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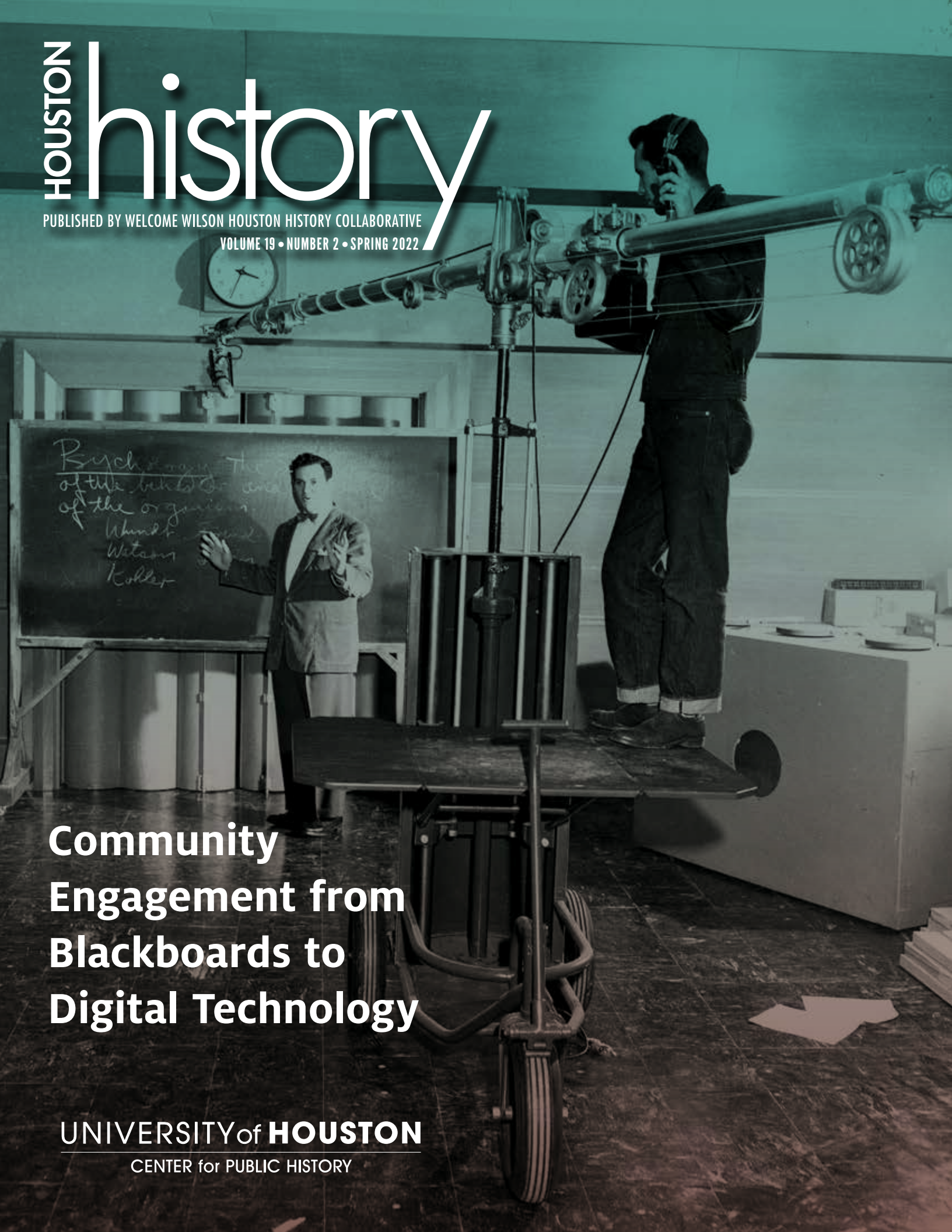

Community Engagement from Blackboards to Digital Technology

UNIVERSITY of HOUSTON
CENTER for PUBLIC HISTORY

LETTER FROM THE EDITOR – The View through the Schoolhouse Window

Debbie Z. Harwell, editor.

Schools offer a dynamic window into the community and the times in which we live. The cover image brings to mind the days when "cutting edge" in classroom technology meant a new piece of chalk writing on a clean blackboard. Blackboards, as we know them, originated in Scotland and first came into use in the United States at West Point in 1801. Over 160 years later they were still being used at the National Advisory Committee for Aeronautics laboratory at Langley when Katherine Johnson completed her crucial space flight calculations for U.S. astronauts while perched on a ladder at a massive blackboard, as the movie *Hidden Figures* portrays.

Things changed dramatically and rapidly in the last half of the twentieth century. Classrooms went from having slate slabs to pieces of steel coated with a green porcelain-based enamel, giving rise to the term chalkboard in the 1960s, followed by dry-erase whiteboards in the 1980s – and do not forget overhead projectors! Today we use digital versions of whiteboards in our virtual meetings.

The University of Houston has witnessed these transitions since its founding as a junior college in 1927. Although campus life was very different then, UH went on to become a four-year institution and graduated to its current campus, where it became a leader in new technologies. In 1953 UH debuted the nation's first educational television station, KUHT Channel 8, that offered a variety of enlightening and entertaining programs and classes, like those taught by Dr. Richard Evans.

Now, the UH Center for Mexican American and Latino/a Studies is preparing to launch the ultimate in state-of-the-art digital technologies, Latino cARTographies. This 10 x 8-foot interactive digital board visually transports the visitor into the display with the touch of a fingertip, bringing to life Houston's Latino art, the artists, and the history, even linking to music and video – something unimaginable just a few years ago.

In addition to technology, our gaze through the schoolhouse window reveals other avenues for community enrichment. Dr. Sue Garrison, the first UH women's athletics director (1945-1979) opened new doors to women athletes. She became a leader in the budding sports organizations that systematized competitions, when women began early tournament play. At the same time, she ensured UH fielded nationally competitive women's teams long before Title IX. I had the pleasure of visiting with nine women who knew Garrison as UH coaches, students, and fellow athletic directors. Every one of them held her in the highest regard, but what stood out is the way they have honored her legacy by continuing to train the next generation of women athletes and leaders.

In the arts, Dr. Sidney Berger, brought his love for Shakespeare to Houston in the 1970s, founding the Houston Shakespeare Festival, which stages two productions with multiple showings every summer at Miller Outdoor Theatre. At times the plays take a modern or local twist on the tale, but Shakespeare is never lost. Delighting audiences that lounge on the theatre's grassy hill, the festival brings a new appreciation of The Bard to young and old alike, possibly inspiring some to follow their dream on the stage.

The articles in the Departments highlight other ways that community enrichment has occurred apart from UH. The Houston Museum of African American Culture, which opened in 2012, has a multicultural mission with an emphasis on contemporary art and a community-oriented perspective. It seeks to educate and inspire through both physical and digital access to its exhibitions, including its 2020 acquisition of the *Spirit of the Confederacy* monument.

H-E-B started in Kerrville in 1905 but did not find its way to Houston until 1992. Nevertheless, it is ingrained in our Texas culture and an essential member of the Houston community. I will never forget during Hurricane Harvey when the new Kingwood store, which is my H-E-B, flooded with seven feet of water. Despite the store's plight, H-E-B disaster relief trucks pulled into the adjoining parking lot to serve the community by providing ice to residents whose homes flooded and had no power.

Lastly, the photo essay of Houston's East End offers a glimpse into the neighborhood's history through the camera lenses of UH students. Their images illustrate how the past is still visible in the present; or, in some cases, how present issues – such as COVID and social justice – are reflected in what will surely be studied as history in the future.

This magazine is part of a series we will publish in 2022 and 2023 for the 100 Years of Stories: Documenting a Century at the University of Houston project, made possible by a grant from Carey C. Shuart. The articles illustrate ways in which UH students, alumni, and faculty have impacted Houston and the broader world through the arts, humanities, sports, education, and medicine. You might not have known some of these stories had a UH connection, but now, as you peer through the schoolhouse window, and you hear someone asking, "Whose house?" You will know it is "Coogs House!" ❑

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EDITORIAL POLICY
Houston History is published twice a year by the Welcome Wilson Houston History Collaborative in the Center for Public History at the University of Houston. We welcome manuscripts, interviews, photographic essays, and ideas for topical issues on the history and culture of the Houston region, broadly defined. Please send correspondence to *Houston History*, University of Houston, Center for Public History, 3553 Cullen Blvd., Room 402, Houston, TX 77204-3000 or email HoustonHistory@uh.edu. Phone 713.743.3123.

Cover photo: *Psychology 231, a half-hour for-credit course, aired on KUHT Monday through Friday for twelve weeks, reaching half of the area's television owners — an estimated 20,000 viewers. The program proved so popular that viewers called Dr. Richard Evans at home "day and night" to discuss the themes presented during the telecourse.*

Photo courtesy of KUHT Records, Special Collections, University of Houston Libraries.

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Dr. Sue Garrison:

The Inspiration Behind Generations of Educators and Leaders

By Debbie Z. Harwell

Sue Garrison, the University of Houston's first director of women's physical education and women's athletics (1945-1979), was ahead of her time, creating opportunities for women long before Title IX.

Photo courtesy of the TWU Libraries Woman's Collection, Texas Woman's University, Denton, Texas.

"Women like her made women like me."[1]

—Debbie Sokol, award-winning volleyball player, coach, and trainer

Women are frequently labeled as the person behind someone else's success, usually a man's. But women also have a long – often unheralded – history of opening doors for other women, creating opportunities, and showing them a path to build their own success so they can do the same for the next generation. Largely lost in history, Dr. Sue Garrison was one of those women.

In 1934, the University of Houston (UH) became a four-year institution and fielded its first athletic teams: men's ice hockey and women's basketball. The eight-woman basketball team coached by Irene Spiess competed against teams from companies like Southern Pacific Railroad and W. T. Grant store. In reality, early women's sports were more akin to physical education (PE) or intramurals than athletic programs, but the UH sports picture changed dramatically after World War II, when enrollment soared to 10,000 students, many of them clamoring for a traditional university experience.[2] In 1945, UH hired athletic director Harry H. Fouke who added five coaches for men's sports and the school's first women's PE director, Sue Garrison, who guided UH women's athletics into the modern era.

Breaking New Ground in Physical Education

Susanna "Sue" Garrison was born June 8, 1909, to Miles and Ethel Garrison, in Johnson County, Texas. The family later moved to Palestine, where her father worked as a bookkeeper, and her mother became a rental agent. Sue attended Sam Houston State Teachers College and majored in PE, laying the foundation for her teaching career. The college had responded to an increased demand for PE teachers in Texas schools by offering sports theory courses where the women learned rules, techniques, and teaching methods. Classes covered the history of PE, playground methods, first aid, folk dancing, and Camp Fire. A "correctives" class for freshmen used silhouettes to identify incorrect posture and select exercises to correct it. The 1930 yearbook points out these courses for women "promote Physical Education for the many, rather than Physical straining for the few." Women engaged in soccer, archery, and track and field events such as low hurdles, dash running, broad jump, high jump, discus, javelin, and shot put.[3]

Each year, the Sam Houston State chapter of the Women's Athletic Association (WAA) selected a major and minor

At Sam Houston State Teachers College, Sue Garrison belonged to the Life Saving Club, one of many activities offered to PE majors.
Photo courtesy of the Sam Houston State University Archives, Alcalde Collection.

sport (basketball and tennis, for example) for competition and awarded letter sweaters based on the points earned. In 1930, WAA sponsored its first Play Day, hosting Louisiana State Normal School (now Northwestern State University), Stephen F. Austin State University, and Rice University, giving female students an opportunity to meet women from other schools "without the objectionable features that are connected with interscholastic competition."[4]

The university named Harry Fouke as its first athletic director in 1945, a year before entering the Lone Star Conference.
Photo from *The Houstonian*, 1948, courtesy of Special Collections, University of Houston Libraries.

In 1936, Garrison became a PE teacher at Stephen F. Austin High School in the Houston Independent School District. This may have put her in contact with Harry Fouke who was an athletic director in the district prior to UH tapping him to lead its fledgling athletic program. Garrison, who had already begun her graduate work when Fouke hired her at UH, completed her Ph.D. at Texas Woman's University in 1961.[5]

Garrison, left, served as the faculty sponsor of the Lanyard Club that organized activities to give women PE majors a more professional experience. One of the more active campus organizations, it arranged intramural tournaments in volleyball, basketball, soccer, badminton, tennis, archery, softball, swimming, diving, and track and field.
Photo from *The Houstonian*, 1950, courtesy of Special Collections, University of Houston Libraries.

Considered the "pioneer of UH women's athletics," Garrison began her tenure (1945-1979) at UH as director of women's physical education. Harry Fouke recalled these were lean years for UH athletics. The first paid event was a men's basketball game played in an old gym without bleachers. When the UH players took out their ball – a "carcass," Fouke called it – the official asked for a better one, to which Fouke replied it was their *only* ball. Garrison sold the tickets and then came to the gate to tear the stubs as fans entered. She did whatever was needed, cleaning up after games, judging the homecoming queen contest, conducting community workshops, codirecting UH-hosted athletic events, and coordinating the musical tea for the UH Women's Club.[6]

Garrison and UH PE instructor Martha Hawthorne remembered the women's first foray into tournament play in 1965 when a group of female students asked to play in a basketball tournament with Temple College, Stephen F. Austin State University, and Blinn Junior College, which hosted the competition. Martha, who had recently joined the staff, was told Sue would not support women playing in tournaments, but, surprisingly, she agreed. Unlike their junior college counterparts who had established teams and uniforms, the Houston team wore pinnies, which were sleeveless vests with numbers on them. Nevertheless, UH won, led by three experienced junior college transfer students to UH, including one who scored 60+ points in the final game.[7]

After that, another group of girls wanted to play in a volleyball tournament at Northwestern State University in Louisiana. This time, Sue not only said yes, she drove the team in her car and had "an absolutely wonderful time," Martha recalled. Badminton and tennis teams followed, and suddenly, UH had four groups participating in women's sports with other Texas schools.[8]

Organizing Women's Sports

While the athletic directors and coaches initially called the women's games "extramurals," they soon recognized them for what they were – intercollegiate athletics – and organizations formed to coordinate women's competitions.

Early on, a pianist accompanied PE classes to assist the girls with their exercises. This might have reflected Garrison's passion for modern dance, which she taught as part of the PE curriculum until the mid-1950s when she brought in dance faculty, who, at times, also assisted the Theater Department with classes.[9]

Photo from *The Houstonian*, 1946, courtesy of Special Collections, University of Houston Libraries.

Sue Garrison played an active leadership role in organizations emerging at all levels in the late 1960s and early 1970s. Hawthorne, who later became women's sports director at Rice University, said of Garrison, "We could not have asked for a better champion." The Texas Commission on Intercollegiate Athletics for Women (TCIAW) formed to improve the organizational structure of four-year and junior college competition. In 1972, Hawthorne served as the commissioner for District V, which included UH and seventeen other schools.[10]

That same year, the Association for Intercollegiate Athletics for Women (AIAW) became active nationally.

Sue Garrison worked to improve women's athletic opportunities through organizations at the local, regional, and national level.

Photo from *The Houstonian*, 1952, courtesy of Special Collections, University of Houston Libraries.

Historian Corye Perez Beene described AIAW as "an organization made for women, run by women, and developed for best governance of female athletes." It spawned state groups, like the Texas Association for Intercollegiate Athletics for Women (TAIAW), which emerged from TCIAW. Garrison and Kay Don of Texas A&M University (TAMU) were among the TAIAW cofounders and served on its board.[11]

AIAW took the position that education was its first priority, and athletics should heighten, not override, that experience – a philosophy TAIAW mirrored. Additionally, the groups advocated for funding to cover multiple sports, travel on licensed carriers, travel expenses, equipment, trained officials and coaches, and equal opportunities for women's participation. Don cited these financial burdens – borne by coaches and students – as one of their biggest challenges.[12]

During Garrison's time as chair of TCIAW and president of TAIAW, outside factors impacted women's sports. Congress passed Title IX of the Education Amendments of 1972, providing that "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance."[13] Though its meaning is still debated, the National Collegiate Athletic Association (NCAA), which regulated men's sports, feared the law could reduce its biggest revenue producers, men's football and basketball.

Garrison encouraged TAIAW members to build good working relationships with the men's organizations to best serve their women athletes, fitting Don's description of her as someone whose "way was to pull people together." Garrison also attempted to preempt any concerns by the Southwest Conference (SWC) that TAIAW wanted to curtail men's sports to secure women's opportunities under Title IX, saying that would "result in mediocrity for both programs, if not the demise of both."[14]

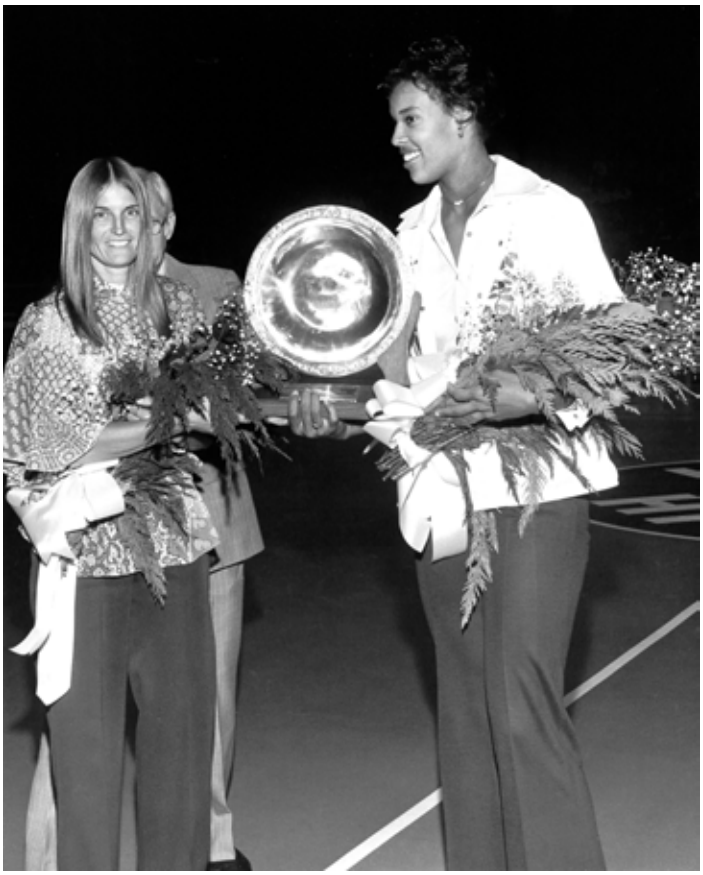
On the downside, AIAW and TAIAW rules limited recruitment to maintain the emphasis on education and avoid the money-driven style of men's sports. Thus, women athletes paid for their own college visits, and athletic departments were barred from paying coaches' travel expenses to watch them play. Garrison called the rules "unrealistic" because, as Don explained, they needed to see the women play before offering scholarships, and coaches should not have to foot the bill.[15]

In 1976, the regional Southwest Association for Intercollegiate Athletics for Women (SWAIAW) formed to support education and women's athletics and, Garrison wrote, to unify Texas, Louisiana, Arkansas, and Oklahoma "for regional affairs and for strengthening the regional input for the AIAW."[16] With Garrison as president, SWAIAW also created a structure to move smoothly from state, to regional, and national competitions.

Eventually the NCAA added women's sports, luring schools away from AIAW, which sued the NCAA for anti-trust violations but lost before folding in 1983.

Adapting to Title IX

"Having a sports program adds to your dimension as a college," contended Martha Hawthorne, and women's sports are no exception. UH women competed in intercollegiate volleyball, badminton, basketball, and tennis, but their success drew little attention despite Garrison's advocacy. For example, volleyball coach Ruth Nelson had to call the newspapers with scores and hope they were printed.[17] Even UH's newspaper, *The Daily Cougar*, rarely covered the women's teams, and some years, the yearbook left the women athletes out completely, despite contending in the equivalent of the NCAA Final Four in their sports multiple times.



Coach Ruth Nelson (1974-1981) and volleyball star Flo Hyman, who received the first UH women's athletic scholarship, celebrate Hyman's selection as a First Team All-American in 1974.

Photo courtesy of University of Houston Athletics.

The year after Title IX passed, Garrison reported UH's budget for women's athletics was increasing ten-fold, and scholarships would be offered for the first time in volleyball, tennis, badminton, and basketball. Refusing to give Title IX all the credit, she clarified that UH had offered support prior to the law and that, simultaneously, student interest had increased. Although women's athletics were not considered "ladylike" before the 1970s, attitudes were changing.[18]

UH put $90,000 into its women's athletic programs in 1976, including thirty full or partial scholarships. While other women's collegiate programs were just getting started, Garrison pointed out, "Our program was here already, and we have expanded it … We had four well-rounded programs here before Title IX even reared its head." UH then added swimming and track and field to the schedule. It was a breakout year for UH women with badminton ranked second in the nation, and volleyball ranked third. Vicki Clark set a Texas record for the women's mile, ranking in the top 20 nationally.[19]

UH volleyball players don new hoodies Nelson bought for them for the SWAIAW regional competition in 1978. Back row: Rose Magers (Powell), Darlene Meyer (Evans), Sherryl Moore, and Linda Stadler. Front row: Marcia Horsman (Erickson), Lisa Gustafson, Donna Dusek (Janak), and Debbie Sokol. Photo courtesy of Debbie Sokol.

For volleyball player Darlene Meyer (now Evans), the most important thing was not their facility, which had a concrete floor and no air conditioning, but the fact that they were competing and winning. In the SWC, they competed against schools they knew from earlier Play Days in contests that were competitive but without animosity, following the example set by their athletic directors.[20]

Meeting Sue Garrison the Woman

I first learned about Sue Garrison a decade ago when visiting the UH Hall of Honor, now removed. Her trailblazing fight for equality impressed me, but her yearbook photos portrayed a very somber individual. So when I began visiting with women who knew her, I was surprised to discover she was not like that at all.

Colleagues called her witty and amusing – "a hoot." Kay Don recalled a river rafting trip they took in Colorado, saying, "She knew how to play but she also knew how to be firm enough to get things done." Martha Hawthorne recalled the coaches and Garrison "would laugh … [and] she'd laugh at herself." After Martha's mother joined the group for lunch, Martha reminisced, "[My mother] felt that I was the luckiest person in the world to have Sue Garrison for my boss."[21]

The student athletes respected Garrison because she treated them with respect. Darlene, who went on to coach and teach PE, recalled Garrison was "very soft, quiet, [and a] great listener." She "knew how to take a teenager, a pre-adult, [and help you] to understand why you have to do certain things." When Garrison accompanied the volleyball team to state,

The UH volleyball players enjoyed having Sue Garrison join them when they traveled to tournaments. Shown left to right, Ruth Nelson, an unidentified woman, and Garrison take advantage of free time to play pool during a regional tournament at UT Arlington.

Photo courtesy of Debbie Sokol.

Darlene saw her as a "safety net." Debbie Sokol, who coached volleyball at Rice University after graduation, remembered "her being very, very supportive, and very genuine, creating relationships with the players … talking to them, taking an interest in them … joking … that's just something athletic directors don't always do." When the team got third at nationals, Sokol emphasized, "It didn't even get in *The Daily Cougar*, nothing; it was as if we didn't exist. So having an athletic director [on the trip] made us feel special."[22]

Garrison's devotion went beyond the fun times. If someone needed food, she went to the store. Once when the thirteen-woman team received funding for twelve players to travel to a Miami tournament, Garrison insisted no player would be left behind. She organized a fundraiser to sell yard signs, and everyone helped, because it was the right thing to do. This act meant the world to that student, and, Hawthorne said, showed how "really loving that [Sue] could be."[23]

Janice Hilliard, Ph.D., came to play basketball at UH under Coach Dot Woodfin in 1977 and remembered Garrison and Woodfin creating an environment where she felt cared for and safe. The basketball team was in awe of Garrison who came through anytime Coach Woodfin needed something for the team, and Garrison had the gym renamed in her honor in 1980. Significantly, Hilliard, who has spent her career developing athletes, remembered Garrison as the first woman she saw in a position of power in athletics.[24]

Sue Garrison was also committed to equality, evidenced in her personal and work life. She belonged to St. James Episcopal Church in the Riverside Terrace area that went from almost exclusively white in 1950 to overwhelmingly black by 1970. As the church desegregated and many whites left, Sue stayed as a member of the choir and vestry. At UH, she became one of the region's first directors to include Black women athletes on their teams.[25]

Supporting Volleyball

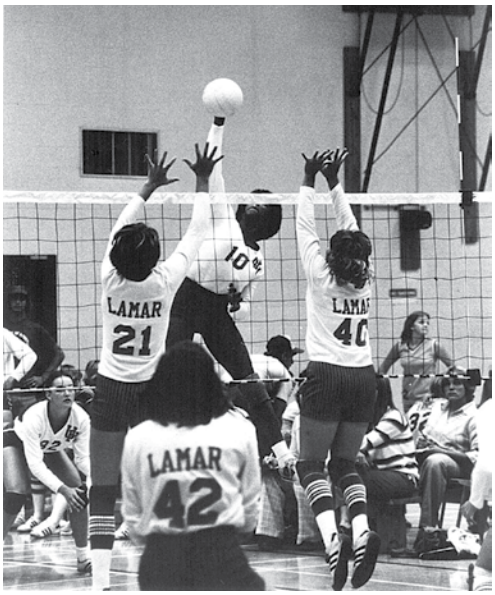
Under Garrison's direction, women athletes excelled in multiple sports, but nowhere are her successes and relationships more evident than in the volleyball program that grew in the 1970s under the forward-thinking leadership of champion player and coach Ruth Nelson. Sokol recalled, "[Ruth] always brought innovation into practice, into her game plans, into promoting our team, which is where she and Sue Garrison really came together because they both had that vision for women's athletics."[26]

Ruth worked the players long, hard hours that would not be permitted under current rules. They trained outside in the Houston heat and inside the sweltering gym. She had them practice jumping in the pool, strength training that she insisted could add five inches to their vertical leap. "[Ruth] could get you to do something that you never thought you could," Darlene declared. It was not all work though. When they traveled to tournaments, Ruth made it an experience, especially when they visited places some of them had only dreamed of going.[27]

Three players from Garrison and Nelson's tenures at UH went on to win the silver medal in women's volleyball at the 1984 Olympic Games. Nelson convinced Flo Hyman to attend UH in 1974, offering her the first UH women's athletic scholarship. At 6'5" she towered above the other players, and her skills led the Cougars to 120 victories and three consecutive Top 5 finishes at AIAW Nationals in her three years at UH. She also played on the U.S. Women's National Team when it trained in Pasadena, Texas, but left UH when it moved to Colorado Springs.[28]

A self-described gym rat, Rita Crockett (now Buck-Crockett) came to Houston for personal reasons and joined the UH volleyball team in 1977. Known for her ability to jump, she was selected Rookie of the Year at USVBA Nationals and helped propel the Cougars into second place at the SWAIAW Regional Tournament. The following year she departed to join the U.S. National Team.[29]

On a trip to USVBA Nationals in El Paso in 1978, Ruth



Rita Crockett, number 10, played at UH one year before being selected to train for the 1980 Olympic team. She had an amazing vertical jump of 42".

Photo courtesy of Ruth Nelson.

Rose Magers, leaping, was named a USVBA All-American in 1980, her final year at UH before following Ruth to LSU.

Photo courtesy of *The Houstonian*, 1980, Special Collections, University of Houston Libraries.

and the team stopped in at Big Spring, Texas, to visit Rose Magers (now Magers-Powell) and her family on a recruiting mission. Rose was interested in UH because the team had other girls who looked like her. She recalled, "[Ruth] told my parents that she would take care of me, I would get an education, she would make sure I played good volleyball, and she did that." After three years she followed Ruth to LSU and then joined the U.S. National Team.[30]

Even though Flo, Rita, and Rose never played together at UH, the women were excited the Olympic coaches paired them for drills. Just as they had done under Nelson, they pushed and celebrated each other for the good of the team. Ruth told Rose if they worked hard, they would enjoy the games, play well, and make memories. Over their two years preparing, China and USA alternated wins; when it came to the Olympic games, USA won in the pool, and China won the final contest. The UH women and their USA teammates proudly stepped onto the platform to receive their silver medals – the nation's first in the sport.[31]

Rose shared how amazing it was to attend the opening ceremonies and to wear that historic medal. Rita recalled "all the sweat and being away from friends and family and having to live a very controlled life for your country … It meant a lot … wearing USA on my back … I felt very humbled and honored that I was one of twelve women to represent the United States of America and bring home a medal to our country."[32]

Flo, Rita and Rose all played professionally in Japan, where sadly Flo died during a game in 1986 at age thirty-one of Marfan Syndrome. Rita also played in Europe before she and Rose moved into coaching. Currently, Rita coaches at Florida International University, and Rose coaches at Alabama A&M. All three players and Ruth Nelson have been inducted into multiple sports halls of fame. Flo Hyman and Sue Garrison were the first women inducted into the UH Hall of Honor in 1998; Rita followed in 2008 and Rose in 2012.

Understanding Garrison's Legacy

A half century passed between the time Sue Garrison began studying physical education until her retirement in 1979, a revolutionary time for women's athletics. Ruth Nelson contends that "Without knowing and respecting the HISTORY… there is NO future!"[33] That is evident when we see how the legacy of the female pioneers is passed down over time.

Garrison, who passed away in 2001, was on the cutting edge, finding new ways for women to compete, developing structures for inclusion and equality, and building relationships to further women's opportunities. She instilled a value of service in others. For example, she convinced Nelson to become more involved in AIAW, which led to her chairing two National AIAW Championships. Nelson remains grateful that Garrison foresaw that "to make change you must get more involved in the national organization," so Nelson has passed down that lesson as well.

Garrison received a Faculty Emeritus award from the UH Board of Regents and, in 1980, became the first woman inducted to the National Association of Collegiate Directors of Athletics Hall of Fame. She was a leader, she taught others to be leaders, and they coached the next generation to do the same, even though "women's athletics were hidden in the dark corners of the universe," as Sokol observed. When the students became coaches and athletic educators, they followed Sue and Ruth's lead as consummate professionals: dressing up for matches, treating officials professionally, shaking hands with coaches and event organizers, treating others respectfully, and serving on committees.[34]

All of the women discussed here, and other UH women athletes, have been continuously preparing the next generation for success. They have become educators and successful entrepreneurs, with many starting their own training programs. Sokol explains that from the time she arrived at UH at age eighteen, she came to understand the process: "You learn, you share, and you give back. … Women like Sue and Ruth shaped me, and I shaped thousands of young girls."[35] ❑

Debbie Z. Harwell, Ph.D., is the editor of *Houston History* and an instructional assistant professor of history at the University of Houston.

Latino cARTographies: *Mapping the Past, Present and Future of Houston's Latino Visual Art*

By Pamela Anne Quiroz and Juana Guzmán

Under the leadership of Dr. Pamela Anne Quiroz, director of the University of Houston's (UH) Center for Mexican American and Latino/a Studies (CMALS), plans are underway to launch the groundbreaking digital board, ***Latino cARTographies: Mapping the Past, Present and Future of Houston's Latino Visual Art***.

This portable, bilingual, and interactive digital board funded by the University of Houston is the result of a three-year collaboration led by Dr. Quiroz, with the curatorial leadership of former vice president of the National Museum of Mexican Art in Chicago, Juana Guzmán, the CMALS Research Team, and the International Gibson Group.

The idea for **Latino cARTographies** began when Dr. Quiroz organized the city of Houston to host the country's premier Latino art event, *Latino Art Now!* Dr. Quiroz conceived the idea for the digital board and viewed it as a way to create a dynamic but permanent tribute to the Latino artists of Houston. She then persuaded the Gibson Group to collaborate with CMALS to achieve this goal. The result is a twenty-first-century mode to access the arts and experience culture – **Latino cARTographies** – that maps the past, present, and future of Houston's Latino art. By utilizing technology that preserves, represents, and promotes Houston's Latino visual arts and communities in an equitable and inclusive manner, CMALS is transforming how we experience art in the twenty-first century.

Background

When Professor Quiroz came to the University of Houston in 2015, she sought to strengthen the research component of the Center for Mexican American and Latino/a Studies and to expand its reach. Therefore, in 2016 CMALS joined the country's oldest national Latino research consortium, the Inter University Program on Latino Research (IUPLR) to become one of its twenty-four institutional members. Two years later CMALS was selected to host the *Latino Art Now!* conference, and the following year, it became the headquarters of the IUPLR.

In the visual arts, the IUPLR has been a pioneer and a strong supporter of the emerging field of Latino art and art history by serving as the umbrella organizer of research working groups and hosting its signature *Latino Art Now!* conference. This national forum provides an in-depth examination of Latino art through documentation and scholarship, and critical evaluations of the production of visual art in Latino communities.

In the past six years, the IUPLR has developed projects in visual arts and technology with innovative research in digital humanities. CMALS has advanced this research by

"A 21ST Century Mode of Accessing Art and Experiencing Culture"

The digital board features several icons in continuous movement with sound effects, music, and video interspersed throughout the cityscape.

All photos courtesy of the Center for Mexican American and Latino/a Studies at the University of Houston.

building Houston's first portable, bilingual, and interactive digital board. Spearheaded by Professor Quiroz, CMALS created one of the greatest citywide partnerships that mobilized mainstream museums, grassroots arts organizations, galleries, government offices, Houston's tourism bureau, artists, academics, educators, arts advocates, and arts practitioners in ways never imagined in the city of Houston. The information gathered from the *Latino Art Now! 2019* conference laid the groundwork for **Latino cARTographies** that can be utilized citywide through multiple public service venues such as schools, arts organizations, libraries, local events, and universities. It may even serve as a model for other communities throughout the United States to provide an alternative way to access and experience art, history, and culture.

Latino Art Now! (LAN) and its Spring of Latino Art in Houston 2019

As a permanent yet dynamic visual archive, **Latino cARTographies** is a digital platform designed to educate and engage the public. It merges art with technology to address the historic inequities of Houston's underserved, underrepresented Latino artists, arts centers, and communities and presents an alternative to the traditional ways in which people

Sin Fronteras, *located in the Latino community of the Near Northside, before it was destroyed.*

Sin Fronteras *after it was painted over.*

have accessed art and culture. **Latino cARTographies** plays a critical role to not only capture the artistic and cultural contributions of Houston's Latino artists but also to preserve public works of Latino art that have been lost. In the span of three years since the planning and implementation of the digital board, several public works have been destroyed. One example is the *Sin Fronteras* mural that was painted over in 2021.

What we know about accessibility, cultural equity, and museums

Latino Art Now! Houston program.

In his analysis of how urban space and social experiences are racialized, Dr. George Lipsitz described how seemingly race-neutral spaces are actually embedded with assumptions that facilitate white privilege and, thus, reaffirm the existing social order.[1] Art museums are such spaces and, despite an increasing awareness of the need to reach out to communities of color, a new discourse of inclusion, and the use of multimedia approaches to enhance visitor experience, museum culture has not really changed all that much in the twenty-first century.[2]

According to a new Culture Track survey, the most commonly cited problem with museums, as perceived by communities of color, is racism. Issues of access (cost), lack of representation, and heightened policing of space when communities of color visit, make museums barriers to cultural participation for communities of color. Like all museums, art museums preserve and present our collective identities and histories, but they also implicitly and explicitly serve as "white sanctuaries" and tell us which groups are superior, which groups belong, and which groups are "otherized."[3]

Although Latinos represent a founding culture of American society, Latino visual art production has been conspicuously absent in U.S. historical art canons, major exhibitions, publications, and narratives. And though Houston is home to the second largest urban Latino population in the United States, Houston still does not have a museum to provide alternative space for the celebration of cultural productions.

If museums are indeed the "mental parks of cities" that promote a particular set of histories to give people a sense of place, identity, and achievement, then it is critical that all communities have a space to celebrate our collective identities, histories, and contributions.[4] **Latino cARTographies** provides this opportunity for our Houston Latino communities and makes their contributions visible.

The Vision of Latino cARTographies

This digital artscape is a community-centered permanent tribute to the artistic and cultural contributions of Houston's Latino artists, Latino arts organizations, and the Latino communities they serve. **Latino cARTographies** captures the public works of art such as artist Leo Tanguma's *Rebirth of our Nationality*, a historic Chicano Movement art mural sprawling 240 x 18 ft. and originally created in the early 1970s, which is located on Canal Street in the East End community.

Latino cARTographies also allows users to explore social issues, as demonstrated by local Latino artist Rigo Miller, whose masterpiece *Basura De La Tempestad (Trash of the Tempest*, 10 x 20 ft.) speaks to the atrocities experienced by children separated from their families and held at U.S. detention centers.

In addition to images, **Latino cARTographies** draws on library archives, oral histories, and artists' biographical notes and interpretations to understand how artists

Artist Leo Tanguma's mural Rebirth of Our Nationality *(panorama view) on Canal Street in the East End community.*

Rigo Miller, Basurda de la Tempestad*, 2010, 10 x 20 ft. painting.*

Art Museum Texas, located in Houston's Katy community.

view their art and their vision for its future. Also included are brief descriptions and histories of the location, title of artwork, year of production, medium, and photographic credits. As a documentation and preservation tool, the digital platform allows us to utilize technology to point to sites of public and private art such as murals, sculpture, galleries, and museums, like the Art Museum Texas in Katy, local artist Tatiana Escallón's studio, and Tony Paraná's outdoor art intervention, the Mobile Arts Studio for the Artists (MASA).

Process and Community Support

During the past three years, hundreds of hours of data have been collected by the CMALS Research Team in partnership and support of more than 155 Latino artists, arts organizations, such as the Multicultural Education & Counseling through the Arts (MECA), Arte Público Press, the Institute of Hispanic Culture of Houston, and Latino leaders, schools, and non-art practitioners throughout the city of Houston. This information is integrated into the TouchCity platform created by the Gibson Group, a 3D digital platform that combines narrative text, images, and multimedia content to map, literally and figuratively, the past, present, and future of Houston's Latino visual art. Activities designed to engage and educate the public are also featured on the board.

To assist with the curatorial design of **Latino cARTographies**, Professor Quiroz secured the expertise of Juana Guzmán, former vice president of the National Museum of Mexican Art. She is the co-founder and former president of the National Association of Latino Arts and Culture (NALAC), a National Arts Strategist and Associate Consultant for the Bloomberg Philanthropies' Art Innovation Management Program (AIM), and serves on the Federation of State Humanities Councils. For more than forty years, Juana Guzmán has served as a nationally acclaimed arts advisor, arts advocate, consultant, manager, fundraising and earned income specialist to non-profit organizations, museums, corporate and philanthropic sectors throughout the United States. Throughout her career, Guzmán has championed the promotion and preservation of the arts, culture, heritage and as a catalyst for diverse American populations. Guzmán's commitment to this project is so profound that she has literally donated her expertise and the hundreds of hours spent on curating the digital board, noting:

> *I believe the project will have far-reaching, sustainable benefits for the Latino communities of Houston with the incredible potential to be expanded in other cities with Latino populations. I am excited to be part of this project not only because it is unique but also because it affords an opportunity to fill a knowledge gap and serve Latino communities in one of the most accessible manners that I have encountered in my 40-year arts career.*

Impact

Though a nascent movement to create a Latino museum complex in Houston is underway, this important effort will require substantial funding and time to realize its goals, along with expert staff to sustain the complex. Our communities cannot wait, and alongside our support for the Latino

Center for Mexican American and Latino/a Studies-University of Houston's Latino Art Now Billboard Project & Expressway, HTX ART Bus created by Veronica Cabrera Morena and Mobile Art Studio for the Artists, founded by artist Tony Paraná.

museum movement, we need to pursue multiple avenues to feature these incredible artists. **Latino cARTographies** is another way to provide support for our Latino communities by pointing Houston residents, schools, and national and international visitors to view in person the plethora of art created by Houston Latino artists. The overwhelming and positive reaction to **Latino cARTographies** by local artists and arts leaders who previewed the digital board suggests that **Latino cARTographies** can be a powerful tool to counter the historic underrepresentation of Latino arts in mainstream museums and galleries.

Latino cARTographies demonstrates how Latino arts and culture have been instrumental in serving as a powerful catalyst for cultural, economic, and social change in the city of Houston. By capturing visually, the Latino art of Houston in a single space, **Latino cARTographies** displays how artists confront a variety of social issues and inequalities, such as xenophobia, racism, sexism, environmental degradation and disaster, homophobia, and classism.

One example of community empowerment and how Latino Art strengthens communities by transforming spaces is the Harrisburg Art Museum (HAM). Though no longer opened to artists, this vibrant warehouse once showcased a wide range of murals, graffiti, and street art, as Houston Latino artists improved the wellbeing of the community.

H.A.M. Harrisburg Art Museum, 4300 Harrisburg Boulevard in the East End community.

Houston low rider community artist Victor Jimenez passing on the tradition. Photo by and courtesy of Jay Villa, featured in *Streetseen Magazine.*

Another value of the digital platform is that it allows us to maintain and enhance standards of quality while democratizing access. This artscape of Latino Houston allows the community to see itself and to celebrate its contributions to Houston and American society. With a targeted millennial generation of students and the broader Houston population, we see this as an important teaching tool and resource for the classroom supporting the visual arts and technology fields.

In contemporary society, art museums have become sites where visitors are also now consumers who can purchase culture. **Latino cARTographies** has the potential to increase economic opportunities and visibility for Latino artists who have historically had limited access to mainstream arts opportunities by providing direct access through the placement of QR codes on the board to link visitors to artists and arts organizations. As a repository of information that can expand as the community of artists expands, **Latino cARTographies** will be connected to a microsite on the web and is projected to have a long and sustainable life.

Unlike the parameters of participation established by museums, **Latino cARTographies** is predicated on user participation. We invite visitors to touch, explore, and participate in the creative process. *Everything* on the board is meant to be touched and examined. Virtually anything a visitor touches will feature pop-up text, video, images, interactive art projects, hot spots, QR code links, and even music!! The power of the digital board is that it can frequently be updated, information and images can be archived, and it can increase interactive arts related projects.

Outcomes

Using the metrics of prior digital boards created by the Gibson Group, we anticipate **Latino cARTographies** will attract hundreds of thousands of microsite visitors and student users per year.

To date, **Latino cARTographies** has mapped roughly more than 155 artists, 2,000 images, 7 Latino communities, 80 landmarks, 17 arts organizations, and other sites of importance to Houston's Latino communities.

As a didactic resource that can be easily transported to libraries, schools, museums, city, and academic events, we anticipate substantial use by Houstonians and scholars and visitors from outside of Houston. In short, this project will bring the museum to the community and the community to the museum.

Tatiana Escallón Studio in the Third Ward, Houston.

Conclusion

Latino cARTographies is CMALS's gift to the Latino and greater Houston community, a resource that documents Latino cultural contributions in depth, while also serving as a tool to generate social discourse in the humanities. Eventually, the goal is to expand Latino cARTographies access through multiple installations throughout the city of Houston and virtual access through an App.

Latino cARTographies is also a powerful step towards changing the racist and exclusionary practices of mainstream art institutions that continue to elide the artistic and cultural contributions of communities of color. It is an accessible and inclusive model that represents the formal and informal Latino arts, celebrates the cultural and historic contributions of Houston's Latino communities, nurtures the seed of creativity and innovation of the present, and embraces new technologies for the future. **Latino cARTographies** is a game changer. ❑

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Establishing the University of Houston: "May We All Cherish This School Always"

By Grace Conroy

Hugh Roy Cullen donated $260,000 for the liberal arts building as a memorial for his son Roy Gustav Cullen, who died in a tragic oil-field accident. The artist's rendering is from 1938.

All photos are courtesy of Special Collections, University of Houston Libraries.

The Roaring Twenties brought economic prosperity to Houston. Oil had been discovered around the region, the new deep-water port reached $500 million in import and export volume, and skyscrapers appeared on the skyline. Houston's population grew by 111 percent, making it the most populous Texas city by 1930.[1] In this time of segregation, the Houston Independent School District (HISD) erected four new high schools – two black and two white – to accommodate the growing number of students. It was an exciting time for Houstonians.

In 1923, the Houston school system separated from the city government, and the following year, Dr. Edison E. Oberholtzer became superintendent of the Board of Education. He believed that post-World War I society required an expansion of public schooling and considered Houston a "fresh and energetic new city," a "can-do" town with "high caliber can-do people." Shortly after Oberholtzer took the helm, a dozen seniors from multiple Houston high schools requested an appointment to discuss creating a junior college. They yearned to further their education after graduation but had neither the financial means to attend colleges out of state nor the test scores to attend Rice Institute, Houston's only college at the time. Many of them also held part-time jobs while in high school. Oberholtzer understood their desire to continue their education, especially in the booming post-war era, so he scheduled a meeting with Houston's Board of Education to announce the idea for a junior college.[2]

Dr. Edison E. Oberholtzer served as president of Houston Junior College from 1927 to 1934 and then president of the University of Houston until his retirement in 1950.

The announcement received enthusiastic approval, and Dr. Oberholtzer took the necessary steps to establish a public junior college where costs would be affordable and competitive test scores were not required for admission. He proposed a $2,000 loan from Houston's Board of Education to open a bank account to pay for certain "advance costs," an admission fee of $150 for thirty semester hours, or $6 per hour for partial enrollment. To help control costs, the junior college would be limited to night classes meeting at San Jacinto High School (SJHS). Faculty would be senior instructors pulled from HISD who "simply donn[ed] two hats," one for public school and one for the junior college. The Board of Education accepted Oberholtzer's proposal on March 7, 1927, and announced the "founding, establishment, and operation of a junior college" in Houston.[3]

In 1934, ice hockey became the first officially sponsored sport at UH. The 1936 men's ice hockey team, shown here, was "a fighting bunch of puck pushers."

The district moved ahead rapidly, and classes began on June 6, 1927. That first summer session at Houston Junior College (HJC) was reserved for the school's instructors to prepare them for the fall semester, which began on September 19, 1927. The college's first year saw twenty-one faculty members teaching classes for 461 students. Enrollment and faculty members increased until the end of the decade when the stock market crashed, signaling the onset of the Great Depression and a decline in enrollment.[4]

Alumni of the 1927-1934 era reminisced fondly on their time at HJC. Dr. Hampton C. Robinson recalled, "The atmosphere was generally one of informal amiability…there was soon a nucleus of faculty and staff members whom the student body recognized as the best sources of guidance and friendship." Robinson also remembers the dedication of his peers, fighting through exhaustion in night classes to take advantage of the courses offered to them. Classes began at 4:00 p.m. and ended at 9:00 p.m., with a "supper intermission" from 6:00-6:30 in the SJHS cafeteria.[5] Night classes offered many students the opportunity to work during the day and attend classes at night.

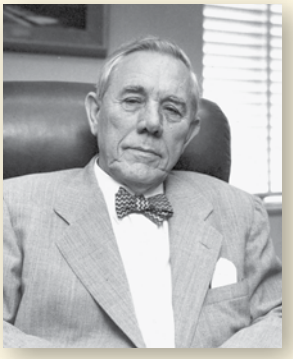
Despite these busy schedules, some students found time for extracurricular activities. The first sport offered at HJC was men's ice hockey, an interesting activity for those familiar with Houston's swampy setting, but a team that went undefeated the first year. Football players practiced from 9:30 p.m. to midnight. The sport proved so popular that three teams formed to "show their love for the game by meeting regularly and taking their lot with a grin." Other extracurriculars included a girls basketball team in 1933, a drama club, a student-run newspaper called *The Cougar*, and a women's organization called Cougar Collegians. In a 1930 *Cougar* article, "College Life: A Student Viewpoint," George Lanaux succinctly stated that the draw of HJC was a combination of social life, applied studies, and the broadening of character and personality.[6]

Issues of *The Cougar* reveal students' social lives at the junior college. The column "Sally Ann at College" offered students a place to turn to for advice on heartache, troubles, jealousies, and anything in between. One entry revealed a young woman's worries about attending medical school and having a family. Sally Ann favored the woman following her goals, saying, "a waste of talent is one of the saddest things in the world." Sally's response provided a feminist approach to women following their careers while maintaining a happy domestic life. Other newspaper segments highlighted marriage announcements and school dances, revealing a close-knit school community. Some students were so close they combined their funds to jointly purchase old jalopies to carpool to school.[7]

School etiquette and rules were somewhat rigid in contrast to the joyful social life HJC offered. A whole segment of *The Cougar* in 1929 was dedicated to "This Thing of Good Manners," where the author described students who cut in the cafeteria line as "selfish" and "disgusting," and deplored the "childish behavior" of those who talk over their teachers and congregate outside of open classrooms. If students had three unexcused absences, they were automatically removed from the class. Additionally, three tardies or early departures were the equivalent of one absence. In another segment of "College Life: A Student Viewpoint," George Lanaux addressed the stereotypical "rah-rah boy" pejorative title that working-class men assigned to college students. Lanaux argued that when a less-educated worker stops working, his life is done; but when a college-educated man retires, he still has his intelligence, and his life goes on.[8] Overall, students who immersed themselves in the culture at HJC learned valuable life lessons on how to act properly in public and how to value the importance of the education they received.

While HJC was created to offer an inclusive public education, the school remained closed to African Americans because the "social, moral, and political climate of 1927" meant that "accepting a black student at HJC was inconceivable," wrote historian Patrick Nicholson. Thus, the district simultaneously created Houston Colored Junior College – the forerunner of Texas Southern University – which met

The king and queen for the 1936 UH Royal Court were chosen from the senior class. Additionally, each of the four classes had a duchess, a duke, and two "maids" representing them.



Hugh Roy Cullen showed immediate interest in supporting a new campus for UH, especially since he was forced to drop out of elementary school to help support his family, making $3 a week in a San Antonio candy factory.

at Jack Yates High School. Dr. Oberholtzer encouraged HJC faculty members to assist their fellow instructors at the black institution.[9]

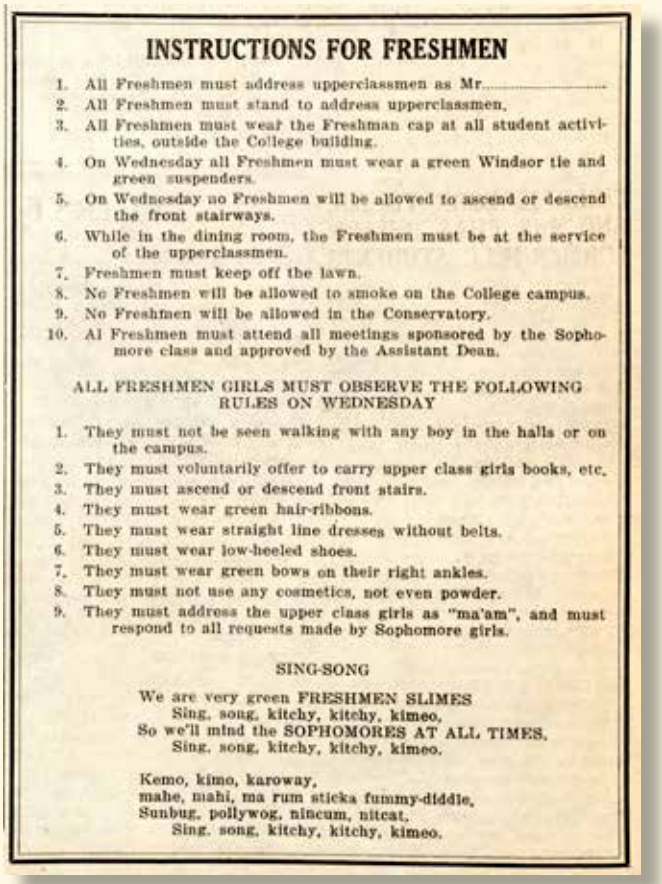
Interest in HJC continued to multiply, and in 1934 Oberholtzer pushed for its transition to a four-year university. Once again, he succeeded, and on April 30, 1934, House Bill 194 established the "self-supporting University of Houston," granting the university authority to "use public school buildings when not otherwise in regular use." Thus, classes continued to meet at San Jacinto High School. The first summer session of the newfound University of Houston (UH) saw an enrollment of 682 students. As enrollment grew, UH hosted its first four semesters in local churches, making it obvious UH needed its own campus.[10]

Fortuitously, in 1936 Oberholtzer was introduced to Hugh Roy Cullen, a wildcatter oilman and philanthropist with a fifth-grade education, who appreciated the idea behind UH's founding. Cullen agreed to serve as university chairman and donate the necessary funds for the first building on campus. Cullen stipulated that the university "must always be a college for working men and women and their sons and daughters. If it were to be another rich man's college [he] would not have been interested." Additionally, Cullen also helped sponsor the first fundraising drive for the campus. In 1936, Ben Taub and the J. J. Settegast Estate donated 110 acres of land southeast of downtown for the site, and UH's future prospects glimmered as attention turned to developing a dedicated campus.[11]

On March 12, 1937, Dr. Oberhotlzer invited the UH student body and the Board of Education to a picnic at the new campus, where attendees witnessed the groundbreaking ceremony. Documenting the occasion, reporter Rosella Werlin summarized the campus' progress as if "the magic wand had been waved for Houston's Cinderella School."[12]

The Roy Gustav Cullen building was designed to be the first unit opened on the new university campus and the first entirely air-conditioned university facility in the United States. The dedication occurred on June 4, 1939, and classes began the next day, marking a new era for the University of Houston. The days of meeting in high school classrooms and church buildings during off hours were a thing of the past, and UH could now flourish on its own campus.[13]

Under current Chancellor and President Renu Khator who came to UH in 2008, the university achieved Tier One status in 2011, became a Phi Beta Kappa institution in 2016, and recently accepted an invitation to join the Big 12 Conference. Today, UH continues to expand its campus and its student body, which now exceeds 47,000 – even growing during the pandemic. UH ranked seventh in CNBC's list of "50 Colleges that Pay Off the Most," the only Texas public university in the top ten. The university continues to serve working men and women, and it has also proudly become one of the nation's most diverse colleges, welcoming first generation college students, people of all ethnicities and faiths, and individuals from all walks of life to its community, a reflection of the city of Houston itself.[14]



INSTRUCTIONS FOR FRESHMEN

1. All Freshmen must address upperclassmen as Mr.....
2. All Freshmen must stand to address upperclassmen.
3. All Freshmen must wear the Freshman cap at all student activities, outside the College building.
4. On Wednesday all Freshmen must wear a green Windsor tie and green suspenders.
5. On Wednesday no Freshmen will be allowed to ascend or descend the front stairways.
6. While in the dining room, the Freshmen must be at the service of the upperclassmen.
7. Freshmen must keep off the lawn.
8. No Freshmen will be allowed to smoke on the College campus.
9. No Freshmen will be allowed in the Conservatory.
10. Al Freshmen must attend all meetings sponsored by the Sophomore class and approved by the Assistant Dean.

ALL FRESHMEN GIRLS MUST OBSERVE THE FOLLOWING RULES ON WEDNESDAY

1. They must not be seen walking with any boy in the halls or on the campus.
2. They must voluntarily offer to carry upper class girls books, etc.
3. They must ascend or descend front stairs.
4. They must wear green hair-ribbons.
5. They must wear straight line dresses without belts.
6. They must wear low-heeled shoes.
7. They must wear green bows on their right ankles.
8. They must not use any cosmetics, not even powder.
9. They must address the upper class girls as "ma'am", and must respond to all requests made by Sophomore girls.

SING-SONG

We are very green FRESHMEN SLIMES
Sing, song, kitchy, kitchy, kimeo,
So we'll mind the SOPHOMORES AT ALL TIMES,
Sing, song, kitchy, kitchy, kimeo.

Kemo, kimo, karoway,
mahe, mahi, ma rum sticka fummy-diddle,
Sunbug, pollywog, nincum, nitcat,
Sing, song, kitchy, kitchy, kimeo.

At the junior college, a hierarchy arose between the freshman and sophomore classes as this segment from The Cougar, *October 3, 1930, reveals.*

Despite these modern changes, students still echo the sentiments that opened *The Houstonian* yearbook in 1936:

Through these portals, we pass daily to our classes. It is there that life-long friendships are being made; it is within this building that we laugh at the humorous incidents that occur and wipe a misty eye when a touch of pathos tugs at our heart. Within these walls our lives are being reshaped, stronger characters being built, and helpful bits of knowledge imparted. The contacts and associations that we have had here probably have made indelible impressions upon our minds. May we all, in recalling memories of the past, remember and cherish this school always.[15] ❑

Grace Conroy graduated from the University of Houston in the spring of 2022 with a B.A. in history. She will begin a master's program in public history in the fall to pursue her passion for presenting history to public audiences.

Shakespeare For All:
The Spirit of the Houston Shakespeare Festival

By Andrew Tello

No writer in the English language can lay claim to the fame of William Shakespeare, who has amassed a global fanbase in the four centuries since his death. One of those fans, Sidney Berger, loved Shakespeare's work so dearly that he wanted to share his passion with others and turned it into a local tradition: the Houston Shakespeare Festival. Partnering with Miller Outdoor Theatre, the Houston Shakespeare Festival stages classic Shakespearean works for the public to enjoy every summer free of charge.

Despite Shakespeare's fame, admiration for his work is far from universal. In part, that is, because most people first encountered Shakespeare as assigned reading in school even though his plays were written to be enjoyed on the stage. Dr. Berger, who joined the University of Houston as the director of the School of Theatre in 1969, claimed, "Far too many people regard his writing as a necessary cultural 'medicine,' a teaspoon which … if taken occasionally, may serve to maintain a civilized demeanor." Berger wanted to change that perception, and the opportunity to share his passion for The Bard was on the horizon.[1]

Photo above: Dean Coutris played Julius Caesar in the 2019 production. The costumes offer a modern-day take on the classic Shakespeare tale.

Photo courtesy of Pin Lim.

Dr. Sidney Berger speaks to a group of students in 1969, his first year as director of the UH School of Theatre.

Photo courtesy of UH Photographs Collection, Special Collections, University of Houston Libraries.

The 1980 program for the festival included its first production of As You Like It*, with Ryland Merkey as Touchstone and Robin Bradley as Rosalind, laughing at his feet.*

Photo by Jim Caldwell from the August 1980 Houston Shakespeare Festival program.

Much to Do About Something

Miller Outdoor Theatre has been a Houston mainstay for almost one hundred years. Located in Houston's Museum District in Hermann Park, overlooked by a grassy hill that countless children have rolled down squealing with delight, Miller provides the perfect space for people to enjoy a wonderful performance with the barrier of price removed. It is representative of Houston's wide array of performing arts. Cissy Segall Davis, the theatre's managing director, explained, "Houston is probably one of the best cities in the country for the breadth of performing arts and cultural arts organizations that exist in this city [and Miller is] fortunate because we can make those performances available free of charge." Despite its diversity of productions, spoken word drama was underrepresented on Miller's stage before the Houston Shakespeare Festival began.[2]

In August of 1975, a summer heat wave caused Miller to consider taking a temperature-induced sabbatical for two weeks. Sidney Berger saw that as an opportunity to share his passion for Shakespeare via a festival. He found Miller's unique venue appealing because he believed Shakespeare would have found it familiar. "Imagine the distractions in Shakespeare's theater performing in broad daylight at three o'clock in the afternoon, with people shouting or carrying on business conversations, horses whinnying and vendors hawking oranges," Berger remarked. "It's very much the same at Miller … only our distractions are sirens, barking dogs, airplanes, and helicopters."[3]

On August 8, 1975, the Houston Shakespeare Festival debuted on Miller's stage. Two shows christened the festival's first season, *A Midsummer Night's Dream* and *The Taming of the Shrew*, which ran weekends through August 23rd. The festival's first season was a joint production between the University of Houston and Miller Outdoor Theatre, with each providing equal funding. That initial season was such a hit that the festival became a mainstay at Miller, which opened its air conditioned, full proscenium theatre stage to the festival staff to entertain those in attendance. Davis pointed out, "There's just something about seeing [Shakespeare] preformed, in such a professional and wonderful way [that] … it's what we've come to expect from UH each year."[4]

In 1977, the festival produced its first tragedy, the ever-famous *Hamlet*. Even though *Hamlet* was his favorite of Shakespeare's plays, Berger had trepidations about staging it. Those concerns vanished, however, when *Hamlet* proved to be a hit, drawing 3,000-4,000 people. Not only did the play have a large audience, but the people were also "enthusiastic … [and responded] to Hamlet as though it were written last month," Berger recalled. The resounding success vindicated Berger's confidence in response to naysayers who thought his efforts were doomed to fail, and the play continued to draw thousands in the years to come.[5]

Broadway actor Ken Ruta as Prospero joins David Wald as Caliban in the 2006 production of The Tempest. *The show was seen as one of the best productions at the HSF under the direction of Dr. Berger.*

Photo courtesy of the Miller Outdoor Theatre.

In the 2018 production of Hamlet*, actor Shannon Hill became the first woman to a play the main character in the festival's forty-three-year history.* Photo by Pin Lim.

With the success of *Hamlet*, a tragedy joined the festival's repertoire alongside a comedy, creating a dichotomy in tone and a chance to see the same actors take on widely different roles. "The fun for a theatre company," said Jack Young, the festival's current artistic director, "is here's this guy playing this serious role in a very dramatic play one night, and the next night he's … the young lover, in the comedy."[6] That added layer of immersion provided a critical connection to the audience.

Shakespeare's seventeenth century audiences included nobility, apprentices, and regular people, whom Ira Black, cultural affairs director for *KLEF's On the Town*, described as "a rich human soup of working-people: artisans, tradesmen, housewives, mariners, country cousins, and foreign merchants."[7] In short, with the exception of royalty, the audiences were just as diverse as the people who attend the Houston performances. With that in mind, the Shakespeare Festival seeks to be inclusive, and Young wants to make sure that the audience members see themselves when they attend the festival.

One way that happens is through casting choices. For example, in 2018, actor Shannon Hill became the first woman in the festival's history to play the traditionally male titular main character in *Hamlet*. Traditionally Caucasian roles are played by actors of color who represent the ethnic diversity found in Houston. The cast's diversity is crucial because "for many children, this is the first exposure they have to the performing arts, and the first place they may see themselves reflected on stage," Davis noted.[8] Even humor is altered to better connect Shakespeare's meaning with the audience. If a play has a joke comparing two cities, a personal connection is made with the audience when they know the cities because, as Young explained, "If you do a joke about Dallas and Houston, everyone's going to lose their senses." That method of making Shakespeare more accessible appealed to Berger, as it made The Bard's works more inviting to the largest possible audience. [9]

Shakespeare's work provides ample ground to be reimagined, and reevaluated even now, four centuries later. Davis commented that the festival's work is "a wonderful way to educate all of us, with some extraordinary … works of art that have stood the test of time." The festival, she added "is making sure that [Shakespeare] stays relevant in today's world. And that's critical, so that people will continue to want to read it, understand it, [and] grapple with the issues that Shakespeare presents in his own lovely and wonderful way."[10]

Seth Gilliam as Othello (left) with Jack Young as Iago (right) appeared in the 2010 production of Othello*. Young serves as the festival's current artistic director.* Photo by Pin Lim.

Over forty-five seasons, the Houston Shakespeare Festival has staged ninety productions of thirty-one different titles. *As You Like* It and *Hamlet* have each appeared on stage six times over the years. Several of the comedies have been produced five times, including *A Midsummer Night's Dream, The Taming of the Shrew, Much Ado About Nothing, Twelfth Night, Comedy of Errors*, and *The Tempest*.[11]

The shows also represent the cumulative efforts of hundreds of individuals who worked tirelessly to bring Shakespeare to the stage, including directors Cecil J. Pickett

Miller Outdoor Theatre in Hermann Park has been home to the Houston Shakespeare Festival since its inception in the 1970s.

Photo courtesy of Miller Outdoor Theatre.

and Carolyn Houston Boone. Pickett taught theatre at UH from 1970-88 and had an illustrious career as an acting coach and mentor to pupils such as Brett Cullen, Dennis Quaid, and Robert Wuhl. Boone is a thirty-year theatre career veteran. She received her MFA in English from Sam Houston State University and MFA in theatre at UH, where she has taught for twenty-four years and served as a director at the Houston Shakespeare Festival for twelve.[12] Their commitment to excellence and theatre arts helped to cement the Houston Shakespeare Festival's long-standing legacy.

A Mid-August Night's Dream

Miller's unique stage presents challenges that a traditional theatre does not. Young affirmed that, "Miller's outdoor theatre is fifty-five feet wide," and that is "almost fifty percent wider than a Broadway theatre." The distance from the stage to the thousands of audience members on the hill must also be considered when staging a production there. To ensure attendees can see what is happening on the stage, the actors make accommodations in how they walk, talk, and deliver their lines. Because they must consider so many factors, Young looks upon them as the marines of acting. And yet, the actors represent only one piece of what it takes to produce the performances.[13]

The cast of Much Ado About Nothing *performs in one of two comedies staged during the 2010 season.*

Photo courtesy of the Houston Shakespeare Festival.

In planning the festival, Cori Stevenson, the director of outreach, revealed, "We tend to think in two- to three-year blocks … because the number of plays available is limited." The seeds of the next festival are planted before the previous year's festival closes. The two productions are designed to be performed in repertory, and the plays alternate. Stevenson explained, "Shakespeare's company had multiple plays memorized and performed a different show each night. Houston Shakespeare Festival follows in this tradition of rep, and we load, tech, and perform two full productions on a very tight time schedule."[11] It is a difficult process that the festival achieves by working with the technical staff at Miller Outdoor Theatre like a well-oiled machine.

Cissy Segall Davis has been managing director at Miller Outdoor Theatre since 2008.

Photo by Lynne Lane.

The festival begins the last week of July and runs through early August. Performances typically start at 8:15 p.m., when the sun starts to set and the heat begins to fade, the stage lights rise, and a summer breeze floats over the hill. This timetable also allows the company to finish the performance before the area's sound ordinances take effect at 11:00 p.m.

This outdoor experience has made Shakespeare accessible and exciting for people from all generations who might not attend a formal indoor production. For example, Stevenson recalled bringing her children to the festival and how they laid on a blanket, rolled down the hill, and just had fun even if they were not necessarily paying attention to Shakespeare's work on the stage. Davis observed, "It's that magic moment when [a] spark comes to that child," a spark that might change their life. That kind of positive experience illustrates how fun acting and theatre can be, which is important because young people will be the ones to carry on the legacy of Shakespeare and the Houston Shakespeare Festival in the future.[15]

Perhaps What Glistens May Be Gold

Sidney Berger retired from the festival in 2007 and from teaching in 2010. At the time, he reflected on his work with the festival, saying, "It's been a love affair of 35 years and Shakespeare enriches me. Every time I work on his plays,

Dr. Robert Shimko is the fourth and current director of the University of Houston School of Theatre & Dance and executive director of the Houston Shakespeare Festival.
Photo courtesy of the University of Houston School of Theatre & Dance.

they enrich me as a human being and an artist." He passed away on February 15, 2013, but the legacy he left the city is alive and well in the festival he founded.[16]

Traditionally, the director of the University of Houston School of Theatre & Dance also serves as the executive director of the Houston Shakespeare Festival. Those who have held that position since Berger's retirement include Steven Wallace (2008-13), Jim Johnson (2015-16), and Robert Shimko, who took the helm in 2016. Shimko is also the festival's literary director and head of the university's BFA program in Playwriting and Dramaturgy. Since 2015, Jack Young has served as the Houston Shakespeare Festival's artistic director and head of UH's professional actor training program, as well as a professor of Acting and Movement.[17]

The Houston Shakespeare Festival's founder, Dr. Sidney Berger, center, had a passion for Shakespeare that enriched the lives of Houstonians.
Photo courtesy of UH Theatre Department.

Andrew Love as Romeo and Jessica Boone as Juliet in the 2007 production.
Photo courtesy of Houston Shakespeare Festival.

Staged in partnership between the University of Houston and Miller Outdoor Theatre, the Houston Shakespeare Festival, which Stevenson calls a "summertime jewel," is a unique event in a distinctive venue, unrivaled anywhere in the country. A remarkable asset in the Houston arts scene, the festival, and the arts generally, "help all of us be a bit more human [and] …realize that we're not quite so different from each other," Davis reflected.[18] But at the festival's heart is love – a love for the works of William Shakespeare that is shared with Houstonians for two weeks every summer, totally free of charge. ❑

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Dr. Richard I. Evans and the Innovation of Educational Television

By Emily Vinson

Dr. Richard I. Evans lectures on psychosomatic medicine as part of his telecourse, Psychology 231. June 8, 1953.

All photos courtesy of KUHT Records, Special Collections, University of Houston Libraries unless otherwise noted.

Over the past two years, as the COVID-19 pandemic shuttered school buildings and university classrooms alike, remote learning has taken on new importance for a generation of learners. This phenomenon, in the age of laptops and Wi-Fi, is unprecedented in its global reach, however, the roots of distance education are firmly planted in the cables, wires, and towers of broadcast television.

The University of Houston (UH), and one of its professors, Dr. Richard I. Evans, played a key role in exploring the nascent opportunities provided by television-based instruction. A leader in social-psychology research and educational television, Evans dedicated much of his career to analyzing the potential of instructional television and evaluating its efficacy. UH Libraries' Special Collections holds the archives of KUHT, including examples of Dr. Evan's films, accessible via the UH Libraries' AV Repository. The Richard I. Evans Papers are held at the Cummings Center for the History of Psychology at the University of Akron.

UH laid its foundation for distance learning in November 1950 with the launch of its radio station, KUHF-FM. With an impressive $400,000 investment (equivalent to $4.6 million in 2022), the fifth floor of the new Ezekiel Cullen Building was transformed into a state-of-the-art broadcast studio that served as a teaching space for the hands-on coursework required for radio communication majors.[1] Decades earlier the university's benefactor, Hugh Roy Cullen, clearly stated the objectives of his financial support: to ensure that the University of Houston would "always be a college for working men and women and their sons and daughters."[2] KUHF represented another step towards bringing education to the broader Houston community.

Around this time, two key factors were shaping the development of television in the United States. First, by 1948, around three dozen television stations were broadcasting, and the Federal Communications Commission (FCC) had approved licenses for a further seventy-one. However, the demand for hundreds of additional applications overwhelmed the FCC, and it announced a temporary stay on new licenses.[3] Planned to last several months, the freeze remained in place for four years. Second, the demand for educational television was growing. Unlike many countries, the United States did not have a national public broadcasting network. The Joint Committee on Educational Television (JCET) was established to advocate for developing television "as an educational technology for cultivating knowledge and cultural excellence." From November 1950 through January 1951, the FCC, led by Commissioner Frieda Hennock, held hearings to consider setting aside dedicated frequencies for non-commercial educational stations.

In April 1951, UH president Dr. Walter W. Kemmerer attended a JCET meeting. Invigorated by the ideas presented, Kemmerer requested permission from the university Board of Regents to apply for a television license, noting that "television was expected to be the greatest educational media of all time."[4] Initially denying the application, the FCC requested that UH partner with another educational institution to maximize the impact of the allocation. After the university reached out to area institutions, the Houston

Independent School District (HISD) agreed to partner with UH on a joint application.[5]

Finally, on April 11, 1952, the FCC lifted its freeze on new licenses. Under Commissioner Hennock's leadership, the FCC ordered that 242 licenses in communities across the country be reserved for non-commercial educational use.[6] UH was among the first applicants issued a television license and assigned channel 8.

On April 16, 1953, KUHT-TV began testing its on-air signal.[7] On June 8, the station broadcast its dedication ceremony featuring guest of honor Commissioner Hennock, who addressed attendees saying, "... here in Houston the practical realization of the tremendous benefit that television holds out to education. With TV, the walls of the classroom disappear, every set within viewing range of the signal is a potential classroom … the sky of man's constructive imagination is literally the only limit on the good that can be derived from educational television."[8]

KUHT's staff set out to create television that educated and entertained. This fell into three general categories: telecourses, K-12, and general enrichment. Telecourses, which could be taken for university credit, were often utilized for subjects that drew large class sizes, such as introductory biology and philosophy.[9] K-12 programming, created in partnership with HISD, was displayed in the classroom and included subjects like physical education. Television for general enrichment included series such as *Book Look, Doctors in Space*, and *Mexicania*. Many productions were distributed nationally in addition to local broadcast.

UH raced to expand the KUHF radio facilities to accommodate a television broadcast studio. It also conducted nation-wide searches for staff with television broadcast expertise who could grow the radio communications program to include television.

Dr. Walter Kemmerer, FCC Commissioner Frieda Hennock, and Hugh Roy Cullen celebrate the station dedication.

Among the notable individuals leading KUHT's early efforts was psychology professor Dr. Richard I. Evans who recognized the potential of instructional television from the earliest days of KUHT. Throughout his sixty-year career, Evans developed numerous educational television programs on a wide variety of topics. A tireless researcher, he published twenty books and over 300 articles, many focused on instructional television.[10]

Dr. Evans earned B.S. (1946) and M.S. (1947) degrees from the University of Pittsburgh and a Ph.D. in psychology from Michigan State University in 1950. That year, he joined the UH psychology faculty as an assistant professor.[11]

In the summer of 1953, Evans taught the first KUHT telecourse, Psychology 231.[12] Over the next decade, he became a regular fixture on KUHT, with a wide variety of programs to introduce psychology concepts to viewers. Evans displayed boundless enthusiasm for pursuing opportunities to fund novel approaches to educational television and assess the impact of such programming.

Following the success of his telecourse, Evans embarked on television programming aimed at more general audiences. In the only surviving episode of his 1955 series *Propaganda and You*, Evans introduced the ways people develop prejudices through the lens of social psychology. With a charming, if somewhat nervous delivery, he presented academic research that explores the development of aggression and prejudice.

Perhaps Dr. Evans's best-known effort came in 1957 with *Approaches to the Psychology of*

Born August 29, 1922, in Chicago, Evans was raised in Grand Rapids, Michigan. During World War II, he paused his academic pursuits to join the U.S. Army, serving in General Patton's Third Army. After sustaining an injury during the Battle of Bulge, he was awarded a Purple Heart.

Photo, a still from Filmed Inserts of Dr. Evans (c. 1953-57), courtesy of KUHT Film and Video, Special Collections, University of Houston Libraries.

Dr. Evans interviews psychologist and philosopher Erich Fromm for the series Notable Contributors to the Psychology of Personality *(1964-1965).*

Personality. In his book, *Conversations with Carl Jung*, Evans described how the series was realized. In short, UH received a grant from the Fund for the Advancement of Education for $18,700 (equivalent to $184,000 in 2022) to "explore some new dimensions in university instruction." In collaboration with UH's Radio and Television Film Center director Dr. John Meaney, Evans wanted to counter what he saw as a tendency of psychology students to rely on secondary sources for analysis rather than studying the original texts. The ambitious plan was to interview Dr. Carl Gustav Jung, the only surviving member of what Evans called the "big three" of twentieth-century psychology (with Alfred Adler and Sigmund Freud).[13]

Rather than a lecture, which Evans feared could become boring to the student audience, Evans suggested an interview series, which would allow Dr. Jung to speak spontaneously about his work. On April 2, 1957, Evans wrote to Jung proposing this project, requesting several days of interviews. A few weeks later, to Evans's delight, Jung agreed. With the support of the grant, Evans and a KUHT film crew traveled to Zurich, Switzerland, in August 1957 to interview Jung at his home. Evans and KUHT produced eight episodes from these interviews, each focused on a unique aspect of Jung's work.

The success of this series led to another similar project. *Notable Contributors to the Psychology of Personality* (1963–1969) featured interviews with noteworthy experts in psychology, including B.F. Skinner, Jean Piaget, Konrad Lorenz, and Erik Erikson. In the 1970s, Evans examined broader themes such as creativity and humor through interviews with playwright Arthur Miller and comedians Joan Rivers and Buddy Hackett.

Amidst his work on these series, Evans explored how he could leverage instructional television to influence social behaviors. In 1961, UH proposed Houston as one of ten U.S. cities to receive federal funding through President John F. Kennedy's Juvenile Delinquency and Youth Offenses Control Act. This ground-breaking bipartisan legislation included a three-year, $30 million grant program administered by the Department of Health, Education and Welfare (HEW) to support pilot programs to combat juvenile delinquency.[14]

In Houston, the grant enabled the creation of the Greater Houston Action for Youth (GHAY) to bring together disparate social service agencies under the leadership of Dr. Evans. Convinced of television's efficacy, GHAY departed significantly from a direct-intervention model favored in other pilot cities, instead dedicating resources to a television series meant to educate parents and youth about the risks of juvenile delinquency.[15] The nine-episode series titled *Target: Delinquency* aired on Sunday afternoons in the spring of 1963 on KUHT and Houston's three commercial stations.

In 1964, Evans was awarded another HEW grant to explore the "social, psychological and behavioral determinants and correlates of smoking."[16] Evan's study came on the heels of the U.S. Surgeon General Dr. Luther L. Terry's release of *Smoking*

One of Evans's early studies explored how youth aged twelve to fifteen years in a school-based dental hygiene program responded to health messaging delivered via television in the classroom.

Photo courtesy of UH Photographs Collection, Special Collections, University of Houston Libraries.

Film still from Resisting Pressures to Smoke*, which aimed to equip young people with real-world strategies to counter pressures to smoke.*
Photo courtesy of KUHT Film and Video, Special Collections, University of Houston Libraries.

and Health: Report of the Advisory Committee to the Surgeon General. This landmark report brought the risks of smoking into sharp focus for the public, linking cigarette smoking to chronic bronchitis and cancer and identifying smoking as a major factor of increased mortality rates among smokers.[17] However, the 377-page report had only ten pages dedicated to youth and smoking. To better understand the influences and attitudes of youth smokers and non-smokers, Evans designed a project that filmed discussions between "spontaneous groupings of six to ten teenagers." One example, *Smoke? Why Not?,* depicts students from Aldine High School discussing their perspectives on smoking.

Dr. Evans's focus on youth behaviors continued and he began to study how tone in health messaging (positive-, fear-, and neutral-) influenced behaviors. In contrast to the fear-based approaches popular in many public health education programs, Evans's research into tooth brushing behaviors indicated "the surprising effectiveness of a positive motivating appeal" coupled with "elaborated recommendations."[18]

Study of positive-toned messaging continued in Evans's work and laid the foundation for his National Institute of Health-funded work on social inoculation theory: the idea that individuals can be insulated against risky behaviors through exposure and practice resisting negative influences. This concept is demonstrated in another juvenile cigarette smoking deterrent project led by Evans, resulting in two films, *Pressures to Smoke* and *Resisting Pressures to Smoke*. Social inoculation theory formed the basis of Evans's future research, including work on gambling and AIDS prevention.

Dr. Richard I. Evans retired from the UH Department of Psychology as a professor emeritus in 2011. At that time, he was the longest-serving faculty member in the university's history, having made an indelible mark on the institution. Among his noteworthy achievements, he founded and directed UH's social psychology program, secured numerous research grants, and received the university's highest honor, the Esther Farfel Award. His pioneering role in developing, analyzing, and advocating for educational television was particularly impactful. Even before KUHT went on the air as the nation's first educational non-profit television station, Evans saw the immense potential to reach learners in a new way and challenged fellow faculty to explore new approaches to education. Richard Evans died in 2015 at the age of 92.[19] ❑

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Celebrating a Decade as a Cultural Powerhouse

THE HOUSTON MUSEUM OF AFRICAN AMERICAN CULTURE

By Morgan E. Thomas

John Guess, Jr. cuts the ribbon at the opening of the Houston Museum of African American Culture (HMAAC) in 2012. Photo courtesy of HMAAC.

A newspaper box located at the museum entrance hints at HMAAC's contemporary edge, illustrating a Black superwoman in the style of a comic book. Photo courtesy of Morgan Thomas.

On the corner of Caroline and Wentworth Streets, a newspaper box stands near the doorway of a white building. Upon closer inspection, the box features an article entitled "REPARATIONS: Where Are Our 40 Acres and a Mule?" while its exterior, which adopts the style of a comic book, illustrates the story of a Black superwoman bearing the letters "BW" on her chest. Inside the building, a panel of glass surrounding the front desk attests to the impact of the coronavirus on local businesses.

The Houston Museum of African American Culture (HMAAC) has become a nationally recognized institution since it opened in 2012. It boasts two floors for exhibits, one gallery dedicated to the native Houston artist Bert Long, Jr., a separate alcove for films, and a large room on the second floor with the words "BIG Thoughts Transform People" printed on the wall. Self-proclaimed to be the "most visited African American" establishment in the city with 50,000 annual visitors, HMAAC's success lies in its multicultural mission, emphasis on contemporary art, and community-oriented perspective. "We're helping to define an incredibly diverse and multifaceted community of people of color in Houston," HMAAC's chief executive officer, John Guess, Jr., told the *Houston Chronicle* in 2012. "The African-American artists we bring in transcend race, as it should be."[1] By exploring the historical and the contemporary, HMAAC highlights the "African American experience while informing the wider community of how much that experience is shared" by people of all backgrounds.[2]

Towards the end of the twentieth century, advocates for an African American museum often pointed to the rich history of Houston's Black community. When African American freedmen migrated to the city in 1865, they developed enclaves for Black "families, businesses, and institutions" in the Third, Fourth, and Fifth Wards. Settlements such as Freedmen's Town and establishments like Antioch Baptist Church provided more than services for self-sustainability following emancipation, they represented what historian Tyina L. Steptoe calls the Black community's "collective sense of shared history" rooted in enslavement and relocation.[3]

The expansion of manufacturing facilities during the two world wars drew many Black Americans to cities looking for work. Houston's Black population swelled to 124,760 residents by 1950. However, despite African Americans' large numerical and cultural presence in the city, segregation prohibited them from accessing Houston's fine arts scene in the early 1900s. On one occasion in 1950, the Museum of Fine Arts, Houston (MFAH), denied admission to John T. Biggers, founder of the art department at Texas Southern University (TSU). Although his conte crayon submission, *The Cradle*, won the MFAH's 25th *Annual Exhibition of Houston Artists*, the museum barred him from attending his own award

ceremony, as it restricted admission of Black people to Thursdays. Furthermore, Black Houstonians typically avoided the MFAH "except for those who worked as maids tending to the children of museum patrons."[5]

It was not until 1995 that the MFAH raised $500,000 to exhibit Biggers's work, *Art of John Biggers: View from the Upper Room*. Remembering how Biggers and his staff once struggled to train aspiring artists at TSU with limited resources, *Houston Chronicle* writer Bob Lee argued that surely $500,000 could instead be invested in constructing a museum that would contribute financially and culturally to the Black community. Lee pointed to books, letters, memorabilia, and art African Americans preserved from their ancestors: items he argued that "would be welcomed in the collection of Houston's African American Museum." Lee asserted, the time had come for Houston to match cities that already established "museums dedicated to ethnic history."[6]

Although Houston hosted a handful of Black art galleries in the 1970s, such as The Adept on Binz Street and the Black Art Gallery on Dowling Street, its first attempt to establish a museum came in 1988 under Robert Galloway, M.D. Joined by "art curator Alvia Wardlaw, City Councilman Judson Robinson and art dealer Eugene Foney," Galloway provided space for spotlighting artwork by TSU teachers and students in St. Joseph's Medical Plaza Building on Crawford Street. However, within two years, the African American Heritage Museum closed after failing to pay its $800 rent; Galloway cited a lack of visibility and inadequate space as contributing factors.[7]

Efforts reignited in 1995 when middle school teacher Rhonda Burnett founded the African American Heritage Museum (which had no relation to the one established by Galloway). This nonprofit aimed to turn a former church on Almeda Road into a history museum. Having amassed artifacts from antique shops and garage sales, Burnett envisioned interactive exhibits where visitors could follow African Americans' struggle "through slavery, through

Never one to shy away from candid conversations, HMAAC houses a room with seats seemingly poised for conversation that declares "BIG Thoughts Transform People." Photo courtesy of Morgan Thomas.

John T. Biggers (1924-2001) rose to prominence as an artist, muralist, and professor to aspiring artists at Texas Southern University. Photo courtesy of Ben DeSoto, Special Collections, University of Houston Libraries.

Reconstruction and civil rights." In 1998, her dream nearly came to life when her fellow board members opened a NationsBank account for public donations. However, the $100,000 raised by the board as of January 14, 1998, fell short of the $700,000 needed to purchase the site.[8]

Finally, with a vision to make Houston a "destination" while preserving African American contributions to the city, Mayor Lee Brown appointed a committee to head the development of an African American art museum in 1999. Chaired by banker Gerald Smith, project developer Irene Johnson, Reverend Bill Lawson, and other prominent African American figures, the board aimed to create a museum with a contemporary edge that charted the development of African American culture in Houston.[9]

With a genealogy center, a performing arts theater, and ample gallery space in their plans, the members began fundraising for the $30 million project. In 2001, the *Houston Chronicle* reported that the board raised $400,000 from corporations such as "Enron, Compaq Computer Corp. and Chase Bank." With Mayor Bill White's support, the city also contributed $2 million as a part of his $4.04 billion capital improvement plan in 2004. As the decade slipped away, the project struggled to get off the ground until 2009, when John Guess, Jr., was recruited as CEO and purchased a

HMAAC's building has retained its original appearance since Guess purchased it in 2009, rather than the color scheme shown in the artist's rendering. Nevertheless, it has fulfilled its vision to serve visitors of all ages in educating them and inspiring their interest.

Photo from the Bert L. Long, Jr. Papers Collection, courtesy of Special Collections, University of Houston Libraries.

building on Caroline Street in the Museum District.[10]

As a native Houstonian, John Guess, Jr. made forays in the arts and international business before becoming HMAAC's chief executive officer in 2009. As the manager of a mayoral campaign, the first Black representative for Chase Bank in Brazil, a stockbroker at Merrill Lynch, and a filmmaker, Guess fit the description of a man who "didn't elect to do one simple thing," but "many things." True to his involvement in the arts, Guess also sat on the boards of the Contemporary Arts Museum Houston, the Houston Arts Alliance, and the Museum of Fine Arts, Houston.[11]

Ironically, Guess entered the museum scene as a developer involved with repurposing the Gregory School, one of the first schools established for freedmen in Houston. In 2000, Mayor Brown planned to use the 1926 school building for an archival center and affordable housing, recognizing how rising housing prices in nearby areas forced out longtime residents of Freedmen's Town. Although City Council and community activists initially expressed support as the federal government granted Houston $1 million for the project, the Texas Historical Commission blocked Brown's proposal to construct apartments on top of the school in 2002. While Brown faced criticism and backtracked his intent to develop an archival museum, Guess, who submitted the housing proposal as a consultant for a real estate company, did not. "My dream was to make it a museum that told the African-American story in the Houston area, and I could think of no better place than where these folks originated their culture in Houston," he told the *Houston Chronicle*.[12]

Although Guess later mused that "creating a museum wasn't [initially] on his bucket list," he emerged at HMAAC's helm seven years later with the same vision he expressed in 2002. The building he selected needed work, including a paved parking lot, a security system, and new flooring. Nevertheless, Guess focused his efforts on recruiting multimedium and state-of-the-art exhibitions, asserting, "We are not American history through an African American lens …We [are] a multicultural conversation on race geared towards a common future."[13]

Before the museum officially opened, Danielle Burns, a curator at HMAAC and the Gregory School, organized *ROUX* in 2011 – a printmaking exhibit by African American women artists focused on the relationship between "traditional storytelling and hand-made objects." Apart from the visual arts, HMAAC also drew a diverse crowd by hosting turntablist DJ Spooky, who meshed "old school and new school sounds" to create "a sonic fiction landscape." Achieving the same inclusive outreach by presenting *The Vagina Monologues* and electronic vocalist Pamela Z, HMAAC solidified its appeal to a multicultural audience while exploring different avenues of artistic expression.[15]

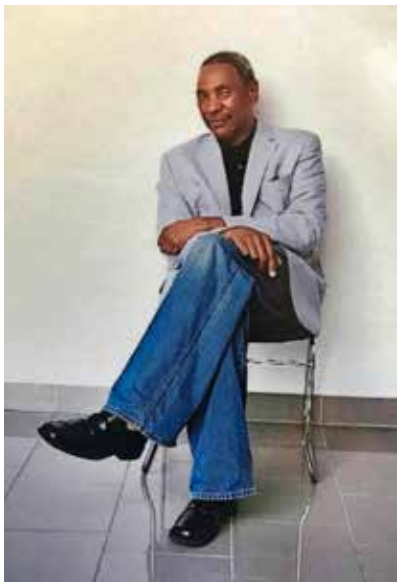
As HMAAC developed its galleries on site, Guess also hoped to distinguish the museum from others through its community activity. By presenting programs at the Menil Collection, SHAPE Community Center, the Gregory School, and the MFAH, Guess told the *Chronicle* that HMAAC influenced "'the culture of our city' outside of the simple confines of [the] building." The museum's community involvement extended into Black neighborhoods and Texas Art for Justice in 2018, hinting at HMAAC's advocacy for intergenerational opportunity and social justice beyond its walls.[16]

When HMAAC officially opened in 2012, its diverse exhibitions continued to explore the intersection between race, gender, sexual orientation, and other demographics. Activities such as a "Contemporary Texas Latino Artists" exhibit curated by Benito Huerta in 2013 and QFest, an LGBT

An exhibit organized by curator Emily Bibb housed a multimedium private collection in 2020. The most visible piece, which reads "contemporary" above the painting of a boxer and two women, appears to echo HMAAC's preference for that style of art.

Photo courtesy of Morgan Thomas.

film festival, in 2014 reflected HMAAC's role as a member of a multicultural city. Diverse crowds also attended the museum in 2017 to engage in public forums about Barack Obama's presidency and the voting patterns of white women behind Donald Trump's election.[17] In its pursuit of candid conversations, HMAAC's wide-ranging audiences exemplified the success of its inclusive mission.



John Guess, Jr., the driving force behind the museum. Photo courtesy of HMAAC.

At the same time, HMAAC spotlighted challenges unique to the African American experience. In 2012, HMAAC hosted *The Ballad of Emmett Till*, directed by Ifa Bayeza. The show used theatrical shadow play and drama to narrate Till's life before his murder in 1955 for allegedly whistling at a white woman while visiting Mississippi. In 2014, HMAAC invited two philanthropists to showcase artifacts that documented African Americans' "struggle for freedom and equality." The exhibited items from the Kinsey Collection, which ranged from shackles sized for a child to a letter detailing the trade between a slave and a horse stable, illuminated the history of slavery locally and nationally.[18]

Likewise, *Fort HMAAC* by Otabenga Jones and Associates in 2012 communicated one of HMAAC's financial challenges as an African American institution. *Fort HMAAC* consisted of sandbags that flanked the museum entrance, causing *Houston Chronicle* writer Molly Glentzer to think HMAAC was anticipating one of Houston's infamous floods. On the contrary, "Guess wanted the installation to express his sense that HMAAC [was] under siege and [needed] protection." Recognizing HMAAC's status as a fledgling African American institution, Guess was referring to its insufficient support from public donors and the need to protect HMAAC "against the exclusion of Black history." Guess wrote in 2016, "While the Houston region benefits from an exceptionally generous body of philanthropists, less than 2% of Houston's philanthropic dollars go to cultural institutions of color." With $4-5 million needed for renovations, the lack of support forced Guess and his board to organize exhibits on a "shoestring budget."[19]

Funding and advocacy for disadvantaged communities and the museum went, and still go, hand in hand. HMAAC does not charge admission, a luxury that extends beyond cultivating a positive visitor experience. To quote HMAAC's addendum, "We have never forgotten that our audience must always include those Houstonians most in need of access to authentic cultural experiences – the young, those with little disposable income and those yearning for identity." By dismantling one financial barrier, the museum hopes to give low-income citizens the same opportunities to be culturally empowered as wealthy people.[20]

In 2016, Guess began writing on this topic in a series of White Papers, published on HMAAC's website. Conceptualizing HMAAC as a cultural asset – characterized as any entity that enhances the "culture, meaning, and vitality" of a community – Guess highlighted how being disproportionately underfunded hindered the museum from serving predominately Black neighborhoods. Citing a study by New York University professor Patrick Starkey, Guess wrote that "70 percent of African American children raised in the poorest and most segregated neighborhoods a generation ago now [raise] their children in similar circumstances … Consider Houston's Sunnyside neighborhood, historically segregated with little political clout and neglected public services, as a contemporary example of a 'stuck in place or decline' neighborhood." Further, he argued that the closure of schools, post offices, and smaller African American art galleries – the cultural and educational backbones of Black communities – meant that cultural assets necessitated funding throughout their lifespan, not just their advocates' outrage when they cease to exist.[21]

Recognizing how "high opportunity" neighborhoods were often replete with cultural assets, HMAAC began to assert its role as an active contributor to disadvantaged communities. In 2016, HMAAC commissioned a mural by Reginald Adams on the back of Johnson Funeral Home in the Third Ward. The wall, depicting two African

HMAAC placed its first message mural empowering youth in Houston's Third Ward. Photo courtesy of HMAAC.

American girls against a blue sky with the words "These Lives Matter" between them, aims to empower "youth in a bold and positive way." By accomplishing the same feat at Wheatly High School and seeking to do so for the Acres Homes and Sunnyside neighborhoods, this program reinforced HMAAC's role as a promoter of intergenerational opportunity in Houston's underserved communities. "We're a museum in a building, and in the community," Guess declared. "We don't inspire. We actually *do*."[22]

Willow Curry, poet and HMAAC artist in residence, performs her message to Spirit, *"This is What Hatred Looks Like."*
Photo courtesy of HMAAC.

Today, HMAAC continues to provide youth outreach while advocating for social justice and equal support for minority-led institutions. In recent years, exhibits have focused on police brutality as the Black Lives Matter movement emerged under the national spotlight. In an "exercise of empathy," a 2018 exhibition dedicated to Sandra Bland, an African American woman who was found dead in her jail cell in 2015 after being arrested in a minor traffic stop that escalated, prompted visitors to sit in a four-seated car while playing footage of the state trooper that arrested her. Guess curated the exhibit to "allow visitors to experience the many emotions Bland felt on the day of her arrest."[23]

In 2020, HMAAC accepted a Confederate monument as protests wracked the nation in response to George Floyd's murder by a Minneapolis police officer who knelt on his neck for nine minutes. *Spirit of the Confederacy*, erected by the Robert E. Lee Chapter of the United Daughters of the Confederacy in 1908, had stood in Sam Houston Park until a task force under Mayor Sylvester Turner began searching for a place to relocate it. After Floyd's death, sending it to Houston's African American museum proved to be a sensitive event for the Black community. In a press release, Guess acknowledged that "we receive this monument at a time when our community is hurting, as America comes face to face with the racism and police brutality we have endured since our 'freedom' after the Civil War."[24]

Never one to shy away from forthright conversations about race, HMAAC responded by using *Spirit* to confront the past and promote healing and education. Placed in the museum's private courtyard for security reasons and watched by sculptures of eyes in Bert Long, Jr.'s *Field of Vision*, *Spirit* reminds visitors about America's white supremacist past and warns against its resurgence. In her performance entitled "This Is What Hatred Looks Like," artist in residence Willow Curry offered her thoughts:

> *"Generations of people have taken up your sword, and your flag, and your gun ... And yet, despite your continued dominion, the foot that remains on our necks, times change. I see you're looking at Bert Long, Jr.'s field of eyes. Aren't they a marvel? All looking at you. No matter how infuriated it makes you ... You're on our turf now."*[25]

The museum plans to expand its programming around *Spirit* once it secures adequate funding. For instance, HMAAC has discussed developing curricula alongside Prairie View A&M and Johns Hopkins Universities. Guess also hopes to launch an interactive online portal for visitors to engage safely with the monument.[26] But for now, *Spirit* serves as a touchstone for HMAAC's racial justice and community empowerment initiatives.

The Houston Museum of African American Culture resulted from a challenging journey that began long before Dr. Galloway first attempted to establish an African American museum in 1988. Through its exhibitions and activism, HMAAC encapsulates the historic fight for artistic representation, justice, and equality as an African American establishment striving for public support. The discourse surrounding it has not always been positive; in 2004, Councilman Mark Goldberg denounced the proposed museum, writing that "it will, by its very name and purpose, serve to exclude all races and cultures except one." However, speaking for a historically underrepresented community and shedding light on its diversity today, HMAAC explores topics relevant to *all* Houstonians while peering through the lenses of race, social justice, education, and empowerment. Concrete steps towards healing from injustice have yet to be taken, but HMAAC, through acquiring *Spirit* and its related efforts, has led Houston by taking a major step forward to open the conversation. ❑

Morgan E. Thomas is a history major minoring in education in the Honors College at the University of Houston. She plans to teach following graduation in the spring of 2022.

Family members staffed the original C.C. Butt Grocery Company. Front row, from left: John Hamilton, Hettie Hamilton Richeson, founder Florence Butt, and Howard Butt. Back row, from left: unknown, George Leland Richeson, Charles Butt Jr., and Eugene Butt.

Photo courtesy of Joe Herring Jr. Collection, Kerrville, Texas.

Howard Butt took over operations of the grocery store in 1919 and expanded the company, opening new stores throughout Texas.

Photo courtesy of Joe Herring Jr. Collection, Kerrville, Texas.

The Store That Does More: H-E-B IN HOUSTON, TEXAS

By Miles Bednorz

Begun as a small grocery, staffed by family members in Kerrville, Texas, H-E-B has grown into a massive company, operating more than four hundred stores throughout Texas and northern Mexico with more than 120,000 employees. H-E-B has adopted the slogan that "no store does more," and it holds true. The store is a staple in Texas and has received national recognition for its disaster preparedness, community involvement, and outstanding products. For over 115 years, H-E-B has served communities in Texas and Houston in a way only it can: by doing more.

Founder of what would become H-E-B, Florence Thornton was born on September 9, 1864, in Buena Vista, Mississippi. In 1889 she married Clarence C. Butt and later moved to San Antonio, which had a better climate for her husband who suffered from tuberculosis.[1] Florence and her family lived in San Antonio for about a year before moving to Kerrville, where she worked for A&P Tea Company ordering and delivering groceries to customers. She soon built up a supply of groceries and saved enough capital to rent a building and invest in starting her own store. The C.C. Butt Grocery Company opened on November 26, 1905, in a two-story building on Main Street. Florence wrote of those days, recalling that the building had "rooms to live in" and that rent was nine dollars a month. The initial investment in the store was $60, and it sold about $56

in goods in the first month. She added, "every month was growth, but hard work."[2]

The store operated under the charge and delivery method that was popular among grocery stores at the time. Customers came into the store, placed an order on credit, and someone – frequently one of Florence's children – delivered the goods to their home. Howard, the youngest of Florence's three boys, delivered the groceries, first in a baby buggy and, later, in a children's wagon.[3] Upgrading from the baby buggy to a wagon was significant for the small store, as it cost three dollars and represented a large part of their capital. Later, when winter came and brought rain with it, the wagon proved useless in Kerrville's muddy streets. The family soon purchased a horse and wagon so their customers' orders could be delivered in all types of weather.[4]

Howard remained interested in the grocery business and helped his mother run the store during his teenage years. Florence allowed him to take over the store's operation in 1919 when he returned from the U.S. Navy, but she stayed active in the community and her church, starting a trend of philanthropy that has persisted in the company to this day. Florence Butt died on March 4, 1954, at age eighty-nine.[5]

Manager Marvin Nate (left) and assistant manager Jack Smith (right) inspects the new offerings in the San Marcos H-E-B store in 1961. H-E-B also added a new frozen food section and rearranged the checkout area and shelves.

Photo courtesy of the *San Marcos Daily Record*, SMDR Photographic Negatives Collection, Texas State University.

After taking over as manager of the small Kerrville store, Howard made a gamble in 1921 and changed the store's service model – from charge and delivery to cash-and-carry – ending the wagon deliveries he had known as a child. He sought to expand the family's company and tried several times to open new stores in new towns in South Texas, including Center Point, Junction, and Brownwood, but all failed. Finally, he opened a successful store in Del Rio in 1926 that was quickly followed by another successful expansion in Laredo. Howard continued to expand the company and increase the number of stores throughout South and Central Texas. The C.C. Butt Grocery Company became the H. E. Butt Grocery Company in 1935 and H-E-B in 1946. Under Howard's leadership, H-E-B stores opened in Corpus Christi in 1931, Austin in 1938, and San Antonio in 1942. The first full-service H-E-B store in Houston opened in 2001.[6]

Howard Butt continued to grow the company and the number of services his stores offered throughout his time at the helm. The company bought the Harlingen Canning Company and opened a bakery in Corpus Christi to bake fresh bread for its stores in 1936. In the 1950s, H-E-B launched its first supermarkets, bringing a bakery, deli, meat counter, fish market, and pharmacy under one roof at one store. A combination manufacturing and distribution plant opened in San Antonio in 1964, along with a retail support center. A milk plant began operations in 1976, also in San Antonio, and in 1980, H-E-B stores began selling bulk items along with fresh flowers. H-E-B was quickly becoming a trusted place for customers to find all the groceries they needed in one easy location. The company has continued to expand its offerings and now customizes the items each store sells to the needs and wants of the communities its stores serve. When Howard E. Butt died in 1991, H-E-B operated 175 stores and had 30,000 employees.[7]

Over a century after the first store opened in 1905, H-E-B has expanded throughout Texas. It operates a family of stores that includes H-E-B, the traditional supermarket model and most common store, as well as H-E-B *plus!*, Mi Tienda, Joe V's Smart Shop, and Central Market. Each kind of store is marketed towards a specific customer base. Mi Tienda offers a more authentic Mexican grocery experience to better serve areas with a large Hispanic population. The first Mi Tienda store in Texas opened in Pasadena in 2006 after H-E-B identified one of its stores in need of revitalization was serving a community composed of 70 percent Hispanic residents. Joe V's Smart Shop is a discount option for customers that offers a smaller selection of goods, selling about 9,000 different items compared to the average 37,000 offered at a traditional H-E-B store. The concept launched at a time of high unemployment during the height of the Great Recession and offered healthy and affordable food for those who were struggling economically. The prototype store opened in Northwest Houston in 2011 and has expanded to nine locations in the Houston area.[8]

H-E-B offers two other kinds of in-store shopping experiences to its customers: H-E-B *plus!* and Central Market. H-E-B *plus!* provides all the services of a traditional H-E-B store, plus electronics, party supplies, apparel, housewares, and other items. It provides a shopping experience similar to other big-box stores while also offering the same great

H-E-B opened the first Joe V's Smart Shop, pictured here, in 2011 to help customers struggling during the recovery from the 2008 recession by offering lower priced items and healthier choices.

Photo courtesy of Miles Bednorz.

grocery options. The stores are generally located in larger metro areas like San Antonio, Houston, and Corpus Christi.

Central Market is the most high-end store that H-E-B operates. The ten Central Market locations in Austin, Dallas, Fort Worth, San Antonio, and Houston offer a large variety of specialty products and depart from the traditional supermarket themes. The stores offer fresh-from-the-farm produce and boast a fish counter that is seventy-five feet long, 450 types of cheese, and bakeries that make fifty kinds of bread fresh in the store. The Central Market concept was never meant to compete with larger, more traditional supermarkets that offer a wide variety of products. Instead, the concept narrows the categories of items offered, and then saturates each category to offer customers the most variety of a few select items, making the stores a food-lovers paradise.[9]

The first store H-E-B opened in Houston was not a full-service grocery store like those commonly seen in the city today. In an effort to build brand-loyalty in the Houston region, the company opened H-E-B Pantry in 1992. These stores offered a smaller selection of goods and had fewer of the services available at the larger H-E-B supermarkets in other parts of Texas. In 2000, H-E-B announced that it would shutter the Pantry concept and transition some of them into larger, more traditional H-E-B stores as well as open new full-service stores. The first store the company transitioned stood at Highland Knolls and Mason Road in Katy, and the first store built from the ground up to offer the traditional H-E-B experience opened in 2001 at the corner of Fountainview and Westheimer. The same year, H-E-B opened a Central Market at the corner of Weslayan and Westheimer. The store, located in between the high-end neighborhoods of River Oaks, West University, the Galleria, and Highland Village, was built on the former site of the Channel 26 television studios, and fills a narrow niche for upscale customers of the Inner Loop.[10]

H-E-B's early expansion efforts in Houston also led the company to design stores that cater to Houston's Hispanic residents before the launch of the Mi Tienda concept. The largest store H-E-B opened during this period was its 80,000-square-foot location in the Gulfgate Center. When the store first opened, H-E-B used its knowledge of serving Hispanic customers in San Antonio, the Rio Grande Valley, and Mexico to design a store that could meet the needs of the Hispanic neighborhood surrounding the Gulfgate Center while also breathing new life into the community, a goal of many H-E-B stores in Houston.[11] Later, H-E-B used expertise learned in the Rio Grande Valley and in the development of the Gulfgate Center location to launch the Mi Tienda chain, which caters to the Hispanic populations.

Nearly twenty years after the first full-service H-E-B opened in Houston, the company has expanded to more than one hundred stores in the region, which encompasses the Houston metro area and stretches from Orange in the east, south to Wharton, and north to College Station and Huntsville.[12] H-E-B Pantry stores, the expansion to full-service H-E-B stores and specialty stores, and heavy involvement in the community have allowed H-E-B to build enormous brand loyalty and a commanding presence in the Houston grocery market.

A major tenant of H-E-B's operations involves responding to disasters. The company holds the philosophy that its stores should be the last to close and the first to open. Martha Barrera, public affairs manager for H-E-B in Houston, explained that H-E-B takes pride in protecting

At the corner of Westheimer Road and Weslayan Street, H-E-B's Central Market offers a wide range of high-end goods alongside H-E-B staples.

Photo courtesy of Miles Bednorz.

This Mi Tienda, located in Pasadena, Texas, provides customers in the majority Hispanic area with traditional ingredients not sold at other H-E-B stores. Photo courtesy of Miles Bednorz.

the communities it serves, and that it just happens to sell groceries. The company does this by maintaining a dedicated disaster response team, based in San Antonio, that monitors any and all events that may threaten Texas communities, because "disaster relief is just part of the package" of serving Texans.[13]

The day Hurricane Ike made landfall on Galveston Island in 2008 and moved into Houston, H-E-B began to reopen Houston stores and launched into disaster response mode. Ike made landfall on September 13 and that same day, before the storm's winds had calmed, H-E-B sent caravans of trucks from Houston to San Antonio to load up on supplies. Instead of having drivers wait for their trucks to be loaded, H-E-B flew them back to Houston on private jets to bring a second round of trucks to be loaded at San Antonio warehouses. By the time the drivers returned to San Antonio with the second caravan, the first trucks were ready to make the trip back to Houston. All H-E-B stores in the Houston region were in operation, except its former Galveston location, by the end of the day on September 13, less than twenty-four hours after Ike made landfall.[14]

After Hurricane Harvey slammed into the South Texas coast and dumped historic amounts of rain on Houston, H-E-B responded in the way only it could. The company distributed more than 75,000 bags of ice, 150,000 cases of bottled water, and provided more than 40,000 meals from its Mobile Kitchen. The Mobile Kitchen is a convoy of kitchens inside of trailers seventy-two feet long that can serve up to 5,000 meals an hour and can be set up wherever help is needed.[15]

One challenge posed by Hurricane Harvey was where to send help, as communities from Corpus Christi to Beaumont were affected by the storm. Justen Noakes, director of Emergency Preparedness for H-E-B, said that the company looked at where the state and other organizations had already sent resources and chose areas that had not received help yet when deciding where to send its Mobile Kitchens and Disaster Response Units, which include a mobile pharmacy and business center. H-E-B also considers

H-E-B partners help residents of hard-hit Rockport, Texas, clean up debris after Hurricane Harvey. Photo courtesy of H-E-B.

if there is a need to open after a storm, what the demand is from customers, and how safe opening might be for customers and partners. Before the storm hit, H-E-B had been monitoring Harvey for days and had moved large quantities of products to areas where it expected to need them the most. H-E-B understands its role in the community and wants to best serve its customers. For H-E-B disaster relief is an important part of its service.[16]

H-E-B operates all four of its store types in Houston and has more than 100 total locations in the Houston region. Marked on this map are the four H-E-B stores pictured in this article.
Map created by Davis Bednorz and Miles Bednorz.

H-E-B's dedication to serving communities extends past disaster relief and often influences where the company builds its stores. One of the newest stores in Houston, MacGregor Market in Third Ward is an example of other ways H-E-B serves its communities. H-E-B began planning to open a store to serve the Third Ward about seven years ago but was held back by a lack of available land. One H-E-B Pantry store remained in Third Ward, but the company

had long recognized the need for a larger store to serve the surrounding area. When the site at North MacGregor Way and State Highway 288 became available, H-E-B wasted no time in making the purchase. The 90,000-square-foot store opened on December 18, 2019. On opening day, shoppers said that "it feels like we just got a Christmas present early," that "it was the best thing to happen to us," and that the store was "good for the entire community."[17]

MacGregor Market serves a unique group of customers, attracting shoppers from Third Ward, the Texas Medical Center, and students from Texas Southern University and the University of Houston, and the offerings are customized to those customers. The store has the largest selection of H-E-B Meal Simple, premade heat-and-serve meals, of any store in the state, to serve a busy customer base. The location is also the local resource for healthy food, offering a large selection of produce, meat, fish, and bread, as well as a full-service pharmacy.[18] The neighborhood lacked many of these services before this store opened.

In addition, H-E-B has taken a stand on social issues to support Houston and Texas communities. In 2020, for example, H-E-B showed support for multiple causes. After the death of George Floyd, a former Third Ward resident, sparked nationwide protests for racial justice, H-E-B president Craig Boyd announced that the company "stands with the Black community and communities of color in the fight against racism, intolerance, discrimination and hate" and that the company was creating a $1 million fund to address racial inequalities. In early September, as Harris County planned to send vote-by-mail applications for the general election to all its registered voters, H-E-B owner Charles Butt released a statement in support of the initiative, saying that more people voting makes our democracy stronger.[19] Businesses have a role in improving our communities alongside the role and responsibilities of residents. By taking a stand, H-E-B shows that it is ready to do its part and help make our world better.

MacGregor Market, one of the newest H-E-B stores in Houston, opened in Third Ward in 2019 and provides a convenient shopping experience for customers from Third Ward, the Texas Medical Center, and the campuses of Texas Southern University and the University of Houston.
Photo courtesy of Miles Bednorz.

H-E-B's legacy of philanthropy began with its founder, Florence Butt, who was heavily involved in her church and her community, and with her son Howard, who donated large sums to charitable causes. That legacy continues today, whether in the form of disaster relief or financial giving. H-E-B regularly makes donations to different causes, has annual food drives and fundraisers during the holiday season, and the company has been giving five percent of its pre-tax earnings to public and charitable programs since the 1930s.[20] H-E-B has been dutifully serving communities across Texas for more than a century through disaster response, community involvement, and by offering a variety of shopping options – the definition of doing more. ❑

Miles Bednorz graduated from the University of Houston Honors College, with a major in history and a minor in leadership studies. At the time of writing, Miles was employed by H-E-B in his hometown of College Station, Texas.

The H-E-B Disaster Response Fleet is ready to respond when Texans need assistance. During Hurricane Harvey, even though its Kingwood store flooded, H-E-B had relief trucks on hand to provide ice to residents.
Photo courtesy of H-E-B.

HOUSTON'S EAST END: PAST IN THE PRESENT

By Marie-Theresa Hernández

In spring 2021, in the middle of the COVID pandemic, students enrolled in the University of Houston World Culture and Literature photography class planned to document Houston's East End. Every time they ventured out, taking photographs through open car windows, they found something fascinating.

As one example, architecture student Golnar Makvandi encountered a Vietnam-era Cessna O-2 airplane, called an Oscar Deuce, sitting in the front yard of a home on the northwest side of East End. It could be said the Oscar Deuce represents American capitalism in how it profited from its machines of death. Hundreds of Latinx young men from East End knew about Oscar Deuce because they served in Vietnam during the sixties and seventies when many lost their lives in the fighting.

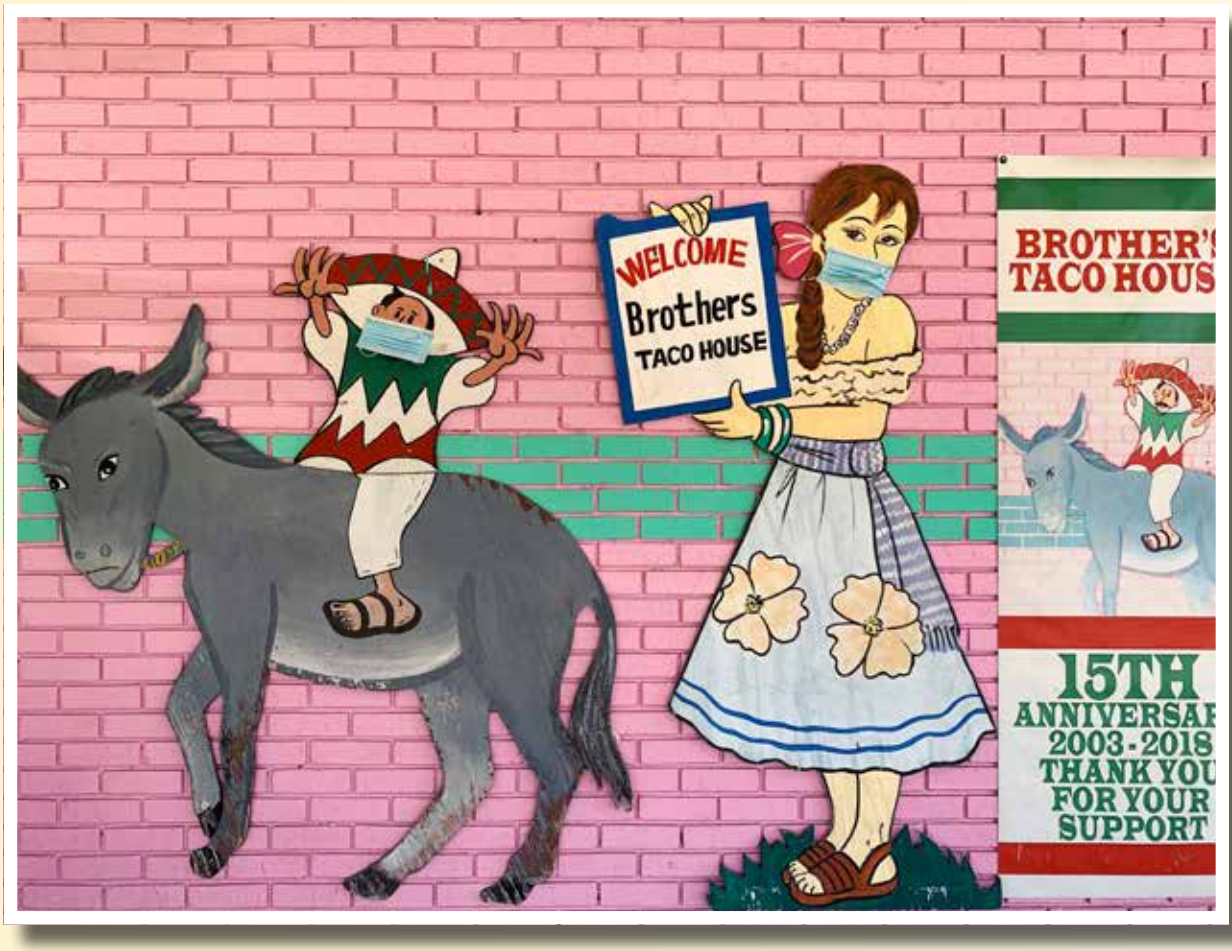
The Karankawa tribe settled the East End area long before Stephen F. Austin brought his colonists. Many of the events surrounding Texas Independence occurred in Harrisburg, and Houston was founded on Buffalo Bayou, which travels through East End. The bayou began being dredged in the late 1870s, forming the Houston Ship Channel, which opened to deep-water vessels in 1914. A hallmark of East End, Houston now has one of the nation's busiest ports. The wealth traveling through the port is strikingly different from the poverty that is often seen in the neighborhood, though things are changing. A new, wealthier population is arriving, remodeling the old houses and building multi-story townhouses. At the moment they live side by side in stark contrast. Even so, long-term residents are concerned things will change too much. ❑

Marie-Theresa Hernández, Ph.D., is professor of World Cultures and Literature in the Department of Modern and Classical Languages at the University of Houston.

The Pink Dress.
The wind is blowing softly, and this quinceañera gown's airy, pink tulle, ballerina-skirt gently floats into the air as it stood on the corner of N. Cesar Chavez Boulevard and Avenue B. The breeze adds a special touch.
Photo by Melissa DeRemer.

◄ ***Man at the Bus Stop.***
The words "Dream Big" take me back to the main reason families migrated to the United States: for job opportunities and the American Dream. This wish is shared by many East End families and the pushing force to give their children a better life. Photo by Aileen Mendoza.

Vanessa Guillén, Army Private First Class.
During the investigation of Vanessa Guillén's death, the neighborhood came together to support the family with rallies and murals that raised awareness. Today, these photos capture Guillén's memory and the strength of her family and community.
Photo by Aileen Mendoza.



Brothers Tacos With Masks.
Brothers Tacos is a well-liked taco restaurant at the corner of Emancipation Avenue and Leeland Street. This small business has remained strong throughout the COVID pandemic. Here, its wall mural reflects the adjustments needed during the pandemic.
Photo by Gregorio Zavary.

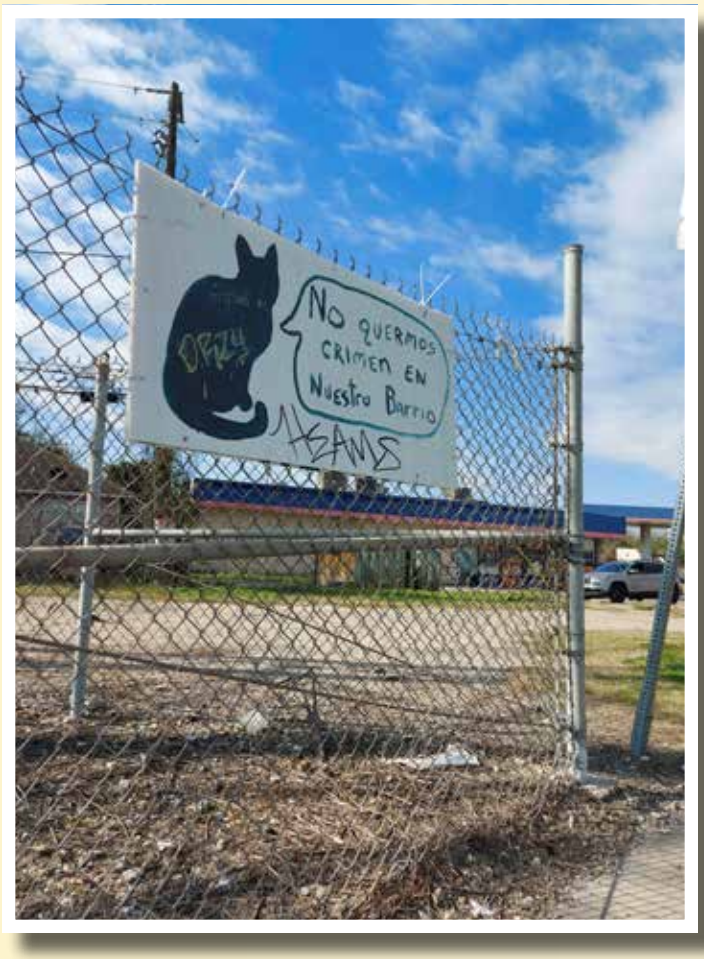
The Blue House.
I was drawn to this house near Lockwood Drive and Canal Street. None of the surrounding homes are painted with such a lively color.
Photo by Golnar Makvandi.

An Important Face.
Because of its location, no angle enabled me to get this man's face in the frame unobstructed. The small tree adds to the visual effect of the mural. It would be interesting to ask the artist what the goal was in painting him. Photo by Dylan Leffert.

Untitled.
Driving down Navigation Boulevard, the traveler cannot help but notice all the colorful restaurants, bars, and grocery stores that surround them. This incredible art on the side of a building has amazing detail and color.
Photo by Tayma Machkhas.

To Be Kind.
This is a fragile time with protests and police brutality happening against the African American community. Being African American myself, seeing "I Swear to be Kind" painted on this fence made me feel good.

Photo by Virnesia Haywood.



El Gato – The Cat.
Some outsiders think the East End probably has a lot of crime. When I saw "El Gato," I chuckled to myself because it says in Spanish, "We Do Not Want Crime in Our Neighborhood."

Photo by Tiana Orellana.

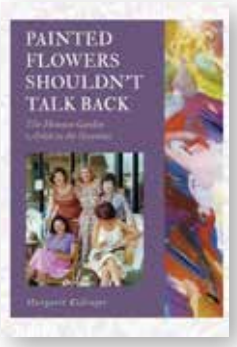
Rusted Building.
I noticed many abandoned factories in EADO. This reminded me of the immigrant experience. Many work all their lives only to remain confined to broken and forgotten neighborhoods.

Photo by Adetola Buraimoh.

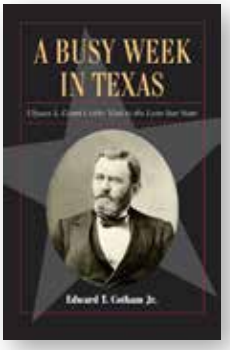
My Aunt's House.
When I look through the glass door, I get a sudden feeling of nostalgia. This is where generations of Ramos family members grew up. Although the older ones are gone, the feeling of familial comfort and love remain alongside the name plaque that decorates the front door.
Photo by Olivia Ramos.

The Green Plane.
This Vietnam-era plane, called an Oscar Deuce, has the name "Tommy Joe" painted on its nose. It is in the front yard of a private home on Navigation Boulevard. I wish Tommy Joe was still around to tell us stories about the plane in action.
Photo by Golnar Makvandi.

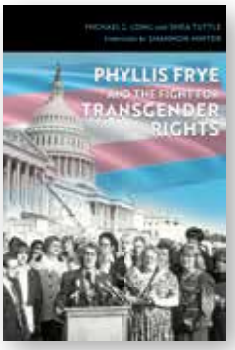
BOOKS



Painted Flowers Shouldn't Talk Back: The Houston Garden Artists in the Seventies by Margaret Killinger (TAMU Press, 2022) explores the lives and art of a group of middle-class women artists in Houston during the 1970s. The engaging narrative describes how they used their art to confront social and personal issues, drawing strength from their creative expression and each other.



A Busy Week in Texas: Ulysses S. Grant's 1880 Visit to the Lone Star State by Edward T. Cotham, Jr. (Texas State Historical Association, 2021) details the president's visit to Texas, including his stops in Galveston and Houston. It contains descriptions of parades, receptions, and even menus, with transcripts of toasts and speeches.



Phyllis Frye and the Fight for Transgender Rights by Michael G. Long and Shea Tuttle (Texas A&M University Press, 2022) looks at the life of Phyllis Frye who became a leading activist for transgender rights, founder of the first national organization formed to shape transgender law, and the first openly transgender judge appointed in the United States.

Houston Public Media has released eight episodes of 100 Years of Houston. The final two episodes will debut at the end of May and June. Visit **www.houstonpublicmedia.org/100-years-of-houston/**.

The Houston Zoo is celebrating its centennial this year and asking you to share your zoo memories. To share your story, visit, **https://centennial.houstonzoo.org/100-years/**.

Remembering Beatrice Lehman Green
March 1, 1913 – November 9, 2021

by Debbie Z. Harwell

My cherished friend "Cousin Bea" passed in November at the age of 108. And what a life she lived! Born on March 1, 1913, in Mansura, Louisiana, Bea grew up in a devout Lutheran family. When she moved to Houston in 1939, she attempted to attend Trinity Lutheran Church but was told that Black people could not enter through the front door, and she would have to worship in the back. Not one to accept injustice, Bea and her aunt, Irma Johnson Green, founded Holy Cross Lutheran Church in Houston's Third Ward – Texas's first Black Lutheran church.

Bea went to work for the James A. Baker, Jr. family and stayed with them for forty years. Initially she was the nanny for their two children, including the future Secretary of State, James A. Baker, III, who remained her close friend until her death. In his eulogy, Mr. Baker recalled how Bea cared for him and his sister, Bonner, teaching them "values of honesty, hard work and integrity … a strong belief in the Lord [and] the incredible power of love."

Calling Bea a "humble woman who strove to improve the human condition" for everyone, Baker pointed out that "every time a door was closed to her, Bea opened a new one that all of us could enter." For example, in the 1950s, Bea and her friends began travelling to Austin on weekends to protest for voting rights. Later, she opened the first voting precinct in Cuney Homes and worked there until she was 94. An indomitable spirit, Bea read the newspaper cover to cover, enjoyed the arts, fine food, and even line dancing until she broke her hip at age 104.

Former Secretary of State James A. Baker, III, at right with Angela Blanchard, introduces Beatrice Green, left, and her niece, Deloris Johnson, to President Barack Obama.

Photo courtesy of James A. Baker, III.

When Cousin Bea passed away, those who came to celebrate her life gathered at Trinity Lutheran Church, the same church that had turned her away 82 years earlier. She had truly opened that door. ❑

Always do the best you can and help your fellow man.
If you can raise someone else up, do so.
Instead of downing a person, uplift that person.
Put God above all things, and I think your life will be fine.
—Beatrice Lehman Green

An Update on Center for Public History Student Success

100 Years of Stories: Documenting a Century at the University of Houston

HOUSTON history
PUBLISHED BY WELCOME WILSON HOUSTON HISTORY COLLABORATIVE

In 2021 UH friend and patron Carey C. Shuart provided a gift, bringing together the UH Center for Public History, Houston Public Media, and the M.D. Anderson Library to provide opportunities for student researchers in public hsitory to create fresh content leading up to UH's centennial.

To date 39 undergraduate and 4 graduate students have worked on the project. We have:

- Completed research for 10 episodes of *100 Years of Houston* produced by Houston Public Media
- Conducted 43 oral histories
- Published 6 articles in *Houston History*
- Begun 21 articles for upcoming magazines

And more will be coming soon, including:

- Pop-up exhibits on campus and in the community
- Additional oral histories and magazine articles ❑

Houston History *staff members, left to right, Usosa Too-Chiobi, Jovan Slaughter, Dr. Debbie Harwell, Samantha de León, Dalton Currey, and Alejandra Sanchez.*
Photo courtesy of Dr. Wes Jackson.

Thank you!

The staff at *Houston History* wishes to express our sincere appreciation to the San José Clinic for the opportunity to share its story in celebration of the clinic's centennial. Our students gained invaluable experience and life-lessons in the course of conducting the oral histories and writing the articles. We are also grateful to **Maureen Sanders, Sr.**, **Pauline Troncale**, **Anne Quirk**, and **Larry Massey** who took part in the panel discussion to mark the launch of the magazine. We are honored to have been a part of this endeavor! Click on the "**Houston History Magazine Launch Events**" on our website to watch this panel and other past events.

ENDNOTES

Sue Garrison: The Inspiration Behind Generations of Educators and Leaders

1 Debbie Sokol, interview by Debbie Z. Harwell, November 11, 2021.
2 "Girls' Basketball Team," *Houstonian*, 1934.
3 Sam Houston State Teachers College yearbook, 1930.
4 Sam Houston yearbook, 1930; "Susanna Garrison" Vita, Texas Association for Intercollegiate Athletics for Women Records, TWU Libraries Woman's Collection, Texas Woman's University, Denton, Texas (hereinafter TAIAW Records).
5 "Pasche Joins U. of Houston Staff Monday," *Houston Chronicle*, September 28, 1945; Susanna Garrison, "The development of a program of follow-up services for first-year teachers: with specific reference to the graduates of the College of Education, University of Houston," Ph.D. dissertation, Texas Woman's University, 1961.
6 Harry Fouke, "Nothing Short of Being A-1," *Houston Chronicle*, January 21, 1980; "University Club Plans Event," *Houston Chronicle*, February 20, 1953.
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