

ABOUT THE SET

American Decades Primary Sources is a ten-volume collection of more than two thousand primary sources on twentieth-century American history and culture. Each volume comprises about two hundred primary sources in 160–170 entries. Primary sources are enhanced by informative context, with illustrative images and sidebars—many of which are primary sources in their own right—adding perspective and a deeper understanding of both the primary sources and the milieu from which they originated.

Designed for students and teachers at the high school and undergraduate levels, as well as researchers and history buffs, *American Decades Primary Sources* meets the growing demand for primary source material.

Conceived as both a stand-alone reference and a companion to the popular *American Decades* set, *American Decades Primary Sources* is organized in the same subject-specific chapters for compatibility and ease of use.

Primary Sources

To provide fresh insights into the key events and figures of the century, thirty historians and four advisors selected unique primary sources far beyond the typical speeches, government documents, and literary works. Screenplays, scrapbooks, sports box scores, patent applications, college course outlines, military codes of conduct, environmental sculptures, and CD liner notes are but a sampling of the more than seventy-five types of primary sources included.

Diversity is shown not only in the wide range of primary source types, but in the range of subjects and opin-

ions, and the frequent combination of primary sources in entries. Multiple perspectives in religious, political, artistic, and scientific thought demonstrate the commitment of *American Decades Primary Sources* to diversity, in addition to the inclusion of considerable content displaying ethnic, racial, and gender diversity. *American Decades Primary Sources* presents a variety of perspectives on issues and events, encouraging the reader to consider subjects more fully and critically.

American Decades Primary Sources' innovative approach often presents related primary sources in an entry. The primary sources act as contextual material for each other—creating a unique opportunity to understand each and its place in history, as well as their relation to one another. These may be point-counterpoint arguments, a variety of diverse opinions, or direct responses to another primary source. One example is President Franklin Delano Roosevelt's letter to clergy at the height of the Great Depression, with responses by a diverse group of religious leaders from across the country.

Multiple primary sources created by particularly significant individuals—Dr. Martin Luther King, Jr., for example—reside in *American Decades Primary Sources*. Multiple primary sources on particularly significant subjects are often presented in more than one chapter of a volume, or in more than one decade, providing opportunities to see the significance and impact of an event or figure from many angles and historical perspectives. For example, seven primary sources on the controversial Scopes “monkey” trial are found in five chapters of the

1920s volume. Primary sources on evolutionary theory may be found in earlier and later volumes, allowing the reader to see and analyze the development of thought across time.

Entry Organization

Contextual material uses standardized rubrics that will soon become familiar to the reader, making the entries more accessible and allowing for easy comparison. Introduction and Significance essays—brief and focused—cover the historical background, contributing factors, importance, and impact of the primary source, encouraging the reader to think critically—not only about the primary source, but also about the way history is constructed. Key Facts and a Synopsis provide quick access and recognition of the primary sources, and the Further Resources are a stepping-stone to additional study.

Additional Features

Subject chronologies and thorough tables of contents (listing titles, authors, and dates) begin each chapter. The main table of contents assembles this information conveniently at the front of the book. An essay on using primary sources, a chronology of selected events outside the United States during the twentieth century, substantial general and subject resources, and primary source-type and general indexes enrich *American Decades Primary Sources*.

The ten volumes of *American Decades Primary Sources* provide a vast array of primary sources integrated with supporting content and user-friendly features.

This value-laden set gives the reader an unparalleled opportunity to travel into the past, to relive important events, to encounter key figures, and to gain a deep and full understanding of America in the twentieth century.

Acknowledgments

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Contact Us

The editors of *American Decades Primary Sources* welcome your comments, suggestions, and questions. Please direct all correspondence to:

Editor, *American Decades Primary Sources*
The Gale Group, Inc.
27500 Drake Road
Farmington Hills, MI 48331-3535
(800) 877-4253

For email inquiries, please visit the Gale website at www.gale.com, and click on the Contact Us tab.

ABOUT THE ENTRY

The primary source is the centerpiece and main focus of each entry in *American Decades Primary Sources*. In keeping with the philosophy that much of the benefit from using primary sources derives from the reader's own process of inquiry, the contextual material surrounding each entry provides access and ease of use, as well as giving the reader a springboard for delving into the primary source. Rubrics identify each section and enable the reader to navigate entries with ease.

Entry structure

- Key Facts—essential information pertaining to the primary source, including full title, author, source type, source citation, and notes about the author.
- Introduction—historical background and contributing factors for the primary source.
- Significance—importance and impact of the primary source, at the time and since.
- Primary Source—in text, text facsimile, or image format; full or excerpted.
- Synopsis—encapsulated introduction to the primary source.
- Further Resources—books, periodicals, websites, and audio and visual material.

Navigating an Entry

Entry elements are numbered and reproduced here, with an explanation of the data contained in these ele-

ments explained immediately thereafter according to the corresponding numeral.

Entry Title, Primary Source Type

-
- 1• “Ego”
 - 2• Magazine article

•1• **ENTRY TITLE** The entry title is the primary source title for entries with one primary source. Entry titles appear as catchwords at the top outer margin of each page.

•2• **PRIMARY SOURCE TYPE** The type of primary source is listed just below the title. When assigning source types, great weight was given to how the author of the primary source categorized it. If a primary source comprised more than one type—for example, an article about art in the United States that included paintings, or a scientific essay that included graphs and photographs—each primary source type included in the entry appears below the title.

Composite Entry Title

-
- 3• Debate Over *The Birth of a Nation*

- 1• “Capitalizing Race Hatred”
- 2• Editorial

•1• **“Reply to the *New York Globe*”**

•2• **Letter**

•3• **COMPOSITE ENTRY TITLE** An overarching entry title is used for entries with more than one primary source, with the primary source titles and types below.

Key Facts

- 4• **By:** Norman Mailer
- 5• **Date:** March 19, 1971
- 6• **Source:** Mailer, Norman. “Ego.” *Life* 70, March 19, 1971, 30, 32–36.
- 7• **About the Author:** Norman Mailer (1923–) was born in Long Branch, New Jersey. After graduating from Harvard and military service in World War II (1939–1945), Mailer began writing, publishing his first book, the best-selling novel *The Naked and the Dead*, in 1948. Mailer has written over thirty books, including novels, plays, political commentary, and essay collections, as well as numerous magazine articles. He won the Pulitzer Prize in 1969 and 1979. ■

•4• **AUTHOR OR ORIGINATOR** The name of the author or originator of the primary source begins the Key Facts section.

•5• **DATE OF ORIGIN** The date of origin of the primary source appears in this field, and may differ from the date of publication in the source citation below it; for example, speeches are often given before they are published.

•6• **SOURCE CITATION** The source citation is a full bibliographic citation, giving original publication data as well as reprint and/or online availability (usually both the deep-link and home-page URLs).

•7• **ABOUT THE AUTHOR** A brief bio of the author or originator of the primary source gives birth and death dates and a quick overview of the person’s life. This rubric has been customized in some cases. If the primary source is the autobiography of an artist, the term “author” appears; however, if the primary source is a work of art, the term “artist” is used, showing the person’s direct relationship to the primary source. Terms like “inventor” and “designer” are used similarly. For primary sources created by a group, “organization” may have been used instead of “author.” If an author is anonymous or unknown, a brief “About the Publication” sketch may appear.

Introduction and Significance Essays

•8• **Introduction**

. . . As images from the Vietnam War (1964–1975) flashed onto television screens across the United States in the late 1960s, however, some reporters took a more active role in questioning the pronouncements of public officials. The broad cul-

tural changes of the 1960s, including a sweeping suspicion of authority figures by younger people, also encouraged a more restive spirit in the reporting corps. By the end of the decade, the phrase “Gonzo Journalism” was coined to describe the new breed of reporter: young, rebellious, and unafraid to get personally involved in the story at hand. . . .

•8• **INTRODUCTION** The introduction is a brief essay on the contributing factors and historical context of the primary source. Intended to promote understanding and jump-start the reader’s curiosity, this section may also describe an artist’s approach, the nature of a scientific problem, or the struggles of a sports figure. If more than one primary source is included in the entry, the introduction and significance address each one, and often the relationship between them.

•9• **Significance**

Critics of the new style of journalism maintained that the emphasis on personalities and celebrity did not necessarily lead to better reporting. As political reporting seemed to focus more on personalities and images and less on substantive issues, some observers feared that the American public was ill-served by the new style of journalism. Others argued that the media had also encouraged political apathy among the public by superficial reporting. . . .

•9• **SIGNIFICANCE** The significance discusses the importance and impact of the primary source. This section may touch on how it was regarded at the time and since, its place in history, any awards given, related developments, and so on.

Primary Source Header, Synopsis, Primary Source

•10• **Primary Source**

The Boys on the Bus [excerpt]

•11• **SYNOPSIS:** A boisterous account of Senator George McGovern’s ultimately unsuccessful 1972 presidential bid, Crouse’s work popularized the term “pack journalism,” describing the herd mentality that gripped reporters focusing endlessly on the same topic. In later years, political advisors would become more adept at “spinning” news stories to their candidates’ advantage, but the essential dynamics of pack journalism remain in place.

•12• The feverish atmosphere was halfway between a high school bus trip to Washington and a gambler’s jet junket to Las Vegas, where small-time Mafiosi were lured into betting away their restaurants. There was giddy camaraderie mixed with fear and low-grade hysteria. To file a story

late, or to make one glaring factual error, was to chance losing everything—one’s job, one’s expense account, one’s drinking buddies, one’s mad-dash existence, and the methedrine buzz that comes from knowing stories that the public would not know for hours and secrets that the public would never know. Therefore reporters channeled their gambling instincts into late-night poker games and private bets on the outcome of the elections. When it came to writing a story, they were as cautious as diamond-cutters. . . .

•10• PRIMARY SOURCE HEADER The primary source header signals the beginning of the primary source, and “[excerpt]” is attached if the source does not appear in full.

•11• SYNOPSIS The synopsis gives a brief overview of the primary source.

•12• PRIMARY SOURCE The primary source may appear excerpted or in full, and may appear as text, text facsimile (photographic reproduction of the original text), image, or graphic display (such as a table, chart, or graph).

Text Primary Sources

The majority of primary sources are reproduced as plain text. The font and leading of the primary sources are distinct from that of the context—to provide a visual clue to the change, as well as to facilitate ease of reading. Often, the original formatting of the text was preserved in order to more accurately represent the original (screenplays, for example). In order to respect the integrity of the primary sources, content some readers may consider sensitive was retained where it was deemed to be integral to the source. Text facsimile formatting was used sparingly and where the original provided additional value (for example, Aaron Copland’s typing and handwritten notes on “Notes for a Cowboy Ballet”).

Narrative Break

•13• I told him I’d rest and then fix him something to eat when he got home. I could hear someone enter his office then, and Medgar laughed at something that was said. “I’ve got to go, honey. See you tonight. I love you.” “All right,” I said. “Take care.” Those were our last words to each other.

■ ■ ■

Medgar had told me that President Kennedy was speaking on civil rights that night, and I made a mental note of the time. We ate alone, the children and I. It had become a habit now to set only four places for supper. Medgar’s chair stared at us, and the children, who had heard

about the President’s address to the nation, planned to watch it with me. There was something on later that they all wanted to see, and they begged to be allowed to wait up for Medgar to return home. School was out, and I knew that Van would fall asleep anyway, so I agreed.

•13• NARRATIVE BREAK A narrative break appears where there is a significant amount of elided material, beyond what ellipses would indicate (for example, excerpts from a nonfiction work’s introduction and second chapter, or sections of dialogue from two acts of a play).

Image Primary Sources

Primary source images (whether photographs, text facsimiles, or graphic displays) are bordered with a distinctive double rule. The Primary Source header and Synopsis appear under the image, with the image reduced in size to accommodate the synopsis. For multipart images, the synopsis appears only under the first part of the image; subsequent parts have brief captions.

•14• “Art: U.S. Scene”: *The Tornado* by John Steuart Curry (2 OF 4)

•14• PRIMARY SOURCE IMAGE HEADER The primary source image header assists the reader in tracking the images in a series. Also, the primary source header listed here indicates a primary source with both text and image components. The text of the *Time* magazine article “Art: U.S. Scene,” appears with four of the paintings from the article. Under each painting, the title of the article appears first, followed by a colon, then the title of the painting. The header for the text component has a similar structure, with the term “magazine article” after the colon. Inclusion of images or graphic elements from primary sources, and their designation in the entry as main primary sources, is discretionary.

Further Resources

•15• Further Resources

BOOKS

Dixon, Phil. *The Negro Baseball Leagues, 1867–1955: A Photographic History*. Mattituck, N.Y.: Amereon House, 1992.

PERIODICALS

“Steven Spielberg: The Director Says It’s Good-Bye to Spaceships and Hello to Relationships.” *American Film* 13, no. 8, June 1988, 12–16.

WEBSITES

Architecture and Interior Design for 20th Century America, 1935–1955. American Memory digital primary source collection, Library of Congress. Available online at <http://memory.loc.gov/ammem/gschtml/gotthome>

.html; website home page: <http://memory.loc.gov/ammem/ammemhome.html> (accessed March 27, 2003).

AUDIO AND VISUAL MEDIA

E.T.: The Extra-Terrestrial. Original release, 1982, Universal. Directed by Steven Spielberg. Widescreen Collector's Edition DVD, 2002, Universal Studios.

•15• FURTHER RESOURCES A brief list of resources provides a stepping stone to further study. If it's known that a resource contains additional primary source material specifically related to the entry, a brief note in italics appears at the end of the citation. For websites, both the deep link and home page usually appear.

USING PRIMARY SOURCES

The philosopher R.G. Collingwood once said, “Every new generation must rewrite history in its own way.” What Collingwood meant is that new events alter our perceptions of the past and necessitate that each generation interpret the past in a different light. For example, since September 11, 2001, and the “War on Terrorism,” the collapse of the Soviet Union seemingly is no longer as historically important as the rise of Islamic fundamentalism, which was once only a minor concern. Seen from this viewpoint, history is not a rigid set of boring facts, but a fascinating, ever-changing field of study. Much of this fascination rests on the fact that historical interpretation is based on the reading of primary sources. To historians and students alike, primary sources are ambiguous objects because their underlying meanings are often not crystal clear. To learn a primary document’s meaning(s), students must identify its main subject and recreate the historical context in which the document was created. In addition, students must compare the document with other primary sources from the same historical time and place. Further, students must cross-examine the primary source by asking of it a series of probing investigative questions.

To properly analyze a primary source, it is important that students become “active” rather than “casual” readers. As in reading a chemistry or algebra textbook, historical documents require students to analyze them carefully and extract specific information. In other words, history requires students to read “beyond the text” and focus on what the primary source tells us about the per-

son or group and the era in which they lived. Unlike chemistry and algebra, however, historical primary sources have the additional benefit of being part of a larger, interesting story full of drama, suspense, and hidden agendas. In order to detect and identify key historical themes, students need to keep in mind a set of questions. For example, Who created the primary source? Why did the person create it? What is the subject? What problem is being addressed? Who was the intended audience? How was the primary source received and how was it used? What are the most important characteristics of this person or group for understanding the primary source? For example, what were the authors’ biases? What was their social class? Their race? Their gender? Their occupation? Once these questions have been answered reasonably, the primary source can be used as a piece of historical evidence to interpret history.

In each *American Decades Primary Sources* volume, students will study examples of the following categories of primary sources:

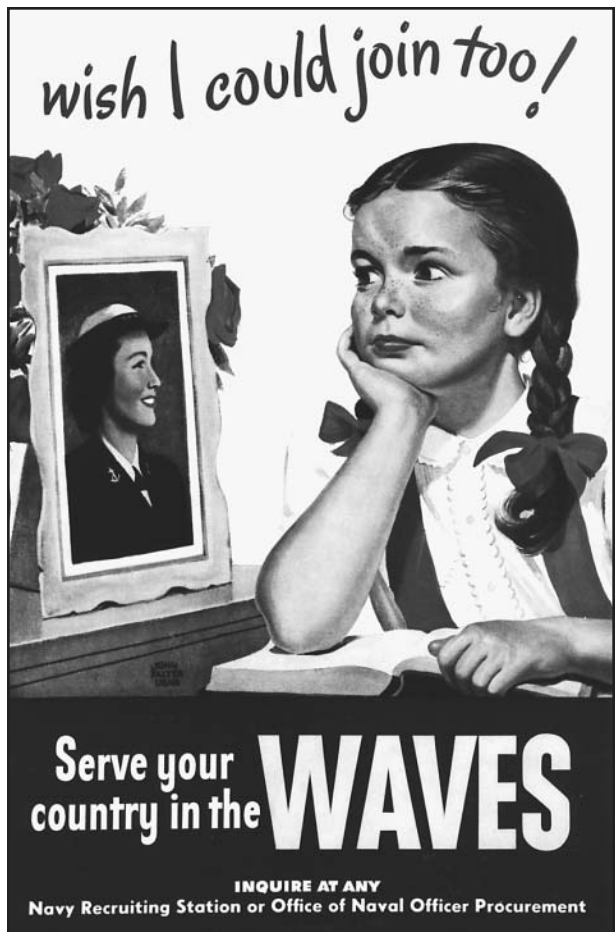
- Firsthand accounts of historic events by witnesses and participants. This category includes diary entries, letters, newspaper articles, oral-history interviews, memoirs, and legal testimony.
- Documents representing the official views of the nation’s leaders or of their political opponents. These include court decisions, policy statements, political speeches, party platforms, petitions, legislative debates, press releases, and federal and state laws.

- Government statistics and reports on such topics as birth, employment, marriage, death, and taxation.
- Advertisers' images and jingles. Although designed to persuade consumers to purchase commodities or to adopt specific attitudes, advertisements can also be valuable sources of information about popular beliefs and concerns.
- Works of art, including paintings, symphonies, play scripts, photographs, murals, novels, and poems.
- The products of mass culture: cartoons, comic books, movies, radio scripts, and popular songs.
- Material artifacts. These are everyday objects that survived from the period in question. Examples include household appliances and furnishings, recipes, and clothing.
- Secondary sources. In some cases, secondary sources may be treated as primary sources. For example, from 1836 to 1920, public schools across America purchased 122 million copies of a series of textbooks called the McGuffey Reader. Although current textbooks have more instructional value, the Reader is an invaluable primary source. It provides important insights into the unifying morals and cultural values that shaped the worldview of several generations of Americans, who differed in ethnicity, race, class, and religion.

Each of the above-mentioned categories of primary sources reveals different types of historical information. A politician's diary, memoirs, or collection of letters, for example, often provide students with the politicians' unguarded, private thoughts and emotions concerning daily life and public events. Though these documents may be a truer reflection of the person's character and aspirations, students must keep in mind that when people write about themselves, they tend to put themselves at the center of the historical event or cast themselves in the best possible light. On the other hand, the politician's public speeches may be more cautious, less controversial, and limited to advancing his or her political party's goals or platform.

Like personal diaries, advertisements reveal other types of historical information. What information does the WAVES poster on this page reveal?

John Phillip Faller, a prolific commercial artist known for his *Saturday Evening Post* covers, designed this recruitment poster in 1944. It was one of over three hundred posters he produced for the U.S. Navy while enrolled in that service during World War II. The purpose of the poster was to encourage women to enlist in the WAVES (Women Accepted for Volunteer Emergency Service), a women's auxiliary to the Navy established in



COURTESY OF THE NAVAL HISTORICAL FOUNDATION.
REPRODUCED BY PERMISSION.

1942. It depicts a schoolgirl gazing admiringly at a photograph of a proud, happy WAVE (perhaps an older sister), thus portraying the military service as an appropriate and admirable aspiration for women during wartime. However, what type of military service? Does the poster encourage women to enlist in military combat like World War II male recruitment posters? Does it reflect gender bias? What does this poster reveal about how the military and society in general feel about women in the military? Does the poster reflect current military and societal attitudes toward women in the military? How many women joined the WAVES? What type of duties did they perform?

Like personal diaries, photographs reveal other types of historical information. What information does the next photograph reveal?

Today, we take electricity for granted. However, in 1935, although 90 percent of city dwellers in America had electricity, only 10 percent of rural Americans did. Private utility companies refused to string electric lines



THE LIBRARY OF CONGRESS.

to isolated farms, arguing that the endeavor was too expensive and that most farmers were too poor to afford it anyway. As part of the Second New Deal, President Franklin Delano Roosevelt issued an executive order creating the Rural Electrification Administration (REA). The REA lent money at low interest rates to utility companies to bring electricity to rural America. By 1950, 90 percent of rural America had electricity. This photograph depicts a 1930s tenant farmer's house in Greene County, Georgia. Specifically, it shows a brand-new electric meter on the wall. The picture presents a host of questions: What was rural life like without electricity? How did electricity impact the lives of rural Americans, particularly rural Georgians? How many rural Georgians did not have electricity in the 1930s? Did Georgia have more electricity-connected farms than other Southern states? What was the poverty rate in rural Georgia, particularly among rural African Americans? Did rural electricity help lift farmers out of poverty?

Like personal diaries, official documents reveal other types of historical information. What information does the next document, a memo, reveal?

From the perspective of the early twenty-first century, in a democratic society, integration of the armed services seems to have been inevitable. For much of American history, however, African Americans were prevented from joining the military, and when they did enlist they were segregated into black units. In 1940, of the nearly 170,000-man Navy, only 4,007, or 2.3 percent, were African American personnel. The vast majority of these men worked in the mess halls as stewards—or, as labeled by the black press, “seagoing bellhops.” In this official document, the chairman of the General Board refers to compliance with a directive that would enlist African Americans into positions of “unlimited general service.” Who issued the directive? What was the motivation behind the new directive? Who were the members of the General Board? How much authority did they wield? Why did the Navy restrict African Americans to the “messman branch”? Notice the use of the term “colored race.” Why was this term used and what did it imply? What did the board conclude? When did the Navy become integrated? Who was primarily responsible for integrating the Navy?

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Rev. 5200.10, June 29, 1960
NND by 816 date 02.5.1961

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DECLASSIFIED AFTER 12 YEARS
DOD DIR 5200.10 NARS-NT

Feb 3, 1942

G.B. No. 421
(Serial No. 201)
SECRET

From: Chairman General Board.
To: Secretary of the Navy.
Subject: Enlistment of men of colored race to other than
Messman branch.
Ref: (a) SecNav let. (SC)P14-4/MM (03200A)/Gen of
Jan 16, 1942.

1. The General Board, complying with the directive contained in reference (a), has given careful attention to the problem of enlisting in the Navy, men of the colored race in other than the messman branch.

2. The General Board has endeavored to examine the problem placed before it in a realistic manner.

A. Should negroes be enlisted for unlimited general service?

(a) Enlistment for general service implies that the individual may be sent anywhere, - to any ship or station where he is needed. Men on board ship live in particularly close association; in their messes, one man sits beside another; their hammocks or bunks are close together; in their common tasks they work side by side; and in particular tasks such as those of a gun's crew, they form a closely knit, highly coordinated team. How many white men would choose, of their own accord, that their closest associates in sleeping quarters, at mess, and in a gun's crew should be of another race? How many would accept such conditions, if required to do so, without resentment and just as a matter of course? The General Board believes that the answer is "Few, if any," and further believes that if the issue were forced, there would be a lowering of contentment, teamwork and discipline in the service.

(b) One of the tenets of the recruiting service is that each recruit for general service is potentially a leading petty officer. It is true that some men never do become petty officers, and that when recruiting white men, it is not possible to establish which will be found worthy of and secure promotion and which will not. If negroes are recruited for general service, it can be said at once that few will obtain advancement to petty officers. With every desire to be fair, officers and leading petty officers in general will not recommend negroes for promotion to positions of authority over white men.

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The General Board is convinced that the enlistment of negroes for unlimited general service is unadvisable.

B. Should negroes be enlisted in general service but detailed in special ratings or for special ships or units?

(a) The ratings now in use in the naval service cover every phase of naval activity, and no new ratings are deemed necessary merely to promote the enlistment of negroes.

(b) At first thought, it might appear that assignment of negroes to certain vessels, and in particular to small vessels of the patrol type, would be feasible. In this connection, the following table is of interest:

<u>Type of Ship</u>	Total Crew	Men in Pay Grades 1 to 4	Men in Pay Grades 5 to 7 (Non-rated)
Battleship	1892	666	1226
Light Cruiser (10,000 ton)	988	365	623
Destroyer (1630 ton)	206	109	97
Submarine	54	47	7
Patrol Boat (180 foot)	55	36	19
Patrol Boat (110 foot)	20	15	5

NOTE:

Pay grades 1 to 4 include Chief Petty Officers and Petty Officers, 1st, 2nd and 3rd Class; also Firemen, 1st Class and a few other ratings requiring length of service and experience equal to that required for qualification of Petty Officers, 3rd class. Pay grades 5 to 7 include all other non-rated men and recruits.

There are no negro officers and so few negro petty officers in the Navy at present that any vessels to which negroes might be assigned must have white officers and white petty officers. Examination of the table shows the small number of men in other than petty officer ratings that might be assigned to patrol vessels and indicates to the General Board that such assignments would not be happy ones. The assignment of negroes to the larger ships, where well over one-half of the crews are non-rated men, with mixture of whites and negroes, would inevitably lead to discontent on the part of one or the other, resulting in clashes and lowering of the efficiency of the vessels and of the Navy.

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The material collected in these volumes of *American Decades Primary Sources* are significant because they will introduce students to a wide variety of historical sources that were created by those who participated in or witnessed the historical event. These primary sources not

only vividly describe historical events, but also reveal the subjective perceptions and biases of their authors. Students should read these documents “actively,” and with the contextual assistance of the introductory material, history will become relevant and entertaining.

—Paul G. Connors