

PASSWORD



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Continued on inside back cover.



JOHN WESLEY HARDIN,

THE WEST'S MOST FEARED GUNMAN,
KILLER OF AT LEAST 26 MEN, WAS SHOT DEAD
IN THE ACME SALOON ON THIS SITE AUG. 19,
1895.

HARDIN WAS SHOT IN THE BACK OF THE HEAD
BY EL PASO CONSTABLE JOHN SELMAN.

AT SELMAN'S TRIAL A WITNESS TESTIFIED:
"IF HARDIN WAS SHOT IN THE EYE IT WAS
EXCELLENT MARKSMANSHIP, IF HE WAS
SHOT IN THE BACK IT WAS EXCELLENT
JUDGMENT."

SELMAN, OUT ON BAIL, A FEW MONTHS LATER
WAS KILLED IN A GUNFIGHT.

PRESENTED BY
THE STATE NATIONAL BANK
OF EL PASO, TEXAS
NOV. 19, 1962

*This marker was placed on the site of the Acme Saloon at the corner
of Mesa and San Antonio where it can be seen today.*

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Hardin: A Different Perspective

By Leon C. Metz



ne of the most celebrated outlaws and manslayers of the American West also became president of the prison Sunday school, as well as president and

secretary of the prison debating team. During the early 1880s he wrote his wife Jane, proudly telling her that he and another prisoner had debated women's rights—he took the point of view that women didn't have any rights. John Wesley Hardin won the debate.¹

Hardin was born on May 26, 1853, in Bonham, Texas, and in September 1878, a jury had found Hardin guilty of murder. Texas Judge James Richard Fleming had sentenced him to twenty-five years of hard labor in the penitentiary at Huntsville. Hardin made several attempts to escape, was flogged, and given solitary confinement. He also fell ill for various periods, a suggestion of intense depression.

In 1885, after he had made the "character-changes" noted above, Hardin wrote prison superintendent Thomas Goree for assistance regarding the study of civil and criminal law. Goree provided him with legal books. That these books had an effect seemed evident by July 3, 1887, when he wrote a letter to his twelve-year-old son John Wesley Hardin, Jr., portions of which are quoted here:

Truth my son is a rare and precious gem. It has nothing to hide. It lifts a burden from the heart. It illuminates the face. It is all sunshine and glee. It is brave. It fears no foe,



*John Wesley Hardin at age 18.
Photo courtesy of El Paso
County Historical Society.*

and dreads no danger. There is nothing a man or boy can do more which will strengthen his own judgment. Then pluck it my boy, and carry it with you to your work, to school, at home, lie down to rest with it, get up with it, keep it and it will keep you. Justice is a gem rich and rare, a full brother to truth, implying in its general sense a meaning to give to everyone his due rights.

Let me today urge upon you the great necessity of observing and adhering to truth and justice. These will make you the most noble, the most generous, the most manly, the bravest boy in your neighborhood, just what your father would have you be, and by the grace of God you can be.²

On February 1, 1889, Hardin wrote the "Lawmakers of Texas Assembled in Austin" suggesting five specific prison reforms regarding homicides. One suggestion was a softening of jail conditions—another was a reduction in length of imprisonment.³ Four years later on January 1, 1893, John Wesley Hardin wrote Governor James Stephen Hogg, saying "my highest hopes, object, aim and ambition is to yet lead a life of usefulness & peace in the path of rectitude and righteousness."⁴

Several months later on October 29, 1893, Hardin, now showing real possibilities in terms of "lawmanship," petitioned Governor Hogg:

I do most respectfully represent to you that I was tried and convicted of manslaughter and penalty assessed at two years in the penitentiary in the district court of Cuero, Dewit [sic] County, Texas on the 1st day of Jan. AD 1882. I was tried upon an indictment for murder: which indictment is attached to this petition . . . which I present for your pursual.[sic] By an examination of said certified indictment you will perceive that the homicide which resulted in the death of James B. Morgan occurred on the 10th of April AD 1873, and that the indictment . . . was not presented until Dec. AD 1877, four years and nine months after the killing. Manslaughter being barred by the Statue of Limitation to three years from the time of its commission: although the indictment charges murder. See White vs 4. app. 4 8 S-S-1028. Wilsons criminal Statues C.C.P., Title 4, Chap. 1, sub article 6 of article 420 of the C. C. P. which prescribes the requisites of indictments says, "The time mentioned must be some date anterior to the presentment of the indictment and not so remote that the prosecution of the offense is barred by limitation." Now with the greatest deference I submit to your judicial mind whether or not the verdict of

the jury acquitting me of murder in the first and second degree and finding me guilty of manslaughter did not virtually and legally acquit me of any crime. The crime of manslaughter being barred before presentment: Was not the sentence and the judgment absolutely void under the circumstances? If you so think, please be kind enough to grant me a pardon.

John W. Hardin in propria persona⁵

On January 1, 1894, Hardin again wrote Governor Hogg, this time regarding his twenty-five-year-conviction in 1874 for the slaying of Charles Webb in Comanche County, Texas. Hardin's text is too lengthy to be reproduced here, but in part it contains this request:

I do respectfully request and beg you as governor of the rich and poor alike of the great state of Texas to grant me a full pardon from said conviction, that is if you can find any valid reason at law in moral justice or righteousness that will satisfy your conscience to a moral certainty that you are doing right, and for this purpose you are respectfully referred to all papers accompanying this position as well as the law applicable"⁶

On February 7, 1894 he walked out of prison a free man. Because his wife Jane had died, probably of consumption, nearly two years earlier, Hardin moved to Gonzales County to be near his children. On March 16th, Governor James Hogg granted him a full pardon. Three months later on July 17, 1894, a committee of Gonzales County law examiners sent a one-page letter to the Honorable T. H. Spooner, Judge of the District Court:

Sir: We, a committee appointed by you to examine J. Wesley Hardin as to his proficiencie in the elementary rules of law, beg leave to report that we, in open court, examined the said applicant, Hardin, and recommend that he be granted permanent license to practice law in any district and inferior courts of this state.

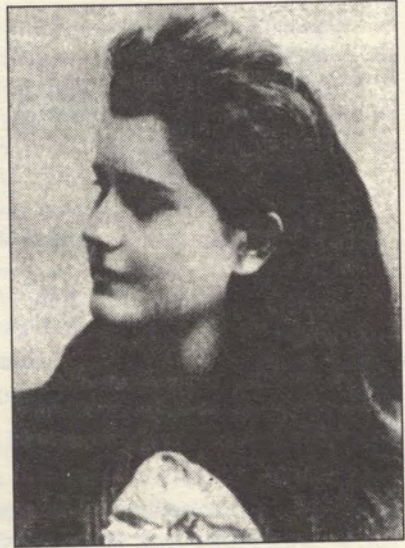
Respectfully submitted:

C. A. Burhard, W. W. Glass, B. R.

Abernathy, H. A. Nixon, Committee⁷

On July 21, 1894, in the District Court of Gonzales County, the judiciary licensed Hardin to practice in any of the Texas district and lower courts.

Very little is known about Hardin's brief law practice in east Texas. One Gonzales newspaper, *La Opinion Del Pueblo*, published an editorial which thanked Hardin for his successful legal efforts on behalf of the Mexican-American community. The newspaper noted that Hardin represented six Mexican men who went to jail on October 6th after having protected themselves and their families. In court Hardin defended the group "with such eloquence and spirit" that the judge released three of the men and allowed the others to bond out.⁸



Callie Lewis. Photo from John Wesley Hardin, *Dark Angel of Texas*.

Shortly thereafter Hardin moved to Junction, Texas, to practice law. There he met the attractive Carolyn "Callie" Lewis. She was fifteen and acted every bit of it: Hardin was forty-one and feeling every day of it. They married in London, Texas, on January 9, 1895, but within a week had gone their separate ways. She went back to her parents; while he moved on to Pecos, Texas. In March he filed attempted murder charges against George A. "Bud" Frazer, a former Texas Ranger. Frazer had allegedly attempted to exterminate James "Killin' Jim" Miller, a shirt-tail relative of Hardin who himself would go on to become a hired gunman. On behalf of Miller, Hardin filed attempted murder charges against Frazer, who, on March 5th obtained a change of venue to El Paso.

The Frazer trial, with Hardin being mentioned by El Paso newspapers as an "assisting lawyer,"⁹ concluded in mid April with a hung jury—four for acquittal, eight for guilty. Miller paid Hardin with an engraved pocket watch and a .38 caliber self-cocking Colt revolver. While Miller returned to the Pecos country, Hardin stayed in El Paso, rooming at the Hardon Lodging House on Overland Street while hanging out his law shingle on the second floor of the Wells Fargo Building downtown at 200½ El Paso Street. On April 2nd, the *El Paso Times* noted that:

Among the many citizens now in El Paso is John Wesley Hardin, Esq., a leading member of the Pecos City bar. In his younger days Mr. Hardin was as wild as the broad western plains upon which he was raised . . . [but he has] steadied the impetuous cowboy down to a quiet, dignified, peaceable man of business. Mr. Hardin is a modest gentleman, but underneath the dignity is a firmness that never yields except to reason and the law.

There is no doubt that Hardin paid for this announcement! On April 5, 1895, Hardin also paid \$1.25 to the state of Texas, and sixty-two cents to El Paso county, these fees officially giving Hardin a license to practice law.¹⁰

Three weeks later on May 1st, Hardin entered the Acme Saloon, lost steadily, probably at rolling dice, and, insisting he had been cheated, he scooped up the pot and walked off. No one interfered. On the following night, Hardin walked into the Gem Saloon. At one a.m. having grown weary at losing, he stuck a .41 caliber Colt into the face of dealer Phil Baker, snapping, "Since you are trying to be so cute, just give me back the ninety-five dollars I lost." Hardin stuffed the bills into his pocket, holstered the Colt, and strolled out while humming *Annie Laurie*. Hardin told the *El Paso Morning Times* that he took the money "in order to acquit myself manly and bravely."¹¹

A day later the El Paso Police Department arrested the attorney for "unlawfully carrying a pistol." On May 6th, Hardin entered the courtroom with his attorney, Jay Good, but Hardin did most of the arguing. The case went before a jury, Hardin insisting that he went armed because a member of his family had been assassinated, and that he himself "had reason to believe that his life was in imminent danger . . ." He argued that he had broken from a band of "horse thieves and fugitives from justice" known as the Martin Mrose Gang, one of the members of which was Tom Fennessey who had been slapped by Hardin during a barroom argument. Hardin admitted to having been a former member of the group—a gang which now sought to kill him—and for this reason, Hardin carried a pistol—solely to protect his life!

Hardin even offered to put the two gang members, Mrose and Fennessey, on the stand, arguing they would testify that Hardin's life really was in "clear and imminent danger" because two men wanted to kill him. However, the two alleged assassins were unavailable for a very good reason—they were hiding in Mexico.

El Paso Chief of Police Jeff Milton testified for Hardin:

My name is J. D. Milton. I know defendant John Wesley Hardin. He was the attorney for Martin Mrose and Mrs. Mrose. I know that the friends of Mrose were antagonist [sic] toward him. One man told me . . . that they would use violence toward him if they got the chance.

Would also like to state that at two different times I went over the Rio Grande with Mr. Hardin . . . and told him to take his pistol . . . that we might need it. On two different times I told him to get his gun.

Hardin came to me and asked me to protect him, and I told him that I would do so. I believe John Wesley Hardin's life was in danger if he was found by these men without a gun.¹²

The jury failed to accept Hardin's explanation, or Milton's excuses, and by a split decision found him guilty of "unlawfully carrying a pistol." They fined him \$25. He appealed, but the appeal was denied.¹³

Two weeks later Hardin successfully defended O. A. Cox, who was accused of stealing \$500 from another person in a barber shop.¹⁴ Hardin also seems to have defended a client named John "Green" Denson, although the details are unclear.

Meanwhile, a November 1894 Grand Jury in Eddy County, New Mexico, indicted Martin Mrose for a number of violations, and

the southern New Mexico Livestock Protective Association offered a \$1,000 reward for his arrest. Mrose promptly fled to Juarez, Mexico, taking with him his mistress/wife commonly known as Beulah Mrose.

After being jailed in Juarez, Mrose retained Hardin as his attorney, paying him \$250. However, when Hardin became involved with Martin's wife



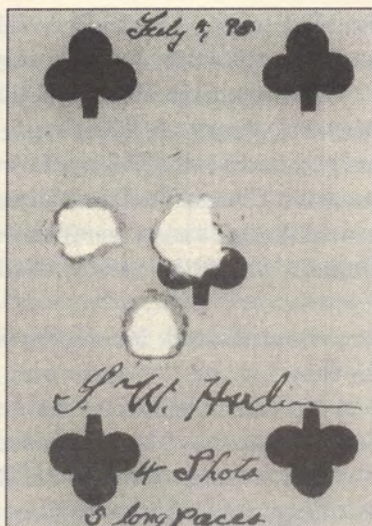
Martin Mrose and Tom Fennessey. Photo from the Metz collection.

Beulah, the ardor cooled between client and attorney. In fact, Beulah now had most of Martin's ill-gotten gains, and Hardin was borrowing from her. On June 18, 1895, an entry in the *Leases Deed Book* of El Paso County notes that "I, John W. Hardin, on this day, take Mrs. Beulah Mrose as a full partner in my manuscript & all business manners. Also as a confidential correspondent clerk."

Hardin was thinking about writing his autobiography now that he had funds available. On May 2nd he spent \$1,000 of Beulah's money toward a \$2000 purchase of a half interest in the Wigwam Saloon on San Antonio Street. Mike Collins, owner of the saloon, was further promised a fifty percent interest in the profits of Hardin's forthcoming autobiography. The establishment was supposed to have become Hardin's Wigwam Saloon, but for whatever reason, that never happened, perhaps because Hardin rarely drew a sober breath. As half-owner, Hardin wrote-off his drinks in the Wigwam, which meant that given sufficient time, he could have guzzled more than his \$1,000 down payment.

Two months later Hardin relinquished his share of the Wigwam, claiming he needed time to practice law and complete his autobiography. Although he also swore to have quit drinking, everyone knew better. Shortly, in order to get whiskey money, Hardin began a new activity—pinning playing cards against adobe walls and shooting holes in them from several paces distant. He then signed and dated the cards before selling them to hangers-on.

On June 29, 1895, after dark, Martin Mrose attempted to slip into El Paso from Mexico to speak with his wife. Word of his approach leaked out, however, probably through information provided by a jealous Hardin. As a result, lawmen waited for Mrose and shot him to death immediately after he stepped off the Santa Fe Street bridge. El Paso's undertaking establishment, Starr



Playing card which Hardin sold in his declining years. Photo from Metz collection.

Stables, buried him in Concordia Cemetery. Martin's wife Beulah and her attorney, John Wesley Hardin, were the only mourners.

Newspapers identified the shooters as United States Deputy Marshal George Scarborough, former Chief of Police Jeff Milton, and United States Deputy Marshal Frank McMahon. They did not mention Constable John Selman who was one of the accused slayers, although there were no indictments against him. All except Selman and Milton were tried for murder and exonerated.

Beulah and Hardin now became the couple-around-town as they hit the hot-spots and night-spots. Although Beulah and Hardin also claimed to be married, no record of such has surfaced. Attorney Hardin was absent from the city only once when he took a quick journey to Reeves County, Texas, to argue an adultery case which was dismissed on August 5th.¹⁵ Interestingly, Hardin was no longer a "legal" lawyer. His "county occupation tax," due July 1, 1895, had never been paid although he obviously still considered himself a practicing attorney.¹⁶

During Hardin's absence from El Paso, however, a drunken Beulah flirted with police officer John Selman, Jr., and went to jail for carrying a revolver. A judge fined her \$50.¹⁷ An enraged John Wesley Hardin, upon returning to town the next afternoon, had Beulah on her knees, a gun at her head, threatening to take her life. Landlady Annie Williams sent someone for the police as screaming and yelling echoed up and down the corridors while the other roomers stampeded for the streets. Beulah herself fled the Hardon Lodging House to a nearby alley while the police tracked Hardin to the Acme Saloon where they arrested him for disturbing the peace. He paid a \$100 peace bond.¹⁸

During that same day, August 6th, Hardin's landlady also filed a complaint against him, accusing the attorney of threatening serious bodily harm against her. Constable John Selman, often known as "Old John," to distinguish him from his son, "Young John," the police officer, took Hardin before Justice of the Peace George R. Harvey. Hardin pleaded guilty and pledged to "keep the peace toward everyone concerned for a period of one year."¹⁹

The one year lasted only a few days. In their room, a drunken Hardin kept Beulah on her knees all afternoon begging for her life, then he forced her to write a letter saying she was committing suicide. Afterwards, as he sank into a drunken slumber, she stuck his own gun in his face—the killing of Hardin averted when the

landlady, Annie Williams, hearing the shouting and the screaming, arrived and wrestled the weapon from Beulah.

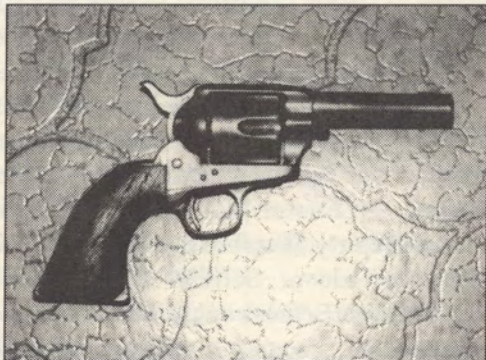
Beulah subsequently pressed charges against Hardin, and city officers Frank Carr, Joe Chaudoin, and John Selman, Jr. arrested him in the Acme Saloon where they found the attorney having another drink to clear his head. Justice of the Peace D. Storms, on August 7th, fined Hardin \$5 in court costs. Hardin didn't have the money, so Storms reduced the fine to \$2.50. Hardin didn't have that either, but he agreed to return later and pay the five dollars.²⁰ As for Beulah, she left town immediately. She and Hardin never saw each other again.

Following Beulah's departure, Hardin made drunken, imprudent statements about having hired officers to shoot the late Martin Mrose. United States Deputy Marshal George Scarborough grabbed an intoxicated Hardin by the ear and marched the stumbling man to the offices of the *El Paso Morning Times*. On August 10th the newspaper printed his humiliating public apology:

To the public: I have been informed that on the night of the 6th while under the influence of liquor, I made a talk against George Scarborough, stating that I had hired Scarborough to kill Mrose. I do not recollect making any such statement and if I did, the statement was absolutely false and it was superinduced by drink and frenzy.

Lawyer Hardin had now hit the bottom of the barrel, both literally and figuratively. He had nowhere to go, he had no money, he had no family, and no friends unless one counted the multitude of toadies who followed him about. It was time for him to go, and perhaps he knew it.

He and El Paso Constable John Selman quarreled, although what they quarreled about is debatable. Both had reputations as gunmen which created some measure of envy between them, more on the part of Selman than Hardin. There was talk that Selman, who had never received his share



John Selman's gun. Photo courtesy of El Paso County Historical Society.

of the reward for participating in the Mrose killing, attributed that oversight to Hardin. That of course assumes that Selman took part in the Mrose assassination, a believable but unproved allegation. Another story claimed that Hardin threatened young John Selman for an alleged affair with Beulah Mrose, and old John took his son's part regarding that controversy.

So perhaps there were many reasons why the gunfighters John Wesley Hardin and John Selman,

Sr. met and quarreled in the middle of San Antonio Street on August 18th. Hardin claimed to be unarmed, but said "I'll get a gun . . . and make you shit like a wolf all around the block."²¹

On the following night, August 19, 1895, at about 10 p.m. Hardin walked into the Acme Saloon at the northwest corner of San Antonio and Utah street, bellied up to the bar, took a drink, rolled the dice, turned to the bartender and softly said, "Brown, you have four sixes to beat."

At that instant, John Selman stepped through the door, fired four shots, and John Wesley Hardin was history. He was buried in El Paso's Concordia Cemetery, three graves south of Martin Mrose. Today his grave is one of El Paso's best known tourist attractions.

In April 1896, John Selman was tried for murder and, because the jury could not agree, the trial concluded in a hung jury and Selman was released. But he was not to breathe El Paso air much longer. On Easter Sunday, 1896, he was shot to death by United States Deputy Marshal George Scarborough in an alley beside the Wigwam Saloon. Selman is also buried in Concordia Cemetery.

George Scarborough was acquitted of murder, resigned his commission, became a railroad detective, and was wounded by



*Hardin's gravestone.
Photo from Metz collection.*

outlaws in Arizona. He died on the operating table at Deming, New Mexico, on April 5, 1900 four years to the day after Selman died on an operating table at Hotel Dieu in El Paso.

Police officer John Selman, Jr. took a fifteen-year-old girl to Juarez allegedly to marry, was jailed, escaped, lost his El Paso police job, and thereafter became a wanderer. He died of a heart attack at Belton, Texas, at the age of 67.

As for Beulah Mrose, she became a street derelict, dying in an alley in Sacramento, California on September 12, 1904.

And so it ends.

LEON CLAIRE METZ is a product of Parkersburg, West Virginia whose enchantment with the West came as a result of reading *The Saga of Billy the Kid* by Walter Noble Burns. His appreciation and love of all things western have grown over the years. He has had a varied career stretching from being a recruit in the Air Force, to oil worker, to policeman, to archivist at the library of the University of Texas at El Paso, to administrative assistant to the mayor of El Paso, and prolific writer while serving as president of the El Paso County Historical Society, the sheriff of the El Paso Corral of the Westerners, and the president of the Western Writers of America, which, in 1985, awarded him the distinguished Saddleman Award for his contributions to western writing, and in 1997 awarded to him the Spur Award for *John Wesley Hardin: Dark Angel of Texas*. In addition to his writing many books and numerous articles and reviews, he is also a lecturer on western lore and a radio and television personality. Metz continues all of his activities and is in the midst of still another book.

ENDNOTES

1. John Wesley Hardin, *The Life of John Wesley Hardin as Written By Himself* (Norman: University of Oklahoma Press, 1961), 135.
2. Letters and memorabilia from "The Estate of Richard C. Marohn, M.D., October 16, 1996, Lots 4004-4267."
3. Hardin, *The Life of John Wesley Hardin*, 135. For a complete copy of this statement, read *The Letters of John Wesley Hardin*, by Roy & Jo Ann Stamps (Austin: Eakin Press, 2001), 203-05.
4. No. 3029, Reasons for Executive Clemency for John Wesley Hardin, murderer, filed March 16, 1894, Texas State Archives.
5. John Wesley Hardin to Governor James Hogg, October 29, 1893, *The Letters of John Wesley Hardin*, 252-255.

6. Hardin to Hogg, 256-264.
7. "The Estate of Richard C. Marohn, M.D.," Butterfield & Butterfield, 1996. The original letter from the Committee of Law Examiners granted John Wesley Hardin a license to practice law in Texas. Item 4198.
8. Metz, Leon C., *John Wesley Hardin: Dark Angel of Texas* (El Paso: Mangan Books, 1996) 212. Reprint (Norman: University of Oklahoma Press, Norman, 1998).
9. *El Paso Daily Herald*, April 8, 1895.
10. Marohn, Richard C., *The Last Gunfighter: John Wesley Hardin* (College Station, Texas: Creative Publishing, 1995), 217-218. Marohn quoted from the *El Paso County Register of Occupation Tax Reports, 1888-1902*, 111 (private collection).
11. *El Paso Morning Times*, May 4, 1895.
12. Sworn statement by J. D. Milton to D. Storms, May 10, 1895. D. Storms File #510, Southwest Room, El Paso Public Library.
13. Case No. 1136, *The State of Texas in the County Court of El Paso County, Term 1895*, "The State of Texas vs. J. W. Hardin." May 6, 1895. Michael Bernstein Collection, El Paso.
14. *El Paso Morning Times*, May 15, 17, 18, 1895.
15. *Reeves County Judges Criminal Docket: #446, Book 2*, "State vs. Trinidad Fuentes and Sema Chaney," adultery.
16. *Register of Occupation Tax Reports, #1*, June 1888–November 1902, El Paso County. Private Collection.
17. *El Paso Daily Times*, August 3, 1895.
18. *El Paso Daily Times*, August 7, 1895; *El Paso Daily Herald*, August 7, 1895.
19. *Justice Docket-Criminal*, No. 1559, p. 130, *The State of Texas vs. John Wesley Hardin*. (File in private possession.) Otherwise, see Marohn, Richard C., *The Last Gunfighter: John Wesley Hardin*, 229-230.
20. D. Storms File #510, August 7, 1895. El Paso Public Library.
21. *El Paso Herald*, August 20, 1895.



The Brides of Burges House

By Carolyn Radcliffe Breck



he Burges House, home of four generations of the Burges family, has been the setting for more than twenty weddings and receptions for family and friends during the years of 1923 through 1977. This stately and aristocratic home, located at 603 West Yandell, is situated on the side of a hill that overlooks the city of El Paso and the mountains beyond. It is now the headquarters of the El Paso County Historical Society. Harriott Howze Jones, in her article for *Password*¹ said "Hospitality has been the watchword at 603 West Yandell and it stands today ready to welcome any of the children and grandchildren who were reared there. Thus many people think of this house as their home."

In days long past, the newspapers gave much space to the reporting of some of the weddings that were celebrated in El Paso as well as to the parties and other courtesies that were extended to the couples. Not only did the newspaper describe the bride and her attire, but also that of her attendants, the mothers, and the grandmothers if they were present at the ceremonies. Those who helped with the courtesies were named and the brides table was described in detail as were the decorations in the churches, the Burges home, and in the gardens. Many articles also named all the out-of-town guests who were present.

This undated list, hand-written by Jane Burges Perrenot, gives the names of twenty-two members of the family and friends who had their wedding and/or wedding reception at the Burges House both in the house and on the elegant grounds. A bit of the family history and the accompanying chart will facilitate your understanding of the many nuptials that took place in this special home and on its grounds.

Chart of Marriages of Family Members *performed at the Burges House*

| | | | |
|--|---|---|--|
| Ethel Petrie Shelton married Richard Fenner Burges | Jane Rust Burges married Preston Rose Perrenot | Mary Austin Perrenot married William Hooten, Roderick Fraser | Barbara Pearce Hooten Bentley married Joe Luckett |
| | | | Claire Fraser married Al Kinser |
| Alice Lee Shelton Died in childhood | | Anne Shelton Perrenot married Ronald Earl Mangan, Gerald Georges | Laurie Fraser married Gerald Kunert |
| | | Richard Burges Perrenot married Josefina Marrero | |
| Anna Shelton married Maury Kemp | Roland Kemp (brother of Maury) married Nora | Katherine Kemp married John Fant | Katherine Fant married Oscar Amparan |
| Ellie Shelton married Bert Semple | Anne Semple married Clifford Irvin Sr. | William (Widgie) Semple married Gene Lou Travis | |
| Marie Hobson Shelton married Walter D. Howe | Marian Shelton Howe married Francis C. Broaddus Sr. | Francis C. Broaddus, Jr. married Helen Halvorson | |
| | | Nancy Jane Broaddus married William Herbert Hunt | |
| | | | Carolyn Rogers Kerr married Tommy O'Shea Gilstrap, Jr. |
| | Ethel Howe married James Edward Rogers | Marian Shelton Rogers married Crawford Smith Kerr, Jr. | Elizabeth (Betsy) Moore Kerr married John Edward Davis, Jr. |
| | | Carolyn (Stevie) Rogers married Michael Weiland | |

A list of the "Brides of Burgess House," written by Jane Burgess Perrenot.

In 1886 the Shelton family moved to El Paso from Brandon, Mississippi. There were five daughters in the family: Ethel Petrie; Alice Lee, who died at an early age; Anna; Ellie; and Marie. Ethel married Richard Burgess in 1898 and had one daughter, Jane. Unfortunately, Ethel died in 1912, at which time her sister, Marie and her family moved into the Burgess House.

Marie Hobson Shelton had married

Walter D. Howe and they were the parents of the first bride of the Burgess House, Miss Marian "Mallie" Shelton Howe, who had grown up in the house. "Mallie" married Francis C. Broadus Sr. on Tuesday evening, January 23, 1923. The marriage was solemnized at the First Presbyterian Church by the Rev. Floyd Poe. Printed in the *El Paso Times* on January 24th was this description:²

The bride wore a charming creation of white crepe Elizabeth beaded with crystal beads. The dress was made with a deep *bertha*³ in the front and back and was sleeveless. The skirt was in bouffant [sic] effect and was trimmed with tiny silver roses with rhinestone centers. The court train, which hung from the shoulders, was of the same crepe as the gown, with a wide band of satin, and the long veil, which was draped over the train, was held in place by three bands of orange blossoms, worn low over the brow with a high ruffle of tulle in the back. Her bouquet was a shower effect of orchids and lilies of the valley. A reception followed the ceremony at the home of the bride's parents [603 West Yandell] The house was elaborately decorated with pink and white roses

*List of weddings and
receptions - indoor and
outdoor*

*Mallie
Jane
Anna L.
Anna Waller
Mary A. H.
Anna Henille
Anna Edwards*

Lillian

Nita

Nancy

Anna M.

Widgie

Burgess

Anna G.

Mary A. H.

Hevie

Cabby

Claire

Barbara L.

W. H. Ford

Laurie

Carolyn

Grace Water

and carnations and southern smilax and everywhere were quantities of white candles in crystal sticks. The wedding cake was on a table decorated with a large crystal basket filled with pink and white flowers and tied with bows of white tulle. The cake was surrounded with white candles in crystal sticks.



Jane Rust Burges on the stairway.

Jane, the daughter of Ethel and Richard Burges, was the second Burges House bride. On Wednesday evening, January 17, 1924, Jane Rust Burges became the bride of Preston Rose Perrenot in a ceremony celebrated in the Burges House with Dr. Floyd Poe of the First Presbyterian Church officiating. According the *El Paso Herald Post* of January 19th,

Only relatives and the closest friends of the couple were present. The reception rooms made a pretty setting for the ceremony with decorations of palms, smilax and ferns, and baskets of white blossoms . . . just before the ceremony the bride's aunt, Mrs. Walter D. Howe, sang "Because" accompanied by Mrs. William R. Brown at the piano The wedding march from Lohengrin was played by Mrs. Brown as the wedding party came down the stairway and through the aisle of white satin ribbons and white tulle Dr. Floyd Poe [who] officiated . . . awaited at the improvised altar at the end of the drawing room The bride came to the altar with her father, Maj. Richard Fenner Burges, who gave her in marriage. . . . She was gowned in ivory Chantilly lace and chiffon designed over crepe satin of the palest shade of shell pink. The bodice was in long waist effect and the skirt inset with lace. The train of chiffon was inset with lace and the veil was of tulle and lace. The veil was worn in band effect across the brow and caught in loops at the back of the head. . . . She carried a bouquet of brides roses, sweet peas, pink roses and lilies of the valley Immediately after the ceremony a reception was given for a large number of guests Salad and ices were served and the table in the dining room centered with the wedding cake was covered with a lace cloth lighted with white candles and white tulle added further to the dainty effect.

Another wedding at the First Presbyterian Church was that of the third bride of the Burges House, Miss Anne Semple, the eldest daughter of Ellie Shelton Semple and Bert Semple. Anne married Clifford M. Irvin on June 18, 1931 at the First Presbyterian Church. The *El Paso Times* reported on June 19th:

The bride, a beautiful young woman was a picture in the wedding gown of her mother the late Mrs. Ellie Shelton Semple, who was the same age at the time of her marriage as the bride of last evening. The gown was of ivory satin, made in Empress Josephine mode, with yoke and high neck of real lace and slight train. Short puffed sleeves were of mousseline de soie and lace and ivory gloves met the sleeves at the elbow. Her veil was in short length across the front, long sweeping beyond the train in the back and worn in close cap effect with orange blossoms. Her slippers of ivory satin were ornamented with cabochons of real lace. . . . she carried a colonial bouquet of orchids and lilies of the valley. . . . The reception immediately following the ceremony was held in the garden of the home of the bride's uncle Maj. R. F. Burges and his daughter, Mrs. Perrenot, 603 West Yandell Boulevard. The scene was fairly [fairy] like, arrangements

of lights having transformed the trees into replicas of lemon, peach and apricot trees. The grape arbor had lighted clusters of grapes among its green leaves. Ices, cakes and punch featured the green and gold note of appointments.

According to a "family story," apparently the punch was the hit of the evening—having been brewed in the "bathtub gin days of prohibition tradition."

The next bride of Burges House was Ann Waller, a close family and neighborhood friend, who married Lieutenant Charles Richmond Grice on July 2, 1945. Their courtship is quite a story in itself. According to Ann, Richard was a lieutenant in the Air Corps and they met on a blind date. They proceeded to have seven dates in the next ten days, after which he left to fight in World War II. He was shot down by the Germans and was a prisoner of war for twenty-eight months. Finally, after being freed at the end of the war, he returned to El Paso and they were married at the church of St. Clement two weeks later. The reception was held in the garden of the Burges Home. On July 3rd the *El Paso Times* reported:

The lovely bride . . . wore a gown of ivory bridal satin designed with train and fashioned with bodice of ivory lace, having a high neck yoke and long sleeves of ivory illusion gemmed with pearls Her ivory illusion veil, three quarter length, was arranged with lace coronet. She carried American Beauty roses, favorite flowers of herself and Lieutenant Grice. . . . Immediately after the wedding a reception was held in Mrs. J. Burges Perrenot's home, 603 East Yandell Boulevard. The refreshment table was spread with a lace cloth and a large fan of pastel summer flowers provided its background. The wedding cake surrounded with white flowers centered the table and large crystal punch bowls stood at each end.

Mary Austin Perrenot, the eldest daughter of Jane Burges Perrenot, became the bride of William Pearce Hooten at 7:00 p.m. on Tuesday, September 11, 1945. The ceremony was held in the garden of the Perrenot home and according to the *El Paso Times*:

The beauty of the garden was enhanced with glowing candles and with miniature trees fashioned of white gladioli. A white flower tree also decorated the rose garden and the wedding party approached the improvised altar by way of a pathway formed of aisle posts topped with white flowers. Festoons of lights and vines added to the lovely effect. For the ceremony the couple stood before a jasmine covered rock wall

and the Rev. B. M. G. Williams of the Church of St. Clement officiated at the wedding service The bride . . . was lovely in a frost white gown of duchess satin designed with molded bodice and wide skirt which falls into a long train. The bodice has sweetheart neckline and short sleeves Her veil of illusion was arranged with Tudor cap of princess lace having orange blossom decor. Her bouquet was fashioned of white gladioli blossoms and English ivy.

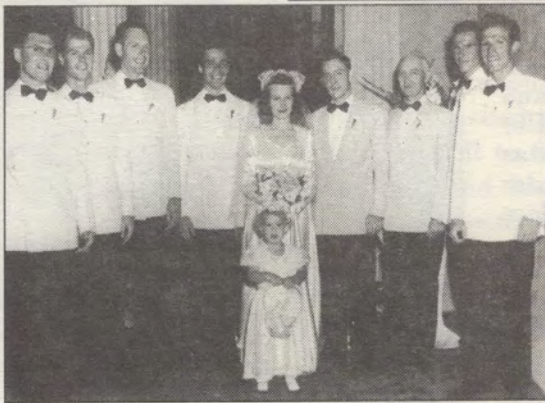


Mary Austin Perrenot and
William Pearce Hooten

Anne Aloise Feuille, a close family friend, was married to Paul McCoy Simpson, Jr. at the Burgess House on August 3, 1946. Anne wanted to have the song *Because* sung at her wedding ceremony but she learned that she could not have secular music at the Episcopal Church. Jane Perrenot invited her to have the ceremony performed at the Perrenot home. It was held in the garden at an improvised altar of palms, woodwardia, and baskets of white gladioli. A beautiful outdoor reception followed. The *El Paso Times* of August 4th reported thus:

The bride was given in marriage by her eldest brother, Frank Feuille, III. She wore the wedding gown belonging to Mrs. William Pearce Hooten, the former Mary Austin Perrenot The dress is made of white satin designed with romance neckline and long fitted sleeves, tapering to points over the hands and buttoned with tiny self buttons. The full skirt extends into a long train. The two-tiered veil of illusion is held by a Tudor cap of lace accented with orange blossoms She carried a shower bouquet of white orchids and stephanotis A reception was held immediately following the ceremony. The six-tiered wedding cake, sur-

Mr. and Mrs. Simpson and their attendants left to right Betty Lou Swartz (Mrs. Jack Walker), Marjorie Simpson (Mrs. Melvin Bishop), Paul Simpson Jr., Anne Aloise Feuille, Carolyn Lee (Mrs. Louis Scott Jr.) Patricia Tuller (Mrs. Thomas Mayfield), Claire Miller, flower girl.



Mr. and Mrs. Simpson and their attendants left to right Robert Miller, Edmond Feuille, William Hardie, Frank Feuille III, Ann Feuille, Paul M. Simpson, Jr., Paul M. Simpson Sr., Thomas Mayfield, Jr., Richard Feuille, Claire Miller, flower girl.

rounded by smilax and white flowers, was served with champagne punch.

Miss Marian Shelton (Nita) Rogers, daughter of Ethel Howe Rogers and James Edward Rogers, became the bride of Crawford Smith Kerr Jr. at 7:30 p.m. Wednesday, June 9, 1948 at First Presbyterian Church and the *El Paso Times* of June 10th described it thus:

The beautiful bride . . . wore . . . [a] wedding gown of gleaming ivory bridal satin. The gown is made on molded lines and has circular train. Satin buttons extend from the neckline below the hips. The bodice is designed with V-neck and tight sleeves extending to a point over the hand. Her long veil of French illusion reaching beyond the train was arranged with a coronet of seed pearls The bride's bouquet was a cascade of lilies of the valley and white orchids with satin bowknots and streamers She carried a lace handkerchief in a gold holder which was carried by her great-grandmother, . . . her grandmother, . . . and her aunt The reception following the wedding was held in the garden of the home of Mrs. J. Burges Perrenot . . . which was gaily lighted and a beautiful setting The three-tiered wedding cake was topped with brides's roses and garlanded

with gardenias. The table was spread with cut work linen and lighted with tall white candles in silver candelabra.

On Wednesday, August 10, 1949 at 7:00 p.m. Francis Cole Broaddus Jr., known to his friends as "Skip," the son of Marian Howe Broaddus and Francis C. Broaddus, married Helen Halvorson in the beautiful garden of the Jane Burges Perrenot home. A reception followed im-



*Helen Halvorson and
Francis "Skip" Broaddus*

mediately, attended by a host of family and friends. The *El Paso Times* of the following day said:



*Helen Halvorson on the stairway
(note portrait of Mary Austin Perrenot
over the bride's right shoulder).*

Vows were repeated before an archway entwined with white gladioli and white Marconi daisies The bride wore a gown of white Chantilly lace posed over satin, and fashioned with basque waist and gathered bodice, with Peter Pan collar. A row of tiny self-covered buttons trimmed the bodice and the long calla-pointed sleeves. A flare skirt ended in a cathedral train. A heart-shaped hat of matching lace trimmed in illusion ruching and embroidered in seed pearls held the bride's full length veil of French illusion bordered with lace to match her gown The bride

carried a cascade bouquet of white gladioli, centered with a purple orchid Miss Eleanor Kohlberg was maid of honor and [among the] bridesmaids were Miss Nancy Broaddus, sister of the bridegroom and Miss Betty Rogers, cousin of Mr. Broaddus Flower girl was little Barbara Hooten, daughter of Mr. and Mrs. William P. Hooten William P. Hooten was best man and groomsmen were Stanton Halvorson, brother of the bride and Frank Gorman Jr.

Miss Nancy Jane Broaddus, daughter of Mr. and Mrs. Francis Cole Broaddus and sister of Francis Cole Broaddus Jr., was married to William Herbert Hunt at 7:00 p.m. on Saturday, August 4, 1951, in the garden of Jane Burges Perrenot's home. Helen Broaddus served as matron of honor and Francis "Skip" Broaddus Jr. was best man. Immediately following the ceremony, a reception was held in the garden attended by local friends and family and a large contingent of out-of-town guests. On the following day, the *El Paso Times* reported:

The vows were repeated at twilight before an altar in the upper garden where a white wedding arch was placed, the arch covered with ribbons and ivy, and dotted with bouquets of white asters. Palms and ferns at either side, together with the arching branches of green trees overhead, completed the setting The lovely bride given in marriage by her father, wore a gown of white Chantilly lace over white taffeta with a long veil of illusion, held by a halo of lace, the veil banded deeply with Chantilly lace The gown . . . is fashioned with basque bodice having yoke of illusion and long, petal-pointed lace sleeves. The wide lace skirt falls in a chapel train The bride carried a cascade bouquet of white orchids and lilies-of-the-valley She carried the lace handkerchief and tiny filigree holder which her maternal great-grandmother . . . the bride's grandmother . . . and her mother . . . also carried.

Of the marriage ceremony which united Anne Shelton Perrenot and Ronald Earl Mangan, the *El Paso Times* on August 26th said:

In a ceremony marked by tradition and beauty, Miss Anne Shelton Perrenot, daughter of Mrs. J. Burges Perrenot, became the bride of Ronald Earl Mangan at 7:00 p.m. on Saturday, August 25, 1951. Yellow and white lights illuminated the garden and outlined the wall in the upper garden, before which the improvised altar was placed. Hurricane lamps glowed along the vine-draped wall which divides the upper and lower garden. For their vows, the couple stood before a wedding arch banked with greenery and decorated with

clusters of Talisman-hued gladioli. They knelt on a satin pillow loaned by Mrs. Scurry Terrell, which has been used at the wedding of many El Paso brides. The petite dark-eyed bride, given in marriage by her brother, Burgess Perrenot, wore the wedding dress and veil of her sister Mrs. William P. Hooten, the former Mary Austin Perrenot.

Another close family friend, Antoinette Roosevelt Wilmarth was also married in the garden of the Burgess House on June 25, 1952 to Dwight Woodbridge Edwards. She was given in marriage by Fred Norton Sr. The *El Paso Times* told us that the best man was Jack Platt and the groomsmen, who escorted the guests to the garden, were W. K. Ramsey Jr., Gregory Ramsey, Douglas G. Ramsey, Colbert Coldwell and Fred Norton Jr., then went on to say:



*Anne Shelton Perrenot and
Ronald Earl Mangan*

The lovely bride . . . approached the altar along an aisle defined by white tapers in wrought-iron candelabra . . . The spreading branches of a water cypress in the garden's lower level formed a canopy for the altar setting, decorated with bouquets of white daisies and gladioli with background of vines and shrubs . . . The bride wore a gown of ivory French organdy over taffeta, fashioned with gathered skirt, shirred, fitted bodice, puff sleeves, and wide neckline having a broad collar of heirloom lace more than 150 years old . . . [She wore] a fingertip veil and crown of exquisite heirloom rose point lace . . . [The bride] carried an arm bouquet of Talisman roses . . . Little Carlisle Coldwell and Cabell Cotton were flower girls.

William Semple Irvin, referred to in Jane's list as "Widgie," son of Anne Semple Irvin and Clifford Irvin was married to Gene Lou Travis on September 2, 1955. After a ceremony at the First Presbyterian Church which, according to the *El Paso Times* of September 3rd, united two pioneer El Paso families, the *Times* went on to say:

The beautiful bride . . . wore the ivory satin wedding gown of her brother's wife who was her matron of honor . . . The gown has a molded bodice embroidered in floral pattern outlined with seed pearls, sequins and rhinestones having yoke of illusion and long satin sleeves ending in petal points at the hand. The wide skirt extends into cathedral train . . . She wore a fingertip veil of illusion held by a calot [sic] off ivory satin and tulle with seed pearl trim . . . the bridal bouquet was a cascade of white butterfly orchids. . . . A reception after the ceremony was held in the garden at the home of the bridegroom's cousin, Mrs. J. Burges Perrenot . . . Hurricane lamps and strings of lights illumined the garden . . . The bride's table, spread with an Italian cut-work cloth, was centered by a tiered wedding cake, garlanded with tuberose and variegated ivy leaves. White tapers burned in golden branched candelabra on the brides [sic] table and on the champagne punch tables, the latter placed in the upper garden.

The name that appears at the bottom of Jane's list was that of Grace Hooten who married Arthur Frederick Gates in a candlelight ceremony at Asbury Methodist Church on Saturday, February 7, 1953. The *El Paso Times* reported:

The lovely bride . . . wore a gown of candlelight satin and imported Chantilly lace with long tiered veil of illusion. The gown is fashioned with molded bodice of lace having portrait neckline and yoke of illusion outlined in petal design with small pearls, the pearl flower motif repeated where the lace sleeve joins the satin at the elbow. The long sleeves end in points and the wide, gathered skirt falls gracefully in a cathedral train. The bride wore the veil of her brother's wife, Mrs. William P. Hooten which is held by a cap of antique imported lace from the wedding gown of Mrs. Hooten's mother, Mrs. J. Burges Perrenot . . . She carried a white Bible topped with a white orchid surrounded with white hyacinths and showered with white satin ribbon tied with cluster of hyacinth blooms . . . A reception in the home of Mrs. Perrenot . . . followed the ceremony. Bouquets of white gladioli decorated the rooms and a low arrangement of yellow acacia and white stocks graced the mantel in the living room . . . Punch and wedding cake were served from the bride's table in the dining room. A pale blue net over satin cloth draped the table, caught up with gardenia bouquet. Gardenias, carnations and ferns encircled the tiered cake which was topped by wedding bells. Ivory tapers in antique silver candelabra provided soft light.



*Josefina Marrero,
bride on the right;
Anne Shelton
Perrenot Magnan,
matron of honor
on the left.*

On Saturday evening June 10, 1961, Richard Burges Perrenot, son of Jane Burges Perrenot, was married to Miss Josefina Marrero, formerly of Havana, Cuba, in the garden of his mother's home. His sister, Anne Shelton Perrenot Mangan, was matron of honor. According to the *El Paso Times* of June 11th,

The garden of the Perrenot home . . . was [the] setting at 7:30 p.m. Saturday for the quiet ceremony uniting in marriage Richard Burges Perrenot and Miss Josefina Merrero The ceremony was held on the pergola where hanging baskets of greens and window boxes of white geraniums and greens provided decor The bride wore an afternoon gown of dawn pink crepe and chiffon. She carried a Colonial bouquet of sweetheart roses en shower A reception for friends of the family followed in the garden.

Some of the "Burgess Brides," were also touched by divorce and remarriage, but they did not abandon their "tradition" of cere-



*Sterling Freeman,
Josefina Marrero,
Richard Burges
Perrenot, Anne
Shelton Perrenot
Magnan.*



Carolyn "Stevie" Rogers

Alencon lace outline the neckline, bell sleeves and skirt which extends to a chapel train. A tiny pillbox of lace and pearls holds her tiered veil, and she carried a bouquet of white orchids and lilies-of-the-valley atop a mother-of-pearl covered missal A reception in the garden of the home of Mrs. J. Burges Perrenot followed.

The garden of the Burges House was the scene of another wedding reception when, on October 4, 1968, a member of a well-known musical family, Kenneth Capshaw, married Cabell "Cabby" Cotton at the Church of St. Clement. A small part of the description printed on October 6th in the *El Paso Times* said:

. . . the bride wore a formal gown of candlelight peau de soie having a Victorian bodice appliqued with re-embroidered Alencon lace and a chapel train falling from a carriage bow at the waistline. Her bouquet was of crystal white roses and stephanotis. A reception in the garden of the home of Mrs. J. Burges Perrenot, 603 W. Yandell, followed the rite.

Following the path laid down by her mother over twenty years before, Barbara Pearce Hooten Bentley, eldest daughter of Mary

monies at the Burges House. Among those were Anne Shelton Perrenot Mangan, who married Gerald Ayles Georges; while her older sister, Mary Austin Perrenot Hooten, was married in the library of the Burges House on April 30, 1966 to Roderick J. Fraser.

Carolyn "Stevie" Rogers, sister of Marian "Nita" Rogers Kerr, married Michael Noble Wieland on June 25, 1966 in St. Joseph's Catholic Church. A reception followed in the garden of the Burges House. The *El Paso Times* printed this description on June 26th:

The bride . . . wore a sheath gown of white silk organza. Appliques of re-embroidered

Austin and William Hooten, was married to Joseph Luckett at the Burges House on January 23, 1969. The *El Paso Times* said, in an announcement printed before the ceremony, that the bride would wear a white Alaskine dress with a bolero jacket trimmed with mink cuffs. She also had a pink Dior bow in her hair and carried pale pink orchids arranged with stephanotis.

Kathy Fant, the great-niece of Jane Perrenot, was married to Oscar Amparan in the garden of Burges House at 7:30 p.m. on



The stairway was a popular setting for photos. William Pearce Hooten poses with his daughter Barbara Hooten Bentley and her maid of honor, Claire Fraser.



August 12, 1972. Her mother, Katherine Kemp Fant was the daughter of Roland and Nora Kemp. Roland Kemp was the brother of Maury Kemp who had married Anna Shelton, one of the five sisters who had moved to El Paso from Mississippi.

Jack Fant, father of the bride; Oscar Amparan, groom; Kathy Fant Amparan, bride; Katherine Ann Kemp Fant, mother of the bride.

Claire Fraser, the daughter of Roderick Fraser, was married on August 16, 1972 to Al Kinser at the Burges House, while her sister Laurie, married Gerald Michael Kunert also at the Burges House on April 14, 1973.



Carolyn Rogers Kerr

mode having a Renaissance neckline and Veronise sleeves. Appliques of dimensional handcut daisies and petals with yellow crocheted centers enhance the bodice and demi-full floor length skirt. Her tiered chapel length veil of imported silk illusion is attached to a matching Juliet headpiece. She carried a cascading bouquet of yellow roses and white daisies with baby's breath and camellia leaves.

Invitation for the Kerr and Gilstrap wedding.

On Saturday, August 25, 1973 at 7:30 p.m., Carolyn Rogers Kerr, the daughter of Nita and Crawford Smith Kerr, was married to Tommy O'Shea Gilstrap Jr. in the garden of Mrs. J. Burges Perrenot who was the cousin of the bride. Dr. Jack Boelens of First Presbyterian Church officiated. The newspaper described the event thus:

The garden was adorned with old fashioned wicker baskets in white filled with white daisies, sprengeri and commodore. The bridal path was lined with hurricane lamps tied with white ribbons and lemon leaves The bride . . . wore a formal gown of white silk organza over peau de soie in the empire

*Mr. and Mrs. Crawford Smith Kerr, junior
request the pleasure of your company
at the marriage of their daughter
Carolyn Rogers
to
Mr. Tommy O'Shea Gilstrap, junior
on Saturday, the twenty-fifth of August
Nineteen hundred and seventy-three
at half after seven o'clock in the evening
605 West Yandall Drive
El Paso, Texas
and afterwards at the reception*

Another daughter of the Kerrs, Miss Elizabeth "Betsy" Moore Kerr, who oddly was not on Jane's list, also was married in the garden of the Burgess House to John Edward Davis Jr. at 7:30 p.m. on July 16, 1977, with the Reverend J. Roger Spencer of First Presbyterian Church officiating. The newspaper reported

Wedding vows . . . were solemnized . . . in the garden of the J. Burgess Perrenot Home . . . the bride wore a formal length ecru Qiana sheath topped with a Belgium lace tunic with divided capelet sleeves. Baby's breath was sprinkled on her hair and she carried a cascade bouquet of yellow daisies, stephanotis and English ivy.



Elizabeth Moore Kerr



Although Jane's list of brides ends here, the tradition has continued and weddings continue to be celebrated in the home and the garden of the Burgess House which has been the site for these joyful occasions for more than eighty years.



SPECIAL THANKS GO TO:

- Leigh Aldaco, granddaughter of Jane Burges Perrenot and daughter of Anne Shelton Perrenot Mangan, who provided many original pictures, newspaper articles, names and dates. The information she provided was vital to the compilation of the information in this article. She also has donated the wedding gown worn by her mother and aunt to the El Paso County Historical Society. It is on display at the Burges House.
- Richard Burges Perrenot who gave an interview.
- The following individuals who provided telephone interviews: Barbara Pearce Hooten Bentley, Francis Broadus, Jr., Cabell "Cappy" Capshaw, Kathy Fant, Ellie Fenton, Louanne Feuille, Anne Feuille, Roderick Fraser, Ann Waller Grice, Bill Hooten, Sara McKnight, Richard Burges Perrenot, Carlie Pine, Sue Ramsey, Nita Rogers, Carol Severson, Steve Weiland.
- The Special Collections Department of the library at the University of Texas at El Paso which provided access to the Richard Fenner Burges and Jane Burges Perrenot Collection

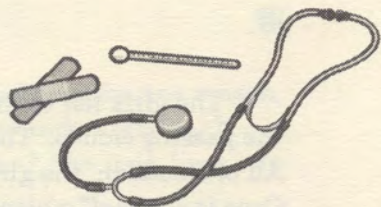
CAROLYN RADCLIFFE BRECK was born in Cincinnati, Ohio and attended schools there. She attended the University of Colorado at Boulder later transferring to Texas Western College, now the University of Texas at El Paso from which she received her bachelor of arts degree with a major in history and went on to receive a master's degree in fashion merchandising from New Mexico State University. Owner of her own fashion consulting business, New Images, she now serves as boutique leader at the west-side Steinmart. Carolyn served as president of the Woman's Club of El Paso in 1999-2000, and served as president of the El Paso County Historical Society in 2000-2002. She enjoys singing with Celebration, a four-part harmony woman's barbershop group, and with the choir at University Presbyterian church. Married to Louis William Breck, Jr., they have three sons and daughters-in-law, and two granddaughters. She enjoys crafts, gardening, and bridge, and is an avid seamstress.

ENDNOTES

1. Harriott Howze Jones, "Heritage Homes of El Paso, The Burges House," *Password*, volume XVIII, Number 4, Winter 1973. 183.
2. The newspapers articles quoted in this article are only partially reproduced. Only one has been copied in its entirety.
3. A collar or trimming worn about the shoulders as over a low-necked dress.

Copies of the many of the newspaper articles which constitute some of the research for this article have been placed in the archives at the Research Center, Burges House.

First Place Award
in the Frank W. Gorman
Memorial Essay Contest



We All Fall Down: A Story of the 1918 Flu Epidemic in El Paso

By Samuel Schulte,
Seventh grade, Lincoln School



It was a bright, sunny September day when Antonia and her friends were playing in the grass on the side of her house on Magoffin Street. Antonia was leading the group. Her light brown curls bounced on her shoulders as she and her friends played "Ring around the Rosy."

Even though there was a war going on, it was far away and far from their minds. The seven girls laughed and smiled as they pulled each other around in a circle. There was Cira, who, at seven years old, was the oldest of Antonia's three younger siblings and the one who always followed her around. Her friend Margarita was playing, as well as Margarita's little sister Consuelo. Margarita was a quiet girl, and she didn't like to speak English very much. She didn't talk to the twins Vivian and Violet, who only spoke English. Lucinda, Antonia's best friend, was there too. Lucinda was nine years old, like Antonia, and they had the same teacher at Bell School. She was a very pretty girl, and taller than most of the other girls of her age. She had long brown hair and big brown eyes, and she was very friendly to everyone she knew. All seven held hands and danced in a circle, singing:

*"Ring around the rosy,
Pocket full of posy.
Ashes, ashes
We all fall down.*

This article has not been "edited" by the staff of *Password*.
It is printed just as it was submitted—a good job.

The girls fell to the ground, giggling and staring upwards at the passing clouds. The grass felt cool and soft against their skin. All of a sudden, the girls heard the back door open. "Oh no, Papa Cruz is coming!" whispered Antonia. They all got up as quickly as they could, and ran to the front porch. Antonia's grandfather was very proud of his grass. Hardly anyone else on the street even had grass, so he took great care of it, and tried to make sure little girls didn't trample it.

"Have you girls been playing on my grass?" he said.

"No Papa Cruz, we've been sitting right here on the steps," said Antonia. Lucinda nudged Antonia with her elbow and winked at her.

"Okay then, just stay off the grass," he said as he rounded the corner of the house. As the girls sat on the steps of the front porch, Antonia noticed a carriage coming down the street. This was not unusual because, although it was 1918, there were not a lot of cars in El Paso. It wasn't a particularly fancy carriage, but it caught her attention because she could see that it was carrying a small coffin. The woman at the front of the carriage had a black shawl over her head and a black dress on. The man next to her appeared to be her husband, and he comforted her as they went on their way to Concordia Cemetery.

This scene repeated itself several times throughout that week. Sometimes the people were walking alongside carriages, and sometimes people could be seen carrying a coffin when they had no carriage. It seemed like something was wrong. Antonia had seen carriages with coffins before, but never so many in one week. One evening, Antonia overheard her parents talking anxiously about an illness that seemed to be spreading.

"More and more people have been getting sick, Effie, healthy ones, too! A man at the Southern Pacific, who had never been sick a day in his life, died after only two days with this flu!"

"What are we going to do, Tiburcio? How are we going to keep ourselves from getting sick when there are so many people with this illness? And the baby ... oh the baby," Antonia's mother was already a very cautious woman with regard to germs, and she could barely keep from panicking as she thought about her four children.

Antonia was playing in her room about a week later when her mother came in.

"Antonia, you won't be going to school tomorrow. Mayor Davis has closed all the schools, because of this flu that is going around.

I don't want you or your sisters to leave this house for any reason, not even to play with your friends. Do you understand me?"

"Not even to play with Lucinda, Mama? She only lives two blocks away, and she is my best friend!"

"No, not even Lucinda. All of us are going to stay inside unless it is absolutely necessary to go out. We won't be going to church either, *mi hija*, Guardian Angel is closed."

"I'm scared, Mama," Antonia started to cry.

"We all are, and we are going to have to be extra careful. Make sure you wash your hands all the time. Stay away from anyone who is coughing or sneezing, and kill any flies that you see in the house, they could spread the disease. Keep yourself very clean Antonia, and say your prayers every night for God to keep us safe."

The days went by very slowly. The number of coffins that went by her house increased by the day. At first there had been only one or maybe two coffins per day. Now it was five or six a day that came down the street heading for the cemetery. On one day, twelve coffins came from the hospital set up at Aoy School; it was truly a frightening sight, made worse by the fact that many people in the streets were wearing masks to protect themselves from illness. Antonia watched all of this from her window. She began to wonder if anyone would be alive after this epidemic was over.

One day her mother came to Antonia's room and sat on her bed to talk to her.

"I have bad news, *mi hija*," she said.

"What is it?" Antonia asked.

"Your uncle and aunt caught the flu."

"No!"

"Yes, but don't worry. The doctor says that they will survive."

"Can we visit them Mama? Please?"

"No, absolutely not. If we go we might get sick, too!"

The month of October seemed to last forever, and Antonia was scared and lonely much of that time. She couldn't play with or even see her friends. She missed sharing secrets with Lucinda and talking to her about school. She passed the time playing with her sisters and helping her mother in the house.

Finally, in November, the flu epidemic began to abate. There were less new cases of the flu, and the Mayor reopened the schools, churches, and movie theaters. The ban on public gatherings was lifted just in time for the Armistice Day parade celebrating the end of World War I. Antonia and her family didn't go to the

parade, however. Antonia's mother still was not ready to participate in such a large gathering.

Antonia and her sister Cira walked to school together the second week in November, the first time they had done so in over six weeks. She was feeling as though her life was finally returning to normal again. She was feeling pretty good, but every thing was not back to normal. Several people's desks were empty, including Lucinda's. She was too afraid to say anything to anybody about it for days, hoping Lucinda would return. But Lucinda did not come back. And nobody at the school talked about what had happened to Lucinda and the others. It was just too painful to discuss.

Antonia didn't hear anything else about Lucinda until the end of the school year. One of her teachers, talking about illnesses, mentioned those who had died from the flu or had moved away because they had lost parents or other family members. The worst was confirmed for Antonia, her friend had died. She finally let herself see that it was true.

One of the students asked, "Could this happen again?"

"Yes," the teacher replied, "it is possible, even probable, that things like this will happen again. But that shouldn't make us worry and be afraid all of the time. An occurrence such as this teaches us that life is a precious thing, a thing not to be wasted or taken for granted. We all die eventually, so we must make the best of the time that we have to live."

Antonia made up her mind that day to try to live life to the fullest without being afraid, and to accept the loss of loved ones as a necessary part of life.

APPENDIX

In 1918, El Paso was a growing city with a population of approximately 75,000 people. An estimated 5,000 El Pasoans are believed to have contracted what was called the "Spanish Flu" in the fall of that year, and some 400 to 600 died from the illness. The flu was not just an epidemic, but a pandernic. This sickness killed people all over the world. From Asia to Europe, people were succumbing to the flu by the thousands. It was particularly bad in Europe, where World War I was nearing its end. As soldiers returned to Fort Bliss from the war, some were carrying the deadly virus.

Once the virus was active in El Paso, a large proportion of the population began to get sick. Areas of the city with close living quarters were particularly affected. Tents were erected outside Thomason Hos-

pital to make more room, and other public buildings including Aoy School were temporarily used to treat the sick. The city passed an ordinance closing public places such as schools, churches, and movie theaters. People were also asked to wear masks in the street. They didn't even allow the churches to open for funerals. Many people who died in this plague are buried at Concordia cemetery.

The flu epidemic of 1918 was caused by a particularly strong strain of influenza, which is believed to have mutated, possibly after the virus was passed from humans to swine and back again. Normally, the flu is not as lethal and deaths are usually among the elderly, the ill, and the very young. But this strain could strike faster and harder, putting even healthy adults at great risk.

Antonia is my great-grandmother. She is still alive today and is now 94 years old. She continues to live in El Paso, where she has remained her entire life. Her best friend Lucinda did die in 1918. She did not lose any members of her family in the epidemic. She says that this was a very scary time in her life, and the memories of these events are still vivid in her mind.



Antonia Lopez Melendez, 94 year-old great-grandmother; Samuel Schulte, first place winner; Rose De La Torre Peinado, coordinator for the essay contest.

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- Samuel Schulte, the son of Kim and Harry Schulte Jr., is thirteen years old and a seventh grader at Lincoln School. He is the eldest of three boys and plays the tuba in the Lincoln band.

*Nehi-Royal Crown Bottling Plant
1916 Myrtle, ca. 1951-1952. Photo
courtesy of Robert R. Ritter.*



Trials, Transformations, and Takeovers: Tracking Seventy Years of El Paso Bottling History through Nehi, Seven-Up, and Canada Dry PART I

By Bill Lockhart



The Nehi Bottling Company arrived in El Paso in 1931. A decade later the owners renamed the company Nehi-Royal Crown to reflect its popular cola drink. The name, Nehi, was dropped in favor of its younger, still more popular RC Cola in 1965. In 1970 the company merged with The Seven-Up Bottling Company of El Paso, which had been in business in El Paso since 1937, in order to join forces against the two giants of the industry, Magnolia Coca-Cola Company, with Coke, and Woodlawn Bottling Company with Pepsi, which were engulfing the sales market. The growing company bought out the Canada Dry Bottling Company that had been in business since 1948. The triple company was in turn swallowed by a newcomer to El Paso, Kalil Bottling Company of Tucson, Arizona, the firm that continues to distribute products from all three sources.

Nehi Bottling Company—1931-1941

Nehi originated with the Chero-Cola Company, started in Columbus, Georgia, by Claude A. Hatcher in 1912. Twelve years later, in 1924, the company initiated Nehi flavors and became the Nehi Corporation soon afterward.¹ The El Paso plant, a subsidiary

of the Nehi Bottling Company of Phoenix, Arizona, opened at 1916 Myrtle Avenue in April, 1931, under the direction of Rhea R. Faulkner. The owner of the firm, Joseph S. Pittman, a resident of Phoenix who owned the Nehi bottling plant in that city,² started the Nehi Bottling Company at 14 North 14th Street in Phoenix in 1929. He was both owner and manager of the Phoenix plant and listed the company as "bottlers of Quality Beverages."³

In 1931, the El Paso Nehi plant employed eleven workers, including both plant employees and drivers, during the hot summer months but decreased its staff to seven employees during the colder slack months. Plant workers generally labored for a four-day week unless extra production was necessary to maintain the flow of product to the route drivers who delivered six days per week during the peak season. The company utilized four one-and-one-half-ton trucks from April to December to deliver a total of 24,058 cases of soda, an estimated 30,058 cases for the year, and 4,498 cases of still—non-carbonated—beverages, an estimated 5,578 cases annually. Both still and carbonated beverages wholesaled at eighty cents per case and were sold in nine-ounce containers.⁴

Faulkner was replaced by Sidney O. Austin, who managed the El Paso operation in 1933 and 1934 and was followed by Homer T. Archer in 1935. Austin became a salesman for the Harry Mitchell Brewing Company after he left Nehi, but moved from El Paso in 1936. Archer, on the other hand, had worked for Nehi from its inception in 1931 and remained as foreman in 1936 after his short stint as manager. Archer continued to serve as foreman until 1939 after which he no longer appeared in the city directories.⁵

Prohibition ended in 1933, and the combination of increased beer drinking and the continuing influence of the Great Depression caused soft drink sales to tumble. By 1933, sales had decreased to 18,500 cases per year, a 38.5% drop, and the company correspondingly employed fewer workers than in 1931—ten during peak periods decreasing to only four during the winter. Not only were sales depressed, but Nehi used smaller, seven-ounce bottles which sold for seventy cents per case, a price more in line with the smaller bottlers in the city.⁶

Because Prohibition had just ended, Nehi also distributed Coors beer, although the beer distributorship was listed in the name of the manager rather than under Nehi Bottling Company. Both Austin and Archer served as Coors distributors at the 1916 Myrtle Avenue address, but the company ceased beer distribution after

1935. City directories list only Pittman from 1935 until the company changed its name in 1941. The names of the local managers during that period are unknown.⁷

Nehi-Royal Crown Bottling Company—1941-1965

Although the company remained at 1916 Myrtle Avenue, changes began to occur during World War II. In 1941, Raymond Platt took control of the business, changing the name to Nehi-Royal Crown Bottling Company to reflect the popular cola drink that had been introduced by Nehi in 1935. Whether Platt actually bought the business, was an intermediate selling agent, or was another manager for Pittman is unknown. Winfield Fulton Ritter bought the company in 1942 as a means of livelihood for his son, Robert. The family had been looking for a good investment and purchased the company through an El Paso bank, never even meeting Pittman or Platt. Robert R. Ritter signed the note his father produced and succeeded in paying the entire sum in less than three years. Robert soon took on his brother, William P. Ritter, as a partner in the enterprise.⁸

The elder Ritter had originally migrated from Camden, New Jersey, with hope that the desert climate would be good for his health. He eventually settled in Lordsburg, met his future bride, Margaret Barnes, in Silver City and married her there in 1910. The family moved to El Paso in 1920. Ritter was the father of four children, John, Robert, William, and Margaret. Robert was born on Christmas Day, 1916, in Albuquerque, New Mexico, while his parents were there on a trip.

Robert Ritter met Anna Tomasine Gray at the Texas School of Mines, now the University of Texas at El Paso, and the couple graduated together in 1940. Two years later, they were married, and shortly thereafter, he was inducted into the Army where he served until the end of World War II. He was a lieutenant, trained in anti-aircraft, but, because he was fluent in Spanish, he was stationed in Panama for three years. He returned in October 1945 to rejoin his brother, William, who had served as a staff sergeant in the United States Army Air Corps. While the brothers were away during the war, the company bookkeeper, Mrs. Lotta Cartwright, had taken over the business—and ran it quite competently until they returned.

Although sugar was rationed during World War II, the Nehi-Royal Crown Bottling Company survived comfortably because they

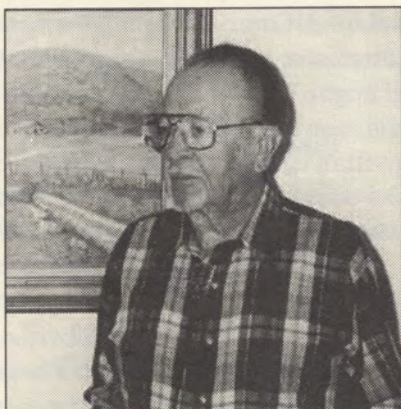
held military contracts with nearby Fort Bliss. The Ritters negotiated an agreement whereby the military would replenish the stock of sugar that was used on military orders thus guaranteeing that the company would have sufficient sugar available to fill their civilian contracts. Business prospered through the war years, and the company eventually sold Nehi and Royal Crown beverages to post exchanges as far away as White Sands Proving Ground.

In fact, business was good throughout the 1940s. The Royal Crown territory expanded until it covered an area from Van Horn, Texas, in the southeast, to Lordsburg, New Mexico, in the west and on northward to Truth or Consequences, formerly Hot Springs. Nine trucks serviced customers and attended to the first paper cup dispensers in El Paso. The Ritters introduced the cup dispensers to Post Exchanges at Fort Bliss in 1946 or 1947 and even had them installed in the popular Plaza Theater in downtown El Paso.

The Ritter brothers expanded their business in 1947, buying the Nehi Bottling Co. in Phoenix, Arizona, from Joseph S. Pittman, the original owner of the El Paso plant. The Ritters immediately renamed the company the Nehi-Royal Crown Bottling Co. to match the name of their El Paso enterprise.⁹ Winfield Ritter died of cancer that year, leaving his four children financially secure. William, who had moved to Phoenix, sold his share of the El Paso enterprise to Robert in 1948. The following year, William became the sole owner of the Phoenix plant.¹⁰

Bottling and bottlers flourished in El Paso during the early 1950s. The *El Paso Times* called the city "the soft-drink capital of the Southwest"¹¹ and Nehi-Royal Crown flourished with the industry, although its territory was somewhat diminished. The company engaged eleven to thirteen employees, and its trucks delivered to an area that extended from a western extreme of Las Cruces, New Mexico, to Sierra Blanca, Texas, in the east. As a franchise bottler, all bottles, caps, and flavor syrups were received from the parent company at Columbus, Georgia. With the latest in postwar technology, the entire bottling process took only twenty-three minutes—twenty of which were used in the sterilization of the bottle prior to filling. In addition to Royal Crown Cola, Nehi flavors, and Par-T-Pak mixers, the company bottled two unnamed varieties of sugar-free drinks in cola and orange flavors.¹² Par-T-Pak had been introduced by Nehi in 1933, so it may have been in use much earlier.¹³

William became interested in Phoenix real estate and, in order to devote more time to his new pursuit, sold the Phoenix plant to a syndicate in 1969. Roy Blakeman was the new president, Rafael Scobey, vice president, secretary, and treasurer, and A. G. Charlton, general manager. The new company, located at 2121 Willett Street, advertised itself as "Bottlers and Distributors of



Robert Ritter in retirement.

RC Cola, Diet Rite Cola, Par-T-Pak Beverages, and Nehi Flavors, Delivery Throughout Maricopa County, Pima County, Globe And Miami, Arizona."¹⁴ Although friends chided him that it was a poor choice, he bought the Safari Motel in Scottsdale and expanded his real estate interests. It proved to be a wise decision—today William P. Ritter is a multi-millionaire.

Robert Ritter and Anna were divorced in 1967, and he remarried in 1970. His new bride was Ouida Williamson. Always an avid photographer, he discovered an artistic talent upon retirement and became a serious painter—with works selling for as much as \$1,000. Ready for retirement, Robert Ritter sold the Nehi-Royal Crown Bottling Company in El Paso to Louis C. Hamilton and Louis C. Hamilton, Jr. in 1956.

The Hamiltons had come to El Paso a year earlier from Muskogee, Oklahoma, looking for a dry climate to help Louis Jr.'s daughter to recover from asthma. Although they were not specifically looking for a bottling operation, the family believed that money could be made in any type of business and took advantage of the opportunity offered by the Ritters. The Hamiltons operated the company until the parent company instigated the use of cans in promoting the product. They refused to undergo the necessary retooling of the plant to accommodate the canning operation, so the parent company in Atlanta, Georgia, purchased the outstanding stock and took over management of the El Paso branch in 1965. Lloyd Hopkins and David Zimmerman, both from Salt Lake City, served as president and vice president, respectively. Robert Ranslem became vice president and manager in El Paso. As be-

fore, the company remained at 1916 Myrtle Avenue. The younger Hamilton took a position as a bookkeeper with Joe W. Yowell at Barq's Dr. Pepper Bottling Company and remained there until Yowell sold to Magnolia Coca-Cola in 1980.¹⁵

Royal Crown Bottling Company—1965-1969

In 1965 of the parent company changed the name of the El Paso enterprise to the Royal Crown Bottling Company. They incorporated the firm and placed John R. Broadhurst in the position of president. A period of management turn-over followed when Lloyd Hopkin replaced Broadhurst the following year and was in turn replaced by W. G. Wolfe in 1967. John Garson took control in 1968 and retained his position until the company again changed ownership in 1969.¹⁶

Seven-Up Bottling Company of El Paso—1937-1969

Allie Lee Randle was born in Alamo, Tennessee, in 1902 and relocated to Knoxville where he married Sarah Christine Mathis and worked for Howard Payne at the local Seven-Up plant. Upon learning that the franchise for El Paso was open, Payne offered to back Randle if he would move to the border city and set up a plant. Randle agreed and established the Seven-Up Bottling Company of El Paso in 1937. Less than a year later, on February 21, 1938, his son, Al Jr., was born. The boy was raised in the bottling industry. The company was a success from the start, and the senior Randle was soon able to pay off his debt to Payne and work the company as a completely family-owned business.¹⁷

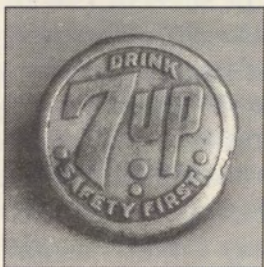
Randle managed the plant and did much of the work himself before he hired J. P. Sexton as general manager in 1947. He replaced Sexton the following year with Pete A. Echaniz, who had been with the company as a salesman and route supervisor since 1942. The combination of Randle and Echaniz was to prove a lasting one, lifelong for Randle. The original plant was located at 2227 Texas Avenue but moved a block down the street to a building owned by A. B. Poe at 2125 Texas Avenue in 1943. The growing company expanded into the adjoining building and nonbearing walls were removed to facilitate access to the new structure. Two years later, the organization was again ready to expand and again chose to extend its facility into the adjacent building on the other side.¹⁸



Al Randle and Pete Echaniz, ca. 1974 (Photo courtesy of Pete Echaniz)

The Grapette Bottling Company opened next door in 1942, and, for the next few years, they conducted the actual bottling operations for Randle, while the Seven-Up Bottling Company distributed the products. Soon, however, Randle acquired a Burns bottling machine that enabled the company to containerize their own beverages. The company was small at that time, maintaining approximately seven employees, including Horace Stovall, the bookkeeper; Willie Richardson as bottle carrier; one supervisor; and four salesmen/drivers. The drivers delivered their wares in late-1930s model Dodge trucks, one truck for each route and one as a spare. Along with El Paso County, the company early-on extended its range to include Doña Ana County, New Mexico, with Leonard Bullard as the driver salesman on the Las Cruces route.¹⁹

Randle conceived of an advertising ploy in the 1940s that was somewhat unique. He had several hundred markers placed in the crosswalks of downtown El Paso. The markers were flat brass disks about 4.5 inches in diameter embossed with the 7-Up logo. Each disk was attached to a brass pin that terminated in an "eye" socket which was then strung on a cable that ran under the pavement preventing the possibility of theft. Downtown pedestrians were forever reminded of the presence of Seven-Up. The disks were marked, DRINK / 7up / SAFETY FIRST.²⁰



*Brass street advertisement
(Robert Sproull collection)*

A second advertising idea was both unique and heartwarming. The one-year-old Al Randle, Jr., was playing at his mother's dressing table where she had placed a bottle of Seven-Up on the seat. The tiny toddler pulled himself up onto the edge of the seat—a camera captured a baby smile beside the soft drink. The resulting ad suggested, “Fresh Him Up Early” and “7up TUNES TINY TUMMIES.”²¹

As with the El Paso bottlers in general, Seven-Up thrived in the 1950s. The fifteen people employed by the company produced sufficient beverages to allow a fleet of seven trucks to serve both El Paso County, Texas, and Doña Ana County, New Mexico. Seven-Up received its crown caps and bottles from out-of-state sources, notably, in the case of bottles, from the Owens Illinois Glass Company in Toledo, Ohio. The company produced Seven-Up in quart bottles for the first time in 1956. The following year, Sarah M. Randle joined the Board of Directors as vice-president.²²

The Randles and Pete Echaniz were proud of their quality control—with good reason. The parent company of Seven-Up would send agents to El Paso, as well as to all other franchises to do a random sample of locally bottled products. Sporadically and unpredictably, an agent would arrive in town, buy several bottles of Seven-Up from different locations—supermarkets, convenience stores, machines, etc., and send them to the parent company for testing. Local franchises were presented with awards for consistency in maintaining company specifications for beverage quality. The El Paso franchise won the coveted award twenty years in a row. Randle attributed the success to the high standards set by the plant's time production manager, Leonard Bullard.²³

By 1960, business had increased to the point at which Seven-Up had outgrown its original plant, necessitating a move to a new



*Al Randle, Jr. in 1939 advertisement
(Rick Chavez collection)*



Seven-Up Plant at 5607 El Paso Drive (Photo courtesy of Pete Echaniz)

location at 5607 El Paso Drive. Later in the decade of the 60's, Pete Echaniz announced the addition of a product new to El Paso —Kickapoo Joy Juice, created by cartoonist, Al Capp. Capp's product, a taste-alike competing with Pepsi's Mountain Dew, was first marketed in February, 1965. The new drink, franchised by the Nu-Grape Company of Atlanta, Georgia, was based on characters in the Li'l Abner comic strip. Echaniz predicted that the new drink would be very successful.²⁴ It did not live up to Echaniz' expectations. The new drink, similar to Squirt, was a complete failure, and Randle withdrew it from the market less than five years after its initial promotion.

The company had also bottled such other drinks as Sun Spot, Howdy Orange, and Frostie Root Beer, although none attained the popularity of Seven-Up. Near the end of the decade, the *Herald Post* boasted that the El Paso Street plant was "turning out 7-Up at the rate of 19,000 per hour not once touched by human hands."²⁵ Kickapoo Joy Juice was forgotten, but the company was ready to expand.

Part II of this article will be printed in the next issue of Password.

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ENDNOTES

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3. Phoenix, Arizona, City Directory 1929-1930.
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5. EPCD 1931-1939.
6. U.S. Census of Manufacturers 1933.
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10. EPCD 1947; Phoenix City Directory 1949-50; Ritter interview.
11. *El Paso Times* [EPT] 4/25/1954 E11:2.
12. *EPT* 4/5/1953 B13:4; 4/25/1954 E11:2; *El Paso Herald Post* [EPHP] 4/24/1954 39:1; 4/28/1956 F12:1.
13. Riley *Soft Drink Industry*, 1958:266.
14. Phoenix CD 1969.
15. Interview with Al L. Randle, Jr., March 7, 1996; interviews with Joe W. Yowell, February 8 and 16, 1996; EPCD 1955-1965; *EPHP* 11118/1965 A2:
 1. There are discrepancies between the newspaper account and the city directory. The newspaper article is probably correct and its information is used here. Although Louis C. Hamilton, Jr. granted me an interview, he subsequently refused to allow publication of any of his information. All data included about the Hamiltons came from the sources cited—not from the Hamilton interview.
16. EPCD 1965-1969.
17. Randle interview.
18. Interview with Pete A. Echaniz, February 16, 1996; EPCD 1937-1950.
19. Echaniz interview.
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21. Randle interview; 1939 ad in Rick Chavez collection.
22. EPCD 1951-1957; *EPT* 412511954 E11:2; *EPHP* 412411954 39:1; 412811956 F12:1. Mrs. Randle is variously listed as Sarah C. or Sarah M. The first initial represents her middle name, the second her maiden name.
23. Randle interview.
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Book Review

BONES/INCANDESCENT: THE PAJARITO JOURNALS OF PEGGY POND CHURCH. Edited with essays by Shelley Armitage. Lubbock, TX: Texas Tech University, 2001. \$32.95.

Poet and writer, Peggy Pond Church, kept journals for almost fifty years (1934 to 1983) which she called her "personal ecology." Fortunately for her as an author and for those of us who have the delightful opportunity to read this collection, she has a very wise and sensitive editor, Professor Shelley Armitage, University of Texas at El Paso, who put it together and added several wonderfully perceptive essays concerning Ms. Church and her writings.

The journals include personal autobiographical details with the pre-history, history, and geography of the Pajarito Plateau which ranges from Santa Clara Canyon on the north to Cochiti Canyon on the south and from the base of the Jemez Mountains on the west to the Rio Grande on the east. This area of spectacular beauty fascinated Peggy Pond Church from childhood by, as Shelley Armitage puts it, "the multiple adventures of place—ancient and contemporary Native American life and cultures, visible historical and geologic wonders."

Unlike other traditional autobiographical works, the poetic-prose reflections on her life, family, and the environment can be read with relish in sections in just about any order. Ms. Church's delight on the beauty and the rich history of the area is shared by other creative women writers like her friend Warner, Mary Austin, and May Sarton whose insights are integrated beautifully with her own.

Moving, empathic passages on both the Anasazi ruins and contemporary Pueblo life reveal Peggy Pond Church's appreciative sensitivity to their culture. In a beautiful commentary on ceremonial activities at Santo Domingo Pueblo, for example, she writes of "the spell of the ancient, irresistible magic of the beaten drum."

Peggy Pond Church lived a long, full life with an indomitable, searching feminist spirit to the end, as she announced: "still groping for insights."


In a fine introduction, Professor Armitage provides a background for the journals, but her interpretation and criticism are presented in a brilliant afterword in order that the journals could "speak first for themselves."

To conclude, the words of Shelley Armitage seem particularly appropriate: "Church has given us an extended lyric, a song that manifests our deeper knowledge of autobiography, the land, and women's creativity. Ultimately, the journals are an odyssey of the imagination."

JOHN HADDOX, Dept. of Philosophy
University of Texas at El Paso



Book Notes



This is a continuation of *Book Notes* by Richard Baquera,
Book Review Editor.

PEOPLES AND EMPIRES: A SHORT HISTORY OF EUROPEAN MIGRATION, EXPLORATION, AND CONQUEST; FROM GREECE TO THE PRESENT. By Anthony Pagden. New York: Modern Library, 2001. A Modern Library Chronicles Book. ISBN 0-679-64096-7. Cloth, \$19.95.

This small book attracted my attention because I am familiar with the author. Anthony Pagden is an intellectual scholar who has written several works which concern the encounters between Native Americans and Europeans and on the Spanish empire itself. This small book "on a very big subject" is the "story of the transformation of groups of peoples into the massive states we call empires." Written for a Modern Library series, it reads more like a synthesis of everything Pagden has learned and concluded from his career in studying this field. I'd recommend his other recent work, *Lords of All the World: Ideologies of Empire in Spain, Britain, and France c. 1500-1800* published by Yale University Press in 1995.

THE COWBOY WAY: AN EXPLORATION OF HISTORY AND CULTURE. Edited by Paul H. Carlson. Lubbock, TX: Texas Tech University Press, 2000. ISBN 0-89672-425-5. Cloth, \$29.95.

The sixteen essays in this book explore all aspects of cowboy life, culture, humor, myth, and film portrayals. Though most essays are relatively short, taken together they do present a somewhat comprehensive picture of "the cowboy way"—the way it really was and the way it's been portrayed. I believe the photographs add much to the value of the essays and their subject.

RISE TO REBELLION: A NOVEL OF THE AMERICAN REVOLUTION. By Jeff Shaara. New York: Ballantine Books, 2001. ISBN 0-345-42735-X. Cloth, \$26.95.

In 1974, Jeff's father, Michael published the prize-winning and now classic, *The Killer Angels*. It was a study of the men—both officers and common soldiers—who fought in the Battle of Gettysburg. Continuing in the tradition begun by his father, Jeff published *Gods and Generals* and *The Last Full Measure*; the former a prequel to Gettysburg and the latter a sequel. Last year, *Gone for Soldiers*, about the men who fought in the Mexican War, joined the list of Shaara publications. *Gone for Soldiers* was like a prequel to the Civil War since

many famous officers from the Civil War also fought, and distinguished themselves, in the war with Mexico. Now, Shaara goes even further back into United States history to write about the revolution for independence. The present volume is the first of a two-part story of the American Revolution, "as told from the points of view of the key participants" and follows the period from the Boston Massacre through the summer of 1776.

LATINOS INC.: THE MARKETING AND MAKING OF A PEOPLE. By Arlene Davila. Berkeley, CA: University of California Press, 2001. ISBN 0-520-2274-7. Paper, \$22.50.

What role has marketing, advertising, and the mass media played in the recent appearance of "Latinos"—their music, advertising, and movies—as a popular culture? Arlene Davila, professor of American Studies and Anthropology at New York University, seeks to examine just that question. Those of us who grew up and have lived most of our lives in the Southwest have always had the music, the food, etc. Only recently, however, has the rest of the nation been introduced to the culture. Do you remember when the "Frito Bandito" was considered derogatory to Mexicans? Now consider that salsa outsells ketchup; that we now have two national Spanish-language networks; and it's a necessity for local and state candidates to know Spanish, and it doesn't hurt the chances of national candidates as well. Certainly anyone interested in mass media and how they've honed in on the "selling" of Latino culture—anyone interested in the phenomenon of "Latinoism"—would find this a must-read.

GREAT PLAINS CATTLE EMPIRE: THATCHER BROTHERS AND ASSOCIATES (1875-1945). By Paul E. Patterson and Joy Poole. Lubbock, TX: Texas Tech University Press, 2000. ISBN 0-89672397-6. Cloth.

This monograph chronicles the establishment and growth of a ranching empire which eventually controlled eleven million acres of cattle lands from New Mexico to Canada. The brothers Thatcher together with several partners parlayed a mercantile business in Pueblo, Colorado, into a bank and eventually a large financial empire which included cattle, horses, and sheep. This was obviously a labor of love for the two authors and is an interesting account of another Great Plains cattle empire.

CODE OF THE WEST: A NOVEL. By Aaron Latham. New York: Simon & Schuster, 2001. ISBN 0-7432-0117-5. Cloth, \$26.00.

I don't often read Western fiction but this attracted my attention because the author also wrote *Urban Cowboy* and because the setting is the Texas Panhandle in the post-Civil War era. Jimmy Goodnight has a dream of establishing a cattle ranch in a little-known

canyon. He knows it will thrive because of its location. Together with his good friend, Jack Loving, the two are able to make the dream come true. What follows is a good read—and if you see a resemblance to the old Arthurian legend, it's there. It was still very much worth reading and I'd recommend it if Western fiction interests you.

A TREASURY OF GREAT WESTERN STORIES: AN ANTHOLOGY OF WESTERN FICTION. Edited and with an introduction by John Jakes. New York: Forge/Tom Doherty Associates, 2000. ISBN 0-31286986-X. Cloth, \$27.95.

Among the many published collections of the written word collected for the millennium, this one seeks to collect "what are generally considered to be the best of the very best Western short stories of the past century." It includes thirty stories from a who's who of Western writers. I am grateful that someone took the trouble to collect and publish great stories from works published decades ago—stories long ago out of print or forgotten. Jakes' introductory essay titled, "What Happened to the Western?" is an intriguing read. Buy it and read one a day.

FORGING THE TORTILLA CURTAIN: CULTURAL DRIFT AND CHANGE ALONG THE UNITED STATES-MEXICO BORDER FROM THE SPANISH ERA TO THE PRESENT. By Thomas Torrans. Fort Worth, TX: Texas Christian University Press, 2000. ISBN 0-87565-231-X. \$29.95.

Thomas Torrans, who wrote for the *Fort Worth Star-Telegram* for twenty years, here attempts to explain the history of the two thousand mile long border so familiar to us here in El Paso. Torrans has studied history, anthropology, and psychology but this work is written by an experienced journalist. Consequently, while it has the usual historical references and has a good bibliographical essay of Selected Readings—even if a little difficult to read—I think it's value lies in the fact that it's written in a style that flows and reads smoothly. While experts on the border might wish for stronger conclusions in places, still, it is a good general introduction to the border.





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