

Houston HISTORY

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Houstonians in Action



UNIVERSITY of **HOUSTON**
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Activism in Action



Debbie Z. Harwell

A child of the sixties, I believed at the time that activism centered around the power of the people who employed the in-your-face tactics we saw on the news or the protests we participated in on our college campuses. The civil rights and women's rights movements particularly resonated with me as causes that just seemed right. As the nation approached

its 200th anniversary, how could we continue to exclude whole segments of society from its promise of equality?

Many times Joe Pratt and I have discussed with our Houston history students how we grew up hearing racist ideals at home but, like many in our era, came to reject them after seeing the injustices of segregation and the abuse of civil rights protestors who asked for nothing more than their right to vote. The nation's culture exposed us to black athletes, writers, and musicians; but we were also part of the first generation of white Houston students to interact with African Americans in the classroom, and this clearly drove

home the realization that racial superiority or inferiority was a myth.

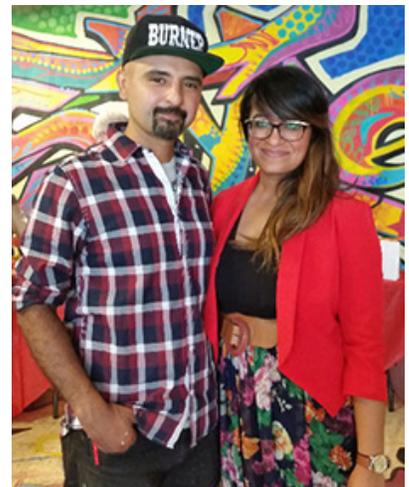
The sixties and seventies gave voice to the anti-Vietnam War movement as many of us questioned why our neighbors and classmates were being sent half way around the world to possibly die in a war that seemed to lack a clear objective or relevance to our lives.

Today, however, I know that social change takes place as a result of activism on many different levels and it is so much more than protesting. As the articles in this issue illustrate, activism encompasses local mothers' clubs that raised money to improve their children's schools, African Americans like the Hayes family who voted with their feet as part of the Great Migration in search of economic opportunity in Houston, participants in the Pride Parade who supported the LGBT community, families like the Fragas who worked for social and political change through institutions, as well as people like Maria Jimenez who have spent their adult lives organizing and protesting for equality. These groups and individuals represent but a few of the "Houstonians in Action" during the last century who were committed to social change and making our world a better place.

Thank you ...

The staff at *Houston History* wishes to thank GONZO247, Carolyn Figueroa, and **Aerosol Warfare Gallery** for hosting the launch party for our spring issue, "History Matters: 30th Anniversary of the Center for Public History." Everyone enjoyed seeing the amazing artwork and meeting GONZO, the articles' authors, and the Palletized Trucking crew. Thanks also to Alan Montgomery for sharing the poster-sized photo of the NASA 747 Space Shuttle Transport being moved to Space Center Houston.

Our appreciation goes out to **8th Wonder Brewery** and Aaron Corsi for donating their fine Houston craft brews (see article on page 42), and to our board members who contributed to the refreshments.



GONZO247 of Aerosol Warfare Gallery with Houston History intern Nimra Haroon, who wrote an article on Houston graffiti culture for the spring issue.



The Houston Metropolitan Research Center's Oral History and Digital Media librarian Adrienne Cain and HMRC's Hispanic Collections archivist Mikaela Selley visit with the University of Houston's Hispanic Collections archivist Lisa Cruses at the launch party for the Spring 2015 edition of *Houston History*.

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COVER PHOTO: University of Houston student Scott Alexander silently protests the Vietnam War in 1968.

Photo courtesy of the *Houstonian* yearbook, Digital Library, Special Collections, University of Houston Libraries.

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A SCREAM or a Whisper: *Images of Activism in Houston*

By Lindsay Scovil Dove

Activism takes many forms. Although most easily recognized by the sights and sounds of protestors marching down the street carrying signs, activism is also demonstrated quietly through the comforting voice that calms a stray animal or in a roadside memorial communicating awareness for road safety. The people behind these social movements, regardless of the voracity or visibility, strive for justice, peace, and positive change for Houston.

A look back at Houstonians' activism offers a unique insight into the hopes and struggles of our area's earlier residents. It also highlights many of the issues that this growing, changing city continues to face today. Living in a social, racial, and economic melting pot, Houston's activists demonstrate their passion for causes that are as varied and diverse as they are themselves. This photo

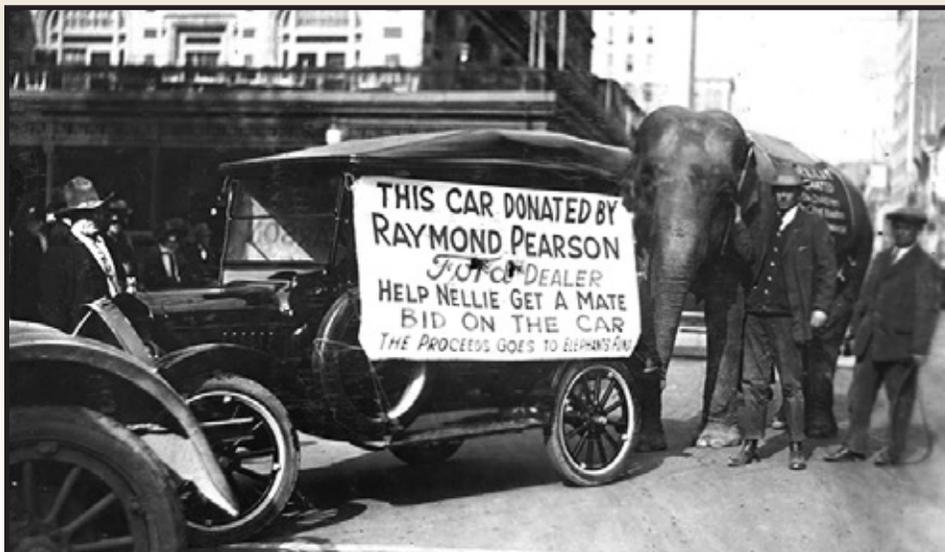
essay explores just a few of these issues. One thing is certain, however; Houstonians actively and passionately work to better their community.

Lindsay Scovil Dove received her MA in public history at the University of Houston. She is the associate editor of *Houston History* and editor of the *Handbook of Houston* for the Houston History Alliance.

At the turn of the twentieth century, Houston public schools were deficient in many ways, and buildings frequently met only minimum standards for health and safety. In the absence of water fountains, students drank from a common cup passed from child to child. Schools lacked playground equipment, libraries, and hot lunches.

Determined to improve the learning environment, mothers in each school organized a Mothers' Club and began raising money to implement change. They also began lobbying for compulsory education, public kindergartens, stricter child labor laws, and female school board members.

Photo courtesy of Betty Chapman.



Nellie the elephant stands on Main Street, with the Rice Hotel in the background, to help Houston businessmen raise money to acquire a companion for her. The sign on the car reads, "This car donated by Raymond Pearson, Ford Dealer. Help Nellie get a mate. Bid on the Car. The Proceeds goes to Elephants Fund." Animal-related activism in Houston grew in popularity throughout the twentieth century, and the rise of animal shelters to assist stray companion pets such as cats and dogs in the 1970s spawned the robust animal activism and rescue community that thrives today.

Photo courtesy of the Houston Metropolitan Research Center, Houston Public Library, MSS0332-0340.



Houstonians often participate in activism on a national level as well as local. Here, suffragettes and Houstonians Mrs. Benigna Green Kalb (second from left) and her daughter, Miss Elizabeth Kalb (far right), stand in front of the National Woman's Party headquarters in Washington, DC, on June 2, 1920. The group was heading to Chicago to promote equality for women at the Republican National Convention the following week.

Photo courtesy of the Library of Congress, Prints and Photographs Division, Washington, DC.

Protestors gather outside the downtown courthouse following the arrest of the TSU Five. On May 16, 1967, TSU students led a demonstration on Wheeler Street demanding racial equality. A riot between the activists and the police broke out, multiple shots were fired into a campus dormitory, and a policeman was killed. Ultimately 489 students were arrested along with their five leaders, who were charged with inciting a riot. Only one, Charles Freeman, went to trial. The case was declared a mistrial when it was determined that the officer was killed by a ricocheting police bullet.



Photo courtesy of the Houston Metropolitan Research Center, Houston Public Library, RGD6-2577.



Activists for Planned Parenthood show their support for safe and legal abortions. Originally opened in Houston in 1936 as the Maternal Health Center, Planned Parenthood strives to provide education and affordable healthcare for both men and women, advancing its belief that everyone has the right to make his or her own health choices.

Photo courtesy of Houston Area Women's Center Photographs (Box 10, folder 40), Special Collections, University of Houston Libraries.

Residents of Near Northside show their support for Lionardo Matamores's testimony to the City of Houston planning commission in 2014 favoring a minimum lot size to prevent townhouse development.

German and Italian immigrants built many of the historic homes in the early twentieth century and concerned citizens have fought to retain the neighborhood's character. Fifty-nine percent of homeowners supported the lot size requirement, which some considered a surprise in the low-income predominately Hispanic neighborhood. Residents have seen nearby historic districts bulldozed and they organized to protect their neighborhood from a similar fate.

Photo courtesy of Rob Block.

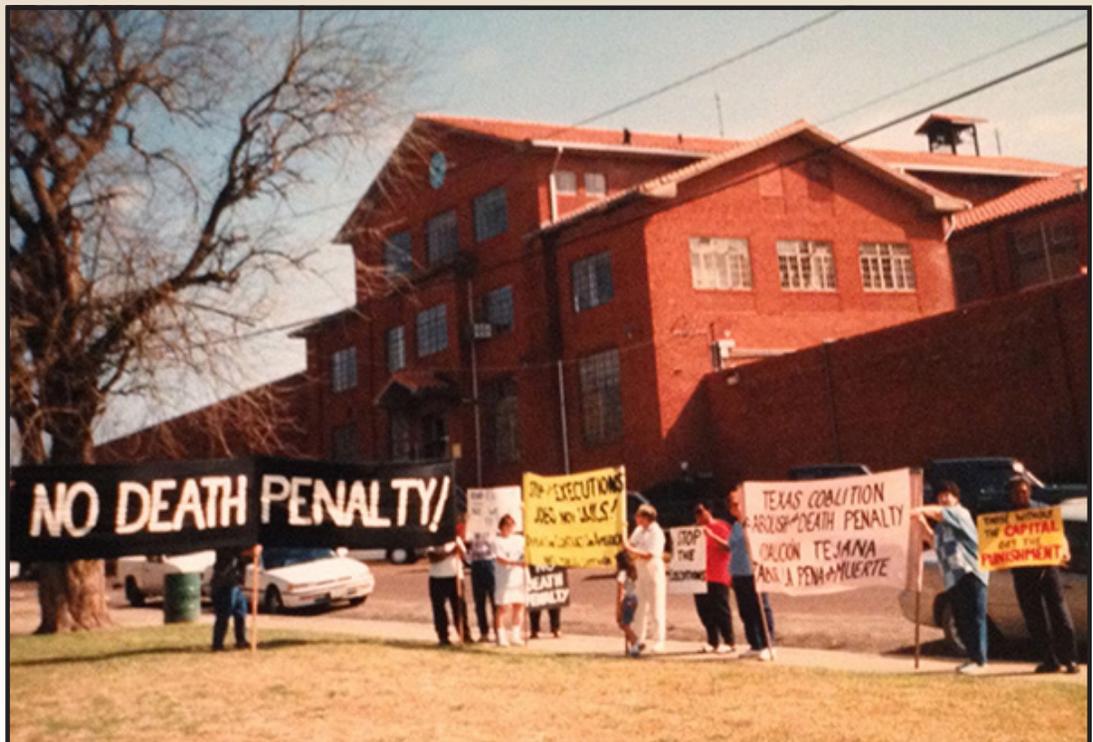




Pro-life activists in Houston demonstrate in the late 1970s. Founded in 1976, Foundation for Life began actively working with the public following the Supreme Court's Roe v. Wade decision. Believing that life begins at conception, the group provides education on abortion alternatives as well as support programs for mothers and families. Photo courtesy of Foundation for Life.

Protestors gather outside the Texas State Penitentiary at Huntsville before an execution. Opening in 1849 and nicknamed the "Walls Unit" for its surrounding red walls, the Huntsville prison performs all lethal executions in the state. From 1982 when the death penalty was reinstated in Texas through June 30, 2015, 527 prisoners have been put to death by lethal injection inside the Walls Unit. The Texas Coalition to Abolish the Death Penalty (TCADP), seen here, is a grassroots organization that actively works to end the death penalty in Texas and beyond.

Photo courtesy of TCADP.





Bryan Parras of TEJAS, the Texas Environmental Justice Advocacy Service, speaks at a protest against Valero and the Keystone XL pipeline as part of the Tar Sands Blockade, a broader coalition of Texas and Oklahoma residents using nonviolent direct action to physically stop the building of the pipeline. The Valero refinery, nestled against the Manchester neighborhood in east Houston, is one of the destinations for the proposed tar sands pipeline. Among other issues, protesters object to the potential for dangerous leaks and intimidation of residents to sign contractual agreements for their land. Photo courtesy of TEJAS.



Steve Sims, an activist with Houston Ghost Bikes, places a new placard on a “ghost bike” at the corner of Dunlavy and Westheimer to commemorate the life of Leigh Boone, who died in April 2009 shortly after being struck on her bicycle by two colliding firetrucks headed to a false alarm. Leigh’s ghost bike, a white bike installed as a memorial near the place where a cyclist was killed, was one of the first in Houston. The hit-and-run death of Chelsea Norman in December 2013 on Waugh Drive mobilized the biking community, launching the Houston Ghost Bike movement led by activist Richard Tomlinson. Since organizing, the group has placed or has plans to place ninety-four ghost bikes in the area, which stand as silent protests to the dangers bicyclists face on Houston’s streets.

Photo courtesy of Melissa Sims, <http://houstonghostbike.org/>.



Anti-war protestors gather in front of City Hall in downtown Houston on October 13, 1971, as a part of the nationwide Moratorium to End the War in Vietnam. Started in Washington, DC, two years earlier, public demonstrations such as this one were repeated each October. The peace movement embraced those taking a stand against the Vietnam War as well as those who fought for equal justice at home, such as activists in the Chicano movement.

Photo courtesy of the *Houstonian* Yearbook Collection, Digital Library, Special Collections, University of Houston Libraries.



Protests at the Human Summit Rally, June 7, 1990. The Houston Area Women's Center (HAWC) emerged from the Women's Information and Referral Exchange Service (WIRES) in 1977. During the 1990s HAWC aided in passing legislation that included stalking laws, the National Violence Against Women Act within the Crime Bill, and evidence laws pertaining to marital rapes. HAWC also assisted with creation of the Domestic Violence Unit within the Houston Police Department and a Task Force for Children within the Texas Council on Domestic Violence.

Photo courtesy of Houston Area Women's Center Photographs (Box 10, folder 40), Special Collections, University of Houston Libraries.



Marchers show their support for marriage equality and against California's Proposition 8 at the 2009 Pride Parade in the Montrose neighborhood. Prop 8 effectively blocked same-sex marriage in California and sparked protests throughout the country as many gay rights activists feared the measure could be copied in other states and slow the LGBT movement. On June 26, 2015, the Supreme Court ruled bans on gay marriage are unconstitutional.

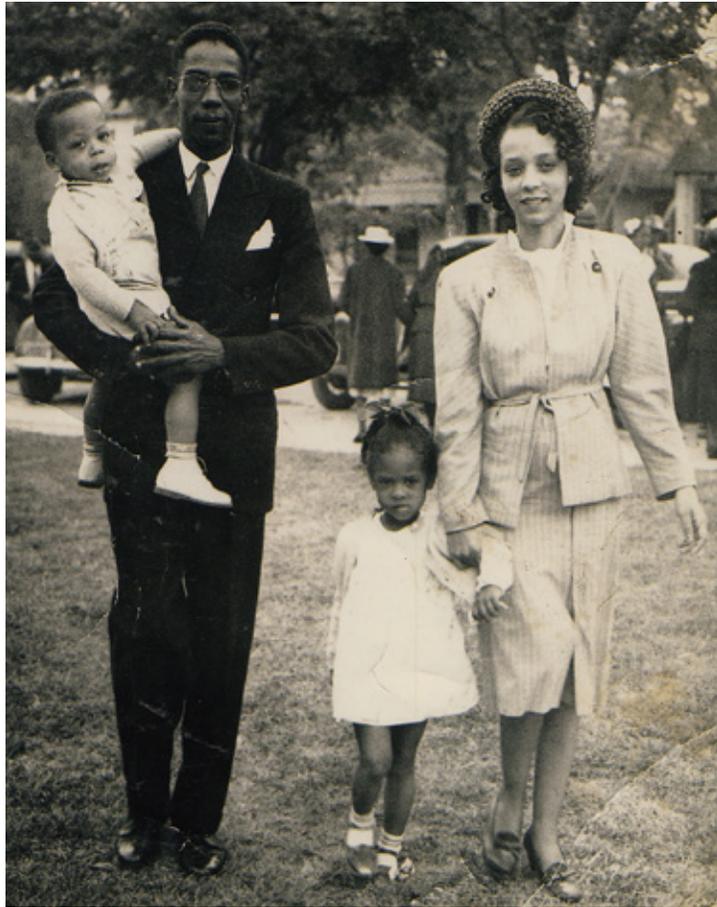
Photo courtesy of Pride Houston.

The Hayes Family of Third Ward: African American Agency during the Great Migration to Houston, 1900-1941

By Bernadette Pruitt

In 1897 Edward Wilbur Hayes left his home, Big Sandy in Upshur County, Texas, to attend Wiley College, walking sixty-two miles to Marshall, the location of the Methodist Episcopal school and Historical Black College/University, founded in 1873. His parents, former slaves and sharecroppers Peter and Caroline Hays, barely made enough money to feed their large family. They certainly could not afford a train ticket for their adult son on the Texas and St. Louis Railway (Cotton Belt Route) or Shreveport line going east. Hayes nevertheless entered Wiley that fall and for the next four years made his family proud, not only earning excellent grades but also putting himself through school. He graduated from Wiley with a high-school diploma, teacher certificate, and bachelor's degree around 1903, becoming, according to his son Robert Hayes Sr., the four hundredth Black Texan to earn teaching credentials in the state. For the next decade, Hayes taught students in a number of rural communities in the East Texas timber belt including Mineola in Wood County. In Mineola, Hayes met student Marie Fluellen, and later the two married. The young man also entered the ministry. To provide for his growing family, Hayes taught, pastored, and farmed, often doing all three simultaneously.¹

The family eventually morphed into thirteen, including eleven children by the mid-1920s, with the last, daughter Marguerite, born in Houston in 1925. Like many rural



Dr. Robert Hayes Sr. and wife Dorothy had three daughters and one son, along with two foster children, all college graduates. Their children include the late Patricia Marie Hayes, a registered nurse in Houston; and Dr. Laurie Fluker, associate dean of the School of Journalism and Mass Communications at Texas State University-San Marcos. The Hayeses helped raise two foster children: educator Artis Patterway, and UMC cleric, Rev. Dr. P. D. Phillips. Their birth son, Robert Eric Hayes Jr., held here by his father, currently holds one of the highest offices in the United Methodist Church.

Photo courtesy of the Hayes Family.

matriarch, in 1923 suggested that the family relocate to Houston to improve their material condition. In addition, the wife and mother believed African American schools in Houston were commonly superior to most others in the state and to rural White institutions.³ Robert Hayes remembers his mother's candor on the subject, "Not a child of mine will grow up in Bellville," and she must have

families of color, the Hayeses moved around often, from Mineola and Orange in Orange County near the Gulf Coast, to Marshall in Harrison County, and from Marshall to Bellville in Austin County in southeastern Texas, looking for financial security. The family's frequent relocations also reflected Rev. Hayes's responsibilities as a Methodist pastor who, at the behest of the Methodist Episcopal Church (MEC), changed congregations every three to four years. The migration patterns of the Hayeses paralleled those of others who moved from place to place as step-wise migrants, which allowed the travelers to move from one location to another before settling permanently in a community.²

As the Hayeses found it more difficult to make ends meet on the meager earnings of a technical professional and tenant farmer in rural Texas, Marie, the household's

The author wishes to thank *Houston History* editor-in-chief Joe Pratt and Center for Public History director Martin Melosi for making Houston history more accessible to and representative of everyone. The author also thanks TAMU Press for permission to republish portions of *The Other Great Migration: The Movement of Rural African Americans to Houston, 1900-1941* (2013) in this article.

had some reason [to make such a statement].”⁴ Marie Hayes was determined to give her children a better life.⁵

Between 1890 and 1970, an estimated seven million African Americans uprooted to industrial locales across the country from rural, small town and urban centers throughout the South, primarily for jobs but also for a quality education, suffrage rights, and civil liberties. Although rarely acknowledged, hundreds of thousands settled in southern metropolitan areas like New Orleans, Memphis, Birmingham, and Jackson, while millions more trekked to small towns, industrialized rural areas, and medium-sized cities throughout the South, including places like Houston that, occasionally, mushroomed into major metropolitan centers.⁶

Drawing from my larger study, *The Other Great Migration: The Movement of Rural African Americans to Houston, Texas, 1900-1941*, this exposé briefly summarizes some of the elements of the Great Migration to Houston, when an estimated thirty-two thousand African American women, children, and men moved to the city, principally from eastern Texas and southern and central Louisiana, for jobs and self-sufficiency. It reflects on the extraordinary Hayes family of Third Ward whose devout faith and resolve made them a symbol of the Great Migration, community building, and civil rights.⁷

Marie Hayes decided the family should leave Bellville immediately. Like many women who enjoyed their

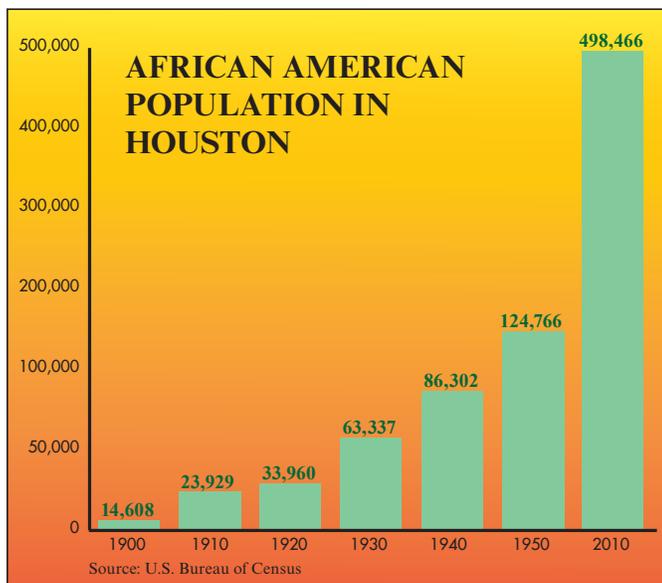


Edward Wilbur and Marie Hayes.

Photo courtesy of Hayes Family.

husband’s unconditional love and support, the young housewife often made decisions for the family. Even if the couple did not agree on everything, Rev. and Mrs. Hayes recognized that they ultimately had to find common ground. In this instance, Marie knew their time to depart the country had come. For once her husband wholeheartedly trusted her judgement and put his family first, even before the church. This was not easy, especially for a man of God who loved the Lord, but he did listen to his wife. The family packed their bags and moved, even before finding a home, which eventually they did in Third Ward, first on Sauer Street, then Tierwester Street, and later on McGowen and Dowling Streets.⁸ According to Hayes, “We saw a house [on 2515 Tuam and Sauer Streets] for rent and we didn’t know who owned it. We just moved in.”⁹ A local congregation came to the aid of the struggling family until Hayes found employment. “Trinity East Methodist [Episcopal] Church members ... heard that a preacher’s family had moved in, and the next day they brought food for us ... and we all joined that church,” says Hayes.¹⁰

Rev. Hayes stopped teaching school altogether, preferring full-time pastoring, even though he earned very little. As well, the newly-formed Houston Independent School District more than likely required its teachers to have permanent teaching credentials, and with eleven children to feed and clothe, a middle-aged Edward Wilbur Hayes could not afford to continue his schooling if he did not have the credential. To earn additional income, he did seasonal work as a landscaper and cotton compress worker.¹¹ Robert Hayes points out, “My father’s salary [as a Methodist minister] was never over \$700 [annually].”¹² Including his cyclic jobs, Hayes only brought home \$1,000 annually to feed his family, compared to the



nation's per capita income in 1929 of \$7,100. The family continued to suffer as their situation worsened.¹³

Arduous job duties, long work hours, a poor diet, and stress compromised Hayes's health, signaling his untimely demise. Problems persisted for the family in the wake of the Great Depression, especially after Pastor Hayes departed this life near the Christmas holiday on December 22, 1931, at the age of fifty-eight, leaving his wife of nearly thirty years to take over his responsibilities as the primary breadwinner. Now a single parent, former stay-at-home mom Marie Hayes at age forty-seven worked for wages to provide for her struggling family. She cooked and cleaned clothes for White families. The older children earned their livings as well, laboring as domestics, errand runners, porters, kitchen crew, sextons, and so on. The Hayeses were determined to survive the Great Depression and live up to the expectations of the late Edward Wilbur Hayes.¹⁴

Amazingly, the children, even with their varied responsibilities, remained in school. Marie Hayes decided years ago that her offspring would excel academically. They did. The Hayes clan enjoyed their years at Frederick Douglass Elementary and Jack Yates High Schools in Third Ward. According to Rev. Robert Hayes Sr., "The teachers like Mrs. [Hazel] Hainsworth [Young] and Mrs. Virginia Miller who taught me Latin ... were the heroes, nuns of our time. They really made us."¹⁵ Music teacher Hazel Lewis especially made a lasting impression on young Robert Hayes, providing him and other Yates

students with classical music training. Extraordinarily, the Hayeses witnessed all eleven children graduate from Jack Yates High School in Third Ward, from the 1920s through the early 1940s. Nine of the eleven entered college and six garnered bachelor degrees. One completed a master's. Without the family's decision to move to Houston, this would have been unfathomable; and, without powerful familial and community agency, these triumphs would have been almost nonexistent.¹⁶

Similar to their contemporaries who left the South, the Hayeses, along with other new arrivals, sought improved lifestyles and racial autonomy. Houston reminded newcomers of what they loved most about the South, from its music, vernacular, and cuisine to the weather, topography, and sparsely populated neighborhoods that made community autonomy possible. Most liked the idea of remaining in the South to be near loved



Robert Eric Hayes Sr. followed in his father's footsteps. Even when the family lost their primary breadwinner in 1931, they remained committed to the ideal of Black Power—Black Intellectual Power—a concept born of his grandparents, former slaves Peter and Caroline Hayes.

Photo courtesy of Trinity United Methodist Church, Houston.

ones. Many had friends, acquaintances, or family already in the city, individuals who moved to Houston in the latter nineteenth century as freed-people or as the offspring of former slaves. In addition, several migrants had lived in the city previously as seasonal, menial laborers earning extra monies for their rural families and, therefore, had familiarity with manufacturing, longshoring, railroading, or the service trades.¹⁷

By relocating to Houston, and not Chicago, Detroit, or Los Angeles, migrants helped transform a coastal town into an international center, even as their offspring in later years left Texas for good. Houston's population grew from nearly 45,000 in 1900 to almost 600,000 in 1950, while the African American community

rose from 15,000 to 125,000. It became the South's largest urban center by World War II. Houston's spectacular growth not only set it apart from other southern cities, but also helped explain why it became an important Great Migration destination for African Americans, European Americans, and people of Mexican ancestry. And even while the large-scale emigration out of the South reversed by 1970, return migrations in contemporary times have signaled a new phase of unprecedented population growth



The first faculty of Jack Yates High School in Houston taught Latin, Greek, French, German, algebra, geometry, history, chemistry, biology, physics, and vocational courses. This two-tiered approach to African American education allowed students to graduate with marketable trade skills, while giving the most promising students, like the Hayes children, the chance at a college education.

Photo from the General and Mary L. Jones Johnson Collection, courtesy of the Houston Metropolitan Research Center, Houston Public Library, MSS 0119-0015.

in Houston and among African peoples: internal and international migrations spurred by the Great Migrations of the last century.¹⁸

Black internal migrants, including the Hayes family as well as immigrants from the Caribbean, moved to Houston during four distinct periods between the turn-of-the-century and the U.S. entry into World War II. Farmers, motivated by their earlier seasonal jobs in the city, relocated to Houston between 1900 and the start of World War I, when opportunities in manufacturing and transportation grew. Then during World War I, continued migrations, spurred by increased wartime production and waterway improvements, especially the construction of the Houston Ship Channel, precipitated a demand for laborers. Houston became the state's largest metropolitan center during the interwar period, particularly between 1918 and 1930, largely due to rapid economic expansion driven by transportation and crude oil manufacturing and sparked by population growth from migration. The 1930s also witnessed growth, even though a smaller pool of internal migrants partook, coming in and out of the city for work and government relief. Fewer numbers of Blacks uprooted to cities during the Great Depression, albeit those that did often participated in what historians call return migrations that allowed individuals to travel back and forth between the city and farm in search of reliable work and relief. Only the United States' entry into World War II marked the return to widespread internal migration within the nation, thereby signaling the Second Great Migration. Like Marie Hayes, Americans and foreign nationals saw migration to Houston as a way to move toward financial stability and away from socioeconomic, sociopolitical degradation.¹⁹

Indeed, in the century of the Long Civil Rights Movement, from 1865 to 1970, when African Americans and their allies steadily pushed forward a trailblazing social justice agenda for African peoples in the U.S., the Great Migrations to Houston served as a tool of socioeconomic, sociopolitical, and cultural change. The self-help concept of building communities, insulating families, utilizing cultural empowerment, and recognizing the art of self-preservation, commonly known as community agency, community formation, community building, or agency, at its core involved hope, self-reliance, and racial autonomy. Often community building began in slavery or in the rural South and spread to cities, even serving as a permanent bridge between the rural and urban South. The institutions, clubs, extended familial bonds, and friendships that stretched from city to farm provided newcomers with the semblance of serenity, stability, and community. In addition, the new relationships that developed between migrants and established residents fostered both continued self-help strategies and racial consciousness.²⁰

Migrants not only searched for autonomy but sought social equality as well. African American newcomers, utilizing migration as a tool of necessity and resistance, helped create permanent communities of agency, activism, and idealism. They opened schools, built churches, formed societies,

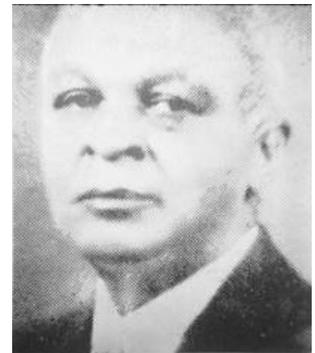


From the 1880s to 1920s corporate mogul Andrew Carnegie gave millions of dollars to build libraries, including hundreds of African American libraries and this one at Wiley College. Although the school library dates back to the nineteenth century, the campus constructed this building in 1907, and it had seven thousand volumes by World War I.

Photo from Carnegie Library at Wiley College courtesy of Portal of Texas, University of North Texas Libraries, Texas History Collection.

nurtured relationships, cared for the needy, and carried out key political patterns of protest, including the creation of the Houston-branch of the National Association for the Advancement of Colored People (NAACP) in 1918, the dismantling of the White Democratic Primary in 1944, the push for pay equity, and the desegregation campaigns of the mid-to-late twentieth century that helped sustain the larger African American community circles of the period, opening the door to mainstream desegregation and integration for most. The protest initiative of earlier twentieth-century migrants undoubtedly inspired later generations of action, thus aiding in the long civil rights struggle.²¹

East Texas migrants Edward and Marie Hayes pursued practical alternatives to rural poverty and hopelessness. Because of their actions and that of their own parents, the Hayes children excelled, even creating opportunities for others. Robert E. Hayes, the second youngest son of the Hayeses, followed in his father's footsteps, becoming a minister. The citywide high-school tennis champion entered Wiley College in the fall of 1937. With only \$20 in his pocket, the freshman attracted the attention of the school's president who



One of the nation's longest-serving college presidents, Matthew Winfred Dogan headed Wiley College from 1896 to 1942. Wiley was home to the world-renowned debate team featured in the film, The Great Debaters.

Photo from "Dr. M. W. Dogan, Wiley College President," Wiley College, courtesy of Portal of Texas, University of North Texas Libraries, Texas History Collection.



The first African American United Methodist Church bishop of the Oklahoma Conference and Oklahoma Indian Missionary Conference, Robert Eric Hayes Jr., followed a familial trend: attending a historical Black college and entering the ministry. Bishop Hayes remembered watching his father give his sermons and attempting to replicate his speaking style. As Jesus Christ washed his disciples' feet, here Bishop Hayes cleans the feet of newly-minted UMC pastor Jacki Banks.

Photo courtesy Holly McCray, Department of Communications, Oklahoma Conference of the United Methodist Church, Oklahoma City, Oklahoma.

gave him a job in the kitchen. He told the highly regarded Wiley College president, Matthew Winfred Dogan Sr., he would work for his tuition. Hayes's older brother Leon also attended Wiley but, unlike Robert, had a band scholarship.²² Robert Hayes therefore worked his way through college as "a dishwasher, pot washer."²³

An "A" student, Robert earned an English degree, with two minors in French and German, in 1941, making himself marketable as an interpreter, particularly as America entered World War II. Hayes then entered Gammon Theological Seminary in Atlanta, Georgia, and put himself through school, once again, waiting tables during the school year and in the summer serving as a Home Mission Council chaplain for Caribbean immigrants working in New Jersey and Connecticut during World War II, which probably kept him out of the military during the war. He earned a second bachelor's degree in Divinity in 1945 but could not continue his formal education in his home state: "I couldn't go to SMU [Southern Methodist University]; they wouldn't let me in," he explains.²⁴

Robert Eric Hayes Sr., along with his wife, formerly Dorothy Violet Willis, a Bethune-Cookman graduate and elementary schoolteacher whom he married in Palm Beach, Florida, in 1945, moved to Boston in 1947 to attend graduate school. Hayes earned his Master of Sacred Theology from Boston University in 1949 and an honorary Doctor of Divinity from Wiley College in 1969. He served in a number of capacities in the MEC (later the United Methodist Church, UMC), as pastor to several congregations and later as a provost to a UMC bishop, the first African American in the United States to do so in nearly

two hundred years, according to the late Rev. Hayes. As provost, he spoke and preached to White congregations in Houston and eastern Texas in an attempt to prepare White Methodists for the merger of the African American and White Methodist Episcopal congregations in 1968.²⁵

Next, the UMC asked Hayes to serve as Wiley College's president in an attempt to "give it a decent funeral."²⁶ The school was \$6,000,000 in debt in 1971. To the surprise of many, Hayes later told Wiley's creditors, "I don't plan to close this school."²⁷ Hayes made the school solvent. He repaid creditors and raised millions of dollars for the private college. He remained president for fifteen years. Hayes Sr., who was born in Big Sandy in 1920, also sat on the board of the United Negro College Fund (UNCF). Hayes along with Houston NBC-affiliate KPRC held the first UNCF telethon in the United States in the early 1970s to raise funds for Wiley and other private Black colleges. Eventually, the Christmas holiday telethon became an annual affair known as the Lou Rawls Parade of Stars Telethon.²⁸

Hayes and wife Dorothy had three daughters and one son, along with two foster children, all successful.²⁹ Although Dr. Hayes could not attend graduate school in Texas, SMU later trained his son, "My son finally went and finished from Perkins [School of Theology] at SMU."³⁰ Bishop Robert Eric Hayes Jr. has been a leading cleric with the United States UMC since 2004 and currently serves as resident bishop at Oklahoma City College. The leading bishop of the Oklahoma area, he oversees approximately 530 churches in the state as well as ninety congregations within the Oklahoma Indian Missionary Conference. He is the first Black to serve as presiding bishop over the two conferences. Undoubtedly, Bishop Hayes's parents and grandparents paved the way for their offspring.³¹

For the Hayes family, migration to Houston led to financial security, intellectual fulfillment, and generational blessings. A mother's instinct led the Hayes family to Houston in 1923. Educational attainment motivated Mrs. Hayes more than anything else. Although Houston schools for African American children often lacked basic amenities, up-to-date textbooks, and adequate financing, compared to single-room country schools, the city's alternatives offered young people like the Hayes clan and others a decent education and a fighting chance at a better life. This embodies the community spirit of agency and institution building that defined Black Houston in the generations that followed slavery through the climax of the Modern Civil Rights Movement. Without question, The Great Migration for the Hayeses and others signaled the birth of real generational change.³²

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A Life of Activism: Maria Jimenez

By Denise Gomez



Maria Jimenez participated in a University of Houston rally for city controller candidate Leonel Castillo who won the election, making him the first Latino elected to city-wide office in Houston.

Photo courtesy of Carlos Calbillo.

In May 1957, Maria Jimenez arrived in Houston, having just left her native Coahuila in Mexico to reunite with her father. Her family settled in a small Magnolia Park home near Maria's school, Franklin Elementary. There, as a first grader, she experienced her first dose of anti-Mexican sentiments. Within the halls, classrooms, and playgrounds, school officials forbade Maria and other students to speak Spanish lest they face expulsion. In moments of kindness, one teacher, who noticed Maria's confusion, secretly instructed her in Spanish so she could understand the directions. Contrastingly, Maria remembers speaking in Spanish to other Latino children who threatened to report her. The environment was "repressive...the access to anything that was Mexicano was very limited," she recalled. The denial of language and culture was the first, most obvious form of discrimination thrust upon her. It impacted every aspect of her life and set her on a path of life-long activism.¹

Maria's school teachers insisted on mispronouncing her last name, Jimenez, in a more Anglo-friendly way with a hard "J" sound rather than the natural soft "H" sound in Spanish. Her classmates openly made jokes about lice-infested Mexicans and clearly rejected the en-

try of Mexican families to their communities. Sociologist Tatcho Mindiola Jr. found that many Chicanos, second and third generation Americans, had negative attitudes toward native Mexicans or recent immigrants from Mexico because the Chicanos "[did] not perceive themselves as belonging to the same ethnic group." Further, denying Mexicanos the use of their native language inhibited communication between the two groups.²

Houston had two theaters that played films in Spanish and only two churches that allowed Mexicans to worship there. A badly-maintained "Mexican park," Hidalgo Park, was designated for Mexican children who were forbidden to play at nearby Mason Park. The only exception to the park's segregation policy was to let Mexicans swim in the pool for a few

hours on the day it was cleaned.

While Maria's parents expected her to master English in school, they fully immersed her in their Mexican culture at home. To combat the restrictions she faced on speaking Spanish outside the home, Maria's parents insisted that she use only Spanish at home. In many ways her upbringing was traditional and very family-oriented,

*"I'm a Mexica,
I'm a Chicana, and
I'm a Gringa...
I am a U.S. citizen."*

— Maria Jimenez



Maria Jimenez has dedicated her adult life to improving the lives of others, following the principles laid out by the social movements of the 1960s. Here she listens to family and friends of NAACP field secretary Medgar Evers speaking outside his Jackson, Mississippi, home where he was assassinated in 1963 as violence against civil rights proponents escalated. This was one of many stops on the 2003 cross-country Immigrant Workers Freedom Ride, modeled after the 1961 Freedom Rides.

All photos courtesy of Maria Jimenez, unless otherwise noted.

and her family proved influential in shaping her views. Even after migrating to the United States, her family maintained their closeness with Mexico and often visited for holidays, weddings, and funerals. The limitations imposed by her parents included no dating and no jobs. While her boundaries were strictly set, they were not intended to confine her, however; instead they enforced what her family believed should be her number one priority: education.

By observing her mother, Maria learned “how to deal with absolute power...[M]y father was that absolute power in the household and she would figure out how to organize and get things done.” Maria cites her mother’s strength as coming from her own mother. Maria’s grandmother emphasized that women’s role “was not just to be at home and have children, that women could do other things...that household work wasn’t romantic...that it was hard work.”

Always emphasizing the importance of education, her father defended his children’s opportunities—especially for the girls. Maria grew up hearing her father’s friends ask, “Why are you insisting the girls go to college? They are going to grow up and get married.” The reality was Maria and her generation were simply expected to follow a more domestic path, but her father’s rebuttal aligned with a very possible reality. “No, if they marry poorly, they can have the option of leaving,” he replied, although Maria believes his true reasons were more progressive. Regardless, no doubt ever arose that Maria and her siblings would attend college.

Above all else, her parents placed a high priority on education because her father had only reached the seventh or eighth grade and her mother half of that. When Maria showed an interest in her high school’s debate team, which required costly contests and out-of-state excursions, her father supported her. While she proved a natural orator and generally did very well, judges’ prejudices at times prevented her from winning. Recalling the discrimination, she noted, “One specifically said, ‘How could we let this Mexican girl win?’...There were actual moments where this rejection was definitely there.” She also missed college scholarship opportunities because

Mexicans were ineligible. Her father’s frugality and commitment proved beneficial, though, and he fully funded her higher education.

Even as Maria’s father showed the utmost support, school advisors discouraged her. From the age of thirteen, she knew she wanted to pursue political science as a field of study. Her counselor responded, “That’s not for you, you should study sociology,” implying that Latinos had no future in politics.³ Contrary to her advisor’s prediction, Maria definitely had a future in politics and was catapulted into becoming a Chicana activist not by a single event but rather by the combination of systemic segregation and racism.

Arriving at the University of Houston, Maria quickly noticed an isolating, small Mexican presence on campus, estimated at 400 out of 29,000 students, and decided to join a political organization. The Young Democrats



Maria Jimenez speaks to the crowd gathered at a march on May Day 2012 after carrying the Antorcha Guadalupeña, the torch for immigrant rights and dignity.

piqued her interest and quenched her thirst for political involvement. “The United Farm Workers came in to organize the lettuce boycott and through those contacts I became part of the first committee that worked directly with Cesar Chavez in organizing the boycott in Houston,” Maria said. But I was dissatisfied with the Young Democrats; it was mostly electoral politics. They were focusing on general issues and not necessarily issues of the Mexican Americans.”

Maria was also deterred from joining the League of Mexican American Students (LOMAS) because she believed that it wasted time on social activities rather than important political ones. As students radicalized their politics, the leadership of LOMAS, Tatcho Mindiola, Ramon Villa Gomez, Lupe Rangel and others, birthed the militant, politically-focused Mexican American Youth Organization (MAYO). Maria left the Young Democrats and found her place with MAYO saying, “[MAYO] was what I wanted to be a part of. I wanted to be a part of this movement.”

MAYO played a significant role in cementing the status of Mexican American students at the University of Houston by challenging the inequities they faced, bringing in cultural programs, and creating an atmosphere where Mexican culture could be praised instead of suppressed. Appraisal of the culture was exemplified by the establishment of the Center for Mexican American Studies (CMAS) in 1972 and, the next year, by commissioning a Chicano mural in the student center’s Cougar Den, where Latino students gathered and socialized.⁴ “[MAYO was] a movement that tried to basically recover that which had been denied, like our cultural pride and our language and a look back through our history. It was very much parallel to the Pan-African movement. We were moving toward a Pan-Latino movement...a cultural renaissance,” Maria explained.

MAYO adopted aggressive, confrontational tactics characteristic of the other minority groups with whom it collaborated, like the Black Student Union. The white feminists on campus became MAYO’s allies in spite of the feminist groups’ reputations for radical demonstrations. “There were many stimulating conversations with the white feminists ... [and] we fought to get women’s history [at UH],” Maria said. She remembered the National Women’s Conference in Houston in 1977. Sponsored by the U.S. State Department, the conference invited delegates from each state and territory to adopt a plan of action “for the federal government to improve the status of American women.”⁵ Maria saw it as “sort of a clash between the Latinas who wanted to be strictly part of the feminist movement and those of us who wanted to be part of the Chicano movement and fight for women’s rights within the context of fighting for the rights of all members of the community.”

As someone familiar with the face of sexism, Maria found common ground with the white feminists and focused on female-specific issues, to the chagrin of her peers. Often she faced criticism from fellow Chicanos and Chicanas. “I got criticized...but I always defended



Maria Jimenez participates in a demonstration to renegotiate terms of the union contract for Service Employees International Union Justice for Janitors Campaign at the Galleria in Houston, February 2010.

it...The fight for the equality of women is the fight of the people of Mexico....They would question me about being a feminist and supporting the gringos who destroyed the culture.” When accused with betraying her heritage for flaunting “gringo” attitudes, Maria cited the history of Mexican women and revolutionary women from her grandfather’s books and quoted feminist writers like Sor Juana Inés de la Cruz, a seventeenth century nun, self-taught scholar, writer, and proponent of women’s rights, particularly the right to an education.⁶

Maria’s political activism extended to all, Mexican or not, in need of support against authoritative powers. “[In] the farmworker fight...you dealt with economic inequality, you dealt with union organizing and how the capitalist system worked in terms of the struggle of the farmworkers against agribusinesses connected to the government,” she contended. That experience helped her gain “a broader perspective of the Chicano movement as a step towards equality but not necessarily the end itself.” Farmworkers did not receive Maria’s support because they were mostly Latinos; she backed them because they faced the same economic and social stratification that she experienced as a result of her heritage and gender. The Chicano movement and MAYO gave her a starting point for addressing these issues. She insisted, “I was a Mexican and a Chicana, I fought for that first...because that was my community. But I’m also a woman so I had to fight

for that...The whole issue of income inequality would fit with poor whites and blacks. I didn't have a problem with that...By the time I graduated from the university it was very clear in my mind that [the movement was] not just an issue of discrimination but of social inequities."

After graduating from UH, Maria married and returned to Mexico but did not abandon the struggles in Houston, rather, her work continued. Her husband at the time introduced her to major players in Mexican leftist politics and together they became involved in leftist circles and the labor movement. Her experiences in Mexico during this time differed from earlier periods because she settled in the Yucatan Peninsula, an area closer to Central America with distinct minority populations.

Maria worked on economic projects with the Mayas in the Yucatan. She tried learning Mayan and participated in community meetings conducted fully in Mayan. Her grasp of the language was limited because of its difficulty, but she noticed when her presence became the topic of discussion among Mayan leaders. During those occasions she drew similarities between the use of Mayan in Mexico with the use of Spanish in the United States as a form of protection against a dominant group. She reflected, "It brought me into the contradictions of being the dominant as opposed to being the minority when dealing with indigenous Mayan communities."

Southern Mexico exposed Maria to Salvadoran, Honduran, and Guatemalan influences and prepared her for her return to the United States where the Central American immigrant population was growing steadily. "When I left the United States there were no Central Americans in Houston," she said, "but when I came back [I] saw Central Americans." Her first jobs thrust her into Central American communities where she got to know several women migrants and helped unionize Honduran

Maria Jimenez speaks at a news conference at Hidalgo Park in Houston's East End to announce a local march and a delegation traveling to Washington, DC, to join the national march for comprehensive immigration reform in 2010. The March for America drew approximately 200,000 participants to the National Mall.



Maria Jimenez participated in the South Texas Human Rights Center Water Stations project, replenishing water stations to prevent migrant deaths due to exposure and dehydration. Shown at left with Maria in April 2014 is Eddie Canales, director of the STHRC, and center, Pedro Blandon, a paralegal with the Texas Civil Rights Project.

janitors with the Service Employees International Union. Through the Immigrant Law Enforcement Monitoring Project of the American Friends Service Committee, Maria documented abuses of authority and formed coalitions to work on documentation systems in border areas. The second report published by the project became law. She added, "Section 503 of the 1990 immigration law...included our recommendations...[to] develop enforcement of the INS and the border patrol to develop clear policy on the use of deadly force...[W]e documented about 30 immigrants that they had shot."

Another issue Maria dealt with was the Immigration Control and Reform Act of 1986 that "included provisions to legalize resident undocumented immigrants who could prove they had lived continuously in the United States and had entered the country before January 1, 1981."⁷ Those who provided proof could receive work visas that offered the same security as a permanent residency. This proved unfair and unrealistic for migrants who were forced to cross the border regularly and hid from the government because they lacked documentation. Maria noted, "From one day to the next, 400,000 immigrants nationwide became undocumented." After several lawsuits against the 1986 regulation, temporary residence was given to immigrants only to be revoked in 1996.

Immigrants' outrage at this revocation resulted in the formation of ARCA, the Association for Residency and Citizenship of America. After noticing a violation of the 1986 law on one man's deportation order, Maria sprang into action. With 100 rented chairs and 300 people in

attendance, Maria held a meeting and told them, “The only thing you can do is organize and try to get your own law through Congress. We will help you organize.” By the second weekend Maria had fifty volunteers to place in committees. Within four weeks, internal leadership had formed, conducted meetings, and created an ARCA webpage. Soon they were 1,000 strong and steadily raising money. She recalled, “They were particularly motivated... the leadership was very smart. The only thing I did was... direct them...[as] an organizer does.” Over the course of three years Maria trained ARCA members in contacting Congress members and formed new ARCA branches across the country.

The undocumented ARCA members became citizens, and the majority of them remain active politically. Maria contended, “They became active participants in the political process even before they became permanent residents and now their citizenship means a great deal because they continue to be active in voting and caucuses and political affairs...They know it because they had to go through it, they understand it.”

But the immigrants were not the only ones educated by the process. As organizer, Maria quickly learned multi-lingual communication is key, and the use of it is “often a process of bringing democracy within structures.” This insight proved vital in her work with ARCA when the organization became national and more diverse. The San Jose branch, composed of Sikhs from India, was often present for national ARCA meetings and mobilizations to Washington along with Houston’s predominately Latino base. The two groups had the same goals as immigrants but the cultural boundaries remained. Maria pointed out, “If we don’t have an interpreter there, many of the immigrant participants will start to leave.



Mentoring the next generation is critical to sustained community action. In May 2015 Maria Jimenez engaged in a pre-planning meeting convened by young community social justice activists for envisioning a community organizing school in Houston to be called Casa Blue.

We would stay in the same hotel but we would have to do two different meetings, one with the Latinos speaking Spanish and then a different meeting...[in] Punjabi.” This made building relations difficult.

The distinctions covered a range of differences, including everyday cultural practices that were often overlooked, like greetings. Latino immigrants shook hands furiously, from the beginning to the end of the meetings, whereas the Sikhs did not shake hands at all. Organizing Sikhs were predominately male, where Latinos brought entire families. But they also dealt with politics and allegiances in their home countries. A point of contention for Mexican immigrants was their alignment with Cubans. “While they may be united in terms of viewing the need to speak Spanish as a right...or the right to education as an issue,...don’t touch pro- or anti- Castro positions.” Maria explained that it becomes complicated “because you are organizing many different levels of complexity in a multi-cultural, multi-lingual situation.”

Maria draws attention to the fact that immigrants cannot vote, asking, “How can you establish your presence and petition the government and [apply] pressure?” But political activity is not defined exclusively by elections. It begins with people, ideas, street activity, and “civil disobedience if necessary,” as Maria put it. She described their work as grassroots, “We are the ones who aren’t shy about organizing the street protests and the marches. Each one does a different type of work but it is characteristic of a social movement...You can march separately but we need to hit together.” In addition to the electorate Maria emphasized the importance of daily politics, of meetings and communication for minority communities like Latinos because otherwise it becomes a remote experience, “That’s where we are weak and...the anti-immigrant movement always beats us, because we don’t have that experience.”

Maria helped immigrants establish their own authentic American identities, similar to the way she crafted her own. When asked how she identifies herself, Maria said, “I’m a Mexica, I’m a Chicana, and I’m a Gringa...I am a U.S. citizen...some of the attitudes I hold are really American.” Maria shares with all American immigrants an experience of dual identity. Her guidance allowed immigrants to acquire citizenship without compromising native identities, to organize within established communities and conduct meetings in arterial languages. When she first became an organizer, she told her advocate friends, “You spoke for the people affected...I can’t do that...it’s very easy for me to go into the Rio Grande Valley and then scream about the border patrol abusing somebody but I don’t live in the Valley, I don’t have to live with border patrol.” She realized it was not enough to help people change legislation; she had to show them how to do it themselves. Maria empowered the people she worked with and impacted communities before touching legislation, and that is where everlasting change begins.

Denise Gomez is a history major at the University of Houston and an intern with *Houston History*.



Spectators watch the 1982 Pride Parade in front of and from the roof of Mary's, the historic gay bar located at the intersection of Westheimer Road and Waugh Drive. Mary's, the oldest gay bar in Houston, closed in 2009.

All photos courtesy of J. D. Doyle, www.houstonlgbthistory.org, unless otherwise noted.

Marching for Pride: The History of the Houston Pride Parade

By Hannah DeRousselle

Perhaps a parade seems rather insignificant, but that is not the case and never was for the Houston Pride Parade. It represents a beacon of hope—a light in a dark place. It is a visual representation of the Houston LGBT (Lesbian, Gay, Bisexual, and Transgender) community's existence and a reminder that no member of the LGBT community stands alone in the fight for recognition. The parade is acceptance and support in active form. It signifies a unique part of our city and its history. The Houston Pride Parade is important, and this is its story.

Although the 1950s marked the rise and evolution of the homophile movement, which included national LGBT organizations such as the Mattachine Society and the Daughters of Bilitis, the repressive political and social at-

I think the Pride Parade proves that we [the LGBT community] have a part in the city, that we're part of the diversity of the city. We are like any other parade except we're probably more fun. We see it with the people that come out. Now that it is a big thing, people [learn] about it and see it and understand what kind of community we are.

—Jack Valinski

mosphere in the United States led to such things as police raids on gay bars, which were regularly shut down. Plain-clothes officers, posing as regular bar patrons, often entrapped the actual customers.¹ It seemed that the LGBT community could not escape the oppression. Then in late June of 1969 in New York

City at the Stonewall Inn, a group of the bar's patrons, tired of harassment, fought back.

The Stonewall Inn was one of the establishments that served the LGBT community in New York's Greenwich Village. Clientele paid \$3 and signed a register to enter the bar. Management, often tipped off about impending bar raids, warned their patrons as a service. When the lights flicked off, customers knew that the police were on their way. However, on the morning of June 28, 1969,

when police raided the Stonewall Inn, the gay patrons fought back. Led by transgenders, the bar's customers began to riot, throwing trashcans, coins, and, as legend has it, high heels, and more.²

The police called for reinforcements who attempted to beat down the crowd, offering a temporary solution. The next night the crowd returned—this time in numbers rising above 1,000. After hours of rioting outside the Stonewall Inn, police called in a riot-control squad, which dispersed the crowd but could not stop the momentum. Citywide demonstrations of varying types and intensity followed. In the end, the Stonewall Riots lasted six days.³ From this event grew the gay rights movement that society knows today.

After Stonewall, new activist groups began appearing across America. The first step in joining the new gay liberation movement was “a proud (and often public) declaration of one’s homosexuality.”⁴ Houston was no exception, and over the next decade the local LGBT community began to find its voice.



A marching unit makes its way down the street as spectators watch during the 1982 Pride Parade. Marchers carry a banner proclaiming the year's theme, "A part of... Not Apart From."

The year 1975 marked the founding of the first civil rights organization for the LGBT community in the South, the Gay Political Caucus, better known today as the Gay Lesbian Bisexual Transgender Political Caucus. In 1976, the Houston Pride Parade, sponsored by the University of Houston's Gay Activist Alliance, took its first infant steps. It had little resemblance to the modern-day parade. Spectators saw no floats or bands; they saw only people. During the prior year, gay activists, including one of Houston's earliest, Ray Hill, recruited marchers. Hill targeted “the most ‘obviously gay persons’” for recruitment, believing that these were the people that “had the most to lose—and the most to gain.” The participants numbered sixty men and women.⁵

On Sunday, June 20, 1976, the marchers took to the street to commemorate the Stonewall Riots. They traveled down Main Street, chanting, “Off of the sidewalk! Into the street!” Few people filled the sidewalks that Sunday afternoon, but the march still drew attention. As it continued, people began stepping off the curb and joining the crowd in the street. Soon enough, the crowd

swelled to numbers somewhere between 300 and 400.⁶ The march was brief, but it birthed a tradition.

The cancellation of the 1977 parade due to a lack of funding nearly brought the tradition to an early end, but anti-gay Florida orange juice spokesperson, Anita Bryant, with her “Save Our Children” campaign, ironically saved the parade. Bryant came to Houston to perform at the State Bar of Texas meeting on June 16, 1977. To say the LGBT community was angry over the visit might be an understatement. Quickly, activists Gary Van Ooteghem, Ray Hill, and Reverend Jeri Harvey organized a candlelight vigil and protest. Before heading to a rally at City Hall, between 4,000 and 6,000 protestors filled Houston's sidewalks, many wearing black armbands with inverted pink triangles as they encircled the Hyatt Regency Hotel, where Bryant was to sing. Police, some in riot gear, stood by to prevent any outbreak of violence, but they need not have worried. Though protestors encountered a group of Bryant's supporters during the march, no violent incidents took place.⁷

On July 1, 1979, a decade after Stonewall, the Houston Pride Parade was officially born. Coordinated by the Parade Committee and supported by Houston's GLBT Political Caucus, the parade began evolving to its present incarnation. Under the direction of New Orleans native Larry Bagneris, the organization held an open community meeting to plan the parade. This meeting resulted in decisions to have grand marshals, themes, and merchandise for the parade. Bagneris ultimately became the “driving force behind the parade's form and structure.” This also likely represented the starting point of the parade's Mardi Gras-like atmosphere, for Bagneris, a participant in the 1976 march, had seen “how the parades of Mardi Gras forged a community identity in his hometown.” For the first time, the parade featured floats, many made from flatbed trucks and pickups, with several of them sponsored by gay bars. Thelma “Disco Grandma” Hansel became the very first grand marshal. While the *Houston Chronicle* described the event as a “plea for understanding,” the parade was anything but pleading. Under the theme “United We Stand,” the parade celebrated “the emerging solidarity within the gay community.”⁸

As the Pride Parade entered the 1980s, it continued to evolve. Still fairly new, it required some tweaking. In

1984, the parade moved to an earlier starting time, 2:30 p.m., which *This Week in Texas* reported was “at the request of our city fathers.” A bigger change came the next year. Usually, the parade traveled down Westheimer Road from Shepherd to Bagby Street. The 1985 parade saw its forty-eight entries reverse their direction, traveling east to west, up Westheimer.⁹ These were changes made by the Parade Committee and the community; however, others attempted to make additional changes.

At the June 5, 1985, City Council meeting, Dr. Stephen



Hotze presented a petition with 10,000 signatures in an attempt to prevent Mayor Kathy Whitmire and council members from attending that year's Pride Parade. According to Dr. Hotze, "lewd and obscene behavior was rampant during the parade." He went on to say that by attending, the mayor and council members were "endorsing the homosexual lifestyle and pornography." In response, the city officials swiftly shot down the petition, saying that they never observed any such behavior at previous parades and that they would not allow a petition to dictate whether they attended or not. The police "said the gay parade was 'one of the most peaceful and lawful parades around.'" The victory clearly scored a point in the LGBT community's favor. Nevertheless, LGBT community leaders urged spectators and participants to behave with dignity, telling them not to wear tank tops or take off their shirts. Also, leather or skimpy swimsuits were not allowed on the floats that year.¹⁰ The police proved right, and the Houston Pride Parade was peaceful.

Interestingly, very few protests against the parade took place. Pride Parade cofounder Jack Valinski, who found himself steadily more involved with Houston's LGBT community after moving to the city in 1981, explained that occasionally protestors attended the parade, but the groups were small. For example, he noted, the parade might have five people protesting in a crowd of thousands cheering it on.¹¹

The parade committee, Valinski included, generally worked closely with the community on several levels to alleviate as many of the parade's negative side effects as possible. Since the parade began in a residential area, organizers made sure they used only one side of the street and did not block any driveways. The parade virtually shut down Westheimer Road, causing the businesses there to suffer. To minimize this disruption, organizers kept businesses informed on the time and date of the parade. They assisted them in finding ways to work around the parade, such as allowing customers to enter the establishments through a secondary entrance or back door. Very aware that crowds invariably leave messes, organizers woke bright and early the day after the parade and cleaned the street. Their goal: To return the street to the same condition it was in, if not better, before the parade.¹²



Former and current grand marshals celebrate the 2013 Pride Parade.

Despite efforts by its organizers to minimize negative reaction to the parade, *This Week in Texas* reported "several dangerous threats" were made "regarding the safety of gays" in 1985. As Gay Pride Week approached, they increased in number and included threats against prominent members of the LGBT community, Mayor Whitmire, and several council members. Extra police officers, both plain-clothes and uniformed, were on duty at the parade. Fortunately, and perhaps because of the increased police presence, nothing came of the threats.¹³



These participants in the 1984 parade, all wearing matching orange t-shirts and some wearing hardhats, ride down the road on a Lull forklift. Participants cover a wide range of entries from commercial to community organizations and more.

Generally, the Pride Parade and the Houston police shared a good relationship, although bar raids occurred around the time of the parade. In 1987, police raided Michael's, Chutes, and Joe Club on successive nights in June rather than Mary's, their usual target. Police traditionally raided bars around election times as well. Paradoxically, the bar raids resulted in publicity for the LGBT community and Pride.¹⁴

Even as the LGBT community made strides, AIDS swept destructively across the country in the 1980s. AIDS devastated Houston's LGBT community, and the effects were palpable. Toned down in comparison to past years, the 1985 and 1986 parades had smaller crowds and shorter durations. Tension in the city hung thick in the air. Intolerance grew and often the bull's eye landed upon the LGBT community. Some people called for a quarantine of gay men. Those with, or thought to have, AIDS lost "jobs, [were] turned away from housing, refused health care, [and] denied medical insurance." In 1987, parade organizers urged par-

ticipants to donate money to local AIDS organizations rather than spend it on floats.¹⁵ Hard times fell on the community during that decade, yet the parade marched on.

The 1990s represented a decade of change for the parade. Previously, the parade committee of the GLBT Caucus popped into existence around March or April, raised money for the parade, organized it, put it on, and disappeared again after June. Then came Jack Valinski. In 1992, Valinski, together with Carol Clark and Brian Keever, co-founded Pride Houston, a non-profit organization dedicated year round to the Pride Parade and Pride Week.¹⁶

Pride Houston kept many of the policies of the Parade Committee. Meetings remained open to anyone wishing to attend, and organizers still worked closely with the community. Volunteers and parade entries met with much gratitude. While InterPride, an international organization dedicated to LGBT Pride events across the globe, voted on a worldwide theme every year, the Pride Houston Committee and the community decided whether or not to use it. Generally speaking, Pride Houston did everything in its power to make the parade a fun and memorable community event.¹⁷

By 1994, the Pride Parade had steadily evolved into a neighborhood event in Montrose, its place of origin. Families and children often watched from their yards as participants built their floats during the day. When the parade started, they had a good time as they watched it assemble.¹⁸ Then, perhaps, they joined the crowd of spectators and cheered it on.

The parade had one problem, though. It took place

in June to commemorate the Stonewall Riots, but that in and of itself was not the problem. If you have spent a summer in Houston, you know the problem—the heat. Something needed to be done. Starting in 1995, Pride Houston conducted a survey amongst the LGBT community, speaking to as many people as possible, to decide on the best course of action. They presented four options: Move the parade to the spring, move it to the fall, keep it the same, or turn it into a night parade. Ultimately, the night parade won. It took some time to work out all the kinks and make the transition; but in 1997, the Houston Pride Parade, drawing inspiration from Sydney, Australia’s evening parade, lit up the night. Its centerpiece was a huge 8½ foot disco ball financed, in part, by “Mattress Mac,” Jim McIngvale of Houston’s Gallery Furniture.¹⁹ Finally, the Pride Parade took the form Houstonians know today.

As the parade moved into the 2000s and 2010s, one thing appeared certain—the parade would continue to grow. Each year seems to bring new participants. In 2001, Houston Police Department officers marched in the parade for the first time. The next year marked another first as the Houston Fire Department began participating. In 2011, the University of Houston joined in the parade. By 2014, the parade was drawing 425,000 participants, making it Houston’s second largest parade. And in 2015, it moved back to downtown Houston.²⁰

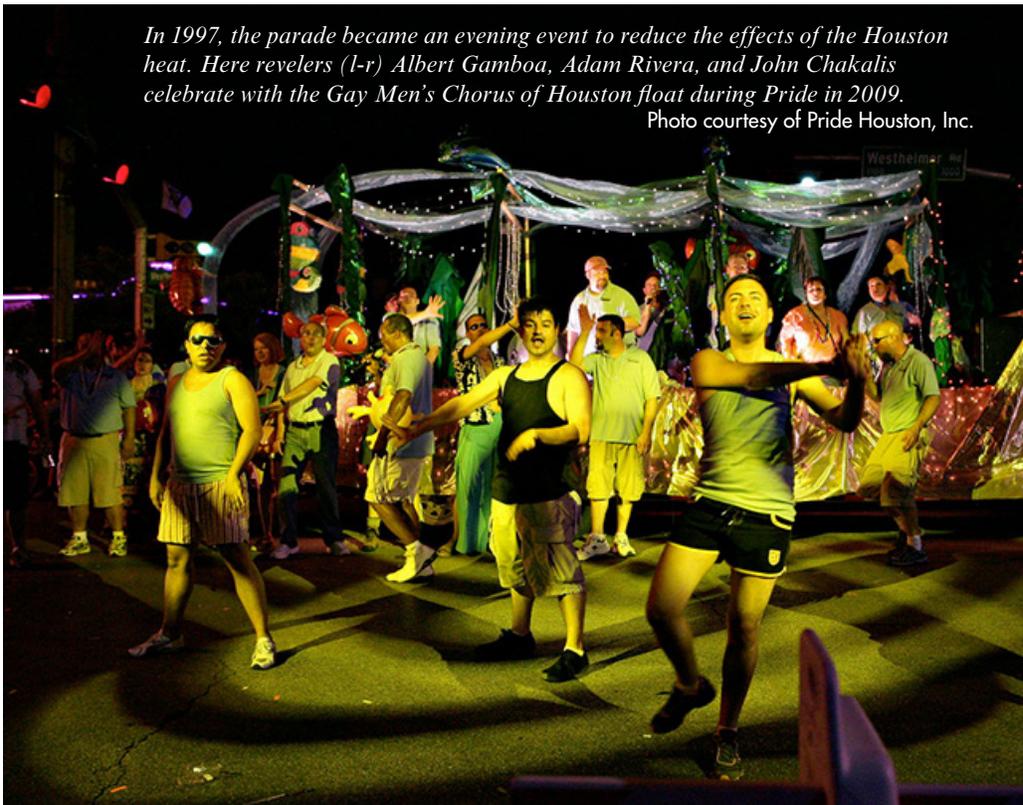
The Pride Parade has long been a deeply personal symbol for members of Houston’s LGBT community. Stories are told of homosexual men who were dying of AIDS at the height of the crisis in the 1980s that held on just long enough to make it through the Pride Parade before passing away in July. The parade was of great importance to them.²¹

The Pride Parade allows members of the LGBT community to see each other’s strength. It shows them that they never stand alone and demonstrates to others that they are not ashamed or afraid. At the Pride Parade, a person “can look up and down the street and see 100,000-plus people who support [them] and [their] lifestyle.” It calls to the world, “this is who we are, and this is what we look like.” Most of all, it states to every LGBT member, “[B]e yourself, accept yourself — it’s who you are,” and there is nothing wrong with that.²² These effects cannot be discounted. The Pride Parade represents an important part of Houston’s diverse history.

Hannah DeRousselle is a senior English major at the University of Houston where she participated in the Houston History class offered by the Honors College.

In 1997, the parade became an evening event to reduce the effects of the Houston heat. Here revelers (l-r) Albert Gamboa, Adam Rivera, and John Chakalis celebrate with the Gay Men’s Chorus of Houston float during Pride in 2009.

Photo courtesy of Pride Houston, Inc.





THROUGHOUT!

HOUSTON'S GLBT HISTORY

June 2 to September 19, 2015
 The Heritage Society Museum Gallery
 1100 Bagby Street
 Tuesday through Saturday from 10 a.m. to 4 p.m.
 Admission is free

The second half of the twentieth century brought unprecedented changes in the visibility and public perception of gay, lesbian, bisexual, and transgender (GLBT) people in the United States. THROUGHOUT! Houston's GLBT History tells the story of the GLBT culture in Houston during this transitional time. The exhibit explores the great diversity

of a larger community made up of distinct cultural groups, each with its own identity and developmental history. The items featured present a bold and frank look at the social, cultural, and political experiences of Houston's GLBT community. THROUGHOUT! Houston's GLBT History is accompanied by an exhibit of artworks created by

local artists. A Look at Houston: Art from the Time of Dying, curated by Bart Truxillo, includes paintings, sculpture, and other works by artists who were lost to the AIDS epidemic, and works created as memorials by those who lived through the epidemic. The exhibit is on view in The Heritage Society Tea Room.

FRAGAS: A HUNDRED YEARS IN THE EAST END

By Emily Chambers

I remember when I was two getting all dressed up to take a picture; even at that tender age I sensed it was an important occasion. My uncle David was on the board of directors for the Houston Bar Association at the time. The association's magazine, *The Houston Lawyer*, was writing about balancing work and family in the legal profession. My family seemed to be a perfect example for the title "Family Matters." There I was in my parents' arms in a dress that looks like Dorothy's in *The Wizard of Oz* being held up for the world to see. It was the first of many times when I sensed my family's importance in the community and began to learn the value of the word "family."

The decedents of Felix A. Fraga and Angela Zamarron became business owners, judges, and elected officials, all well known in the East End and the larger

Houston area. Growing up, I had heard bits and pieces of our family's history, but some of the stories seemed to be hearsay. It became my mission to paint a complete picture of our history.

Born on November 20, 1892, Felix was one of two boys. His father was a large ranch owner in San Luis Potosí, in the state of San Luis Potosí, Mexico. A middle-class citizen, Felix was fortunate to attend elementary school where he learned to read and write, but one of the subjects he remembered the most was U.S. history. As his son Angel explained, "He was so impressed with the United States that he wanted to come [here]."¹

In 1910, the Mexican Revolution became a full peasant uprising against the dictator Porfirio Diaz. Unfortunately for Felix, one of the revolution's components was land reform and, as a result, the government

This photo appeared on the cover of The Houston Lawyer in 1994. On the porch are Joe Z. Fraga and Lupe O. Fraga; behind the fence at the right are John Paul Chambers Sr. and Rosalinda F. Chambers holding their daughter Emily Chambers (author of this article); in front of the fence on the left, back row are David O. Fraga and Nelda Fraga, standing in front of them from left to right are John Paul Chambers Jr., Eric Fraga, and Joshua Fraga; and seated are Amanda Fraga and Peter Chambers. Photo courtesy of The Houston Lawyer.



took his ranch and his family's livelihood and status with it.² Left poor, Felix felt no ties to a country that betrayed him and decided to venture into the country that had impressed him years earlier.

On July 16, 1913, Felix Anguamo Fraga entered the United States at Eagle Pass, Texas, and paid the toll—only five cents—to cross the international bridge. Eventually, he found his way to Baytown, Texas. Felix had a friend there, Mr. Rocha, whose sister, Medusa Rocha, he later married. The couple had a daughter named Guadalupe, but unfortunately, the mother died young from tuberculosis, leaving Felix alone with his little girl.³

Staying in Baytown, Felix soon met a visitor named Angela Zamarron who had grown up in Contrayerba, a small town outside San Luis Potosí.⁴ Born in 1901, Angela came from a large middle-class family, the only girl out of five children. As a young woman she had a child out of wedlock with a gardener, who was already married.⁵ Living in a small town, it was probably next to impossible



Felix and Angela had five boys who together with Angela's son Joe made up the "Fraga Six."

All photos courtesy of the Fraga family unless otherwise noted.



Felix and Angela Fraga around the time of their marriage.

for her to hide from the scandal. On a trip to Houston with her son Jose, she met Felix through mutual acquaintances, and the two fell in love and married.

The new family ventured into Houston's Second Ward, a community that retained characteristics of their Mexican-American culture. By 1930, they had settled into a rented apartment upstairs at 2419 Commerce Street for eight dollars a month, and the family had expanded to include Frank and Felix Jr.⁶ The Fragas lived within walking distance from famous East End landmarks such as Navigation Boulevard and Our Lady of Guadalupe Church. Being five minutes from downtown, the Fraga boys also enjoyed the amusements of downtown like the Loew's and Metropolitan Theaters. When the family lived at 2619 Saltus, Angela made an instant friend in the new East End resident Ninfa Lorenzo. Angel remembers his mother and Ninfa always getting coffee together.

Harder than finding a community, getting work presented challenges during the height of the Depression. Felix Sr., like most immigrants, found himself limited to unskilled labor. He worked for Southern Pacific constructing railroad lines but eventually moved up to management—a rarity for a Mexican—supervising a group of five to ten men, and then serving as the "paymaster." After retiring from Southern Pacific, he acquired a job at the famous Shamrock Hotel as a dishwasher. While Felix worked, Angela was the matriarch who made all the family decisions; her sons do not remember a time she was not home.⁷

In addition to the economic hardships of the 1930s, the East End was struck by the "The White Plague," or tuberculosis (TB). Angel remembers a family in the neighborhood losing three children in one year, and they put up a sign warning others to stay away. "It was so bad...I was getting TB shots every week," he said. The East End reflected a national epidemic propelled by the overcrowding of urbanization. In 1936, the U.S. Bureau of the Census estimated that one out of every twenty-one deaths in the U.S. was due to tuberculosis. Before, only private institutions such as sanatoriums, where patients were

nursed for years, treated TB patients; but with the influx of cases in Houston, Jefferson Davis Hospital developed the first public TB clinic.⁸

Doctors diagnosed three of the Fraga children, Guadalupe, Joe, and Frank, with harboring TB. Sadly, Guadalupe died, while Joe and Frank were quarantined at the hospital as part of the effort to contain the disease.⁹ Guadalupe's date of death is unknown, but through census records and family stories it is believed she died in her late teenage years.

Born Jose in 1924, my grandfather, Joe "Brown" Fraga, was the only one of the six brothers born outside the United States. Called "Brown" for Joe E. Brown the white actor/comedian in 1930s and 1940s cinema, Joe was very light skinned with light brown hair and stood out in the Fraga line-up. Joe and his younger brothers had no idea growing up that Joe was not Felix Sr.'s natural son. From the time Joe first met his stepfather, he was treated differently. He was not always allowed to sleep in the house and was left outside, hungry and tired. As his daughter Rosalinda stated, "Dad never really had a home." Fortunately, cousins and neighbors looked after my grandfather, trying to make up for what he lacked.¹⁰

Although Joe did not live at home, he remained under Angela's influence, which meant he attended school. To Angela, school was indispensable, and she insisted the children attend Rusk Settlement daycare, where she volunteered to cover their fees. Joe went on to Rusk Elementary and Marshall Junior High before dropping out to work to help his family. He sold newspapers, which became a side job well into his adult life. "We all sold newspapers but Brown was the best," Angel recalled.¹¹

My grandfather had a prime news corner in downtown Houston right next to the Lamar Hotel, a drug store, and the Loew's and Metropolitan movie theaters. Joe's customers came to know him and tipped him generously. Despite having to work, Joe took part in community sports and became a fairly good catcher. When World War II broke out, he enlisted and became Sgt. Joe Fraga, traveling the world fixing planes. Like many immigrants, as a reward for his service, Joe became a U.S. citizen.¹² He married my grandmother, Lupe Oropeza, in August of 1948, and the couple had five children. Joe worked for Nationwide Papers as a warehouse manager until he retired.

Born December of 1927, Felix Sr.'s second son Frank was known as the family photographer. He bought his first camera for three dollars when he was ten years old. When looking at



Frank Z. Fraga, the photographer of the family, continued his hobby into his Navy career, becoming his ship's official photographer.



Joe Z. Fraga and Lupe Oropeza married in August of 1948, and the couple had five children.

family photos, Angel said that Frank took all of them. He followed Joe through school and was well liked by all of his teachers because he was very smart. Angel exclaimed, "He could have gone all the [way] to Rice!" But the war intervened. After the USS *Houston* was sunk in the Battle of Sunda Strait, a two-week campaign got underway in Houston to recruit 1,000 sailors to replace the men who had died. Frank wanted to be a part of that, but at only fourteen years old and 115 pounds, he had some serious hitches in his dream. Unbeknownst to Angela, who could not read English, she signed a form stating Frank was older than he was so he could enlist. He ate bananas for a week to reach the required 120 pounds.¹³

On the night of May 30, in downtown Houston, Frank stood with the recruits sworn in by Rear Admiral William H. Glassford. Frank served for thirty years, working as an electrician on nuclear submarines, including those that spied on the Soviets during the height of the Cold War. Only a few ever discovered his real age and they protected his secret.¹⁴ After returning home, Frank went into the printing business, where he partnered with his brother Lupe, also known as "Champ," in his business, Tejas Office Products, to do all their printing. Frank called it Fraga Printing, and even though the business failed, most of his twelve children are still in the printing business.

Unofficial mayor of the East End, Felix Z. Fraga was born October 29, 1929, the third son of Felix Sr. and Angela. Felix attended the same schools as his brothers and sold newspapers on Sundays in front of Our Lady of Guadalupe and in the afternoons on Congress and Main Streets. He played sports for school and community teams such as the Navigation Wild Cats. Felix was fortunate in his youth to keep close ties with the Rusk Settlement House, which later provided him jobs and scholarships to pay for graduate school. As the first in his family to graduate high school and college, and to get a graduate degree, he set high standards for his younger brothers. Using his social work degree, Felix helped his parents and others become citizens through classes for Spanish-speaking citizens at Rusk.¹⁵ In 1970, Felix became the director of Ripley House, the modern community center that replaced the settlement house.



Felix Z. Fraga, named after his father, served on the Houston Independent School District board from 1990-1994 and as City Council member for District H from 1994-1999.

Felix used his influence to better the community when he held elected positions on the Houston Independent School District Board from 1990 to 1994 and Houston City Council from 1994 to 1999. “I never thought I was going to get into elected office by working at neighborhood centers or through social work,” Fraga said. “People got me involved in telling me to run for the school board, and I got elected to that. And then, they said there’s going to be an opening on the city council, you ought to run for that, and I did and I got elected!”¹⁶ Felix is always shown in photos with his wife Nelly standing at his side. Together they had three boys, two of who are still alive. Both Carlos and “Bo” have served their country with Bo following in his father’s footsteps as community developer at Ripley House.

In the winter of 1961, Angel Z. Fraga stood among a hundred people sworn in by the Texas Supreme Court judges to practice law. Angel remembered, “Mom just kept crying and saying she couldn’t believe I had become a lawyer.” Angel, or “Red” as he was known for the color of his hair, was almost as light as my grandfather. Born in July of 1932, he attended the same

Angel Z. Fraga was the family’s first lawyer, graduating from South Texas School of Law in Houston in June of 1962.



schools as his older brothers and played on the Sam Houston High School basketball team in the state championship. He went to the University of Houston where he got a degree in business, which included some law classes, and that introduced him to the world of law. Afterwards, he served in the military where he was known as the guy to go to for legal advice, which encouraged him to go to law school on the G.I. Bill. Except for a ten-year stretch when he served as a county criminal judge, Angel maintained his own law firm until his death in 2014.¹⁷

When I asked about their brother Tom, the first thing Angel said was, “Tom – so smart!” He graduated with honors from Jefferson Davis High School and earned a degree in chemistry at Texas A&M. He married Mary Rendon his freshman year, and

together they lived in an old army barracks. Tom worked his way through college with odd jobs, one of which was a running a movie projector at a drive-in theater.¹⁸ After graduating, he served in the Air Force for twenty-five years. The couple had eight children born all around the world. After retiring, Tom settled in Austin, Texas, where he started a construction company called Fraga and Sons that one of his sons still runs today.

By the time Lupe was born, Angela had given up on having a girl, so they named the last boy in honor of the daughter Felix Sr. had lost so many years earlier. Lupe, “Champ,” is the baseball star of the family. He received a scholarship to go to St. Thomas High School and went on



Tom Fraga graduated from Texas A&M and served in the Air Force for twenty-five years.

to play at Texas A&M, where he graduated. Once home, he discovered he did not like accounting work, so “when the opportunity arose to buy an office supply company in 1962, he jumped at it,” Angel recalled. He married Irene, and the couple “struggled together.” Then, in 1974, “Shell Oil committed to using small, minority-owned businesses,” including his Tejas Office Products, which “got a lucrative contract.”¹⁹

Over the years, I have felt that everyone in my family at one point or another worked at Tejas. As the business grew and Lupe got older, his children took on more responsibilities. Lupe’s oldest son, Stephen, now heads the business and oversees the supply empire his parents created.²⁰ It recently celebrated its fiftieth anniversary and holds a huge presence in the East End and greater Houston area.

The grandchildren of Felix Sr. and Angela embody the same values of education and family passed down through generations. Joe and Lupe’s children grew up in East End where my grandmother, Lupe, still resides. The couple had five children: Joe “Bouncie,” David, Lucy, Angel, and my mother Rosalinda, who as the middle child developed a mediator personality, always trying to keep the peace.

During the 1960s and 1970s, their area of the East End still had a predominantly white population. Schools represented the most common avenue that discrimination entered my aunts and uncles’ lives. My aunt Lucy remembers getting sick in school and when my grandmother brought her clean clothes, instead of being sympathetic, the teacher yelled at Lucy and would not let my grandmother take her home. “I remembered Mom being so

sad. I was sick the rest of the day. At St. John’s there were not many Hispanics and I think Mom and Dad were just grateful that they let us into the school.” Despite the prejudice, my mother says, “We didn’t know we were poor, we were too busy having fun.” Like the generation before them, the kids helped the parents make ends meet, selling newspapers and cleaning buildings. The whole family cleaned the Lykes Bros. building for many years, and my mom remembers the workers leaving candy for them, and playing cards with her siblings while waiting to go home.²¹

Today, the family includes the many great-grandchild-



Felix Z. and Lupe “Champ” Fraga played on East End sports teams like the Navigation Wildcats. Sports are credited with helping the boys stay out of trouble.

dren of Angela and Felix, of which I am one. Going to college just down the street from where my ancestors started it all reminds me of the sacrifices and the hard work of people who brought me into this world. I carry with me their legacy of achievement, their memories, the view of a similar skyline, and the smells of Maxwell House Coffee (now Atlantic Coffee Solutions). Through the eyes of my family, we can see the transition of an area over a hundred years and see some of the community’s first Mexican American lawyers in Angel Z. Fraga, elected officials with Felix Z. Fraga, and business owners in Lupe Z. Fraga who have made an impact on Houston’s East End and the city at large. But more importantly the legacy of my family is in all of Angela and Felix’s descendants, like myself, who continue to move forward without forgetting from where we came.

Emily Chambers is a senior at the University of Houston majoring in history with minors in art history and psychology. She plans to study psychology research in graduate school and carry on the family tradition of serving the community.

A ROUND TRIP BACK TO HOUSTON

By David V. Herlihy



A BICYCLE TRIP BOUND THE WORLD—MESSRS. ALLEN AND SACHTLEBEN.

After touring the British Isles during the summer of 1890 on their first set of “safety” bicycles, Thomas Allen and William Sachtleben reached London. There, they acquired from a London manufacturer a new set of bicycles (shown here) and a pair of Kodak cameras. After announcing their intentions to circle the globe, they posed for this studio shot.

Photo courtesy of John Weiss.

Seven years ago I was putting the final touches on my 2010 book *The Lost Cyclist*, a non-fiction work about Frank Lenz, a forgotten cycling pioneer who helped spark the great bicycle boom of the 1890s. In May 1892, young Lenz set off from his home in Pittsburgh, Pennsylvania, to circle the globe on a new-fangled “safety” bicycle with inflatable tires, the prototype of the present day vehicle.¹

Another period cyclist from Alton, Illinois, William Sachtleben, also interested me since *Outing Magazine* (Lenz’s sponsor) had sent him to Turkey to search for Lenz, after the latter disappeared there two years into his journey. A famous wheelman himself, Sachtleben completed his own “round the world” ride with college chum

Thomas G. Allen, Jr., which I also chronicled in *The Lost Cyclist*.

While researching, I periodically plugged “Sachtleben” into Google books to see if any new leads appeared, and one day I stumbled on the book *Armenian Karin! Erzerum* by Hovannisian.² The snippet online suggested that UCLA had a substantial collection of papers relating to Sachtleben, and of course, I was eager to find out more. The book itself had a chapter by Gia Aivazian, then a cataloguer at UCLA’s Special Collections, giving a detailed breakdown of the collection, including several diaries from the bicycle ride, numerous papers relating to the search for Lenz, and some 400 nitrate negatives of unknown content, which were in storage.



Thomas Allen (far right) enjoys a drink near the Athens train station in early February 1891. He is about to board a train for London, where he will purchase two new bicycles to replace their broken London-made machines for the planned ride across Asia. So as not to be recognized on board, Allen has disguised himself in elegant attire borrowed from his wealthy Greek friend Basilios Kapsambelis (center). On the left is Serope Gürdjian, an Armenian rebel who befriended the American cyclists during their winter stay in Athens.

All photos courtesy of UCLA Charles E. Young Research Library, Department of Special Collections, Sachtleben Collection unless otherwise noted.

According to Aivazian, an unidentified man rescued the entire collection in the 1960s, when he spotted a group of workmen tearing down an old house near downtown Houston. One tossed an old valise out an attic window in the direction of a bonfire raging in the back yard. The case barely missed its target and broke open when it hit the ground, spilling out old photographs on the lawn. When another workman began disposing of the materials, the man witnessing the act intervened and bought the remaining items.

Some years later, around 1982, thanks to Aivazian's brokering, Jean Zakarian of Carpinteria, California, donated those papers to the University of California, Los Angeles (UCLA) Special Collections. I promptly contacted UCLA to see the collection, but the papers, with the exception of the nitrate negatives, remained in Aivazian's personal possession. After making several trips to Los Angeles, I finally arranged to see the papers at the library, and it was well worth the extra effort.

Especially intriguing was a tiny diary packed with miniscule cursive lines. Written by Sachtleben in early 1891, it chronicled the winter he and Allen spent in Athens while preparing for their epic ride across Asia. In vivid detail, he recounted both the routine (e.g. visits to cafes) and the extraordinary (such as the elaborate funeral of Heinrich Schliemann, who discovered Troy).

Sachtleben also described a colorful cast of charac-



Sachtleben rides his Humber through the Acropolis, while a dismounted Allen looks on. The guards originally refused to allow the Americans to enter the ancient city with their wheels but relented after being promised riding lessons.

ters that came into their lives, such as Seropé Gürdjian, an Armenian rebel who had just been expelled from Constantinople, and Winnie Manatt, the winsome daughter of the American consul who plucked Sachtleben's heart strings. These revelations offered tremendous insights into a primary character in my book.

One question, however, still haunted me: what was the content of those nitrate negatives? Although they had yet to be scanned and no set of prints existed, I felt certain they were souvenirs from the "round the world" bicycle ride because I knew that Allen and Sachtleben, at the start of their journey in London, obtained early Kodak cameras, which used this same sort of film.

Because of the fragile and combustible state of the negatives, they would have to be sent to a special laboratory for processing, and Simon Elliott, UCLA Special Collections' photo archivist, warned me that it might be years before the library scanned this collection, given the funding and scheduling issues. Although I would not have access to these images in time for my book, I remained eager to see what these negatives would reveal. Finally, about two years ago, Elliott informed me that the scanning had been scheduled.

Once again the results proved worth the wait. The circular black and white images were, for the most part, remarkably crisp and well composed. Moreover, each negative had been enclosed in a small envelope with Sachtleben's notes scrawled on the outside, enabling me to discern where the photographs were taken and precisely what they depicted.

As it turned out, the images were indeed from the "round the world" bicycle ride. Curiously, however, they spanned only one year, 1891, of the three-year jour-



Sachtleben pedals across the busy Galata Bridge spanning the Golden Horn, towards the center of Constantinople (Istanbul). He draws looks from curious residents unaccustomed to bicycles. In the background on the far left is the base of the ancient Galata Tower in Pera.

ney, when the cyclists migrated from Athens, Greece, to Tashkent, Uzbekistan. What had happened to the negatives previously taken in Europe, or subsequently in China? Had they literally gone up in smoke? Despite the gaps, this was clearly a remarkable collection of images. I approached Sebastian Clough, the exhibitions director at UCLA's Fowler Museum, offering to guest curate an exhibition of select images for the museum. Clough loved the idea, and in December 2014, *Round Trip* opened, featuring forty-three images scanned from the original negatives and reproduced at 20" diameter, rather than the original negative diameter of 3.5", for better viewing. Divided into four sections, they fairly equally represent the territories the cyclists crossed that year: Greece, Turkey, Persia, and the Russian Empire.

Another question, however, still dogged me: who was the individual that allegedly saved the Sachtleben Collection a half-century ago? I reasoned that he might still be alive, and if so, he could provide the full story to relay in conjunction with the exhibition.

As remarkable as that story of the rescue sounded, it had a ring of truth to it. Sachtleben had settled in Houston to manage the Majestic Theater and lived there until a few years before his death in 1953. So it seemed plausible that his papers wound up in Houston, especially if he had lived in the old house in question.

And what was that unidentified man's connection to Jean Zakarian, the woman from Carpinteria who made the donation years later? Neither UCLA nor Aivazian knew much about the provenance of the papers. Zakarian had died in 2004, and I could not find any of her relatives to shed light on the mystery. Finally, I got the break I needed: Aivazian told me that the man who rescued the



In May 1891, after a two-week stay in Sivas, Turkey, where Allen recuperated from typhoid fever, the cyclists veered northeast toward the Black Sea. With spring temperatures on the rise, they encountered streams such as this one, swollen by the melting snow from nearby mountains. Fortunately, their hired escorts were on hand to help move their gear.

papers was Zakarian's second ex-husband. But I still had no name. An online search revealed a record relating to Zakarian's estate, which provided a contemporary phone number belonging to one of the trustees, Elizabeth Mann. Mann confirmed that she had known Zakarian and recalled that Jean's second husband was a man named Paul from Texas. She provided other useful details, such as the fact that Zakarian had moved to Texas after marrying Paul, around 1980, but returned shortly thereafter when the marriage failed. A genealogist from Santa Barbara, Mary Mamalakis assisted me in finding a divorce record from Texas that fit the known parameters: in 1981 a Paul Montague Jr. divorced a Jean Z. after a two-year marriage.

Encouraged, I searched for Montague and discovered a man with that name in his eighties living in Blanco, Texas, about an hour outside of Austin. An obituary for his sister listed his four children as survivors, including a daughter Meredith living in the Boston area, my base. I contacted Meredith who, after consulting with her father, confirmed that he was indeed the man I was looking for. I called Paul and found that he had clear and vivid memories of the rescue operation in Houston all those years ago. After I requested an interview, Paul graciously invited me to his ranch, and on December 10, 2014, just days before *Round Trip* opened at the Fowler, I flew to Austin. My friend William Hudson drove me to Paul's home in Blanco and recorded the interview.

Paul not only confirmed the gist of Aivazian's account, he also added quite a few details. He explained that while living in Houston in the mid-1960s he had a construction



Sachtleben's Humber bicycle, resting on a pedal, attracts a small crowd in Constantinople. In the background is Allen on his bicycle and the famous Hagia Sophia, built in 537 AD as a Greek Orthodox basilica. Nearly a thousand years later, after the conquest of Constantinople by Sultan Mehmed II, it was converted to an imperial mosque.

project that put him in the market for good wood. One day he noticed a demolition site near downtown where workmen were tearing down an old house, salvaging and selling off the valuable lumber from the frame, and burning unwanted debris in a bonfire.

Paul stopped by periodically, whenever he needed more lumber. One day, while waiting in line curbside, he noticed a workman appear in a dormer window holding a small valise. The workman then pitched it out the window in the direction of the bonfire below. When it missed its target, the old photos spilled out, and Paul bolted from the lumber line to examine the strewn contents.

A photographer and a history buff, Paul sensed that the discarded materials were of some interest. He reached into his pocket and all he could find was a \$20 bill, which he promptly handed to one of the workmen in exchange for the right to collect and keep the materials.

Paul did not know whose records these were (nor was that easy to unravel, in a time before the Internet). But he reasoned that they must have belonged to a reporter who had spent time in Armenia around the turn of the century, judging from the gritty photos of a mass burial in the aftermath of a massacre. Paul stored the valise in his attic and went about his life.

Years later when Paul remarried, he showed the collection to his new wife, Jean Zakarian, whose late first husband was an Armenian American. Jean found the collection of interest and took it with her when her marriage to Paul broke up. The two agreed that it meant more to her than it did to him.

Jean thus took the valise back to Carpinteria. Shortly thereafter Aivazian learned about the collection through mutual contacts at a local Armenian church and persuaded Jean to donate at least a portion of it to UCLA.

In another interesting twist to this story, Jean did not donate the entire collection to UCLA. She kept a major portion of it, until about fifteen years ago when she real-

ized that she was dying, and gave the remainder to a niece of her first husband. Whether the complementary material relates to the "round the world" trip, the search for Lenz, or other Sachtleben adventures (such as his trip to the Klondike during the gold rush of 1896-1899) remains to be seen. Who knows? Maybe the missing negatives from China will turn up.

In any event, I am thrilled to see the exhibition come to Houston, truly living up to its title, *Round Trip*. The Asia Society-Texas Center, which is hosting the exhibition, stands but a few blocks from the demolition site where Paul rescued those negatives decades ago. And, yes, it seems that the doomed house was indeed Sachtleben's old residence at 4819 San Jacinto Street.

David V. Herlihy is the author of *The Lost Cyclist and Bicycle: The History*, winner of the 2004 Award for Excellence in the History of Science. A leading authority in his field, his work also has appeared in numerous general interest and specialty magazines. He is responsible for the naming of a Boston bicycle path after Pierre Lallement, the original bicycle patentee, and the installation of a plaque by the New Haven Green, where the Frenchman introduced Americans to cycling in 1866. He is the guest curator of the *Round Trip* exhibition.

Round Trip Bicycling Asia Minor, 1891 will be on display through September 27 at the Asia Society-Texas, open Tuesday through Sunday at 1370 Southmore Boulevard. Admission to this exhibit is free. Visit www.asiasociety.org/texas or call 713-496-9901 for more information.

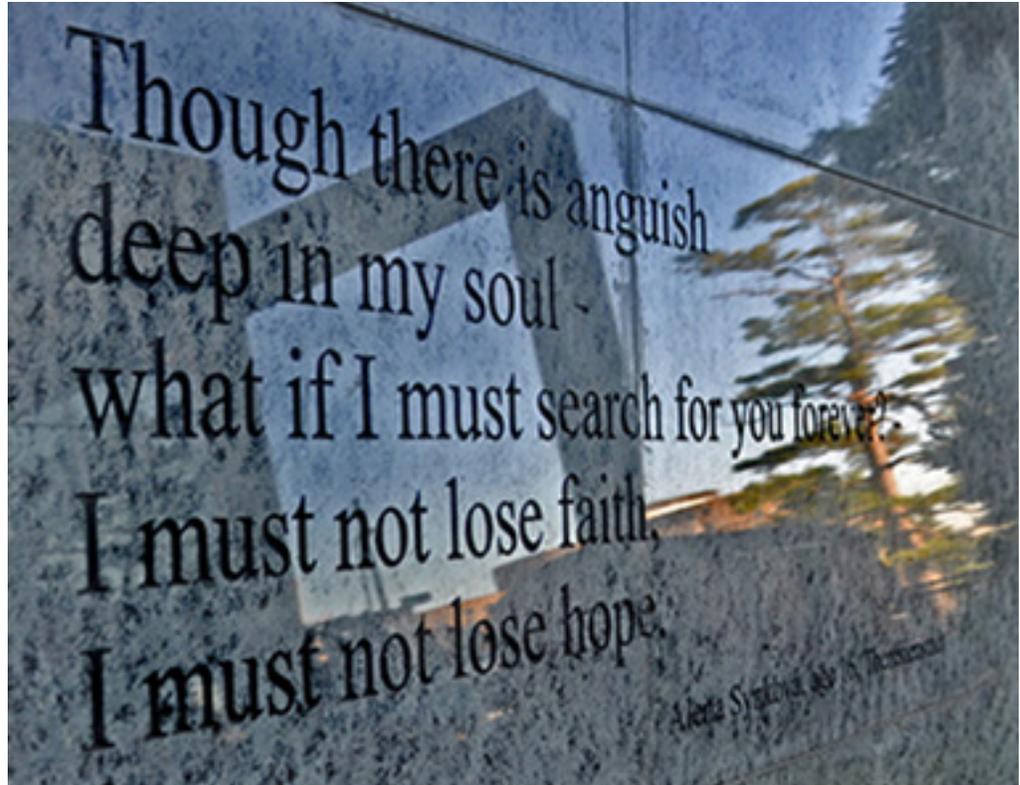
Holocaust Museum Houston: Never Forget

By Victor Romero

The extermination of six million Jews during World War II was a horrific event that will be remembered forever.¹ In the city of Houston stands a distinguished building that has engraved within its walls the memories and stories of some of the survivors. The Holocaust Museum Houston's mission is to remember those who perished in the Holocaust; to educate people about the dangers of hatred, prejudice, violence, and apathy; and to instill hope by working to repair the world.²

Siegi Izakson conceived the idea for the Houston museum. In 1981, he traveled to Israel to participate in an international gathering of Holocaust survivors where he met hundreds of people like him who had survived. He realized that eventually he and the rest of the survivors would be gone from this world and with them the memories of their experiences. Even though other cities had erected memorials, Siegi returned to Houston with the mission of building a Holocaust education center and memorial here to keep the memories alive.³

Siegi presented his idea to the leadership of Houston's Jewish Federation, but the museum was sidelined until 1990 when Sandra Weiner, president of Houston's Jewish Federation, embraced the idea. In 1992, the Holocaust Education Center (HEC) organized the Circle of Tolerance, a blue ribbon fundraising committee with Ben Love, Stanford Alexander, and Harry Reasoner as its chairs. These prominent Houston business leaders raised the money to organize the construction and fund the exhibits without any government funding.⁴ Prior to opening, the name changed to the Holocaust Museum Houston.⁵ In March 1996, when the Holocaust Museum had its opening ceremony, Siegi saw his vision become a reality. Speaking to those in attendance, he said, "This means the Holocaust story will not go away. It means the Holocaust is going to be told through education and memorial."⁶

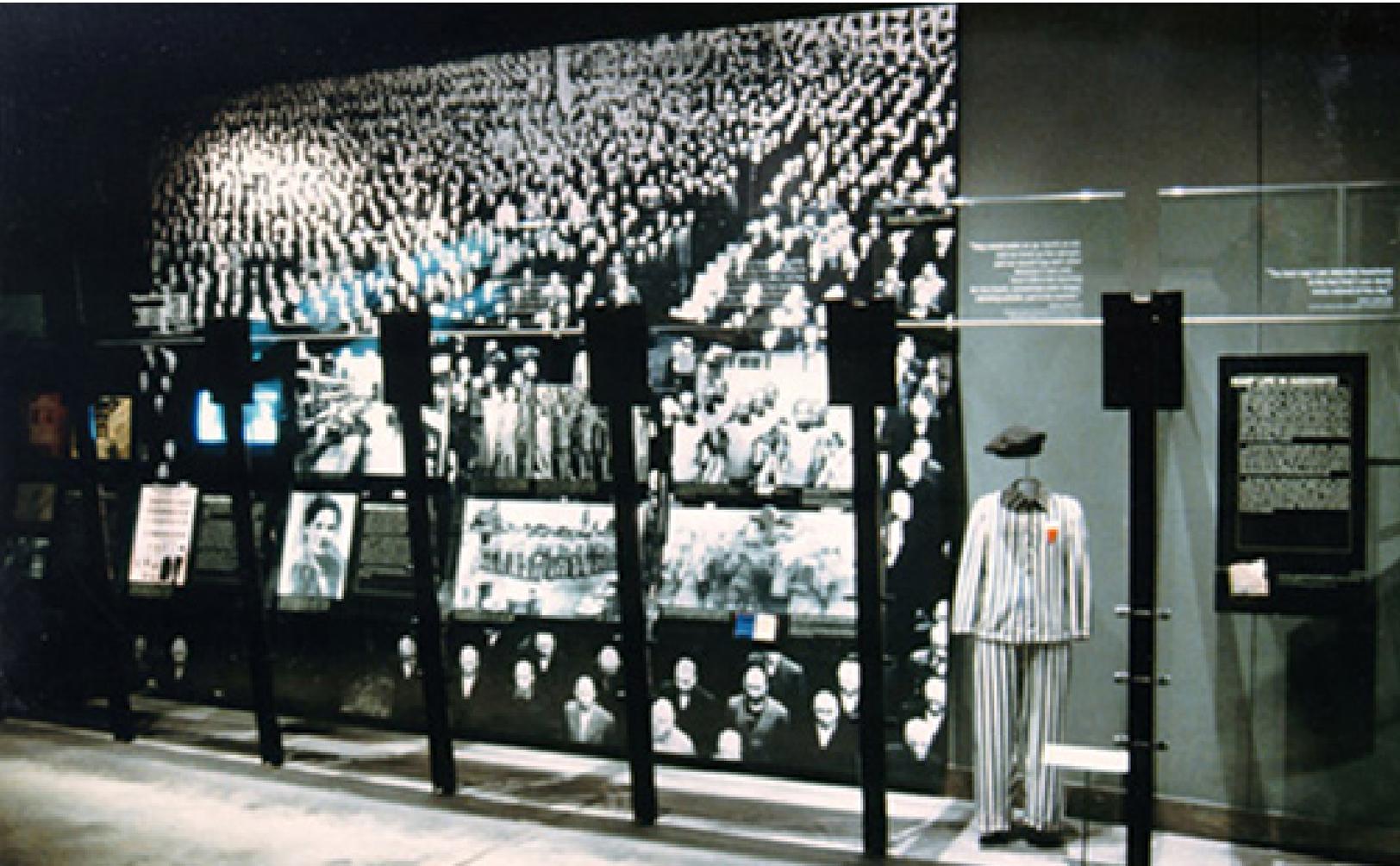


This stone stands in the Eric Alexander Garden of Hope, which is dedicated to the eternal spirit of children and in memory of the 1.5 million children who lost their lives in the Holocaust. Visitors are encouraged to place a stone in the garden as a marker of their visit and remembrance.

All photos courtesy of Holocaust Museum Houston.

The Holocaust Museum Houston stands in the middle of Houston's museum district, attracting the eye with its unique architecture. The two priorities for the museum were to have a memorial space within the building as well as gallery space for the permanent exhibits. Soon it became evident that the original one-story office building was not sufficient to do the exhibit justice; it needed a new wing to double the available gallery space. The museum now occupies more than 27,000 square feet that include a memorial room, 105-seat theater, permanent exhibit, galleries, library, and classrooms.⁷

"What the survivors wanted was a building you could not ignore. They wanted a building that told a story even if you never went inside," explained Ira Perry, director of marketing and public relations for the museum.⁸ Ralph Appelbaum, a New York architect, fulfilled that vision. The tall black cylinder stands at the center to remind people of what happened in the crematoriums, while the fenced slope gives the impression of a barbed wire fence. The stone slope is cut into square sections that have inscribed names of a number of Jewish communities de-



Bearing Witness: A Community Remembers is part of the museum's permanent exhibit. Featuring the testimony of Houston-area Holocaust survivors, it begins with pre-war Europe and reveals the flourishing Jewish life and culture there. Authentic film footage, artifacts, photographs, and documents expose Nazi propaganda and the ever-tightening restrictions on Jews in the steady move toward the "Final Solution."

stroyed by the Nazis. The visitor can see right away that a story waits within the walls.

Once inside the museum is wide open, inviting, and completely lit; but as you go into the building and hear the story of the Holocaust, it starts to get tighter, the walls start to come down, it gets narrower, it becomes dark, gloomy, and depressing. Intentionally designed this way, it shows how the people started with freedom, then had it stripped away, and became prisoners.⁹ "As you walk down the hall you see what appear to be railroad tracks ... they start off very wide and get narrower and narrower as they take you down toward the railcar. Three million people died by rail," Perry pointed out.¹⁰

The museum exhibits are powerful. These are not pictures hanging on the wall that you can ignore; they tell the story of the Holocaust as seen and experienced by survivors who came to Houston and became our neighbors. Perry explained how the museum had to be different to give the tragic events proper respect, "[Holocaust survivors] knew that if you just saw a photo on a wall, after a while it wouldn't mean anything to you anymore ... but if you saw a picture of your neighbor and you saw your neighbor's story, that you will remember, that will have some impact."¹¹

One of the permanent exhibits, *Bearing Witness: A Community Remembers*, starts off by showing what life was like in Europe before the Second World War, how established the Jewish culture was there, and the history of their persecution. The exhibit then leads the visitor through the rise of the Nazi Party and Adolf Hitler coming to power in Germany with displays of Nazi propaganda showing how the Nazis restricted the Jewish people. Visitors also find film footage and photography of the aftermath that show how the government steadily moved towards its "Final Solution."¹²

The exhibit tells stories of survivors like Chaja Verveer, who now resides in Houston. When Chaja was one year old, she was separated from her family after they went into hiding when the Nazis occupied the Netherlands and ordered the deportation of the Jews. Chaja's father was killed but she survived and was reunited with her mother after the war. While visitors learn about her story, they also see Chaja's baby dress, which her mother kept with her as a link to her daughter. These artifacts elicit deep emotions when learning about the struggles the war created.¹³

Museum goers learn about the atrocious living conditions and hardships found in the Nazi-imposed ghettos

as well as the special mobile killing units and the death camps like Auschwitz. Every person that follows the path through the museum sees how prejudice led to the murder of millions of men, women, and children.¹⁴ As one visitor explained, "I've never been in a place I wanted to stay so long and at the same time leave as quickly as possible!"¹⁵

Visitors also learn through the exhibits about the resistance efforts, like that of the Warsaw Ghetto uprising, acts of sabotage, and prisoner revolts. The exhibit ends with two films, *Voices* and *Voices II* that present testimonies of Holocaust survivors who now live in Houston. They share their stories that are made even more powerful and real by the fact that they are our neighbors.¹⁶

The museum uses two different forms of transportation to tell two important stories of the Holocaust: one of people being led to their end and the other of people being rescued from certain doom. The museum's railcar is authentic from World War II and represents the type used to transport millions of people to their deaths. Although it is impossible to know if the museum's railcar was used to transport people to the camps, modifications to the train strongly suggest that it was.¹⁷ The museum's fishing boat resembles those used by Danish fishermen to transport thousands of Danish Jews out of Denmark and into

Sweden in 1943, as the Nazis began building camps and forts to contain them. As Perry noted, the fishermen saw this not as rescuing Jews but as rescuing their neighbors.¹⁸

The museum created the Eric Alexander Garden of Hope to remember the 1.5 million children who perished in the Holocaust. Designed by Houston architect Carlos Jimenez, it is located at the end of the main corridor; the garden is outside the museum where it is surrounded by a beautiful, tranquil open space. When visiting the garden it has become tradition to place a stone at the monument made out of blue granite. Placing the stone demonstrates that the person was there and will remember what he or she has seen. The monument is inscribed with a poem by Alena Synkova who wrote it while imprisoned in Theresienstadt at the age of sixteen.

*Though there is anguish
deep in my soul-
What if I must search for you forever?
I must not lose faith.
I must not lose hope.*¹⁹

Over 9,000 volumes are housed within the museum's Laurie and Milton Boniuk Resource Center and Library.

As Communism fell in Eastern Europe, Bosnia-Herzegovina was embroiled in a civil war with Bosnian Serbs from 1992 to 1995. An estimated 100,000 people lost their lives, including 8,000 men and boys from Srebrenica in the largest massacre in Europe since the Holocaust.





The Holocaust Museum Houston works diligently to educate students and the public about the dangers of prejudice and hatred in society, not only in the past but today. Since it opened in 1996, impassioned notes, poems, artwork, and other gifts attest to the life-changing thoughts just one visit to the museum can yield.

It includes a reference section, a rare book collection, juvenile literature, audiovisual collection, and a general collection of non-fiction and fiction. The archival collection includes items presented in the permanent exhibit as well as items from changing exhibits, manuscripts, emigration documents, photographs, and clothing. Private collectors and Holocaust survivors who donate the items make the collection available for research and display. The Oral History Project is considered one of the most important missions of the museum. The project has almost 300 oral testimonies that are stored on VHS tapes accompanied by paper transcripts. The testimonies were used to construct the *Voices* and *Voices II* films.²⁰

Educating the community remains the main goal of the museum. In the years before the museum, Holocaust survivors spoke to local groups to raise public awareness of the Holocaust and advocate tolerance. The museum came into being in an effort to institutionalize these actions. One Holocaust survivor, Celina Fein, said, “When

we cannot talk anymore, let the museum talk for us.”²¹

The museum also tries to reach out to those who are unable to visit in person. The museum developed the Curriculum Trunk program in 1998. The program originally sent trunks filled with books, media, and lesson plans to schools for free for a three-week period. The materials have since been digitized and are distributed on iPods.²²

The Holocaust Museum Houston seeks to do more than just show what happened during the Holocaust. It tells the story of the people that went through the Holocaust and remembers all of those that did not survive. It teaches us how hatred and prejudice can lead man to do heinous crimes. It also gives us hope that by remembering these stories and educating the community about these evils that we can be better people.

Victor Romero received his bachelor’s degree in history from the University of Houston in 2015.

The Holocaust Museum Houston is located at 5401 Caroline Street. Members and students with a valid ID are admitted free, non-members are \$12, active military and seniors over 65 are \$8. The museum is not recommended for children under ten years of age. Hours are Monday to Friday 9:00 a.m. to 5:00 p.m., Saturday 10 a.m. to 5 p.m. and Sunday noon to 5 p.m. The Laurie and Milton Boniuk Resource Center and Library is open Monday to Friday from 10:00 a.m. to 5:00 p.m. and Saturday noon to 5 p.m. Visit www.hmh.org.



The Danish Fishing Boat, a Symbol of Hope

By Lindsey Brann

The Danish fishing boat and railcar stand side by side on the grounds of the Holocaust Museum Houston.

The fishing boat *Hanne Frank* stands proudly next to the railcar at the Holocaust Museum Houston. One of only three such boats in American museums, it serves as an example of those used by Danish fishermen to help Danish Jews escape to Sweden.

During World War II the population of Denmark was roughly 4.5 million people, including 8,000 Jews.²³ After Germany invaded Denmark in 1939, the country signed a non-aggression pact to keep its own government and live without the strict conditions imposed on other countries.²⁴ Under the Nuremberg Laws, the majority of European Jews could not, for example, own businesses, radios, or bicycles; nor could they go to parks, cafes, swimming pools, or theaters. Countries like Austria and Germany arrested those who did not comply, but Denmark assumed that since it had made the pact with Germany that its citizens would remain safe from the Nazis' wrath.

In 1943 under pressure from Germany, Denmark's government leaders resigned, and Hitler sent word to start deportation of the country's Jews to Eastern Europe. Danish authorities "refused to cooperate," and protests arose from churches, the Danish royal family, and various organizations. The Danes "organized a partly coordinated, partly spontaneous rescue operation."²⁵

The task of transporting the Danish Jews to Sweden began in October 1943 and lasted three weeks. Over 7,200 Jews survived, along with some non-Jewish family members who risked deportation. Boats could only carry seven to ten people at a time, so this process involved many time-consuming trips and hiding the evacuees until their turn to leave arrived. When the passengers got on the boats, they stowed away in a dark hole under the deck, where the fisherman normally kept their catch.

Not every Jew escaped before the deportations began. The Nazis found some in hiding and sent them to Theresienstadt, a concentration camp in Czechoslovakia. With help from the Danish Red Cross, the majority of Danish-born Jews survived, but others given refuge in Denmark did not share the same fate.

World War II ended in 1945, and many Danish Jews held in Theresienstadt or evacuated to Sweden returned to their homeland. They often found neighbors had watched over their houses for them, and within a year of the war's end, most of the rightful owners had moved back into their homes.²⁶ The Danes showed quiet courage in standing up to the Nazis and treating their fellow citizens with respect. The fishermen who risked their lives saving the Jews did not ask for recognition; instead, they went about their daily routine as if nothing had happened. They saw this as simply an opportunity to help their neighbors.

Former museum director Susan Myers wanted to acquire a fishing boat for the museum to show a side of the Holocaust that tends to be forgotten—that good people stood up to the injustice of the genocide. While vacationing in Denmark, Myers located a broker in the coastal town of Gilleleje who helped her find a boat to symbolize those used in the evacuation. The boat stands 37.1 feet long, 13.9 feet wide, and 5.7 feet deep.

The fishing boat's restoration is being led by Walter Hansen, who began building wooden boats with his father-in-law. Hansen learned about the Danish fishing boat in 2011 while attending a conference; so when Carol Manley, the director of collections and exhibitions at the museum, approached him to work on it, he felt a duty to lead the restoration. He has about twenty volunteers who help, and donations given specifically for the boat go toward funding its restoration. To Hansen, "The boat represents the way that people spontaneously came to the aid of those who were in danger."²⁷ The boat tells a story of the Holocaust that is not widely known and offers a symbol of hope that people will not forget its atrocities.

Lindsey Brann received her BA in history at the University of Houston with a minor in Jewish Studies. She has been a docent at the Holocaust Museum Houston for six years and will be teaching social studies at Queen of Peace Catholic Church School in fall 2015.



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The Peter Beste and Lance Scott Walker Houston Rap Collection

By Stacey Lavender

From hip hop music's earliest days, Houston has contributed greatly to the genre's development. In the 1990s Houston icon DJ Screw gave us "chopped and screwed," arguably the city's most notable contribution, but Houston can claim many others. A handful of Houston-area rappers, like Geto Boys, Bun B and Pimp C of UGK, and Paul Wall, have risen to national prominence, but the overarching contributions of Houston to the rap scene often remain overlooked. To preserve and highlight Houston's rich hip hop legacy, the University of Houston Libraries Special

*"Texas tatted on my arm,
got Houston on my back
Cause I love the city I'm from,
hands up if you feel that"*

— Slim Thug, "Houston"

Collections began collecting primary source materials on the genre in 2010 when curator Julie Grob established Houston Hip Hop as a collecting area.

The newest accession, acquired in the spring of 2015, is the Peter Beste and Lance Scott Walker *Houston Rap* Collection, which contains materials gathered and

produced during the creation of Beste and Walker's book *Houston Rap*. This large and varied collection documents the rise of Houston hip hop and the people and communities behind the music, making it an exciting addition to the Houston Hip Hop Collections. These materials will connect with and complement the existing UH hip hop collections in unique ways, providing greater insight into Houston hip hop than they could on their own or in another repository.

Houston Rap, published in 2013 by Sinecure Press, is the joint creation of photographer Peter Beste and writer Lance Scott Walker.¹ The product of nearly a decade of work, it documents Houston's hip hop community, particularly in the Third Ward, Fifth Ward, and South Park neighborhoods, and sheds new light on Houston's rap legacy, which has been often overshadowed by the narratives of rap development in New York and on the West Coast.

Comprised of photographs by Beste interspersed with excerpts from interviews conducted by Walker, the book features a wide swath of rappers, producers, and other members of the hip hop community. The rappers run the gamut from the very famous, like Bun B and Geto Boys, to the virtually unknown. The photographs often show the subjects in unguarded personal moments, revealing a world very unlike what the public sees on album covers and promotional materials. The interviews provide further insight into the communities and stories described in the artists' lyrics. In discussing his interviews Walker states, "Voices in rap music tell those stories [of their communities], but the interviews allow you to talk about deeper stuff than what might appear in the lyrics."²

A second function of the book, which the authors discussed explicitly, is to document several rapidly changing Houston neighborhoods at a specific moment in time. Since gentrification forces many to leave their neighborhoods and causes the subsequent destruction of



Cover of *Houston Rap* by Peter Beste and Lance Scott Walker.

All photos courtesy of Houston Hip Hop, Special Collections, M. D. Anderson Library, University of Houston Libraries.



Pimp C (1973-2007) and Bun B of UGK, photographed by Peter Beste for Houston Rap.

homes and buildings, Beste and Walker sought to capture the people and places that made up these neighborhoods during a rich period in the history of Houston rap.

Getting to the heart of these neighborhoods and communities was no small feat. Beste and Walker spent years developing personal relationships with several prominent members of the Houston rap community to get the kind of access necessary to create the intimate portrait they had in mind. In their respective roles Beste and Walker attempted to act as unobtrusive observers, Beste as a fly-on-the-wall photographer and Walker as the interviewer allowing his subjects to tell their stories in their own words. This approach gives the book authenticity and allows the personalities of the people and the places to shine through.

Slowly making inroads into an insular community was not a new experience for Beste, who had previous success

in documenting a subculture. In the early 2000s, he spent six years working on his book *True Norwegian Black Metal*, for which he photographed several Norwegian black metal bands. Similar to his work with the Houston hip hop community, Beste had to develop relationships with members of a group known to be tightly knit and often unreceptive to outsiders, and his photographs depicted them in a candid, natural light. After that project, bringing this documentary approach back to his hometown of Houston to explore the development of a musical genre he grew up listening to offered a logical next step in his career.

Walker, a native Texan from just down the road in Galveston, remembers listening to Houston rap artists in his youth. A well-established journalist, he has written for many publications, including the *Houston Chronicle*, *Houston Press*, *USA Today*, and *RollingStone.com*. Extended versions of the oral histories conducted by Walker for *Houston Rap* can be found in its companion book, *Houston Rap Tapes*.³

Over the years as Beste and Walker worked on *Houston Rap*, local hip hop artists and other community members gave them a wide variety of materials that make up a significant portion of the collection, consisting of artifacts and ephemera promoting local Houston rappers, neighborhoods, and the city itself. A large selection of traditional promotional materials includes cards, flyers, stickers, and signed photographs. Dozens of t-shirts feature artists such as UGK, Z-Ro, and Fat Pat, who are either interviewed or discussed extensively in the book. Some, like a South Park Coalition t-shirt, represent specific neighborhoods while others celebrate the city as a whole with slogans like “Keep Houston Dirty!” Other unique items found in the collection are a grill, or jeweled mouthpiece, from Grills by Paul Wall, a car air-freshener adver-



Bobble head doll of Houston rapper Paul Wall.



Houston rapper KB da Kidnappa, photographed by Peter Beste for Houston Rap.

“Grills by Paul Wall” grill.



tising the Houston-based Swishahouse rap label, and a lighter promoting the hip hop group Coughee Brothaz. This part of the collection also contains a handful of more personal items given to Beste and Walker, including letters from prison and handwritten lyrics as well as a large selection of recorded music on vinyl records, cassettes, and CDs.

The second major component of the collection consists of materials created by Beste and Walker during the development and production of the book. These include a hard drive containing over 2,000 of Beste's photos, 1,300 photo prints used during the editing process, interviews (audio and/or transcripts) with nearly 100 people in the Houston hip hop community, dummy copies of the book, and promotional *Houston Rap* stickers and t-shirts. After processing, all of these items and many more will be available in the Special Collections reading room so that hip hop scholars, researchers, and interested members of the public can take a closer look.

The Peter Beste and Lance Scott Walker *Houston Rap* Collection offers a fitting and significant addition to the University of Houston's Houston Hip Hop Collections. The preservation of these materials will help further the same goals as the book itself: highlighting an important hip hop genre and community and

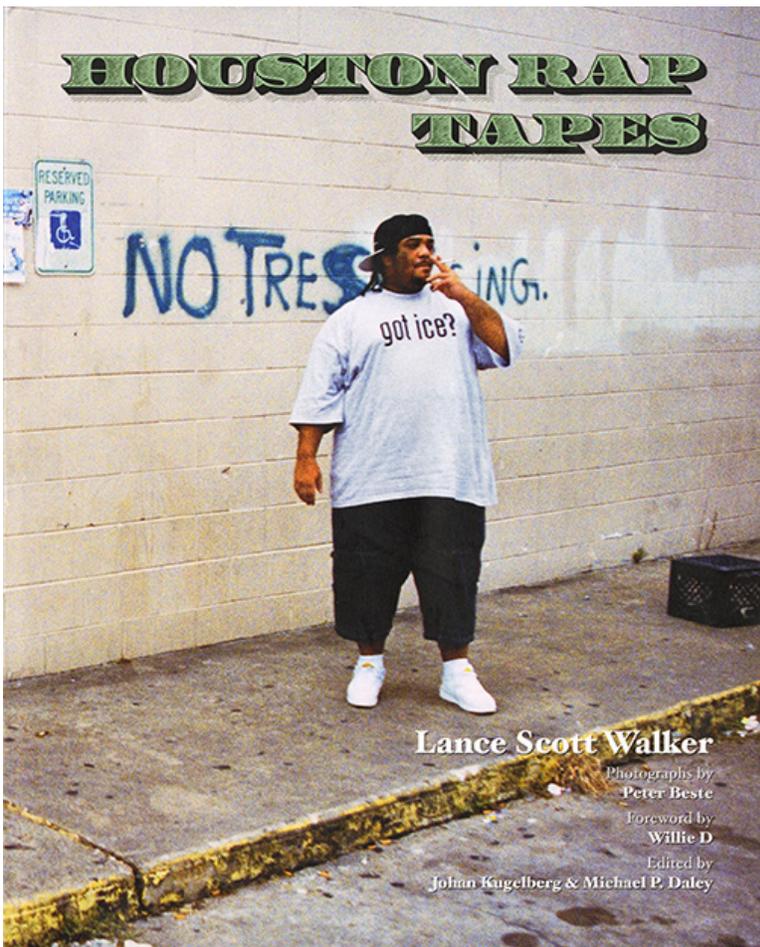


Contact sheet from photoshoot with Houston rapper K-Rino. Photographs taken by Peter Beste.

documenting several rapidly changing Houston neighborhoods. Beyond these benefits, the Beste and Walker materials will positively impact the Houston Hip Hop Collections at the University of Houston, which focus on the same communities and neighborhoods as *Houston Rap*. Several hip hop collections already held by the UH Libraries relate to artists or producers featured prominently in the book, including DJ Screw, HAWK, and Steve Fournier.

When asked why the University of Houston was the right repository for these materials Peter Beste explained, "Lance and I spent many years documenting Houston rap because we believe that it is a one of a kind phenomenon that has long-term cultural value. I can't think of a better place for our collection to live than the University of Houston. It's the perfect place within the community and has the capability to store these things for generations to come."⁴ Lance Scott Walker echoed those sentiments saying, "UH is a good fit for a lot of reasons, not the least of which is that it's right there in Third Ward. And while people might go there to read interviews or see pictures about Houston hip hop, they're really learning about Houston, and it teaches them something about their city that they might not have known or expected. And my hope is that this inspires students to get involved in writing about Houston from a perspective that doesn't normally get covered."⁵

Stacey Lavender is the Houston Arts and History Archives Fellow at the University of Houston Libraries Special Collections. She has been responsible for the arrangement and description of several collections relating to Houston Hip Hop.



Cover of *Houston Rap Tapes* by Lance Scott Walker and Peter Beste, the companion book to *Houston Rap*.



Members of the 8th Wonder Brewery staff with University of Houston connections stand behind the bar in the tap room. From left to right: Jerry Bullock, facilities; Jason Sheehy, brewer; Ryan Soroka, co-founder and hype man; Aaron Corsi, co-founder and brewmaster; Robert Mireles, packaging team; Charles Cannon, cellar person; Robert Piwonka, office analyst. All photos courtesy of 8th Wonder Brewery.

HOUSTON'S NEW 8TH WONDER

By Matthew Desguin

A battle rages today about tearing down the “8th Wonder of the World,” a nickname coined by Judge Roy Hofheinz for the Astrodome during its construction in the 1960s. But now another 8th Wonder stands in Old Chinatown east of downtown Houston in today’s EaDo (East Downtown) district. The 8th Wonder Brewery pays homage to some of Houston’s greatest achievements and the people who live here and is part of an influx of craft breweries into the city, which had only a handful a decade ago.

Independently owned craft breweries brew on a much smaller scale than the macrobreweries like Anheuser-Busch, Miller, and Coors. Craft brewers tend to focus

more on producing a variety of brews and demonstrate a willingness to experiment and break from conventional brewing methods, allowing them to be more expressive in their beers. Craft brewing started in 1965 with the turnaround of Anchor Brewing Company in San Francisco, California. In 1976, the New Albion Brewing Company in Sonoma, California, formed and then served as the blueprint for future small-scale brewers. As craft breweries increased in number, many attached a bar or brewpub to their brewery as allowed by law to sell beer to the consumer directly, furthering the demand for craft beer.¹ This marked the beginning of the microbrewery craze in the United States.

On October 14, 1978, President Jimmy Carter deregulated the beer market, causing craft breweries to take off. By March 1986, five brewpubs had opened in the United States, and the total number of breweries rose from forty-two in 1978 to over 2,700 in 2012, reaching the number of breweries estimated to exist in the colonial period. Today, the craft beer industry employs over 100,000 people and brews 15.6 million barrels of beer each year, generating around \$14.3 billion in retail sales.²

Modern craft brewing in Houston got its start when Rice University graduate Brock Wagner, who grew up in Ohio and Belgium, opened Saint Arnold Brewing Company in 1994. Saint Arnold utilizes guerilla marketing techniques pioneered by craft brewers, using brewery tours and email marketing to grow business, and runs innovative programs such as auctioning the naming rights to its brewing vessels on eBay.³ Saint Arnold stood as the city's only craft brewery until 2008. Today, the Houston area boasts over a dozen craft breweries with many more in progress.

One of the hottest local breweries is 8th Wonder, located just east of downtown at the corner of Dallas and Hutchins Streets in a "dome-like warehouse." Surrounded by three of Houston's four professional sports stadiums, they tout themselves as "THE craft beer for the home team." Additionally, many of 8th

Wonder's employees are graduates of the University of Houston, including brewmaster Aaron Corsi, who earned his bachelor's and master's degrees from UH and now teaches in the university's Conrad N. Hilton College of Hotel Restaurant Management. However, his journey to 8th Wonder, which he calls the American dream, actually began in Denmark. He and his wife Maria lived in an old house on a farm where the grain for Carlsberg Brewery is grown, and he realized, "This is where beer really comes from."⁴

Corsi returned from Denmark in 2009 during an economic downturn and went back to school to hide out during the recession. But he soon found his passion. During his first classes, he became enamored with beverage production, which he now teaches. He put together all the information he had learned in Denmark and was able to make connections between that material and his beverage production class. Professor Glenn Cordúa asked Corsi to help out in his lab and to show the other students how to make wine, beer, and spirits.

During this time Corsi was home-brewing, making around five gallons of beer a week. Through his course work he learned about the law, marketing, and developing a business from the ground up.

Another professor introduced Corsi to a student who wanted to open a brewpub. After this serendipitous



The 8th Wonder brewing facility and tap room are located at the corner of Dallas and Hutchins Streets just east of Highway 59 in the EaDo District near downtown.



The tap room décor pays homage to the Astrodome, the brewery's namesake, with a representation of the dome's roof on the wall.

meeting, Corsi and Ryan Soroka formed an underground brewing club at the college. “He’s a brilliant marketer,” said Corsi, who realizes that Soroka excels at and enjoys marketing. “I like making the beer,” he adds. “I like doing the operations, and I like being the guy to convert something into something else.”

Corsi and Soroka decided over a few beers they would open a brewery and do it right. They took their “last \$300” and formed an LLC in 2010. They started diving into equipment designs and recipe development. After Corsi received his master’s degree, the Hilton College offered Corsi a job if he got a PhD. He decided to pursue the degree and keep his brewery interest, thinking that one of these opportunities would fail. “There is no way that all of these ideas were going to work out. But they all did,” he added with a chuckle.

Along with Alex Vassilakidis, the partners raised the money to open up their brewery, and business skyrocketed. “We couldn’t brew enough beer as soon as we opened,” Corsi said. “Texas is a slow adopter in the brewing industry, which isn’t a bad thing,” because it gives time to see what trends are coming. They had another name picked out for their brewery originally, but after a copyright dispute they decided on 8th Wonder, which just felt right. Corsi said, “8th Wonder not only means the Astrodome, but 8th Wonder is also the next great big thing.”

The location was right, too. Corsi notes, “We’ve become a tailgating mecca for the city of Houston,” two blocks from the Dynamo stadium, a few blocks from Minute Maid, a mile away from the Toyota Center, and soon to be connected to NRG Stadium via the light rail. They had looked all over town when they found the location with vaulted whiskey barrel ceilings, 5,000 square feet, and bay doors that open to a beautiful view

of downtown. “It just felt right,” Corsi recalled.

Hoping to integrate 8th Wonder into EaDo, the partners pride themselves on both the neighborhood and the city. They try to make beer that reminds people of home, and that is why their Rocket Fuel, which is a Vietnamese coffee porter, has become one of the more popular brews that they make in their Old Chinatown community. The company tests new recipes by brewing one keg at a time, and the brewers taste the beer to see if it is up to 8th Wonder standards. Once it is, the beer hits the local bars. The newly renovated tasting room is open seven days a week, and it allows the brewery to get feedback

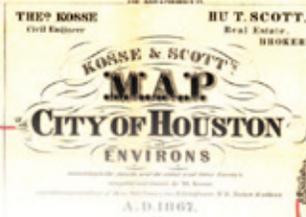
from fans. Corsi explains, “Just because I like something doesn’t mean the consumer, our public — the reason why we’re in business — will like it.” So they get direct feedback.

The brewery celebrates the Houston community with beers like Hopston, Alternate Universe, Intellectuale, Dome Faux’m, and Rocket Fuel. Seasonal beers, such as last winter’s Dream Shake Stout, which celebrates Hakeem Olajuwon, and this summer’s Pharmhouse, an agave saison, are released on a quarterly basis. The 8th Wonder Brewery continues to develop new beers and one-off specialities available exclusively in the taproom, and Corsi is in the process of developing a beer called BrewGK, on which they collaborated with Bun B of the Houston rap group UGK, which should be released in late 2015.

Corsi’s ultimate goal for the brewery is to replicate the way “breweries were the cornerstone of the village” in medieval times and become part of the effort to bring life back to EaDo, an area that John Nova Lomax, a *Houston Press* writer, described in 2002 as “a silent, godforsaken stretch of no-man’s-land that’s not really the Warehouse District, nor the Third Ward, nor the East End.”⁵⁵ In 2013, 8th Wonder became a part of the push to revitalize EaDo and has not looked back, holding several events to generate interaction with the community.

Since 8th Wonder opened it has won numerous awards including a gold medal at the 2015 U.S. Open Beer Championship for its Brown Porter, Mission Control. It was voted the best brewery in Houston and characterizes the city perfectly: It is hard-working, gritty, tough, and always moving forward. Cheers!

Matthew Desguin is a history major at the University of Houston and works in marketing for Barnes and Noble.



Join us at the Houston History Alliance's Fifth Annual Houston History Conference

ON THE CUSP OF WAR: HOUSTON IN THE 1860S

Saturday, September 12, 2015

8:30 a.m.—3:45 p.m.

M.D. Anderson Library at the University of Houston

This conference will explore the social, institutional and economic changes in the Houston area before and after the Civil War, with keynote speakers in the morning and afternoon breakout sessions that cover all time periods in our city's rich history, and exhibits from local preservation/history organizations throughout the day.

HHA will present special awards to living history legends J.P. Bryan and John Britt.

Visit www.houstonhistoryassociation.org for speaker bios, registration info and discounted pricing for teachers, students, seniors, exhibitors and sponsors.



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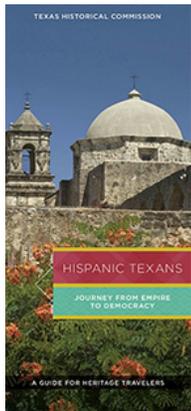
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News Updates & Books *by Barbara Eaves*

BOOKS



The Texas Historical Commission's latest travel guide, *Hispanic Texans: Journey from Empire to Statehood*, is available for free download and online ordering at www.TexasTimeTravel.com. The 100-page full-color publication showcases hundreds of sites, featuring cultural and historic attractions significant to the Hispanic experience. This guide joins a suite that includes *African Americans in Texas: A Lasting Legacy* and the recently released *Texas Heritage Travel Guide* that covers historic sites across ten regions of the Texas Heritage Trails Program.

Rice University's Woodson Research Center has published a catalogue of the Weber-Staub-Briscoe Architectural Collection assembled by archivists Lee Pecht and Dara Flinn.

NEWS

TEXAS A&M PRESS – Shannon Davies is the new director of Texas A&M University Press, succeeding Charles Backus who retired in May. Davies arrived at TAMU Press as senior editor in 2000 following a decade as science editor at the University of Texas Press. Named the Louise Lindsey Merrick Editor for the Natural Environment in 2004, she added editor-in-chief to her title at the start of 2014 following Mary Lenn Dixon's retirement. Under Backus's sixteen-year leadership, TAMU Press has grown considerably in publication output and annual sales, much the result of collaborative initiatives and sponsored series established within A&M, the TAMU System, and other universities. Backus also substantially developed the press's Advancement Board and appreciably expanded fundraising.

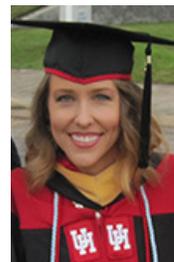


TSHA RETURNS TO AUSTIN – After seven years at the University of North Texas in Denton, the Texas State Historical Association has resumed its affiliation with The University of Texas in Austin, where it was founded 118 years ago. The association is establishing an endowed chair in UT's history department, the holder of which will serve as TSHA's chief historian, working to ensure the highest academic standards for its programs and publications. While in Denton, Regents Professor of History Randolph B. Campbell served as TSHA's chief historian, leading its scholarly endeavors. He will continue in this role through August 2015 as the association transitions to Austin.

NAU CHAIRS TEXAS HISTORICAL COMMISSION – In May, Governor Gregg Abbott appointed John L. Nau as chairman of the Texas Historical Commission through 2021. Chief executive of Silver Eagle Distributors, Nau participates in a broad spectrum of civic and philanthropic organizations, including the Civil War Trust, TSHA, and Baylor College of Medicine. He chairs the Steering Committee for the proposed Lone Star Coastal National Recreation Area.

HOUSTON HISTORY ALLIANCE AND THE HANDBOOK OF HOUSTON – Formerly known as the Houston History Association, the alliance's new name reinforces the group's commitment to serving as a resource for Houston's existing historical, preservation, and educational organizations and institutions.

HHA is also proud to announce the upcoming *Handbook of Houston*, a new project in conjunction with the Texas State Historical Association.



The *Handbook of Houston* will be published online as a part of TSHA's *Handbook of Texas* and is the first city-centric handbook in the state. Lindsay Scovil Dove, a recent graduate of the public history master's program at UH, was named editor of the Houston project.

JESSE JONES ARCHIVES AT RICE – Houston Endowment's board of directors approved the transfer of the Audrey Jones Beck and John T. Jones Jr. papers to the Jesse Jones archives now at Woodson Research Center in the Fondren Library at Rice University. The new additions should be processed by late fall 2015. They join other Jones papers donated earlier, which include: Jesse H. Jones Corporate and Property Records; Jesse H. Jones Family and Personal Papers; and M. T. Jones Lumber Co. Records & Business Ledgers. Jesse H. Jones was one of the nation's most powerful appointed officials during the Great Depression and World War II and one of Houston's preeminent developers during the first half of the twentieth century. Jones and his wife, Mary Gibbs Jones, established Houston Endowment to formalize and perpetuate their philanthropy after donating more than \$1 million early in their marriage to help institutions that improved Houstonians' lives and encouraged the city's growth. They both knew they would prosper only if their community thrived. Since its founding in 1937, Houston Endowment has distributed more than \$1.7 billion in grants.

CASETA AWARDS – The Center for the Advancement and Study of Early Texas Art (CASETA) recognized the accomplishments of outstanding individuals and institutions during its 13th Annual Symposium and Art Fair held in Houston in April. The three Houston winners were: Bobby and John Nau, J. P. Bryan, and the exhibition,

The “Left Bank” on the Bayou: Avant-garde Art and Theater in 1930s Houston. Presenters acknowledged the Naus for acquiring and preserving an outstanding collection of Texas art, for supporting exhibitions of Texas art and history financially, and for generously lending works from their collection. They applauded Bryan for his lifetime interest and support of Texas art and history. He is past president of the Texas State Historical Association and the Texas Historical Foundation, has spent two decades restoring the Gage Hotel in Marathon, and on June 19 opened The Bryan Museum in the restored Galveston Orphans Home to house the 70,000 artifacts and works of art he and his wife, Mary Jon, assembled in the Stark Collection. The “Left Bank” exhibition, mounted at the University of Houston-Downtown last fall by O’Kane Gallery, won for recreating the early spark that set the tone for accepting the broad range of art apparent in Houston today.

JAN DEVAULT and **JEFF DUNN** were dubbed “Heroes of San Jacinto” by the San Jacinto Battleground



Conservancy for their tireless work in restoring the battleground and raising awareness of the battle’s importance. Fifteen years ago the two co-founded the San Jacinto Symposium, an

annual gathering of historians who discuss aspects of the battle and the Texas Revolution. Both were appointed by former Gov. George W. Bush to the San Jacinto Historical Advisory Board (subsequently chaired by Dunn) and reappointed by Gov. Rick Perry.

WOLFRAM VON-MASZEWSKI won the Fort Bend County Historical Commission’s 2015 Bert E. Bleil Heritage Award for laboring mightily, since 1989, to develop the George Memorial Library’s genealogy and local history department into a regional landmark for research. Also a tireless researcher and able translator of German, Von-Maszewski’s annotated translation of Prince Carl of Solms-Braunfels’s diary, *A Voyage to North America, 1844-45*, University of North Texas Press, is one of his many published works.



HOUSTON ARTS & MEDIA (HAM) won two REMI Awards for history documentary at the 2015 Worldfest/ Houston International Film Festival. A Gold REMI went to *Washington-on-the-Brazos: The Politics of Revolution*, and a Silver REMI went to *San Felipe and American Settlement*. Both films are available at the online store at www.houstonartsandmedia.org. The next film in the Birth of Texas Series, *San Antonio and the Alamo*, enjoyed its world premiere in San Antonio on July 23.

NO-TSU-OH LIVES AGAIN! HAM is resurrecting the biggest, most anticipated event in town between 1899 and 1915 at the historic Magnolia Ballroom on October

1st. The gala will include lively music, yummy food, and entertaining activities related to Houston’s history, plus a treasure-filled silent auction, and the crowning of King Nottoc and Queen Ailongam (read backwards). Visit www.houstonartsandmedia.org.

RICK LOWE has been named founding director of Project Row Houses, a group he helped organize twenty years ago to transform the northern Third Ward through the celebration of art and African American history and culture.



EUREKA GILKEY joins the group as executive director, bringing more than a decade of experience in development, outreach, and community relations. Lowe, recently appointed by President Obama to the National Council on the Arts, subsequently was entered into the 2014 class of MacArthur Fellows.

THE HOUSTON METROPOLITAN RESEARCH CENTER and the City of Houston Planning Department’s GIS division are working to plot one thousand geocoded points representing significant Houston landmarks over the city’s 179-year history on ten interactive maps. “With this grant-funded project, we are scanning events and structures associated with these landmarks,” said Laney Dwyer McAdow, HMRC manager. The interactive maps will go live later this year at www.mappinghoustonhistory.org.

THE BAYLOR COLLEGE OF MEDICINE community joined the Cullen family and members of the Harris County Historical Commission on May 2 to celebrate the dedication of the Roy and Lillie Cullen Building as a Recorded Texas Historic Landmark. The medical school moved to Houston from Dallas in 1943 and became a catalyst in the development of the largest medical center in the world. In 1947, Roy and Lillie Cullen’s \$800,000 gift helped complete construction of this building. The



Members of the Cullen family dedicate the Texas historical marker recognizing the Cullen Building in the Texas Medical Center. Left to right: Christine Morenz, Cullen Geiselman, Shea Morenz in front of Corbin Robertson Jr., and Barbara Robertson.

family's commitment to education and medicine continues today through the \$160 million Cullen Foundation. Among those speaking at the ceremony were Baylor president Dr. Paul Klotman, former Texas governor Mark White, former Texas lieutenant governor David Dewhurst, and Corbin J. Robertson Jr., grandson of Roy and Lillie Cullen.

The **“SAVE THE DOME PUBLIC EDUCATION EFFORT,”** a coordinated effort by Preservation Houston, Houston Mod, National Trust for Historic Preservation, AIA Houston, and Houston Arts & Media, has been recognized for its work to save the Astrodome. The Modernism in America Advocacy Award of Excellence (Docomomo US) cited “Save the Dome” for its multi-faceted approach using social media and community outreach to engage residents and educate the public about the Astrodome's significance as the world's first climate-controlled stadium.

HMNS TELESCOPE BACK IN FOCUS – The George Observatory at Brazos Bend State Park in Needville announces the reopening of the 36-inch Gueymard Research Telescope to the public after restoration of its primary mirror, originally ground fifty years ago. A smaller version of the Hubble Space Telescope, the Gueymard weighs about ten tons, making it the larg-

est deep-space telescope available for both public use and scientific research. The Houston Museum of Natural Science acquired the instrument for the George Observatory from Louisiana State University after it had stood in swamp-like conditions for twenty-five years prior to its installation in Brazos Bend State Park. Specialists stripped the aluminum finish and ground the old surface to remove imperfections, then re-shaped the mirror's curvature. Said the manager of this delicate project, “It's amazing that it still works.” Visit www.hmns.org.

THE MEMORIAL PARK MASTER PLAN was passed unanimously by Houston City Council on April 1, 2015. The plan will establish a resilient ecology, improve amenities, capture and re-use storm water, and improve safety. Historically, the plan proposes Memorial Groves to honor the fallen World War I soldiers who trained at Camp Logan. Visit www.MemorialParkConservancy.org.

OUR EVENTS CALENDAR HAS MOVED!

You no longer need to wait four months for your next issue to find out what is going on around town. Visit our website www.houstonhistorymagazine.org and click on **“Community Events Calendar”** at the top of the page to learn about the latest happenings.

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