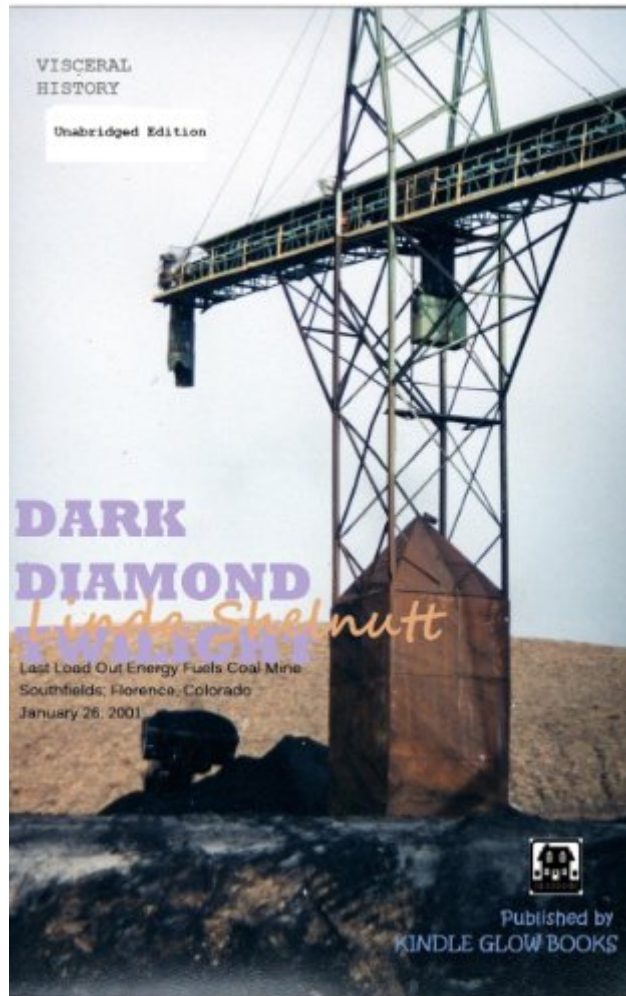


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DARK DIAMOND TWILIGHT: Last Coal Load Out From Energy Fuels (Short True Account W/Photos)



Synopsis

DARK DIAMOND TWILIGHT dramatizes how to let go with simple dedicated dignity, with heart-healing easy warmth among cohorts. A short true account with photo essay, this work features a group of never say quit miners who wouldn't give up the ghost until the spirit rose up into the sky, or in this case until the spirit was drifted down with ebony dust into the beds of a prime selection of dump trucks given the honor of diminishing coal piles to dark streaks on the ground, later to be reclaimed into prairie grass. The essence of this history was lifted from the writer [wife of one of the final employees] being on site at the Energy Fuels Mine in Florence, Colorado the day during which the last load of coal was trucked off the property in preparation for the operation shut down. An idle period would allow a pause for hope and possibility prior to cutting apart and tearing down the infrastructure and hauling it off in large pieces for scrap. [That event is focused in The Last Lunch Box.] From the Author: Being surrounded by the indomitable spirit of the small crew involved in the last load out was an honor I'll cherish until I give up the ghost... probably well beyond that. The scenes of loading the final coal collection would be taken home that evening by all in attendance, along with those involved who could not be in attendance. The experience of having been there for this mine's last day of constructive, profit oriented operations has given a sense of peace, being on site to witness a job more than well done. That memory can set a healthy attitude for those times each of us endures more than once, when a heart needs to lie heavy for a while, giving time for a day of passage to settle into a healing soul. In this case the "day" was a 160 year era....*Linda Shelnutt's Original 8 VISCERAL HISTORIES*A Mining Series based around Florence, Colorado:1. The Price of Black Diamonds2. I Worked3. Coal Dust in Their Hands4. Dark Diamond Twilight5. The Last Lunch Box6. Coal & Coca-Cola7. We Work All Our Lives and What Do We Get?8. This is Someone's Loved One: An Undertaker's View*All eight on the above list are available on KINDLE with photo accompaniment. A hyperlinked list to the unabridged editions of these stories is provided in the concluding pages of this DARK DIAMOND TWILIGHT offering. And, since this is the original unabridged edition updated 2015, all appendix materials have been included:1. Details on the Visceral History Code and Definition2. Pictures of the book covers of the original 8 VH offerings3. Reviews from the Shorts and Kindle unabridged edition of Dark Diamond Twilight.4. Pictures of book covers of a Photojournalism Walkabout series of books which feature niceties available in our complex culture which would not have been possible without the coal mining industry and the history of its labors, integrity, and ingenuity.5. A complete, categorized, hyperlinked list of full length books available from the author. For convenience of those who might prefer a pared down presentation of this story, as of March 2013, an abridged edition was made

available without the above listed 5 appendices. See Shelnutt's Author page for a hyperlinked list of available editions. Winter editions of DARK DIAMOND TWILIGHT, and others of these VH offerings are sometimes offered free from one to five days around the holidays to honor the 160 year era of mining in Fremont County Colorado, and to remind that in days long gone receiving a LUMP OF COAL in a Christmas stocking was a cherished blessing for warmth and prosperity during cold hard times.

Book Information

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Customer Reviews

By Jack Engelhard[From the essay -- On Writing: Boys Will Be Boys, Never Girls]Flaubert may have done it successfully in "Madame Bovary" but outside of that it's nearly impossible to find any male writer who can write the voice of a woman. There ought to be a law against even trying. Tolstoy tried it in "Anna Karenina" and ditto Lawrence in "Women in Love" and I guess they got the job done, but that's my limit. Wait. Salinger did okay with "Franny."Can a man really know how a woman thinks and feels? The best we can do is write it from our point of view, from our own thoughts and feelings about her.We're allowed to guess and we're allowed to imagine but we can never BE a woman

within the writing. We can quote the woman, of course, and put words to her actions and reactions but we can never be sure what's really on her mind because, after all, we are men, not women, and remember - WE DON'T KNOW WHAT THEY WANT. Personally, I've never had trouble with women (except in really life, naturally) since all I do, in writing women, is let them manipulate me. What do I mean? In "Indecent Proposal," I knew exactly what Joan was going to do, had it all mapped out, what she was going to say when the Arab billionaire sultan was going to offer her a million dollars. She was going to say no. But she said yes, over my objections. I started off with Plan A, but was forced to switch to Plan B because that's how it is when you're writing genuinely and not according to formula. The characters should never be puppets. Writers, novelists, know what I'm talking about. When the going is good, when the writing is going true, the writer has no influence over his characters.

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