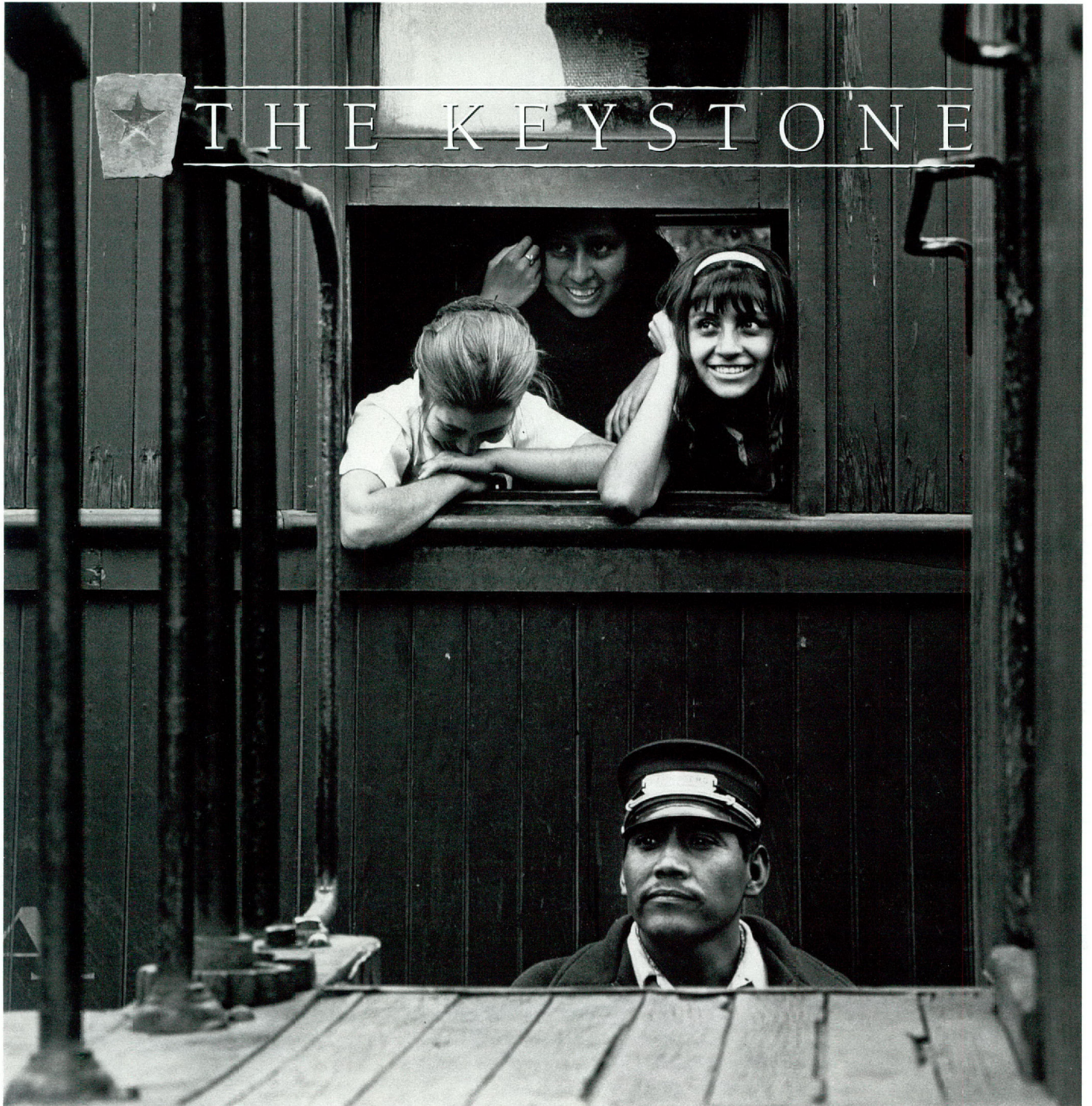




THE KEYSTONE



SOUTHWESTERN WRITERS COLLECTION | WITTLIFF GALLERY OF SOUTHWESTERN & MEXICAN PHOTOGRAPHY
FALL 2005 | SPECIAL COLLECTIONS AT THE ALKEK LIBRARY | WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL



Texas State University | SAN MARCOS

erpent, with his tattered

but it's not Spanish. There are so many dialects before. The church bell

from the CURATOR



El ángel exterminador / The Exterminating Angel, 1991, Mariana Yampolsky

MEET THE NEW PROCESSING ARCHIVIST

Joel Minor is a 2002 graduate of UT-Austin's School of Information, but he comes to us from South Dakota where he was employed as archivist at Oglala Lakota College. Joel considers himself lucky to have found a career love in archives because "they are the front lines of history." His impressive résumé of archival experience includes digitization, reference, records management, and archival processing. In addition to reading literature and history, Joel enjoys independent arts, philosophy, and creative writing—and spending time with his wife and one-year-old son. The whole Special Collections team looks forward to Joel's arrival on September 26.



ON THE COVER El garrotero / The Brakeman, Mexico, 1965, Rodrigo Moya

¡Saludos!

As we prepare to host the tenth anniversary presentation of the Tomás Rivera Award (p. 12) and look forward to joining the 2006 celebration of 100 Years of Latino Presence at Texas State, I'm reminded of the

richness of the Latino contribution to the Southwest's cultural arts and of how it is reflected in our collections and events.

Since 1997, we've created at least four Southwestern Writers Collection exhibits and eight Wittliff Gallery shows highlighting Latino culture: the *Tomás Rivera Award Anniversary Exhibit* (p. 12); *Flores del Nopal: Hispanic Writers of the Southwest*; *...y no se lo tragó la tierra: Tomás Rivera & Severo Perez*; *Río Grande: The Storied River*; *Al filo del tiempo / The Edge of Time: Photographs of Mexico by Mariana Yampolsky*; *El ojo fino / The Exquisite Eye: Nine Women Photographers of Mexico*; *Boystown: La zona de tolerancia*; *Río de luz / River of Light: Images of Mexico*; *Variaciones: Photographs by Manuel Alvarez Bravo*; *Vaquero: Genesis of the Texas Cowboy*; *Helen Levitt's Mexico, DF*; and the current *Testigos de la Historia / Witnesses to History* (p. 4). Texas State is now one of the top twenty producers of Hispanic baccalaureate graduates in the

nation, and as we progress into the twenty-first century, recognition of the importance of Latino culture on campus and throughout the country is growing apace.

Our contemporary Mexican photography collection is one of the best in the country, and our Latino holdings in the Southwestern Writers Collection are flourishing. Included among the many items are five years of the production archives of *Hispanic* magazine; complete manuscript materials for *Selena: Como la Flor* by Joe Nick Patoski; selected archive materials from Texas authors Jovita González, Dagoberto Gilb, Michael W. Rodriguez, and others; production materials from the making of *...y no se lo tragó la tierra*, directed by Severo Perez; and music manuscripts by Cenobio Hernandez, just recently acquired (see sidebar, p. 14).

As a fluent Spanish speaker, I often lecture to classes in that language, and there have been a number of presentations in Spanish with simultaneous translation at the Wittliff Gallery openings. Two of our Special Collections staff members speak Spanish, and I was very pleased to learn that all the rest of the staffers are interested in improving their somewhat rudimentary skills—so interested in fact that I'm starting our own class. By this time next year my goal—in addition to expanding our Latino holdings—is to help everyone in the department speak better *Español*.

—Connie Todd

GRINGOS IN MEXICO *at the airport*

Summer travelers passing through the Austin-Bergstrom International Airport (ABIA) enjoyed another good look at the cultural treasures housed at the Southwestern Writers Collection (SWWC) and Wittliff Gallery.

On view June 14 through August 29, *Gringos in Mexico* was the third Special Collections exhibit featured at ABIA. The showcases, located on the concourse between gates 7-12, offered approximately 20,000 ticketed passengers a day an interesting way to fill their time before or between flights.

Last spring, the *Texas Music Archives* exhibit engaged viewers with Jerry Jeff Walker's cowboy boots, a fiddle played by Bob Wills, and a songbook of original lyrics made by Willie Nelson when he was 11 years old.

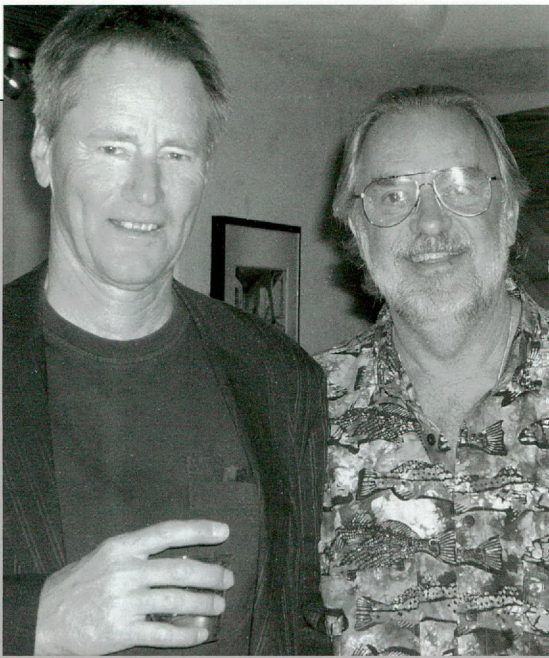
In the fall of 2001, travelers were thrilled to see costumes, props, set

designs, and photographs from the making of *Lonesome Dove*.

Gringos in Mexico presented photographs, manuscripts, journal entries, and artifacts of ten authors and photographers who have journeyed south of the border in search of insight and inspiration. The line-up of Pulitzer Prize winners and stellar notables emphasized Texans, who share a common history and border with Mexico: J. Frank Dobie, John Graves, Elite Hamilton Kirkland, Cormac McCarthy, Katherine Anne Porter, Dick J. Reavis, Sam Shepard, Bud Shrake, and Bill Wittliff. Also included was Keith Carter, whose award-winning photography is collected by the Gallery.

The exhibit was created by Steve Davis, SWWC Assistant Curator, with the support of Carla Ellard, Assistant Curator of the Wittliff Gallery. ★





PULITZER PRIZE-WINNING PLAYWRIGHT and Academy Award®-nominated actor Sam Shepard is not normally thought of as a “Southwestern,” yet an extraordinary collection of his archives is held in the Southwestern Writers Collection.

“Sam is of the Southwest and embodies a southwestern spirit,” says Connie Todd. “Many of the themes associated with him can be considered southwestern, and some of his most significant work has been done here in the Southwest. We’re very comfortable having his papers, and we’re lucky to be able to have the latitude to collect an artist of his stature.”

The Shepard Papers represent one of the most significant acquisitions ever received by the Southwestern Writers Collection, and the story of how the materials came into the archives is an important reminder of the influence of the collection’s founding donors, Bill and Sally Wittliff.

Shepard had already received the Pulitzer Prize for Drama in 1979 for his play *Buried Child* when he met Bill Wittliff on the set of *Resurrection*, which was one of Shepard’s first major film roles. Wittliff played a bit part in the movie as a favor to a producer friend of his, and he and Shepard quickly struck up a friendship. When work began a few months later on Wittliff’s own movie, *Raggedy Man*, Wittliff cast Shepard in the title role, and the two men’s friendship deepened. Later they would work together on *Country*, which also starred Shepard’s long-time partner, actress Jessica Lange.

After establishing the Southwestern Writers Collection, Wittliff began talking to Shepard about donating his literary papers. As Wittliff recalls, Shepard was very

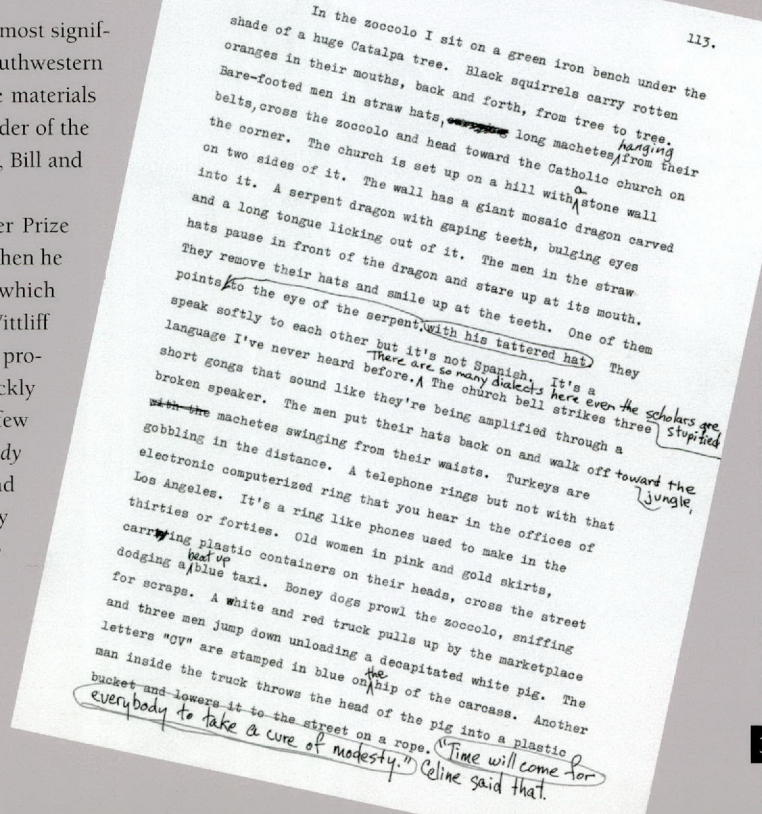
amenable to the idea, and he began sending his material to Texas State in 1992. (Some of Shepard’s previous work is held at Boston University and the University of Virginia.)

Shepard’s literary papers are substantial, consisting of twenty-four document cases plus oversize material. Included are drafts of Shepard’s plays, novels, short stories, films, and copies of critical reviews of his work. Shepard’s heavily annotated manuscript drafts, identified with date and place, allow for scholars to trace the arc of his creative process. Also in the Shepard collection are journals, correspondence, clippings, awards, interviews, photographs, and other material, such as posters and programs from foreign productions of his plays.

The Shepard collection promises to be of intense interest among scholars. Shepard is already one of America’s most-studied playwrights, and his impact on modern theater can be gauged by the numerous scholarly books and articles devoted to his work, as well as the hundreds of productions of his plays, both in the U.S. and abroad.

Now fully processed, the Shepard Papers will soon be available for researchers. Browse the finding aid online at: www.library.txstate.edu/swwc/archives/writers/shepard.html. ★

SAM SHEPARD archives illuminate the arc of creation



SAVE THE DATE!
Plans are underway to celebrate the anniversaries of both the Southwestern Writers Collection (20 years) and the Wittliff Gallery (10 years) at the Four Seasons hotel in Austin, Texas. Mark your calendar for May 27, 2006 for a party to remember—with stellar guests and a *to-die-for* silent auction! Check our website for details as they develop, or contact Beverly Fondren at b.fondren@txstate.edu or (512) 245-9058 to make sure you’re on the list for this very special invitation.

(opposite page)
Gingros in Mexico exhibit case at the ABIA featuring Cormac McCarthy
(this page)
Sam Shepard and Bill Wittliff, at the Southwestern Writers Collection April 13, 2005
Page from the first draft of *Cruising Paradise* with Shepard’s revisions



JOIN US
OCTOBER 8

The Wittliff Gallery's exciting reception for *Testigos de la Historia / Witnesses to History* will begin at 7:00 pm, Saturday, October 8.

At 8:00 pm, distinguished photo historians Estela Treviño and Alfonso Morales will speak on Mexican documentary photography (sidebar, p. 5).

The reception and talk are free and open to the public. Find easy directions and parking information online: www.wg.txsstate.edu

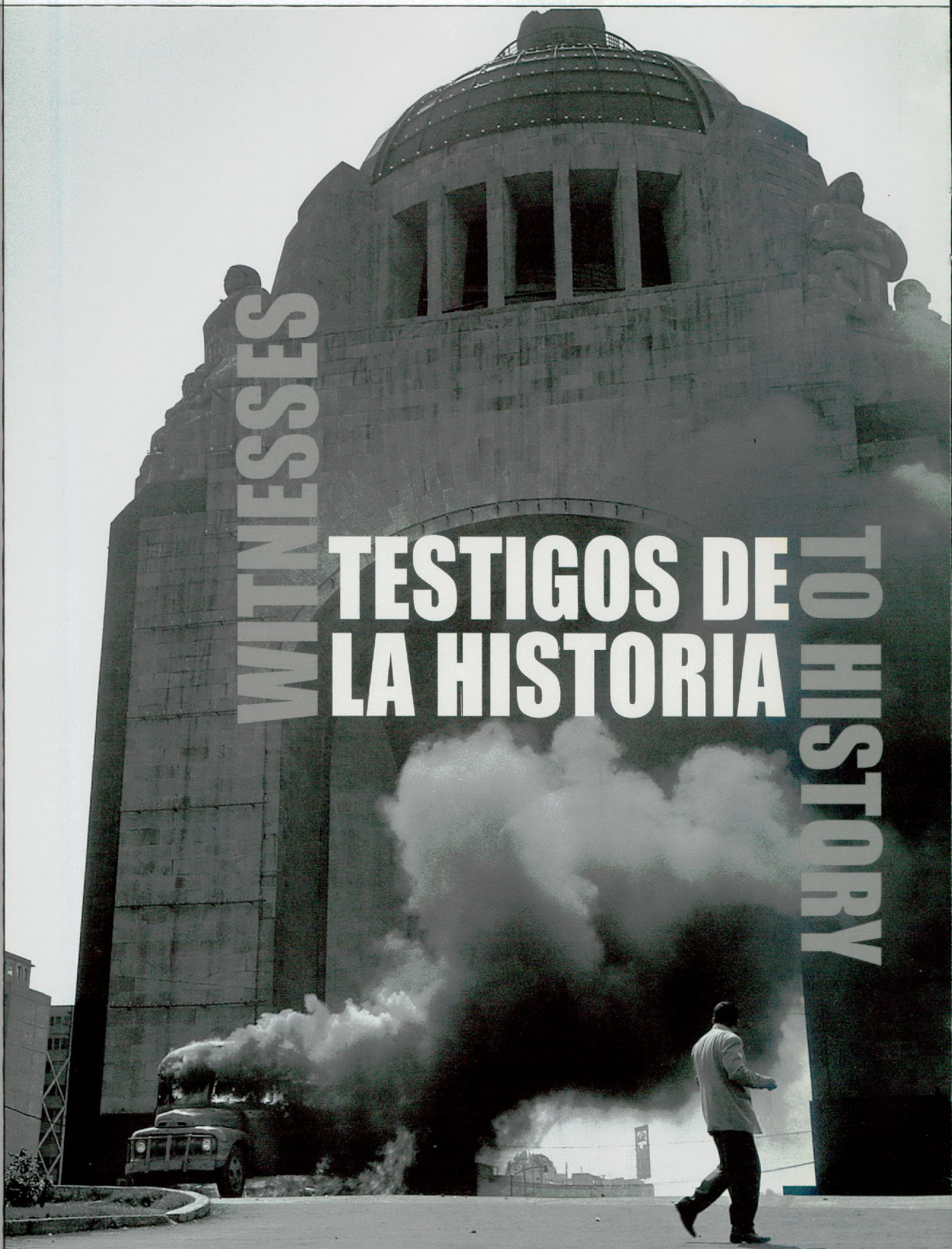
TESTIGOS DE LA HISTORIA ONLINE will premiere in early October. Created by Tara Spies, evening reference assistant at the Alkek Library and a prospective graduate of the School of Information at UT-Austin, the internet show complements the gallery exhibit and will feature selected images as well as biographical information. Watch for it at www.wg.txsstate.edu.

(this page)
Monumentos a la revolución / Monuments to the Revolution, Mexico City, 1958, Rodrigo Moya

(opposite page, from top)
Circuito Avándaro / Avándaro Automobile Race, Mexico City, 1954, Héctor García

A Pedro con cariño / To Pedro With Love, Mexico City, 1995, Yolanda Andrade

Cristo / Christ, Chalma, Mexico, 1990, Graciela Iturbide



WITNESSES

TESTIGOS DE LA HISTORIA TO HISTORY

DEMONSTRATING THE DEPTH and vitality of the photographic tradition in Mexico today, *Testigos de la historia / Witnesses to History* showcases the Wittliff Gallery's important permanent collection of modern and contemporary Mexican documentary photography.

The exhibition runs AUGUST 22 THROUGH FEBRUARY 12 here on the seventh floor of the Alkek Library at Texas State University in San Marcos. The exhibit reception and a special program featuring a discussion of documentary photography by Estela Treviño and Alfonso Morales, two photo historians from the Centro de la Imagen in Mexico City, will be held the evening of Saturday, October 8, to coincide with Hispanic Heritage Month (see sidebars, left and right).



Among the almost 13,000 images now held in the Wittliff Gallery's permanent archives is a significant collection tracing the development of documentary photography—from early giants Manuel Álvarez Bravo, Héctor García, Nacho López, and Rodrigo Moya to the intrepid inheritors of this great artistic tradition: Yolanda Andrade, Marco Antonio Cruz, Maya Goded, Graciela Iturbide, Eniac Martínez Ulloa, Francisco Mata Rosas, Raúl Ortega, and Antonio Turok.

"The 59 photographs we've chosen for this exhibition reveal the essence of twentieth-century Mexico, yet transcend mere documentary photography to stand alone, beyond their agenda," said Connie Todd, the show's curator. "Mexican documentary photographers have maintained an unflagging interest in what is in front of the lens and have never shifted away from concerned documentary communication of political, social, and human truths—in Mexico or abroad. The great ones, however, have managed to elevate their craft to high art while working within the parameters of the genre. It is transcendence of genre that makes an image collectable for the Wittliff."



Highlights of the show include Manuel Álvarez Bravo's "Obrero en huelga asesinado" ("Striking Worker Murdered"), "Subcomandante Marcos, La Realidad, Chiapas" taken by Raúl Ortega in 1995, and a large enigmatic portrait of Che Guevara by Rodrigo Moya entitled "Che melancólico, 1964, Ciudad de la Habana, Cuba" ("Melancholy Che"). Join us at the gallery and meet guerrilla fighters, exuberant children, religious pilgrims, and a fine assemblage of astonishingly rich street photography. We guarantee you'll be surprised at least three times—probably more. ★



DISTINGUISHED PHOTO HISTORIANS TO SPEAK

In celebration of Hispanic Heritage Month, the Wittliff Gallery is pleased to present Estela Treviño and Alfonso Morales as guest speakers during the *Testigos de la Historia* reception on October 8 (see sidebar, opposite). ESTELA TREVIÑO is an historian and editor of the recently published 700-page volume on Mexican photography, *160 años de fotografía en México* (Oceano, 2005). The daughter-in-law of Mexican photographer Graciela Iturbide, Treviño is currently Coordinator of Photography Research at the Centro de la Imagen in Mexico City. ALFONSO MORALES is a fine-arts editor and has co-authored many photographic books in Mexico. He is currently the editor of the Centro de la Imagen's premier Mexican photography journal, *Luna córnea*. His most recent book, co-edited with Pablo Ortiz Monasterio, is *Héctor García* (DAP, 2005). The talk will begin at 8:00 pm.



INSTRUCTING
ILLUMINATING
INSPIRING

The Southwestern Writers Collection preserves and exhibits literary papers and memorabilia from the region's leading writers, filmmakers, and musicians, creating a rich research environment devoted to the cultural arts of the Southwest.

The Wittliff Gallery, a photo archive and creative center focused on Mexico and the Southwest, showcases the works of distinguished artists whose images delight and inspire those exploring the visual heritage of the regions. These two counterparts of the Albert B. Alkek Library Department of Special Collections at Texas State University-San Marcos bring alive "the spirit of place" for students, scholars, writers, artists, and the community at-large.

(upper left corner) *Fireflies*, 1992, Keith Carter (detail)

(above) *Panelists speak to a full house during the Wittliff Gallery exhibit reception for Lightning in a Bottle*

(right) *Moderator Bill Wittliff, and panelists Kathy Vargas, Keith Carter, Josephine Sacabo*

LIGHTNING IN A BOTTLE

saying "yes" to the decisive moment

AS PART OF the April 16 reception for *Lightning in a Bottle: New Acquisitions*, three of the show's photographers—Kathy Vargas, Keith Carter, and Josephine Sacabo—joined moderator Bill Wittliff in a spirited discussion about the art and process of photography and specific images from the exhibit.

The program opened with Connie Todd making introductions and thanking presenting sponsor TIME WARNER CABLE—especially Lidia Agraz, VP of Government and Public Affairs, and Donna Hill, Community Relations Manager, with Time Warner in San Marcos. "A few years ago Donna invited me to a reception here," said Agraz, "and that night I was transported to another world. It was an exhibit of photographs, a lot of them of my native Mexico, and I was so touched I wanted to learn more. Since then I have become a fan and a visitor of the gallery, and when the opportunity to sponsor this exhibit came along I said, 'let's do it.'"

Todd then spoke about the inspiration behind the title: "Lightning in a bottle" was such a natural... the reference to primal, natural, powerful light, and to glass, calling forth that which we use to protect our framed prints, as well as memories of old glass negatives... 'Lightning in a bottle' references both the ephemeral



nature of the decisive moment when an image is captured—literally the split second of a lightning bolt—and the almost magic ability to catch a piece of light as it reveals a piece of time that will never come again."

Bill Wittliff began the discussion by stating, "I believe what great art does is remind you of something you knew, but you

didn't always know you knew. The initial response to great art is an instant yes." Wittliff invited the panel to discuss which *Lightning* image elicited a "yes" response, and comments about Joel-Peter Witkin's "Glassman" turned into a conversation about process.

"I find out what I'm photographing from the image," Josephine Sacabo said, referencing her *Ophelia's Garden* series. "Art is sustenance for me. Life would be impossible without it. Life would be chaos." Sacabo's photographs, inspired by the classic Juan Rulfo novel, illustrate the sixth book in the Wittliff Gallery series, *Pedro Páramo*.

Keith Carter, whose work is represented in two Wittliff Gallery books—*Keith Carter Photographs: Twenty-five Years* and *Ezekiel's Horse*—likened his process to autobiography: "The pictures that I make are often about things I find difficult to articulate. I don't question the process. I tell myself all the time, this is my autobiography. This is

what I do. I make pictures. This is my mark."

"We have this idea, among us, that art, with any luck, will live beyond our own lives," added Kathy Vargas, the current Art and Music Department Chair at the University of the Incarnate Word in San Antonio. "We get to live in a moment that will give us some clues, that will help us deal with the fact that we aren't going to be here forever. We get a little bit of consolation that when we leave, maybe we'll have left a little bit of clarity." ★

ON THE EVENING of April 7, the Southwestern Writers Collection's major exhibit *Rio Grande: The Storied River* was highlighted by a panel discussion that brought together a group of distinguished writers.

Moderator Jan Reid welcomed the large and enthusiastic crowd, which included a contingent of college students from Colorado (see sidebar, right). As the editor of the 2004 UT Press anthology *Rio Grande*, Reid noted, "It

along the Lower Rio Grande since his ancestors arrived in the area in 1749, well before the river became an international border. "Most of our history was oral," Hinojosa said, "and it encouraged the



FIELD TRIP
COINCIDES
WITH PANEL

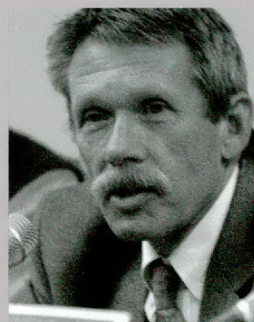
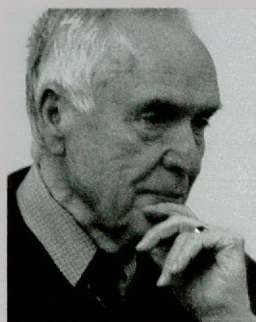
Among those attending the *Rio Grande* panel discussion on April 7 was a group of students from Colorado College, a liberal arts university in Colorado Springs. Led by professor Mario Montaña, who teaches an innovative course on the Rio Grande, the students were in the midst of a 23-day field trip, following the Rio Grande from its source in the San Juan Mountains of Colorado to its mouth at the southern tip of Texas. The students made excellent use of their time in San Marcos. They arrived early for a personal tour of the exhibit conducted by Southwestern Writers Collection Assistant Curator Steve Davis. They also met with and interviewed writer Dick J. Reavis, who regaled them with stories from his years reporting on immigration and other issues along the river.

(upper right corner)
Crossing the Rio Grande,
1988, Bill Wittliff
(detail)

(above) *Rio Grande* panelists Cecilia Balli, Dagoberto Gilb, Rolando Hinojosa Smith, and Dick J. Reavis

(top) Moderator Jan Reid

(left) Dick Reavis talks to the Colorado College class about his *Rio Grande* experiences.



was very important to me that the book be about the river, not just about the border. The river itself cuts a swath through our history and terrain." The other panelists, Cecilia Balli, Dagoberto Gilb, Rolando Hinojosa-Smith, and Dick J. Reavis, all have works in Reid's anthology.

Cecilia Balli, a writer-at-large for *Texas Monthly*, is a native of the Lower Rio Grande Valley. Balli said she grew up "thinking of the river as a border." In recent years, Balli has become familiar with a different part of the Rio Grande, while writing a book about the murders of hundreds of women in Juarez, across the border from El Paso. Her work has also been collected in *Best American Crime Writing*.

Dagoberto Gilb is on the Texas State faculty, and his recent book, *Gritos*, was a finalist for the National Book Critics Circle Award. Gilb was raised in Los Angeles, but his mother was from the El Paso/Juarez area. Gilb said he heard stories of El Paso while growing up, and that "the river and El Paso became a sort of mythic place to me." Gilb later moved to El Paso, where he began publishing the short stories that would earn him numerous literary honors.

Novelist and educator Rolando Hinojosa-Smith focused on the continuity of culture that has existed

telling of stories." Hinojosa acknowledged the influence that storytelling had on him, saying, "I decided to put it to use, to my great luck and great benefit."

Dick J. Reavis told the audience, "From the time of Anita Brenner onwards there have been Anglos like me who develop a friendship for Mexico." Reavis has written two books and several magazine articles on Mexico. He said, "I always saw the Rio Grande as the sidewalk in front of my friend's house. When you got there you knew that you were about to enter the house of a friend." Reflecting on the increased security along the border in recent years, Reavis noted, "Today when you go to the border there are all sorts of police and guards. It's as if they had put them on your friend's sidewalk."

The evening ended with a booksigning, affording attendees a rare opportunity to have their copies of *Rio Grande* signed by several of its contributors. ★

RIO GRANDE *the storied* river inspires students & writers



RUSSELL WERNER LEE, born July 21, 1903 in Ottawa, Illinois, graduated from Culver Military Academy in 1921 and received a chemical engineering degree from Pennsylvania's Lehigh University in 1925. Lee purchased his first camera in 1935 to aid him in painting and draftsmanship. Although his photographic career spanned four decades, Lee is best known for his 1936 to 1942 work for the Farm Security Administration (FSA), a New Deal program assisting farmers during the Dust Bowl and Great Depression. He lived in Texas from 1947 until his death in 1986; in 1965 Lee became the first photography instructor at UT-Austin. The Wittliff Gallery's Russell Lee Collection represents the full range of his career with paintings, correspondence, artifacts, and over 470 photographs, many of them vintage FSA prints. *Russell Lee: The Man Who Made America's Portrait*, the gallery's 2003 centenary exhibit, co-curated by Connie Todd, can be seen Sept. 17 – Nov. 3 at the Belton County Museum and Temple University Fine Arts Dept. Access the Lee Collection at www.wg.txstate.edu, or stop by for a free copy of the exhibit catalog.

Sons of fishermen, Olga, Louisiana, Sept., 1938





honoring GROVER LEWIS



(above) Panel moderator Robert Draper and Sherry Kafka Wagner

(far right corner) Jan Reid and Kip Stratton

(below) Detail from the 1951 cattle ranching mural on canvas by James Buchanan "Buck" Winn

THANK YOU, RAE

Rae Lewis is universally acknowledged as the best thing that ever happened to her husband Grover; we at Texas State couldn't agree more. We wish to take this opportunity to thank her for honoring his memory by donating the Lewis papers to the Southwestern Writers Collection. In so doing she has vouchsafed his legacy to succeeding generations, and with her extraordinary gift has made it possible for Grover Lewis to be vindicated by time, and take his place alongside other great journalists of the twentieth century. Additional thanks go out to Rae for her personal efforts to organize the papers, to secure private funding to help process the materials, and—if that weren't enough—to donate a cash stipend herself toward processing. It's a rare donor who understands the costs involved in collection stewardship. Our hats are off to Rae, and we look forward to an ongoing friendship.

—Connie Todd

CELEBRATING RAE LEWIS'S gift of the Grover Lewis Archives and the new UT Press anthology *Splendor in the Short Grass: The Grover Lewis Reader*, the Southwestern Writers Collection presented a panel discussion on April 24 featuring Robert Draper and Sherry Kafka Wager, and anthology co-editors W. K. "Kip" Stratton and Jan Reid. The evening was dedicated to the man whom author and art critic Dave Hickey calls "the most stone wonderful writer that nobody ever heard of."

From his perch at *Rolling Stone* in the early 1970s, Texas native GROVER LEWIS helped redefine American journalism and became a lasting influence on fellow writers. After her husband's death from cancer in 1995, Rae began a series of conversations with Southwestern Writers Collection Curator Connie Todd that

led to the donation of Grover Lewis's literary papers to Texas State.

Panel moderator Robert Draper, who helped resuscitate Lewis's literary reputation in his history of *Rolling Stone*, enthralled the audience by reading aloud a letter from Hunter S. Thompson to Grover Lewis praising his *Rolling Stone* story on the making of *The Last Picture Show*. Draper agreed with Thompson's assessment, calling it "one of the top ten magazine stories published anywhere."

Splendor co-editor Kip Stratton gave an illuminating overview of the development of "The New Journalism" and said Lewis "was one of the finest practitioners of that art." Panelist Sherry Kafka Wagner, a longtime friend of Lewis, described how he

"could improvise the most wonderfully trenchant, insulting, hilarious, and graceful" put-downs she'd ever heard.

Rae Lewis was also present at the event. She discussed her relationship with Grover and expressed her gratitude to the Writers Collection and Texas State for preserving her husband's literary legacy. Connie Todd, in turn, pointed out that Rae Lewis "did the best single thing anyone can do for a writer—and that's to see that his or her papers are in a secure place, cared for, and available to researchers." ★



the legacy of BUCK WINN

raise \$87,500 to conserve and display one of three 28' x 6' contiguous panels that were part of a 280' x 6' mural by Buck Winn. The mural depicts the story of Texas cattle ranching—from its earliest open-range days, through the fencing of the range and arrival of the railroad—and celebrates the great mural tradition of Tom Lea, Jerry Bywaters, and other Texas artists.

Hanging the mural again without significant conservation work would cause further damage to the already compromised painting on canvas—and we risk losing it altogether.

The National Endowment for the Arts will award a \$10,000 matching grant for the \$87,500 needed to complete one panel on the condition we secure the remainder from private sources. With \$24,530 received to date, we need another \$52,970 to meet the NEA challenge.

We wish to thank the following donors for their generous contributions on behalf of the project:

- ★ The Burdine Johnson Foundation
- ★ The Garvey Family Foundation
- ★ The Cecilia Young Willard Helping Hand Fund
- ★ The Calvert K. Collins Family Foundation
- ★ Mrs. Charlene Johnston
- ★ Dr. Dee Ann Story
- ★ Mrs. Nancy Powell Moore & the Powell Foundation
- ★ Ms. Dianna Richards
- ★ Mrs. Dody Spencer

Please help us return this treasure to its original splendor by contributing to this worthwhile endeavor. Send a gift today in the envelope provided (please note to designate it to the Buck Winn project) or contact Beverly Fondren at 512-245-9058 or e-mail b.fondren@txstate.edu. ★

ON MAY 21 a small group gathered in Wimberley to celebrate the legacy of legendary Texas artist James Buchanan "Buck" Winn and to support the restoration of his 1951 cattle ranching mural. Hosted by Kate and Bill Johnson, Charlene Johnston, Bill and Sally Wittliff, and Texas State University-San Marcos, the dinner was held at the former home and studio of Buck Winn, now the current residence of Kathryn Winn Eoff, Buck's daughter.

Special Collections is working to

(left) Grover Lewis (in a rare moment without his glasses) and wife, Rae, Kanarrville, Utah, ca. 1987



THIS PAST SEMESTER, sixteen students in Texas State University's Graduate Studies in Public History bundled up and braved the cold temperatures in the climate-controlled "Annex" of Special Collections in order to gain hands-on experience working with manuscript collections. As part of an archives management course taught by the Southwestern Writers Collection archivist, Katie Salzmann, the students completed projects that allowed them to apply the theories and principles learned in the classroom.



Typical manuscript archives include correspondence, writings, photographs, and other materials that reflect the activities, accomplishments, and interests of the creator of the collection. The students were charged with arranging and describing these collections according to archival standards, and creating finding aids for them so that researchers can more easily identify materials relevant to their research interests.

The mission of the Public History program is to prepare graduates for careers in various fields including archival management, and the Special Collections department was pleased to collaborate with the program in providing an opportunity to instruct and inspire a new generation of archivists.

Below are some of the Southwestern Writers Collection materials processed by the students:

- ★ The papers of popular Texas mystery writer RICK RIORDAN including manuscript materials for five Tres Navarre novels: *The Big Red Tequila*, *Widower's Two-Step*, *The Last King of Texas*, *The Devil Went Down to Austin*, and *Cold Spring*. Correspondence, research notes and interviews, plot maps, synopses, character outlines, and progressive drafts illuminate Riordan's writing process. [Gift of Riordan]
- ★ A collection of the papers of MARY GRAY HUGHES—daughter of Texas writer Hart Stilwell, and accomplished author in her own right—comprised of correspondence, manuscripts and drafts, and newspaper clippings relating

to *Cora's Seduction and Other Stories*, published by the Puckerbrush Press in 2002. [Gift of Puckerbrush Press] These papers complement an earlier, more complete Hughes collection donated by her family, Benjamin Acosta-Hughes and Charis and Philip Barasch, which will be processed soon.

★ The business files of UNDER THE HAT MUSIC PRODUCTIONS, an Austin-based management company that represented artists such as Ray Wylie Hubbard, Terry Hendrix, and Hugh and Katie Moffatt. In all, the collection includes promotional files, press kits, performance contracts, and photographs for over twenty artists. [Gift of Roger Allen Parson & Cash Edwards]

STUDENT ARCHIVISTS learn "hands on"

★ EDWARD MUEGGE "BUCK" SCHIWETZ papers that contain artwork and other materials for various publications with which he was involved, including *Interwoven*, written by Sallie Reynolds Mathews. Notable among the collection is correspondence between Schiwetz and book designer Carl Hertzog that illustrates their collaborative relationship. [Gift of Frank & Pat Nelson]

Finding aids for these and all of the collections processed by the Public History class will soon be available online at www.library.txstate.edu/swwc/archives/writers/index.html. ★



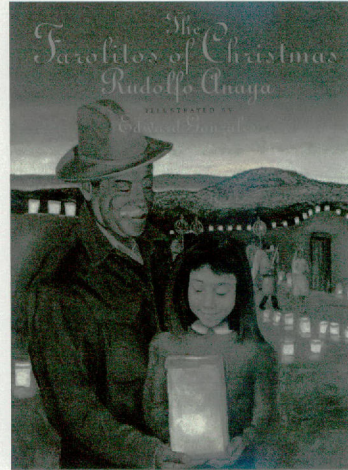
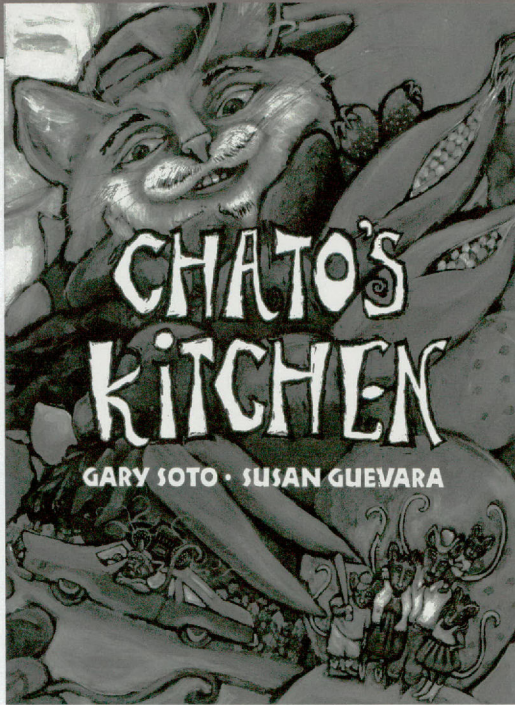
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students and community members were treated to presentations and guided tours in Special Collections over the past year. Curator Connie Todd, Assistant Curators Steve Davis and Carla Ellard, and Archivist Katie Salzmann all welcome the opportunity to share their knowledge of the resources available within the Wittliff Gallery and the Southwestern Writers Collection. They spoke to Texas State classes on Hispanic Literature of the Southwest, University Seminar, Creative Writing, Southwestern Literature, Documentary Photography, and Journalism. The Special Collections Department also hosted classes from other organizations and institutions, including UT-Austin, Colorado College, and Austin College; local elementary and high schools; and community groups from Wimberley and San Antonio, to name a few. Interested in bringing your class or group? Call (512) 245-2313 to schedule a tour or presentation.

(mid-page) Erin Mace processes the papers of librarian Sam Whittan, a noted Texana bibliographer

(below) Jack Kinslow works on *Under the Hat Music Productions* files

(below) Tomás Rivera, 1985, courtesy of Francisco Jiménez, Fay Boyle Professor of Modern Languages and Literatures, Ethnic Studies Program Director, Santa Clara University



THE TOMÁS

TOMÁS RIVERA AWARD CEREMONY
October 28 at 11:00 am, the SWWC will host the ceremony honoring 2005 awardee, Pam Muñoz Ryan. Below is the list of past winners: 1996

Co-winners: *Chato's Kitchen* by Gary Soto, illustrated by Susan Guevara (Putnam Publishing Group) and *The Farolitos of Christmas* by Rudolfo Anaya, illustrated by Edward Gonzales (Hyperion Books for Children) 1997

In My Family / En mi familia written and illustrated by Carmen Lomas Garza (Children's Book Press/ Libros Para Niños) 1998

Tomás and the Library Lady by Pat Mora, illustrated by Raul Colón (Knopf Books for Young Readers)

2005 MARKS THE Tenth Anniversary of the Tomás Rivera Mexican-American Children's Book Award, established by Texas State's College of Education to encourage the creation of more children's books that authentically depict the lives of Mexican-Americans. Within ten years, the Tomás Rivera Award has become one of the most sought-after in the industry, and the list of winners includes notable names in Chicano literature, among them Rudolfo Anaya, Gary Soto, and Pat Mora.

The Southwestern Writers Collection (SWWC) formed an early part-

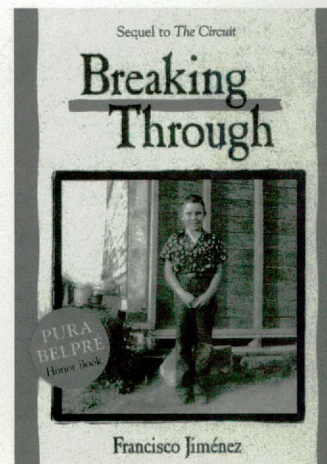
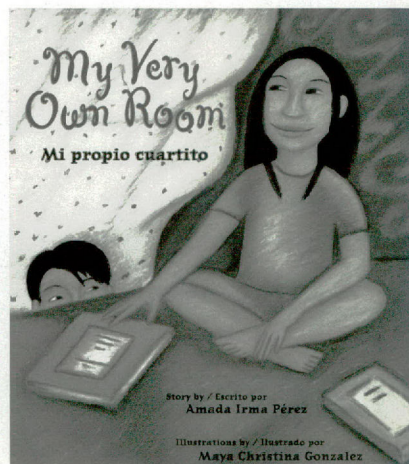
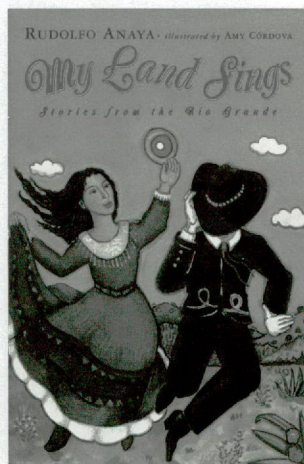
nership with the Tomás Rivera Award and has served as the host site of the award ceremony from the beginning. The SWWC has created special award-related exhibits, and since 1997, Assistant Curator Steve Davis has served on the Tomás Rivera Award Regional Committee.

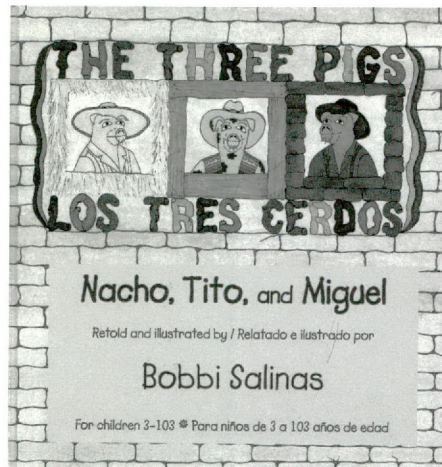
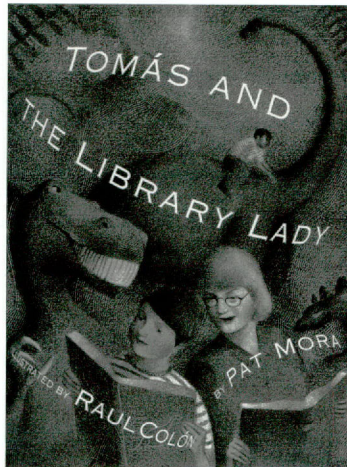
In 2005, the Tomás Rivera Award Committee agreed to place its archives at the Southwestern Writers Collection. The materials include author information, photographs, correspondence, memoranda, publicity, posters, programs, and other items. These documents and artifacts provide a clear

record of the development of a major national literary award that emerged from the American Southwest.

The anniversary celebration features exhibits and events across the Texas State campus and the city of San Marcos. The SWWC's ten-year retrospective exhibit—SEPTEMBER 1 THROUGH DECEMBER 11—highlights materials from the archives, the award-winning works themselves, and the life and times of Tomás Rivera.

The SWWC will once again host the award ceremony, on Friday, October 28, at 11:00 am. This year Pam Muñoz Ryan is being honored





(continued from p.12)

1999
The Three Pigs / Los tres cerdos: Nacho, Tito, and Miguel retold and illustrated by Bobbi Salinas (Piñata Books)

2000
My Land Sings: Stories from the Rio Grande by Rudolfo Anaya, illustrated by Amy Córdova (Rayo)

2001
My Very Own Room / Mi propio cuartito by Amada Irma Pérez, illustrated by Maya Christina Gonzalez (Children's Book Press/ Libros Para Niños)

2002
Breaking Through by Francisco Jiménez (Houghton Mifflin Company)

2003
A Library for Juana: the World of Sor Juana Inés by Pat Mora, illustrated by Beatriz Vidal (Knopf)

2004
Just a Minute: A Trickster Tale and Counting Book written and illustrated by Yuyi Morales (Chronicle Books)

2005
Becoming Naomi León by Pam Muñoz Ryan (Scholastic Press)

RIVERA AWARD

Celebrating 10 Years of Exceptional Mexican-American Children's Books

for *Becoming Naomi León* (Scholastic Press, 2004).

Tomás Rivera (1935-1984), a native of Crystal City, Texas, began life as the child of a migrant farmworker family. He received his bachelor's and master's degrees from Texas State and went on to become a pre-eminent Chicano writer and educator. He was serving as Chancellor at the University of California-Riverside at the time

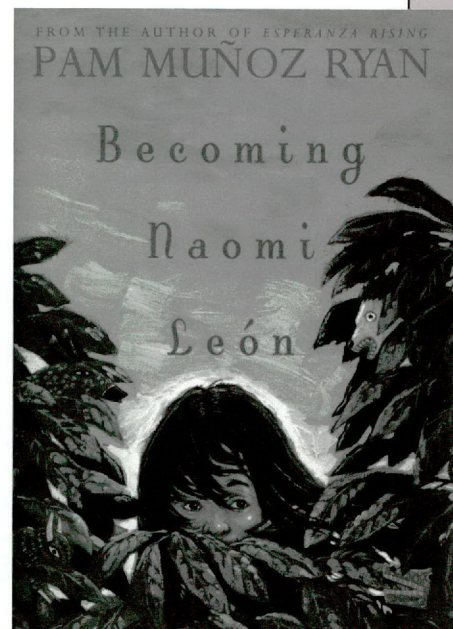
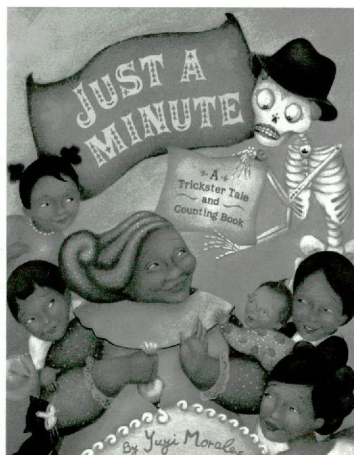
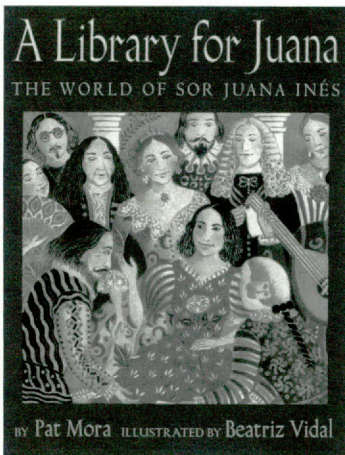
of his premature death from a heart attack. Today, numerous libraries, buildings, and institutes throughout the Southwest are named in his honor. Rivera is a Distinguished Alumnus of Texas State.

Tomás Rivera is best known for his landmark 1971 novel *...y no se lo tragó la tierra* (...and the earth did not swallow him), based on his childhood experiences as a migrant laborer. The

book received the Premio Quinto Sol Award and has remained in print, becoming a standard text in many college literature classes.

Rivera's writing has provided tremendous hope for generations of farmworkers, cataloging their struggles while providing hope for a better future. His enduring presence will long stand as an example of the resiliency and strength of the Mexican-American community.

For more information about the award and tenth anniversary events, visit www.txstate.edu/tomas. ★



recent ACQUISITIONS

at the SOUTHWESTERN WRITERS COLLECTION

Cenobio Hernández on bass cello (back right), Mexico, ca. 1900



CENOBIO HERNÁNDEZ

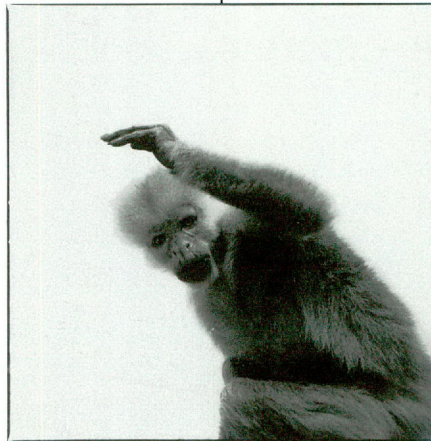
was born into a musically talented family in San Luis Potosí, Mexico, in 1863. He and his brother, Aniceto, moved to San Antonio, and from 1921 to 1926, the Hernández brothers played in orchestras accompanying silent movies in the Palace, Realto, and Majestic theatres. With the emergence of “talkies,” the Hernández brothers soon had to find other means to support their families. Cenobio never abandoned his passion for music, however, and he continued to arrange and compose works of great beauty until his death in 1950. Now preserved at the SWWC, the Cenobio Hernández Papers will serve to inspire generations of musicians to come. Learn more about the life and legacy of Cenobio Hernández at www.rickyhernandezonline.com/cenobio.php

With recent additions since our last issue, the Collection now comprises over 5,180 linear feet of materials from authors, screenwriters, and songwriters. This listing represents additions from January through July 2005. ★ Handwritten compositions, original scores, photographs, and correspondence documenting the career of

composer CENOBIO HERNÁNDEZ. (See sidebar, left.) [Gift of the Hernández family] ★ LARRY L. KING's major collection continues to grow with more correspondence with friends and colleagues. Topics covered include everything from family matters, sports interests, his forthcoming book, *In Search of Willie Morris*, politics, and other news and events. [Gift of King] ★ Correspondence, notes, page proofs, and other materials related to JIM SANDERSON's literary career, plus annotated manuscripts for *A West Texas Soapbox*, *Hill Country Property*, *Safe Delivery*, *Spy and Coward*, and *Semi-Private Rooms*. [Gift of Sanderson] ★ Twenty-one music posters signed by artist RICHARD MATHER for shows at Austin music venues such as Liberty Lunch, Emo's, the Ritz, and the Cannibal Club in the 1980s. [Gift of Mather] ★ KINKY FRIEDMAN memorabilia including hats, bumper stickers, and posters relating to his current bid for Governor of Texas as well as his 1986 campaign for Kerrville Justice of the Peace. Slogans include “My Governor is a Jewish Cowboy,” “Why Not Kinky?” and “Get Kinky 2006.” [Gifts of Friedman and Wolfmueller's Book Store] ★ Additional items relating to the civil rights work of DICK REAVIS, including a 1965 memorandum from the Southern Christian Leadership Conference. [Gift of Reavis] ★ An additional sixty boxes of TEXAS MONTHLY ARCHIVES from 2000 to 2002. Records include editorial files, correspondence, issue files, research materials, and publicity files documenting the magazine's continued success. ★ Typescripts by CLARENCE SHULTZ of *The Comic*

Imagination of Texas, 1836–2000 and *Texas Laugh Makers: The Lives and Times of Sixteen Texas Humorists*. [Gift of Shultz] ★ Materials from MICHAEL RODRIGUEZ previously on loan for the exhibit *Vietnam from a Texas POV*: short story manuscripts including “Prisoner” and those published as *Humidity Moon*, military memorabilia, photographs, Vietnam maps, and newspaper clippings. [Gift of Rodriguez] ★ An extensive collection of EDWIN LANHAM books, correspondence, book reviews, research materials, clippings, and articles. [Gift of Ben Guttery] ★ More boxes from JOE NICK PATOSKI, with press passes, notes, newspaper clippings, research material, correspondence, invitations, compact discs, and ephemera related to SXSW and his research and writing career. [Gift of Patoski] ★ Additional GROVER LEWIS papers include correspondence, articles, reviews, subject files, and research notes documenting his writing career with magazines such as *Movieline*, *Rolling Stone*, and *Playboy*. [Gift of Rae Lewis]

★ Nine boxes of JAN REID papers relating to his editorial work on two recent anthologies, the Grover Lewis reader *Splendor in the Short Grass*, and *Rio Grande*, plus correspondence, manuscripts and galleys for *The Improbable Rise of Redneck Rock*, *The Bullet Meant for Me*, and recent *Texas Parks and Wildlife* articles. [Gift of Reid] ★ A copy of the completed manuscript *Chasing the Rodeo* by W. K. “Kip” STRATTON. [Gift of Stratton] ★ Materials related to the movie *Country*, written and co-produced by BILL WITTLIFF,



including scripts, contracts, photographs, newspaper clippings, and production reports; also numerous books as well as screenplays sent to Wittliff for consideration for the 2005 Academy Awards®. [Gift of Bill & Sally Wittliff]

at the WITTLIFF GALLERY

Holdings now include over 12,800 photographs. ★ Recent purchases include works by AVE BONAR, KATE BREakey, FAUSTINUS DERAET, HÉCTOR GARCÍA, and RODRIGO MOYA. ★ New artists in our collection include NINE FRANCOIS, LESLEY NOWLIN, and KITTY ALICE SNEAD. ★ Recent gifts include photographs from YOLANDA ANDRADE, STEPHEN L. CLARK, MICHAEL O'BRIEN, and BILL WITTLIFF. Recent loans from Bill & Sally Wittliff include photographs by JAMES EVANS. ★

KLRN-TV SOUTHWEST TEXAS PUBLIC BROADCASTING COUNCIL
P.O. BOX 7158 AUSTIN, TEXAS 78712 AREA CODE 512 471-4811

AUSTIN CITY LIMITS

Bill Arhos papers offer a backstage look

This letter is to call your attention to AUSTIN CITY LIMITS, a 26-hour "progressive country" music series proposed to the station program cooperative by KLRN-TV. PBS has funded a now completed pilot for this series which is tentatively slated for use as a SPECIAL OF THE WEEK later this season.

Progressive Country is a new sound which has found its international home right here in Austin, Texas. Often referred to as "the Austin sound", progressive country is probably best described by *TIME*, September 9, 1974, p. 70, as "country picking and basic blue-grass, leavened with rock and lightly glazed with acid".

Perhaps the biggest difference in this music lies in the nature of the songwriters and musicians themselves. Many of them bring to this new music form many years of studying and performing more serious and classical music...and their music reflects that fact. Gone are the basic three guitar chords, the monotonous melodies and the familiar steel guitar bridge. One has to work hard to learn the words or to hum the intricate tunes. Divorce, cheatin' and death, one time ends-of-the-musical-trail, are now realities in this new music. The songs become chronicles of life's feelings and subtleties rather than travelogs through the depths of life's depressions.

At last count there were 65 major progressive country groups who have taken up residence in Austin. The musicians have strong feelings for each other and for their adopted community. Willie Nelson helped save the Austin Symphony with a benefit performance. Over forty thousand spectators showed up at Willie Nelson's 4th of July Picnic including Leon Russell, members of the Beatles, and NBC.

It's been said that the musicians associated with the progressive country sound play "more for the music than for the money". The big name performers frequently show up for unexpected cameo performances with lesser known groups, for benefits for struggling country music clubs, or for no reason at all. Give them a responsive audience, and more likely than not, they'll do an after-hours set for free...simply because they love to play the music they love and the audiences love them for it. We think AUSTIN CITY LIMITS has captured the essence of both the music and the musicians.

For more than thirty years, *Austin City Limits* has showcased authentic Texas and American music. The program's signature format allows musicians artistic freedom while offering audiences an intimate setting. In 2003, *Austin City Limits* received the nation's highest award for artistic excellence, the National Medal of Arts, becoming the first television program to win the honor.

Archives from *Austin City Limits* began arriving at the Southwestern Writers Collection in 2000, thanks to the generosity of BILL ARHOS, who created the famed program in 1974

and served as executive producer until his retirement in 1999. The Arhos/*Austin City Limits* archives consist of six document boxes, three record cartons, two oversize boxes and various artifacts. Included are memorabilia, rare ephemera, photographs, concert posters, program schedules, press kits, clippings, publicity materials, correspondence, and sound recordings that offer a backstage look at the acclaimed series.

The Bill Arhos/*Austin City Limits* papers were processed by archival interns Heather Milligan and Ruth Sullivan in 2003 and are now available for research. ★

THE KEYSTONE is published by the Alkek Library Department of Special Collections at Texas State University-San Marcos, a member of the Texas State University System and an equal opportunity educational institution.

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THE KEYSTONE
Read the story behind
the title: www.library.txsstate.edu/spec-coll

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LOCATION
Special Collections &
its galleries are on the
Alkek Library's seventh
floor at Texas State
University-San Marcos

TOURS & INFO
512-245-2313

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Exhibits
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Sat 9-5 / Sun 2-6
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Mon/Tue/Fri 8-5
Wed/Thur 8-7
(Please call ahead to
verify / Closed during
breaks & holidays)

ADMISSION
Exhibits are free.

ONLINE (Directions,
parking & archive info)
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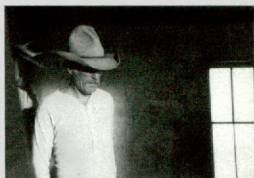
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exhibits & events CALENDAR

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On exhibit

ONGOING
LONESOME DOVE
REVISITED Props, cos-
tumes, photographs, and
other items from the CBS
film rotate in two exhibits.



Augustus, 1988, Bill Wittliff

AUG 22, 2005 –
FEB 12, 2006
TESTIGOS DE LA
HISTORIA / WITNESSES
TO HISTORY Transcendent
documentary images by
twelve of Mexico's best
photographers from the
Wittliff Gallery's renowned
collection. (See pp. 4/5)
Reception, see Oct 8



Subcomandante Marcos,
La Realidad, Chiapas, 1995,
Raúl Ortega

SEPT 1 – DEC 11, 2005
TOMÁS RIVERA AWARD
10TH ANNIVERSARY
EXHIBIT honors the gift
of the archives to the
Southwestern Writers
Collection and the many
distinguished writers and
artists who have received
the Tomás Rivera Mexican-
American Children's Book
Award. (See pp. 12/13)
Presentation, see Oct 28

September

6 FIRST TUESDAY
Reading Series w/MFA
Creative Writing students.
SWWC / 5 pm

21 Our inaugural MFA
EXCHANGE features
A&M's students reading
from their poetry and fic-
tion. SWWC / 5 pm

29 DENIS JOHNSON
reads for the English Dept's
Therese Kayser Lindsey/
Katherine Anne Porter
Series. Book sale and sign-
ing. SWWC / 3:30 pm

October

1 Texas State FAMILY
DAY OPEN HOUSE
Curator Connie Todd talks
about the current exhibits
and collection archives.
10 am to noon

4 FIRST TUESDAY
Reading Series w/MFA
Creative Writing students.
SWWC / 5 pm

8 EXHIBIT RECEPTION
for TESTIGOS DE LA HIS-
TORIA features a discussion
with Estela Treviño and
Alfonso Morales, two photo
historians from Mexico
City's Centro de la Imagen.
WG / 7 pm / Program 8 pm

28 TOMÁS RIVERA
10TH ANNIVERSARY
AWARD PRESENTATION
honors this year's winner,
Pam Muñoz Ryan.
SWWC / 11 am

November

1 FIRST TUESDAY
Reading Series w/MFA
Creative Writing students.
SWWC / 5 pm

December

6 FIRST TUESDAY
Reading Series w/MFA
Creative Writing students.
SWWC / 5 pm

Dec 17 – Jan 1
COLLECTIONS CLOSED
for winter break.
Reopen Jan 2

tours & presentations

BRING YOUR GROUP for
a closer look at the exhibits,
archives, or prints. Simply
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THE KEYSTONE

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