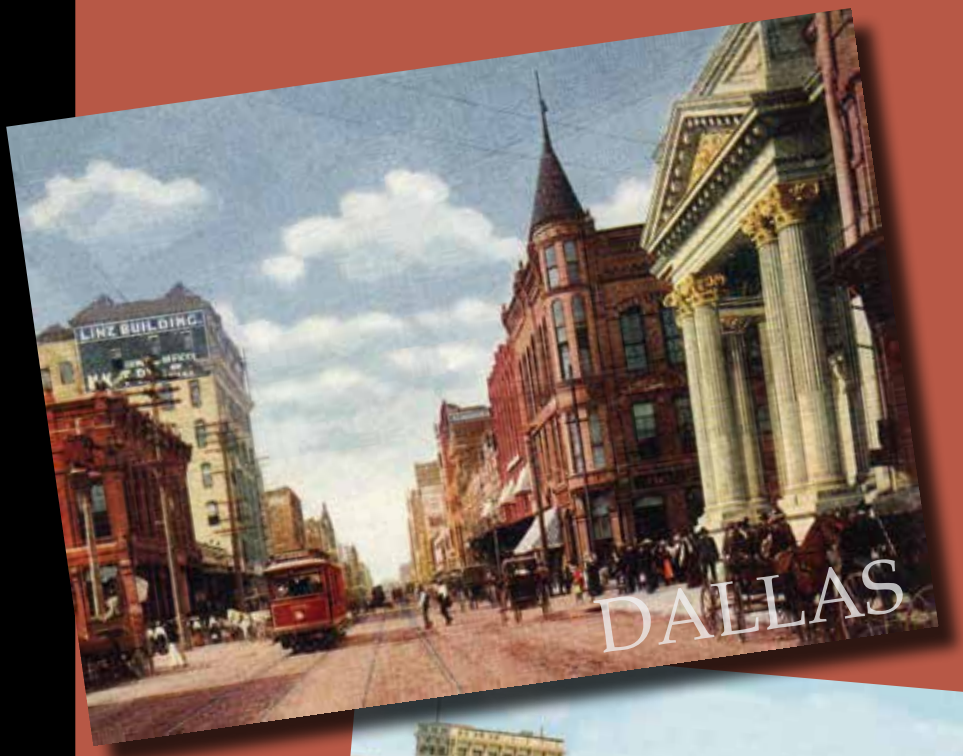
Fall
2020

LEGACIES

A History Journal for Dallas & North Central Texas

Tales from Two Cities

The John Beemans: First Family of Dallas
Nathaniel Terry: Fort Worth Hero or Embarrrassment?
Horace McCoy and Jim Thompson: Hard-Boiled North Texas Two-Step
Garden Symphony: The Life of Raymond C. Morrison
Singing in Harmony: Arthur and Marie Berger



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Front cover: Dallas and Fort Worth were both developing rapidly in the early twentieth century, as these postcard views of downtown scenes illustrate.

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DEPARTMENTS

All previous issues of *Legacies* from 1989 through 2016 are online at the University of North Texas Portal to Texas History. The address is: http://texashistory.unt.edu/explore/collections/LHJNT

Raymond Morrison employed WPA workers on playground improvements at fifty-four Fort Worth schools during the 1930s, including constructing amphitheaters and planting trees. See "Garden Symphony," beginning on page 38.

FROM THE EDITOR

Although stories of the rivalry between Dallas and Fort Worth are legendary, the two cities also have much in common. This issue of *Legacies* includes stories from different eras, including pioneers in both communities, writers who got their starts there, and landscape architects who worked to beautify them. Local differences exist, but the similarities are striking.

With so much attention always paid to John Neely Bryan as the founder of Dallas, his father-in-law, John Beeman, is sometimes overlooked. As Susanne Starling and M. C. Toyer document in their article, he was the patriarch of the first family that settled here and put down roots, contributing in countless ways to the growth of the region. Bryan might not have gotten very far without Beeman's help.

Meanwhile, in Fort Worth, Nathaniel Terry has generally been saluted among the group of men who built the town and led it through its early development and the Reconstruction era following the Civil War. But in his case, author Rick Selcer argues that some of that admiration may be misplaced.

Moviegoers familiar with *They Shoot Horses, Don't They?* or *The Grifters* or *The Getaway* are probably unaware that their authors got their starts living and working in Dallas and Fort Worth, where they not only gained their first writing experience but also explored the grittier sides of life. Frank Jackson recounts the colorful careers of Horace McCoy and Jim Thompson.

Fort Worth's beautiful Botanical Gardens and other parks owe their existence to pioneer landscape architect Raymond Morrison, who also added major improvements to the grounds of more than fifty of the city's public schools. Susan Allen Kline details his many contributions to the beautification of the city beginning in the 1930s, as well as to many other communities throughout Texas.

Morrison's counterparts in Dallas were Arthur and Marie Berger, a husband and wife team, who designed landscapes for many private homes as well as public buildings such as Temple Emanu-El, the *Dallas Morning News* Building, the Decorative Center, and the Central Dallas Library on Commerce Street. Although their career was cut short by Arthur's untimely death in a car accident, they left a strong legacy not only in Dallas but other Texas cities as well.

Because of social distancing and other restrictions related to the COVID-19 pandemic, the 22nd Annual *Legacies* Dallas History Conference at the end of January will be presented virtually. Many organizations, including museums and performing arts groups, have had success with this approach, finding it a workable alternative to in-person attendance at events. The steering committee is exploring options and discussing logistics, but information should be available on the websites of institutional sponsors by the end of the year. Since 1999, the Annual *Legacies* Dallas History Conference has shared more than 100 presentations with audiences, many of whom have made it an annual event. All those involved in planning the conference hope to make it a rewarding, if different, occasion.

—Michael V. Hazel

The John Beemans

First Family of Dallas

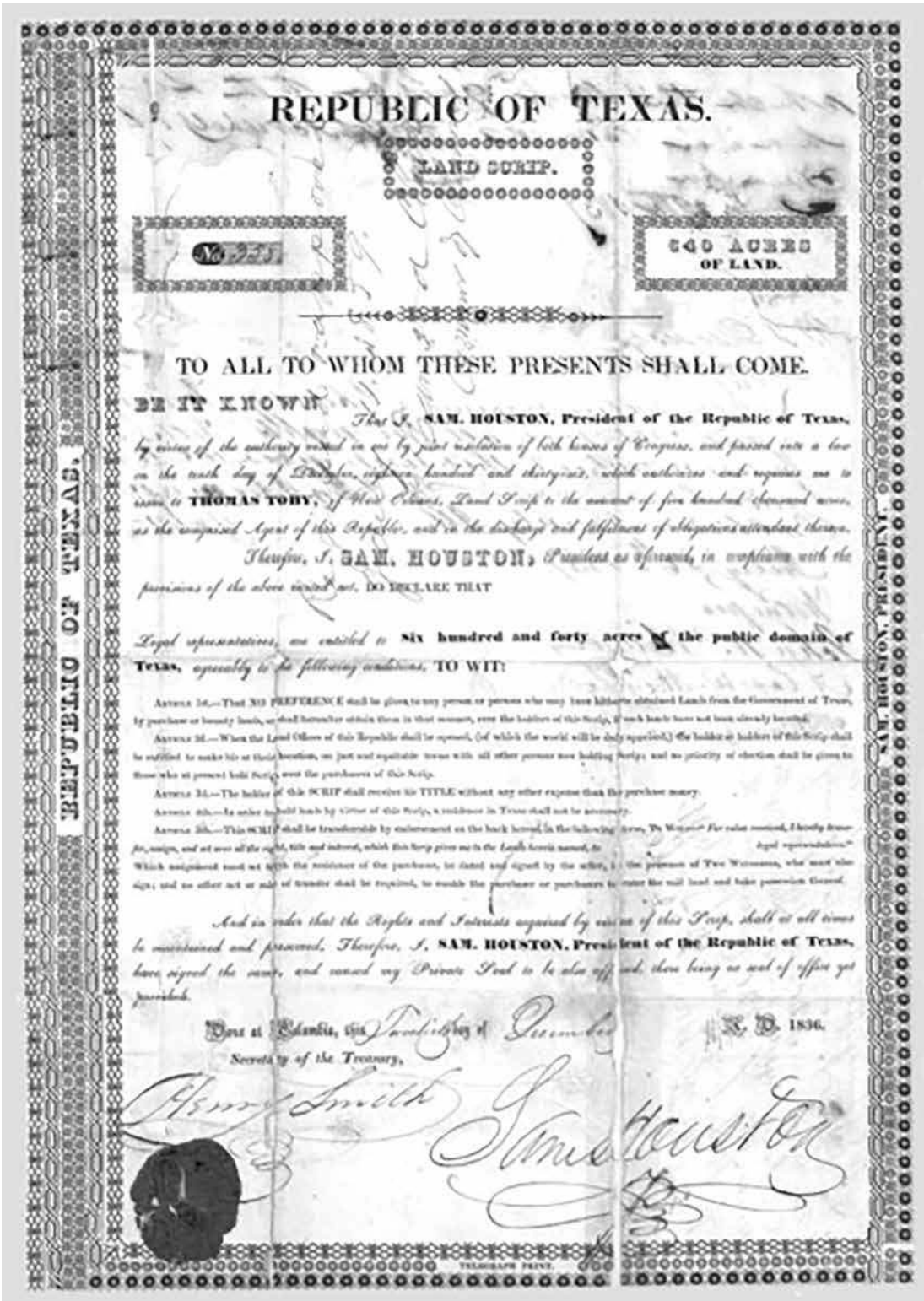
By Susanne Starling and M. C. Toyer

The Beemans are the founding family of Dallas. An early journalist described Dallas in 1842: "Col. Bryan in his tent and Capt. Gilbert in his cabin, constitutes the City of Dallas . . . and the 3 Beeman families the county."[1] In that first year, John Neely Bryan was still a bachelor. The Mabel Gilbert family beat the Beemans by ten days in coming to Bryan's bluff, but they left after only two years. John Beeman, his half-brother, James J., and his nephew John S. and their families came to Dallas in April 1842, staked their claim on the "waters of White Rock Creek" and settled in to stay, thus becoming the first permanent resident family of Dallas County.

In the late 1830s, several families from Greene and Calhoun Counties in West Central Illinois became highly interested in Texas. Members of the Rattan family (Beeman cousins) migrated to Texas in the mid-1830s and sent back glowing reports which probably influenced John Beeman to purchase Toby scrip for 640 acres of Texas land.[2] The availability of free or cheap land for his growing family motivated Beeman to sell the bulk of his holdings in Illinois to his brother William and make plans to move his family to Texas. This was a major life decision. It would be an arduous journey. He would be uprooting his pregnant wife and their eight children. John was the patriarch of the Beeman family: his decision convinced his young half-brother, James Jackson Beeman, and his nephew, John S. Beeman, and their families to also emigrate. Several Beeman neighbors, some of them relatives, joined the mass exodus to Texas, including members of the Hunnicutt, Moore, Cox, Rattan, Webb, and Silkwood families.[3]

John Beeman was a mature man of 43 years when he came to Texas. As a youngster, he was a private in the Illinois militia during the War of 1812. After that conflict, Beeman began to purchase land near the Wood River, married Emily Hunnicutt in 1823, and helped organize the Apple Creek Primitive Baptist Church. He became a prosperous farmer and stockman, operated a wood lot and a ferry on the Illinois River, served as justice of the peace, and ran for the Illinois legislature in 1836. It was no light decision to turn his back on these achievements and risk all in coming to Texas. John must have felt a heavy sense of responsibility. Each step of the way was carefully planned.[4]

Beeman's horse-drawn wagon train entered



REPUBLIC OF TEXAS.

LAND SCRIP.

No. 2511

640 ACRES OF LAND.

TO ALL TO WHOM THESE PRESENTS SHALL COME.

BE IT KNOWN, That I, SAM. HOUSTON, President of the Republic of Texas, by virtue of the authority vested in me by joint resolution of both houses of Congress, and passed into a law on the tenth day of December, eighteen hundred and thirty-six, which authorizes and requires me to issue to THOMAS TOBY, of New Orleans, Land Scrip to the amount of five hundred thousand acres, as the acquired Agent of this Republic, and in the discharge and fulfilment of obligations attendant thereon.

Therefore, I, SAM. HOUSTON, President as aforesaid, in compliance with the provisions of the above recited act, DO DECLARE THAT

Legal representatives, are entitled to six hundred and forty acres of the public domain of Texas, agreeably to the following conditions, TO WIT:

ARTICLE 1st.—That NO PREFERENCE shall be given to any person or persons who may have hitherto obtained Lands from the Government of Texas, by purchase or bounty lands, or shall hereafter obtain them in that manner, over the holders of this Scrip, if such lands have not been already located.

ARTICLE 2d.—When the Land Offices of this Republic shall be opened, (of which the world will be duly apprized,) the holder or holders of this Scrip shall be entitled to make his or their location, on just and equitable terms with all other persons now holding Scrips, and no priority of election shall be given to those who at present hold Scrip over the purchasers of this Scrip.

ARTICLE 3d.—The holder of this SCRIP shall receive his TITLE without any other expense than the purchase money.

ARTICLE 4th.—In order to hold lands by virtue of this Scrip, a residence in Texas shall not be necessary.

ARTICLE 5th.—This SCRIP shall be transferrable by endorsement on the back hereof, in the following form, To Wit:—"For value received, I hereby transfer, assign, and set over all the right, title and interest, which this Scrip gives me in the Lands herein named, to [illegible] legal representatives." Which assignment must be with the assistance of the purchaser, be dated and signed by the seller, in the presence of Two Witnesses, who must also sign; and no other act or mode of transfer shall be required, to enable the purchaser or purchasers to enter the said land and take possession thereof.

And in order that the Rights and Interests acquired by virtue of this Scrip, shall at all times be maintained and preserved, Therefore, I, SAM. HOUSTON, President of the Republic of Texas, have signed the same, and caused my Private Seal to be also affixed, there being no seal of office yet provided.

Done at Columbia, this Twenty-fifth day of December A. D. 1836.

Secretary of the Treasury.

Henry Smith

Sam Houston

TELEGRAPH PRINT.

Thomas Toby, Republic of Texas agent, sold land certificates, commonly called "Toby scrip," in the U.S. John Beeman purchased this certificate in Illinois.

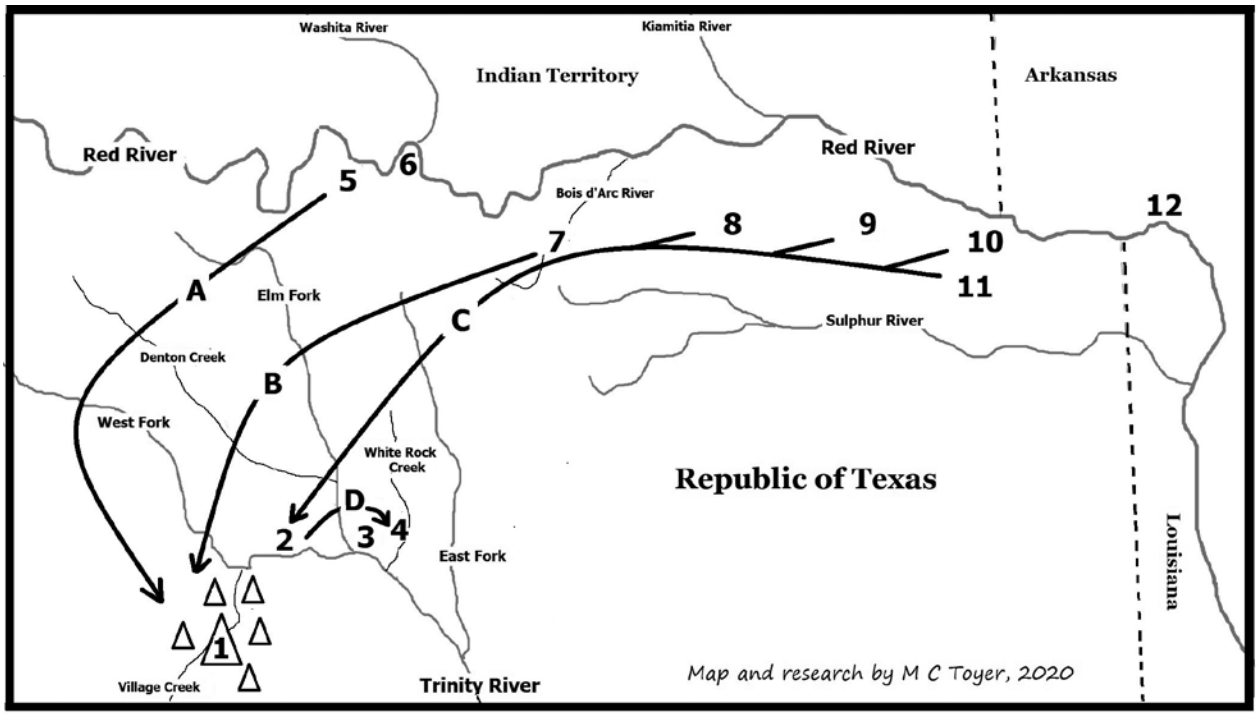
James Jackson Beeman (1816-1888) accompanied his half-brother John Beeman to Texas in 1840.

Texas on December 6, 1840, crossing the Red River from Arkansas into Bowie County. Some of the Illinois emigrants continued west, but the Beemans laid over in Bowie County for a year. All three Beeman women were pregnant.[5] While waiting delivery of the children, the men rented land near Dalby Springs in the extreme southwestern corner of Bowie County and planted a spring corn crop. During the summer and fall of 1841, Northeast Texans were called up to fight Indians along the Trinity River. The Beeman family heads enlisted in the militia, seizing the opportunity to reconnoiter the Three Forks country. After the Village Creek campaigns drove Indians from the Three Forks area, militia leader Jonathan Bird was authorized to establish a fort on the West Fork of the Trinity River. The Beemans were ready to venture farther west.[6]

Bird's Fort, a picketed stockade with blockhouse and cabins (near present-day Arlington), was a short-lived settlement on the edge of the Texas frontier in 1841. The militiamen constructed cabins and a stockade; then some, including John Beeman, went back to Northeast Texas to harvest crops. Returning with their families, the Beeman wagons rolled across the prairie to Pin Hook (near Paris). At Honey Grove, they swapped the horses for oxen which were less attractive to Indian raiders. On reaching Ft. Inglish (Bonham) they were met by Major Bird, who informed them of desperate conditions at the fort. John Beeman personally paid for cattle and corn to resupply Bird's Fort. By the time Beeman's party arrived in November 1841, the soldiers were starving. The Republic of Texas failed to send promised supplies; efforts at farming also failed. Their exposed location, the nearby malarial lake, the death of Hamp Rattan at the hands of Indians, and (finally) news that the land had been granted to the Peters Company of Kentucky, led to abandonment of the fort.[7]

The Beemans and others remained at Bird's Fort through the winter of 1841-42. Despite hardship, they remained optimistic. John S. Beeman wrote to Illinois relatives, "if you would come to Texas—you could have land enough to do you all." He pictured plenty of grass, a healthy climate, and good water, promising "you could raise sweet potatoes in the bottom land."[8] James J. recalled how, despite bitter cold and a six-inch December snowfall, the men cut the first wagon road across the Elm Fork of the Trinity to Ft. Inglish. Solomon Silkwood (Beeman's brother-in-law) died of exposure. Beeman's appeal to "come to Texas, for good land and weather" was not altogether candid considering the desperate conditions. The Bird's Fort experience would linger in John Beeman's memory for years as he led an effort to get veterans reimbursed for expenses, loss of land, and military service in 1841-42.[9]

Venturer and erstwhile Indian trader John Neely Bryan visited the fort in January 1842, inviting the militia and settlers to move to his location, closer to settlements and resupply.[10] After a trip to look the country over, the Beemans and



Militia Campaigns and Migrations in the Republic of Texas, 1841-1842
First Settlements in the Cross Timbers and Three Forks

A May 1841 — Captain James G. Bourland and 70 volunteers from Fannin County
B July 1841 — General Edward H. Tarrant and 4th Brigade Texas Militia
C September 1841 — Captain Alexander W. Webb and company of volunteers
D April 1842 — John Beeman and settlers from Bird's Fort to Bryan's Outpost

1 Large encampment of Native Americans from several tribes
2 Bird's Fort militia post and frontier settlement
3 John Neely Bryan's Cabin on Trinity River
4 Beeman's Blockhouse on White Rock Creek
5 Fort Johnson
6 Holland Coffee's Trading Post
7 Fort Inglish (later became town of Bonham, Texas)
8 Paris, Texas
9 Clarksville, Texas
10 DeKalb, Texas
11 Beeman Camp at Dalby Springs
12 Fulton, Arkansas, at Great Bend of Red River

a few others decided to fall back 22 miles east to the area Bryan was calling "Dallas."[11] Mabel Gilbert, a former riverboat captain, chose to send his pregnant wife by raft down the West Fork while the Beemans took the land route. On arrival, Gilbert had a cabin built on Bryan's bluff and farmed the bottomland west of the river.[12] In early April 1842, the Beeman wagons crossed the Elm Fork of the Trinity River and "nooned" at a stream they called "Turtle Creek." Following an Indian trail and by-passing Bryan's location, they camped that evening in a post oak grove near present-day Peak and Worth streets. The next day, April 4, 1842, they reached White Rock Creek.

John Beeman chose a beautiful spot above the creek for his homestead. It was at a major crossing of the creek which he recognized as a prime location for either a ferry or a bridge.[13] Beeman believed his claim to be outside the Peters Colony grant.[14] Soon after his arrival, he rode north to Mustang (Farmers) Branch, headquarters of the Peters Company agent, to check his location and pick up mail from Illinois. On the frontier, the rare letter was eagerly anticipated. Settlers were hungry to get news from home.[15] Despite urging from Texas, Illinois relatives were not all convinced to emigrate. One Illinois Beeman responded, "we'd rather 'dye' her [*sic*] with a sick 'stumake' than go to 'texis' with a hungry belly."[16] In 1846, John's brother Samuel and family emigrated, bringing with them Emily's young brother, William C. Hunnicutt, and his family; but the rest of the Beemans stayed in Illinois.

On his return ride from the Peters Colony agency, John encountered a band of Indians near what is now St. Matthews Cathedral (Ross at Henderson streets). Chased by the Indians, John lost his hat and two letters but outran his pursuers on his fast horse. The next day, his fifteen-year-old son, William, retrieved the hat and letters. With hostile Indians about, the Beemans barricaded themselves behind their wagons, kept a bonfire going all night, and shortly thereafter began construction of a sturdy blockhouse.

The Beeman Blockhouse was a two-story cedar log structure, fifteen feet square with the second-floor loft overhanging its lower walls, featuring gun ports for firing at hostiles. During the time of its occupation, several trips were made back and forth to the East Texas settlements for safety and supplies. The women and children were sometimes left alone when the men went hunting or back to the settlements. One story tells of Emily Beeman and the girls dressing broomsticks in men's hats and marching them about to impress lurking Indians. Although Indian signs were seen, the blockhouse was never attacked. Had it been, Emily was said to be as good a shot as any man.[17]

Over the years, the Beeman Blockhouse, the only such structure in Dallas County, was a safe haven for family and visitors. In July 1843, Sam Houston's party, en route to parlay with Indians at the Three Forks, camped on Beeman land near the Big Spring. Then it stopped by the blockhouse, where Edward Parkinson's diary recalls they were welcomed with spring-cooled buttermilk. Houston moved on to Bird's Fort via Cedar Springs, guided by James J. Beeman, but Parkinson stayed overnight, and John H. Reagan, Houston's former guide, lingered to recover from typhoid. In 1845, Peters Company agents Charles Hensley and John C. McCoy called on the Beeman blockhouse. It was a popular way station for passing travelers.[18]

Near the blockhouse, at present-day Dolphin Road and South Haskell St., John Beeman built a double log cabin later described by his great grandson Mark Beeman: "Our people camped down near the river for a while but mosquitos were so bad . . . John Beeman moved his family out on high ground and built a log cabin. . . . My Grandfather W.H. Beeman went with his father to Shreveport and . . . (it took them) 18 months to (haul) . . . lumber (pine and cypress). They had 4 teams of oxen and my grandfather was an expert oxen driver as he was outstanding in handling the bullwhip." Mark Beeman recalled how he played in the old Beeman cabin as a child. ". . . it had rifle loops and in damp weather there were dark spots on the floor and walls that the old people said

William Hunnicutt Beeman (1827-1905), one of John Beeman's sons, planted the first corn crop in Dallas County.

were blood stains."[19] The Beeman Cemetery, the oldest in Dallas County (1845), is located near the old homeplace.[20]

William Hunnicutt Beeman, John's teenage son, planted the first corn crop in Dallas County. His first planting of corn, peas, and pumpkins was accomplished with a homemade plow fashioned from a tree fork. Buffalo trampled and ate the corn but spared the pumpkins. Corn was the staple of the Beeman diet. There was hominy, grits, corn dodger, even coffee made of corn. The corn was ground on a steel millstone brought from East Texas. Wild meat was plentiful—deer, turkey, squirrel, sometimes bear and buffalo—and fish from the creek. Flour and sugar were scarce, but honey sweetened their cornbread. William recalled attending a wedding at neighbor Judge Thomas's where real pound cake made with flour and sugar was the highlight. As to clothing in those early years, the women spun cotton for shirts and the men fashioned vests, pants, and moccasins of deerskin.[21]

William Beeman was an enterprising young man who also helped build the first ferry across the Trinity River at Bryan's Bluff, where his older sister Margaret lived with her new husband John Neely Bryan. The ferry consisted of three large cottonwood logs, dug out like canoes, covered with cedar planking (puncheon flooring), the tow ropes of twisted buffalo hair.[22] In all of their endeavors, the Beemans acted out of their experience on the Illinois frontier, cutting roads, opening a ferry, building a blockhouse, and milling corn. By marrying Margaret Beeman, Bryan became a member of the formidable Beeman clan and benefited from their skills.[23]

Bryan proved to be an enthusiastic land promoter, laying out and selling lots to newcomers attracted to Dallas. John Beeman, ten years Bryan's senior, was an equal partner in the development of the town. He was instrumental in Dallas becoming a county with Bryan's town its county seat. John Beeman rode alone from Dallas to Austin in 1846 to the first legislature of the new State of Texas, seeking to have Dallas declared a county. When the legislature refused to seat him since he came from a nonexistent county, the Robertson County representative put Beeman's petition before the legislature. Son William made the risky journey to Franklin in Robertson County to pick up the papers creating Dallas County.[24] John Beeman shared Bryan's vision of a navigable Trinity River, attempting with his son-in-law to burn two miles of driftwood which blocked the stream. He purchased land west of the Trinity, across from Bryan's, so that the family controlled both banks at the ferry landing.[25]

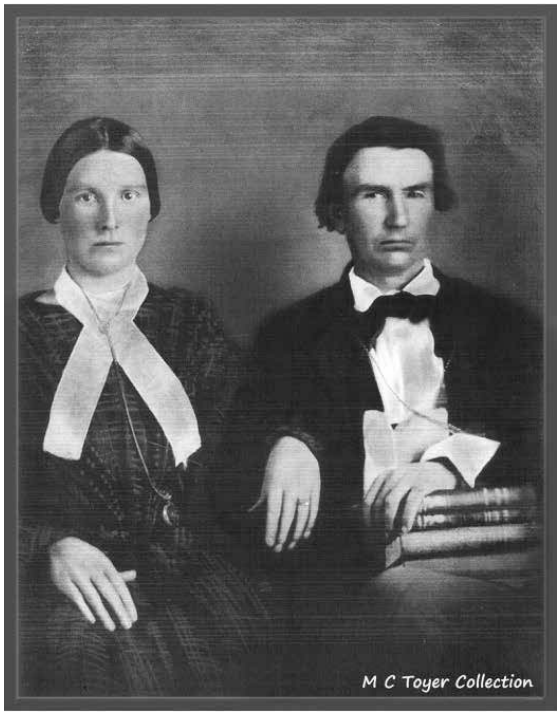
John Beeman probably deplored his son-in-law's business practices. Too often, Bryan gave away town lots rather than selling them. He made the ferry free to attract more traffic. By 1850, Bryan's behavior was increasingly erratic. Like most Dallas men (including William and James J. Beeman), he went to the California gold fields.[26] On his return, he was drinking heavily and seemed to have lost interest in the town. In 1851, he was indicted for Assault with Intent to Commit Murder, but when the district court finally met, he pled guilty to a lesser charge and

was fined $1.[27] Dogged by legal problems, in 1852, Bryan sold his remaining interest in Dallas, including the ferry rights, to his ambitious friend Alex Cockrell. In 1855, thinking he had killed a man, Bryan fled Dallas, absenting himself for several years. Margaret Beeman, on her own with her small children, would have been in dire straits without the support of her family and Sarah Horton Cockrell.[28]

In sharp contrast to Bryan, John Beeman systematically acquired land in strategic locations of east Dallas County. When he learned that his homestead lay in the earlier surveyed Thomas Lagow grant, he bought land on both sides of White Rock Creek from that family. On finding that his land was part of an extended Peters Company grant, he persisted in petitioning the legislature until they granted him title. He also vouched for Bryan's shaky land claim.[29] In addition to his lands west, south, and east of Bryan's location, Beeman used his headright grant and the balance of his Toby scrip to acquire the Cedar Brake, the Prairie, and the Big Spring tracts—land suited to provide timber, grazing, and water.

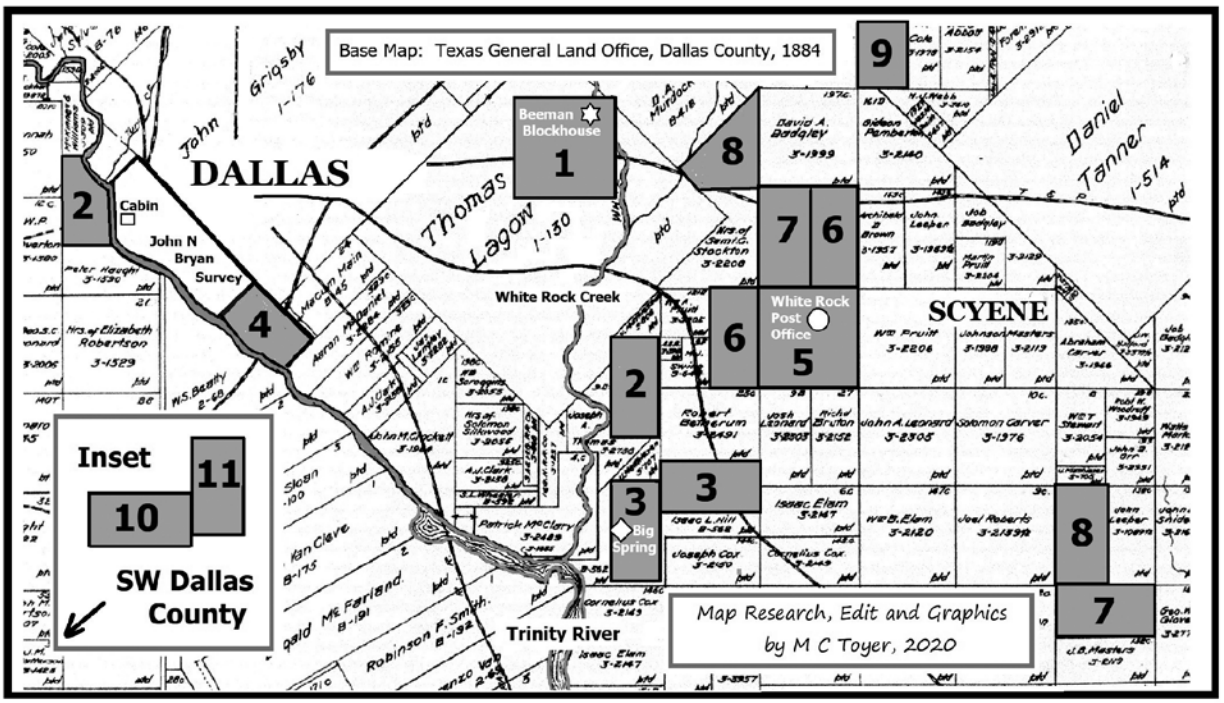
John Beeman was a successful Texas farmer and stockman. He grew wheat and rye and grazed cattle in the Trinity bottomland. At his farm was a shop where he made almost anything needed by early settlers and taught his sons the skills of the wheelwright, blacksmith, and wagon maker. Beeman was also Dallas's first banker: he frequently loaned money or co-signed his neighbors' notes so that they could borrow. Family and neighbors sought his advice.[30] When John Beeman died in 1856 at age 57, he had accumulated a sizable estate to provide for his wife and ten surviving children.[31] A newspaper reporting his death noted that John Beeman was the "first family man to move to Dallas Co. who was to remain." A contemporary stated that Beeman "lived greatly respected, died lamented."[32] His sons, William and Scott Beeman, continued to play an important role in Dallas development.

Any study of early Dallas history finds sources problematic. John Beeman was a man of deeds, not words. He kept no journal and left no letters.[33] His half-brother, James Jackson Beeman,



John Beeman's daughter Margaret (1825-1919) married John Neely Bryan in 1843, settling with him near the east bank of the Trinity River.

did write important memoirs which paint a vivid picture of life in the early settlement. Some said that James cast his deeds over-large when, in fact, the Beemans did things together rather than single-handedly. There are four enlightening interviews with John's son, William H. Beeman, given around the turn of the twentieth century after memories had dimmed and deeds were perhaps exaggerated. Scott Beeman was interviewed in 1927 when he too was elderly; some of what he recalled was second-hand as he was only a child during the early Dallas years. A portion of this study relies on material about the Beeman family collected by Ruth Cooper, who researched the Beemans for forty years. Ruth's source of rich family lore was her grandmother, Sonoma Beeman Myers, daughter of William H. Beeman, who lived with Ruth and her mother for many years.[34] Charles A. Beeman, son of James J., and Mark Beeman, grandson of William, also added to the paper record.



Beeman Family Land Claims and Purchases in Dallas County, 1841-1848

John Beeman

1 640 acres purchased from Thomas Lagow
2 Two 320-acre tracts patented by Land Scrip purchased in Illinois in 1837
3 Two 320-acre tracts patented by Headright grant issued in 1841
4 320 acres patented by purchase of Headright grant of Henry C. Long

James Jackson Beeman (half-brother of John)

5 640 acres patented by Headright grant issued in 1841

John S. Beeman (nephew of John and James Jackson Beeman)

6 Two 320-acre tracts patented by Headright grant issued in 1841

Samuel S. Beeman

7 Two 320-acre tracts patented by Peters Colony grant

William C. Hunnicutt (brother-in-law of John Beeman)

8 Two 320-acre tracts patented by Peters Colony grant

Isaac Beeman (son of John Beeman)

9 320 acres patented by Peters Colony grant

Samuel H. Beeman (son of John Beeman)

10 320 acres patented by Peters Colony grant

All of the above would agree that the Beemans have been denied the recognition they deserve for their essential role in the settlement of Dallas. While conventional wisdom attributes the origins of Dallas to John Neely Bryan, Bryan's partnership with John Beeman was a key factor in the success of the settlement at the Three Forks. Bryan might have been the visionary promoter of the settlement, but Beeman gave it substance. Bryan was enthusiastic, impulsive, mercurial; Beeman was steady, responsible, dependable. Perhaps it required both types of personality to build a town in the wilderness. L

NOTES

[1]Kate Efnor, *American Sketchbook* (Austin: 1879), Vol. D, 261, Dallas Public Library (hereafter cited as DPL).

[2]Thomas Toby, Republic of Texas agent, sold land certificates in the U.S. In 1837, John Beeman bought the certificate in Illinois from its first owner.

[3]"Memoir of James J. Beeman," December 24, 1886, published in *Fort Worth Gazette,* November 28, 1888, and January 1, 1889. Also, "Old Man Hunnicutt's Children," typescript, Homer DeGolyer Collection, Box 3, Folder 2, DeGolyer Library, Southern Methodist University.

[4]Wesley R. Brink, *History of Madison County, Illinois* (Edwardsville, IL. 1852), 91-92, and "Apple Creek Baptist Church, Greene County, Illinois (1830)," typescripts, Ruth Cooper Papers, held by John Hampton. "Records of the Illinois State Archives" (Vol. 2, p. 202 and Vol. 26. p. 69) cited in Phyllis J. Bauer, "The Barkley, Hill, Beeman, and Moore Families of Illinois" (1999), M.C. Toyer Collection, Pilot Point, TX. Pension application for service in War of 1812, filed by John's widow Emily in 1887, War Office #44920. Photocopy from Florence Boone Stone, Dallas, TX.

[5]Emily Beeman (daughter of J. J. and Sarah Beeman), born in January, John Scott Winfield Beeman (son of John and Emily Beeman) born in May, and Samuel Beeman (son of John S. and Isabella Beeman) born in July 1841.

[6]The Beeman heads of family applied for and received 4th Class certificates for 640 acres each while in Northeast Texas where much of the good land was already taken. By moving to Bird's Fort, they each became eligible for 640 additional acres under the Military Road Act of December 1838. These donations were cancelled when the Military Road Act was vetoed in 1843.

[7]J. J. Beeman Memoir, also "Incidents of the Early Days in Texas," interview with Mr. and Mrs. William H. Beeman, *The Dallas Morning News* (hereafter cited as *DMN*), January 26, 1902. Typescript, Cooper Papers. Bird and the Beemans were caught in the midst of a Texas fiscal crisis when President Sam Houston replaced Mirabeau B. Lamar, whose extravagant spending forced Houston to retrench.

[8]Tom Brown, "First Settlement: Bird's Fort," in Darwin Payne (ed.), *Sketches of a Growing Town* (Dallas: SMU Press, 1991), 11.

[9]"John Beeman's Petition," December 12, 1843, typescript, DeGolyer Collection, Box 3, Folder 3. Sam Houston, president of the cash-poor Republic, vetoed payment to militiamen in February 1843. Amelia W. Williams and Eugene C. Barker, eds., *Writings of Sam Houston* (Austin: University of Texas Press, 1939), Vol. II, 466-474. Emily Beeman finally received $135 from the State of Texas in 1858, two years after John's death.

[10]Beeman family tradition has it that John Neely Bryan first met the Beemans in Bowie County. He told them then of his proposed location at the Three Forks of the Trinity and even drew a map. Ruth Cooper relates this story as does Scott Beeman, but there is no documentary evidence; however, the story is plausible. Ruth Cooper "How the Settlement in the Cross Timbers Became Dallas," *The Quarterly-Local History and Genealogy* (Dallas, March 1972), DPL. Scott Beeman letter to Frank Cockrell, May 18, 1927, photocopy, Sarah Horton Cockrell Papers, Dallas Historical Society, #A42-43.

[11]The Walker family and several single men accompanied the Beeman party but soon returned to their former homes in northeast Texas or to the newly-formed Throckmorton community in the future Collin County.

[12]Mabel Gilbert had poor luck as a farmer: his first crop was washed away in the flooded Trinity River. In 1844, the Gilbert family went back to Ft. Inglish, where his wife Charity died. Gilbert remarried and was an early settler of Wichita Falls, Texas. Rod Gilbert, "A Man Called Mabel," limited printing family history.

[13]This crossing was later the route of the Old National Road (1844-45) and the Texas and Pacitic Railroad (1872-73). It became the major transportation route from Dallas to Shreveport.

[14]When Beeman arrived in April, the land he chose was outside the Peters Company grant, but two months later a new contract enveloped the Beeman land claim.

[15]J. J. Beeman Memoir. James J. Beeman discusses the difficulty of getting mail from the States. Postage, he says, cost a dollar a letter. The story of John Beeman's lost hat is repeated by William H. Beeman in an August 3, 1904 speech, Barrot Sanders, *Dallas, Her Golden Years* (Dallas: Sanders Press, 1989), 114-115.

[16]Typescript, letter from James Beeman of Illinois to his brother Samuel in Texas, August 15, 1847. Cooper Papers.

[17]W.S. Adair, interview with Scott Beeman, *DMN*, October 11, 1925. Typescript, Cooper Papers. Scott Beeman erected the "Pioneer Woman" gravestone for his mother at the Beeman Cemetery, portraying Emily with a child in one arm, a rifle in the other.

[18]Edward Parkinson's diary, "A Sketch of a Trip to the Wilderness and the Three Forks of the Trinity River," 1843. Dallas Historical Society, Cockrell Papers, #42.43. pp. 10-12.

[19]Photocopy of letter from Mark Beeman to Ruth Cooper, September 26, 1957. Cooper Papers.

[20]Holland Coffee Bryan, first child of John and Margaret, was born in the Beeman Blockhouse and died as an infant to become the first burial in the Beeman Cemetery in 1845. Beeman also operated a grist mill on White Rock Creek near the blockhouse, cabin, and cemetery sites.

[21]W.H. Beeman interview "Among Dallas Pioneers," *DMN*, July 16, 1892.

[22]Ibid. Also Efnor, *Sketches*, 262.

[23]The Beeman clan encompassed a network of Dallas County families related to the Beemans by marriage: the Dyes, Sages, Hunnicutts, Coats, Lagows, Haughts, Cumbys, Moores, Fishers, Betherums, Merrifields, Fugates, Bakers, and Daniels.

[24]W. H. Beeman interview in *Dallas County Memorial and Biographical History* (Chicago: The Lewis Publishing Co., 1892), 179. John Beeman's rebuff by the legislature forever burned him on politics. Neither John nor his son William sought political office in Texas. James J., on the other hand, was active in politics: he was a Dallas justice of the peace and postmaster at White Rock, Scyene, and later Weatherford.

[25]*Northern Standard*, Clarksville, TX, September 28, 1843. Quoted in Steven R. Butler, *John Neely Bryan* (Richardson, Texas: Poor Scholar Publications, 2016), 61. Beeman used half of his Toby scrip to buy 320 acres across from Bryan's bluff and also acquired 320 acres just south of Bryan.

[26]James J., whose wife Sarah had died, left his four children with Margaret Beeman, who had her own children to care for in a crowded cabin. Margaret's husband and almost every man in Dallas headed for the gold fields. Neely Bryan returned to Dallas empty-handed. James J. came home with two gold nuggets sewed in his pants. William returned with no gold but with some Californian names for his children yet to be born: Nevada, Sonoma, and Carra. One of the Beeman boys, Isaac, died in California. Mildred Boone Haden, "Footprints of James Jackson Beeman, 1816-1888," printed in *Beeman Family Newsletter,* Vol. 3, (February 1978): 72-76. Also, Kathryn Baker Witty and Alma Baker Rea, "The William T. Baker Family," 1971, Toyer Coll.

[27]Dallas Genealogical Society, Dallas County Minute Book A, 1846-1855, 14th District Court Abstracts, DPL microfilm. (digitized, Portal to Texas History, University of North Texas).

[28]Vivian A. Castleberry, *Daughters of Dallas* (Dallas: Odenwald Press, 1994), 7-14. This historian has some scathing criticisms of John Neely Bryan, his business judgment, and his treatment of his wife Margaret Beeman.

[29]Scott Beeman (Adair interview) states that his father bought the Lagow land at an inflated price because he was determined to have that location. He paid a dollar an acre for 640 acres (double the going price). Deed of sale filed February 25, 1850, Dallas County Deed Records, Book B, p. 452. John Beeman petitioned the Texas legislature to get clear title to land which fell in the Peters Company grant, finally receiving his patent to the land in 1850. H.P.H. Gammel, *The Laws of Texas* (Austin: Gammel Book Co., 1898), Vol. III, 846. Bryan shared the same problem with land overlapping an earlier grant (the John Grigsby grant) and included in the Peters Colony.

[30]Ruth Cooper, "John Beeman" and "Saga of the Beemans," Unpublished mss., Cooper Papers.

[31]William C. Hunnicut was executor of John Beeman's estate, valued at $11,500. After equipment and livestock were auctioned off, the land was surveyed and distributed among Emily and her adult children. One enslaved woman, Betty, was sold to finance Scott Beeman's education. The other slave, Jack, being too old to sell, continued to live in one of the Beeman cabins on the homeplace. Dallas County Probate Record Case #59. Copy at Dallas Genealogical Society, DPL. Also, "Portal to Texas History" UNT website.

[32]Efnor, *Sketches*, Vol. D, 261.

[33]John Beeman was perhaps illiterate. Sonoma Beeman Myers said her grandfather was too busy to write. If John was illiterate, James J. may have written his petitions to the legislature. Emily Beeman signed her name with an X. The younger generation of Beemans was literate.

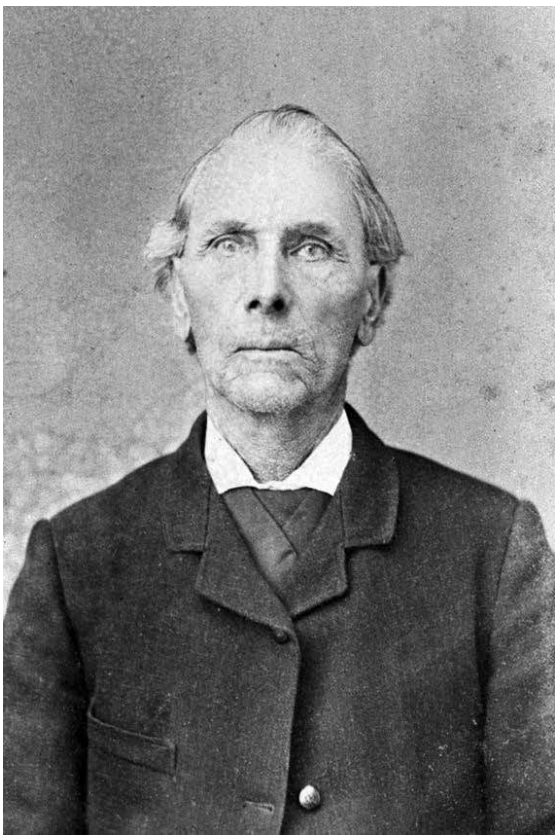
[34]Ruth Cooper tried to correct what she viewed as errors in Dallas history, especially the "myth" that the city of Dallas was named for George Mifflin Dallas, Vice-President of the U.S. She favored the idea that the town was named for an unidentified friend of John Neely Bryan. She complained that no one asked the Beemans for the truth about early Dallas history. In a letter to Edna Deckler, Sept. 19, 1966, Ruth said the Beemans just laughed off the errors made by early historian John H. Brown, saying "How could he know different, he was not here."

Nathaniel Terry
Fort Worth Hero or Embarrassment?

By Richard Selcer

Nathaniel Terry is barely remembered in Fort Worth history except by a handful of historians like Julia Kathryn Garrett, who portrayed him in her seminal work, *Fort Worth: A Frontier Triumph,* as a town booster, genial host, and political activist.[1] Sure, he owned slaves, but he was a kindly master who was long served by his "faithful [man]servant" Uncle Daniel and after the Civil War took care of all of his former slaves who stayed around. On top of his other fine qualities, he was a loyal Confederate to the end who demonstrated his loyalty to the Cause by selling his "plantation" during the war and taking payment in virtually worthless Confederate dollars then converting those into equally worthless Confederate bonds. As far as the record shows, Terry's public life ended at the boundaries of Tarrant County, an honorable man and a local hero. Or was he?[2]

Nathaniel Terry was born in Bedford County, Virginia, in August 1798. He received only eight weeks of formal schooling; his later accomplishments in life were attributed to native intelligence. As a young man he moved to Madison County, Alabama, achieving both financial success and public recognition as a planter. Like all Southern gentlemen with political ambitions, he had a military title, "Colonel," derived from his service in the state militia. He did not fight in the Mexican War, nor is there any evidence he ever took the field against the Red Stick Creeks, the Seminoles, or any other Indian tribe. He was elected to the state senate from Limestone County in 1836 and served with a couple of interruptions until 1846, including tenure as president. In 1845 he launched a campaign for the governorship, running as a Democrat against incumbent Joshua L. Martin, also a Democrat. One supporting newspaper said, "The citizens of Alabama cannot select a more noble-hearted and true Southerner" than Colonel Terry. The Alabama Democratic Party at the time was divided over issues of debt relief and chartering a state bank. Terry and Martin neutralized each other, opening the door for Reuben Chapman to seize the nomination at the state convention and go on to win the governor's office in 1847. After a rocky two-year term, Chapman gave way to Henry W. Collier, who was backed by an alliance of Unionist Democrats and Whigs. Terry bided his time, and in 1851 he challenged Collier for the Democratic nomination, which would virtually



Middleton Tate Johnson, often called "The Father of Fort Worth," sold land to Nathaniel Terry north of town, where he constructed his first home.

assure him of becoming governor. He ran as the "Southern Rights" candidate of the party's John C. Calhoun wing. He lost again but remained a stout follower of secessionist William Lowndes Yancey. The "Yanceyites," as they were known, challenged the Unionist party wing again in 1852, losing badly to the Unionist-Whig political coalition.[3]

Terry had poured all his energies into three political campaigns instead of devoting himself to his lands. Not long after his latest political defeat, Terry was forced to declare bankruptcy. Eighty of his slaves were sold at auction by the sheriff to settle his debts. He did hang onto Uncle Daniel and a prized racehorse, Ringgold, that had cost him $3,000. With Uncle Daniel riding him, Terry won more often than he lost, but not enough to start over again in Alabama. His brother-in-law staked him to a fresh start out west with thirty-six slaves, and he set off for Texas with his slaves (including Uncle Daniel), his prized horse, his wife, Elizabeth, and five children. It was hardly exile. Terry intended to carve himself a magnificent new home where the land was cheap, and opportunity abounded.[4]

One newspaper says he arrived in North Texas in December 1854, carrying everything he owned with him, but reports of his political activity suggest he must have arrived months earlier. His status as an Alabama gentleman was such that the *New Orleans Picayune* reported when he passed through Dallas. His intention was to make a "future home" in Fort Worth. Tarrant County at the time was the western frontier of Texas and was attracting a lot of men looking to start over. That same year saw the arrival of two other pioneer giants in Fort Worth history, Captain Ephraim Merrell Daggett and Lawrence Steele. He bought a piece of land from Middleton Tate Johnson just north of town that stretched down into the river bottoms and directed the construction of an impressive home with white-painted, clapboard siding, stone floors, and a deep veranda on the south side. Joseph C. Terrell recalled it later as, "the most hospitable home I ever saw." Terrell didn't mention the slave quarters out back. Any notable who came through town, including the legendary Sam Houston and Reconstruction governor A.J. Hamilton, eschewed the town's only hotel to stay with the Terrys. He planted cotton, corn, and melons in the rich bottomland of the Trinity and prospered. His thirty-six slaves reportedly made him the largest slaveholder in Tarrant County.[5]

Terry had a finger in many pies. He was a supporter of education (for both sexes) in the little frontier community and an early advocate for bringing railroads to Texas. At a public meeting in November 1854, he was part of a committee that drafted resolutions upbraiding Governor Elisha Pease for exhibiting "hostility" toward the Mississippi and Pacific Railroad Company's efforts to build across the state. The resolutions had no effect on the governor, but they got the attention

Sometimes called "The Father of Tarrant County," Ephraim Daggett was a friend and supporter of Nathaniel Terry.

of the *Dallas Herald* and *Texas State Times*.[6]

Terry brought his sterling Democratic Party credentials with him from Alabama. The *Picayune* of New Orleans called him "a strong Democrat and a rigid party man his whole political life." Those politics fit nicely with his new neighbors. In 1856 he was one of two Tarrant County delegates (with Isaac Parker) to the party's state convention in Austin. He first attracted notice when he offered a resolution honoring Middleton Tate Johnson for his recent (unsuccessful) run for governor. Terry must have had a way with words because he was placed on committees to draft an address to the convention ("the Democracy of the State") and to write the state's party platform for the upcoming national election.[7]

Terry was what his good friend and fellow Fort Worther Joseph C. Terrell called "a pronounced secessionist," or more specifically, a states-rights Democrat. More than just a states-rights believer, he was an unapologetic defender of slavery and a sworn foe of abolitionists. His slave-owning pals who also shared his political beliefs were Charles Turner, Ephraim Daggett, and Paul Isbell. As the nation slid toward war in the late 1850s, Terry was a well-known leader of secessionist sentiment across the state. In 1858 he was on a committee of the Friends of Southern Institutions that met in Tarrant County, where they drew up the following resolution: "Slaves are as much the property of their owners as their lands, houses, or anything else," deserving protection by both federal and state authorities.[8]

Terry was a big enough star in the Democratic Party that in 1859 when Sam Houston challenged incumbent Hardin R. Runnels for governor, his name was put forward for lieutenant governor even though Runnels already had a popular lieutenant governor in Francis R. Lubbock. Terry's boosters said that his "long experience in public affairs" and his "life-long devotion to the *cause of democracy*" (read that as Democratic Party) made him "peculiarly worthy" of the honor. There is no indication that Terry campaigned for the office, and in the end it didn't matter. Sam Houston won the election.[9]

His political leanings and circle of friends strongly suggest he was a member of the secretive Knights of the Golden Circle, which was dedicated to carving out a slave empire that would include the Southwest and extend into Mexico and the Caribbean. While the KGC languished in the Deep South, it flourished like a hot-house flower in Texas soil. Other likely members besides his slave-owning friends (above) were A.M. Denton, A.Y. "Arch" Fowler, and R.W. Tannahill, who were all implicated in the lynchings of 1860. Plus, a man with Terry's natural charisma and organizational talents would almost certainly have been a leader of the Tarrant County "castle" of the KGC. Their politics and racial attitudes were intertwined. A sympathetic Dallas editor wrote, "Let these Texans range on the Mexican Frontier and infuse some of the Anglo-Saxon ideas or progressiveness into the stupid, leaden souls of the people." Fort Worth didn't see any torchlight parades or mass meetings like some other communities, such as San Antonio, but the organization was strong locally.[10]

When Fort Worthers chose up political sides in the winter of 1860-61, the majority were on the side of secession. In February 1860 Terry was on a committee that drew up resolutions denouncing "the arrogant, insulting sectional party [the Republicans], the success of whom will most assuredly dissolve the Union of the States." At another "mass meeting" ten months later (December 24) he took part in a formal debate between secessionists and Unionists. He and Josiah E. Cook of Birdville argued the secessionist side. Afterwards the Dallas newspaper reported that they "fairly drove their opponents to the wall." When a statewide vote followed a couple of months later, Tarrant County was firmly in the secession camp. It was no surprise therefore that when the county chose delegates to go to the "people's convention" in Austin in January, Terry and Cook were the unanimous choices.[11]

At the Texas Secession Convention (January 28-February 4, 1861) Terry and Cook were two of the 166 delegates to vote for "The Declaration of the Causes Which Compel the State of Texas to Secede from the Federal Union" and the Ordinance of Secession, versus eight who were opposed. A month later they also voted to kick Governor Sam Houston out of office for refusing to swear a loyalty oath to the Confederacy. Years later, Joseph Terrell called them "giants" for the determined stand they took. Back home in Tarrant County, a statewide secession referendum on February 23, 1861, passed by a narrow margin of 29 votes out of 800 cast, revealing lukewarm sentiment for the rush to leave the union. This same division was reflected across the South where the elite were firmly committed to secession from the start while the average voter was not so convinced. But Texas' fate was in the hands of the elite secessionists like Nathaniel Terry.[12]

Terry's commitment to the Cause was not limited to his politics. He was also chairman of the Tarrant County "vigilance committee," which found common purpose with the KGC in protecting slavery and advocating secession. The hometown group was formed in the summer of 1860 during what some newspapers took to calling the "Texas Troubles," when suspicious fires broke out in Henderson (Rusk County) and Dallas, both events blamed on slaves plotting an uprising. According to Joseph Terrell, "civil government existed in name only." In 1900, after the recent Boxer Rebellion in China, Terrell recalled, "Criminal law was as much in the hands of vigilance committees as it was in the hands the Boxers, but it was rarely abused [by the vigilance committees].[13]

Committees in Fort Worth and Dallas carried out extralegal hangings that were not so much about evidence as about making an example of troublesome slaves and Northern abolitionists. Fort Worth saw two hangings, that of William H. Crawford (July 16, 1860) and the Rev. Anthony Bewley (September 13, 1860). Both men were accused of being abolitionist agitators trying to stir up a slave revolt. They were strung up without a trial. Crawford was reportedly outed by one of Terry's slaves who, "under interrogation," confessed to buying a gun from Crawford that he was going to use to kill his master before fleeing the state. Obviously, this made it personal for Terry. Under those circumstances the hangings were justified as a righteous expression of "Southern chivalry" in defense of women, children, and public safety. Terry never expressed any remorse about his part in the lynchings of Crawford or Bewley. On the contrary, in a letter to D.B. Martin of Rusk, Texas, on July 24, 1860, he bragged about the work of the vigilance committee:

> We are in an intense excitement, growing out of these organized burnings that have been going on. Some seven white men have been hung, and I expect before it is over, not less than fifty negroes will be hung. We have discovered an extensive plan for an insurrection, instigated by abolition emissaries.[14]

That same day he wrote similarly to his friend, the editor of the *Texas State Gazette*, John Marshall:

> We are in the highest state of excitement I have ever witnessed – growing out of those burnings that occurred at different

Joseph Terrell, 3rd from left in the back row, was a friend of Terry whose reminiscences provide much information about him.

> places on the same day and at the same hour of the day, and also some discoveries made at this place [Fort Worth]. On the 17th instant about 12 o'clock in broad daylight in sight of town was found hung a man who it was known had been tampering with slaves for several months, and confidently expect to have to deal in same way with others.[15]

These letters have often been conflated into one letter by later writers, but there were two different letters. Both found their way into newspapers as far away as New York City that were following the Texas Troubles, and though there is no record of other white men being hanged in the area after Anthony Bewley, there are vague references to other victims in the reporting. Editor Marshall followed Terry's letter with this notation: "Since receiving the above letter we have heard that two more men have been hung." And eleven years later William V. Tunstall referred to "sundry other persons" besides Crawford and Bewley being lynched in Tarrant County. In any event, the vigilance committee remained on high alert. No slave conspiracy was ever discovered, however.[16]

While white Fort Worthers had no love for abolitionists, they had mixed feelings about lynch law. The hanging of William Crawford, who happened to be a Methodist minister, was particularly troubling. On April 17, 1861, just days after the shooting war started at Fort Sumter, several men including Terry went to Tarrant County Justice of the Peace J.W. Oliver and swore out an affidavit distancing themselves from Crawford's lynching. Oliver vouched that the signees were entitled to "full faith and credit" as honest men. Curiously, there was no such rush to deny culpability in the lynching of Anthony Bewley five months later.[17]

When the war came Nathaniel Terry for the first time found himself in a shooting war. That spring interim Governor Edward Clark appointed him one of thirty-two brigadier generals over

state forces, but no one called him "General Terry." Texas already had one General Terry, Benjamin Franklin Terry, who led one of the first organized units from the state to fight, Terry's Texas Rangers. As a soldier, the only thing Nathaniel Terry shared with Benjamin Franklin Terry was a last name. His colonelcy from his days as a member of the Alabama state militia was practically an honorary title. His promotion to brigadier general does not seem to have impressed anyone, at least no one who had seen combat. The only time Terry took the field was in August 1863 when he led the "frontier regiment" out of Fort Worth on a sweep through the western counties. They saw no action. Yet his rank would be at the root of a dispute between two other Confederate officers in 1865, leading to the tragic death of one.[18]

It all started in late 1864 when John Bankhead Magruder, commander of the Confederate Trans-Mississippi Department, reorganized his dwindling command, including placing Col. George W. Baylor's skeleton cavalry regiment under Maj. General John A. Wharton. Wharton in turn placed Baylor and his men under the command of the doddering, 66-year-old Nathaniel Terry, a double insult because his men were dismounted and Baylor found himself serving under an officer inferior in rank (*i.e.,* state appointment vs. C.S.A. appointment). Since no one expected Terry to take the field, Wharton's staff did not consider this a problem; Baylor would be the effective commander of the consolidated brigade. They were wrong in their assumption that everyone would accept this arrangement happily. Baylor had no intention of serving under Terry in any capacity. On May 6, 1865, he confronted Wharton in a Houston hotel, heated words were exchanged, and Baylor shot and killed the other man. Nothing came of it at the time because the war was ending, but three years later when civilian charges were filed against Baylor, the ugly affair was dredged up again. Although Terry was not present at George Baylor's murder trial in 1868, his name came up in testimony, and what was said was none too flattering.[19]

Terry had come home at the end of the war, an old and broken man, "utterly ruined" according to his good friend Joseph Terrell. But the old soldier refused to "fade away." He was the most unreconstructed of unreconstructed Rebels. Fortunately for him, Fort Worth still loved its Confederate veterans, even those who like Terry had never seen combat. No longer lord of the manor, he bought a small piece of land on credit, on the site where the 1918 Criminal Courts building would one day stand, and set about rebuilding his fortunes farming land north of the river. He was assisted by the ever-faithful Uncle Daniel who had stayed on with his

When James Bankhead Magruder, commander of the Confederate Trans-Mississippi Department, reorganized his command, resulting in the placement of a cavalry regiment under Terry, a deadly shoot-out ensued between two officers.

former master after emancipation. Terry worked out share-cropping arrangements with his other former slaves. He also stoutly resisted Republican policies ("centralized despotism") whether they came from Washington, D.C. or Austin under Reconstruction Governor E.J. Davis. He spoke eloquently and passionately for states' rights at public meetings of fellow former Rebels. He had always been a popular orator whose speeches were known as much for their "wit and anecdote" as for their substance. Now he put those talents to work for the Lost Cause. The man who had won no laurels on the battlefield was a Democratic star in the political arena.[20]

Yet the ugly events of that long-ago summer refused to remain dead and buried. They came up again in January 1871 when Terry was in Austin attending the Democratic state convention as a Tarrant County delegate. A series of open letters were printed in the *Texas State Journal* (Austin), starting on February 8 then continuing on February 11 and 12, April 13, and May 3. They were the work of 84-year-old William V. Tunstall, a feisty, partisan Republican with a knack for digging up dirt on his opponents and finding a friendly platform in certain newspapers. Tunstall was outraged not just that Terry was a delegate to the convention but that they elected him chairman. How could such a man have escaped justice for so long? His attacks on Terry hit a nerve. On June 17, the old colonel fired off a response to the *Journal* demanding it retract "the defamatory articles" and vehemently denying being a part of any lynching. The *State Journal* did not back down and even identified its sources, respectable gentlemen one and all. In addition to Tunstall, they were Dr. Benjamin Franklin Barkley [spelled "Barclay" in some sources], a resident of Birdville at the time of the hangings, and Anthony B. Norton, editor of Fort Worth's first newspaper, the *Fort Worth Chief* (1858-1860). Both Barkley and Norton were well-known Republicans, like Tunstall, so their accusations were scornfully dismissed by the opposition press. The Austin *State Gazette,* a Democratic newspaper, accused the "chicken-pie *Journal*" of being a "Radical publication" spreading "infamous slanders" and called upon it to "recant" those slanders. *The Reformer*, another Republican-leaning paper, sided with the *State Journal*, calling Terry "an infamous traitor" and adding the only reason he was still alive was because "a magnanimous government" had declined to punish him after the war. Ultimately, the *State Journal* backed down, admitting that "upon subsequent inquiry" it was unable to confirm Tunstall's charges. The editor also issued a milquetoast apology to Terry for "unintentionally" besmirching his name. Democratic partisans had triumphed. For those up on the Trinity who might not have been aware of the brouhaha in Austin, the *Dallas Herald* also carried the story.[21]

Perhaps if Terry had stayed on his farm in Fort Worth, he would not have been the center of the storm that erupted. But Nathaniel Terry was a political animal and a prominent leader in the state Democratic organization. In 1870 he helped draw up local resolutions denying reports that "the people of Tarrant County maltreat Union men or . . . deter anyone from voting." Such accusations were a "sheer fabrication" designed to justify Republican Governor E.J. Davis' efforts to create a state police. The party duly recognized Terry's efforts on its behalf, electing him chairman of the 1871 state convention where he reportedly presided with the same "marked ability" as in his days as president of the Alabama legislature. Because Republicans were weak and outnumbered in Texas, nothing came of the 1871 uproar. A year later, Terry could defiantly return to Austin again as a delegate to the state Democratic convention, looking ahead to the national elections in the fall of 1872.[22]

He didn't live to see the 1872 elections and the resulting second term for President U.S. Grant. He died September 15, 1872. According to his obituary, he was "loved and honored by his friends, feared and respected by his enemies, and admired by all." Well, not quite all. While initially calling him one of North Texas' "most valuable citizens," the *Dallas Herald* subsequently offered this lukewarm eulogy: "Let his faults sleep with him and let us cherish and emulate his virtues."

In 1871 Anthony Banning Norton, editor of Fort Worth's first newspaper, was among those who accused Terry of having taken part in lynchings in 1860.

His debts were not settled for two years, and his will wasn't probated until 1876. H.C. Holloway acquired his farm and years later it was known as "the old Holloway place."[23]

Long after his death old friends and former comrades-in-arms like Joseph C. Terrell and H.C. Holloway defended his good name. Terrell was still delivering laudatory orations in 1904 comparing him to Cicero, the noble Roman who had also "loved and served his country and lost all by espousing a lost cause." Terrell didn't always get his facts straight, but who was going to argue? Holloway like Terry was a Fort Worth pioneer who had arrived in 1858 and fought for the Confederacy then came home afterwards ruined financially to start over. Any other old-timers who remembered him and were still around after the turn of the century were either fellow members of the Confederate Veterans organization or family members. Terry's place in Fort Worth history was as safe as that of old pals Middleton Tate Johnson (the "Father of Fort Worth") or Ephraim M. Daggett (the "Father of Tarrant County"). If Terry should be remembered as the father of anything in Fort Worth history, it should be secessionism.[24]

As for the charges of murder (lynching) against Terry, one might argue that William V. Tunstall was a partisan opponent and therefore his accusations cannot be trusted; the man had a Republican axe to grind, and Nathaniel Terry was a high-profile Democrat. But if one argues that, he must also explain why Tunstall, who lived hundreds of miles from Fort Worth and did not know Terry personally, would pick him out to slander of all the die-hard Rebels in the state. Why not Khleber Van Zandt or Sul Ross? Perhaps it is because they were not involved in lynchings. Then there is the testimony of two Tarrant County residents who knew Terry by name and reputation and backed Tunstall's accusations. It cannot be argued that Terry disapproved of the lynchings or even that his private correspondence was leaked to the press. The tone of the two letters quoted above and the fact that he himself sent the second letter to the *Texas State Gazette* refute any such claims. In the end, one is forced to conclude that while the evidence of Nathaniel Terry's involvement if not leadership in the lynchings of 1860 is not conclusive, it is certainly convincing. That is bad news for those who grew up on the myths of Fort Worth's pioneer fathers. L

NOTES

[1]Julia K. Garrett, *Fort Worth: A Frontier Triumph* (Austin: Encino Press, 1972; reprinted TCU Press, 1996).

[2]For Uncle Daniel, see Garrett, *Frontier Triumph*, 196. For appointment, see Harold B. Simpson, *Texas in the War, 1861-1865* (Hillsboro, TX.: Hill Jr. College Press, 1965), 58-59. For selling plantation, see Garrett, *Frontier Triumph*, 219.

[3]For governor's race, see *Vicksburg [MS.] Daily Whig*, April 24, 1845, and *Alabama Beacon* [Greensboro], May 31, 1845. "Reuben Chapman," Encyclopedia of Alabama. *Cf. Dallas Herald*, October 12, 1872 (obituary). *New Orleans Times-Picayune*, May 13, 1851.

[4]Recollections of J.C. Terrell, *The Dallas Morning News* (hereafter cited as *DMN*), February 7, 1904. His children were Mary J., Agnes W., William J., Nathaniel M., and Virginia T. 1850 Census, Limestone County, AL.

[5]*New Orleans Times-Picayune,* December 17, 1854. Garrett, *Frontier Triumph*, 129-30. Terrell, *Dallas Morning News*, February 7, 1904. "Largest slaveholder" is part of local lore, often repeated. See for instance Donald E. Reynolds, *Texas Terror* (Baton Rouge: Louisiana State University Press, 2007), 83, fnt.22. Cf. J.K. Garrett who calls Paul Isbell, E.M. Daggett, and Charles Turner "the three largest slaveholders in Fort Worth." (185) There is no 1860 slave schedule for Tarrant County, so the evidence that Terry was among the largest slave-owners if not the largest is anecdotal.

[6]*Texas State Times* [Austin], December 16, 1854.

[7]*New Orleans Times-Picayune,* May 13, 1851. *Texas State Gazette* [Austin], January 26, 1856.

[8]*DMN*, February 7, 1904. For fellow secessionists, see Garrett, *Frontier Triumph*, 185. For resolution, see [Austin] *Texas State Gazette*, July 3, 1858.

[9]*Dallas Weekly Herald*, February 23, 1859.

[10]For KGC, see Roy S. Dunn, "The Knights of the Golden Circle in Texas, 1860-61," *Southwestern Historical Quarterly*, Vol. 70 (April 1967): 543-573; Donald S. Frazier, *Blood & Treasure: Confederate Empire in the Southwest* (College Station: TX. A&M University Press, 1995), 14; and Garrett, *Frontier Triumph*, 197. For fellow Knights, see *Dallas Weekly Herald*, May 15, 1861; and Garrett, *Frontier Triumph,* 185.

[11]*Dallas Weekly Herald*, February 22, 1860, and January 2 and 16, 1861.

[12]Walter L. Buenger, "Secession Convention," *The New Handbook of Texas*, Ron Tyler, ed. (Austin: TX. State Historical Association, 1996), Vol. 5, 958-59. The full text of the ordinance was printed in the *Dallas Herald*, February 13, 1861. For Terry's role in the convention, see ibid., January 2 and 16, 1861; and Garrett, *Frontier Triumph*, 194. For "giants," see "Capt. J.C. Terrell's Reminiscences," *Fort Worth Morning Register*, October 14, 1900. For referendum vote, see recollections of Joe C. Terrell, *DMN*, October 14, 1900.

[13]Reynolds, *Texas Terror*, 7 ff. Reminiscences of Joe C. Terrell, *DMN*, October 14, 1900.

[14]*New York Evening Post,* August 24, 1860. Cited in Reynolds, *Texas Terror,* 87. For confession, see *Galveston Civilian and Gazette*, August 14, 1860, also cited in Reynolds, 83.

[15]*Texas State Gazette*, August 4, 1860.

[16]Originally printed in the *Rusk Examiner*, n.d. Reprinted in the *New Orleans Crescent,* August 20, 1860; the *St. Louis Daily Missouri Republican*, August 23, 1860; and the *New York Evening Post*, August 24, 1860. Referenced in "Letter from Crockett," *Houston Daily Union*, July 11, 1871.

[17]Garrett, *Frontier Triumph*, 77. *Houston Telegraph*, July 25, 1860. *Dallas Weekly Herald*, May 15, 1861. In the affidavit they only swore that Charles Tuner had nothing to do with the lynching, but the implication is clear that they, too, were innocent.

[18]Kenneth Hendrickson, Jr., *The Chief Executives of Texas* (College Station: Texas A&M University Press, 1995), 73. Harold B. Simpson, *Texas in the War, 1861-1865* (Hillsboro, TX.: Hill Jr. College Press, 1965), 58-59. Garrett, *Frontier Triumph,* 223. For colonelcy, see *New Orleans Times-Picayune*, December 17, 1854, and [Austin] *Texas State Times*, December 16, 1854. They refer to him by his title even before he has settled in Texas.

[19]Trial testimony, reported in *Flake's Bulletin* [Galveston], May 21 and 22, 1868.

[20]For "ruined," see Terrell, *Fort Worth Telegram*, February 7, 1904. For new home, see Garrett, *Frontier Triumph*, 219-20. For oratory, see *Dallas Weekly Herald*, December 8, 1855, and July 13, 1859. For Terry as a power in the Democratic party, see ibid., June 25, 1870; and *Fiske's Weekly Galveston Bulletin*, August 30, 1870.

[21]*The Reformer* (Austin), June 24, 1871. *State Journal*, June 17, 1871. *State Gazette*, June 17, 1871. *Houston Daily Union*, July 6, 1871. *Dallas Herald*, July 15, 1871. For Norton, see Rita Martin, "Fort Worth's First Newspaper Editor," *Footprints*, the journal of the Fort Worth Genealogical Society, Vol. 50, No. 3 (August 2007), 105-06.

[22]For 1870s resolutions, see *Dallas Weekly Herald,* June 25, 1870, and *Fiske's Weekly Galveston Bulletin*, August 30, 1870. For Terry's role at the 1871 convention, see *Houston Daily Union*, July 11, 1871. In the historical record, there is some confusion over his respective roles in the 1871 and 1872 conventions. See obituaries in *Dallas Herald*, September 21 and October 12, 1872.

[23]*Dallas Herald*, October 12, 1872. *Fort Worth Democrat*, March 21, 1874. Tarrant County Probate Records, Case No. 1876-0000016, filed Jan. 2, 1876. For "Holloway place," see Terrell, *DMN*, February 7, 1904.

[24]*Fort Worth Telegram*, February 7, 1904. For Holloway, see *DMN*, April 29, 1905 (obituary).

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Horace McCoy and Jim Thompson

Hard-Boiled North Texas Two-Step

By Frank Jackson

Authors of crime fiction are usually associated with a particular city. Perhaps the most renowned author-city association was Raymond Chandler and Los Angeles, though James Ellroy seems to be the reigning L.A. champ. Dashiell Hammett and his fictional private eye, Sam Spade, are linked with San Francisco. Mickey Spillane's famed Mike Hammer is associated with New York. Elmore Leonard's protagonists usually appear in Miami or Detroit. Boston was Robert B. Parker's turf, but in more recent years he has had to share it with Dennis Lehane. Not surprisingly, the authors all grew up or spent considerable time in the locales they employed in their fiction.

Conspicuously absent are Dallas and Fort Worth. Given the size of the Dallas-Fort Worth metro area (now No. 4 in the nation and getting more populous by the minute), isn't it about time we got some street cred in the crime fiction category?

Actually, two notable authors did walk on the wild side in North Texas in their youth, and their experiences played a big part in their stories. Both authors made major contributions to the hard-boiled tradition of American fiction, first popularized in pulp magazines (so-called because wood pulp was the cheapest material used for paper) of the 1930s. The pulp magazine story was "a type of detective or crime story in which an air of realism is generated through laconic and often vulgar dialogue, through the depiction of cruelty and bloodshed at close range, through the use of generally seamy environments."[1] In other words, the stories were edgy long before edgy was a hip adjective.

To an extent, American hard-boiled crime fiction was a No-More-Mr.-Nice-Guy response to the very proper British murder mysteries popularized by the likes of Agatha Christie, Rex Stout, and Dorothy L. Sayers, who were less concerned with literary merit than with creating a puzzle the reader could attempt to solve as the author provided more and more clues. Murder was no parlor game in America. None of that "Colonel Mustard in the Library with a Candlestick" nonsense.

Horace McCoy (1897-1955) lived and worked in Dallas from 1912 to 1931, gaining experiences that inspired his later crime fiction.

In an often reprinted essay, "The Simple Art of Murder," Raymond Chandler—born a British subject and the product of an English public [*i.e.*, elite and private] school—characterized the typical British detective novel as:

> The same careful grouping of suspects, the same utterly incomprehensible trick of how somebody stabbed Mrs. Pottington Postlethwaite with the solid platinum poniard [dagger] just as she flatted on the top note of the Bell Song from *Lakme* in the presence of fifteen ill-assorted guests.[2]

American Literary critic Edmund Wilson was also unimpressed by British detective novels. In response to Agatha Christie's popular *The Murder of Roger Ackroyd*, he wrote a famous essay entitled "Who Cares Who Killed Roger Ackroyd?"[3]

Two authors who could not have cared less about who killed Roger Ackroyd were the two pulp-oriented authors with North Texas connections: Horace McCoy of Dallas and Jim Thompson of Fort Worth. Neither was born in North Texas, but both spent their formative years here. Their twisted protagonists are as

McCoy worked for *The Dallas Journal*, the afternoon paper published by *The Dallas Morning News*, with which it shared offices.

old as Dostoevsky's unnamed narrator in *Notes From Underground* and as contemporary as Patrick Bateman in Bret Easton Ellis's *American Psycho*. Their novels were made into movies and they both worked as screenwriters, but their North Texas connections haven't been sufficiently appreciated.

Horace Stanley McCoy was born on April 14, 1897, to James Harris McCoy and Nancye Holt McCoy. His birthplace, the Tennessee hamlet of Pegram, just west of Nashville, had been founded by his ancestors. McCoy grew up in Nashville and moved with his family to Dallas in 1912. His folks were not affluent, but the family home was filled with books and McCoy read avidly.

McCoy left school at 16 and worked at a succession of odd jobs, including several in New Orleans' notorious Storyville district. Enlisting in the Army Air Corps, he started writing for an Air National Guard newspaper during World War I. While stationed in France he worked as an aerial observer, radio operator, navigator, gunner, and bombardier, receiving the *Croix de Guerre* from France after he was wounded but still managed to land a plane after the pilot had been killed.

After the war he worked as a journalist, mostly for the *Dallas Journal*, where he spent ten years as a sportswriter. He also wrote for *The Dallasite*, a short-lived forerunner of *D* magazine.

Journalism could not satisfy McCoy's creative impulses, so he branched out into fiction, publishing his first short story in 1927. He published a total of seventeen short stories in *Black Mask,* a pulp fiction magazine legendary for its hard-boiled roster of writers.

Some of McCoy's more fanciful tales involved Jerry Frost, squadron leader of a Texas Rangers flying corps, but they were retired after November 1926, when editor Joseph T. "Cap" Shaw came on board. During his tenure, Shaw accepted only detective or crime-oriented fiction, which resulted in a huge gain in readership. A number of authors he published (*e.g.* Raymond Chandler, Dashiell Hammett, and

McCoy's success at the Dallas Little Theatre motivated him to move to Hollywood in hopes of pursuing an acting career there. Instead, he ended up as a screenwriter.

Erle Stanley Gardner) achieved a fair amount of literary reputation and financial success as novelists. Ironically, though *Black Mask* was definitely a lowbrow publication, it had been founded by H. L. Mencken and George Jean Nathan, who published *The Smart Set*, a highbrow literary periodical in need of a cash infusion.

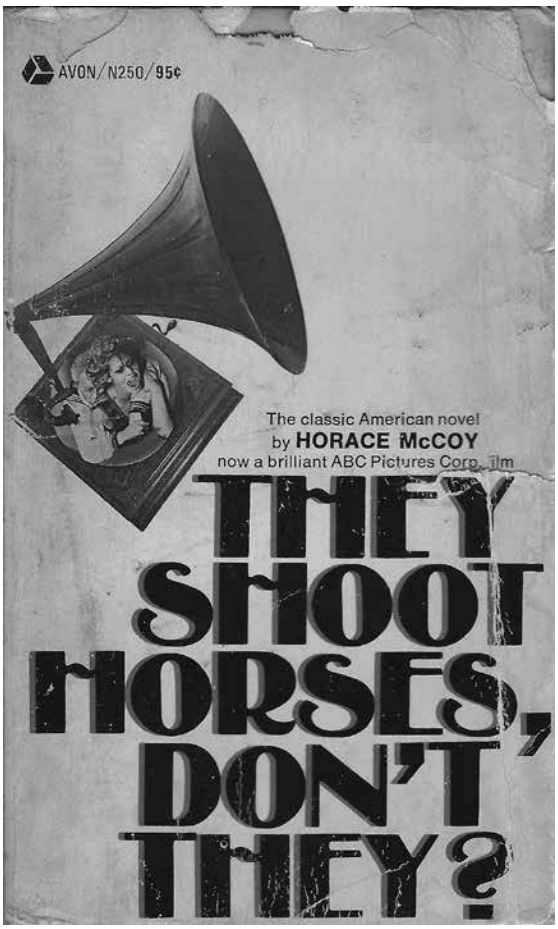
McCoy's work also appeared in *Battle Aces, Action Stories, Detective-Dragnet, Man Stories, Western Trails*, and *Detective Action Stories*. As another sideline, McCoy achieved some local attention for his roles in several productions of the Dallas Little Theatre (he played the lead in Sidney Howard's *They Knew What They Wanted* and Ferenc Molnár's *Liliom*). He was also a dandy, an athlete (tennis, golf, handball), and a social climber, which enabled him to borrow airplanes from wealthy friends so he could continue to indulge his passion for flying.

McCoy's taste for the good life, however, regularly eclipsed his income, and he often found himself in arrears (at a low ebb he and some friends were sharing an old Pearl Street abode they dubbed the Pearl Dive). One tale concerns a creditor who took his case to McCoy's boss, George Bannerman Dealey, publisher of *The Dallas Journal* (the afternoon edition of *The Morning News*). Dealey gave McCoy a $1,100 advance and admonished him to clear up his debts. Instead McCoy used the money to buy a new car.

As usually happens, the talented and ambitious go where the action is. In 1931, Oliver Hinsdell, director of the Dallas Little Theatre, moved to Hollywood to work as an acting coach for MGM. Having acting ambitions that could not be realized in Dallas, McCoy followed him to Hollywood.

In the tradition of struggling actors, in good times or bad, McCoy worked at a series of odd jobs while waiting for his big break. Curiously, his big break did not come via a casting call but through one of his odd jobs, working as a bouncer at a dance marathon. And the big break involved not acting but writing.

The dance marathon craze started in the 1920s but really gained steam during the Great Depression. Essentially, the fad served two



***They Shoot Horses, Don't They?* was McCoy's first and best-known novel, partly because of the success of the 1969 film version.**

purposes. For the contestants, it held out the faint hope of fame and financial reward, but even if they lost, at least they received food, lodging, and medical care during their participation; for the spectators, marathons were inexpensive entertainment, cheap enough to compete with movies. Essentially, the marathon was a last-man-standing competition—or last-couple-standing, to be more accurate. Today colleges often host less taxing versions of dance marathons to raise money for charity.

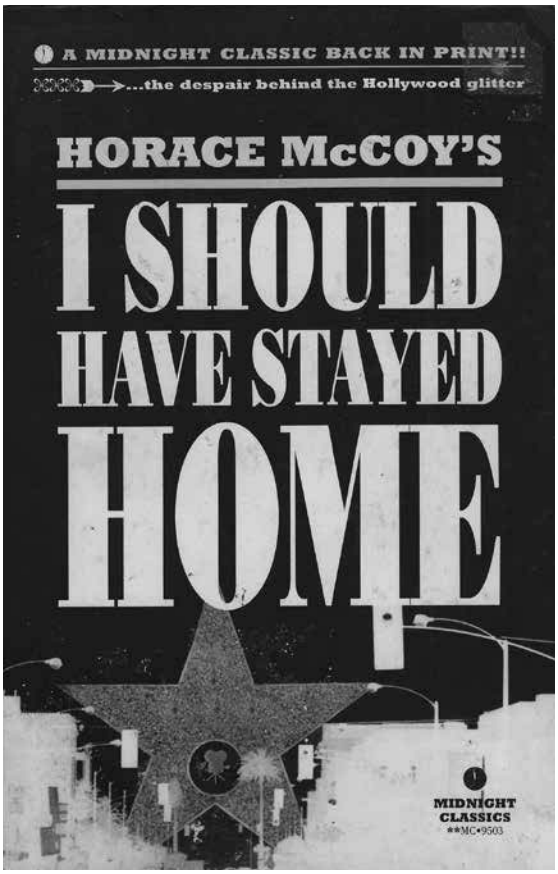
When McCoy was working at a dance marathon on the Santa Monica Pier, something clicked in his head. The result was his first and best-known novel, *They Shoot Horses, Don't They?* Published in 1935, it dealt with a young couple who wanted to break into the movies but couldn't get anywhere, so they entered a marathon. The allegorical implications were obvious. Life was a grueling, never-ending, unrewarding slog, and the chances of grabbing the brass ring were close to nil. "It is a perfect allegory, a perfect microcosm of existence as seen through McCoy's eyes," according to Sydney Pollack,[4] who directed the 1969 film based on the novel.

The novel ends with the first-person narrator shooting his enervated partner—at her request. Why? As the young man says to the police, "They shoot horses, don't they?" In other words, it was a mercy killing. It may sound like a shocking ending, but the heroine had, in a sense, asked for it early in the narrative:

> It's peculiar to me . . . that everybody pays so much attention to living and so little to dying. Why are these high-powered scientists always screwing around trying to prolong life instead of finding pleasant ways to end it? There must be a hell of a lot of people in the world like me—who want to die but haven't got the guts.[5]

The novel was not a huge seller when it came out, but it was discovered by the French after World War II and revered as the first American existential novel. McCoy received praise from both Jean-Paul Sartre and Simone de Beauvoir. It was often compared to Albert Camus' *L'Étranger* (T*he Outsider*, as it was called in its English version). McCoy's novel served up serious literature in a hard-boiled style, an unusual achievement at the time, though Hemingway had managed to pull it off. But that didn't count for much in Hollywood in the mid-1930s, by which time McCoy had given up acting ambitions in favor of writing.

In 1933 McCoy applied himself to screenwriting, starting out as a $50/week contract writer at Columbia, and worked steadily for the next two decades. He had just gotten married (for the third time) to Helen Vinmont, daughter of a well-to-do Los Angeles oil man, who had



McCoy's novel *I Should Have Stayed Home* depicted the sort of Hollywood hopefuls he knew well.

reservations about his new son-in-law. The security of regular employment during the Depression made McCoy a bit more respectable.

McCoy was not entirely out of touch with Dallas. *The Dallas Morning News* occasionally reported on his Hollywood career.[6] He even returned to Dallas to settle all the unpaid debts he had left behind. In his typical spendthrift manner, however, he didn't just write out checks to his creditors, he hosted a soiree for them at the Adophus Hotel.

According to the Internet Movie Database web site, he worked on 46 movies (with or without official screenplay credit) from 1933 through 1955. At the same time, he continued to publish novels. *No Pockets in a Shroud* (based on his experiences as an actor/muckraking journalist in Dallas) was published in 1937, and was followed the next year by *I Should Have Stayed Home*, a tale involving two down-and-out Hollywood hopefuls that bears comparison with Nathanael West's better known *Day of the Locust*, which was published in 1939.

Traditionally, screenwriters labor in obscurity but are well remunerated for their efforts. During the heyday of the studio system, even celebrated novelists (notably, William Faulkner and F. Scott Fitzgerald, who was a friend of McCoy's) tried their hand at screenwriting. Their scripts were generally less distinguished than their novels, but the generous paychecks didn't bounce and kept them afloat financially when their book royalties dwindled.

Horace McCoy was not the most famous writer to ply his trade in Tinseltown, and he did not get filthy rich, but he did better than most writers who try their luck in Hollywood. Over his tenure in Hollywood, he worked for Columbia, Paramount, Warner Brothers and Republic studios. Most of his work was on forgettable B movies, but he occasionally managed to secure work on more prestigious projects. Even the casual moviegoer might remember *The Trail of the Lonesome Pine* (1936), *Western Union* (1941), *Gentleman Jim* (1942), *The Fabulous Texan* (1947), *The Lusty Men* (1952), or *Rage at Dawn* (1955). Regular viewers of Turner Classic Movies who pay attention to the credits will probably encounter his name sooner or later. The screenwriting income not only allowed McCoy to support his family, it allowed him to spend his leisure time writing novels. Unfortunately, his taste for the good life did not wane, and he continued to spend money as quickly as he made it.

In 1948 McCoy published *Kiss Tomorrow Goodbye*, a crime novel about a psychopath with a Phi Beta Kappa key. Ralph Cotter, the protagonist, was as hard-boiled as any character in pulp fiction but with a much better vocabulary (*e.g.*, primigenous, monticules, feculence, vicinage, and, my favorite, propliopithecustian). He was a misanthrope with a capital M, describing the

common folk as "mere passers of food" or worse: "Cheap, common appalling people, the kind a war, happily destroys. What is your immediate destiny, you loud little unweaned people? A two-dollar raise? A hamburger and a hump?"[7] McCoy used equally vivid prose to describe his protagonist's misdeeds. He might have read *I, the Jury,* Mickey Spillane's debut novel in 1947, and felt the urge to out-Spillane Spillane. One example of many is:

> I squeezed the trigger and the bullet hit him in the left eye and a drop of fluid squirted and the eyelid fell over the hole as a window shade falls over a pane of darkness.[8]

The *Kirkus Review* described protagonist Ralph Cotter as "a pugnacious, violently sensual Middle American Raskolnikov." *Time* said *Kiss Tomorrow Goodbye* was "one of the nastiest novels ever written." Reviewing the book for *The Dallas Morning News*, Lon Tinkle wrote:

> Horace McCoy's "Kiss Tomorrow Goodbye" may not be the best book you ever read. But it could well be the toughest. This "shocker," a superior example of crime fiction, makes some books by James M. Cain and other "boys in the backroom" look almost decorous and restrained.[9]

The book was published at just the right time. It was brought to the attention of James Cagney, the tough guy's tough guy, who was coming off *White Heat,* a classic 1949 movie about a criminal psychopath. At the same time, Cagney's independent production company had released *The Time of Your Life*, an adaptation of William Saroyan's play. It performed poorly at the box office and Cagney was looking for a more suitable project to fulfill his production company's commitment to Warner Brothers. Ralph Cotter appeared to be a close relation to Cody Jarrett, the antihero of *White Heat*. In fact, the advertising poster for the film promised that it was "Hotter Than *White Heat*."

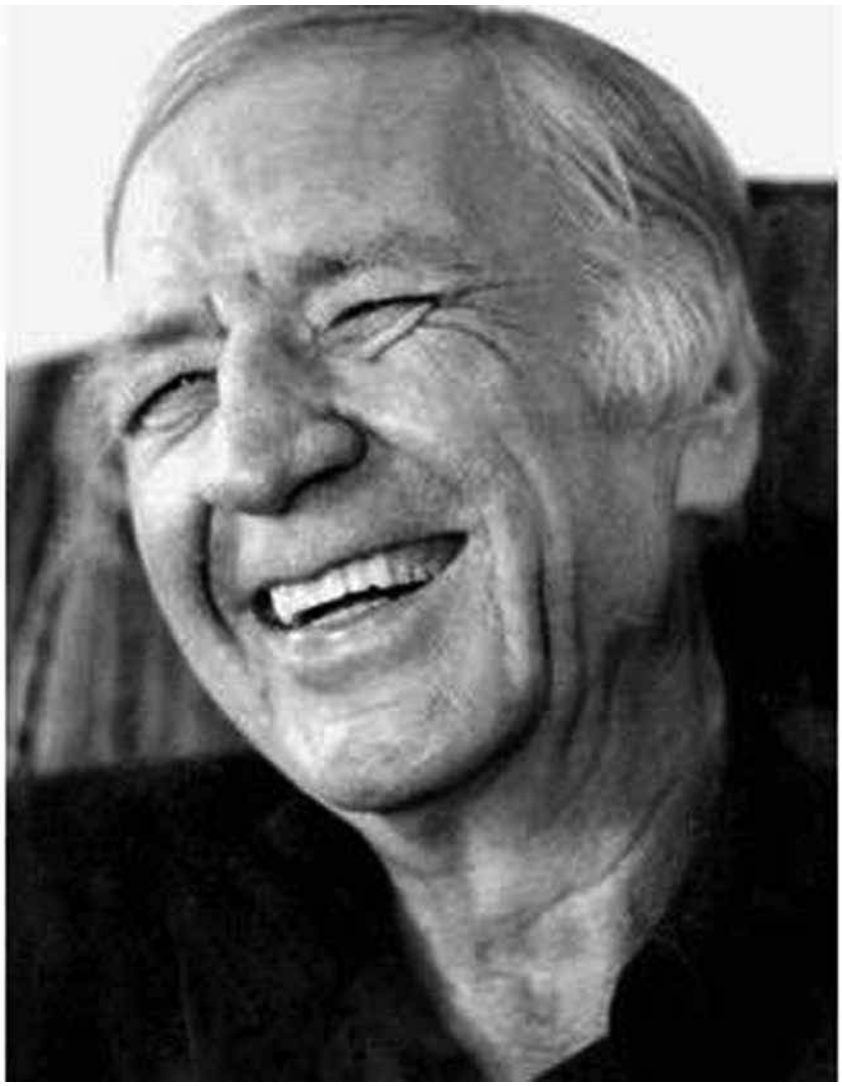
The film was released in 1950 and certainly evoked the nastiness of the novel, but it ended up as a routine gangster film. Granted, *White Heat* was a tough act to follow. American film critic Richard Schickel described *Kiss Tomorrow Goodbye* as "one of the most curious failures in the entire Cagney canon."[10] On the other hand, British film critic Raymond Durgnat gave a thumbs-up to *Kiss Tomorrow Goodbye*, since it contained what he considered the four essential characteristics of *film noir.* It was "dark, pessimistic, corrupt, and relentlessly cynical."[11]

Kiss Tomorrow Goodbye may not be in the upper echelon of Cagney films, but in the seven decades since the movie was released, it has come to be recognized as a personal best for actress Barbara Payton, who played Cagney's moll. She died at the age of 39 due to alcoholism, drug abuse, and other modes of dissipation. Payton's 2008 biography, authored by John O'Dowd, was entitled *Kiss Tomorrow Goodbye: the Barbara Payton Story.*[12]

In 1952 McCoy published a fourth novel, *The Scalpel*, the tale of an Army surgeon who returns to his home in a coal-mining town. It was filmed the following year (with Charlton Heston in the lead) as *Bad for Each Other.* McCoy shared screenwriting credit with Irving Wallace.

McCoy continued screenwriting, but his career was all but over. His taste for the good life finally caught up with him. Overweight and out of shape, he died of a heart attack in Hollywood on December 15, 1955 (he had suffered previous attacks in 1948 and 1953). An unfinished novel, *Corruption City,* was completed by a ghostwriter and published in 1959. The story had begun life as a movie treatment and had already been filmed in 1952 as *The Turning Point* with Warren Duff writing the screenplay.

Today *They Shoot Horses, Don't They?* remains McCoy's best known work, thanks largely to the 1969 film of the same name. The film received good reviews and did well at the box office. Also, it has the dubious distinction (albeit a great trivia



Jim Thompson (1906-1977) grew up in Fort Worth and later worked in West Texas and Oklahoma before heading to California.

question) of most Oscar nominations received (9) without a Best Picture nomination. After all the votes were counted, the only winner was Gig Young, nominated for Best Supporting Actor in the role of the dance marathon master of ceremonies.

It took thirty-four years to bring McCoy's book to the screen, but it was not for lack of trying. MGM purchased the rights to the novel and considered Clark Gable and Jean Harlow for the leads, but after Harlow died in 1937, the project went into turnaround (Hollywoodspeak for back to the drawing board).

The novel should have been a natural for the *film noir* cycle of the late 1940s and early 1950s but somehow it was overlooked. In 1950 Charlie Chaplin had an option on the novel and wanted to cast his son Sydney and Marilyn Monroe in the lead roles, but Chaplin was denied entry into the U.S. for political reasons so the project

While he was in high school, Thompson worked as a bellboy at the Hotel Texas in downtown Fort Worth, where he witnessed and sometimes participated in the seamier side of life.

returned to turnaround until 1969.

Long after McCoy's death, the French were still intrigued by his books. *No Pockets in a Shroud* was adapted by French filmmaker Jean-Pierre Mocky in 1974 as *Un Linceul N'a Pas de Poches.* Protagonist Mike Dolan was renamed Michel Dolannes.

McCoy's career suggests he couldn't make up his mind whether to go for the bucks in Hollywood or for artistic laurels. Consequently, he had a little of both, but he never became an A-list author or screenwriter. Still, all things considered, it was not a bad career, given the odds against any writer achieving financial or artistic success. McCoy's achievements were significant enough to inspire a 1966 doctoral dissertation.[13]

While McCoy was growing wise to the ways of the world as a journalist in Dallas in the 1920s, another man, nine years younger, was absorbing life lessons in Fort Worth.

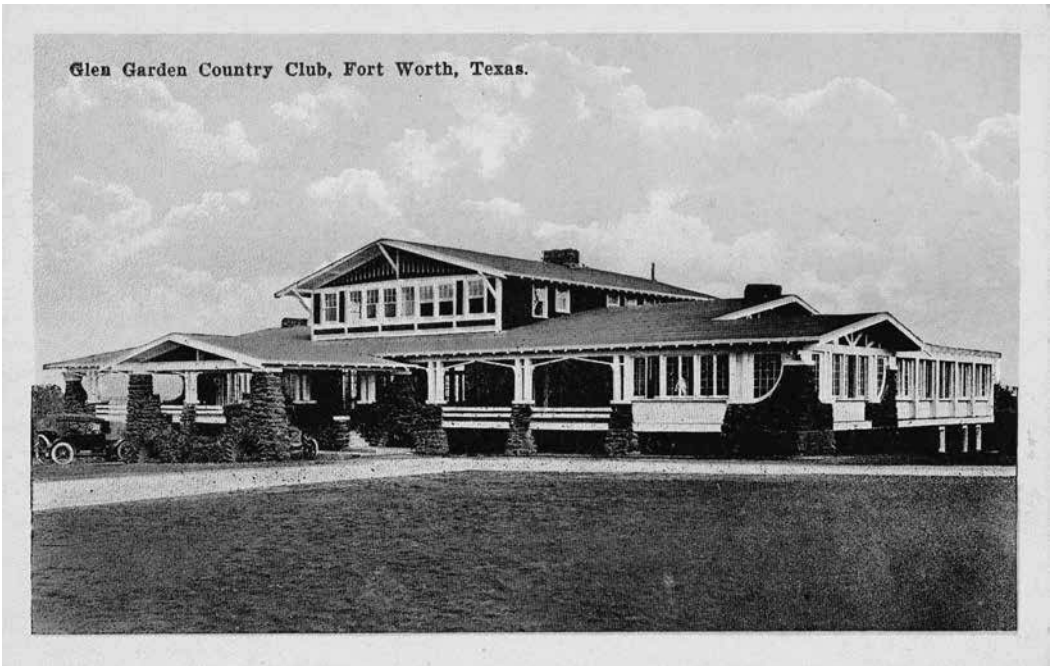
James Myers Thompson was born on September 27, 1906, in Anadarko, Oklahoma (then a territory, but just one year away from statehood) to James Sherman Thompson and Birdie Myers Thompson. His father was sheriff of Caddo County but was defeated in a bid for the new state legislature and left town amid rumors of embezzlement. So the very beginning of Thompson's life was almost like a plot in one of his novels.

Oklahoma was pretty raw in those days, but life was more civilized when his family moved to Fort Worth. By then, his father had enjoyed some luck in the oil business and the family's fortunes were looking up. Thompson was no scholar but, like McCoy, he was a voracious reader. As a teenager, he learned a lot hanging around pool halls and burlesque houses, but his education began in earnest when he worked as a night bellboy at the Hotel Texas (opened in 1921, it is now the downtown Hilton) during Prohibition.

Procuring liquor (and on occasion women or drugs) for hotel guests was not only highly profitable for him (and his family, since his father had again fallen on hard times), but it showed him a side of life that few of his classmates at Fort Worth Polytechnic High School got to see. He shot craps, smoked, and drank heavily, often to accommodate hotel guests who didn't like to drink alone. Occasionally, he would provide companionship for lonely female guests.

His employment as a bellboy lasted two years, all while he was going to high school during the day. Somehow, he found the time to work on weekends at Glen Garden Country Club, where he caddied (a mere 65¢ for 18 holes!) for such notables as Ben Hogan and Byron Nelson. At the same time, his byline was appearing in trade journals and the *Fort Worth Press*. He was only 14 when he sold his first story to *True Detective*.

Obviously, Thompson's lifestyle, while



As a teenager, Thompson also worked as a caddy at Glen Gardens Country Club in Fort Worth.

colorful, was hardly conducive to academic success, though he did manage to finish high school. In *Bad Boy*, an autobiographical novel, he described his mindset during his stint as a bellboy:

> To survive in that world he had to be very, very lucky and have a fair degree of intelligence. But more than anything else, he had to be able to "take it," to absorb the not-to-be-avoided abnormal without being absorbed by it.[14]

Easier said than done, however. After abusing his body so long via alcohol, cigarettes, and lack of sleep, Thomson collapsed immediately after graduation. Among his ailments were delirium tremens and pulmonary tuberculosis. He didn't realize it during his four-month recuperation, but he had accumulated plenty of raw (in more than one sense) material for the twenty-nine novels (all but three were paperback originals) he would write.

After he recovered from his breakdown (unfortunately, alcohol continued to play a key role in his life), he acquired even more raw material when he went to work in the West Texas oil patch after a brief sojourn at the University of Nebraska. He worked at almost every blue collar job that existed in the oil industry and wrote about his co-workers and his experiences in articles published in *Prairie Schooner* and *The Texas Monthly* (not to be confused with the contemporary *Texas Monthly*).

Strangely enough, while Thompson, like others, found work in *despoblado* West Texas, he also found solace:

> I came to love the vast stretches of prairie, rolling emptily toward the horizon. There was peace in the loneliness, calm and reassurance. In this virgin vastness, virtually unchanged by the assaults of a hundred million years, troubles seemed to shrink and hope loomed large. Everything would go on, one knew, and man would go on with it. Disappointment and difficulty were only way stops on the road to a happy destination.[15]

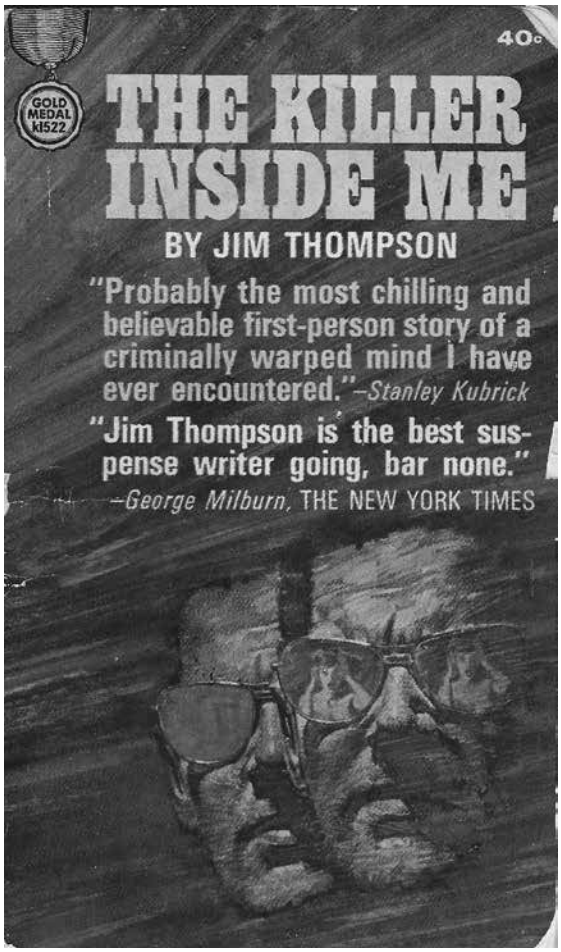
During the Depression years Thompson honed his craft working for newspapers and

magazines. Also, he worked as the head of the Oklahoma Federal Writers Project, one of the New Deal programs set up during Franklin Roosevelt's administration. Thompson labored on various prosaic projects, including *Tulsa: A Guide to the Oil Capital, The Oklahoma State Guidebook*, and *A Labor History of Oklahoma.*

Like McCoy, Thompson wrote short stories for pulp fiction magazines, including *Master Detective, True Detective*, and *Daring Detective.* In 1942, at age 36, while employed at a San Diego aircraft factory, he published his first novel, *Now and on Earth*. His second novel, *Heed the Thunder*, followed in 1946. The reviews were decent but the reading public was underwhelmed. His first crime novel, *Nothing More Than Murder*, was published in 1949. It was his last hardbound book.

Given his scant royalties, it appeared there was no way Thompson could support his family as a full-time novelist. He knew he was on the right track with crime novels, but the best venue for them was not hardback publishing. The explosion in paperback books that provided compact, inexpensive reading material for soldiers during World War II remained a staple of publishing in the postwar world and proved to be the perfect arena for Thompson's talents. While most lurid paperback covers promised more than the text delivered, Thompson gave readers good value for their pocket change.

Most of Thompson's paperback originals were for Lion Publishing, where he forged a solid working relationship with editor Arnold Hano (still alive at age 98), who would later become a well-known sportswriter. Of Thompson, Hano said, "You unleash a guy like that, you don't direct him."[16] Thompson's lengthy list of paperback crime novels earned him the nickname "Dimestore Dostoevsky." The low prices of the paperbacks ensured that his royalties were nothing to brag about, even though the books enjoyed a wide readership (a Thompson novel might sell up to 100,000 copies). So it was important to keep churning out more and more books to generate income for his family. And so he did.



Thompson's 1952 novel *The Killer Inside Me* caught the attention of Stanley Kubrick, but it wasn't filmed until 1976, shortly before Thompson's death.

During the early 50s, Thompson achieved an astonishing literary feat. During a period of roughly two and a half years, he published thirteen novels: *The Killer Inside Me* and *Cropper's Cabin* appeared in 1952; *Recoil*, *The Alcoholics, Bad Boy, Savage Night,* and *The Criminal* in 1953; *The Golden Gizmo*, *Roughneck*, *A Swell-Looking Babe, A Hell of a Woman,* and *The Nothing Man* in 1954, and *After Dark, My Sweet* in 1955.

With so many novels in print, Thompson not only earned more royalties, he also increased the chances that his works would be read

by someone pondering them as fodder for the movies. His breakthrough novel proved to be *The Killer Inside Me*, which came to the attention of Stanley Kubrick. While Kubrick is an icon of world cinema today, in 1952 he was a photojournalist just getting into short subjects. When he read Thompson's novel, he was not in a position to adapt it, but it obviously made an impression on him. In a back cover blurb on later editions of the book, he characterized the book as "probably the most chilling and believable first-person story of a criminally warped mind I have ever encountered."

If Kubrick had also read *Kiss Tomorrow Goodbye,* he might have noticed that Ralph Cotter and Lou Ford, the protagonist of *The Killer Inside Me*, were a tag-team of MENSA misanthropes, though the latter was more plainspoken:

> The couple, the men and wives you see walking along together. The tall fat women, and the short scrawny men. The teensy little women, and the big fat guys. The dames with lantern jaws, and the men with no chins. The bowlegged wonders, and the knock-kneed miracles.[17]

By 1955 Kubrick had a couple of arty low-budget features (*Fear and Desire* and *Killer's Kiss*) to his credit and was ready to move up to bigger budgets and more audience-friendly content. After writing a draft of *The Killing* (based on *Clean Break,* a novel by Lionel White), a tale of a racetrack heist, he brought Jim Thompson to Hollywood to write dialogue for the film. The result was one of the most memorable caper movies ever.

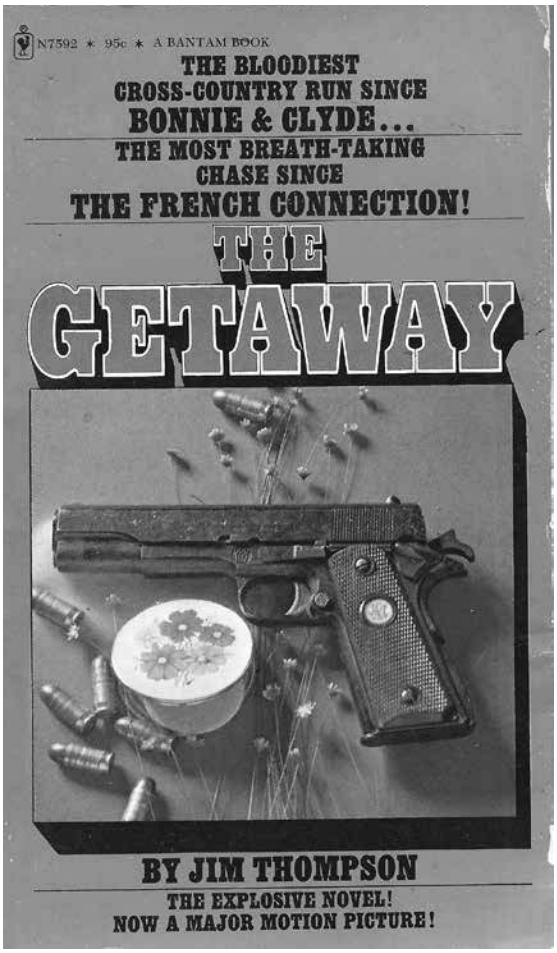
Although *The Killing* was not a big money-maker, it was a breakthrough for Kubrick and Thompson, as they collaborated on Kubrick's next movie, *Paths of Glory*, based on Humphrey Cobb's novel of trench warfare and officer misconduct in World War I. Given the film's reputation today (the Library of Congress selected it for the National Film Registry), it is difficult to believe that in 1957 it received no Academy Award nominations. It was, however, nominated for a Writers Guild of America Award, which should have been a career boost for Thompson—except it wasn't.

Thompson found occasional work on TV series (*Mackenzie's Raiders, Cain's Hundred, Dr. Kildare,* and *Convoy*) but no movies. His literary output had sunk to the lowest status possible: paperback novelizations of movies (*e.g., The Undefeated*, a routine 1969 John Wayne western) and TV shows (*Ironside*, with Raymond Burr as a paraplegic police detective).

While Thompson's career was at its lowest ebb, Hollywood finally discovered his backlisted novels. *The Getaway,* published in 1958, was his first novel to be adapted for the screen. The 1972 film involved two legendary tough guys, star Steve McQueen and director Sam Peckinpah. The film was shot largely in Texas (Huntsville, San Marcos, San Antonio, and El Paso). Dallas was scratched because Peckinpah was still spooked by the Kennedy assassination. Dallas was again bypassed in the 1994 remake (curiously, Walter Hill worked on the screenplay for both versions) with Alec Baldwin in the lead and local actor Burton Gilliam in a supporting role. The ending of Thompson's novel, however, has nothing in common with either movie.

Thompson's second book to hit the screen was *The Killer Inside Me*, the novel which had greatly impressed Stanley Kubrick. In 1976, Thompson's portrait of a psychopath (Stacy Keach) in the person of small-town lawman Lou Ford, a good old boy on the surface, but a bad hombre down deep, was released. For whatever reason, the scene was shifted from West Texas to Montana. *Killer* was remade in 2010 with Casey Affleck as the psychopath, this time restored to West Texas.

The 1976 film was hardly a success, but it might have provided some satisfaction to Thompson, who was now 70 years old and was finally paying the price for years of alcoholism. He suffered the first of a series of strokes in 1975. According to friends and family, he could no longer write after the first stroke, though he was otherwise functional.



Thompson's novel *The Getaway* was the first to make it to the screen, successfully filmed by Sam Peckinpah in 1972 and starring Steve McQueen.

Described as soft-spoken and reserved, sometimes as courtly, Thompson's personality and his prose style were in sharp contrast. Once his fictional voice was silenced, he lost interest in real life. An imposing figure who once stood 6'4" and weighed more than 200 lbs., he simply shriveled away until he died on April 7, 1977. At that time, all of his novels were out of print in America. But they hadn't forgotten about him in France.

Like McCoy, Thompson was a favorite of the French. *A Hell of a Woman*, published in 1954, was filmed as *Série Noire* in 1979. *Pop. 1280*, published in 1964, reached the screen in 1981 under the title *Coup de Torchon*. That French filmmakers should take an interest in Thompson's work should not be surprising, as the French originated the terms *roman noir* (black novel) and *film noir* (black film).

The French films were seldom seen in America, but a number of literary critics were rediscovering Thompson's work and helping to bring them back into print. A number of well-known writers also lauded him. Among his fans was Stephen King, who opined:

> What makes Thompson's books literature is his unflinching flatly lighted examination of the alienated mind, the psyche wired up like a nitro bomb, of people living like diseased cells in the bowel of American society.[18]

Other crime novelists held him in high esteem. Roderick Thorp, best-selling author of *The Detective* and *Nothing Lasts Forever* (the basis of the movie *Die Hard*), said:

> His is a world peopled with psychopathic killers, expensive sluts, crooked cops, moronic publishers (talk about literary risks!), filthy-minded doctors, cretins, perverts, obsessives—well, read today's paper.[19]

Harlan Ellison, who started in pulp fiction but later gained greater renown in the science fiction genre, said of him:

> Jim was a very great artist and I enjoyed knowing him and writing to him and reading his stuff. He was one of the premier novelists of the 20th century, up there with James M. Cain. He was that good.[20]

The re-publication of Thompson's books (Black Lizard books alone reprinted thirteen of them) caused Hollywood to take another look, and filmmakers liked what they read. As a result, *The Kill-Off* was filmed in 1989, *The Grifters* in 1990, *After Dark, My Sweet* in 1990, *A Swell-Looking Babe* (filmed as *Hit Me*) in 1996, and *This World, Then the Fireworks* in 1997. As of this writing, Greek filmmaker Yorgos Lanthimos is reportedly preparing an adaptation of *Pop. 1280*.

So Jim Thompson has been vindicated, although fame and fortune eluded him during his

lifetime. In a way, Thompson's life and his literary afterlife were a match made in hell (certainly not heaven) by fate. A guy might think he's got the hot hand in life, but in the noir universe, fate is holding all the cards. As the great character actor Henry Jones put it in the film version of *The Grifters*:

> We never know when, we never know why, we never know how. The only blessed thing we know is that it'll come at the most inconvenient, unexpected time . . . and that's the way the permanent waves.

Call it hard-boiled fiction, pulp fiction, roman noir, or what you will. The works of Horace McCoy and Jim Thompson, two of the genre's giants, were greatly influenced by the experiences they had on the mean streets of Dallas and Fort Worth during the Roaring 20s. L

NOTES

[1] *The Reader's Encyclopedia of American Literature*, by Max J. Herzberg and the Staff of the Thomas Y. Crowell Company, (New York: Thomas Y. Crowell Co., 1962).

[2] First published in *The Atlantic Monthly*, December 1944.

[3] First published in *The New Yorker,* January 20, 1945.

[4] Horace McCoy, *They Shoot Horses, Don't They?* [Screenplay], Foreword by Robert E. Thompson (New York: Avon Books, 1970), 136.

[5] Ibid., 23.

[6] For example, "Horace McCoy Cast in New Farrell Picture," August 28, 1931; "Horace McCoy Signed as RKO Scenarist," May 2, 1932; "Horace McCoy, Former Dallas Newspaper Man, Weds in Los Angeles," November 7, 1933; Horace McCoy Novel to Be Dramatized," August 13, 1935, "Horace McCoy, Screen Writer, Returns Home," April 23, 1937, and "Horace McCoy Making Visit in Dallas," November 11, 1938.

[7] Horace McCoy, *Kiss Tomorrow Goodbye* (London: Midnight Classics, 1996), 129.

[8] Ibid., 93.

[9] Lon Tinkle, "Horace McCoy Tells Toughest of Tales," *The Dallas Morning News,* May 9, 1948.

[10] Richard Schickel, *James Cagney; a Celebration* (New York: Applause Books, 1999).

[11] Patrick McGilligan, *Cagney: the Actor as Auteur* (Cranbury, NJ: A. S. Barnes and Company, 1976), 119.

[12] John O'Dowd, *Kiss Tomorrow Goodbye: the Barbara Payton Story* (Orlando: Bear Manor Media, 2007).

[13] John Thomas Sturak, *The Life and Writings of Horace McCoy* (Los Angeles: UCLA, 1966).

[14] Jim Thompson, *Bad Boy*, republished in *Hard Core: 3 Novels* [*The Kill-Off, The Nothing Man, and Bad Boy*] (New York: Donald I. Fine, Inc., 1986), 366.

[15] Ibid., 381.

[16] Michael J. McCauley, *Jim Thompson: Sleep With the Devil* (New York: Mysterious Press, 1991), 143.

[17] Jim Thompson, *The Killer Inside Me* (Greenwich, CT: Gold Medal, 1965), 73.

[18] Jim Thompson, *Now and on Earth*, Introduction by Stephen King (New York: Vintage Books, 1994), ix.

[19] Thompson, *Hard Core*, Introduction by Roderick Thorpe, viii.

[20] "Harlan Ellison: Everything is Awful," *L.A. Record*, September 24, 2012.

Garden Symphony

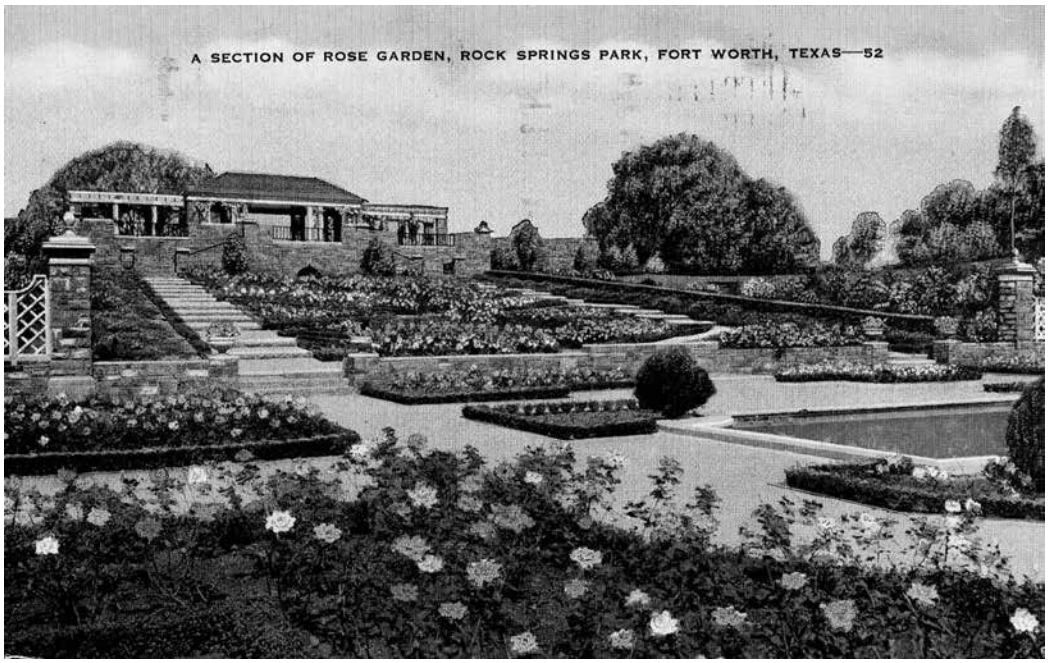
The Life of Raymond C. Morrison

By Susan Allen Kline

Garden lovers may be familiar with the words Thomas Jefferson penned to his friend Charles Willson Peale regarding the rewards of working the soil. He wrote, "No occupation is so delightful to me as the culture of the earth, & no culture comparable to that of the garden. Such a variety of subjects, some one always coming to perfection, the failure of one thing repaired by the success of another, & instead of one harvest a continued one thro' the year." Jefferson's garden could stand as a metaphor for the life of Raymond C. Morrison, a landscape architect best known as the "Father of the Fort Worth Botanic Garden." His varied career represented a continued harvest as he strove to create beauty and improve the quality of life in Fort Worth and other communities he served.[1]

Raymond Cleveland Morrison (1900-1989) was born September 13, 1900, in Alworth, Illinois, the elder of two children born to Edith Adella Cleveland Morrison and Phillip Huntley Morrison, a railroad man. He attended Elgin Academy, a preparatory school in Elgin, Illinois, and then left the state in 1919 to attend college. He first enrolled at the State University of New Hampshire, where his uncle, Clarence Rugg Cleveland, was on the faculty. The following summer, he took a job at the Ogunquit, Maine, estate of author and satirist John Kendrick Bangs (1862-1922). Morrison spent hours in his host's library and the two men enjoyed long conversations about literature. He also developed a deep appreciation for the beauty of the Maine woods. This led him to transfer to New York State College of Forestry at Syracuse University for the fall term with the idea of working in forestry service. But the following winter, Morrison was studying to be a minister at Lake Forest University near Chicago. However, he soon realized that his true calling lay not with the church, and he returned to Syracuse and his forestry studies.[2]

During his last two years at Syracuse, Morrison pursued the Landscape Engineering (formerly City Forestry, later known as Landscape Architecture) curriculum. One instructor described him as "a sincere and conscientious student" who possessed "a quiet and pleasing personality." He graduated June 9, 1924, ranked forty-third in his class of fifty-nine students. Although his academic career may have been less than stellar, the



Raymond Morrison designed the rose garden as the first phase of the Fort Worth Botanic Garden in 1933 and built it in nine months.

paths he took in his professional career attested to an internal drive and a desire to improve the quality of life of individuals and the environment in which they lived.[3] A few months before he graduated, he married Helen Estelle Steele (1898–1993). They had two children, Raymond C. Jr. and Phillip.[4]

After leaving college, Morrison briefly pursued a career as a landscape architect, first with his own practice in White Plains, New York, and then with Swain Nelson and Company in Chicago. He was working for this firm and living in Oak Grove, Illinois, when he was hired in January 1926 by Fort Worth's Board of Park Commissioners as the city's first forester. He began his duties at his new job in February 1926 at a reported salary of $3,000 annually.[5]

Fort Worth was experiencing rapid growth in the 1920s as the result of increased prosperity led by the cattle and petroleum industries and the annexation of adjacent communities. Its population grew from 106,482 in 1920 to 154,847 in 1930. Concern for the physical beauty of the expanding city led to a change in Fort Worth's city charter in December 1924 mandating the creation of a forestry division and the hiring of a qualified forester.[6]

Morrison's approach to addressing what he deemed the neglect of the city's trees was to view the city as a whole and not focus on individual areas or win the favor of a particular group of people. He told a local newspaper, "The average person who lives in the city with little to remind him of the open country, holds a beautiful tree as a precious possession."They understood the many positive ways that trees, particularly street trees, affected health, scenic beauty, and property values. He believed that in the past, the basic issues of design, engineering, and administration of trees had been ignored and that instead, focus was placed on the simpler problems of planting and care.[7]

Morrison's first major assignment was to conduct a census of the city's trees located on public property, including trees planted between

The Fort Worth Botanic Garden remains Morrison's best known and most enduring project. Here he poses overlooking the rose ramp 30 years after its creation.

the sidewalks and streets in residential districts. The survey included every street in the city and notations on the number and types of trees, their locations, and their condition. By 1932, he was supervising a crew of eleven men. He also wrote a pamphlet on the care and planting of trees and partnered with a plant pathologist from Texas A & M College on a study of diseases of trees in Fort Worth.[8]

But Morrison's experience with the Maine woods and eastern arboretums made him eager to create an arboretum in Fort Worth. He and the city's park consultant, S. Herbert Hare of the landscape architecture firm Hare & Hare of Kansas City, Missouri, first considered placing the arboretum in Forest Park in southwest Fort Worth, not far from Texas Christian University. However, they settled upon a site in Rock Springs Park which had been acquired in 1912 and contained 37.5 acres. The park was immediately west of the Clear Fork of the Trinity River and bordered Trinity Park in west Fort Worth. It was known for its native stand of trees and the natural springs from which it received its name. The park remained largely unimproved until 1929 when Morrison began to develop the area around the springs as the first unit of what became the Fort Worth Botanic Garden. Naturalized waterfalls, rivulets, and lagoons were created as were flagstone trails and a stone overlook above the springs. This work was completed ca. 1931.[9]

While work was progressing on the Rock

This amphitheater at North Side Senior High School was one of many projects Morrison designed and oversaw for the school district in the 1930s.

Springs area, Hare & Hare completed a master plan for the city's park system. It included a study for a conservatory and annual, perennial, and rose gardens located north of the springs. The final plan called for the creation of a municipal rose garden with a small shelter overlooking a rose ramp. The ramp consisted of terraced beds with paths that crossed in a repeated X formation and a water cascade flowing down its center. At the bottom of the ramp was a small reflecting pool and parterres that led to a large pond and a vista cut through a grove of trees. The rose ramp's design was inspired by Villa Lante, a sixteenth-century Renaissance garden at Bagnaia, Italy, and the view from the overlook was informed by the long vista at the French palace at Versailles. On an axis with the small reflecting pool was a colonnade of trellises that extended north to a large oval rose garden with a gazebo in its center. All of the architectural elements were to be constructed of Palo Pinto sandstone and wood.[10]

Because of the garden's ambitious scope, it was assumed that it would take decades to build. But an innovative use of federal relief funds resulted in the garden's completion in nine months. In early 1933, before the advent of Franklin D. Roosevelt's New Deal programs, Jewel P. Lightfoot, chairman of the Reconstruction Finance Corporation's (RFC) Relief Committee in Tarrant County, offered the use of RFC labor for the construction of the rose garden. Lightfoot was the husband of the Tarrant County Rose Society's secretary, Fredonia Lightfoot, and a rose enthusiast himself. It was his opinion that if men on the relief rolls performed labor to receive their pay (in the form of a $2 meal ticket), it would respect their dignity and result in something of permanent value to the community. At the park board meeting on February 21, 1933, the use of RFC labor for construction of the rose garden was thoroughly discussed. Morrison estimated that the cost of materials, including the stone, and the realignment of the road to the park would cost $685. The board agreed unanimously that the work should commence immediately under Morrison's direct supervision. Park Superintendent Harry J. Adams was instructed to ensure that nothing distracted Morrison from his duties.[11]

Years later, Morrison recalled that employing laborers from the relief rolls presented several unique problems. It quickly became apparent that many of the men were weakened by malnutrition as a result of their economic condition. A kitchen was set up whereby they could get a nourishing lunch which usually consisted of a stew. Another obstacle was the lack of labor-saving equipment, resulting in much of the work being done by hand. The fact that most of the men were unskilled laborers presented another problem. Morrison personally rounded up twelve "old time stone craftsmen" to aid in the garden's construction and to train the men in the art of stone masonry.[12]

The Municipal Rose Garden was dedicated on October 15, 1933. It garnered nationwide attention and as many as 18,000 people visited it on a single day. Morrison received acclaim for his role in supervising its construction. But like the development of the Rock Springs area, the rose garden was just one component of Morrison's and Hare & Hare's vision for the arboretum. The rose garden was followed by the construction of the Horticulture Building in the northwest corner of the park. The stone building was constructed with Civil Works Administration (CWA) labor and completed in late 1934 under Morrison's supervision. In December of that year, the park board voted to change the name of Rock Springs Park (or Rock Springs Arboretum as it was sometimes called) to Fort Worth Botanic Garden. It was a more suitable name for an environment that contained more than just trees or roses. Indeed, the following year, the Cactus Garden was constructed just north of the shelter overlooking the rose garden. Today's Fort Worth Botanic Garden contains approximately 109 acres with numerous theme and specialty gardens, naturalized areas, greenhouses, and a conservatory and garden center. The historic core of the garden was listed on the National Register of Historic Places in 2009.[13]

Prior to the attention Morrison received for his role in the construction of the botanic garden, he made a name for himself speaking to groups on a variety of garden-related and design issues.

Morrison frequently spoke to civic organizations. Here he is pictured at left with Edward Baker, president of the Riverside Civic League, in 1938.

Early in 1932 and with assistance from the Fort Worth Chamber of Commerce, the Board of Park Commissioners "lent" Morrison to the West Texas Chamber of Commerce where he preached the gospel of city beautification and community building. He traveled 4,000 miles meeting and speaking to approximately 10,000 people in 55 communities. His definition of beautification encompassed more than enhancing physical aesthetics. It meant "doing things right so that the greatest enjoyment and economy can be secured." As a representative of a large city's park department, many of Morrison's meetings with mayors and city managers involved discussions of park development. In an article he wrote for *Parks and Recreation* magazine, Morrison described the jaunt through West Texas as demanding but one of his most enjoyable and interesting experiences.[14]

Morrison's experience in landscape design made him an invaluable asset in the implementation of park and playground improvements that Hare & Hare recommended in its 1930 park master plan. Along with his duties at the park department, Morrison was made supervisor of the Fort Worth Independent School District's playground improvement program. In 1931, the school district received the results of a survey conducted by George D. Strayer of Columbia

University. The study pointed out numerous deficiencies in school facilities including the unsightly condition and inadequate size of school playgrounds. In 1933, school and park officials embarked on a joint program that beautified school playgrounds and helped the park department fulfill its goal of creating more parks within easy reach of every neighborhood. The landscaping program was launched nearly simultaneously as the district's school building program in which twenty-six schools were constructed or enlarged under the Public Works Administration (PWA). Hare & Hare was called upon to draft a complete landscaping program for existing and new schools. With funding first from the Federal Emergency Relief Administration/CWA and then the Works Progress Administration (WPA), Morrison supervised playground improvements at fifty-four schools. The work ranged from the planting of trees to the creation of ball fields to the construction of amphitheaters. The landscaping program received national attention and once again put Fort Worth parks and Morrison in the spotlight.[15]

As an accomplished speaker, photographer, and writer, Morrison used his skills to promote the park department, including the construction of the Fort Worth Botanic Garden and the school landscaping program, as well as gardening, city planning, and beautification in general. In addition to his many public presentations, he wrote numerous articles for *Holland's: The Magazine of the South* (published in Dallas); *Southern Home and Garden*, the official publication of the South Central Region of the National Council of State Garden Club Federations (initially published in Fort Worth with Morrison serving as an editor); the *Houston Chronicle*; and *Parks and Recreation*. His photographs were used to illustrate many of these articles and two photo albums compiled in 1935 and 1938 chronicling the construction of the city's botanic garden and civic improvements aided by New Deal programs. These included Civilian Conservation Corps-built park structures at Lake Worth, other park and school ground improvements, and recreation programs implemented with the assistance of funding through the CWA and WPA.[16]

During his term as chairman of the Educational Committee of the American Institute of Park Executives, Morrison co-authored the book *Let's Go to the Park* with Myrtle E. Huff, principal of Columbia School, Elgin, Illinois, and his wife's aunt.[17] It was published in 1937 by Wilkinson Printing Company of Dallas. The intent of the book was to "create in the minds of all, especially the youth of our land, a love for beauty and an appreciation of the basic problems of building an environment that will contribute to a richer and a happier life for all. Only in an enlightened people can our democracy cope with the problems of the day." As represented in the book, a celebration of the country's parks could provide just the right vehicle for such enlightenment.[18]

The book provided a context covering the purpose and history of public parks. Mirroring Morrison's interest in city planning and landscape architecture, it included an overview of the work of Frederick Law Olmsted, including his design for New York's Central Park. Also given brief mention was the work of landscape architects Jens Jensen and George E. Kessler. Other topics included park site selection, organization of a park department, school grounds as parks, zoos, and parkways and highways. The book was generously illustrated with photographs and other images from across the country. Morrison's photographs showcased Fort Worth's botanic garden and its playground improvement program which were prominently featured in the book. Reportedly, the book was widely distributed in schools and made its way to eight foreign countries.[19]

Morrison also used his training to benefit community organizations. Shortly after his arrival in Fort Worth in 1926, he helped organize the Fort Worth Garden Club, the first women's garden club in the city. He implemented S. Herbert Hare's landscape design at The Woman's Club of Fort Worth *pro bono*. After helping to organize the Fort Worth Men's Garden Club, he served as its first president for two years. He also was the first president of the Fort Worth Camera Club, an or-

ganization for amateur photographers.[20]

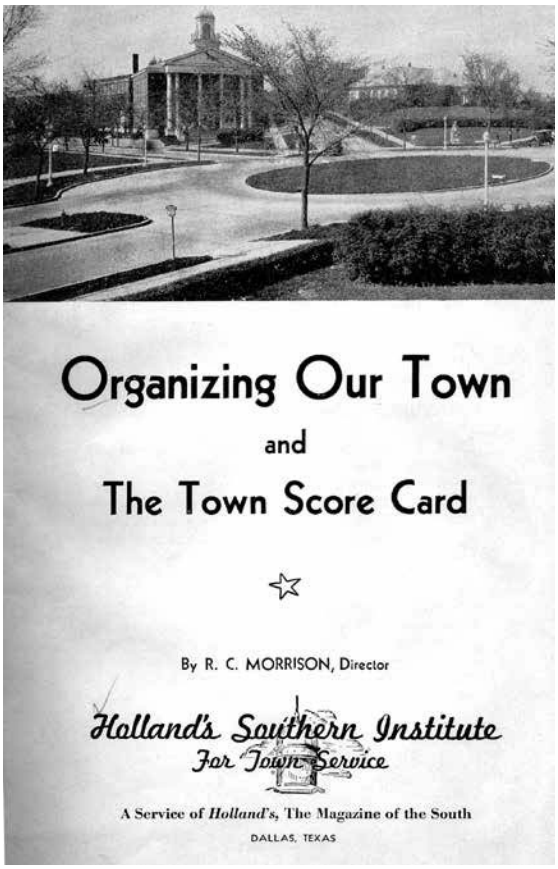
After nearly thirteen years as the city's forester, Morrison announced his resignation in December 1938. The *Fort Worth Star-Telegram* hinted that his relationship with the Board of Park Commissioners had been strained for several years and that he had been criticized recently by area nurserymen. But in testament to his many contributions to the city, the newspaper published an article that acknowledged the expansion of Morrison's duties from caring for the city's trees to being a major force in the development of a nationally recognized park system. Much of that recognition arose out of Morrison's tireless promotional efforts through his speaking engagements, his photography, and the publication of numerous magazine and newspaper articles, and the book *Let's Go to the Park*.[21]

Morrison resigned as city forester to join Eugene Carter in the short-lived landscape architecture firm Morrison and Carter. The pair had worked together on the school landscaping program. Their partnership was formed to work on the landscaping of Ripley Arnold Place and Butler Place, federal public housing projects in Fort Worth, in conjunction with Hare & Hare. Ripley Arnold Place was located on the north end of downtown above the Clear Fork of the Trinity River. Butler Place was constructed for African Americans east of downtown near I. M. Terrell High School, the city's only high school for African Americans at that time. Both housing projects were designed by a stellar team of Fort Worth architects led by Wiley G. Clarkson as chief architect and C. O. Chromaster as supervising architect. Morrison and Carter were likely familiar with the team of architects as they designed many of the schools constructed with funding through the PWA and landscaped with the assistance of the WPA.[22]

Prior to leaving the park department, Morrison developed a close association with the magazine *Holland's: The Magazine of the South*. In November 1937, the magazine introduced Morrison to its readers as a person "known not just in Texas but throughout the South as one of the nation's outstanding proponents of civic beautification." Nearly every month, the magazine featured an article written by him. His first article dealt with a familiar subject—the school landscaping program in Fort Worth. Other topics ranged from the famed squares of Savannah, Georgia, to the renovation of Main Street storefronts in Weslaco, Texas. Whether discussing large cities or small towns, the central theme of his articles revolved around good city planning and design.[23]

While still associated with Carter, Morrison was named director of *Holland's* Southern Institute for Town Service in July 1939. The institute was initiated to address the issues pointed out in the National Emergency Council's *Report on Economic Conditions of the South*. In June 1938, President Roosevelt directed the council to prepare a study for use by Congress and the public regarding the social and economic needs and problems of the South. Issues of concern included the lack of an industrial base, soil conservation, an agricultural economy based on one or two crops under a tenancy system, a rapidly growing, largely rural population that also was suffering from what is now referred to as "brain-drain," poverty, inadequate school facilities, poor health and medical care, substandard housing, a reliance on child labor, and low wages for women. Despite the magnitude of these problems, the publishers of *Holland's* believed that it was the magazine's duty to be a part of their solution and that Morrison was the right person to lead its efforts.[24]

Morrison and *Holland's* publisher believed that the answer to many of the South's problems could be found through the town. Whether big or small, they believed that if the citizens of a town banded together and took action into their own hands by engaging in "wise social and economic planning," much could be accomplished. It would be democracy at its very best. Morrison's role was to be available to any Southern town wishing lecture or consultation services on town building. The only charge to the community was his travel expenses. The Southern Institute for Town Service had an advisory council composed of twenty-seven individuals from each of the fifteen



In 1939 and 1940, *Holland's Magazine* sponsored lectures by Morrison to towns throughout the South and published this free booklet written by him.

southern states as well as representatives from organizations familiar with town building concepts. Members included planners, a university president and professors of education and sociology, a representative of the National Council of State Garden Clubs, and an associate regional director of the National Park Service in Santa Fe, New Mexico. Towns interested in evaluating their community's needs could order the institute's free booklet written by Morrison, titled "Organizing Our Town and the Town Score Card." *Holland's* featured articles written by Morrison that discussed how Southern communities were succeeding at town building. Each issue also recognized towns with "Awards of Merit" for noteworthy accomplishments, including Seguin, Texas, for park development.[25]

Eighteen months after Morrison became the institute's director, the magazine reported that he had held 50 two-day Town Building Institutes and had coordinated 750 group meetings. It estimated that 75,000 people attended these meetings and that Morrison traveled 70,000 miles to conduct the institute's programs. Letters of appreciation sent to *Holland's* or directly to Morrison were testimonials to the value communities placed on the institute.[26]

As the nation's priorities shifted from Depression relief to military preparedness in the face of World War II, the federal government sought talented people to meet the mounting challenges associated with that shift. In the spring of 1941, Morrison was offered and accepted a job with the Federal Security Agency's Office of Coordinator for Health, Welfare, and Related Defense Activities. In the September 1941 issue of *Holland's*, the magazine announced that effective July 1, "the services of the Institute's distinguished Director, Mr. R. C. Morrison, have been requisitioned by the Federal Government in an administrative capacity for an indefinite period." As a result, *Holland's* suspended those phases of the institute's work that required Morrison's personal involvement. Regarding his departure, Morrison stated, "The urgency of this work and the seriousness of our national situation compel me to lend what service I can at this time, hoping that in the not too distant future we can resume our Institute program." Unfortunately, such was not the case. Although Morrison's career with the federal government would involve many aspects of community improvement, his involvement with *Holland's* town building experiment appears to have come to a permanent end.[27]

From 1941 to 1947, Morrison's work focused on cooperative arrangements between the federal government and local communities for recreational opportunities for servicemen and civilian housing. He coordinated the construction of recreation/community centers for military personnel in Bay City, El Campo,

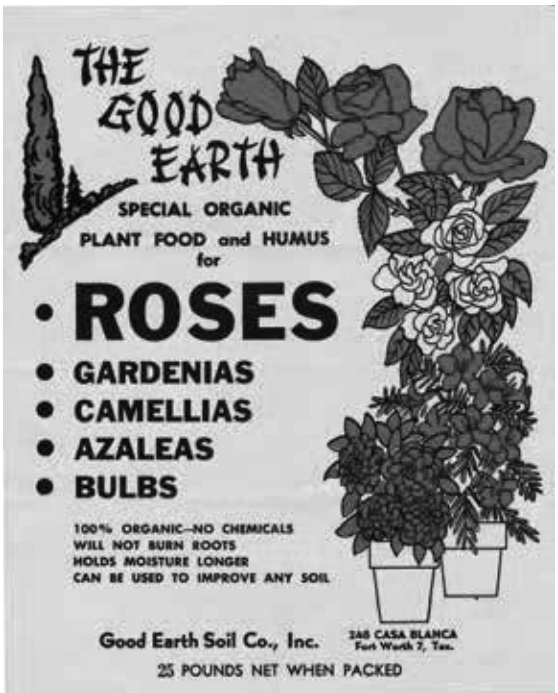
Port Lavaca, Palacios, and Victoria, Texas. Typically, the centers were built within a community and not on a military installation. At the dedication of these facilities, he frequently was photographed ceremoniously handing over the building's keys to the local sponsor.[28] From 1944 to 1947, Morrison was the assistant regional representative for the Federal Housing Administration. As the war drew to an end, cities across the country faced massive housing shortages as returning veterans and civilian workers moved into them. Construction of new housing was generally prohibited as building materials were reserved for war-related efforts. His work with the National Housing Agency (NHA) included seeking the Production Urgency Committee's permission for private construction projects.[29]

In 1947 Morrison left government service and embarked on business ventures that closely suited his passions. Two built upon his love of gardening. With a name suggested by one of his sons, the Good Earth Soil Company produced 100 percent "organic" potting soil. The soil was mixed on land he owned at Eagle Mountain Lake north of Fort Worth where it was enriched with minerals, fumigated, and composted. At one point, the business was prosperous enough that he hired one full-time employee and several students from Southwestern Baptist Theological Seminary in Fort Worth. Specialty mixes were produced for ivy, African violets, roses, camellias, azaleas, and bulbs. Advertisements boasted that the mixtures would not burn roots, held moisture longer, and could improve any soil. The soil was bagged in 1.5-pound to 25-pound containers which he sold out of his residence in Fort Worth or through variety stores such as F. W. Woolworth in twenty states. A *Fort Worth Star-Telegram* article suggested that the soil was finding favor with apartment dwellers, perhaps reflecting the desire for a garden among those unable to find permanent housing in the post-war years. Morrison also operated a test garden for ornamental plants and vegetables on the Eagle Mountain Lake property. Another business evolved out of a hobby. Morrison created flower boxes made out of unusual native and foreign wood with his name burned into the base of each box. He also created a plastic "gardenette." These containers, available in three colors, featured a reservoir in the center that watered plants from below the surface of the soil.[30]

The 3B Ranch was another business venture. On the same land where he mixed his Good Earth potting soils, he also raised turkeys. He expanded this venture to include processing smoked turkeys. Other turkey raisers could ship their live birds to him and he would dress and smoke-cure the carcasses and ship them back to the owner. The rates for this process varied from $4.50 to $6.00 each, depending on the size of the bird.[31]

Promoting himself as a landscape architect (although he was not registered until 1970) and drawing on past associations, Morrison capitalized upon his reputation as a speaker and lecturer. A brochure he produced titled "A New Venture for a Garden Club Program" described lectures (some of which were illustrated) and other programs for garden clubs or similar groups. Topics included themes he previously explored as Fort Worth's city forester and the director of *Holland's* town building program. The illustrated lecture "Designing Home Grounds for Efficiency and Beauty" could be followed by trips to local gardens for study or visits with homeowners for consultation services.[32]

Morrison returned to public service in 1951 as the southwest regional representative for Community Services with the U.S. Air Force. The job was similar to his previous work for the government in the 1940s—working with local communities and air bases on programs of hospitality and entertainment designed to make the airmen feel at home. He was headquartered at Carswell Air Force Base in Fort Worth but worked with communities and air bases in Arkansas, Texas, Oklahoma, and Louisiana. Morrison received a letter of commendation from the Air Force in 1954 for superior performance of his duties. According to the letter, he exhibited an unusual degree of initiative and imagination, and his knowledge of the communities and his skill in uncovering services for Air Force personnel did



In 1947, Morrison opened the Good Earth Soil Company, producing organic potting soil mixed on land he owned at Eagle Mountain Lake north of Fort Worth.

"much to promote friendships between civilians and airmen, and consequently . . . enhanced the stature and prestige of the Air Force." His skills received official notice at other times during the years he served in this position.[33]

By 1961 Morrison was the Texas field coordinator for the U.S. Department of Commerce's Area Redevelopment Administration. Although he worked out of Fort Worth, the program aimed to bring new industry to economically distressed areas in forty-six East Texas counties as well as Laredo. By 1963, his territory had expanded to include all of Texas and Oklahoma. Morrison's previous experience with "town building" and his work as a liaison between communities and the military served him well in this position until his retirement in the late 1960s.[34]

In early 1961, Morrison wrote a weekly article for the *Fort Worth Press* under the title "Let's Talk About Fort Worth." He was not afraid of criticizing city practices when addressing its current problems. He urged voters to approve a charter amendment merging the park and recreation departments to better coordinate their activities (citing little coordination in the past) and to save tax money. However, the amendment failed and another three years passed before the departments were merged. In another article, he lamented the loss of amphitheaters and landscape features created during the school ground improvement program of the 1930s (one might add, under his direction). He urged that the beautification of the school grounds be a priority once again for the benefit of all. Another article addressed deficiencies he saw at his beloved Fort Worth Botanic Garden. He may have irked some in an article titled "The True Value of Beauty." He again addressed the issue of good city planning and design when he wrote, "Either through poor taste or a lack of personal concern" the city was marred by an abundance of unsightly buildings, billboards, and used car lots, forcing residents to "wade through miles of ugliness to catch one glimpse of beauty." The only remedy he saw was in "mass education and through civic pride."[35]

Morrison implemented his own strategy to promote civic education and pride. In March 1961, the *Fort Worth Press* announced that he had gone into "show business" with the launching of a new garden club program called "Garden Symphony." Focused again on familiar themes, the presentation was described as "[an] illustrated lecture on Garden Design and Civic Improvement, blended with stereophonic music and concerned with harmonious living." It was "planned for aggressive Garden Clubs who are not only interested in horticulture, but are also concerned with the more serious problems of civic or community development." Morrison's appearance could be secured by paying his travel expenses and sharing 50 percent of ticket receipts.[36]

The man called "the Father of the Fort Worth Botanic Garden" created his own botanical wonderland on his property on Eagle Mountain Lake where he spent most of his retirement years.

Morrison and his wife developed property at Eagle Mountain Lake into their own botanical wonderland. Here they are pictured in their garden in 1972.

The Morrisons purchased the lakeside property in 1936 but made few improvements until after World War II. They then spent twenty-five years planning and nurturing the garden before the house was completed in 1971. The house's siting took advantage of views to the garden and the lake beyond. Native oaks blended with a variety of oaks he grew from acorns. These were supplemented with a collection of pines he grew from seedlings. Hundreds of flowers and blooming shrubs provided splashes of color. Other amenities included a guest house, putting green, boat dock, and a terrace overlooking the lake.[37]

Morrison was diagnosed with Parkinson's Disease during the latter part of his life. For many years, he was able to pursue his passions. But eventually, his condition forced the Morrisons to sell their beloved home in 1983. They moved to Trinity Terrace, a high-rise retirement and assisted care facility west of downtown Fort Worth overlooking the Clear Fork of the Trinity River and Trinity Park. Yet that same year, he participated in events marking the fiftieth anniversary of the completion of the Municipal Rose Garden. Morrison died of pneumonia on April 12, 1989. Fittingly, his ashes were spread at the Fort Worth Botanic Garden. In 2011, a state historical marker honoring his many achievements was installed at the Municipal Rose Garden.[38] L

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Singing in Harmony

Arthur and Marie Berger

By Mark Rice

"I don't divide architecture, landscape and gardening. To me they are one."—Luis Barragán

During the 1950s, whenever the revered Texas architect O'Neil Ford needed an iconic landscape design to grace one of his residential or commercial projects, he frequently turned to the husband and wife team of Arthur and Marie Berger. The Dallas-based duo completed nearly 200 beautiful landscapes, mainly in Texas cities including Dallas, Ft. Worth, Waco, and San Antonio, crafting beautiful jewels in the midst of challenging natural environments.

Arthur Berger was born in Kansas in 1903, and according to his sister Emily, he was a rather frail, introverted child. His interests lay in nature and music rather than athletic pursuits. He later earned an undergraduate degree in botany from the University of Kansas. Berger then attended Harvard University, where he earned a graduate degree in landscape architecture in 1928. During the early 1930s, Berger worked for Italian-born and New York-based landscape architect Feruccio Vitale.[1] Berger completed numerous projects in the Northeast and Midwest before venturing to Dallas in 1939 with a commission to design the grounds of the DeGolyer estate on the shores of White Rock Lake. Everette Lee DeGolyer was a wealthy oilman and geophysicist who had co-founded the petroleum consulting firm of DeGolyer and MacNaughton. DeGolyer's magnificent 44-acre estate was dubbed Rancho Encinal (Oaks Ranch), and Berger graced it with tasteful features including a beautiful wisteria arbor, magnolia allée, and formal gardens. Berger was enchanted enough with Dallas to begin dividing his time between Texas and his most recent home in Toledo, Ohio.[2]

During World War II, Berger served the U.S. Army as a civilian employee at Fort Belvoir, Virginia, where he worked on camouflage

Arthur Berger's first project in Dallas, in 1939, was landscaping Everette L. DeGolyer's estate at White Rock Lake. This inner courtyard includes plantings, a mosaic walkway, and an ornamental pond.

Arthur and Marie Berger married in 1946 and collaborated on nearly 200 landscape projects before Arthur's death in 1960.

research. One of his co-workers at Fort Belvoir was Marie Harbeck, a native of the Pacific Northwest, who graduated from Oregon State University in 1932 with a degree in landscape architecture. Arthur Berger and Marie Harbeck were married at Highland Park Presbyterian Church of Dallas in July 1946.[3]

Following the war, both Dallas and Fort Worth were experiencing booms in population and wealth. The war had brought large numbers of people to the region to work at North American Aviation, Consolidated Aircraft, and other defense contractors. These companies were succeeded by Chance Vought, Convair, and General Dynamics, and the assembly lines kept humming. Banking, insurance, and oil were still mainstays of the local economy, but the new technical inventions born of the war served to fuel the explosive growth of the defense and electronics industries. Texas Instruments and Collins Radio would arise to put Dallas on the leading edge of technological innovation. Wealthy executives from such successful companies would need fitting residences and beautiful landscapes in the years to come.

After their marriage in 1946, the Bergers began completing joint projects in Texas, including the minimalist landscaping for the new *Dallas Morning News* building at Young and Houston Streets, designed by architect George Dahl. The newspaper's chosen site was just across Houston Street from Union Station, so it was one of the first images of Dallas beheld by arriving rail passengers. Fortunately, Ferris Plaza and its abundant greenspace also faced the imposing newspaper building across Young Street, but the Bergers had very little open ground to work with in front of the *News* building. They made the most of the available space with strategic plantings of hardy yaupon holly, English ivy, and

The Bergers landscaped the entry for the new *Dallas Morning News* building at Young and Houston streets in 1946.

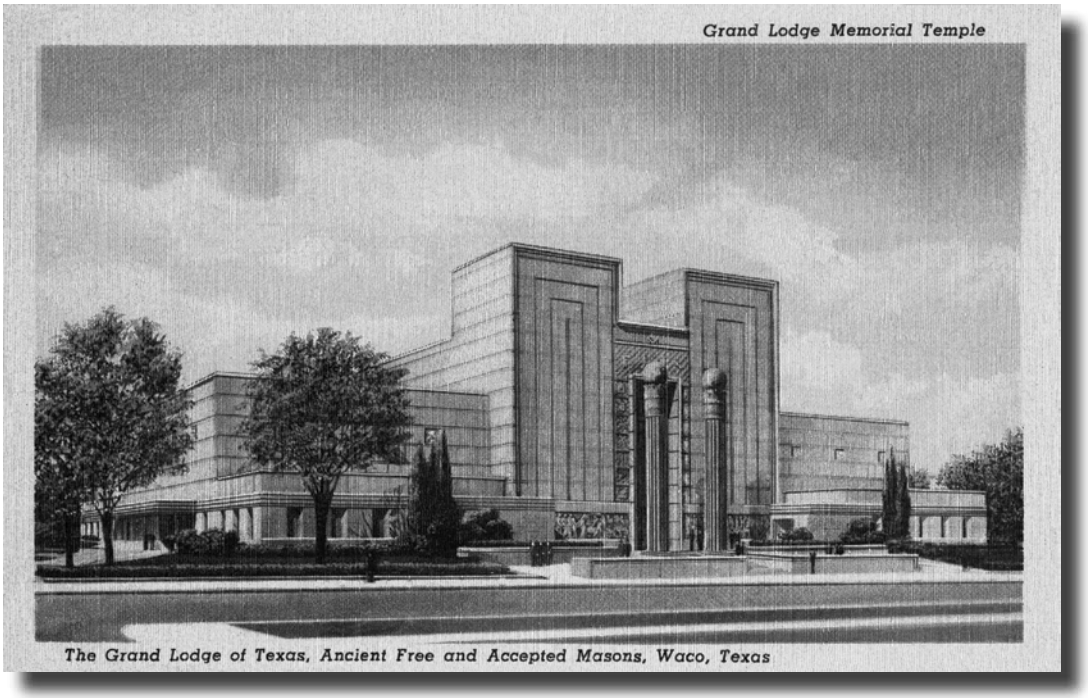
wax leaf ligustrum, as well as four transplanted century-old live oaks. Their tasteful landscaping helped to soften the façade of the new building, which opened in May 1949.[4]

Only a few months later, the new temple of the Masonic Grand Lodge in Waco was dedicated. The massive granite building occupied a full city block, with a remarkable bas-relief sculpture executed by Raoul Josset and grounds meticulously landscaped by Arthur Berger. The gleaming temple and its spacious grounds can still be seen today on Columbus Avenue.[5]

Throughout the early 1950s, the Bergers designed beautiful landscapes for upscale Dallas residences, mostly in Highland Park, Turtle Creek, and Preston Hollow. During this time period, the couple also forged an important symbiotic relationship with San Antonio architect O'Neil Ford. The Bergers collaborated with Ford to create homes and landscapes for Lewis MacNaughton (Everette L. DeGolyer's business partner) and Texas Instruments co-founders Eugene McDermott and Patrick Haggerty, among others. [6] In addition to these prominent collaborations, Ford designed the Bergers' personal residence on a high bluff overlooking Turtle Creek.[7]

The Bergers were given a unique opportunity to showcase their talents to a massive audience when they were invited to provide the landscaping design for the *House Beautiful* Pace Setter Home at the 1954 State Fair of Texas. The 3,300-square-foot, all-electric model home was the joint project of *House Beautiful* magazine, the University of Texas School of Architecture, and the General Electric Company. The Bergers accented the home with private gardens, hidden courtyards, and dramatic landscape lighting throughout.[8]

Later that year, the Bergers were commissioned by developer Trammell Crow to landscape his new Decorative Center at Oak Lawn Avenue and Hi Line Drive in Dallas. Crow wanted to avoid the multi-story, highly-congested furniture marts typical of New York and Chicago. The Decorative Center would feature single-story buildings grouped around landscaped parking



Arthur Berger's 1949 landscape design for the Masonic Grand Temple in Waco survives 70 years later.

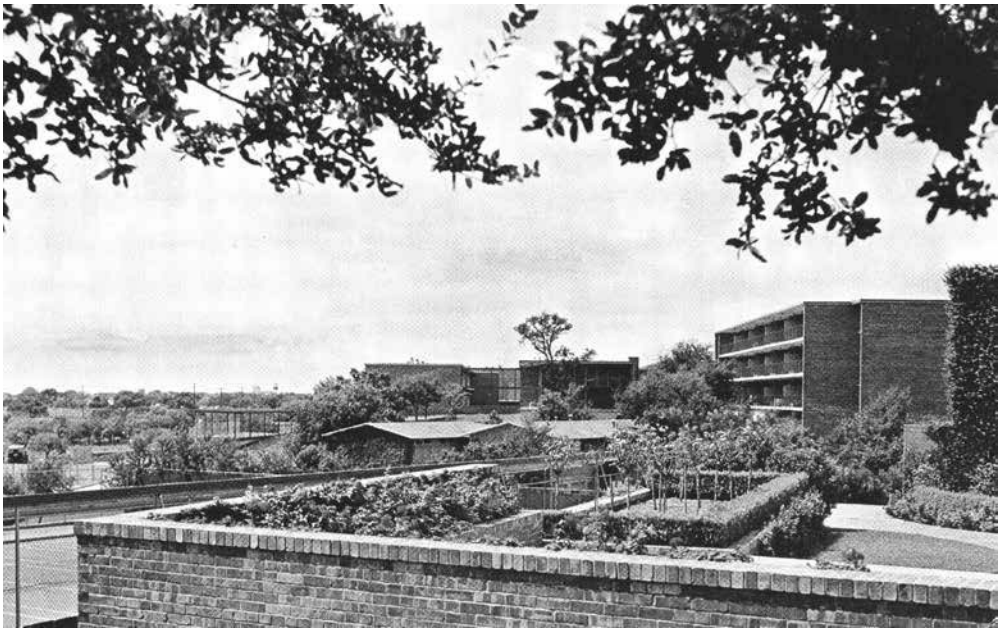
courts. Working with primary architect Jacob Anderson, the Bergers achieved a quiet, secluded, leafy atmosphere that was unusual for the bustling city. Major furniture and home furnishings companies quickly leased the available space. The Decorative Center still thrives on the site today.[9]

As the Bergers' reputation for design excellence grew, their commissions accelerated. San Antonio's Trinity University had recently moved to its new Skyline campus, and O'Neil Ford was chosen to give the hilly location a unique identity through his intuitive sense of native Texas architecture. Ford designed the school's new buildings and immediately tapped Arthur and Marie Berger to design the landscaping.[10] The small school quickly became noted for its modern brick buildings, native live oaks, beautiful grounds, and sparkling fountains on 125 acres overlooking downtown San Antonio.

Arthur and Marie Berger were honored in 1956 by an invitation to exhibit their works at the International Federation of Landscape Architects Congress in Zurich, Switzerland. Following the exhibition, they stayed in Europe for nearly three months to tour notable estates and gardens in England, France, Sweden, and Denmark.[11]

The 1957 relocation of Temple Emanu-El's congregation from South Dallas to the corner of Northwest Highway and Hillcrest Road gave the Bergers an opportunity to collaborate with contemporary architects Howard Meyer and Max Sandfield.[12] Meyer and Sandfield drew high praise for their modernistic design, particularly the circular Olan Sanctuary, but despite inevitable changes, the wisdom of the Berger's landscaping is still evident after six decades. A quiet inner courtyard is shaded by four massive live oaks from the original landscaping. The Bergers recognized that the complex would need to be screened from Northwest Highway's burgeoning traffic, so multiple rows of pecan trees faced the busy street. Instead of a featureless, concrete-covered parking lot directly in front of the structure, parking bays were strategically interspersed with landscaped green islands that softened and complimented the approach to the temple.

For Trammell Crow's Decorative Center at Oak Lawn and Hi Line in Dallas, the Bergers created a quiet, secluded, leafy atmosphere.

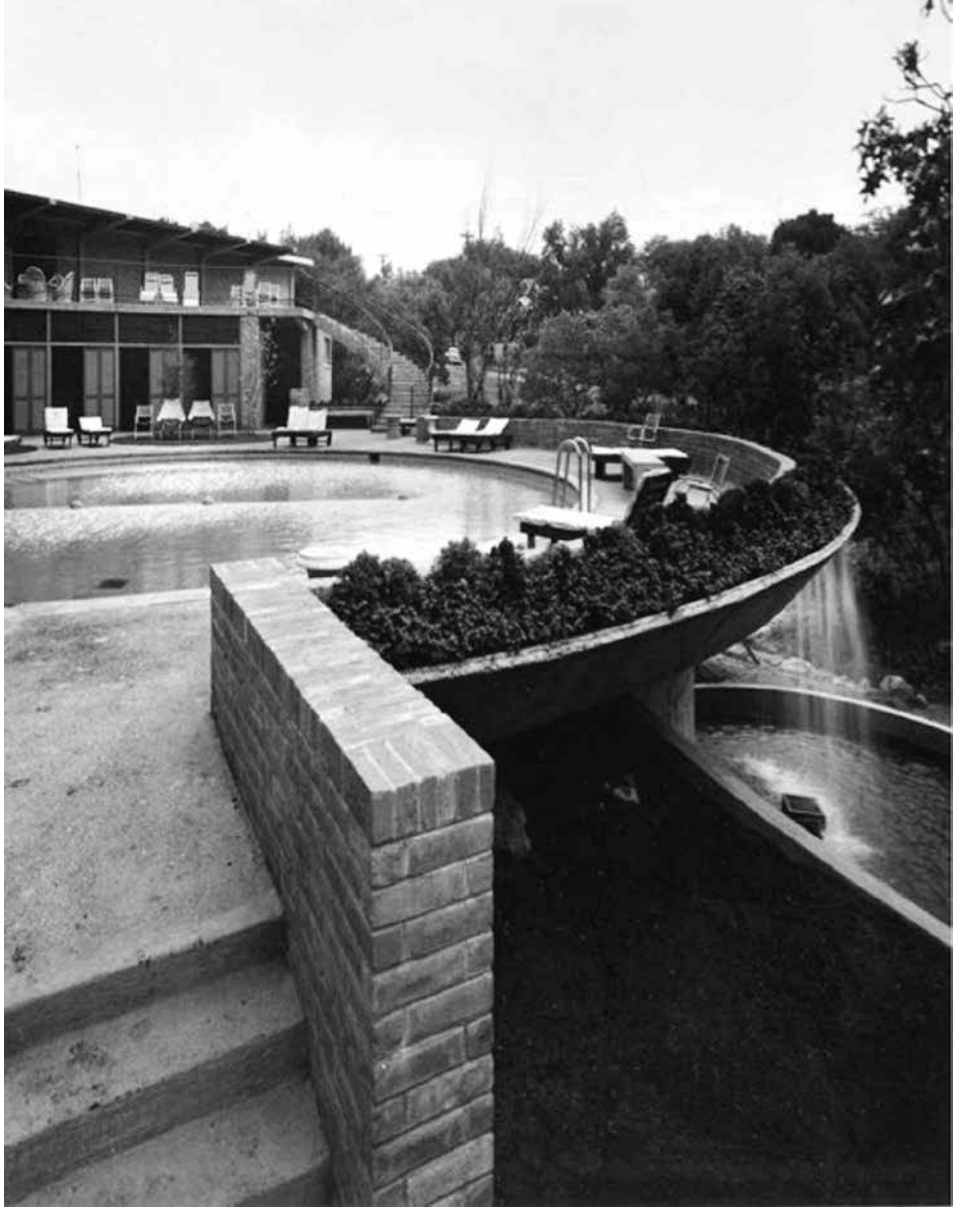


Architect O'Neil Ford asked the Bergers to design the landscaping for the new campus of Trinity University in San Antonio.

This quiet inner courtyard is among the surviving elements of the Bergers' landscape design for the new Temple Emanu-El at Northwest Highway and Hillcrest in 1957.

The Bergers worked again with Howard Meyer on the innovative 3525 Turtle Creek apartment building in Dallas. Designed as an elegant, high-rise apartment home for the wealthy, the project demanded beautiful landscaping along the shores of Turtle Creek. Howard Meyer's building made extensive use of pink-tinted cast concrete, and according to the authors of *Women, Modernity and Landscape Architecture,* the Bergers "responded to the scale and materials of the building by designing a large-scale waterfall and swimming pool, constructed from the same pink-tinted concrete as the building, surrounded by a softly rolling landscape of lawn and shade trees." The Bergers' design "relied on plant knowledge and horticulture as well as their experience of the social and cultural context of their work. With this knowledge, they created gardens that were deeply connected to the region's landscapes and lifestyles."[13] Converted to condominiums in 1977, 3525 Turtle Creek maintains its exclusivity today.

In 1958, booming Texas Instruments began relocating its research and manufacturing facilities from Lemmon Avenue in Dallas to North Central Expressway on the border between Dallas and Richardson. O'Neil Ford and partner Richard Colley of Corpus Christi were chosen as architects for the sprawling new campus, with Arthur and Marie Berger attached as landscaped architects.[14] According to the Cultural Landscape Foundation, "their scheme carefully integrated the corporate headquarters with the landscape. Open courtyards containing native oaks were nestled into the buildings, providing natural light, contact with nature, and multiple points of orientation.



The Bergers' landscape design for the high-rise apartment building 3525 Turtle Creek, including this waterfall adjacent to the swimming pool, has helped contribute to the building's enduring reputation as a quality residential space.

Deep colonnades allowed employees to move from building to building, shaded from the hot Texas sun."[15]

The Bergers were simultaneously given an opportunity to perform on the international stage when they joined Texas architect William Tamminga in designing the new Frenchman's Cove Resort on the northeastern shore of Jamaica. The beautiful terrain featured lush mountains cascading down to the sea, with a mountain stream flowing through the grounds. The Bergers managed to incorporate the individual guest villas seamlessly into the landscape, achieving spectacular results. The resort opened in December 1958.[16]

There was no slowdown in sight for the pair during the remainder of the decade. The Bergers lent their talents to the campus of St. Mark's School of Texas and the new Exchange Park office complex near Love Field. In 1959, they created a 40' x 60' rooftop garden for the Dallas Public Library on Commerce Street. The

small garden was located outside the glass wall of the fourth-floor Terrace Room, offering a green oasis amid downtown's vast sea of concrete.[17] The Bergers also provided the landscaping for the new Stagecoach Inn in Salado.[18]

As the new decade dawned, Arthur and Marie began planning a return tour of Europe for late summer 1960. But it was not to be. The Bergers' personal and professional partnership ended tragically in August 1960 when Arthur was critically injured in a car-truck collision at the intersection of Preston and Belt Line roads in far North Dallas. Berger and an associate, Houston Bliss, were returning to Dallas after viewing one of their projects when a heavy gravel truck turned into their lane. The head-on collision crumpled the car that Bliss was driving, injuring both Bliss and Berger.[19] Bliss recovered, but Arthur Berger died twelve days later at Parkland Hospital. He was 56.[20]

Marie Berger never really recovered from the shock of losing her husband and business partner so unexpectedly.[21] She and Bliss completed one more project, the Great National Life Insurance Building grounds (later the Salvation Army Headquarters) at Mockingbird Lane and Harry Hines Boulevard.[22] Marie began spending most of her time with her sister in Oregon. A brain tumor that had afflicted Marie for several years became progressively worse, and she suffered a lethal stroke in April 1963. Houston Bliss paid tribute to Marie by saying, "Her greatest flair was her ability to make lines sing in harmony, and in relieving contrast. Her approach in design had an indefinable spontaneity and freshness, comfortable to comprehend and behold."[23]

Arthur and Marie Berger left behind a legacy of beautiful landscapes as well as scholarship endowments in landscape architecture at the University of Kansas, Harvard University, the University of Oregon, Oregon State University, and Trinity University in San Antonio.

"Dallas is a more beautiful place to live as a result of the work of Arthur and Marie Berger."

—Bud Oglesby, Dallas architect and president of Dallas AIA Chapter, 1963.[24] L

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22nd Annual
LEGACIES
Dallas History Conference

Theme: Law & Disorder in Dallas Revisited

Presenters (in alphabetical order):

Ralph Cousins
"Ejected from Old Red: Black Jury Service in the Time of Jim Crow"

Peter Kurilecz
"The Man with Nine Lives: Herbert 'The Cat' Noble"

Teresa Musgrove
"Horror in Hollywood Heights"

Marcel Quimby
"Historic Courthouses and Jails in Dallas"

Rose-Mary Rumbley
"A Fun Look at Crime"

Rene Schmidt
"Murder It Was: The Deaths of Two Women That Shocked Dallas in the 1910s"

The 22nd Annual *Legacies* Dallas History Conference will be presented virtually. Logistics are being worked out by the steering committee and will be announced at least a month in advance. Free admission will be offered through the generosity of The Summerlee Foundation and the following institutional sponsors:

Dallas County Historical Commission
Dallas County Genealogical Society
Dallas Heritage Village
Dallas Historical Society
Dallas History & Archives Division, Dallas Public Library
Dallas Municipal Archives
Dallas Woman's Forum
DeGolyer Library at SMU
Historic Aldredge House
Irving Archives and Museum
Old Red Museum of Dallas County History & Culture
Park Cities Historic and Preservation Society
Preservation Dallas
The Sixth Floor Museum at Dealey Plaza
Texas State Historical Association
University of Texas at Arlington Library
William P. Clements Center for Southwest Studies at SMU

For more information, contact LegaciesDHC@gmail.com

Frank Jackson received a B.A. in English from the University of Pennsylvania and an M.A. in Radio-TV-Film from Northwestern. Currently employed by the Turley Law Firm, he has written more than 250 articles for the *Hardball Times* web site and has also written several articles for the Texas Rangers program magazine. His article "Dorothy (Parker) Does Dallas" was published in the fall 2018 issue of *Legacies*.

Susan Allen Kline is an independent historian and preservation consultant in Fort Worth. She has a passion for the New Deal and landscapes designed by Hare & Hare of Kansas City, Missouri. Susan is the author of *Fort Worth Parks* (2010), "'We Patch Anything': WPA Sewing Rooms in Fort Worth" in *Conflict and Cooperation: Reflections on the New Deal in Texas* (2019), and "The Alfred P. Murrah Federal Building and the Creation of the Oklahoma City National Memorial" in the spring 2020 issue of *The Chronicles of Oklahoma*. She wrote the text for "The Swift Site in Fort Worth" which appeared in the fall 2017 issue of *Legacies*.

As a youngster, **Mark Rice** often tagged along with his court reporter father on trips to his downtown Dallas office. The big buildings and bustling streets captured his youthful imagination, and following his attainment of a degree in history and a career in the business world, he began researching Dallas history. He is the author of *Downtown Dallas: Romantic Past, Modern Renaissance* (2007) and *Dallas at Dawn: Rare Images and Forgotten Stories* (2019). He contributes the "Dallas Then & Now" feature to each issue of *Legacies*. His article "The Alexander Affair" appeared in the fall 2019 issue.

Dr. Richard Selcer is a Fort Worth native who has taught and written history for forty years. He holds the Ph.D. from TCU, and his teaching stops include Yankton College, Tarrant County College, International Christian University (Vienna, Austria), and City University (Pravetz, Bulgaria). He has published twelve books on local and Civil War history, and dozens of articles in popular magazines and scholarly journals. He is a member of the Tarrant County Historical Commission.

Susanne Starling is a native Texan who earned her M.A. from UNT and taught for many years at Eastfield Community College. She is co-author of a history of Mesquite entitled *A Stake in the Prairie* and author of a biography of early Texas surveyor, Warren A. Ferris. The biography, *Land Is the Cry!*, was much hailed by Texas surveyors who twice invited her to be keynote speaker at their state conventions. Her most recent article for *Legacies* was "The Hedgcoxe War or the Peters Colony Rebellion" for the spring 2016 issue.

M. C. Toyer, gr-gr-gr-grandson of Dallas pioneers John and Emily Beeman and George W. and Martilla Glover, attended schools in Dallas, Irving, and Grapevine, Texas. He served in the U. S. Army from 1966 to 1970 as an Infantry Company Commander in Panama and Vietnam. Now, as a retired carpenter, his main interests are research, travel, writing, and occasional public speaking. M. C. resides in Pilot Point, Denton County, Texas.

Elm Street

Oh, what a difference a century can make. This 1917 view of Elm Street looking west from St. Paul is anchored on the left by the elegant Second Empire-styled Wilson Building (1904) and the adjacent Wilson Building annex (1912). The Wilson Building's lower floors housed the Titche-Goettinger Department Store at the time. Just over a century later, the venerable Wilson Building and Annex still thrive as residential structures while everything around them has disappeared. The Comerica Bank Tower has replaced the low-rise buildings on the left while 1700 Pacific occupies the former site of Criswell's Home Furnishings. The 72-story Bank of America Plaza soars in the distance. -—*Mark Rice*