

**University of Texas at El Paso**

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**From the Selected Works of Anne M. Giangiulio**

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2010

# El Paso: The Other Side of the Mexican Revolution

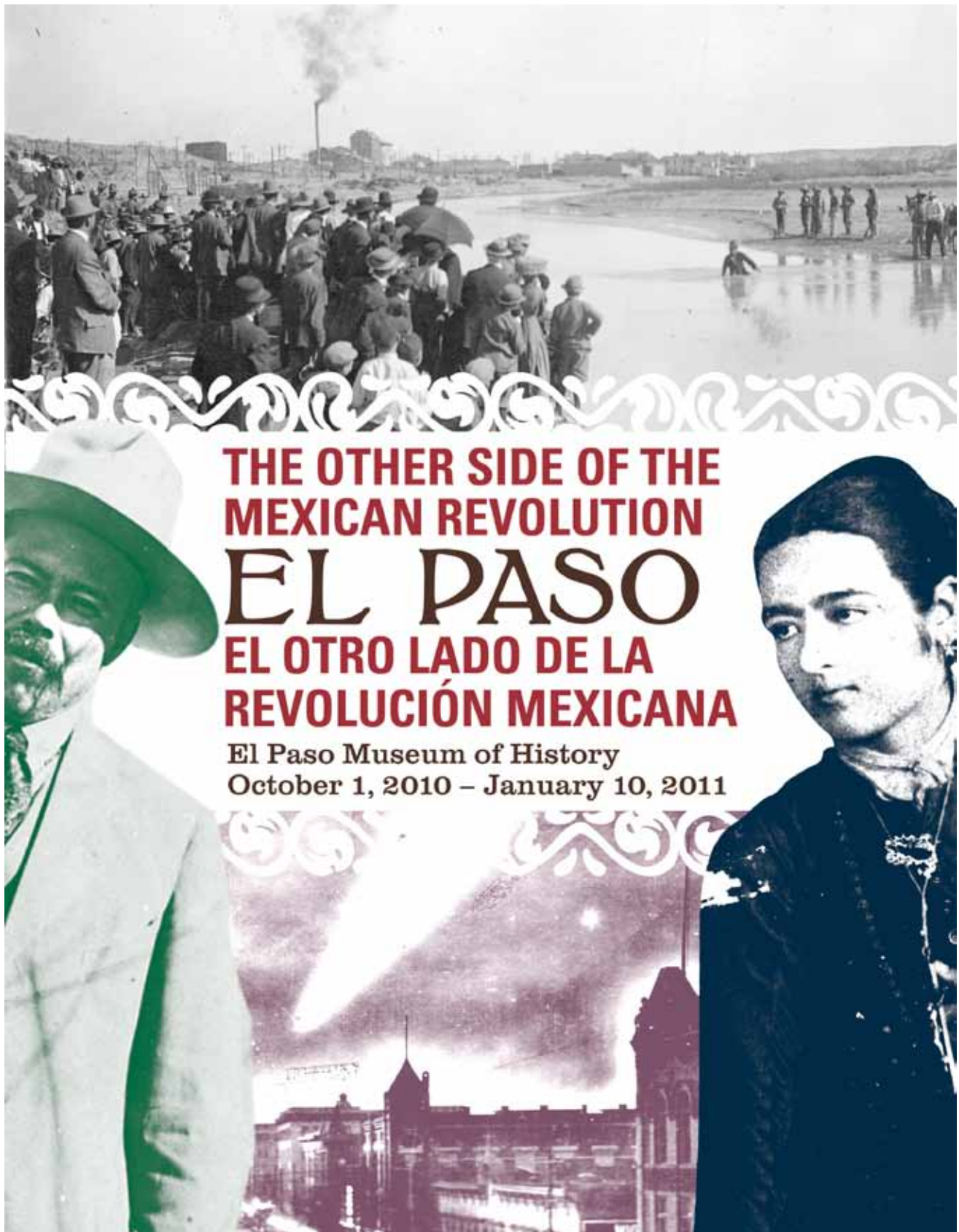
Anne M Giangiulio, *University of Texas at El Paso*



Available at: [https://works.bepress.com/anne\\_giangiulio/41/](https://works.bepress.com/anne_giangiulio/41/)

*El Paso: The Other Side of the Mexican Revolution*

Logo I designed for the exhibit at the El Paso Museum of History



*El Paso: The Other Side of the Mexican Revolution*  
as installed at the El Paso Museum of History



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**SCALE 1 MM= 1 IN**



El Paso: The Other Side of the Mexican Revolution

One of the “Sites of Memory” graphics I designed for the exhibit.

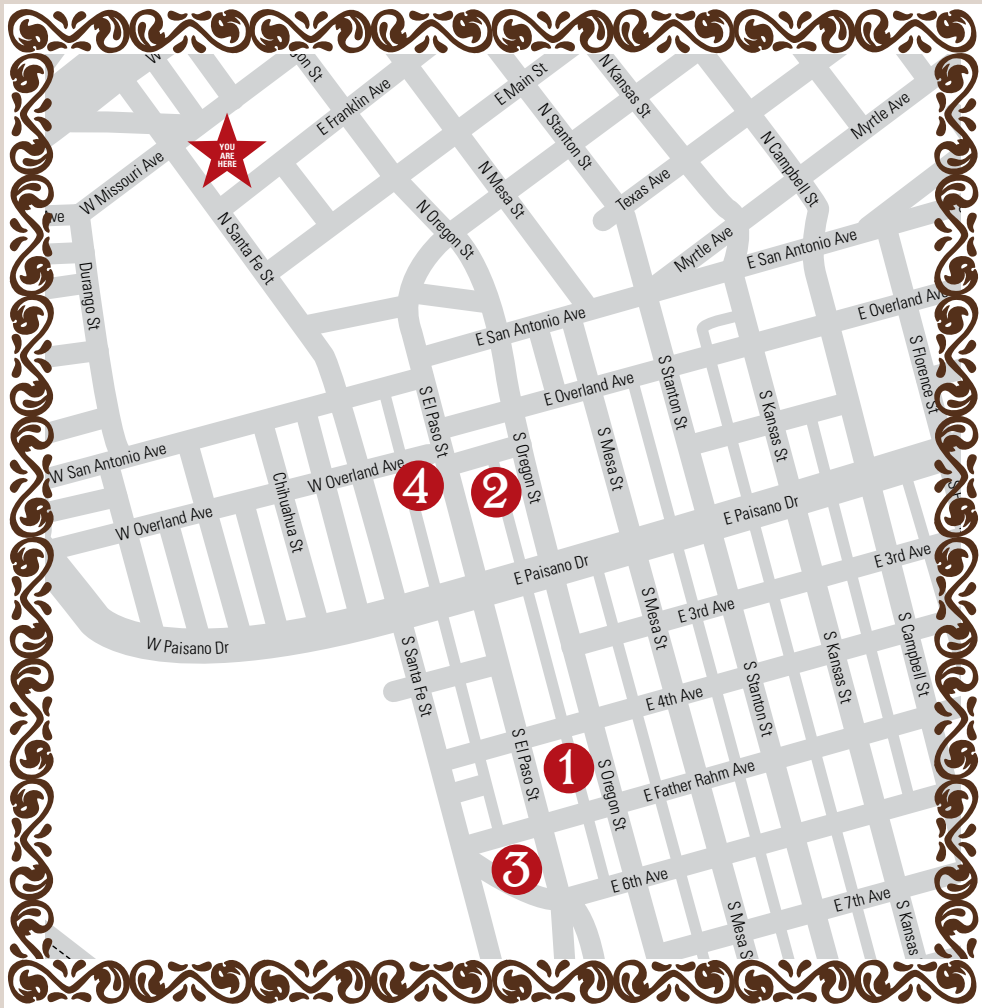
(Actual size is approx. 5 feet high)

Sites of Memory

WRITING

Sitios de Remembranza

ESCRITURA



1

**El Paso del Norte**  
Newspaper Offices /  
Pablo Baray Apartments  
605-609 SOUTH OREGON STREET

Constructed in 1910, this building is arguably the most significant site on the border for journalists and literature during the revolution. From 1910 to 1919 it was the headquarters of the periodical *El Paso del Norte*, a paper that was fundamental to disseminating the news of the revolution to El Paso's Spanish-speaking community. In 1918, Mariano Anselmo finished writing *Los de Adentro*, the first major novel of the revolution, in one of this building's rooms. *El Paso del Norte* published it in serial form and as a book. The *El Paso del Norte* press published other important works written during the revolution, including *Memorias de El Viejo* by Olga Beatriz Torres and *Who was Pancho Villa?* by John Kenneth Turner. In 1911, the building was bought by Pablo Baray, former mayor of Chihuahua, Chihuahua, who was deposed by Mexican insurgents at the outset of the revolution. From 1926 to 1928 it housed a print shop that was run by Enrique Pérez-Rul, a Villista colonel and secretary to Pancho Villa who wrote *¿Quién es Pancho Villa?*.

**Oficinas del periódico**  
**El Paso del Norte /**  
**Apartamentos Pablo Baray**  
605-609 S. OREGON

Podría decirse que este edificio construido en 1910, es el sitio más significativo en la frontera para el periodismo y la literatura durante la revolución. De 1910 a 1919 fue la oficina central del periódico *El Paso del Norte*, un periódico que fue fundamental para diseminar las noticias de la revolución a la comunidad hispana de El Paso. En 1918, Mariano Anselmo terminó de escribir en las oficinas de este edificio, *Los de adentro*, la primera novela importante de la revolución. *El Paso del Norte* la publicó en forma de serie y como libro. La prensa de *El Paso del Norte* publicó otras obras literarias importantes durante la revolución, incluyendo *Memorias de un viejo* de Olga Beatriz Torres y *Who was Pancho Villa?* de John Kenneth Turner. En 1911, el edificio fue comprado por Pablo Baray, ex alcalde de Chihuahua, Chihuahua, quien fue derrocado por insurgentes maderistas en los inicios de la revolución. De 1926 a 1928 albergó una imprenta manejada por Enrique Pérez-Rul, coronel villista y secretario de Pancho Villa, quien escribió *¿Quién es Pancho Villa?*.



3

**El Clarín del Norte**  
402 AND 803 SOUTH EL PASO STREET

The Spanish-language periodical *El Clarín del Norte* was based at 402 South El Paso Street from 1905 to 1906 and at 803 South El Paso beginning in 1907; it was later moved to South Stanton Street. The newspaper was published weekly and sympathized with workers' struggles such as the 1906 miners' strike in Cananea, Sonora. During this time the building also housed the Pan American Printing and Publishing Company, which served as a headquarters for the newspaper. *El Clarín del Norte* was edited by J. García Cuatrecasas.

**El Clarín del Norte**  
402 Y 803 S. EL PASO

El periódico de lengua española *El Clarín del Norte* estuvo establecido en 402 Calle Sur El Paso de 1905 a 1906, y en 803 Calle Sur El Paso a principios de 1907; después se mudó a la Calle Sur Stanton. El periódico era publicado semanalmente y simpatizaba con las luchas de los trabajadores, tales como la huelga de los mineros de 1906 en Cananea, Sonora. Durante esta época el edificio también alojó a la Pan American Printing and Publishing Company, que sirvió como oficina central del periódico. *El Clarín del Norte* era editado por J. García Cuatrecasas.



2

**El Paso Times /**  
**Labor Advocate**  
223 SOUTH OREGON STREET

At the turn of the twentieth century, the *El Paso Times* occupied this building. In 1903, the Diaz government denounced the *El Paso Times* for running a story on the massacre at Tomochitlan. The paper went on to publish a manifesto written by the survivors of the raid. In 1915, newspaper candidate Tom Lea Jr. accused the newspaper of having received \$10,000 in bribes for favorable coverage of Pancho Villa's movement. This building served as the offices of the *El Paso Times* until 1916, when it became the Labor Temple and the offices of the socialist periodical the *Labor Advocate* until the 1970s.

Al iniciarse el siglo XX, este edificio fue la sede de *El Paso Times*. En 1903, el gobierno de Díaz denunció a *El Paso Times* por publicar una historia sobre la matanza de Tomochitlan. El periódico continuó y publicó un manifiesto escrito por los sobrevivientes del ataque. En 1915, Tom Lea Jr. acusó al periódico de haber recibido \$10,000 de soborno a cambio de una cobertura en favor del movimiento de Pancho Villa. Este edificio sirvió como oficinas de *El Paso Times* hasta 1916, cuando se convirtió en el Labor Temple y las oficinas de la publicación socialista *Labor Advocate* hasta la década de 1970.



4

**La Patria**  
317 SOUTH EL PASO STREET

Silvestre Terrazas operated the revolutionary newspaper *La Patria* out of this South El Paso building between 1919 and 1928. *La Patria* was one of the more successful Spanish language papers in the city. Terrazas was the former editor of *El Correo de Chihuahua*, and at one time helped smuggle weapons for Pancho Villa from El Paso.

**La Patria**  
317 S. EL PASO

De 1919 a 1928, Silvestre Terrazas manejó el periódico revolucionario *La Patria*, desde este edificio ubicado en la Calle Sur El Paso. *La Patria* fue uno de los periódicos en idioma español de mayor éxito en la ciudad. Terrazas era ex editor de *El Correo de Chihuahua*, y en una ocasión ayudó a pasar armas de contrabando desde El Paso.



El Paso: The Other Side of the Mexican Revolution

Timeline I designed for the exhibit.

(Actual size is approx. 8 feet wide)

# Timeline

# Cronología

- NATIONAL EVENTS  
SUCEOS A NIVEL NACIONAL
- LOCAL EVENTS  
SUCEOS LOCALES



# El Paso: The Other Side of the Mexican Revolution

## A few of the over 100 text panels I designed for the exhibit.



### Pathé Newsreels

The Pathé newsreels were first produced in 1910 and were shown in theaters with title cards that narrated national and international current events. The Pathé company was originally founded in 1895 by Charles Pathé, a pioneer of the moving picture business. The El Paso representative of Pathé News during the revolution was local filmmaker and photographer Otis Aultman. Because the newsreels of the day were usually not attributed to specific cameramen, it is difficult to identify which scenes were shot by Aultman. The historical evidence suggests, however, that he shot several newsreels in this exhibit, including the scenes of Pancho Villa before laying down his arms in 1920 and an aerial flight over El Paso in 1916.

A few Pathé newsreels of the revolutionary conflict on the border have been preserved by the National Archives in Washington D.C.



LEFT: Greater El Paso. Weekly Report of the El Paso Chamber of Commerce, March 1921 (El Paso County Historical Society).  
RIGHT: An Aultman with the camera. (El Paso County Historical Society)

### Los Noticieros Pathé

Los noticieros Pathé se realizaron inicialmente en 1910 y posteriormente se exhibieron en cines con tarjetas que se ponían al frente de la cámara narrando los eventos nacionales e internacionales de actualidad. La Compagnie Pathé fue fundada en 1895 por Charles Pathé, un pionero del negocio cinematográfico. El representante de Pathé News en El Paso durante la revolución fue el cineasta local y fotógrafo Otis Aultman. Debido a que los noticieros de la época no se atribuían regularmente a cámaras específicas, es difícil identificar qué escenas fueron tomadas por Aultman. La evidencia histórica sugiere, sin embargo, que él filmó varias de las escenas incluidas en esta exhibición, incluyendo las de Pancho Villa antes de su rendición en 1920 y un vuelo aéreo sobre El Paso en 1916.

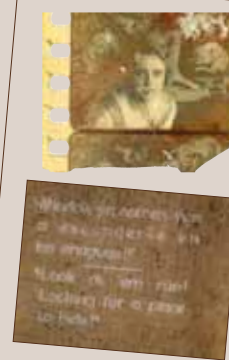
Solamente algunos...



### PBS HISTORY DETECTIVES: THE GREAT MEXICAN WAR POSTERS

The PBS documentary describes the mystery behind the strange and colorful poster of "The Great Mexican War" that a man from San Francisco discovered in the basement of an old home he'd recently purchased. The poster announces "4 reels in motion pictures" of the armed conflict across the border, filmed by Charles A. Pryor, president of the El Paso Feature Film Company. Pryor screened this footage at the Unique Theater in Tierra Blanca, a few miles south of Juárez, and Ojinaga, in El Paso's history. Robert Sharpe donated the poster to the El Paso Museum of History after the poster to the El Paso Museum of History after the History Detectives episode aired in 2007. The Museum is seeking funding to restore the poster, which is currently too fragile to display.

El documental de PBS describe el misterio detrás del extraño y colorido póster de "The Great Mexican War" que un hombre de San Francisco descubrió en el sótano de una antigua casa que había comprado. El póster anuncia "4 rollos de películas" sobre el conflicto armado en la frontera, filmados por Charles A. Pryor, presidente de El Paso Feature Film Company. En 1914 Pryor proyectó esta película en el cine Unique de El Paso, esta filmación que incluía escenas de las batallas en Tierra Blanca, unas cuantas millas al sur de Juárez, y Ojinaga. Robert Sharpe donó el póster al Museo de Historia de El Paso después de que se transmitió el episodio de History Detectives en 2007. El museo busca recaudar fondos para restaurar el cartel que actualmente está muy frágil para exhibirlo.



### LA VENGANZA DE PANTO VILLA PRODUCED BY FELIX AND EDMUNDO PADILLA

**DURACIÓN 45 MINUTOS**  
One of the first movies produced by Mexican American filmmakers in the United States, Felix and Edmundo Padilla, itinerant film projectionists and owners of the Imperial Theater on Alameda Street, re-appropriated their stereotypical and disempowering Hollywood "greaser" movies and spread their own twist to the story of Pancho Villa and the revolution. Scholars believe the Padillas may have used scenes from the New York Mutual Film Corporation's *Liberty and the Lady*, a 1915 film that the U.S.A.—what one film scholar calls the "ultimate granger film." Their own reconstructed film was a "found footage" of re-enactments of the scenes used in their own artistic films. Without a doubt, later the Padillas...



### LA VENGANZA DE PANTO VILLA PRODUCIDA POR FELIX Y EDMUNDO PADILLA

**DURACIÓN 45 MINUTOS**  
Una de las primeras películas realizadas por productores cinematográficos mexicanoamericanos en los Estados Unidos, Félix y Edmundo Padilla, proyeccionistas de cine ambulante y dueños del cine Imperial en la Calle Alameda, recogió de películas tipo "greaser" estadounidenses y despectivos filmaron en El Paso para darle su propio giro a la historia de Pancho Villa y la revolución. Los estudios creen que los Padilla utilizaron haber usado escenas de *Liberty and the Lady*, de la New York Film Corporation, y *Liberty, a Daughter of the U.S.A.*, a la que un especialista del cine llama "el máximo filme granger". Sin duda, más tarde los Padilla...

## Acknowledgements

This exhibition was created by faculty and students in the Department of History at The University of Texas at El Paso, in collaboration with the staff of the El Paso Museum of History

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