

JOHN S. CHASE CHANGED  
TEXAS ARCHITECTURE

CHILL OUT WITH  
ICE CREAM AND SORBETS

CHET PAYS HIS RESPECTS  
AT THE FUNERAL MUSEUM

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JULY 2021

A man with a beard, wearing a white cowboy hat and a blue button-down shirt, stands with his hands in his pockets, smiling. Behind him is a mural of a bearded man with a red bandana, playing a yellow guitar. The mural is on a yellow wall with the words "WILDLIFE" and "OF TEXAS" visible. The man in the foreground has a blue string tied around his wrist.

## Painting the Town

Mural artist  
Matt Tumlinson  
turns Rankin  
into his canvas

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# July 2021



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Artist Matt Tumlinson interprets the state's culture in murals around a West Texas town.

*By Pam LeBlanc  
Photos by Erich Schlegel*

### An Unlikely Blueprint

John S. Chase charted a unique course to become Texas' first Black licensed architect.

*By Michael Hurd*

ON THE COVER

Thanks to Matt Tumlinson, Willie Nelson has a permanent residency in Rankin.  
*Photo by Erich Schlegel*

ABOVE

John S. Chase and his sons in front of his signature Houston home, circa 1959.  
*Photo courtesy African American Library at the Gregory School | Houston Public Library*

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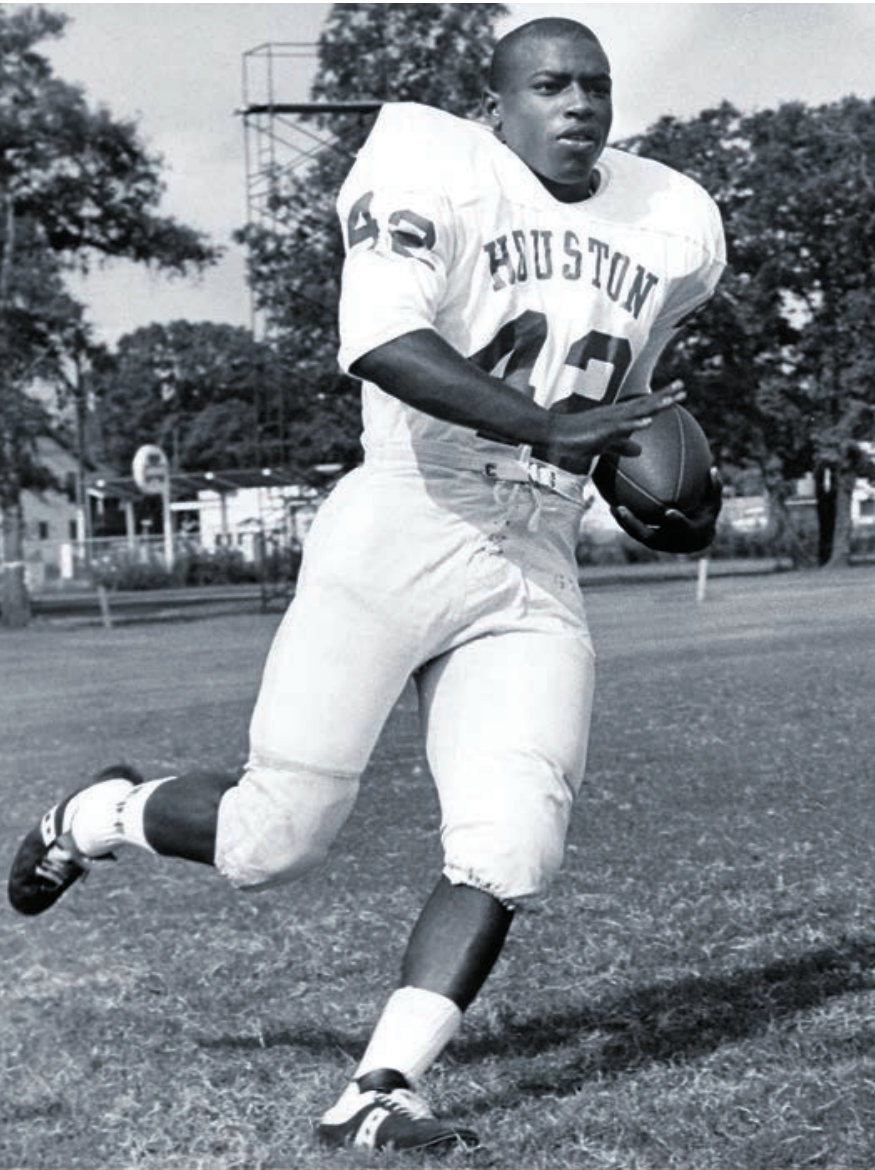
Common Ground  
*By Rhonda Reinhart*

# Groundbreaking Cougar

**WARREN MCVEA** was a high school football phenom—arguably the best running back in the country—at San Antonio’s Brackenridge High School in 1964, when he turned down more than 70 other scholarship offers and elected to play for the University of Houston.

The decision was historic, making McVea, who turns 75 this month, the first Black player to receive a scholarship to play football at any of the major college programs in Texas. He was a two-time All-American for the Cougars and later played six seasons in the NFL.

McVea was born July 30, 1946.



*July 5*

## National Bikini Day

This year’s celebration takes on special meaning as it marks the 75th anniversary of the skimpy swimsuit.

Dancer Micheline Bernardini debuted the bikini, designed by Louis Réard, at a poolside photo shoot July 5, 1946, in Paris. A world just emerging from World War II considered the suit scandalous because it showed a woman’s navel.

Réard named the swimsuit, which used about a napkin’s worth of fabric, after the Bikini Atoll, the Pacific Ocean coral island where the U.S. tested nuclear weapons for more than a decade starting in 1946.



That’s roughly the number of times a person breathes in a day.



## FERTILE FELINE

No cat on record has given birth more than a tabby born in 1935 in Bonham, in North Texas. Dusty produced 420 kittens during her life, according to Guinness World Records, giving birth to her last litter, a single kitten, in 1952.

## FINISH THIS SENTENCE

I SHOULD HAVE PAID MORE ATTENTION ...

**TCP** Tell us how you would finish that sentence. Email your short responses to [letters@TexasCoopPower.com](mailto:letters@TexasCoopPower.com) or comment on our Facebook post. Include your co-op and town. Below are some of the responses to our May prompt: **This Memorial Day I remember ...**

All the fallen. War is hell, and we better remember too few come back from it.

SALLY WOLFE  
VIA FACEBOOK

Not only those who fought and died in battle for this country but also those front-line heroes who fought and died in the battle against the COVID-19 pandemic.

W. GRANT BRALY  
GUADALUPE VALLEY EC  
CUERO

Maj. Marie T. Rossi, the first female aviation combat commander to fly into battle. She was killed in action March 1, 1991.

TAMMY DUPLECHIN  
TRINITY VALLEY EC  
NEW YORK, TEXAS

Too many to list.

STEVE AND LISA BOSTON  
VIA FACEBOOK

To see more responses, read Currents online.



# Best Foot Forward

**SOME PEOPLE** in this country have two feet, and it's causing all kinds of problems. That's about to change, however.

Wait. What?

One foot is the old U.S. survey measuring foot from 1893, according to *The New York Times*, that takes Earth's curvature into account. The other is the shorter and slightly more exact international foot from 1959, used by nearly everybody in the U.S. except surveyors in some states. The two feet differ by about one-hundredth of a foot per mile, or 2 feet for every 1 million feet.

But come January 1, 2023, the old foot gets the boot when the National Institute of Standards and Technology adopts the international foot as the official standard in the U.S.



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RAUL ALLEN

The Hero of Cinco de Mayo

“You have made me feel very proud of being a Tejano. Thank you for your great story on Ignacio Zaragoza Seguín.”

ANTHONY BARRON  
TRINITY VALLEY EC  
TERRELL

San Jacinto Stands Alone

While I enjoyed the article about the Battle of Puebla and admire Gen. Ignacio Zaragoza Seguín’s part in it, I take exception to calling it “Mexico’s San Jacinto moment” [*The Hero of Cinco de Mayo*, May 2021].

San Jacinto was a victory that ended the war with Mexico and gave Texas independence, whereas the Battle of Puebla was just a lone victory in a war Mexico eventually lost to France the next year. Cinco de Mayo is not nearly as important as San Jacinto Day.

Steve Yates  
Pedernales EC  
Wimberley



I love any and all yarns [*Serendipity Spinners*, May 2021].

WENDY L. VERA  
VIA FACEBOOK

Dear Texas

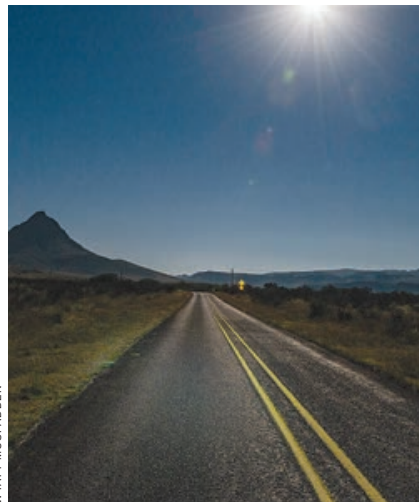
The writing and great photo of Eli Winter’s piece [*Few and Far*, March 2021] were so beautiful. It was a poignant, personal and perfect love letter to the entire state of Texas.

Suzanne Howalt  
Pedernales EC  
Austin

Falfurrias Beef

At one time the Lasater ranch encompassed 350,000 South Texas acres, and in 1912, somewhere on that huge spread, my mother was born [*A Name That Sticks*, February 2021]. The Lasaters were not only famous for their butter, but they were also known for developing the Beefmaster cattle breed in 1931.

Jerry Klumpp  
Central Texas EC  
Kingsland



WYATT MCSPADDEN

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letters@TexasCoopPower.com

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Austin, TX 78701

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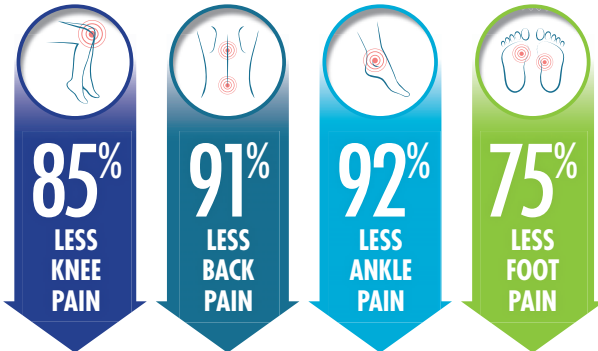


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# Rankin as a Canvas

Artist Matt Tumlinson interprets the state's culture in murals around a West Texas town

ABOVE Life imitates art as Matt Tumlinson grabs a selfie in front of his modern take on a *Lonesome Dove* scene. RIGHT A palette of spray paint.

BY PAM LEBLANC • PHOTOS BY ERICH SCHLEGEL





**M**att Tumlinson wanted to create a painting that stretched across an entire building, so when the opportunity arose to splash one on the side of a restaurant in tiny Rankin, he headed west, paintbrushes in tow.

“I was thinking if it turns out bad, very few people will see it in Rankin,” the San Antonio-based artist said.

The 8-foot letters that spell out the town’s name, in a style reminiscent of what you’d find on a cowboy’s belt buckle, turned out pretty good, in fact. And since that 60-foot mural went up in 2015, Tumlinson has painted seven more in the West Texas oil town, population about 850.

“With murals, it’s really tough to get permission or access to a wall and even tougher to get access without stipulations on it,” Tumlinson said. “I only wanted to do one if I could paint something I wanted to paint, and Rankin’s been really good about ‘I’ve got a wall you can paint.’”

Tumlinson grew up in Early. After graduating from Texas Tech University, he worked briefly as a history teacher

but disliked it. When he and his wife, Allison, moved to Nantucket, Massachusetts, he sold his first painting—a watercolor map. In 2013 they moved back to Texas, where he worked as a guide on the San Antonio Riverwalk while trying to kickstart his art career.

Tumlinson’s main business is in “brass canvas” paintings, made on groups of spent bullet casings collected from his uncle’s gun range. He also works in oil, painting his view of Texas’ quickly changing rural landscapes and drawing influence from Texas singer-songwriters.

“People have this idea that Texas is all boots and cowboys and open range,” Tumlinson said. “I just feel like being an eighth-generation Texan, if somebody’s going to tell the accurate story of what Texas is today, why not me?”

Rankin, 55 miles south of Midland, didn’t offer up its downtown as a canvas randomly. Tumlinson’s sister teaches at Rankin High School; his brother-in-law coaches the Red Devils, the school’s six-man football team. A local restaurant



ABOVE Tumlinson says the mural of Matthew McConaughey is about being confident in yourself. RIGHT Spray-painting in windblown West Texas can be tricky. OPPOSITE Rankin City Hall.



owner thought a mural would liven things up (which it did). Tumlinson's sister mentioned that her brother was an artist looking for a place to paint a mural, and an invitation was extended. The mural was Tumlinson's first.

Soon, locals suggested he paint the side of the city's water tower. The structure looked rickety to Tumlinson, so instead he painted a scene from Larry McMurtry's *Lonesome Dove* on the side of a building owned by the mayor. The mural shows characters Gus and Woodrow riding into San Antonio, marveling at how the city has changed. "It's all grewed up," Gus says in the TV miniseries.

In Tumlinson's version of the scene, the cowboys are holding a selfie stick. He painted it in a single night, using his pickup truck's headlights to illuminate the wall.

"In a world where all the spaces are filled in on a map, I wonder what happened to the guys like that," Tumlinson says of the image. "I'm trying to put that concept of what it is to be Texan into a modern context."

Another mural sprouted on the wall of an abandoned gas station along U.S. 67 a few blocks away. Tumlinson checked tax records to find out who owned the building and then contacted the company to get permission. The CEO granted approval, and Tumlinson illustrated a saintly looking Willie

Nelson, halo overhead and joint in hand. Within a week, Tumlinson got a call. He'd received permission from the wrong building owner, and the true owner wanted the artwork removed. Tumlinson suggested a compromise—he'd erase the joint if the rest could stay.

It did.

A John Wayne mural adorns the other side of that gas station, alongside a graph marked "stupidity" on one axis and "difficulty in life" on the other, a nod to a quote often incorrectly attributed to Wayne: "Life is hard; it's even harder when you're stupid."

**T**umlinson painted other murals, too: a pair of oil field workers on one wall, another Rankin sign on another and a state trooper ticketing a kid riding a Big Wheel on a pink cinder block building. (That one was modeled after his uncle but coincidentally looked like a local trooper at the



time. The trooper took it in stride, according to Tumlinson.)

The artist's most popular work decorates a metal tank near the railroad tracks. In it, actor Matthew McConaughey holds a can of spray paint next to the words, "You'd be a lot cooler if more people thought so," a twist on the actor's quote from the Richard Linklater movie *Dazed and Confused*: "It'd be a lot cooler if you did."

Tumlinson tried but never located the tank's owner to get permission to paint it. He decided to put up the artwork—painted in his studio in downtown San Antonio, then applied to the metal structure—anyway. As he worked in broad daylight, a state trooper stopped to inquire. He asked if Tumlinson had painted the city's murals, told him McConaughey looked great, then drove away.

Since painting the Rankin murals, Tumlinson has expanded his reach—part of a long-term goal to paint his way across the state. In San Antonio his *Puro San Antonio* mural is filled with nods to the local culture. One dubbed *King George* depicts country music singer George Strait in

royal garb, and a third features a woman dressed as Davy Crockett swinging a gun.

Tumlinson likes painting murals because anybody can see them. "It's the closest thing an artist gets to being on a stage," he said. "It's more communal."

The Rankin community, apparently, approves. None have been vandalized.

"You see people all the time taking pictures," said Brandon Brown, the mayor. "I don't think we're a destination yet, but I think the murals have sparked a little bit of new life in Rankin." ■

**TCP WEB EXTRA** See a slideshow of Tumlinson's Rankin murals.



# An Unlikely Blueprint

John S. Chase charted a unique course to become Texas' first Black licensed architect

BY MICHAEL HURD

CLOCKWISE FROM ABOVE John S. Chase with his sons in front of the family's Houston residence, circa 1959. A rendering of the home's courtyard. A street view of the home from 2019.



FAMILY: AFRICAN AMERICAN LIBRARY | HOUSTON PUBLIC LIBRARY; HOME: HESTER + HARDWAY

**J**OHNSAUNDERS CHASE didn't want Texas, and the state certainly wanted nothing to do with him. It was 1948, and race relations in the rigidly segregated South were heavily tilted toward nonexistent.

Yet as Chase pursued an education and started his career as an architect, he and the Lone Star State struck up a historic relationship despite an epic perfunctory legal battle, menacing stares, media glares, hate mail and death threats.

Because of this unlikely alliance, it was in Texas where the Annapolis, Maryland, native would, in 1950, become



Chase in a University of Texas classroom in 1950.

One of his most noted residential designs is the Phillips House in Austin—with its distinctive green, diamond-shaped roof; large expanses of windows; and long lines—built for Della Phillips, co-owner of East Austin's Phillips-Upshaw Funeral Home.

In Houston several buildings on the Texas Southern University campus, including the Martin Luther King Jr. Humanities Center and Thurgood Marshall School of Law building, are Chase designs. He also collaborated on construction of Houston's George R. Brown Convention Center and the Astrodome renovation and was commissioned to design the U.S. Embassy in Tunisia. In 1980, Chase became the first Black man to serve on the U.S. Commission of Fine Arts.

As a young man, Chase could not have imagined doing any of that while based below the Mason-Dixon Line, but in retrospect his iconic, trailblazing career in Texas was fated. Chase had just received his architectural engineering degree from Virginia's all-Black Hampton College in 1948 when the school's placement officer presented Chase with several job possibilities. Chase told him, "You can strike Texas off the list." However, when the job he took in Philadelphia didn't work out, Chase wrote the officer to ask if he had other prospective employers and added a surprising stipulation.

"I underlined the Deep South, and I never did think I'd do something like that," he said in the HistoryMakers interview. "I just figured that in Philly, they got everything they need, but down in the Deep South, the opportunity to build would be greater, and I was right."

the first African American student admitted to a graduate program at a major university in the South—the University of Texas. Chase followed that victory in 1952, when he became the university's second Black graduate and, the same year, the state's first Black licensed architect.

"For the most part, they treated me with respect, and I treated them with respect," Chase recalled in a 2004 interview with the HistoryMakers, a research institution that archives African American oral history. "I got to know some very, very important architects and some very important people because of the work and relationships that I had at UT."

Chase went on to design an estimated 300 Black churches, primarily in Houston and throughout East Texas but also in Austin, where the angular roofs of Olivet Baptist Church and David Chapel Missionary Baptist Church, with their minimalist approaches, are indicative of Chase's style. They blend contemporary design with natural materials—wood and stone—and an abundance of open spaces and natural light. Inside David Chapel the amount of natural light increases as you approach the pulpit and a simple wooden cross on the wall, intentional symbolism Chase designed into the building.

DRAWING: DAVID HEYMANN, BROOKE BURNSIDE, SARAH SPIELMAN AND WEI ZHOU. CLASSROOM: THE DOLPH BRISCOE CENTER FOR AMERICAN HISTORY, THE UNIVERSITY OF TEXAS AT AUSTIN



David Chapel Missionary Baptist Church in East Austin.

Chase started his own business, and his first clients were the congregants of African American churches.

Outside the classroom, heads turned when Chase passed. He was shadowed around campus by reporters and federal marshals and received stacks of explicit hate mail that varied on the theme “You are less than a dog to force your way into someplace that you’re not wanted.”

Yet Chase persevered and completed the program, even making some lifelong friends. He and his wife, Drucie, moved to Houston, where Chase took a teaching position at Texas Southern University. No architecture firms would hire him because of his color.

Chase started his own business, and his first clients were the congregants of African American churches.

“To me, selling architecture is no different than selling insurance—you got to know somebody,” Chase said of his Sunday pilgrimages with Drucie and their three children in tow. “I figured it was the best way to know people—join church. We got so much work out of that.”

However, it is the home he built for himself in Houston’s Third Ward that is the focus of *John S. Chase—The Chase Residence*, a new book by David Heymann and Stephen Fox.

“It was designed around a completely open-air courtyard and exemplified the type of house that was very popular with Houston modern architects in the 1950s—flat-roof, courtyard houses, often with interior walls of glass that opened to the courtyard,” explained Fox, an architectural historian at Rice University. “When he added a second story, it reflected his great admiration for the architecture of Frank Lloyd Wright, so it kind of changed the tone of the house from an austere modern house to one that had a mixture of materials, a very exuberant interior.”

Chase died in 2012, leaving an inspiring legacy that continues to impact Black architects. He co-founded the National Organization of Minority Architects in 1971.

“He was one person against all odds,” said William Batson, an associate professor at the Prairie View A&M University School of Architecture, the country’s top producer of African American undergraduate architects. “Those people hated him, didn’t want him to succeed, but he did, no matter what. He didn’t have any crutches, he didn’t have any pampering. He didn’t go around protesting, whining and complaining. He set the example and dropped the mic 70 years ago.” ■

**TCP WEB EXTRA** Enter online to win a copy of *John S. Chase—The Chase Residence*.

**N MOVING TO TEXAS**, Chase worked for the Black-owned Lott Lumber Co., a homebuilder in East Austin, but he knew he needed more formal education in architecture, and that meant studying at the state’s segregated flagship university just across East Avenue, now Interstate 35.

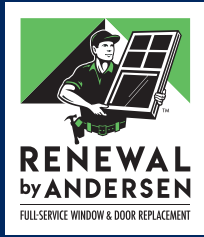
Chase got two breaks: first, a friendly face in Hugh McMath, dean of the UT School of Architecture, and then the Sweatt v. Painter Supreme Court decision prompted by Chase’s friend Heman Sweatt, who gained admittance to the UT law school after the high court ruled in his favor in the case that outlawed the separate-but-equal doctrine and opened the door for school desegregation.

“I talked with Dean McMath,” Chase remembered. “He asked if I was familiar with the case in front of the Supreme Court. He said, ‘Well, give it just a little more time, and if that thing comes through, I think your prayers are answered.’”

The decision was handed down June 5, 1950, and two days later Chase registered for UT’s summer session. Chaos ensued.

“All the media made it difficult,” he said, “but you could pick the friends out right away; you could pick out the foes. The ones that thought you were OK would do things like if you’d been drawing and studying, they’d come in, saw you’d been working long enough and say, ‘Let’s go to the Union and get a soda or a sandwich or something; come on, go with us.’”

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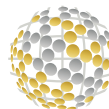
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GENERAL  
MANAGER

KATHI  
CALVERT

## Shining On

I SAW AN ARTICLE posted by Forbes, *Electric Cooperatives, The Lone Shining Utility Star of the Texas 2021 Winter Storm*, contributed by the University of Houston Energy Fellows. Naturally the title of the article piqued my interest. I thought, yes ... someone gets us.

A group of experts in public affairs and political science conducted a survey of Texans across the state about their experiences with their electric providers following Winter Storm Uri. The survey included investor-owned utilities such as Oncor and CenterPoint that deliver power in the deregulated market, where consumers have the option to choose a company from which to buy power. The



survey also included regulated utilities such as cooperatives and municipalities, where consumers buy power from the same entity that delivers power.

For Texans who did not lose power during the storm, there was little difference in survey responses regardless of what type of utility served them.

However, 69% of Texans did lose power. Out of the population that lost power, there was a notable difference in the performance of electric cooperatives compared to the other types of utilities. “Texans who lost power and are served by electric cooperatives in a regulated market had a significantly more positive evaluation of the performance of their local electric utility than did those Texans who lost power

and are served by a private company in a deregulated electricity market,” the study authors wrote.

Despite the same challenges, cooperative members rated their cooperative higher in overall performance during the storm and management of rolling blackouts. The survey was unable to explain why the performance of cooperatives was viewed better by consumers than other utilities, but the article did provide a few theories.

While I have no scientific evidence, I strongly agree with their first theory: “Electric cooperatives might have performed better (based on objective empirical metrics) during the winter storm, perhaps because they are more committed to their customers, who are effectively their bosses.”

Yes, we are more committed to our customers. I have worked for both types of utilities, and the priorities of different types of utilities are clearly different. As an investor-owned utility, your performance obligation is first to shareholder returns. As a nonprofit cooperative, we answer only to our members. As utilities we share common objectives—safety, reliability and affordability—but the overarching driver behind those objectives changes your approach. The bottom line: We care about our members, and you are our first priority. We do our best to serve you because you are the owner.

I also think members appreciate the ability to contact us. Whether to praise or criticize us, you can call with your questions and concerns or visit us. In a crisis such as the winter storm, it is reassuring to know we are here with you. We are not in another state or country answering a call. We are experiencing what you are experiencing. Regardless of the situation, we are fully committed to shining on for you. ■

*For the full article by Renée Cross, Mark P. Jones, Pablo Pinto and Kirk P. Watson, visit [forbes.com](https://forbes.com).*



## Houston County Electric Cooperative

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### ABOUT HOUSTON COUNTY EC

HCEC owns and maintains more than 5,100 miles of line to provide electric service to more than 15,000 members in Anderson, Angelina, Cherokee, Freestone, Houston, Leon, Madison, Trinity and Walker counties.

### BUSINESS HOURS

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For general information during business hours: (936) 544-5641 local, 1-800-657-2445 toll-free  
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To update your contact information, press 2.  
To check your account balance or make a payment using the automated system, press 3.  
To speak to a member services representative regarding your account, press 4.  
Para hablar con un representante de habla español, presione 5.  
To connect, disconnect or transfer service, press 6.  
To report outdoor lighting issues or other nonemergencies regarding your electric service, press 7.

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houstoncountyelec.com



# SCENIC story time

**MURALS ARE** a way for artists to publicly display their statements in an eye-catching way. Some artists paint to tell a story of history, and some use the platform to make declarations on social and political issues. Whatever the reasoning behind the artwork, one thing is for sure: The talent it takes to paint the statement pieces is immeasurable.

Murals are presumed to be the oldest art form and are found in cave paintings all over the world. There have been murals around for as long as there have been humans, which tells us so much about history—much like the murals featured on these pages.

Although there are murals all over East Texas, we picked a few closest to us that tell the story of our vast history.

## Crockett

The first county in Texas boasts three large murals, two of which pay homage to the history behind Houston County and Crockett. The third, on historic Camp Street, memorializes the blues music scene of 1930s Crockett.

The artist of the historic Camp Street mural, then-17-year-old Robert Morrison, finished the project in about one month's time in 2013 for his Eagle Scout rank. The seven blues musicians he illustrated are Clarence "Gatemouth" Brown, Frankie Lee Sims, "Blind Lemon" Jefferson, Samuel John "Lightnin'" Hopkins, "Texas" Johnny Brown, Aaron Thibeaux "T-Bone" Walker and Willie Mae "Big Mama" Thornton.

The Davy Crockett Spring mural sits at the same spot that Crockett stopped in 1835 for an overnight stay on his way to the Alamo. The mural is a depiction of Crockett and A.E. Gossett (a settler of the town of Crockett) meeting again after making their way to Texas from Tennessee. The colorful mural was



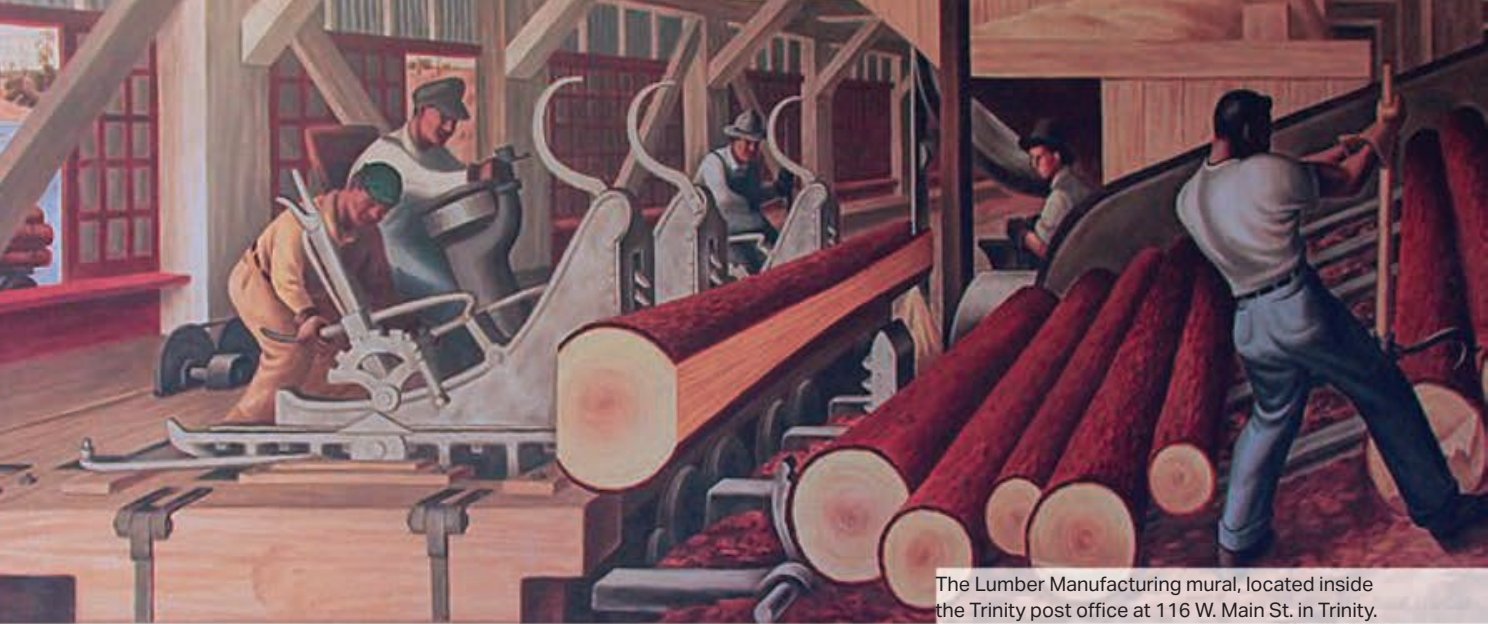
The Camp Street mural, located on historic Camp Street and East Goliad Avenue off the square in downtown Crockett.



The Texas Heroes mural, located on the back side of the building at the corner of East Goliad Avenue and South Fourth Street.



The Davy Crockett Spring mural, located at Davy Crockett Spring and Brewer Park, west of downtown Crockett on East Goliad Avenue.



The Lumber Manufacturing mural, located inside the Trinity post office at 116 W. Main St. in Trinity.

LARRY D. MOORE

painted by artist Lucas Short in 2008.

The Texas Heroes mural is a Mount Rushmore-inspired piece showcasing Texas heroes. Sam Houston, Jim Bowie, Stephen F. Austin and Davy Crockett all stare out from the mural, and each is identified with a banner boasting his last name. The mural boasts stoic faces with gray features, much like the presidents at Mount Rushmore.

### Trinity

Trinity's post office was constructed by the Works Progress Administration, and the Lumber Manufacturing mural there was commissioned by the Treasury Section of Fine Arts. It was completed in 1941 by artist Jerry Bywaters. Appropriately placed in Trinity, the mural pays tribute to the timber industry. At its peak, Trinity had 30 sawmills in operation, which is where most of the townspeople earned their livings.

### Centerville

Centerville's welcoming mural displays 110 feet of Leon County's history. There are different squares with scenes inside each displayed over the Texas flag. This mural has something

in common with the historic Camp Street mural in Crockett: Both feature Sam "Lightnin'" Hopkins, but the reason for his Centerville placement is that he was born and raised in Leon County. Other scenes include a Centerville Tiger baseball player, an old gin, a water tower and buildings that resemble the jail and courthouse.

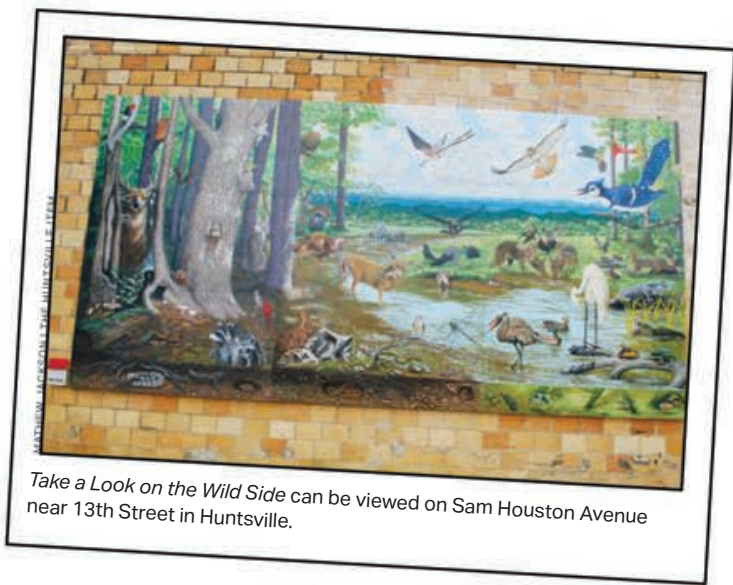
### Huntsville

Huntsville is home to many murals, including Kat Black's that is appropriately named *Take a Look on the Wild Side*. Black's mural is 12 feet tall and 24 feet wide. The mural is of a woodland setting with a stream and features 132 animals of 65 different species that are all native to Walker County. Black spent nearly two years on the project after its start in October 2009.

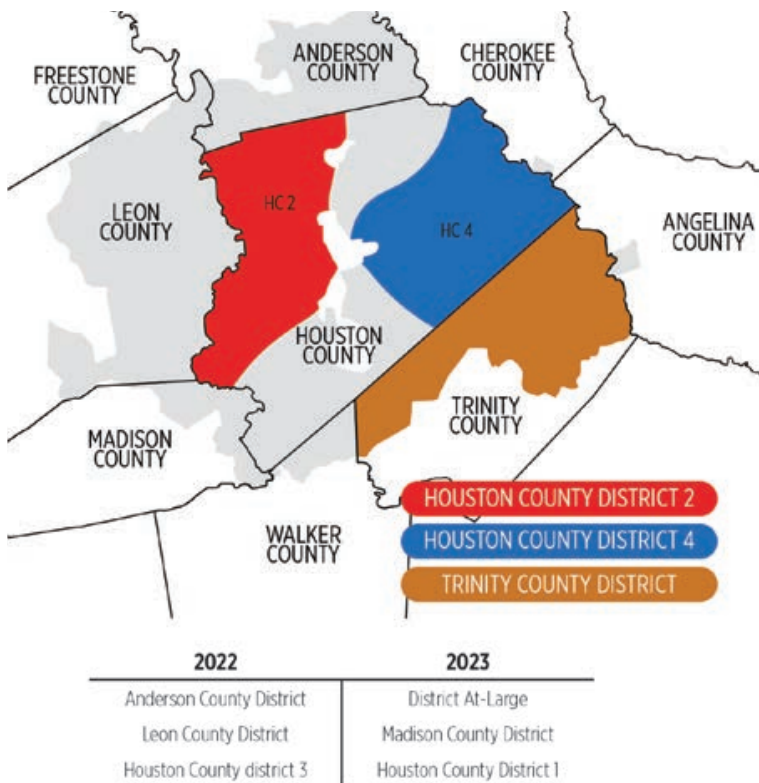
The mural includes a menagerie of Walker County wildlife, from common sights such as a cardinal and white-tailed deer to hard-to-find animals such as a rattlesnake. Black also created an information sheet that can be found in a box to the bottom left of the mural. It has information on each animal featured in the painting. ■



The Leon County historic mural, located on the corner of South Cass Street and state Highway 7 East in Centerville.



*Take a Look on the Wild Side* can be viewed on Sam Houston Avenue near 13th Street in Huntsville.



## Becoming a Co-op Director

**AS AN ELECTRIC COOPERATIVE,** Houston County Electric Cooperative is guided by an elected board of directors who represent the co-op's members' best interests when making important decisions. Being a member of the co-op's board is an incredibly important position in the community. A director's decisions impact issues such as service rates, capital credit retirements and work plans.

This position holds great responsibility and requires someone who understands the needs of our communities and is willing and able to serve. Any co-op member who meets the qualifications listed under article 6, section 6.01, of the cooperative's bylaws is eligible to run for the board. Houston County EC holds elections by mailed ballots prior to the annual meeting.

### Director Elections

Our board is a democratically elected body—elected by the members and for the members. Houston County EC will hold an election for the board members representing Houston County District 2 (incumbent Mitchell Huff), Houston County District 4 (incumbent Kennon Kellum) and the Trinity County District (incumbent David Whittlesey) in advance of the annual meeting to be held in October.

As a member, if you are interested in running for a director position to represent Houston County District 2, Houston County District 4 or the Trinity County District, you will need to complete a petition. Petitions are available at the HCEC office in Crockett as of June 25. Petitions must be returned to the HCEC office by 5 p.m. July 28. For more information, contact HCEC at (936) 544-5641. ■

## Grilled Jalapeño and Tomato Salsa

**6 jalapeño peppers, seeded and stemmed**  
**3 tomatoes**  
**1 tablespoon chopped fresh rosemary**  
**2 cloves garlic, chopped**  
**½ teaspoon olive oil, plus more as desired**  
**Salt, to taste**

1. Prepare a grill for direct heat cooking and build a medium-high fire.
2. Grill the jalapeños and tomatoes until blistered, turning as needed for even cooking, then place in a paper sack to steam.
3. Combine the rosemary, garlic and olive oil in a food processor and pulse into a coarse purée, then allow the mixture to macerate for a few minutes. Add jalapeños and pulse until the peppers are chopped. Remove to serving dish.
4. Place the grilled tomatoes in the food processor, add a pinch of salt and pulse 4–5 times, then fold into the pepper mixture. Taste for seasonings and adjust salt as desired.

**MAKES 1½ CUPS**

**TCP** Find this and more delicious recipes online at [TexasCoopPower.com](http://TexasCoopPower.com).

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## Director Qualifications and Election Process

### Article 6, Section 6.01

A **DIRECTOR OR** director candidate must comply with this bylaws section.

- a. if nominated, agrees to serve as a Director if elected;
- b. be a Member, that is an individual, in good standing with the Cooperative, having his or her primary residence for at least one year in the Director District that he or she would represent. The Board shall make a fact determination of primary residence based on factors including voter registration, homestead exemption, other public records, and Electric Service history. The Board shall serve as an arbiter of any disputes over primary residence;
- c. may not have been convicted of a misdemeanor involving moral turpitude or a felony pursuant to Law;
- d. may not be an employee or may not have been an employee of the Cooperative in the prior six (6) years;
- e. if nominated, agrees not to seek employment by the Cooperative or a Cooperative Subsidiary during the three (3) years immediately after ceasing to be a Director;
- f. may not be employed by or financially interested in an enterprise that may be entitled to sell electric energy to a Member;
- g. may not be a party in a mediation, arbitration, lawsuit, or other legal action against or brought by the Cooperative while a Director or during the one year immediately before becoming a Director;
- h. may not currently be the subject of a bankruptcy proceeding under the laws of the United States of America;
- i. may not be or may not have a Close Relative who is, a representative, agent, officer, or in any way employed or compensated by a labor organization that is the recognized bargaining representative for any unit of the Cooperative's employees or by an affiliate of any such labor organization;

j. may not be a Close Relative of a Director or Employee of the Cooperative;

k. except as otherwise provided by the Board for good cause, attend at least a majority of all Board meetings during each twelve (12) month period;

l. except as otherwise provided by the Board for good cause, attend educational courses and/or obtain certifications related to serving as a Director of a nonprofit electric cooperative; and

m. complete and sign a certification/disclosure form approved by the Board concerning conflicts of interest and these Director Qualifications. An existing Director shall complete and sign the certification/disclosure form annually.

Any member interested in serving and meeting the qualifications to serve as a director may visit our office to obtain a nominating petition. A member may be nominated for a director election by written petition executed by 50 of the district members that would be represented by the director.

For the convenience of our members considering running for a director position, the required forms are available at the HCEC office. The petition may be obtained any weekday during normal business hours. HCEC personnel will provide instructions for preparation of the petition. Petitions are available beginning June 25. Official petitions must be completed and delivered in person to the cooperative office. No petitions will be accepted after 5 p.m. July 28.

All director candidates will appear on the ballots to be mailed to residents of each respective district on or about August 31. The candidate with the most votes will win the election. Ballots will not be mailed if the election is declared uncontested by the nominating committee, and the board will deem the sole director candidate elected. ■



# Bat's Assorted Adventures

Roving gunslinger Bat Masterson made memorable stops in Texas

BY JOE HOLLEY

ON AN AUTUMN MORNING in 1921, a stocky, balding man in his late 60s sat at his desk in the newsroom of New York's *The Morning Telegraph*. He was putting the finishing touches on one of his columns, just as he had done three times a week for 18 years. As he typed the last word, he slumped over his desk and died, felled by a heart attack. A copy boy found him.

Although his name and sports column were well-known around the city, particularly among boxing enthusiasts, there was nothing in the man's appearance to suggest that he had been a living legend, no hint that his colorful life came close to matching the myth of the dime novels written about him decades earlier. Before becoming the proverbial ink-stained wretch—an observer rather than a doer—he had been a scout for the U.S. Army, a buffalo hunter, gambler, Dodge City sheriff, and friend of Wyatt Earp and later of President Theodore Roosevelt.

He was said to have been “the best known man between the Mississippi and the Pacific Coast,” *The New York Times* noted in the article reporting his death. The *Times* also called him “the last of the old time gun fighters.”



Joel McCrea played Bat Masterson in the 1959 film *The Gunfight at Dodge City*.

His name was Bartholemew William Barclay Masterson. Most people called him Bat.

It's hard to fathom how one man could have packed so many disparate adventures into one life. His was a life that inspired not only those dime novels but also serious biographies and historical accounts, a movie, a TV series, and a classic Broadway musical that features a thinly veiled Bat Masterson.

Several of Masterson's more memorable adventures took place in Texas. On a June morning in 1874, the 20-year-old Canadian-born Kansas farm boy was holed up with a party of buffalo hunters, 28 men and one woman, inside the ruins of an old trading post near the Canadian River and present-day Stinnett. An estimated 700 warriors led by Comanche chief Quanah Parker had the hunters under siege. At times they "descended on us like a storm," buffalo hunter Billy Dixon recalled years later, "taunting us in every imaginable way."

In the Second Battle of Adobe Walls, as it would come to be called, Masterson was the youngest of the hunters. He "was a chunk of steel," Dixon recalled, "and anything that struck him in those days always drew fire."

Masterson "should be remembered for the valor that marked his conduct," Dixon said. A year later, he was living in Mobeetie, a scruffy and lawless Panhandle settlement favored by buffalo hunters and soldiers from nearby Fort Elliott. Temple Lee Houston, a Panhandle attorney and Sam Houston's youngest son, described Mobeetie as "a baldheaded whiskey town." Rancher Charles Goodnight once said that Mobeetie may have been "the hardest place I ever saw on the frontier except Cheyenne, Wyoming."

Masterson was working as a faro dealer in a saloon called the Lady Gay. He hadn't been there long when he and a tough ex-cavalry sergeant named Melvin King got cross-ways over the affections of a dance-hall beauty named Mollie Brennan.

Near midnight on January 25, 1876, Brennan and Masterson were sitting at a table inside the dance hall where she worked. King burst in with a drawn revolver. His first shot hit Masterson, shattering his hip; the second tore through Brennan, killing her instantly. Masterson managed to rise off the floor and fire a shot, mortally wounding King.

Masterson left town. The young woman is buried in Old Mobeetie Cemetery.

The 21-year-old Masterson wandered into the Black Hills of South Dakota and then to Cheyenne before settling in Dodge City, Kansas. In that notorious cattle town, he made his living as a gambler and a county sheriff, working alongside Earp and his brothers.

Legend has it that Masterson killed 28 men during his years in the West, although three is more likely, including the man who shot and killed his brother, Ed Masterson, on a Dodge City street. Three is the number he claimed in court during a libel suit he filed against a New York newspaper.

Masterson left Dodge City in the early 1880s and spent most of the next 20 years in Denver, where he gambled, dealt faro and promoted prize fights. He also wrote for a Denver paper. In 1893 he married Emma Moulton, a young woman who ran races for money against her first husband, a world-class sprinter named Ed "the Gopher Boy" Moulton. She also was a juggler of bowling pins.

Masterson returned to Texas in 1896 for a heavyweight championship bout arranged by Judge Roy Bean, the self-proclaimed "Law West of the Pecos." Prize fighting had been outlawed in the U.S., so the fight took place in a ring hastily erected on a sandbar on the Mexico side of the Rio Grande. Masterson served as master of ceremonies and head of security. British boxer Bob Fitzsimmons knocked out Peter Maher, an Irishman, less than two minutes into the first round.

In 1902, Masterson and his wife moved to New York City, where he caught on with *The Morning Telegraph*. "The last of the old time gun fighters" loved city life, loved strolling around town wearing a dapper bowler hat and carrying a cane. In *Guys and Dolls*, the stage play and movie based on short stories by Masterson's friend Damon Runyon, one character, a Colorado gambler willing to bet on anything—the Marlon Brando character in the movie—is called Sky Masterson.

As a columnist, Masterson had a way with aphorisms, including the one he wrote on deadline, literally. Appearing two days after his death, Masterson's final column concluded with this observation: "There are those who argue that everything breaks even in this old dump of a world of ours. I suppose these ginks who argue that way hold that, because the rich man gets ice in the summer and the poor man gets it in winter, things are breaking even for both. Maybe so, but I'll swear I can't see it that way."

Bat Masterson was 67 when he died. His fingers weren't wrapped around a six-shooter on a dusty Western street; they rested near a typewriter in a New York City newsroom. The "best known man between the Mississippi and the Pacific Coast" lies buried in a Bronx cemetery. ■



## Beachcombing at home.

Texas Co-op Power presents an illustrated *Seashells of Texas* poster by artist Aletha St. Romain, 20x16 inches, suitable for framing.

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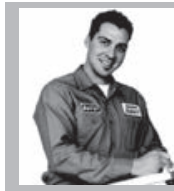
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From the publishers of **TexasCoopPower**

### A D V E R T I S E M E N T

# Clogged, Backed—up Septic System...Can anything Restore It?

**DEAR DARRYL:** My home is about 10 years old, and so is my septic system. I have always taken pride in keeping my home and property in top shape. In fact, my neighbors and I are always kidding each other about who keeps their home and yard nicest. Lately, however, I have had a horrible smell in my yard, and also in one of my bathrooms, coming from the shower drain. My grass is muddy and all the drains in my home are very slow.



Dear  
Darryl

My wife is on my back to make the bathroom stop smelling and as you can imagine, my neighbors are having a field day, kidding me about the mud pit and sewage stench in my yard. It's humiliating. I called a plumber buddy of mine, who recommended pumping (and maybe even replacing) my septic system. But at the potential cost of thousands of dollars, I hate to explore that option.

I tried the store bought, so called, Septic treatments out there, and they did Nothing to clear up my problem. Is there anything on the market I can pour or flush into my system that will restore it to normal, and keep it maintained?

*Clogged and Smelly – Lubbock, TX*

**DEAR CLOGGED AND SMELLY:** As a reader of my column, I am sure you are aware that I have a great deal of experience in this particular field. You will be glad to know that there IS a septic solution that will solve your back-up and effectively restore your entire system from interior piping throughout the septic system and even unclog the drain field as well. **SeptiCleanse® Shock and Maintenance Programs** deliver your system the fast active bacteria and enzymes needed to liquefy solid waste and free the clogs causing your back-up.

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**SeptiCleanse® Shock and Maintenance Programs** are designed to work on any septic system regardless of design or age. From modern day systems to sand mounds, and systems installed generations ago, I have personally seen SeptiCleanse unclog and restore these systems in a matter of weeks. I highly recommend that you try it before spending any money on repairs. SeptiCleanse products are available online at [www.septicleanse.com](http://www.septicleanse.com) or you can order or learn more by calling toll free at 1-888-899-8345. If you use the promo code "TXS13", you can get a free shock treatment, added to your order, which normally costs \$169. So, make sure you use that code when you call or buy online.



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— H., Arvada, CO





**TCP WEB EXTRA**

Listen to W.F. Strong read this story.

# An Early RGV Mover

Col. Sam Robertson envisioned Boca Chica as the place to launch his highway on the beach

BY W.F. STRONG

**ONE HUNDRED YEARS AGO.** Col. Sam Robertson stood on the same Boca Chica Beach that Elon Musk owns today and dreamed a different dream. Instead of Musk’s spaceport, Robertson dreamed of seaports and an oceanside highway.

Robertson owned 800 acres at Boca Chica, and it was likely some of the same 1,000 acres now managed by Musk’s companies. Back then Robertson built the railroad that connected the Rio Grande Valley to the wider world. He had founded the town of San Benito, serving as sheriff and helping to run the Ku Klux Klan out of the region.

He had repurposed the old resacas to irrigate the lower Valley. In 1926 he gathered RGV leaders in Brownsville’s El Jardin Hotel to make his pitch for an

oceanside highway that would run from Boca Chica to Corpus Christi and become, in his words, “the most beautiful 150 miles of highway in the world.”

Robertson laid out his vision before the Rio Grande Valley Commercial Club. “I have traveled somewhat extensively in this world,” he said, “and have never seen any scenery wilder or more beautiful than this stretch of beach.”

Robertson was not only an entrepreneur; he was a decorated soldier and noted engineer. In 1916 he served as a scout for Gen. Jack Pershing in the pursuit of Pancho Villa in Mexico. During World War I, he served in Europe as a commander of the 22nd Engineers, building railroads and bridges for Allied troops in France. He was awarded the

Distinguished Service Medal for bravery under fire.

The business leaders of the Valley trusted his vision because they believed his claims. He wasn’t pitching a black-top road.

“The beach is as smooth as a billiard table,” Robertson said. “No road can be constructed by man as good for autoing as the beach, and the Gulf of Mexico maintains it.” All you would need is maintenance crews to move driftwood out of the way, he said, telling those assembled that he had explored the beach from Corpus Christi to the mouth of the Rio Grande River and that a highway was quite possible and would bring in enormous numbers of tourists.

Robertson advocated the laying in of water lines for irrigation because then the beachscapes could be enhanced with “bermuda grass, live oak trees, palms and other beautiful trees along the sand hills of the beaches.”

Such a development would be good for the Rio Grande Valley, too, he argued. With good roads to Boca Chica Beach, Valleyites could have a Sunday lunch at home, then drive to the beach for a Sunday afternoon swim at the beach and still be home by 10 p.m.

Robertson’s oceanside highway was never developed. But looking at South Padre and North Padre today, with their causeway bridges, carefully maintained beaches, opulent hotels and verdant landscaping, you can see that his dream for the island has been partially realized.

Robertson opened his Del Mar Resort on Boca Chica Beach in 1931, but the resort was virtually wiped out by a hurricane in 1933. He rebuilt within six months and constructed an asphalt road from Brownsville to Boca Chica Beach because his personal mantra was “Civilization follows transportation.”

Musk would like that, too. ■

# Ice Cream and Sorbets

Churn out flavorful treats sure to take the edge off a Texas summer

BY MEGAN MYERS, FOOD EDITOR

One blessing of the Texas heat is that we rarely need an excuse to indulge in a cool, creamy bowl of ice cream. When I make ice cream, I tend to opt for Philadelphia-style, which does not use eggs. After chilling the liquid, you can let your machine churn it while you're eating dinner and have fresh soft serve for dessert. Amaretto helps keep this ice cream soft enough to scoop, but if you prefer, you can substitute ½ teaspoon of almond extract.

## Cherry Amaretto Ice Cream

**1 jar (11 ounces) maraschino cherries, without stems, divided use**  
**1½ cups heavy cream**  
**1½ cups whole milk**  
**½ cup sugar**  
**2 tablespoons amaretto liqueur**

1. Strain cherries over a bowl, reserving liquid. Slice half the cherries into quarters and set aside.
2. Purée remaining cherries with the reserved juice, then pour into a medium bowl. Whisk in cream, milk and sugar. Cover and chill 2 hours.
3. When ready to make the ice cream, add amaretto and mix well. Pour the mixture into an ice cream maker and freeze according to the manufacturer's instructions. In the last few minutes of churning, mix in the reserved sliced cherries. Scoop ice cream into freezer containers and chill completely, until ready to serve.

**MAKES 1.5 QUARTS**

**TCP WEB EXTRA** Follow along with Megan Myers and her adventures in the kitchen at [stetted.com](http://stetted.com), where she features a recipe for Chocolate Frozen Yogurt.





## Texas Wildflower Honey Ice Cream

MELISSA TURLEY  
BANDERA EC

This ice cream is sure to be a hit for honey lovers. Turley re-created the recipe after tasting a similar version at a local restaurant. Note that the honey makes this a very soft ice cream, so be sure to keep it frozen right up until serving.

- 1 cup whole milk**
- ¾ cup raw honey**
- 2 cups heavy cream**
- 1 tablespoon vanilla extract**

1. In a bowl, whisk together milk and honey until well blended. Add cream and vanilla and mix well. Cover and refrigerate 1–2 hours or overnight.
2. When ready to make the ice cream, stir mixture and pour into an ice cream maker. Freeze according to the manufacturer's instructions.

MAKES 1.5 QUARTS

[MORE RECIPES >](#)

## \$500 Recipe Contest

**RECIPES FOR GIFTING** DUE JULY 10  
What nifty gifts for loved ones come out of your kitchen around the holidays? The best reader recipe wins \$500. Enter at [TexasCoopPower.com/contests](http://TexasCoopPower.com/contests) by July 10.

\$500 WINNER

## Pecan Caramel Pear Ice Cream

KRYSABELLE GILBERT  
WOOD COUNTY EC



Don't be daunted by the extra steps for the mix-ins in this ice cream—the results are well worth the effort. "It tastes just like eating a pear upside-down cake a la mode," says Gilbert, who came up with the recipe after a neighbor shared a harvest bounty. If you can't find Asian pears, Bosc pears make a suitable substitute.

MAKES 1.5 QUARTS

- ICE CREAM**
- 2 eggs**
  - ½ cup sugar**
  - 1½ cups heavy cream**
  - 1½ cups whole milk**
  - 1 tablespoon vanilla extract**
  - 1 teaspoon ground cinnamon**

- CARAMEL PEARS**
- 2 Asian pears**
  - ¼ cup (½ stick) unsalted butter**
  - ½ cup sugar**

- PECANS**
- 1 egg white**
  - 1 tablespoon water**
  - ½ teaspoon vanilla extract**
  - 2 cups pecans, chopped**
  - ¼ cup sugar**
  - ½ teaspoon cinnamon**
  - ¼ teaspoon salt**
  - ¼ teaspoon ground nutmeg**
  - ¼ teaspoon ground cloves**
  - ¼ teaspoon ground ginger**
  - ¼ cup diced crystallized ginger**

**COOK'S TIP** Crystallized ginger can be found in the spice section, but you can also leave it out.

1. **ICE CREAM** In a small bowl, whisk eggs and ½ cup sugar together until thickened and pale.
2. In a medium saucepan over medium-low heat, bring cream and milk to a simmer. Slowly whisk half the heated liquid into the egg mixture to temper, then pour tempered egg mixture back into saucepan.
3. Cook over low heat, stirring constantly, until mixture is thick and coats the back of a wooden spoon.
4. Strain into a large bowl and let cool to room temperature, then stir in vanilla and cinnamon. Cover and refrigerate overnight.
5. **CARAMEL PEARS** About an hour before churning, make the mix-ins. Peel pears and chop into ½-inch chunks.
6. In a large skillet, melt butter over medium heat. Add ½ cup sugar and cook until it starts to turn golden. Add pears, stirring to coat, and cook 10–15 minutes, or until golden brown and caramel has thickened.
7. Pour pears onto a parchment-lined rimmed baking sheet to cool.
8. **PECANS** Preheat oven to 350 degrees. In a medium bowl, whisk together egg white, water and vanilla. Add chopped pecans and toss to coat.
9. In a large plastic bag, combine sugar, cinnamon, salt, nutmeg, cloves and ground ginger. Add pecans and shake to completely coat nuts.
10. Spread nuts on a rimmed baking sheet and bake 20 minutes, stirring once halfway through. Stir again and let cool completely.
11. When ready to make the ice cream, stir the ice cream base and pour into an ice cream maker. Freeze according to the manufacturer's instructions. Add pears, pecans and crystallized ginger in the last few minutes of freezing. Scoop ice cream into freezer containers and let chill completely before serving.





## Strawberry Perfection

LAMONT PETERSEN  
NAVARRO COUNTY EC  
BANDERA EC

Ideal for summer, when strawberries are at their peak, strawberry ice cream is a hit for all ages. The fruit is macerated before blending to soften and release juices, which allows the berry flavor to pop.

- 1 pound strawberries, hulled and sliced**
- $\frac{3}{4}$  cup sugar**
- $\frac{1}{8}$  teaspoon salt**

## Which Ice Cream Maker Is Right for You?

BY MEGAN MYERS

**When it comes to making ice cream at home, there are two main types of machines: electric and traditional.**

### Electric

Countertop electric ice cream machines are widely available and make churning at home a breeze. Their smaller size makes them ideal for those who like to make ice cream often or enjoy experimenting with flavors. Keep in mind, however, that the mixing bowl needs to be pre-chilled, so you'll need to plan ahead.

### Traditional

If you grew up with hand-churned ice cream makers, you'll be familiar with this style, which uses rock salt and ice packed around a center compartment. While hand cranks are still available, these now have an electric motor option as well. The standard size makes 4 quarts of ice cream, so make room in your freezer.

- 2 cups heavy cream**
- 1 tablespoon vanilla extract**

1. In a bowl, combine sliced strawberries, sugar and salt. Cover and refrigerate 1–2 hours to release juices.
2. Stir mixture well and purée berries with the accumulated juices.

3. Whisk together purée, cream and vanilla. Cover and chill in the refrigerator 2 hours.

4. When ready to make the ice cream, stir mixture and pour into an ice cream maker. Freeze according to the manufacturer's instructions.

**MAKES 1.5 QUARTS**



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The reverse of the 2021 release displays a scene from the famous Battle of the Alamo. It depicts two Texian soldiers including the American icon, Davy Crockett, attempting to fend off Mexican soldiers attempting to breach the walls of the Alamo.

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**BATTLE OF THE ALAMO**  
*second in the series* ● ● ● ●

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COURTESY CHET GARNER

## A Serious Undertaking

Houston funeral museum pays its respects to the inevitable

BY CHET GARNER

AN OVERCAST SKY painted the North Houston landscape with a somber shade of gray, which seemed appropriate as I approached the National Museum of Funeral History. Based on the institution's name, I expected an experience akin to a carnival sideshow or a roadside attraction full of plastic corpses and otherworldly burial stories. Instead of a tribute to the bizarre, I found a museum staffed by funeral directors who take their profession—and its history—very seriously.

Starting with a narrative of Egyptian mummies and mummification, I followed a serpentine path through the cavernous building, learning about funerary topics such as custom casket-making and the embalming techniques of the Civil War. Each lesson was communicated through detailed displays or life-size dioramas. Most impressive was the collection of classic hearses, one of which served in the funerals of presidents Gerald Ford and Ronald Reagan. Also fascinating was the step-by-step description of how a pope is laid to rest. This sequence chronicled the death and burial of Pope John Paul III, whose funeral was one of the largest in history.

As expected, I saw displays to satisfy the morbidly curious, such as a three-person casket and the ghost stories that accompany one of the horse-drawn hearses. I found one entire room with memorabilia from the funerals of celebrities such as Michael Jackson, Neil Armstrong and Gene Wilder. That room seemed like a funeral home version of Planet Hollywood.

I could have spent hours learning more about every detail of how we humans mourn and pay tribute to those we've lost. It turns out that honoring the dead is a tradition that goes back to the earliest days of humans. This strange yet compelling museum can help us become a little more comfortable with our own inevitable conclusion. ■

ABOVE Even at a funeral museum, Chet's mug is half full.

**TCP WEB EXTRA** Chet ponders life's grave consequences in his latest video. See all his Texplorations on *The Daytripper* on PBS.

## Know Before You Go

Some events may have been affected by COVID-19. Call or check an event's website for scheduling details.

### JULY

#### 03

**Bandera [3, 10, 17, 31]**  
**Cowboys on Main,**  
 (830) 796-3781,  
[banderacowboycapital.com](http://banderacowboycapital.com)

**Bulverde [3, 10, 17, 24, 31]**  
**Saturday Night Rodeo,**  
 (830) 980-2226,  
[tejasrodeo.com](http://tejasrodeo.com)

#### 05

**Salado [5–Aug. 26] Women, Aviation and WWII,**  
 (254) 947-5232,  
[saladomuseum.org](http://saladomuseum.org)

#### 07

**Goliad [7, 14, 21, 28]**  
**Wayback Wednesdays,**  
 (361) 645-3752,  
[presidiolabahia.org](http://presidiolabahia.org)

#### 08

**Palestine [8, 10, 15–17, 22–24, 29–31] Diesel Round Trip,**  
 1-855-632-7729,  
[texasstaterailroad.net](http://texasstaterailroad.net)

#### 09

**Palestine Wines in the Pines,** 1-855-632-7729,  
[texasstaterailroad.net](http://texasstaterailroad.net)

**Gladewater [9–10] East Texas Gusher Days,**  
 (903) 845-5501,  
[gusher-days.com](http://gusher-days.com)

#### 10

**Arlington Micky and the Motorcars,** (817) 543-4301,  
[levittpavilionarlington.org](http://levittpavilionarlington.org)

**Corpus Christi Plumeria Passions,** (361) 852-2100,  
[stxbot.org](http://stxbot.org)

#### 11

**Arlington Courtney Patton,**  
 (817) 543-4301,  
[levittpavilionarlington.org](http://levittpavilionarlington.org)

15

**Fredericksburg [15-18]**  
*Beauty and the Beast Jr.*,  
1-888-669-7114,  
fredericksburgtheater.org

16

**Taylor [16-17]** Taylor  
Rodeo, (512) 238-2101,  
wilcoexpo.com

**Temple [16-17]** Wildflower  
Quilt Guild Quilt Show,  
(254) 220-5597,  
wildflowerquiltguild.com

**Fredericksburg [16-18]**  
Trade Days, (210) 846-4094,  
fbgtradedays.com

17

**Fredericksburg Night in  
Old Fredericksburg**, (830)  
997-2359, gillespiefair.com

**Howe Hotter 'N Howe Sum-  
mer Bash**, (903) 532-6080,  
howechamber.com

**Lockney Christmas in July**,  
(806) 983-6228

23

**Fredericksburg [23-25]**  
Hill Country Swap Meet,  
(254) 751-7958, earhart  
productions.com/  
hill-country-swap-meet

24

**Arlington Green Day,  
Fall Out Boy and Weezer**,  
(817) 533-1972,  
hellamegatour.com

**Bandera National Day of  
the Cowboy**, (210) 215-1995,  
nationaldayofthecowboy  
bandera.com

**Bandera Ridin' the River  
Cowboy Fellowship Ranch  
Rodeo**, (830) 460-0710,  
ridintheriver.com

**Waxahachie Indian Artifact  
Show**, (979) 574-6501

MORE EVENTS >

### TCP Submit Your Event

We pick events for the magazine directly from TexasCoopPower.com. Submit your September event online by July 10, and it just might be featured in this calendar.

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## Hit the Road

### Event Calendar

Fairs, festivals, food and family fun! Pick your region. Pick your month. Pick your event.

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24

**Buffalo Gap [24-25] Tour de Gap**, (325) 829-0617, [tourdegap.com](http://tourdegap.com)

29

**Clute [29-31] Great Texas Mosquito Festival**, (979) 265-8392, [mosquitofestival.com](http://mosquitofestival.com)

**Brenham [29-Aug. 1] The Wizard of Oz**, (979) 830-8358, [unitybrenham.org](http://unitybrenham.org)

**Fredericksburg [29-Aug. 1] Hill Country Film Festival**, 1-866-224-7714, [hillcountryff.com](http://hillcountryff.com)

30

**Bonham [30-31] Quilt Hop**, (903) 583-9830, [visitbonham.com](http://visitbonham.com)

31

**Columbus Country Market**, (979) 732-8385, [columbusfmtx.org](http://columbusfmtx.org)

## AUGUST

06

**Kerrville [6-7, 13-15, 20-22] Murder on the Orient Express**, (830) 896-9393, [caillouxperformingarts.com](http://caillouxperformingarts.com)

07

**Bellville Farmers Market**, (979) 865-3407, [discoverbellville.com](http://discoverbellville.com)

**Fredericksburg Texas Ranger Day History Symposium**, (830) 990-1192, [trhc.org](http://trhc.org)

**Freeport KidFest**, (979) 233-0066, [freeport.tx.us](http://freeport.tx.us)

**Palestine Saturdays on Main**, (903) 723-3014, [visitpalestine.com](http://visitpalestine.com)

**South Padre Island [7-8] Pro-Am Beach Soccer Tournament**, (415) 308-0603, [sopadre.com](http://sopadre.com)

**Bulverde [7, 14, 21, 28] Saturday Night Rodeo**, (830) 980-2226, [tejasrodeo.com](http://tejasrodeo.com)



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# POWER OF OUR PEOPLE

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# Night Life

No, it isn't hot in Texas; and the cool night dews are falling,  
 And the katydids are chirping in the grass beside the pool;  
 And from out the moonlit distances the mockingbirds are calling,  
 And I know the days are hazy and the nights perfumed and cool.

From *Longing for Texas* by Judd Mortimer Lewis

GRACE FULTZ



CLOCKWISE FROM LEFT

MICHELE TECH  
 UNITED COOPERATIVE  
 SERVICES

Honky-tonk nights at Billy  
 Bob's Texas in Fort Worth.

CHARLES BAXTER  
 COSERV

The Fort Davis Drug Store  
 and Hotel.

KYLEIGH HOLLE  
 HILCO EC

The Dallas skyline at night  
 with car light trails.

ELYSE KANA  
 BLUEBONNET EC

The other side of nowhere,  
 Big Bend Ranch State Park.



## Upcoming Contests

DUE JUL 10 **Funny Signs**

DUE AUG 10 **Bridges**

DUE SEP 10 **Fired Up!**

Enter online at [TexasCoopPower.com/contests](https://www.texascooppower.com/contests).

**TCP WEB EXTRA** See Focus on Texas on our website for more photos from readers.



## Common Ground

Whether many acres or a pint-size lot, there's pride and joy in land ownership

BY RHONDA REINHART  
ILLUSTRATION BY LINDA BLECK

IN THE BLACK-AND-WHITE Westerns that my dad used to watch when I was a kid, a cowboy hat-clad rancher might head out on horseback to survey his domain, a vast expanse of dusty terrain spanning thousands of acres. My father wasn't a rancher by any means, but he did own a 10-acre spread in deep East Texas where he raised all manner of animals, including guinea fowl, hogs and cows.

He loved "going to the land," as we called it back then, and he spent countless hours building pens, planting vegetable gardens, clearing sections of the property and walking mile after mile through the seemingly endless stretch of pines.

I did not share my father's affinity for going to the land, and even though I spent plenty of time out there with

him over the years, I would have much preferred to be back in Houston, reading a book, hanging out with friends or sitting in a cool, dark theater watching a movie—definitely not a Western. In fact after I left home, I spent two decades living in apartments, townhouses and condos—surrounded by land covered in concrete instead of pine needles and serenaded by the sounds of traffic instead of livestock.

About five years ago, however, I reached my limit on sharing walls with nosy neighbors and knowing that I was spending my hard-earned money to live atop ground that would never be mine. So I decided to purchase my own tiny patch of land.

At my little homestead in northwest Dallas, unlike the sprawling ranches in those old Westerns—or even my father's modest parcel in the Piney Woods—I merely have to peek out the back door to take in the full 7,976 square feet of North Texas soil that belongs to me. After 20 years of having little more than a balcony or patio at my disposal, the 0.18 acre on which my 1952 cottage sits feels enormous to me. I've even dubbed the small section of yard behind the garage "the back forty."

My dad died years ago, and his land was sold. While I don't have his knack for animal husbandry or even one-tenth of the acreage he owned in Sam Houston Electric Cooperative's service area, I do have a dog who loves to roll in the grass, sunbathe in the driveway and patrol the grounds for squirrels and opossums. I've also been thinking about starting a garden where I can grow my own tomatoes and cucumbers, some of my dad's favorite crops.

I can't be certain, but I'm betting that if he were still around, those things alone would earn me his signature grin and a nod. ■



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