. and compare/contrast personal goals with those of the well-known person. Do they have any goals in common? What goals did the famous person have that the student may add to his list?
2. As a large group, have students compose a set of goals for the class to work at achieving for the school year. Distinguish between short-term and long-term goals. Discuss what steps the class will put in place to move toward achieving these goals.
3. Journal keeping: Have the class keep a group journal documenting movement toward achieving goal(s). The teacher should dedicate specific time each week for this whole group activity. Discuss progress of the group.

Journal keeping can also be done individually. Encourage students to write weekly about on-going efforts to achieve a specific goal or goals. The teacher can review student progress during teacher-student conferences on a regular basis.

# Footsteps to Success! Role Models to Follow

## Directions

1. Ask students if they ever wondered why someone wants to be an astronaut, teacher, president, or doctor? One way to discover the keys to success is to study the lives of accomplished people.
2. Students choose a role model and researches them. Note the important steps that helped this person to gain her or his life goals, such as education, travel, volunteerism, and work experience. Present the information in a poster to inspire classmates.
3. Cut as many construction paper footsteps as you need to show the person's notable accomplishments. Make the feet large enough to hold detailed information.
4. Students record information about their role model's accomplishments inside each footprint. Decorate the borders. Letter the success model's name and achievement on more construction paper cutouts.
5. On a contrasting color of paper, glue the pieces in place so the footsteps walk towards that person's most memorable feat. Students present their findings to the class. Compare and contrast the actions and events that led to success.

## Adaptations

Students extend their research into the early lives of their respective heroes and how experiences from their childhoods may have influenced the people they became. Research is summarized and formatted to present to classmates in the format of student's choice.

Working in small groups, students discuss what goals they have for themselves. Prior to this meeting, students interview their parents about goal-setting and what their parents did to achieve their personal goals.

# Exploring our Community

The goal of this lesson is to bring together students around their stories of differences and similarities. The most authentic community is one in which people can find common ground while still retaining what is distinct about themselves.

## Class Discussion

1. Discuss with the class about what ways to build a strong community? Examples: "team work" "working together on a project," "sharing information about ourselves," working towards the same goal," etc.
2. Do we all have to be the same in order to create a community together? Why or why not?
3. What's the basis of real community? Examples: answers, such as "trust," "respect," "liking one another,"
4. A real community honors differences while also seeking common ground among its members. What are some of the advantages of making our community stronger in this classroom and in the school as a whole?

## Activity

1. Divide the class into small groups. Hand out the story prompts. Let each student in the group write down one story to share with the group. Then, choose one story from your group to share with the classroom. (15 minutes)
2. Choose someone to tell a story. When the story is finished, ask the class what they learned from that story. Take all reasonable responses. Listen to as many stories as time allows.
3. So, now we've told some stories and listened to some stories, mostly about being involved in community. What did the stories have in common? What did you learn about community, both from the stories themselves and from the process of sharing stories? .
4. Come up with a list of recommendations for the classrooms that will increase their sense of community? After that, talk about what you learned and come up with a list of action ideas for how the school can create a stronger community.

## **Small Group Discussion Questions**

Directions: Once you are in your group, choose a facilitator, a timekeeper, and a recorder. The facilitator helps the group follow the directions, the timekeeper keeps the group moving, and the recorder jots down notes about each person's story. There are two rounds of storytelling. During the first round, take one minute to respond to one of the warm-up prompts; during the second round, tell a story in response to one of the story prompts. When you are finished, choose one story to share with the class.

### Warm-up Prompts

Read the following prompts out loud; choose one that everyone in the group will answer. Each person should take no longer than one minute to respond to that prompt.

1. Briefly describe the happiest moment you remember from your childhood.
2. Briefly describe an embarrassing moment from grade school.
3. Briefly describe what you find most important in life.

### Storytelling Prompts

Read the following prompts out loud; each person may choose his or her own prompt. Each person should take 3-4 minutes to tell his or her story.

1. Tell about a time when you made a sacrifice for a community to which you belong. (The community could be a team, your family, your group of friends, a club activity, your place of worship, etc.)
2. Tell about a time when someone surprised you by going out of his or her way to help you.
3. Tell about a time when something you thought was going to be awful turned out to be great.
4. Tell about a time when you felt most included in a group.

## **Further Investigation: The Background and Results of the Korean War**

Investigate the history of Korea leading up to the Korean War. Show how Korea was under rule by the Japanese and report on what occurred in the country after the Japanese were forced to leave after the end of the Second World War.

Report on the division of Korea into North and South and show how the United States and Soviet Union were involved.

Report on why China was anxious for there not being a war in Korea. What was the thinking of the leader of China, Mao Zedong?

Investigate why President Truman decided against asking Congress for a declaration of war for the Korean conflict. What criticism has been waged against him for his action?

The Korean War has been called a “proxy” war. Explain what a proxy war is, and present how it is different than a “regular” war. What are the elements which make a war, a proxy war? Report on proxy wars that occurred in the latter part of the 20th century.

Report on which countries’ troops participated in the Korean War. Present how each country contributed to the United Nations’ war effort and what were the end results.

Investigate why the Chinese entered the Korean War. In your report show how the United States decision to enter the war helped the Republic of China (Taiwan) under Chiang Kai-Shek.

Report on the significance of the General Treaty for the Renunciation of War signed in Paris in 1928. Show how this document, and the subsequent agreements of the United Nations were put in place after the Second World War to prevent the declaration of future wars. How did the General Treaty for the Renunciation of War and the U.N. agreements affect the Korean War?

## For Further Reading

### To Read

*A Knack of Knowing Things: Stories from St Paul Neighborhoods*. Don Boxmeyer. Minnesota Historical Society Press. 2003. St Paul.

This book includes information Augie's time in the war.

*Walking Twin Cities*. Holly Day and Sherman Wick. Wilderness Press. 2009. Birmingham.

With information and history on Twin Cities neighborhoods, this book provides self-guided walking tours.

### To Listen

"Augie Garcia: The Godfather of Minnesota Rock and Roll", Jacquie Fuller. The Current.com  
<http://www.thecurrent.org/feature/2012/07/26/augie-garcia>

This program from the Current discusses Augie's career and influence on the Twin Cities music scene.

### To See

"Lost Twin Cities III: Augie Garcia River Road Boogie Web Extra". Youtube.

[https://www.youtube.com/watch?v=U-zjI\\_9BI3E](https://www.youtube.com/watch?v=U-zjI_9BI3E)

Hear an original recording of "River Road Boogie", accompanied by photos of Garcia, the band, and friends.

"Augie Garcia I'm All Through With You", Youtube.

<https://www.youtube.com/watch?v=LomKJj654sQ>

This recording comes from a recording found in a box of master tapes at a garage sale.

"Augie Garcia Ivy League Baby." Youtube. <https://www.youtube.com/watch?v=TnuPMBliSdY>  
Augie Garcia performing one of his big hits.

"Augie Garcia: An Inventory of Photographs at the Minnesota Historical Society." MHS.

<http://www2.mnhs.org/library/findaids/sv000060.xml>

Explore this online archive of photos of Augie, his band, his wife Nancy, and musicians he performed with.