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TRAVEL MAGAZINE OF TEXAS

TEXAS

HIGHWAYS

AUGUST 1998

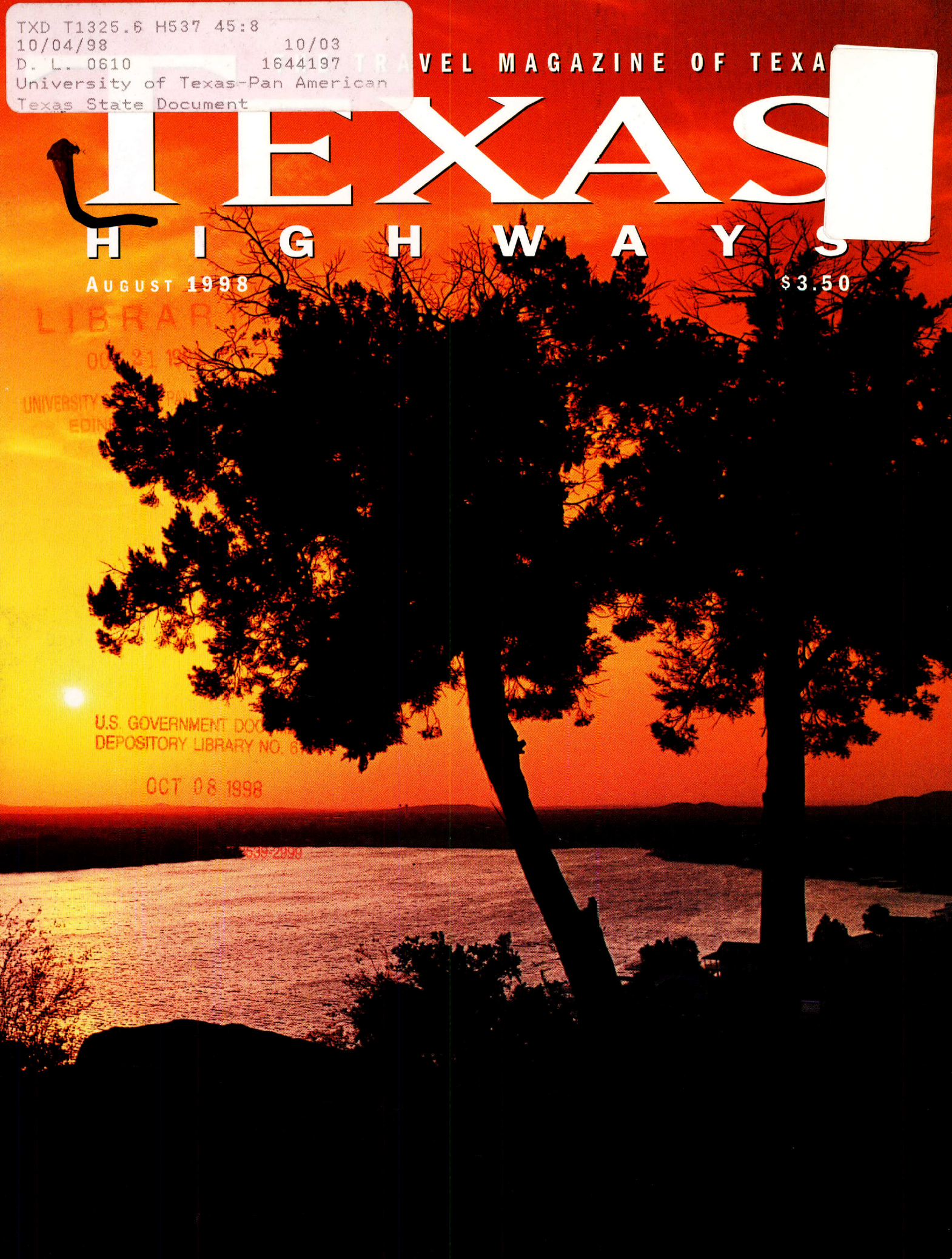
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As this month's cover suggests, Texas' highways offer an abundance of **scenic overlooks** and picturesque rest areas. Pull over with us as we focus on some of the state's favorite roadside vistas.

We also want you to see the action at the **Texas Ranch Roundup** in Wichita Falls. Here, cowboys from 10 historic ranches demonstrate their skills in robust competition that features everything from bronc riding and team branding to wild-cow milking and calf doctoring. And you can relive pioneer days in the Panhandle-Plains region with our story on **dugouts**....

Also in this issue, we focus on three Texas artists who have achieved national and international prominence. Since his death in 1959, rock'n'-roll pioneer **Buddy Holly's** life and memory have achieved mythic proportions. On September 3-6, Lubbock celebrates Buddy's birthday (September 7) with a jam-packed long weekend of music, dancing, and 1950s reminiscing. Read about the singer-songwriter's short but stellar career beginning on page 42.

El Paso native **Luis Jiménez** brings his fabulous visions to life in brilliant metal-and-fiberglass sculptures. His creations echo memories of his bicultural childhood, the sweep of Mexican culture, the myths and realities of U.S. Western history, and the plight of Mexican immigrants. In Texas, Jiménez's memorable works can be seen in Dallas, El Paso, Houston, and San Antonio.

Through the medium of photography, **Keith Carter** creates haunting images from his native East Texas. Keith follows in the footsteps of his mother, a portrait photographer,



MICHAEL A. MURPHY

Keith Carter shares his insights with actress Vanessa Redgrave at a March 1996 showing of his work at the Stephen L. Clark Gallery in Austin.

but tells tales through his own poetic sensibilities.

"Everything is portraiture," Keith says. "A portrait has a certain weight, depth, dignity, breadth, and importance. Whatever I am working on I treat as a portrait, whether it's a leaf on a branch, a face, or a dog in a cucumber patch." As you view his work, we think you'll sense some of the universal memories that Keith recreates through the marvelous combination of light, film, chemicals, and photographic paper....

Folks: **We're moving** to new offices in August. We don't anticipate problems, but should you have trouble getting in touch with us, you'll know why. Beginning August 10, our editorial telephone number will be **512/486-5858**; our street address will be 150 East Riverside Drive, Austin, Texas 78704. Our post office boxes and our 1-800 number for customer service will remain the same. Please bear with us as we make the transition.

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AUGUST 1998

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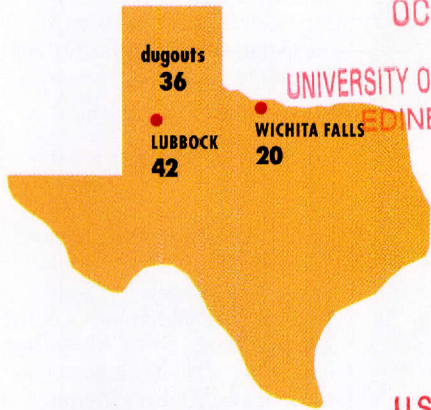
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Our feature on Texas' most spectacular scenic overlooks and rest areas will inspire you to stop and smell the roses

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LUIS JIMÉNEZ, SCULPTOR: RECASTING THE ICONS OF THE WEST *by Susan Kirr*

El Paso-born artist Luis Jiménez's bold, visceral sculptures speak of love, labor, politics, and the melding of two cultures

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BRAGGIN' RIGHTS *by Ann P. White*

When it comes to Wichita Falls' Texas Ranch Roundup, drugstore cowboys need not apply. Open only to working cowboys from historic Texas ranches, the Roundup features fast-paced arena action, a ranch talent show, and a cooking contest

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KEITH CARTER: PHOTOGRAPHIC ALCHEMY *by Cory Walton*

Internationally renowned for his dream-like photographs, Keith Carter works his magic from a tin-roofed studio in Beaumont. His admirers find his images both familiar and exotic

36

WEST TEXAS DUGOUTS: TALES FROM THE UNDERGROUND *by Nelson England*

While other American settlers built log cabins, the pioneers on Texas' High Plains burrowed into the earth to find shelter. Needless to say, life in a dugout had its drawbacks

42

BUDDY HOLLY: RAVE ON! *by Nelson England*

Some 40 years after Buddy Holly's death, neither his memory nor his music shows signs of fading away. In Lubbock, an annual music festival honors the hometown rock-'n'-roll legend



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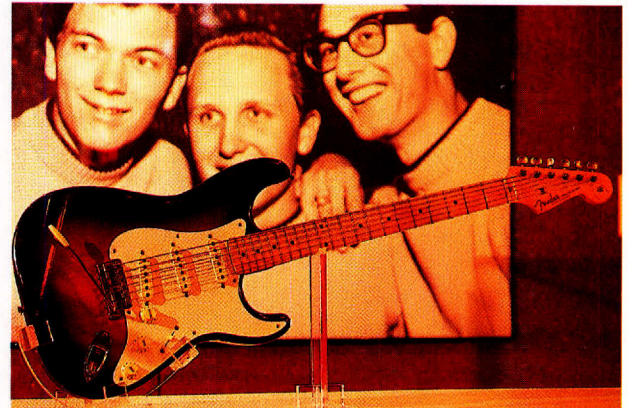
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ABOUT OUR COVER

The scenic overlook above Lake LBJ (on Farm-to-Market Road 1431, about a mile east of Kingsland) provides a magnificent Hill Country panorama for passersby. From this spot, you can see where the Llano and Colorado rivers converge. *Photo by Michael A. Murphy*

Readers: Thanks to a German reader, we now know a little more about Texas' namesake settlement in Lower Saxony (see *Letters*, April 1998). After reading the letter from Peter Osterholt, Karl Röhrig was curious about the history of the settlement and wrote to Adolph Heine, the mayor of Gr. Oesingen, for details. The mayor explained that the village was formed after World War II, and that none of the organizers had ever been to Texas. They chose to name the village "Texas" because there were oil fields nearby, and everyone hoped there would be oil finds in the new settlement, just like in Texas.

Texas' Finest

Once again, Richard Murphy has captured the essence of a time, a place, and a people in his article about San Augustine in the July issue. Richard's ... comfortable prose helps amplify and describe the spirit of that era, caught so graphically by Russell Lee's pictures.

KATHRYN HANKS PERRY
Spring Branch

What a great man you wrote about! Russell Lee was one of the finest photographers and one of the finest individuals who ever lived. Most photo students in the UT Art Department in the years he taught will likely concur with this assessment. Mr. Lee was a humanist of the highest order. He loved all people, from student to adult, of any age, of any race. He brought out the best in his students and trained a generation of fine photographers. The photos you included tell the truth of the man—he loved people in all their different facets. The photos are frank and loving, beautifully composed, devoid of sentimentality or preaching, just like Mr. Lee. What good fortune I had to have Russell Lee for my teacher! Thanks for the memories.

MICHELLE WILSON LOCKE
Corpus Christi, via email

I was so excited to see and to read about San Augustine. I entered first grade in San

Augustine in 1933. My dad worked for the Texas Pipeline Company, and we were transferred to San Augustine from Louisiana. My family and I lived at Mrs. Cole's Boarding House. Her daughter was my age.

Miss Margaret Wade was my second grade teacher. That year, Dad was transferred to Alto, and we moved about mid-school year. Miss Wade made me a keepsake to carry with me. All of the second graders wrote me notes, and she combined them in a lovely booklet. Yes, she was much loved.

A few years after moving to Alto, we went back to the San Augustine County Fair. I thought it was super! I had always wondered what happened to the old San Augustine Grammar School—now I know.

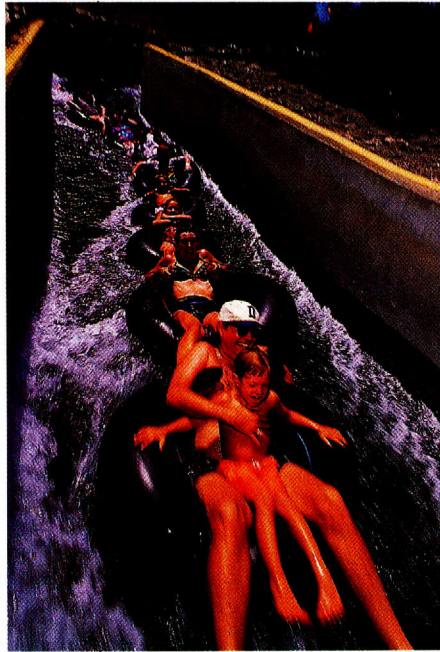
MRS. JOSIE LOU (JO)
HAGEN COLLINS
McGregor

Golden Memories

Your June article on the "Golden Girls" evoked some wonderful memories. My wife, Helen, and I were married on June 2, 1951, and quite by accident spent our wedding night at The Stoneleigh in Dallas. We were married at my folks' home in Ola (Kaufman County). Soon afterwards, the heavens opened and the floods came. Because no one could travel, and we were late, our reservation [at another hotel] was given to someone else. Finally, a kind clerk offered to help. He called several places and finally came up with a vacancy at The Stoneleigh.

If you would like to write to *Texas Highways*, the editors would enjoy hearing from you. Though we are unable to print every letter, we just might select yours to appear in the magazine—whether you send us kudos or criticism. We reserve the right to edit letters we print. Write to Letters Editor, *Texas Highways*, Box 141009, Austin 78714-1009, or fax 512/483-3672. Email: editors@texashighways.com

© STEPHAN MYERS



The Tillotsons (Patrick, Steve, Patty, Mallory, and Andrew) shoot down the tube chute at New Braunfels' Comal Springs.

At the time, I was a student at North Texas State in Denton. I didn't have much money, so you can imagine how happy and surprised I was to be presented with the bill of \$11.33, for room, garage, phone, and breakfast in the room. Maybe it was because of their kind hospitality that Helen and I have had such a great 47 years together.

JAY R. THOMPSON
Jacksboro

Tube Shooters

I got a call from an old college roommate, and he asked if we had been to New Braunfels recently. We said we had, but how did he know? He said he'd seen our picture in the June issue, and sure enough, there we are, pictured in the springs story [page 34], tubing on the Guadalupe. That is my five-year-old son, Patrick, on my lap, and our family was going down the chute for the first time with our

friends, the Keithlys. We had a wonderful time and plan on returning soon. Thanks for our 15 minutes of fame.

STEVE TILLOTSON, *via email*

Ed. Note: *Here's 15 minutes more, Mr. Tillotson. Thanks for writing. We always like to put names with the faces we feature.*

Salsa Trailblazer

Regarding last month's letter on Albert's Salsa: My father, Jose Alberto Madariaga, began working on "Albert's Famous Mexican Hot Sauce" in the late 1930s, perfecting the recipe about 1940. People have been enjoying it for about 50 years now. He first started serving it in his restaurant, Albert's Mexican Village, in Kilgore. Later, he and my mother, Mae, along with a small staff, began making and marketing it to grocery stores as the demand increased. They sold the business to Jananna Foods in the Seventies when he deemed it was time for retirement. My late father would have appreciated the accolades from the Macey family, as he sincerely valued his customers—they helped him rise from poverty to achieve the American dream.

ALBERT MADARIAGA III
Richardson, via email

Friends with Fins

Thank you for your May article "Friendly Flippers." It was a reminder for me of two visits I made to the Dolphin Connection—in 1991 and 1994. I returned for another visit in May, this time accompanied by my husband, Craig, finally able to experience the "friendly flippers" for himself. The close encounter with the gentle friends of Erv and Sonja Strong is a rare experience. As memorable as the dolphins are these two special people. Listening to them brings new meaning to our responsibilities as keepers of the earth and its inhabitants. It is a rare occasion to find an opportunity to meet both man and beast that exemplify freedom and respect at their best.

SALLY MEYERS, *via email*

Seldom mentioned in history books, pioneer, soldier, and Indian agent Leonard Williams nevertheless left his mark on early Texas as an interpreter and negotiator for the Texians with various Indian tribes.

Leonard and his wife, part-Cherokee Nancy Isaacs, entered northern Texas in 1819 with other members of the Williams family. The Mexican government granted Leonard a sitio of land in future Rusk County in 1829 for services in helping to quell the Fredonian Rebellion. (According to *Los Mesteños* by Jack Jackson, a sitio was either 4,428 acres for large stock or 1,985 acres for small stock.) Six years later, Williams fought against Mexico at the siege of Bexar, during which a bullet blinded him in one eye. In 1836, he served as a sergeant in Benton's Regiment of Regular Rangers in the Texians' revolutionary army. He also helped suppress the Cordova Rebellion in 1838. The following year, Leonard, who was fluent in several Indian dialects, served as an interpreter for the Texians at the Battle of the Neches.

In 1840, while on a trading mission, Leonard spied Cynthia Ann Parker in the company of the Comanches who had captured her at Fort Parker in 1836. One of the few Anglos to see the young woman in captivity, he negotiated with the Indians for her release, but they refused his offers.

In the early 1840s, the Texas Congress named Leonard Williams a land commissioner for Houston County, and Sam Houston gave him the title of Colonel. In 1842, Houston appointed Leonard one of four commissioners to negotiate with the Indians. The colonel participated in several important meetings with the Indians, including the Bird's Fort treaty negotiations in 1843 and the Tehuacana Creek Councils in 1843, 1844, and 1845. Houston wrote to General G.W. Terrell on March 18, 1844, "... Colonel Len. Williams has been here with the Indians, and I think him one of the most useful and efficient men that I have ever seen with the Indians in any country."

Leonard's wife, Nancy, with whom he had nine children, died in the mid-1830s.

He married Jane Ware in about 1836; they had three children. Leonard Williams died on April 14, 1854, in his mid-fifties. He lies in the Dr. Pitts Cemetery on private land in Limestone County. His service to Texas was cited in the U.S. *Congressional Record* of April 8, 1965, and by the Texas Legislature in May 1965. The Texas Senate resolution stated that, because Williams secured a treaty by which the Cherokees did not side with the Mexicans, he was "largely responsible for the success of the Texas Revolution." A state historical marker on Texas 31 near Mount Calm honors his memory.

—Leonard Hardwick, Waco, and
Rosemary Williams, Austin

COURTESY BELL HELICOPTER TEXTRON



Pilots Ron Bower (left) and John Williams celebrate in London after completing their record-breaking helicopter flight.

John W. Williams of Arlington, great-great-grandson of early Texas settler Leonard Williams (see preceding column), carries on his ancestor's pioneering spirit. In 1996, John, along with fellow pilot Ron Bower of Austin, established a new around-the-world speed record in a helicopter.

Dubbing themselves the Grumpy Old Men of Flying, the two native Texans circumnavigated the globe in a Fort Worth-based, twin-engine Bell 430 helicopter. Williams, a senior test pilot for Bell Helicopter Textron, Inc., and Bower, president of Austin Jet International, flew westward from London, England, on August 17, 1996, and returned to London on September 3. Their new world record (now in the *Guinness Book of Records*) of 17 days, six hours, 14 minutes, and 25 seconds beat by almost seven days the previous around-the-

world helicopter speed, set by Ron Bower in 1994, traveling eastward.

The Texans' flight covered 23,600 statute miles and took them over 14 countries (including Russia, where, with a Russian navigator/interpreter aboard, the pilots made 18 landings) and over every state except Hawaii. Their journey was the first attempt by helicopter pilots to fly around the world against prevailing westerly winds. In addition to setting the world record, the team gathered extensive data for a pilot-fatigue study by the National Aeronautics and Space Administration.

As a result of the Williams-Bower flight, Bell Helicopter Textron, Inc. won the American Helicopter Society's prestigious Igor I. Sikorsky International Trophy in April 1997.

—Rosemary Williams, Austin

"There's gold in them thar roads!" could truly be the cry of Montague County residents. Though folks living in and near the town of Ringgold sport neither halos nor wings (as far as we know), they do reside where, not streets, but roads are paved with gold.

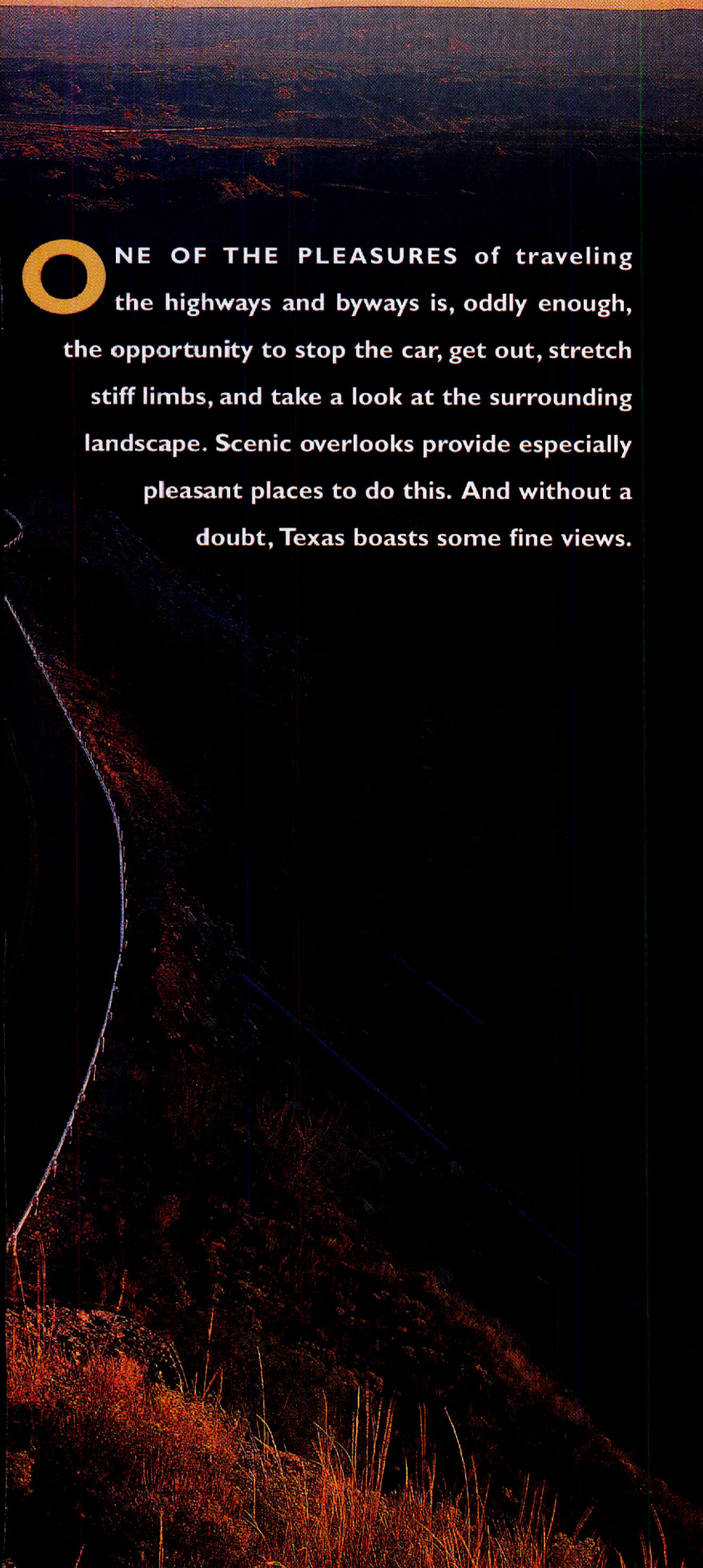
In 1936, when US 81 and a portion of US 287 were being paved, workers from the Texas Highway Department (now the Texas Department of Transportation) discovered that the glittering sand they were using to make concrete contained gold dust. A Fort Worth laboratory assayed the value of the ore, which came from a nearby pit, at 54 cents per ton—far less than the cost of extracting the precious metal from the sand.

According to a historical marker on US 81 south of Ringgold, 39 miles of roadway holds an estimated \$31,000 in gold. A total of perhaps \$250,000 in gold came from the pit, and what did not go into the two highways wound up in other concrete structures in the area. Though Coronado and other early searchers failed to find the fabled cities of gold, today's motorist, the marker concludes, "has discovered the highways paved with gold and the 'golden' cities which his predecessors sought in vain."

—Bill R. Cannon, Irving

TAKING THE HI





ONE OF THE PLEASURES of traveling the highways and byways is, oddly enough, the opportunity to stop the car, get out, stretch stiff limbs, and take a look at the surrounding landscape. Scenic overlooks provide especially pleasant places to do this. And without a doubt, Texas boasts some fine views.

There's something about looking outward from a height that's, well, different. And it's not just a difference in altitude. Somehow, your internal sense of scale subtly alters and comes into sync with the external panorama. The large no longer looms; worries no longer overwhelm. You find yourself breathing deeper, arms opening wide perhaps, lungs expanding. Maybe it's all that new and welcome oxygen getting to the brain, but your perspective shifts.

Taking the high view, so to speak, offers a unique benefit: From such a vantage point, you can see not only where you've been and where you are, but also where you're going. It's that last one that proves impossible within the confines of time. No matter how much we try, worry, or hope, we haven't found a way to see the future. Only space offers a glimpse of what lies ahead.

For their help with this photo feature, we'd like to thank the district engineers and public information officers of the Texas Department of Transportation. We asked them to nominate two favorite scenic overlooks or rest areas in their districts, then we sent our fine photographers scurrying. We hope you like the results. Even if you're only an armchair traveler, take a moment. Stop. Look. Breathe. Let those daily cares shrink. Take the high view. —Ann Galloway

TEXAS 207, BETWEEN CLAUDE AND SILVERTON

On a clear day, you can see forever. Hard to believe otherwise at this scenic overlook southeast of Amarillo, where spectacular vistas of Palo Duro Canyon spread out before travelers.

© KYLE WOOD

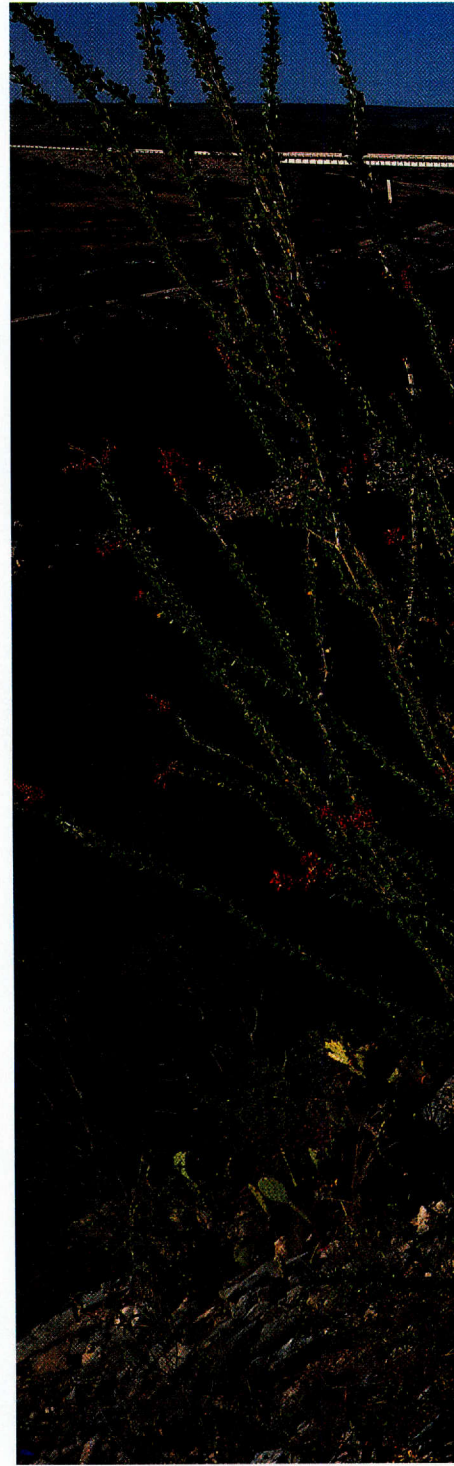


FM 32, DEVIL'S BACKBONE HIGHWAY

FRANKLIN MOUNTAINS OVERLOOK, EL PASO



J. CRIPPS SMITH



PECOS RIVER HIGH BRIDGE



[ABOVE]

At the Pecos River High Bridge overlook, motorists can imagine the challenge this landscape presented to pioneers, who had to descend the canyon and cross the river without the help of a bridge.

[FACING PAGE, TOP]

In northern Comal County, the Devil's Backbone highway follows a ridge from south of Wimberley westward to near Blanco.

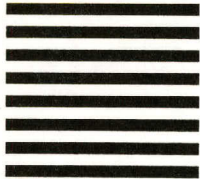
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From Woodrow Bean Transmountain Road, in Franklin Mountains State Park, El Paso gleams in the distance. The park's 24,000 acres lie entirely within the city limits.





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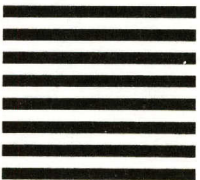
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OVERLOOK NEAR PALO DURO CANYON

[ABOVE]

Pride of the Panhandle. Driving into Palo Duro Canyon State Park via Texas 217, visitors drop 800 feet in just over a mile. This overlook is near the park entrance.

[RIGHT]

This revamped roadside park near Falfurrias recently won an award from the Texas Society of Architects. Designers Elizabeth Chu Richter and David Richter drew inspiration from structures in South Texas' Los Caminos del Rio heritage corridor. Locals have long called the popular gathering place Mother's Cafe, for an eatery that once stood nearby.

VIEW OF LAKE CYPRESS SPRINGS

[FACING PAGE]

Southeast of Mount Vernon, Lake Cypress Springs combines with Lake Monticello and Lake Bob Sandlin to form one large lake.



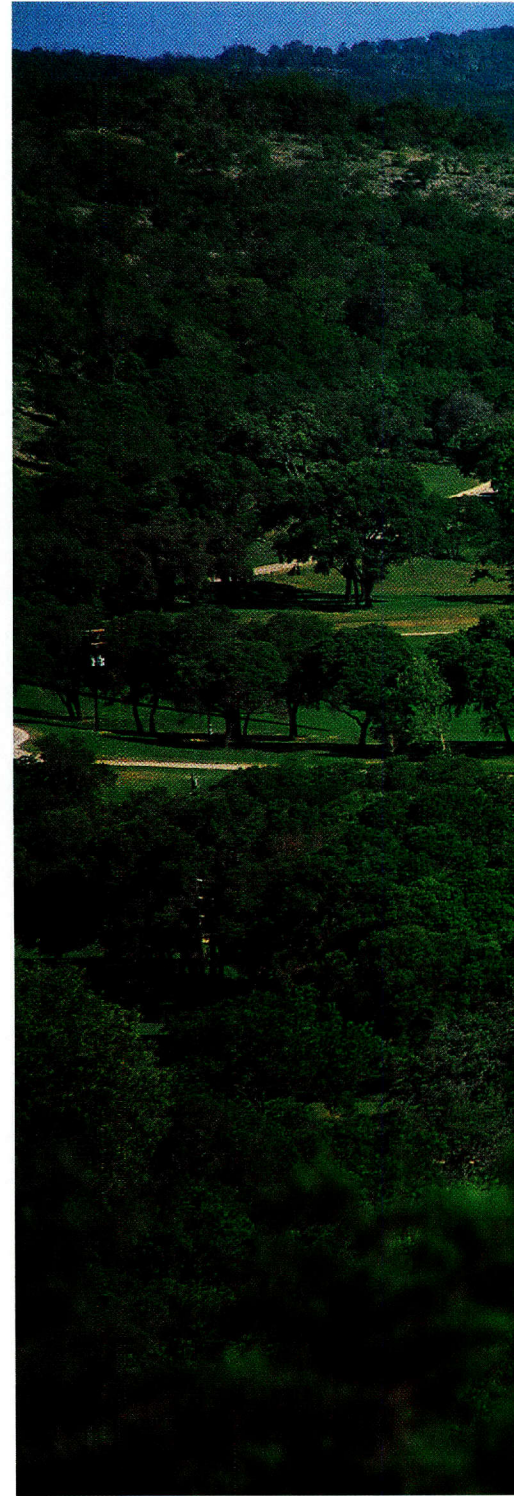
US 281, NEAR FALFURRIAS



HIGH ISLAND



INTERSTATE 10, EAST OF KERRVILLE



INTERSTATE 10, EAST OF KERRVILLE

[TOP]

To take a gander at this view, coastal birdwatchers flock to High Island, where Texas 87 and Texas 124 intersect.

[ABOVE]

No rule says interstate highways have to be drab. This grassy approach to a scenic overlook on I-10 might entice travelers to go barefoot in the park (but check for stickers first!).



[ABOVE]
After running barefoot through the grass (see facing page), wayfarers come upon this view,
revealing the Texas Hill Country at its most pastoral and appealing.



FM 170, THE RIVER ROAD



[ABOVE AND LEFT]
 In territory once traversed by Comanches and Apaches, the River Road (FM 170, shown today and in 1970) wends its way along the rugged Texas-Mexico border in the Big Bend. Tipi-style structures similar to these can also be found in a roadside park west of Sierra Blanca.

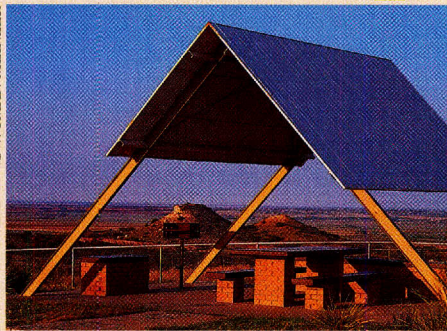
Scenic Overlooks and Rest Areas

Texas highways offer a plethora of scenic overlooks and pleasant rest areas. This list (alphabetical by nearby towns), sent by the Texas Dept. of Transportation districts, is only a sampling of the best.

- US 83/84, 6 miles south of **Abilene**
- US 271, just north of **Arthur City** (near Texas-Oklahoma line)
- FM 906 at Pat Mayse Lake (southwest of **Arthur City**)
- US 82, a few miles east of **Benjamin** ("The Narrows," a Texas Historical Roadside site)
- Texas 70, north of **Blackwell**
- US 377, 20 miles north of **Brady** (Heart of Texas Park, near the state's geographical center; 5 counties visible from observation deck)
- US 180, about 5 miles west of **Breckenridge** (view of Hubbard Creek Reservoir)
- US 290, 7.5 miles west of **Brenham**
- US 90 at FM 359, near **Brookshire**
- Park Rd. 4, about 7.9 miles south of its intersection with Texas 29 (west of **Burnet**, at Inks Lake)

- Texas 207, beginning about 10 miles south of **Claude** (view of Palo Duro Canyon)
- I-10 westbound, about 10 miles west of **Comfort**
- US 90, between **Comstock** and **Langtry** (Pecos River High Bridge overlook; about 45 miles northwest of Del Rio)
- US 82, about 3 miles east of **Crosbyton** (Silver Falls Park)
- US 183, about 5 miles south of **Cuero**

© WYMAN MEINZER



Near the town of Post, a shelter atop the Caprock Escarpment awaits weary travelers.

- I-20 and Spur 408, near **Duncanville** (5 miles west of I-20/US 67 junction)
- Loop 375 (Woodrow Bean Transmountain Rd.) in **El Paso**, from I-10 to US 54, through the Franklin Mountains

Dining alfresco. Henry and Linda Suarez and their children, Nick and Emily, all of Paris, picnic on US 271, near the Oklahoma border. Thirty years ago, the highway department maintained more than 1,100 rest areas, roadside parks, scenic turnouts, and scenic overlooks. The number is smaller today: With fast food readily available, fewer families eat by the roadside.

© RANDY MALLORY



Who has seen the wind? Near **Guadalupe Mountains National Park**, a windsock makes visible the reason for the warning sign.



KEVIN STILLMAN

- US 281, 8 miles south of **Falfurrias** (design excellence award from Texas Society of Architects)
- US 385, about 30 miles south of **Fort Stockton** (view of Glass Mtns.)
- I-10, about 22 miles east of **Fort Stockton** (overlooks Tunis Creek)
- US 67, about 15 miles south of I-10 (view of Glass and Davis mtns.; nearest town is **Fort Stockton**)
- FM 965, about 16 miles north of **Fredericksburg** (overlooks Enchanted Rock)
- US 281, about 10 miles south of **George West**
- Texas 155, about 7 miles north-east of **Gilmer** (winds to top of Barnwell Mtn.)
- US 67, about 10 miles south-west of **Glen Rose** (atop Chalk Mountain, near Dinosaur Valley State Park)
- US 90A at FM 443, about 12 miles east of **Gonzales**
- Texas 87 at Texas 124, at **High Island** (birdwatching site on Bolivar Peninsula)
- FM 390, between **Independence** (site of Old Baylor College) and **Burton**
- US 190, about 5 miles east of **Iraan**
- US 69, about 1 mile north of **Jacksonville** (Love's Lookout)
- FM 1431, about 1 mile east of **Kingsland** (overlooks Lake LBJ and confluence of Colorado and Llano rivers)
- US 83, about 12 miles north of **Leakey** (Horse Collar Bluff; view of Frio River)
- FM 337, west from **Medina** to **Vanderpool**
- Texas 214, about 3 miles south of **Needmore** (about 18 miles south of Muleshoe, at Muleshoe Natl. Wildlife Refuge)
- FM 32, between FM 3424 and FM 12 (Devil's Backbone highway; area is about 15 miles north of **New Braunfels**)
- Texas 290, about 30 miles west of **Ozona** (overlooks Fort Lancaster)
- FM 1283, about 2 miles south of Bandera/Medina county line (FM 1283 begins 9 miles east of Bandera, at **Pipe Creek**)
- Texas 16, about 12 miles north of US 180 (about 1 mile southeast of **Poosum Kingdom Dam**)
- US 84, 1.5 miles northwest of **Post** (atop the Caprock Escarpment)
- FM 170 (The River Road), between **Presidio** and **Study Butte**
- Texas 35, between **Rockport** and **Fulton** (site on Great Texas Coastal Birding Trail; observation deck, pond, and demonstration garden for hummingbirds and butterflies)
- US 83, about 5 miles north of **San Ygnacio** (site is a historic landmark; overlooks the Rio Grande and Mexico)
- Texas 256, beginning about 3 miles east of **Silverton** (leaves the Caprock and goes through the canyon)
- Texas 71, east of **Smithville** (first roadside park in Texas)
- I-10, about 5 miles west of **Sonora**
- Texas 37, about 7 miles north of **Winnboro** (picnic area with artesian spring)

A large, dark sculpture of a cowboy on a bucking horse, holding a gun aloft. The sculpture is highly detailed, showing the cowboy's muscular physique, the horse's powerful legs, and the cowboy's hat and boots. The cowboy is holding a gun in his right hand, pointing it upwards. The horse is in a dynamic, bucking pose, with its front legs raised and its body arched. The sculpture is set against a plain white background.

Luis Jiménez, Sculptor

Recasting THE Icons

THEY stand like silent sentries, guarding a portal between the past and the present. The monumental, life-size sculptures pulse with energy, their shiny, iridescent surfaces detailed like a new automobile, yet loaded with content that whispers “Remember this.” Luis Jiménez’s sculptures span the times and straddle two cultures, Mexican and American, with a boldness and eloquence that is stunning to witness.

These massive icons—a crusty vaquero, sensual fiesta dancers, a determined farmer busting the sod—communicate the universal and the particular with one masterful stroke.

And all across Texas, the huge, mythic figures stand, beckoning not only gallery owners, museum curators, and wealthy collectors, but everyone to stop and look, to take it all in, to respond to art.

Luis Jiménez spent his childhood steeped in two worlds, the immigrant, working-class environment of El Paso and the rich cultural heritage of Mexico City. He worked in his father’s

of THE West

By Susan Kirr • Photographs by J. Griffis Smith

sign business, painting billboards and crafting other large-scale signs, but he also ventured to Mexico, sometimes for months at a time, exploring his parents' homeland.

Luis majored in art and architecture at the University of Texas in Austin, then returned to Mexico for a semester, where he studied the great Mexican muralists, particularly José Clemente Orozco. He eventually landed in New York, working as a studio assistant to sculptor Seymour Lipton.

Around that time, Luis also began devoting himself to his own art. He worked fervently on drawings, paintings, and sculpture. Not to be defeated by the exclusive New York gallery system, he marched into a gallery one day and mounted his own work there while the owner was in the back room. Although the owner declined the exhibit, he saw Luis' potential and sent him to another gallery, which eventually displayed the work. After his first show at the Graham Gallery, the Whitney Museum of American Art in New York selected some of Luis' pieces for an ex-

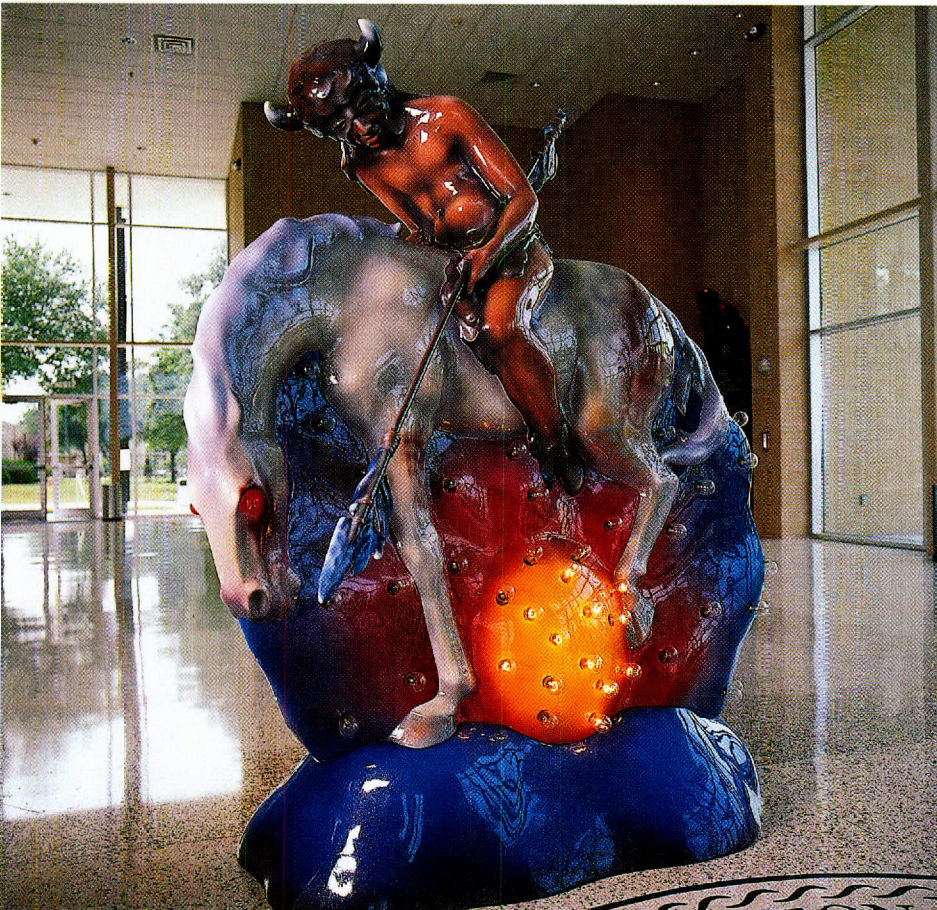
hibition. But despite his early success, something continued to gnaw at him.

"I was able to live from my art, and yet I felt that the gallery system as it exists in the United States reaches a very limited audience," Jiménez says. "I wanted to reach a broader audience, and I was really interested in the whole concept of public art."

During the mid-1960s, few contemporary examples of public art—and sculpture in particular—existed. Still, Jiménez pursued the idea doggedly. In 1972, he began participating in the Artist-in-Residence program in Roswell, New Mexico, and there he began to define his notion of public art. He developed a series of what he calls "Progress pieces," a tribute to the Progress murals commissioned by the U.S. government for the Works Progress Administration during the 1930s.

"It was also a chance for me to return to the West in terms of my imagery, because when I was in the Northeast, I was looking at images out of the American culture—the automobile, the Statue of Liberty, what was going on in

Perhaps Jiménez's most dynamic and visceral work, *Vaquero* projects passion, energy, and fun at Moody Park in Houston.



[TOP] Speed the plow. This famous Jiménez trio of plow, farmer, and oxen team freezes time. *Sodbuster: San Isidro* cultivates downtown Dallas at the Federal Reserve Bank.

[ABOVE] *End of the Trail (With Electric Sunset)* is among Jiménez's works on display at Strake Jesuit College Preparatory in Houston.

Vietnam," Jiménez says. "I wanted to go back to the Southwest to look at those images that I'd grown up with, because they were the most familiar to me, the things I cared about most."

In the early 1960s, Jiménez had begun working with fiberglass, a medium that led him to the realization that he could cast a mold and then make five or six sculptures from the mold. By working in multiples, he could disseminate his ideas more effectively and more widely to the public. The early 1970s brought his first important exposure in Texas, when director Jim Harithas of the Contemporary Arts Museum in Houston gave him a one-person show.

In 1975, while still with the Roswell program, Jiménez discovered an old schoolhouse in Hondo, New Mexico, which he bought and transformed into a studio. He and his wife, Susan, and their three children now live on the ground floor of the building. The upstairs functions as his clay studio, while the stage of the old school serves as space for his drawing projects. A former apple-processing plant down the road houses the fiberglass shop and office.

Although Luis calls New Mexico home now, Texas still lays claim to him, and numerous examples of his public sculptures can be seen in the state. The best place to start a tour of the artist's works is in El Paso, his hometown and the breeding ground for so many ideas that remain with him today. It's also the site of *The Barfly—Statue of Liberty*, which he created in 1969. The work, nearly eight feet tall, resides in the permanent collection of the El Paso Museum of Art.

The Barfly depicts a voluptuous siren perched atop a bar stool. The sultry vixen raises no torch for the huddled masses, but rather a foaming glass of beer. The piece carries the marks of Jiménez's early years in New York, revealing both his pop-art sensibility and a bemused sense of irony.

The University of Texas at El Paso Library usually displays another Jiménez work, *End of the Trail (With Electric Sunset)*, a life-size piece. A vanquished Indian, his head hung low, his spear

“I WANTED TO REACH a broader audience, and I was really interested in THE WHOLE CONCEPT of public art.”

feebly cast down, sits astride a defeated horse. Countering this somber image, a technicolor sunset of yellow, orange, and red spreads its cheery rays up from the sculpture's base. The sunset, sparked by bright, white light bulbs, lends a tacky glow to the very tragic tableau. The sculpture's shiny finish, highlighted by flecks of gold paint that make the surface gleam like a sassy low-rider, only amplifies the irony. Currently on loan for a U.S. tour, *Trail* stops at the University of Houston in early 1999 and returns to UTEP in early 2000.

End of the Trail grew out of Luis' memories of encountering this image of the forlorn Indian on signs throughout the West as he was growing up. “It was more important to me than the *Mona Lisa*,” he has said. “This was ‘Art’ to me as a young kid.”

Not all of the sculptor's pieces carry overt political messages. *Plaza de los Lagartos*, also in El Paso and Luis' most recent work in Texas, commemorates the alligators that prowled around San Jacinto Plaza during the first half of the century. During the 1960s, the city cut down many of the downtown plaza's trees and evicted the alligators to create a more traditional urban setting.

When the City of El Paso asked Luis to create a piece for the plaza, he brought the alligators back, in sculptural form. A writhing mass of four life-size alligators, angling for space in a man-made pedestal pond, emerge out of a mist. The reptilian replicas' dark green sheen gives the impression they've just risen from deep, muddy depths to cavort recklessly in this glistening pool.

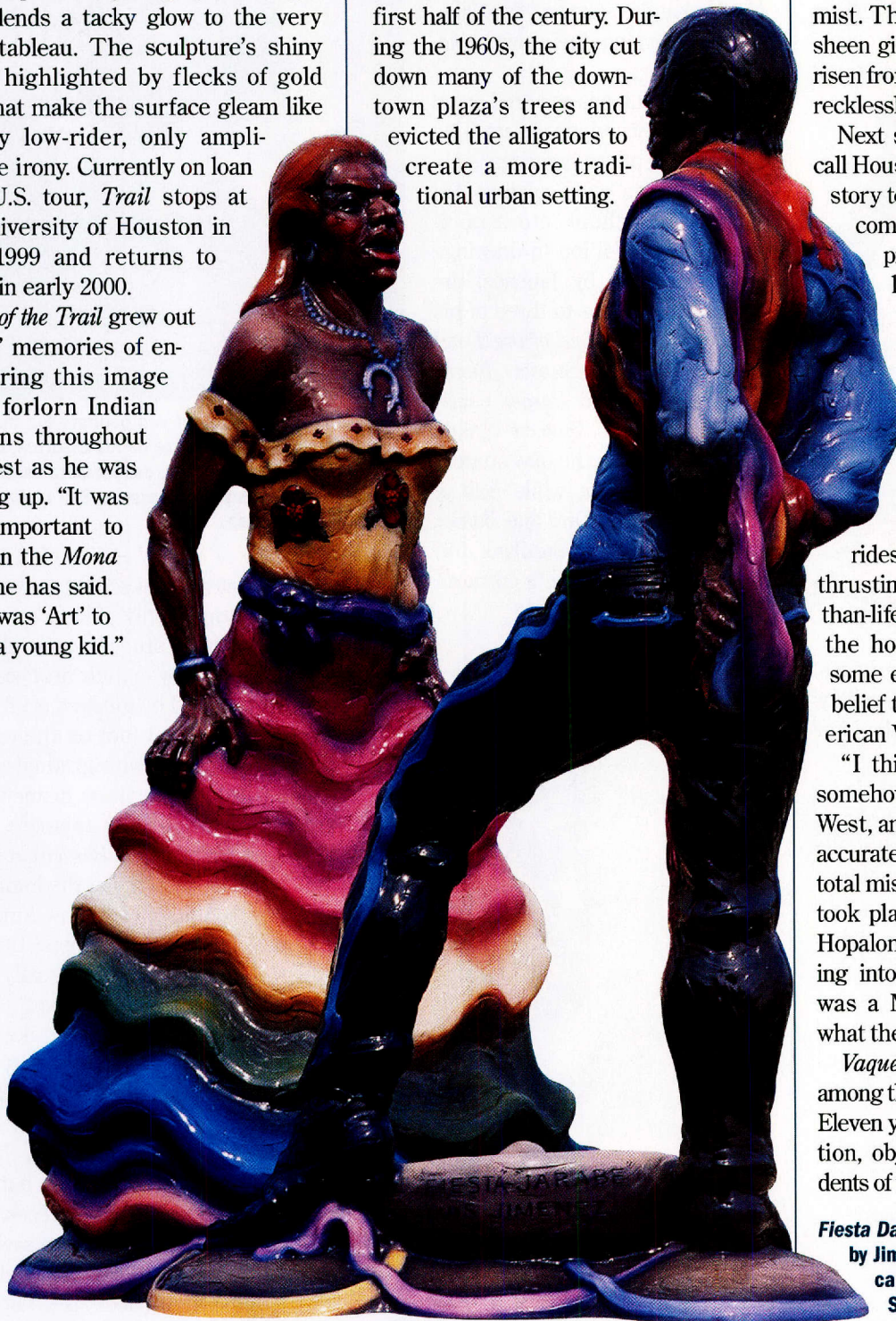
Next stop: Houston. Four sculptures call Houston home, and each has its own story to tell. When the City of Houston commissioned Jiménez to create a piece for Tranquility Park in the late 1970s, he came up with the concept for *Vaquero*. Later, city officials decided to move the sculpture to Moody Park, in a heavily Hispanic neighborhood, where several riots had occurred after police killed a Hispanic boy.

In *Vaquero*, a Mexican cowboy rides a bucking stallion, its rear legs thrusting high into the air. The larger-than-life-size cowboy rears back with the horse, waving a gun wildly. To some extent the piece embodies Luis' belief that many issues about the American West remain unresolved.

“I think much of the West is still somehow wrapped up in the *myth* of the West, and a lot of it is not even based on accurate history,” says Luis. “There's a total misrepresentation of what actually took place in the West. There weren't Hopalong Cassidys or John Waynes riding into the sunset.... [The vaquero] was a Mexican invention, and that's what the *Vaquero* piece is about.”

Vaquero caused controversy, but not among those clinging to a mythical West. Eleven years after the sculpture's dedication, objections arose from some residents of the Moody Park area because the

***Fiesta Dancers*, a colorful couple created by Jiménez in 1990, adds life to the campus of the University of Texas at San Antonio.**



vaquero holds a gun. The idea was that the sculpture projected the wrong signal where crime and gang activity flourished.

The reaction surprised Jiménez, who believes most of the neighborhood liked the work. The idea for *Vaquero* had started with the equestrian statues of old, and as Jiménez has said, "We don't think of taking [away] Robert E. Lee's guns or George Washington's swords, but somehow the thought of a Mexican with a gun is seen as a big threat."

Luis' works found a very different home in Houston at Strake Jesuit College Preparatory. Although a Jesuit high school may seem an unlikely resting place for these large, somewhat surreal sculptures, they seem at peace on the campus, where they mingle with other large-scale works in the school's eclectic collection of modern sculpture.

Father Brian Zinnamon, president of Strake Jesuit, and a friend, Dallas collector Frank Ribelin, had decided to work together to build an art collection at the school. Ribelin, a distributor of fiberglass, got to know Jiménez when the sculptor came looking for materials. Ribelin later began collecting Luis' work.

Ribelin decided to loan several pieces from his private collection to Strake to help educate students. By surrounding the students with modern art, he hoped they would be forced to think about art.

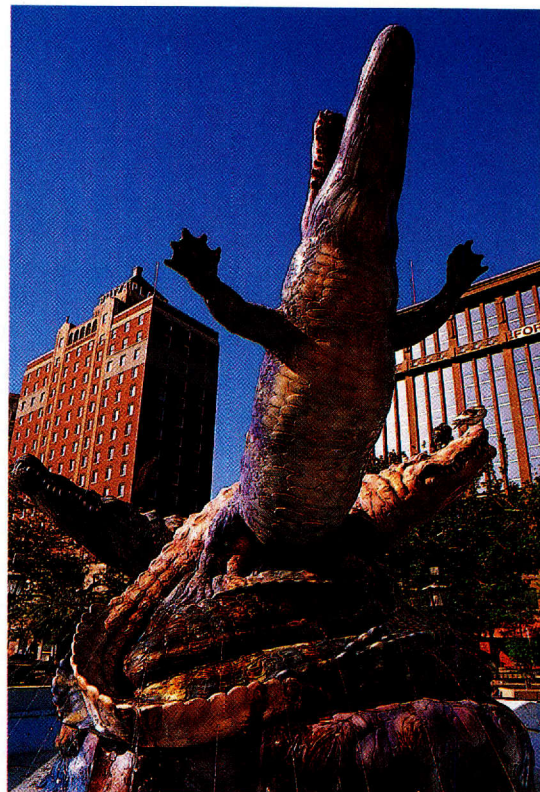
"I'm a big believer in art as an aid to education," Frank Ribelin says. "People's first reaction [to Jiménez's work] is 'It's a cartoon.' And I knew the kids would love that. Whether you want to [notice it] or not, when you walk by [his art], osmosis is going to have an effect."

Jiménez, too, takes art education seri-

ously. He teaches every spring at the University of Houston.

Ribelin says that over the course of their four years at Strake, the students begin to learn about form, shape, structure, and color, not only by seeing artworks daily but by studying in art classes or by writing essays that evaluate a particular work. They also begin talking about what they like and don't like, thereby forming their own opinions about art.

Strake Jesuit has acquired some 150 works by various artists. The collection of prints, drawings, etchings, paintings, and sculpture has turned the school into a mini-museum. In addition to drawings and paintings by Jiménez, the campus is home to three of his sculptures: *End of the Trail (With Electric Sunset)*, *Fiesta Dancers*, and *Border Crossing*. *Fiesta Dancers* stands outside the new student center, while *End of the Trail* and *Border Crossing* flank the center's entrance



See you later, alligator. Art can be more fun than a history book. Jiménez's *Plaza de los Lagartos*, also known as Alligator Fountain, commemorates the years when live alligators prowled around San Jacinto Plaza in downtown El Paso.



Irreverent? Audacious? Gauche? Sensuous? Seductive? Fascinating? Funny? Yes! *The Barfly*—Statue of Liberty welcomes patrons to the El Paso Museum of Art.

inside. Visitors can see these two pieces by appointment only.

Although the students at Strake don't study art history in their first year, they are surrounded by modern art from the moment they set foot on the campus. Aaron Williams, who graduated from Strake last May, took art history during his senior year. His favorite of the Jiménez sculptures is *Border Crossing*.

"It shows the story of the immigrants coming to America and how America is a place of promise and opportunity for them," Aaron says. "It just really makes you appreciate what you have."

Pedro Correa, another Strake senior, who will attend Rice University in the fall, also studied art history. He feels the sculptures bring a rustic quality to the campus and says that students can't help but notice the Jiménez pieces.

"When I first saw them, I was pretty shocked by their sheer size. The colors

Luis' Texas Pieces

are very bright. You can pick them out from way across the campus," Pedro says. "I like them because they represent a different culture and way of life. They do a good job of representing the multicultural population of students on the campus and of Houston in general."

If you simply drive by Strake Jesuit, you can spot *Fiesta Dancers* easily from your car. In a sensuous ode to the traditional Mexican hat dance, a man and a woman boldly face off, a sombrero tossed on the ground between them. The figures thrust hips and breasts forward in a taunting invitation, their flesh shining with a brawny, earthy quality.

Border Crossing shares the style and substance of *Fiesta Dancers*, and is probably one of Jiménez's most overtly political works. The piece depicts a rugged Mexican immigrant shouldering a woman across the border, as the woman cradles a tiny baby. Great strokes of fiberglass add texture and character to the figures, and the piece manages to convey strength and vulnerability all at once. Jiménez has said that he wanted to address the idea of family and to put a human face on Mexican immigrants. He dedicated the sculpture to his parents, who left Mexico for Texas in 1922.

In Dallas, the sculpture *Sodbuster: San Isidro* watches business unfold inside the Federal Reserve Bank. This powerful piece, pulsing with energy, sweat, and vitality, takes on another American icon, the farmer. Drawing on the Mexican folk art tradition, *Sodbuster* shows an old farmer straining every fiber of his being, sweat pouring from his brow, as two massive, purplish-blue oxen lurch forward, tugging at the plow. The surreal colors heighten the moment when the sod finally gives way under the combined effort of man and ox.

Two more sculptures reside at the University of Texas at San Antonio,

El Paso

The Barfly—Statue of Liberty (1969) is at the El Paso Museum of Art, which is in the process of moving to One Arts Festival Plaza; 915/532-1707. *Man on Fire* (1969) is on tour. *Border Crossing* (1988) will also be displayed at the new location.

End of the Trail (With Electric Sunset) (1971) will return to the Univ. of Texas at El Paso Library, 500 W. University Ave., sometime in early 2000; 915/747-5683.

View *Plaza de los Lagartos* (1995) at downtown's San Jacinto Plaza.

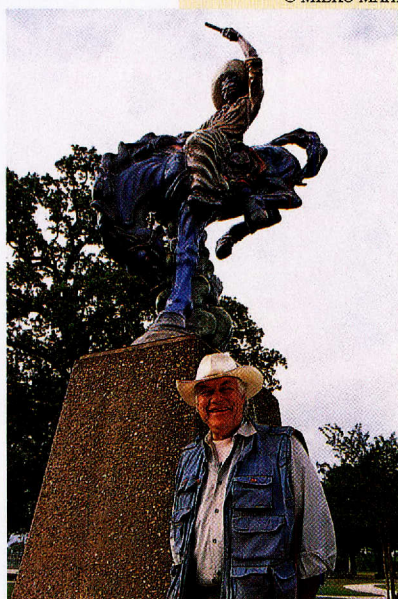
Houston

Vaquero (1979) is in Moody Park, 3201 Fulton.

Fiesta Dancers (1990), *Border Crossing*, and *End of the Trail (With Electric Sunset)* are all at Strake Jesuit College Preparatory, 8900 Bellaire Blvd.; 713/774-7651, ext. 102. (*Border Crossing* and *End of the Trail* may be seen by appointment only.)

An exhibit of Luis' works, *Working Class Heroes: Images from the Popular Culture*, will be at the Univ. of Houston's Blaffer Gallery (713/743-9530) from Jan. 23 to Mar. 28, 1999.

© MIEKO MAHI



The artist shares a moment with a familiar figure in Houston's Moody Park.

Fiesta Dancers and *Border Crossing*, both on view outdoors. On a campus with a large Hispanic student population, the sculptures seem right at home near the University Center and in front of the Multidisciplinary Building.

Although Texans may claim Jiménez as their own, art institutions all over the country have recognized his unique gifts. His work stands in dozens of museums and public spaces, including the National Museum of American Art in Washington (part of the Smithsonian Institution), the Metropolitan

From Jan. 16 to Feb. 13, 1999, his works will also be on view at Moody Gallery, 2815 Colquitt; 713/526-9911.

Dallas

Sodbuster: San Isidro (1981) is at the Federal Reserve Bank, 2200 N. Pearl St.; 214/922-6000. Open to the public Mon-Fri 8-5.

San Antonio

Fiesta Dancers and *Border Crossing* are on view outdoors at the University of Texas at San Antonio, 6900 North Loop 1604 West; 210/458-4391.

Books

Man on Fire/El Hombre en Llamas: Luis Jiménez by Rudolfo A. Anaya et al. is a bilingual exhibition catalogue of the artist's work (Albuquerque Museum/Univ. of New Mexico Press; \$49.95). Call 800/249-7737.

Howl: The Artwork of Luis Jiménez by Camille Flores-Turney is an overview of Jiménez's work (*New Mexico* magazine/Univ. of New Mexico Press; \$45). Call 800/249-7737.

The *Working Class Heroes* catalogue will be available at the Blaffer in conjunction with the upcoming exhibition.

Museum of Art and the Museum of Modern Art in New York, and the Denver International Airport.

Closer to home, the University of Texas at Austin will honor Jiménez this October, when it presents him with its Distinguished Alumnus Award, the highest award the alumni association confers. Jiménez will be the first visual artist so honored in the award's 40-year history.

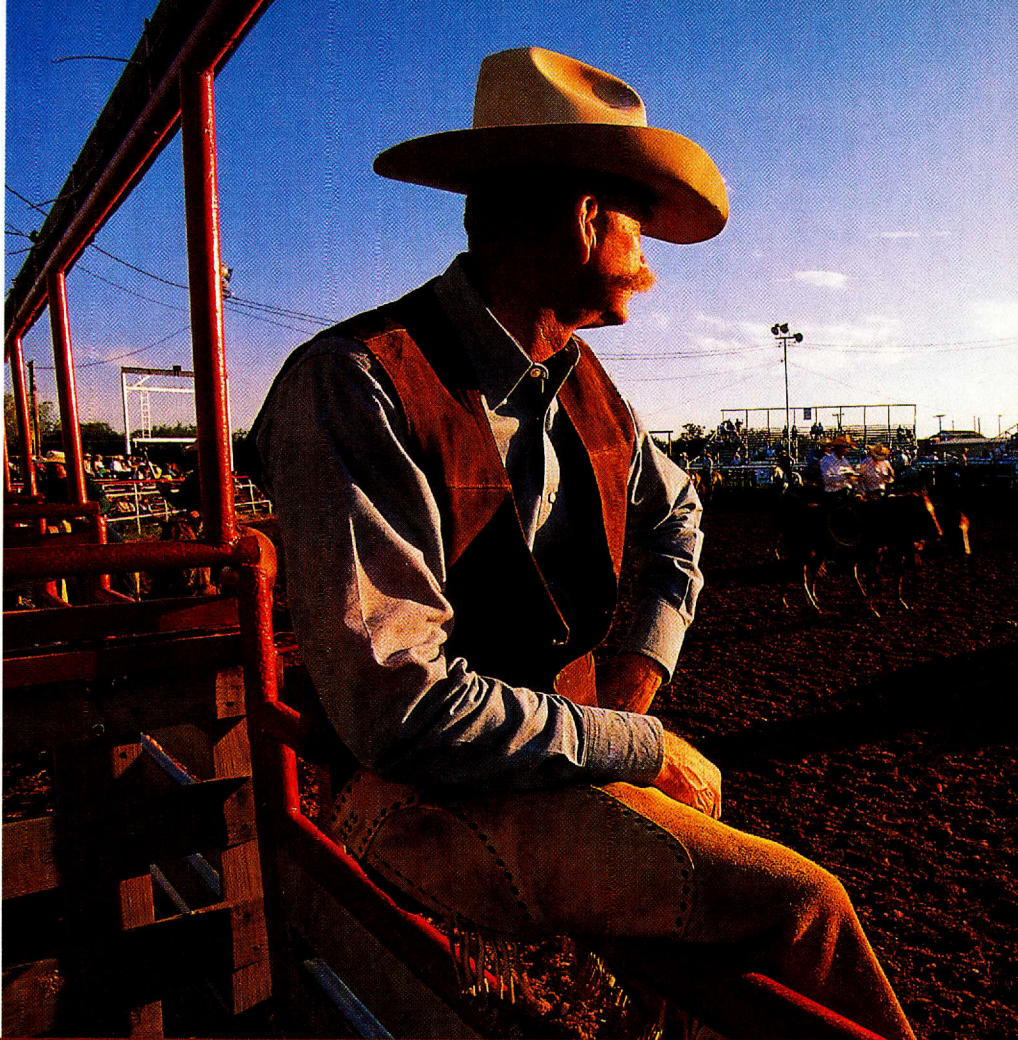
Texas has long nourished artists with its awe-inspiring landscapes, its imposing sense of scale, and an encyclopedia of mythic tales worth telling and retelling. Luis Jiménez has drawn from this well again and again, molding his impressions into transformative shapes that comment not only on the troubles of our past, but also on his hopes for our collective future. ★

SUSAN KIRR is a writer and filmmaker in Austin. This is her first story for *Texas Highways*.

GRIFF SMITH photographed our June 1998 story on Weimar.

Think Texas in the late 1800s: great ranches founded by pioneers; thousands of acres of unbroken prairie grassland; spacious skies meeting far horizons; and rugged individuals who chose uncrowded land and the ranching way of life.

That ranching heritage is alive and well at Wichita Falls' annual Texas Ranch Roundup. On the third weekend of August (August 14-16, 1998), representatives from some 10 historic ranches across the state head 'em up and move 'em out at the Wichita County Mounted Patrol Arena. They stage a rousing, three-day event in which teams show off their ranch skills and other talents—from calf doctorin' to chuckwagon cookin'—to compete for the all-around Winning Team title (also known as Braggin' Rights). Since its beginning in 1981, the Roundup has brought almost \$1.2 million to three Texas charities—the North Texas Rehabilitation Center in Wichita Falls, the West Texas Rehabilitation Center

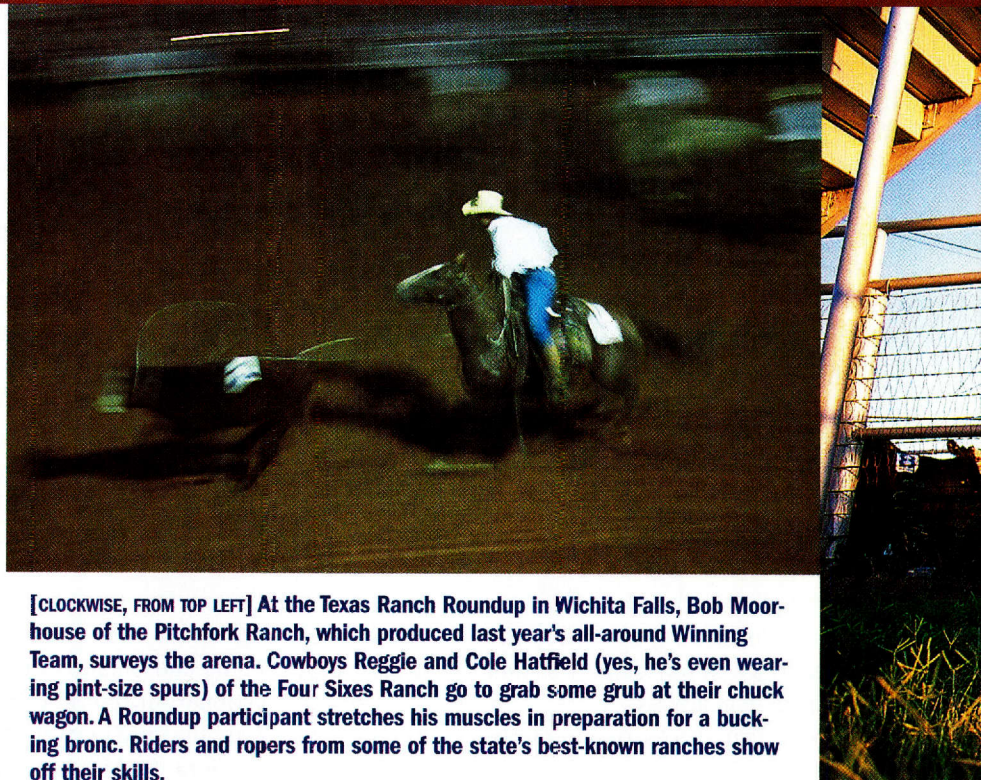


At Wichita Falls' Texas Ranch Roundup, historic spreads show off their best

in Abilene, and the West Texas Boys Ranch in San Angelo.

To participate in the Roundup, a ranch has to meet three criteria: It must operate currently as a working ranch in Texas, it must still belong to the founding family, and it must have made significant contributions to Texas ranching history. Round-up events feature only working-ranch skills, and the rules require that team members work full time on the ranches they represent.

Each Roundup starts on a Friday afternoon with a giant kaleidoscope of color and the sharp sound of tent stakes being pounded into the spacious grounds outside the arena. Huge tents, broadly striped in white and red, blue, or yellow, their sides open to the breeze, add a festive feeling to the scene. The Festival Tent houses exhibits of



[CLOCKWISE, FROM TOP LEFT] At the Texas Ranch Roundup in Wichita Falls, Bob Moorhouse of the Pitchfork Ranch, which produced last year's all-around Winning Team, surveys the arena. Cowboys Reggie and Cole Hatfield (yes, he's even wearing pint-size spurs) of the Four Sixes Ranch go to grab some grub at their chuck wagon. A Roundup participant stretches his muscles in preparation for a bucking bronc. Riders and ropers from some of the state's best-known ranches show off their skills.



ranch photos and paintings, and displays of ranch crafts, such as hand-tooled leather boots and hand-decorated denim clothing. Just outside, chuck wagons line up, ready to present the ranch hands' secret recipes. An outdoor stage not far away provides a shaded bandstand for singers and musical groups.

Another huge tent includes 30 trade show booths, where Texas and out-of-state merchants sell custom clothing, hand-blocked cowboy hats, richly ornamented boots, elaborate buckles, spurs, saddles, and gleaming silver jewelry, among other wares. Beyond the trade tent in an open area, you can buy tractors, trailers, trucks, and stock feeders.

On Saturday, a giant reunion of sorts takes place as old friends greet each other. Boots, cowboy hats, and faded blue denim are the uniform of the day.

Braggin' Rights

By Ann P. White

Photographs by
Wyman Meinzer



Children ride an "oil barrel" tram or play games as strains of Western music drift by. In outdoor pits near their chuck wagons, ranch cooks light wood fires, and soon the fragrances of coffee and chicken-fried steak blend with the scent of hay bales in the August breeze.

Strolling along the row of chuck wagons, you'll observe the various ranch brands, which you can match to the ranch names, using your program as a guide. Or, you might prefer to relax in the shade near the bandstand, eat nachos, sip a tall, cool drink, and listen to the music.

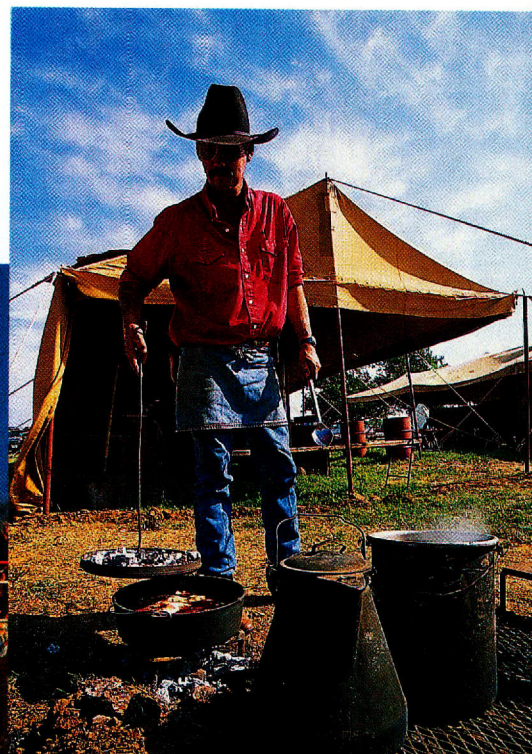
More than half of the ranches participating in the Roundup date to the 1800s. The W.T. Waggoner Estate Ranch near Vernon, started by Dan Waggoner in 1849, today consists of 520,000 acres, the largest ranch in Texas within one

fence. (W.T. was the father of exuberant Electra Waggoner, covered in the story on Thistle Hill last month.) The Pitchfork Land and Cattle Company of Guthrie dates to the 1870s, as does Burnett Ranches, Inc. (also of Guthrie), commonly called the Four Sixes (6666), which was founded by Captain Samuel Burk Burnett. The R.A. Brown Ranch near Throckmorton, the Spade Ranches of Colorado City, and the Nail Ranch of Albany were also founded in the late 1800s. The early 1900s saw the beginnings of the Moorhouse Ranch of Ben-



Rehab Center, and a vote from participating ranches decides the issue.

Likewise, the program itself changes little from year to year. The enthusiastic audiences—some 17,000 strong last year—don't seem to mind. They throng here to watch the teams earn



“The rules make the Texas Ranch Roundup highly competitive, representing the true

jamin, Johnson Ranches near Amarillo, and Bridwell Ranch of Wichita Falls.

“Meeting and working with the ranchers and their families has been one of my most rewarding experiences,” says Bonnie Jones, an organizer of the Roundup weekend for the North Texas Rehab Center. “They are very generous people. They bring their families, cowboys, chuck wagons, and horses to the event at their own expense. Their gift of entertainment to the spectators and their gift of financial support to the charities is no small thing.”

The list of competing ranches changes only slightly from year to year. The 1998 list includes all nine of the 1997 participants, plus one new ranch, the Quien Sabe from Channing. When a vacancy occurs, interested ranches send their qualifications to the North Texas



[CLOCKWISE, FROM TOP LEFT] The spirited Santa Rosa Palomino Club of Vernon opens the arena shows on Friday and Saturday evenings with intricate riding drills. Competing cookies like Lonnie Vincent of the Moorhouse Ranch whip up brisket, potatoes, biscuits, and bread pudding for the lucky judges. Cowboys await their turn at some chap-flappin' action in the arena.

points in the exciting Friday- and Saturday-night contests, such as bronc riding and team penning. Additional points and awards come in outside competitions for ranch cooking and ranch talent (painting, photography, crafts, and music). The ranch with the highest score for the weekend wins the coveted Winning Team award for the year. Two other honors, Top Hand and Top Horse (chosen by a panel of judges), add prestige, but not team points.

Opening each night in a whirl of blazing color, with United States, Texas, and Confederate flags held high, the Santa Rosa Palomino Club of Vernon races through a series of intricate riding drills in the grand entry. Twenty riders, sporting white-fringed red shirts and white cowboy hats and mounted on handsome golden horses, win loud

manager of the Pitchfork Land and Cattle Company, whose group last year won both the Top Hand and Winning Team awards.

Events like team branding and team penning require calm, efficient handling of the animals. In team branding, a seven-member team, using lime, simulates branding a calf. In team penning, a team of four must cut three designated calves from the herd, then hustle them into portable pens at the far end of the arena—all accomplished with the help of their highly trained cutting horses.

Rusty Riddle, a long-time judge, explains that in one event—bronc riding—timing is the first requirement, not the end result. “The cow-

boys, not just rodeo participants.” their efforts help worthy causes. Meanwhile, audiences see a great show, absorb a taste of Texas ranching history, and witness a way of life most folks these days never see. ★

ANN WHITE, a freelance writer from Fort Worth, has covered Texas events and places for *Texas Highways*, *Texas Parks & Wildlife*, and other publications.

Benjamin's own WYMAN MEINZER also provided photographs for the stories on Buddy Holly and West Texas dugouts in this issue.

cowboys, not just rodeo participants.”

applause from spectators. Since its founding in 1949, the Santa Rosa club has won more than 400 first-place trophies, and in 1989 the Texas House of Representatives proclaimed its members the official Ambassadors on Horseback for the state.

Next in the lineup, some fast-paced events, like bronc riding, bring excited cheers from the audience. Others, like the wild-cow milking, elicit roars of laughter. In this contest, a roper ropes the cow and helps two others, called “muggers,” hold her down, while the fourth team member guides milk into a 12-ounce bottle. The goal: The judge must be able to pour a visible amount of milk out of the bottle (not measured), and the team doing so in the least amount of time wins first place. In most of the events, the shortest time brings the best score, as long as the contestants follow the rules.

“The rules make the Texas Ranch Roundup highly competitive, representing the true cowboys, not just rodeo participants,” says Bob Moorhouse,

boy must hold on for a required eight seconds. If he succeeds, *then* we consider how well he rides, the difficulty of the horse, and whether the cowboy displays correct skills.” Riddle draws from his personal experience in bronc riding and in running his own ranch, the Bar 7R, near Weatherford. (Female team members sometimes participate in team penning and team branding, but bronc riding attracts only male entrants—so far.)

Along with the thrill of recognition for excellence, Roundup participants enjoy the fun (and hard work) of competition, and the knowledge that

WHEN...WHERE...HOW

Texas Ranch Roundup

The Texas Ranch Roundup takes place the third weekend in August (Aug. 14-16, 1998) at the Wichita County Mounted Patrol Arena in Wichita Falls. To reach the arena from US 287, take Kell Blvd. (US 82) west to FM 369, then drive north 1.5 miles. The arena is on the west side of FM 369, with parking areas on both sides of the road.

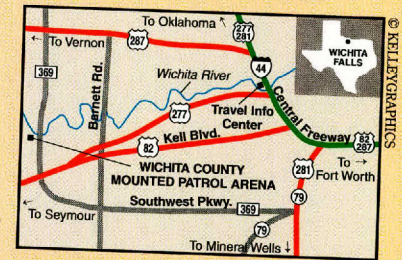
If you need wheelchair-accessible parking, tell the attendants, and they will direct you.

Admission to the grounds on

Sat. is \$4, free on Fri. and Sun. Tickets to the arena events on Fri. and Sat. cost \$10 per person per night. Event organizers strongly recommend that you purchase these tickets in advance; call Cash-A-Check at 940/691-1723.

This year, Friday's schedule includes a ranch-horse competition (10 a.m.-2 p.m.) and a trade show and exhibits (5 p.m.-8 p.m.). On Sat., the trade show and exhibits start at 8 a.m. and last all day. The Ranch Talent Show and the Ranch Cooking Contest both begin at 10 a.m. on Sat. Arena competition events begin at 8 p.m. on both days; an awards presentation takes place after the Sat. show. On Sun., a cowboy church service will be held under the Festival Tent at 9 a.m.

For more information on the Roundup, write to Melinda Fritsche or Tina Duncan, 1005 Midwestern Parkway, Wichita Falls 76302; 940/322-0771. To learn about local attractions, restaurants, and accommodations, write to the Wichita Falls Convention and Visitors Bureau, 1000 5th St., Wichita Falls 76301; 940/716-5500. Web site: www.wfcentral.com.



K E I T H C A R T E R

IT'S 5:30, AND THE MORNING SUN HASN'T YET BROKEN OVER THE OAK AND MAGNOLIA TREES OF Beaumont's Old Town district. But inside the tin-roofed studio behind an idyllic stone house and garden, the sound of a blues recording wafts out, along with the smell of freshly brewed coffee. Inside, a deep orange light peeps from beneath the darkroom door.

P H O T O G R A P H I C

Behind the door, one of Texas' most unusual and prolific visual artists hunches over a tray of developer liquid, excitedly waiting for his latest image to appear.

Keith Carter speaks of magic when he talks about photography: light, chemistry, precious metals—a certain alchemy. The slight, 50-year-old Carter, peering through round, horn-rimmed glasses, speaks in a soft, warm drawl that can draw out even the most reticent of his subjects. “You can wield a camera like a magic wand,” he says. “You can conjure up proof of a dream.”

Over the last 25 years, Carter has gained international renown for making photographs that conjure up dream-like images of everyday people, places, and things. His photos add a new dimension of Texas to public and private collections throughout the United States and Europe. The Museum of Fine Arts, Houston; the Art Institute of Chicago; the San Francisco Museum of Modern Art; and the San Diego Museum of Photographic Arts own Carter photographs. His work has been shown in Argentina, Belgium, Czechoslovakia, France, and Switzerland, and he has taught photography workshops in Belgium, Mexico, and the United States. He currently serves as chair of the art department and assistant professor at Lamar University in Beaumont.

But Keith is best known for his six published collections. The books loosely unite his subjects through broad thematic titles—*From Uncertain to Blue*, *Mojo*, *Bones*, *Heaven of Animals*, and *The Blue Man*. His most recent book, *Keith Carter: Photographs, Twenty-Five Years*, compiles images selected from the previous five books and adds 37 new works.

A L C H E M Y

TEXT BY CORY WALTON

PHOTOGRAPHS BY KEITH CARTER



HUMMINGBIRDS, 1989

"IT'S ONE OF MY FAVORITE EARLY PRINTS," says Keith. "This guy was showing me his insect collection, and he pulled out these birds on cotton in a jewel box with mothballs. It evokes heaven and earth—a memory in some way. My pictures aren't planned; I see something, then I react to it."

FIREFLIES, 1992



JACK WITT, 1987

DOG GHOST, 1990



CHURCHWOMEN, 1989

"I TREAT ALL OF MY PHOTOGRAPHS AS PORTRAITS," says Keith. "To me, a portrait has a certain weight and dignity—whether it's a dog in a cucumber patch or two children playing with fireflies." Keith captured *Jack Witt* in the East Texas countryside near Woodville, where his subject rehabilitated injured and orphaned animals in a homemade zoo. "*Churchwomen* was simple," says Keith. "I was at a church in Kirbyville, and I sat behind them. Their hair fascinated me."

"His images remind you of something you knew but didn't know you knew," says screenwriter Bill Wittliff. Together with his wife, Sally, Wittliff founded Southwest Texas State University's Wittliff Gallery of Southwestern and Mexican Photography, where more than 400 Carter photographs reside. *Hummingbirds* (1989) is a good example of what Wittliff is talking about. In this photo, the tiny birds, carefully laid on cotton in a jewel box, appear to move through a black, star-filled cosmos, evoking childhood images of heaven and memories of lost pets. In the popular photo *The Waltz* (1994), a young boy and girl dance cheek-to-cheek on an open plain, recalling our earliest memories of romantic discovery. "Keith's a poet with a camera," Wittliff says. "The power of his work is partly on the surface; part is the invisible content within."

CARTER COMES BY his photographic aptitude naturally. His mother, also a photographer, traversed the Midwest before she married, visiting universities to shoot portraits of sorority girls. Keith's earliest memories are of his mother making children's portraits in a Beaumont studio to support herself and her two children after her husband left them when Keith was five. "My mother turned our apartment kitchen into a darkroom at night," Keith recalls. "I remember the orange light and the sound of running water, and every now and then getting up and watching as one of Mother's prints came up in the developer."

But Keith never took any active interest in his mother's work until years later, during a visit home from nearby Lamar University, where he was studying business administration. "I asked my mom if I could borrow her camera, and I spent the day shooting pictures," he says. "I showed them to her, and she said things like, 'Oh, you've got a good sense of light,' and 'That's a good composition,' and 'You have a very good eye.' That

kind of encouragement, combined with the fact that I was almost through college and still didn't have a clue what I wanted to do with my life, steered me into this career."

After graduating, Keith went to work assisting his mother while, in his free time, he voraciously studied the great photographers and the visual arts. You can see in his photos the artists who strongly influenced him. His selection of ordinary people and places as subjects recalls the early documentary works of 19th-Century French photographer Eugène Atget. His mythic, minimalist compositions like *Orange Tree* (1995), *Churchwomen* (1989), and *White Bird* (1992) bear marks of the great French primitivist painter Henri Rousseau. The startling juxtapositions of subject matter in *Giant* (1997), *Chicken Feathers* (1992), and *Fox Harris* (1984) echo works by the 20th-Century American surrealist Joseph Cornell.

Around 1975, Keith got married, and he and his new wife, Pat, moved to Rockport, where Keith's mother—newly married herself—ran a portrait studio. But when she began making plans to retire, Keith and Pat returned to Beaumont. In 1977, the couple moved into the stone house in Old Town and opened a portrait studio in the garage.

In 1986, Keith began his first photo essay book, *From Uncertain to Blue* (1988), as an anniversary present to Pat. The project took shape during a full year's worth of the sorties Keith calls his "fandangos," which have since defined his working method. The couple would load up his station wagon with his Hasselblad medium-format camera and drive the backroads of Texas, documenting tiny cross-road towns with odd names like Diddy Waw Diddy, Looneyville, Uncertain, and Blue. "I explored these places as narrative—almost as allegory," Keith says. "I viewed them like a novel, complete with hope, despair, skeletons in the closets, elegance, and grace right next to depravity and misery."

(continued on page 35)

THE WALTZ, 1994

"I TRY TO PUT MYSELF IN SITUATIONS where I'll find something interesting," says Keith. "*The Waltz* happened when I was at a gathering in the Davis Mountains. The light was perfect, there were people all around, and there was a little girl teaching a little boy to waltz. They kept dancing as I made their picture."

RAYMOND, 1991

"I WAS DOING A PROJECT IN THE MISSISSIPPI DELTA when I met Raymond, who was living in an abandoned house next to a church. I asked him if I could take a picture of him with his kittens, and he said, 'Well, sure, they're my family.'"

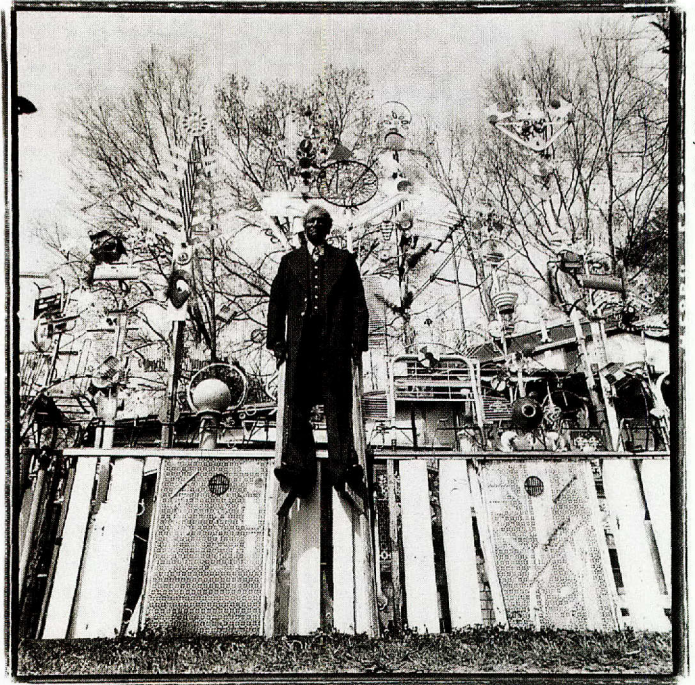


"KEITH HAS A STYLE THAT EVOLVED BECAUSE HE DIDN'T PICK UP
IT EVOLVED FROM HIS ORIGINS IN THE WET, WARM, HUMID LA



AND MOVE TO NEW YORK OR EUROPE OR LOS ANGELES.
DSCAPE—THAT EXCESSIVE KIND OF PLACE THAT IS EAST TEXAS.”

LIAM, 1996



FOX HARRIS, 1984



OATMEAL, 1986



GIANT, 1997

“DESPITE THE DECADE SEPARATING THESE SHOTS,” says Keith, “all four evoke a certain sense of mystery. When I took *Oatmeal*, I admired the elaborate painted backdrop [in the town’s old theater], then puzzled over the chairs. They’re facing the wrong way! The man on stilts is Fox Harris, a folk artist who lived in Beaumont. He often said, ‘Make do with what you have’—I often think of him. I took *Giant* in Venice—there was actually a large cement hand on the waterfront, and I simply waited for someone to come along. *Liam* I took in Ireland. His big ears and bad haircut remind me of myself at that age—a happy time.”



PINE SPRINGS CAFE, 1974

"I CONSIDER *PINE SPRINGS CAFE* one of my first successful portraits. I had stopped into this cafe in the Guadalupe Mountains that winter—we were about to be snowed in. I was struck by the photo history of the family on the wall. I think the best photos capture a moment in time—the man, for example, wanted his hat on, and the chihuahua had his sweater on. Maybe the cafe got cleaned the next week, and all the photos were straightened. A moment in time."

WATER WITCHING, 1996



ORANGE TREE, 1995



WHITE BIRD, 1992



TURKEY FEATHERS, 1996



OF PHOTOGRAPHY IN GENERAL, Keith says, "It all comes down to trusting your instincts—they're the only thing that sets you apart. *Orange Tree* was an epiphany of a photo. I was trying to make a horse picture in Argentina, and all of a sudden, I changed my focus, and everything was right. I know now to trust my impulses. Spontaneity plays into 99 percent of what I do; when you're working, ideas come. Do you know [the photographer] Diane Arbus? She said 'I've never made a picture I expected to make.'"



CHICKEN FEATHERS, 1992

"IT WAS HALLOWEEN, and I was in the Mississippi Delta. It was getting dark and starting to mist, and I spotted one of these kids and asked if I could make a picture. Two more kids came out, and there they stood in chicken feathers, with sparklers, in this moody, dim light. I had to hurry because of the rain. It's one my favorite pictures."



COSMOS, 1995

"THIS IS A PICTURE THAT ASKS QUESTIONS, like the best of them do. I was in Ecuador, at one of the oldest observatories in Latin America. A man was explaining in Spanish how this orrery worked, and I saw a photo. I blurred the question marks on the blackboard so they'd be more akin to poetry. Above all, my interest is communicating what an extraordinary place the world is."

(continued from page 27) About the time he finished the book, Keith attended a film festival in Galveston. In a lecture there, award-winning screenwriter and playwright Horton Foote said that an artist has to "belong to a place." "That made me straighten up in my seat like I'd been struck by a thunderbolt," Keith says. "I realized I had this exotic place right here, and I started looking at my surroundings like some foreign, forgotten land. And the transition in my work was dramatic."

The transition revealed itself in his next book, *The Blue Man* (1990). In it, the wide documentary compositions that dominated *From Uncertain to Blue* began to narrow. Their sharp focus and long depth of field gave way to softer backgrounds and blurred edges as Carter got closer to and more intimate with his subjects. More of East Texas' animal and natural life came to the photos' foreground. "You can shoot animals simply as wildlife," Keith says, "but I choose to relate to them as human beings."

In his next published collection, *Mojo* (1993), Carter explored the spiritual "undersoul" of his lush, luxuriant homeland, drawing on the music, religion, and folklore he grew up with. "They're my points of reference," he says. "They're what I know." The resulting images, like *Fireflies* and *Dog Ghost*, give you the feeling you're glimpsing some exciting veiled mystery or peering into a haunting other-world.

As the range of his "fandangos" has expanded, Carter has transported his artistic points of reference beyond geographical boundaries. "Even though he's gone far beyond Texas with his work, he's done it with the same reverence for the place he emerged from," says photography curator Anne Tucker of the Museum of Fine Arts, Houston. "Keith has a style that evolved because he didn't pick up and move to New York or Europe or Los Angeles. It evolved from his origins in the wet, warm, humid landscape—that excessive kind of place that is East Texas."

IN HIS STUDIO DARKROOM, intent on his work like some modern-day Merlin, Carter pulls his latest print out of the fixer bath and slides it into another tray containing the final transmuter in this photographic alchemy: water—the supremely ordinary, yet crucial element in all life forms.

As he hangs the print up to dry, Carter reflects on the rich mix of cultural and environmental influences that gives his vision its distinctive style and meanings. "Texas is a mythical state," he says. "I try to make my work mythic, and I take this place with me everywhere I go. I look for the same enigmatic elements of humanity—the same way human and animal consciousness overlap. It just may not talk with a drawl." ★

Freelance writer CORY WALTON got to know Keith and Pat Carter when they were neighbors in Beaumont. Cory now lives in Austin.

KEITH CARTER's work has been featured in *The New York Times Magazine*, *Texas Monthly*, and other magazines. He has also shot album covers for Los Lobos and Jimmie Dale Gilmore.

WHEN...WHERE...HOW

Keith Carter's Photography

Keith Carter's photographs reside in the permanent collections of many museums and galleries. In Texas, they include Photographs Do Not Bend Gallery in Dallas (214/969-1852) and the Wittliff Gallery of Southwestern and Mexican Photography in San Marcos (512/245-2313). Call to learn whether his works will be on display when you visit.

Temporary exhibitors of Keith's work include the McMurtrey Gallery in Houston, which will display a half dozen or so photographs from Aug. 11 through Sep. 5 (call 713/523-8238), and the Stephen L. Clark Gallery in Austin, which will display works through mid-September (call 512/477-0828).

Look in your local bookstore for *Keith Carter: Photographs, Twenty-Five Years* (Univ. of Texas Press), *Bones* (Chronicle Books), *Mojo* (Rice Univ. Press), *The Blue Man* (Rice Univ. Press), and *From Uncertain to Blue* (Texas Monthly Press). *Heaven of Animals* (Rice Univ. Press) is out of print, but may be available at your library.



West Texas Dugouts

“**W**e had to burrow into the earth like prairie dogs.”

That was the first memory of many early West Texas settlers when they reminisced about the hardships of pioneer life on the windswept southern reaches of the High Plains. Settlement of the Panhandle-South Plains came late in American history, after Army troops drove the Comanches from their canyon strongholds in the mid-1870s. But even though home-building technology was well advanced in parts of the country where railroads made supplies easily accessible, the remoteness of the plains and the scarcity of trees and other building materials forced the pioneers to make their homes by digging into the ground.

Even before the arrival of the first Anglos in 1876, New Mexican *ciboleros* (buffalo hunters), *Comancheros* (traders), and *pastores* (shepherders) constructed the Panhandle's first dugouts. The *Comancheros* established trading posts with the Comanches by burrowing into bluffs in the Canadian River breaks

or into canyon walls on the eastern escarpment of the plains. In 1974 and 1975, archeologist Eddie Guffee of Plainview's Museum of the Llano Estacado excavated three of these New Mexican-style dugouts, next to Quitaque Creek near Caprock Canyons State Park. These “half-dugouts,” dug to a depth of four feet, probably had an above-ground portion constructed of cottonwood poles with a covering of poles, branches, and buffalo hides to form a roof.

Following the end of the Civil War, Anglo buffalo hunters and ranchers formed the next wave of prairie troglodytes. In 1876, J. Wright Mooar and other buffalo hunters used bison hides to partially cover their dugouts along Deep Creek in Scurry County. They called their camp Hide Town. The same year, famed trailblazer Charles Goodnight drove a herd of cattle into Palo Duro Canyon, which he thought would make a good ranch site. The canyon offered shelter and an ample supply of water and grass.

For the roof rafters of his dugout Goodnight used tipi poles abandoned by the Comanches during their battles with the U.S. 4th Cavalry. Today, visitors to Palo Duro Canyon State Park can see a replica of Goodnight's dugout near the main park road,

Tales

FROM THE UNDERGROUND



COURTESY WAYNE MAYFIELD

just past the first water crossing. Cement now chinks the cedar poles that frame the replica's front wall, and the roof is made of tin; Goodnight's original dugout was chinked with mud and had a sod roof. The thick mat of grass, roots, and prairie soil helped keep out rainwater, but the method required periodic additions of fresh sod to keep the grass growing. Once a dugout was abandoned, the sod roof soon washed out, and the structure melted back into the earth. Only a shallow depression in a bluff remained as evidence of previous occupation. In a region where hundreds of dugouts were built, few originals remain.

One of the best-preserved original dugouts in Texas lies on the Wayne Mayfield Ranch near Silverton. Wayne's grandfather Gid, a former cowboy on Charles Goodnight and John Adair's huge JA Ranch, built the dugout in a bluff next to a spring in 1891. He and his wife and firstborn son lived there until 1905. Since then, five generations of Mayfields have cared for the dugout, adding a new layer of prairie sod to the roof every year or two.

"Granddad told his sons to always maintain the dugout," says Wayne, "because someday it would be something that no one has ever seen." Gid hauled giant cedar posts, known for their durability, from nearby Tule Canyon for the front wall and roof beams. "Those cedar posts are so solid you couldn't drive nails in them today," says Wayne.

[FACING PAGE] A sparsely furnished, three-fourths-scale replica of an 1887 half-dugout from the T-M-Bar Ranch sits in the Floyd County Historical Museum, on the courthouse square in Floydada.

[ABOVE] Gid and Mona Mayfield stand in front of the dugout Gid built near Tule Canyon in 1891. The Mayfield family still owns the ranch and has maintained the dugout faithfully over the years.

You can see the above-ground portions of two other well-preserved ranch dugouts at Lubbock's Ranching Heritage Center. In the early 1970s, workers reassembled them above new excavations so that modern visitors to the outdoor museum could experience the cowboys' "digs." One of these, the Matador half-dugout, served as a line camp shelter for cowboys on the Matador Ranch, in Dickens County, from 1916 until the 1930s. On big spreads like the Matador, cowboys spent weeks at a time in these remote camps, checking on the herds, mending fences, and repairing windmills. Another line camp dugout, moved to the Heritage Center in 1971 from the Long S Whiteface Camp on the Slaughter Ranch in Hockley County, shows how dugouts could evolve into more-complex structures after the railroads' arrival made lumber available. With lumber left over from windmill construction, Slaughter Ranch manager Hiley Boyd built a second story over the dugout's original sod roof. Hiley wanted to bring his wife to live with him on the prairie, and he knew they would need more room.



COURTESY PANHANDLE-PLAINS HISTORICAL MUSEUM

[ABOVE] The stone-walled LS Ranch half-dugout stood near Old Tascosa, northwest of Amarillo. The ranch was founded in the 1870s by trader W.M.D. Lee and financier Lucien B. Scott.

[FACING PAGE] The Matador Ranch half-dugout is one of 34 pioneer buildings at the Ranching Heritage Center in Lubbock. The structure served as a line camp on the Dickens County spread from 1916 until the 1930s.

By the end of the 19th Century, farmers had begun to follow ranchers onto the High Plains. They built dugouts in order to comply with the Homestead Act of 1862, which required that squatters wanting to claim the land reside on it for at least six months during each of three consecutive years. Mrs. Josephine Camp found a novel way to obtain ownership of her land: She built a T-shaped dugout on Gavitte Creek in Borden County, with each room lying in the corner of a different section of land. In this way, her family established claim to all three sections.

Where homesteaders could find shelter from the wind in canyons and breaks, they dug into the bluffs, leaving only the front wall of the dugout and part of the roof to be constructed above ground. But on the vast sweeps of the flat Llano Estacado, many settlers dug straight down, and used rudimentary stairways to enter their full dugouts.

Though full dugouts afforded much-needed protection from

the incessant wind, the dwellings were more susceptible to flooding from the infrequent but sometimes torrential rains. The pioneers soon learned to build flatland-style half-dugouts, excavating a pit four to five feet into the ground, then using poles to raise a sod roof another four feet. This left room for doors and windows above ground. Walls were built of sod, rock, or wood.

But even the occupants of a well-constructed dugout could be wet and miserable during extended periods of rain. In a taped interview in Texas Tech University's Southwest Collection, Ida Collins recalled how her family had to abandon its dugout and stay in a neighbor's house during a two-week rainy spell in Lubbock County in 1894.

Rain sometimes brought uninvited guests as well. In an interview in the Crosby County Pioneer Memorial Museum, Lige Ellison remembered a rainy night he spent in a dugout in Crosby County with his partner, Harley Coffey. "Along about 12 or one o'clock that night," says Lige, "Harley started muttering, 'There's something in this bed, or you keep your hands to yourself!' I really woke up when he socked me in the jaw." The men lit a lantern and found 13 spotted salamanders scurrying around the room.

Of course, waterdogs, as salamanders were called, weren't the only varmints that appreciated the shelter of a nice dugout.



West Texas pioneers frequently built half-dugouts, which left room for doors and windows above ground. After a family built an above-ground home, their dugout became a line-camp or tornado shelter.

Centipedes, tarantulas, scorpions, mice, lizards, and fleas made their appearances as well—not to mention snakes. Settler Hugh Campbell recalled a night spent in a dugout with two other cowboys in a line camp near the Pecos River. Near sunrise, Hugh was awakened by the all-too-familiar sound of a menacing rattle. The cowboys beat a hasty exit to the surface, then used poles to fish their clothes and bedding from the dugout. Before long, they spotted a large rattlesnake with seven rattles that had slithered in during the night.

Maggie Weatherly of Hutchinson County told another story of dugout critters. In the winter of 1898, she and her husband, John, traveled 150 miles by wagon from Oklahoma to their new farm near Borger, where John had built a dugout the previous summer. Arriving at night, the exhausted couple undressed in the dark, then unwittingly collapsed on a pile of prickly pear needles that pack rats had dragged into the dugout. “We didn’t sleep any that night,” Maggie recalled. “We sat up all night and picked prickly pear needles out of each other.” Visitors can see a replica of the Weatherly dugout on

the campus of Frank Phillips College in Borger.

Not surprisingly, dirt sifting down from the ceiling onto the occupants was another bane of dugout life. In the summer of 1886, Mrs. Arthur Duncan prepared breakfast in her dugout for folks attending a camp revival meeting in Blanco Canyon, near Floydada. Just as the table was set, a cascade of dirt tumbled down, covering their food. After the dust cleared, visitors could see a steer’s hind leg protruding through the sod roof.



Sometimes, though, dirt walls came in handy. Katie Bell Crump recalled attending first grade in a dugout school north of Lubbock, where she sat in the back with two friends. “We had a good time playing house,” said Katie. “We dug into the back wall and made little rooms and stairways for our dolls.”

Some settlers alleviated their dust problems by packing ceilings, walls, and floors with mud and clay and smoothing it to a hard finish. Lime and sand or baked gypsum were also used as interior plasters. Wood-lined interiors became possible after the railroads arrived. Towsacks and buffalo or steer hides sometimes served as carpets, while grass and corn shucks provided mattress stuffing. A few pioneer digs were more ele-

[ABOVE] A replica of the 1897 Weatherly family dugout is on the campus of Frank Phillips College in Borger.

[FACING PAGE] Palo Duro Canyon State Park features a replica of a pioneer dugout like the one Charles Goodnight built in the late 1870s. Goodnight’s dugout included a tipi-pole frame ceiling covered with sod, a fireplace, rock walls, and a cedar facade.

gantly furnished. For instance, R.M. Wheeler’s dugout in Yellow House Canyon near Lubbock boasted Persian rugs and an organ.

Most dugouts consisted of only one room, which often served as kitchen and dormitory and sometimes accommodated large families. Early plains missionary J.W. Winn, his wife, and an assortment of 18 children, grandchildren, and in-laws spent the winter of 1892-93 in a 13-by-28-foot dugout J.W. had built in Hale County.

Families cooked their food at an earthen fireplace or on a pot-bellied stove at one end of the dugout, using cow chips for fuel. A replica dugout at the Square House Museum in Panhandle sports a chip box typical of those used by settlers to ensure a dry fuel supply.

The remoteness of the plains and the scarcity of building materials forced the pioneers to make their homes by digging into the ground.

Dugouts

Few original dugouts remain in Texas, but visitors may view authentic restorations or replicas at the following High Plains locations. **The area code for all sites listed is 806.**

A replica of a dugout constructed by John Weatherly in 1897 is on the campus of Frank Phillips College in **Borger**. The Weatherly family donated furnishings they brought from Oklahoma by covered wagon in 1889. The dugout is not wheelchair accessible, but the grounds are. To arrange a tour, write to Box 5118, Borger 79008-5118, or call 274-5311, ext. 715.

The Crosby County Pioneer Memorial Museum has a cedar-planked half-dugout replica with antique furnishings. The museum is at the intersection of US 82 and FM 651 in **Crosbyton**. Hours: Tue-Sat 9-noon and 1:30-5. Admission: Free. Wheelchair accessible. Write to 101 W. Main, Crosbyton 79322; 675-2331.

The Castro County Museum, 404 W. Halsell St., in **Dimmitt**, features a half-dugout replica. Hours:

Mon-Fri 1-5. Admission: Free. Wheelchair accessible. Write to Box 457, Dimmitt 79027; 647-2611.

The Floyd County Historical Museum, 105 E. Missouri, on the courthouse square in **Floydada**, has a three-fourths-scale replica of an 1887 half-dugout from William Thomas Montgomery's T-M-Bar Ranch, sparsely furnished with period pieces. Hours: Mon-Fri 1-5; other hours by appt. Admission: Free. Wheelchair accessible. Write to Box 304, Floydada 79235; 983-2415.

A replica of the first dugout in Deaf Smith County is at the Deaf Smith County Historical Museum, 400 Sampson St., in **Hereford**. Hours: Mon-Sat 10-5. Admission: Free. Not wheelchair accessible. Write to Box 1007, Hereford 79045; 363-7070.

The Ranching Heritage Center, 4th and Indiana, in **Lubbock**, features 34 original pioneer buildings that were dismantled from Texas ranches and reassembled in a central location so that visitors can view the history of ranching struc-

tures. Included are two dugouts, the Matador Ranch half-dugout and a two-story dugout from the C.C. Slaughter Ranch. Both were once used as line camps for cowboys patrolling remote pastures. Hours: Tue-Sat 10-5, Sun 1-5. Admission: Free. Wheelchair accessible. Write to Box 43200, Lubbock 79409-3200; 742-0498.

The Carson County Square House Museum, 5th and Texas 207, in **Panhandle**, features a replica of a relatively fancy dugout, complete with a box to keep cow-chip fuel dry. Hours: Mon-Sat 9-5, Sun 1-5. Admission: Free. Wheelchair accessible. Write to Box 276, Panhandle 79068; 537-3524. Web site: www.squarehousemuseum.org.

Visitors to **Palo Duro Canyon State Park** can see a dugout replica in the canyon on the main park road, just past Water Crossing No. 1. The park entrance is on Texas 217, 12 miles east of Canyon. Hours: Daily 8 a.m.-11 p.m.. Admission: \$3, free age 11 and younger. Camping available.

Portions of the park are wheelchair accessible. Write to Rt. 2, Box 285, Canyon 79015; 488-2227.

Although the Museum of the Llano Estacado, in **Plainview**, does not display dugouts, it has a large exhibit featuring the *ciboleros*, *Comancheros*, and *pastores*. Admission: Free. Wheelchair accessible. Write to 1900 W. 8th St., Plainview 79072; 296-4735.

Books

Old Ranches of the Texas Plains by Mondel Rogers (Texas A&M Univ. Press, 1976) features the author's paintings of several original dugouts and other scenes from West Texas ranches.

You can read an excellent chapter on Texas dugouts, written by Ann Carpenter, in *Built in Texas*, ed. by Francis E. Abernethy (E-Heart Press, 1979).

Dugout to Deco: Building in West Texas, 1880-1930 (Texas Tech Univ. Press, 1993) by Elizabeth Skidmore Sasser explores 50 years of West Texas architecture.



Though numerous accounts exist of settlers living in dugouts for 10 years or longer, most moved above ground as soon as they could find the time, money, and materials to build a house. The old dugout often served for many more years as a storage cellar for canned goods and a tornado shelter.

In spite of dugouts' many drawbacks, the insulation pro-

vided by the soil kept pioneers warm in winter and cool in summer. In fact, many modern plains folks still "berm" their homes to take advantage of the earth's insulating qualities. With berms, the builder either burrows the home back into a bluff in the manner of the half-dugout, or piles earth over the back side of a ground-level house to create an artificial bluff.

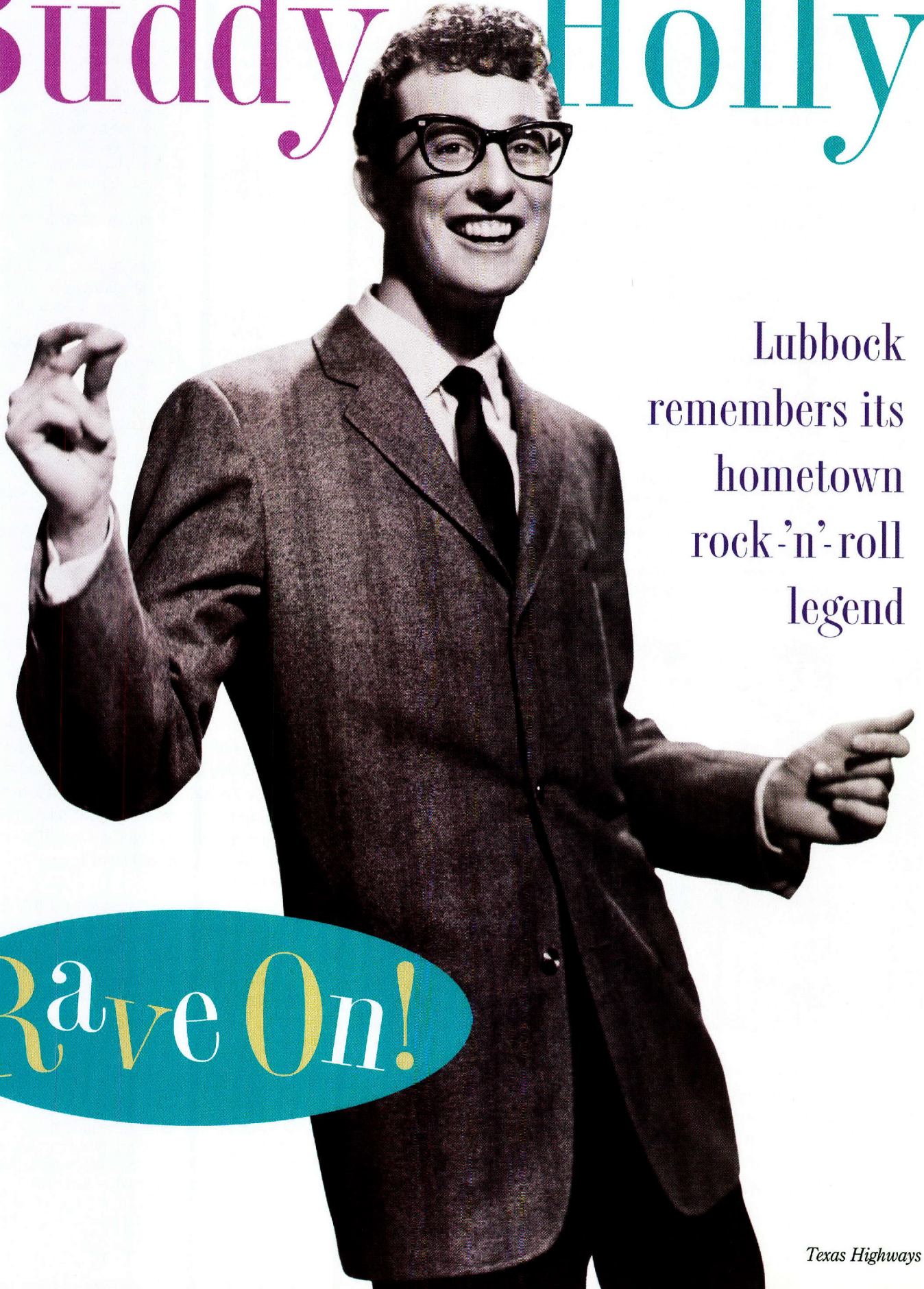
At least one modern example of a full dugout in Texas exists. Plainview architect Jay Swayzee built the 2,800-square-foot house, which includes a courtyard, patio, and garden areas, in 1961.

The house is still occupied. Those prairie dogs knew what they were doing after all. ★

NELSON ENGLAND of Austin grew up on the South Plains, where he developed a fascination for the creatures and pioneers who sought shelter by burrowing into the earth.

WYMAN MEINZER has a penchant for finding unusual digs. From 1974 to 1976 he lived in a half-dugout while photographing coyotes on the Pitchfork Ranch. His experience resulted in a book, *Coyote* (Texas Tech Univ. Press). Wyman now lives in the old Knox County Jail.

Buddy Holly



Lubbock
remembers its
hometown
rock-'n'-roll
legend

Rave On!

By Nelson England • Photographs by Wyman Meinzer

Why would 100 British tourists fly to Lubbock, Texas, to spend their vacation? “To see Buddy Holly’s hometown, naturally,” replies Dennis Doran of Manchester, England. And, of course, to help Lubbock celebrate Buddy’s birthday (September 7) with a jam-packed long weekend of music, dancing, and 1950s reminiscing.

Dennis was part of the hard-partying English delegation on hand in Lubbock last year for the second annual Buddy Holly Music Festival (see “Celebrating Buddy,” page 46). “Buddy is still a big star in the United Kingdom,” says Dennis. “His music doesn’t age. His guitar solos are as fresh today as when he played them. He inspired a lot of people—the Beatles and the Rolling Stones are the classic examples.”

Though he was only 22 years old when he died in a plane crash in 1959, Buddy Holly is one of the world’s most famous Texans. Considered by music historians to be one of the major pioneers of rock-’n’-roll, Buddy recorded more than 100 songs during his brief two-year career, including such classics as “That’ll Be the Day,” “Peggy Sue,” “Maybe Baby,” and “Rave On.” Many musicians who came after him would imitate his trademark “hiccup” vocal slides, his strong, clear, jangling rockabilly guitar, and the innovative overdubbing techniques on his recordings. But few could match his prodigious songwriting skills or the range and expressiveness of his voice.

Charles Hardin Holley, later nicknamed “Buddy,” was born in 1936, the fourth child of a hardworking Lubbock family. (The “e” in Holley was accidentally dropped on Buddy’s first record contract, and rather than send it back for retyping, Buddy just signed it.) The Holley family was both religious and musical, recalls Buddy’s brother Travis. “My brother Larry and I were nine and 10 years older than Buddy,” says Travis. “We played and sang old traditional songs and Baptist hymns. I taught Buddy to strum the guitar when he was about 13 years old.”

Their father (Lawrence) and mother (Ella) strongly encouraged Buddy’s musical interest, recalls Travis. Even later, when Buddy would turn to the rock-’n’-roll music that in its early days was condemned as “immoral” and “degenerate” by many Americans, the Holley family continued to support Buddy. In stark contrast to the 1978 Hollywood film *The Buddy Holly Story*, which depicted the Holleys as trying to dissuade Buddy from a musical career, Ella Holley actually helped him write the hit “Maybe Baby.”

While still in junior high school, Buddy and another guitar strummer, Bob Montgomery, teamed up to play at talent shows and school assemblies. “Pretty soon, they began to pick up places to play,” recalls Travis, “like openings of grocery stores and service stations—anywhere they could get someone to listen to them.” Some Lubbockites remember Buddy’s playing on the balcony of a car dealership to attract customers, and from the roof of the Hi-D-Ho, a popular hangout where teenagers gathered

“To call someone who died at age 22 ‘the father of rock’ is not as incongruous as it might seem.”

As a rock-’n’-roll pioneer in the 1950s, Lubbock native Buddy Holly attracted followers and inspired musicians around the world. Today, his memory lives on in the Hub City, where fans still flock almost 40 years after his death and an annual music festival bears his name.

COURTESY MICHAEL OCHS ARCHIVES/VENICE, CA

to munch “Hidey burgers” and fries and wave to their friends circling in jalopies.

Another of Buddy’s early musical partners, Jack Neal, worked as a carpenter’s helper in Lawrence Holley’s construction business. Jack recalls that in 1953, he and Buddy landed their own radio show on KDAV in Lubbock, one of the first radio stations in the nation to carry an all-country music format. *The Buddy and Jack Show* came on for a half-hour every Sunday afternoon. “We sang country-and-western duets,” says Jack, “songs by Lefty Frizzell or by Hank Williams like ‘Your Cheatin’ Heart,’ and we always closed with a gospel song.” Jack still has letters containing song requests sent by fans of *The Buddy and Jack Show*, and he treasures an acetate copy of two songs that he and Buddy recorded at the KDAV studio.

In 1954, Jack left the show, but Buddy continued on, replacing Jack with Bob Montgomery and renaming the show *The Buddy and Bob Show*. The duo played fast-paced bluegrass music, singing high-pitched harmonies in the style of Bill Monroe. Buddy played the banjo, the mandolin, and the guitar on

the air. Jack Neal and other South Plains musicians like Don Guess and Sonny Curtis sometimes joined them on the show and in other performances around town. In spite of their country and bluegrass beginnings, Buddy and his friends would sit in their cars at night and listen to the music of Elmore James, Howlin’ Wolf, Lonnie Johnson, and other blues greats, coming over the airwaves from Shreveport, Louisiana’s 50,000-watt station, KWKH. Before long, the young Lubbock musicians began to rock it up with rhythm-and-blues numbers like Hank Ballard’s “Work With Me Annie.” Their business cards soon read “Buddy and Bob—Western and Bop.”

Buddy graduated from Lubbock High School in May 1955. That same year, he and his band opened for Elvis Presley at Lubbock’s Fair Park Coliseum and at a local nightclub called the Cotton Club. At the time, Elvis was still relatively unknown, working the country-western circuit in the South as “the Hillbilly Cat.” Jack Neal recalls that after one of the shows at Fair Park, Buddy, Don Guess, and he took Elvis to see a movie at the old Lindsey Theater in downtown Lubbock. Sonny Curtis recalls that cotton bales were stacked around the stage at the Cotton Club to protect Elvis from the audience. “The most beautiful girls in Lubbock were trying to climb the bales to get at him,” says Sonny. “That’s what impressed us as much as the music. We’d been hillbillies, but after the

Cotton Club, we were rockers like Elvis.”

A few months later, Decca Records awarded Buddy a Nashville recording contract after a talent agent saw him open at the Fair Park Coliseum for Bill Haley and the Comets. Nashville’s country music-oriented producers had little experience promoting the emerging rock-’n’-roll sound, though, and Buddy’s two 1956 Decca releases sold poorly. However, Buddy soon linked up with Norman Petty, who had just opened a state-of-the-art recording studio in nearby Clovis, New Mexico. Petty was not only a musician, but an innovative sound engineer who had contacts with record companies in New York. Most impor-

“His music doesn’t age.
His guitar solos are as fresh today
as when he played them.”

tant, he gave Buddy the studio time and the artistic freedom that he needed to perfect his music. Petty began to tap the seemingly endless supply of West Texas music talent, recording Buddy Knox and Roy Orbison, as well as Buddy Holly. With the help of Petty’s studio, the isolated flatlands of West Texas and eastern New Mexico came to rival the Mississippi Delta as a spawning ground for rock-’n’-roll.

IN 1957, Buddy began recording with a new band, the Crickets, consisting of Larry Welborn (shortly afterwards replaced by Joe B. Mauldin), Jerry Allison, and Niki Sullivan. By summer, they were climbing the charts nationwide with a hit record, “That’ll Be the Day.” “Oh Boy,” “Peggy Sue,” “Not Fade Away,” and “Everyday” soon followed, launching
(continued on page 48)

COURTESY LARRY HOLLEY



[LEFT] Luckily for his fans, Buddy’s brief career blossomed early—he was already performing as a teenager. The trademark black, thick-rimmed glasses didn’t appear until the latter part of his life.

[FACING PAGE] A 12 x 30-foot mural by Lubbock artist Lynn Burton depicting Buddy and the Crickets decorates the north side of Texas Discount Furniture, at 1901 Buddy Holly Avenue.





Celebrating Buddy

English “Teddy boys,” sporting Elvis pompadours with well-oiled “ducktails,” and West Texas girls in whirling poodle skirts bop to the beat of “Rock Around the Clock.” A young Buddy Holly look-alike in bolo tie, boots, and king-size horn-rim glasses listens, while middle-aged cats and chicks reminisce about that old-time rock-’n’-roll. Buddy Holly fans from around the country and across the seas crowd around Buddy’s

[ABOVE] A bronze of Lubbock’s revered rocker anchors the Buddy Holly Walk of Fame, which honors famous West Texas musicians and artists. On September 3, an induction ceremony for this year’s honorees, Jimmie Dale Gilmore and Butch Hancock, will kick off the annual Buddy Holly Music Festival.

brothers, Travis and Larry, and his widow, Maria Elena, to chat and ask for autographs. It’s the Fanfare, part of the nostalgic ’50s lineup at Lubbock’s annual Buddy Holly Music Festival. The Fanfare provides an opportunity for Buddy Holly fans to meet, mingle, and trade 1950s memorabilia in a sock-hop atmosphere. Prizes are even awarded for the best ’50s costumes and dancers.

At this event, it doesn’t take long for strangers to become friends. “We weren’t prepared for the absolutely unbelievable hospitality and friendliness of the people in Lubbock,” says Martin Batey, a visitor from the English Midlands at last year’s Fanfare.

Festival-goers attend performances of live music at outdoor stages and various nightclubs in Lubbock’s downtown entertainment area, the Historic Depot District. Last year, ’50s greats like the late Carl Perkins of “Blue Suede Shoes” fame (who gave one of his last shows here) and former teenage heartthrob Johnny Tillotson alternated performances with West Texas musicians like Joe Ely, Terry Allen, and the Maines Brothers. This year, Buddy’s old band, the Crickets, which includes two of the original members, will headline an outdoor ’50s-music extravaganza, billed as the Crickets’ Homecoming Concert.

If you are like Yuji Nakajima, you may find yourself on stage instead of in front of it. The 27-year-old native of Tokyo plays and

sings 15 of Buddy Holly’s songs (complete with hiccups) in spite of his limited English. Yuji learned about last year’s festival on the Internet, grabbed his guitar, and hopped on the next plane to Lubbock. “I wanted to play Buddy’s songs in front of his statue,” says Yuji, but he got more than he had bargained for when Joe Ely invited him on stage to help out with a rollicking rendition of Buddy’s “Oh Boy.”

In between music sets, visitors browse through an exhibit of Buddy memorabilia, including the singer’s Fender Stratocaster guitar, his personal collection of 45 rpm records, notes and lyric sheets, and a large collection of family and professional photos. This year, visitors can also see the black glasses Buddy wore during the fatal plane crash.

Others line up to board buses that depart throughout the day on hour-long tours of Buddy’s Lubbock. The tours visit the musician’s birth and burial sites, the church and schools he attended, Fair Park Coliseum, the former KDAV radio studio, a roller rink, and



The Fanfare and a Sock Hop give fans a chance to mingle with members of Buddy’s family and friends. Buddy’s widow, Maria Elena, bopped with an English “Teddy boy” during the 1997 festival.



The Cactus Theater's production of *Buddy—The Buddy Holly Story*, which runs throughout the festival, has received critical acclaim. With a cast of veteran area musicians, the play showcases Lubbock's musical tradition.

This year at Lubbock's Buddy Holly Music Festival, Buddy's old band, the Crickets, will headline an outdoor '50s-music extravaganza.

other businesses where he gave some of his first performances. From TV monitors mounted on the bus, fans watch a video of Buddy's family and friends telling stories about his life. Even longtime Holly fans like Lubbock resident Robert Esparza learn something on this tour. Robert found out to his surprise that he once lived near the house on 39th Street where Buddy and Maria Elena married.

Jerry Allison relates how the Crickets used to rehearse in the back room of his boyhood house on 6th Street. Here, he and Buddy wrote their first hit song while playfully imitating John Wayne's snarling repetition of the phrase "That'll be the day," from the movie *The Searchers*. Here, too, they settled on naming their band the "Crickets," after considering and rejecting other insect names like

the "beetles." Ironically, a real cricket later managed to get into the echo chamber in Clovis, New Mexico, while the band was recording "I'm Gonna Love You Too." Its chirping is still audible on the record, notes Jerry.

A festival highlight is the musical *Buddy—The Buddy Holly Story*, presented every evening and at a Saturday matinee at the Cactus Theater. The production has been playing nightly to sell-out audiences in London for nine years and in Hamburg, Germany, for six years; it recently began runs in Tokyo and Toronto. In Lubbock's production, Donnie Allison's West Texas accent lends added authenticity to his portrayal of Buddy. Donnie, a talented musician in his own right, performs Buddy's songs with the backing of a large cast of other veteran Lubbock musicians.

In one memorable scene, fans in the Cactus Theater enter the action and become the audience at Buddy's final performance in Clear Lake, Iowa, just before his fatal plane crash. One minute you are behind the curtain with Buddy as he places his last phone call to his wife in New York. The next minute, you are on the audience side of the curtain, as attendants hand out programs announcing the stars of Clear Lake's Winter Dance Party. In the high-voltage action that follows, Junior Vasquez, as Ritchie

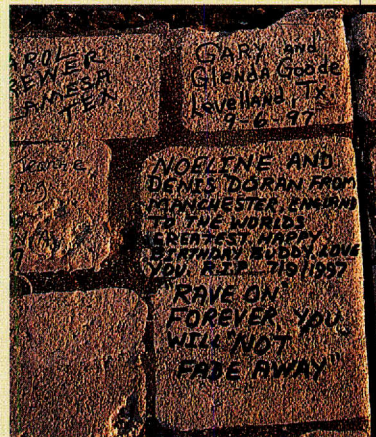
Valens, blasts out a grito-charged "La Bamba," and John Ellis, as The Big Bopper, struts through

"Chantilly Lace." The audience is wired for dancing in the aisles by the time Donnie Allison returns for the final souped-up medley of Buddy's greatest hits.

Fourteen-year-old Zena Ali was on hand for last year's performance of *Buddy*. Though she had already seen the musical 22 times in her native London, this was her first time to see it in Lubbock. "It used to be a once-in-a-lifetime thing for Buddy Holly fans to visit Lubbock," says Zena, "but now we can come every year because of the festival."

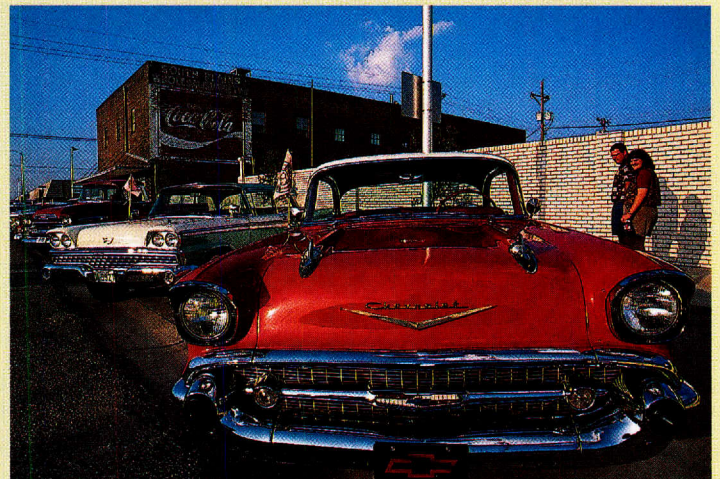
—Nelson England

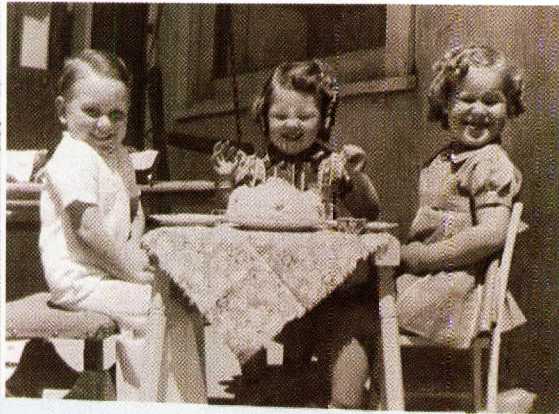
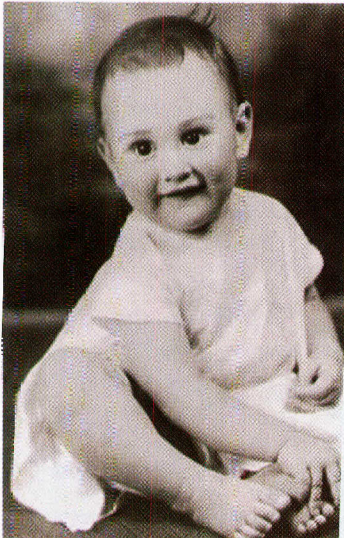
Ed. Note: A permanent exhibit on Buddy Holly and West Texas music will eventually be housed in the Buddy Holly Center, a music museum and fine arts center in Lubbock's soon-to-be-renovated 1928 depot (19th St. and Ave. G). The center is expected to open in September 1999.



[LEFT] Buddy's fans leave messages for him on the brick sidewalk in front of the mural on Buddy Holly Avenue.

[BELOW] Lost in the Fifties? You'll think so as you revel in the nostalgia that runs rampant during the festival. Classic cars lining Buddy Holly Avenue set the mood for Friday's Sock Hop.





[CLOCKWISE, FROM BOTTOM LEFT]

A baby picture of Buddy shows the unmistakable Holly charm. Buddy sits on a wandering photographer's pony in front of his home at 612 Avenue O. (A tornado destroyed the house in 1970.) In what may have been the singer's first recognition for a public performance, the April 19, 1940 issue of the *Lubbock Avalanche-Journal* reported that Buddy sang a song at Marla Kay Fortenberry's fourth birthday party. A 1957 photograph shows Buddy with fellow Crickets (from left) Joe B. Mauldin, Jerry Allison, and Niki Sullivan. Niki dropped out of the band at the end of the year.

(continued from page 44) the Lubbock boys into the world limelight along with the likes of Chuck Berry, Little Richard, Jerry Lee Lewis, and the Everly Brothers. The next year would find them touring the United States, Australia, and England with other rock stars and appearing on *The Ed Sullivan Show* and *American Bandstand*.

Besides his music, something about Buddy's boyish charm and vulnerability attracted fans. His thick-rimmed glasses

symbolized for many the blend of shyness and brashness in his personality that made the lyrics of his songs seesaw between the uncertainty of "Maybe baby, I'll have you," and the swaggering confidence of "That'll be the day, when you say goodbye."

The Crickets pioneered the four-piece lineup of lead guitar, rhythm guitar, bass, and drums that became the standard for rock bands. Fans were astounded that the four Crickets could produce

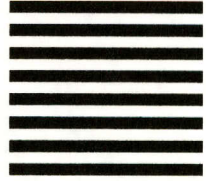
the kind of full-bodied sound usually achieved only by much larger combos. Much of the Crickets' success owed to the synergy between Buddy's ringing guitar solos and Jerry Allison's fast-paced drumming. The group loved to experiment with new sounds. On "Not Fade Away," Jerry pounded out the rhythm on a cardboard box, while on "Everyday" he slapped his knees to set the beat. Norman Petty played a keyboard xylophone, or celeste, on "Everyday," suggesting a clock's chime to counterpoint the steady tictoc of Jerry's knee-slapping.

On "Peggy Sue," Jerry managed to sustain the driving high-speed beat of a drummer's exercise called "paradiddles" throughout the length of the song. To spur his drummer on in the task, Buddy agreed to change the song's name from the originally planned "Cindy Lou," in order to honor Jerry's girlfriend, Peggy Sue Gerron. Buddy's uninhibited vocal slides exaggerated the West Texas habit of stretching vowels into multiple syllables. The words "Peggy Sue" became a half-yodeled, half-hiccapped "Puh-eggy Soo-ha-hoo," in a style reminiscent of Hank Williams' "Lovesick Blues."

In the spring of 1958, Buddy traveled to New York, where he met Maria Elena Santiago, a receptionist at the Peer-Southern Music publishing company. "The day we met, he took me out to dinner, and that same night he asked me to marry him," recalls Maria Elena, who lived with her aunt. At first, she thought he was joking. She told him to come to her apartment the next day to talk to her aunt. "The next morning, he was there at 9 a.m. sharp, ringing the bell," she says with a laugh. "My aunt tried to convince us to wait, but whenever someone told Buddy to wait, he always made the same reply, 'I don't have time.' A lot of people thought Buddy was just this shy, geeky guy with the big glasses. He was quiet; he usually let others approach him first, but he was a determined person who knew what he wanted."



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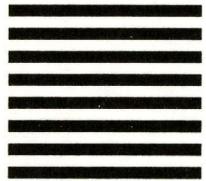
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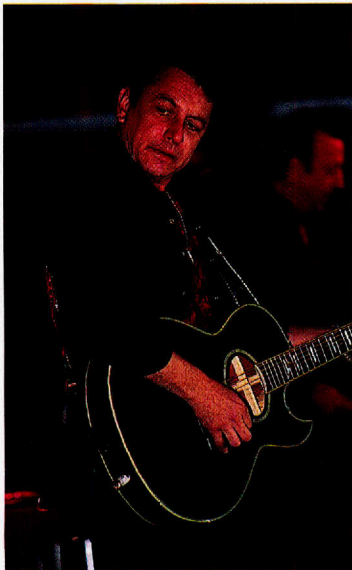
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Former Lubbockite Joe Ely (photo at left), one of many musicians who acknowledge Buddy's influence, gave a rock-in' performance at last year's festival. Throughout the weekend, fans can view an impressive collection of Buddy's personal belongings, including his Fender Stratocaster guitar, family photos, and fan letters. This year's exhibit features a new item, the glasses Buddy was wearing during the fatal plane crash.

The couple married at Buddy's parents' home in Lubbock in August and honeymooned in Acapulco along with Jerry Allison and Peggy Sue Geron, also newlyweds. Soon after, Buddy broke off with his manager, Norman

Besides his music, something about Buddy's boyish charm and vulnerability attracted fans.

Petty; he split with the Crickets after they decided to stay with Petty. Buddy and Maria Elena moved to New York, where he continued to experiment musically, becoming one of the first rock musicians to record with a string orchestra. Some of his best-remembered songs came from this session, including "True Love Ways," "It Doesn't Matter Anymore," and "Raining in My Heart."

However, Buddy probably wasn't abandoning rock-'n'-roll for pop, as some speculated, but merely breaking new ground. In his Greenwich Village apartment, he composed his last songs, recording them on a portable tape recorder. These songs, including "Peggy Sue Got Married," "Learning the Game," "That Makes It Tough," and "Crying, Waiting, Hoping," were released posthumously with instrumental and vocal backgrounds dubbed in. Though the songs were slow-

er and more pensive than many of his earlier numbers, they carry the unmistakable Holly rocking rhythm.

According to his brother Larry, Buddy planned to build a recording studio in Lubbock and turn the town into a mecca for West Texas musicians. Buddy had already produced the first recording for his young protégé, Waylon Jennings, who in later years became a well-known country-western singer.

But plans for the studio never came to fruition. On February 3, 1959, Buddy died in a plane crash near Clear Lake, Iowa, during a concert tour. Two other rock stars, Ritchie Valens and Beaumont's J.P. Richardson (The Big Bopper), died in the same crash. In his 1971 hit song, "American Pie," Don McLean sang of the tragic event as "the day the music died."

BUT BUDDY'S memory lives on in his songs and in the music that he inspired others to write. Though rock-'n'-roll experienced a lull in the United States in the years following his death, giving way to folk music artists like Peter, Paul, and Mary and Bob Dylan, rock-'n'-roll returned to the United States in the mid-'60s thanks to English groups like the Beatles, the Rolling Stones, and the Hollies—groups that had started out playing Buddy's songs.

"At least the first 40 songs we wrote were Buddy Holly-influenced," Beatle Paul McCartney has declared. In McCartney's 1987 television documentary, *The Real Buddy Holly Story*, Rolling Stones guitarist Keith Richards told the world that Buddy's influence could be heard on practically every new rock song heard on the radio in those days. And even though Buddy never got to build his recording studio in Lubbock, a new generation of Lubbock musicians like Joe Ely, Butch Hancock, and Jimmie Dale Gilmore would follow in his footsteps, giving the Hub City a reputation as one of the prime music centers of Texas.

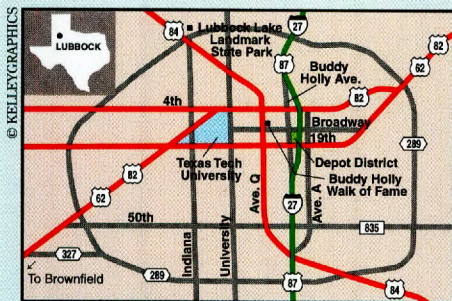
In the words of Buddy's British biographer, Philip Norman, "To call someone who died at age 22 'the father of rock' is not as incongruous as it might seem. What has always set his persona apart from others' in the rock-'n'-roll pantheon is its air of maturity, sympathy, and understanding. To successive generations of fans, he has seemed less like an idol than a teacher, guide, and friend, a 'buddy' in every sense of that unassuming yet so comforting word." ★

Though a Buddy Holly fan from way back, NELSON ENGLAND says he didn't realize the singer's impact until a visit to London in the 1970s, when a friend took him to a club that played only Buddy Holly music.

WYMAN MEINZER, also a longtime fan, had a similar realization when he heard Yuji Nakajima perform Buddy's songs at the 1997 festival.

Buddy Holly

Lubbock visitors looking for reminders of Buddy Holly don't have to look far. For starters, one of the main downtown thoroughfares is named **Buddy Holly Ave.** It runs north from 25th St. to just past 1st St.



Buddy Holly Plaza, at 8th St. and Ave. Q, features a larger-than-life-size **statue** of the singer-songwriter. The bronze work anchors the **Buddy Holly Walk of Fame**, which honors West Texas musicians and artists who have achieved national or international acclaim. The adjacent **Buddy Holly Terrace** pays tribute to Lubbock-area citizens who have made significant contributions to the region's art, music, and entertainment. Always open. Admission to both sites is free. Wheelchair accessible.

The Walk of Fame is one of 14 sites that comprise the **Buddy Holly Historical Tour**, a driving tour of Buddy's Lubbock that spotlights various sites, including the singer's high school, church, childhood homes, and grave site. (Normally a self-guided tour, a narrated version via motor coach is offered during the Buddy Holly Music Festival. See column 3, this page.) For a free Buddy Holly Historical Tour brochure and visitor guide, write to the Lubbock Convention & Tourism Bureau (14th St. and Ave. K), Box 561, Lubbock 79408; 806/747-5232 or 800/692-4035. Web site: www.lubbocklegends.com. **Lubbock's area code is 806.**

Buddy Holly Music Festival

The 3rd annual Buddy Holly Music Festival will take place the weekend of Sep. 3-6 (usually held the weekend closest to Buddy's birthday, Sep. 7). Many events are free. All sites are wheelchair accessible unless otherwise noted.

The festival kicks off Thu. afternoon with the **1998 Buddy Holly Walk of Fame Induction**. (See "Culture on the Caprock," April 1998.) This year's inductees are former Lubbockites Jimmie Dale Gilmore and Butch Hancock. Admission: Free.

Festivities continue Thu. evening with the **Cactus Theater Festival Gala** and the **1998 premiere of *Buddy—The Buddy Holly Story*** at the Cactus Theater (1812 Buddy Holly Ave.). Black tie optional. Cost (covers gala and premiere): \$35. Other performances take place each remaining evening of the festival, with a matinee on Sat. The show also runs Fri-Sat the following weekend (Sep. 11-12). Cost: \$15-\$20. Call 762-3233. *Reservations advised.*

The **Buddy Holly Music Festival Kick-Off Luncheon** takes place on Fri. at the Lubbock Memorial Civic Center (8th St. and Ave. Q). West Texas music legend LaDonna Gatlin will host the event, as well as perform. Cost: \$10. Call 767-2686 for tickets.

Friday's lineup also features plenty of '50s nostalgia in the historic Depot District (the downtown area between Interstate 27 and Buddy Holly Ave.). **Classic cars** will line Buddy Holly Ave., and fans can exchange '50s memorabilia at the annual **Fanfare** at the 19th Street Warehouse (1824 Ave. G). A **Sock Hop**, which features '50s music, a '50s costume contest, and a jitterbug contest, follows. Admission: Free. The Crickets, Buddy's old band, including two original members, will headline the **Crickets' Homecoming Concert** Fri. evening on Buddy Holly Ave. Admission: Free.

The Crickets will present another free performance on Sat. at 3 p.m. at **Raider Alley** (adjacent to Jones Stadium on the Texas Tech University campus near 4th St. and Boston), just prior to Texas Tech's football game with the University of Texas at El Paso.

Sat. also includes the **1st Annual Holly Avenue Boot-Scoot**,

an outdoor concert and dance on Buddy Holly Ave. that features Jody Nix and the Texas Cowboys. Call 747-7047 for details.

Starting Thu., the Lubbock Convention & Tourism Bureau will offer an hour-long, narrated **Buddy Holly Historical Tour** via motor coach every day of the festival, departing every hour from the corner of Ave. G and 18th St. in the Depot District. The tour includes video clips of Buddy's brothers, sister, widow, fellow members of the Crickets, and friends. Cost: Free. Not wheelchair accessible, but the LCTB can arrange a special wheelchair-accessible tour if you call ahead.

A **Buddy Holly Memorabilia Display**, an exhibit of Buddy's personal belongings, will be on view at the Cactus Theater throughout the festival. Hours: Thu-Fri 9:30-6, Sat 9:30-1 and 5-6, Sun 9:30-6. Admission: Free. (Theater-goers can also view the collection during all performances of *Buddy*.)

Many **Depot District clubs and restaurants** will also participate in the celebration, featuring live music every evening of the festival. Admission and cover prices vary. Most venues wheelchair accessible. For a complete listing of Lubbock entertainment events, check out "Around Town" in each Friday edition of the *Lubbock Avalanche-Journal*, or visit the newspaper's Web site at www.lubbockonline.com.

For a complete schedule of festival events and information on ordering the official 1998 Buddy Holly Music Festival T-shirt, contact the Lubbock Convention & Tourism Bureau (address and phones listed previously). Broadway Festivals, Inc. also carries some festival merchandise. Call 800/687-7393, or

visit its Web site at www.broadwayfestivals.com.

Books

Check your library for the following biographies of Buddy Holly: *Remembering Buddy: The Definitive Biography* by John Goldrosen and John Beecher (Penguin Books, 1987), *Rave On* by Philip Norman (Simon and Schuster, 1996), and *Buddy Holly: A Biography* by Ellis Amburn (St. Martin's Press, 1995). Another book that contains numerous references to the singer is *Prairie Nights to Neon Lights: The Story of Country Music in West Texas* by Joe Carr and Alan Munde (Texas Tech Univ. Press, 1995).



Fans make it a point to visit Buddy's grave site in Lubbock's City Cemetery leaving flowers, notes, and other touching tributes year round.

Music

Fifty of Buddy Holly's recordings, including some of his early, little-known songs, are on the compact disk set *The Buddy Holly Collection* (MCA Music). Donnie Allison, who portrays the singer in Lubbock's version of the musical *Buddy*, has a CD out called *Donnie Allison: A Tribute to Buddy Holly*. (To order Allison's CD, write to Don Caldwell Productions, Box 2526, Lubbock 79408; 806/747-7047.)

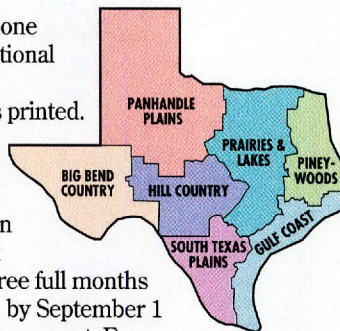
Videos

Check video rental stores for *The Buddy Holly Story*, a 1978 movie with lots of Hollywood hype, but an outstanding portrayal of Buddy by actor Gary Busey. Although hard to find, *The Real Buddy Holly Story*, a documentary on Buddy's life filmed in Lubbock and Clovis by former Beatle Paul McCartney, makes for an interesting comparison.

September 1998						
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20	21	22	23	24	25	26
27	28	29	30			

In Fun Forecast, we provide events and telephone numbers for next month, so that you'll have additional time to plan your outings.

Sometimes dates change after the magazine is printed. Before you drive miles to an event, confirm the date by calling the number listed next to the festivity or by contacting the local chamber of commerce. If you wish to submit an event for Fun



Forecast, please send the information to Fun Forecast, *Texas Highways*, Box 141009, Austin 78714-1009; fax 512/483-3672. Submit information at least three full months before the first of the month in which the event will take place (for example, by September 1 for December festivities). Space is limited, so we may not be able to print every event. For a quarterly, more detailed schedule of events, write for a free Texas Events Calendar, Box 5064, Austin 78763-5064, or fax 512/483-3672.

Texas Highways' Web site (www.texashighways.com) includes an expanded Fun Forecast that gives descriptions of the events.

For free routing assistance or details on any destination in Texas, call 800/452-9292 toll-free from anywhere in the United States and Canada, any day between 8 a.m. and 6 p.m. Central Time. A travel counselor at one of the state's travel information centers will be on the line to provide travel information, send brochures, and advise you of any emergency road conditions.

Prairies and Lakes

1-Oct 3	MESQUITE Rodeo 972/285-8777
3-5	DALLAS Dallas Symphony 214/692-0203
3-6	DALLAS Dance Festival 214/953-1977
	GLEN ROSE Elite Barrel Futurity 800/545-6010
	LA GRANGE Fayette Co Fair 409/968-3781

5	SEGUIN Youth Rodeo 800/580-7322
	TERRELL Heritage Tour 972/524-1234
5-6	CANTON Old Mill Marketplace 903/567-5445
	GRAPEVINE Glass Show 817/275-6342
	WAELEDER Guacamole Mash 830/672-6532
	WEST Westfest 254/826-5058

3-7	BELTON Central Texas State Fair 817/933-5353
4	WACO Silk & Roses Derby Party featuring Ray Charles 254/750-5946

5-7	GARLAND Jaycee Jubilee 972/276-9866
	GRAND PRAIRIE Holiday Market 972/647-2331
5, 12	SULPHUR SPRINGS Nature Hikes 903/945-5256

4-6	BELLVILLE Antique Car Swap Meet 718/669-1127
	ARTS & CRAFTS FAIR 713/669-1127
	HAMILTON Hamilton Co Dove Festival 254/386-3216
	WHITEWRIGHT Trade Days 903/364-2994

5, 12, 19, 26	HICO Music & Carriage Rides 800/361-HICO
	STEPHENVILLE Cross Timbers Country Opry 254/965-4132
5-6, 12-13, 19-20, 26-27	LA GRANGE Kreische Brewery Tours 409/968-5658

26-27	BALLINGER Depot Daze 915/365-2333
	TULIA Classic '50s Weekend 806/995-2296
26-Oct 3	LUBBOCK Panhandle South Plains Fair 806/763-2833

5	ARLINGTON Sport Card Show 817/572-4868
	BELLVILLE Market Day 409/865-3407
	CARROLLTON Quilt Show/Antique Fair 972/242-9111
	CLIFTON Fish Fry 254/822-3951
	DECATUR Antique Car Show 940/627-5185
	NIXON Featherfest 830/672-6532

27	CHILDRESS Air Show 940/937-3270
30	VERNON Circus 800/687-3137

6	FAYETTEVILLE Parish Feast 409/378-2277
	HALLETTSVILLE Parish Picnic 512/798-5888
	NEW BERLIN Sausage Festival 830/420-3185
	SHINER Fall Picnic 512/594-9836
7	CARROLLTON Labor Day Concert 972/466-3080

Panhandle Plains

1-5	BIG SPRING (began Aug 31) Howard Co Fair 800/734-7641
1-30	VERNON Quilt Show 940/553-1848
3-5	SAN ANGELO Cactus Jazz & Blues Festival 915/653-6793
3-6	DUMAS Moore Co Fair 806/935-2593
	LUBBOCK Buddy Holly Music Festival 800/692-4035
4-6	BUFFALO GAP Chili Super Bowl 915/675-8412
	POST Old Mill Trade Days 806/495-3529
5	CLARENDON Clarendon College Centennial 800/687-9737
	LUBBOCK Iris Show 806/746-5516

5	MULESHOE Tour de Muleshoe 806/272-3487
	SILVERTON Caprock Jamboree 806/823-2524
	WICHITA FALLS Fiestas Patrias Parade 940/322-5334
5-6	AMARILLO Discover '98 806/355-9548
	DIMMITT Mexican Independence Celebration 806/647-4571
	SAN ANGELO Cowboy Gathering 915/949-4757
	WICHITA FALLS Fire Fighters Rodeo 817/481-9089
5-7	ABILENE Cutting Horse Classic 915/677-4376
	LITTLEFIELD Denim Festival 806/385-5331
6-7	AMARILLO Boys Ranch Rodeo 806/372-2341
7	AMARILLO Symphony & Fireworks 806/355-9547

7	PAMPA Chautauqua Festival 806/665-0343
8-12	DIMMITT Harvest Days 806/647-2524
10	SNYDER Taste of Scurry Co 915/573-6107
10-12	OLTON Mexican Fiesta 806/285-2091
	STRATFORD Sherman Co Fair & Jamboree 806/396-5303
10-13	LUBBOCK Natl Cowboy Symposium & Celebration 806/795-2455
10-19	ABILENE West Texas Fair & Rodeo 915/677-4376
11-13	ABILENE Trade Days 915/677-5252
	WICHITA FALLS Calf Roping 800/363-2808
12	ABILENE State Park Birthday Open House 915/572-3204

12	DIMMITT Castro Co Fair 806/647-2524
	MEADOW Meadow Musical 806/539-2266
	MILES Cotton Festival 915/468-3001
	PLAINVIEW Living on the Draw 806/296-7431
	QUANAH Fall Festival 940/663-2222
	RALLS Cotton Boll Fest 806/253-2342
	RANGER Fall Fly-In 254/647-3902
	VERNON Diez y Seis Celebration 940/553-3740
12-13	BIG SPRING Float Fly-In 915/399-4792
	LUBBOCK Apple Butter Festival 806/892-2961
	QUANAH Fall Festival 940/663-2222
12-19	FRIONA Maize Days 806/250-3491

15-20	WICHITA FALLS Texas-Oklahoma Fair 940/720-2999
17	BROWNWOOD Art Walk 915/643-8988
17-19	COLORADO CITY Mitchell Co Fair 915/728-3403
	HENRIETTA Pioneer Reunion Rodeo, Parade, & Barbecue 940/691-6811
	SNYDER Scurry Co Fair 915/573-3558
18-19	HENRIETTA Jail Museum Open House 940/524-8465
18-20	ABILENE Antique Show 915/676-6211
18-26	AMARILLO Tri-State Fair 806/376-7787
19	EASTLAND Old Rip Fest 254/629-2332
	HENRIETTA Art Show & Craft Fair 940/538-5343

19	MEMPHIS Old Settlers Picnic & Reunion 806/259-3144
	PANHANDLE Museum Day 806/537-3524
	SAN ANGELO Dinosaur Walk 915/949-4757
	WOLFFORTH Harvest Festival 806/866-4215
19-20	BROWNWOOD Pecan Valley Art Festival 915/646-9595
	PAMPA Antique Machinery Show 806/665-5081
	SAN ANGELO Craft Guild Show 915/655-2498
20	JACKSBORO Tour of Homes 940/567-5845
23	WICHITA FALLS Wild West Show 940/716-5500
24-26	ABILENE Festival of the Americas 915/677-8451
25-26	ANSON Bluegrass Festival 915/823-3259

25-26	POSTOAK Quilt Show 940/567-2771
	WICHITA FALLS Falls Fest 940/692-9797
26	CLARENDON Chuck Wagon Cookoff 806/874-3723
	GRAHAM Possum Fest 800/256-4844
	RANGER Ranger Day 254/647-3091
	SLATON Opry 806/828-6238
26-27	BALLINGER Depot Daze 915/365-2333
	TULIA Classic '50s Weekend 806/995-2296
26-Oct 3	LUBBOCK Panhandle South Plains Fair 806/763-2833
27	CHILDRESS Air Show 940/937-3270
30	VERNON Circus 800/687-3137

7 GARLAND Labor Day Parade 972/276-9366	12 BASTROP Market Days 512/303-7843	12-13 DALLAS FINA Air Show 214/350-3600	18-20 DALLAS Montage '98 214/361-2011	19-20 PILOT POINT Country Fair 940/686-5385	25-30 POTTSBORO Frontier Days/ Shawnee Trail Ride 903/786-6371	27 SEALY Polka Fest 409/885-6786	14-19 LONGVIEW Fair & Expo 903/753-4478	25-27 CONROE Renaissance Days 409/756-0999
QUINLAN Labor Day Barbecue & Funfest 903/356-2904	CLARKSVILLE Stew Cookoff 903/427-3867	ENNIS Festival of Trains 888/366-4748	FORT WORTH Pioneer Days 817/626-7921	ROUND TOP 10th-Century Childhood Artifacts 409/249-3129	25-Oct 18 DALLAS State Fair of Texas 214/565-9931	SERBIN Wendish Festival 409/366-2441	18-19 MAGNOLIA Country Fair 281/356-1488	26 LONGVIEW Dalton Days 903/759-5840
7-11 DENISON/SHERMAN National Aerobatics Competition 903/465-1551	DALLAS Outdoor Adventure Family Festival 214/421-DINO	FORT WORTH "Perennials and Herbs" 817/572-0549	GRAND PRAIRIE Nat'l Championship Indian Powwow 214/647-2331	SEGUIN Sebastopol House Living History Event 830/379-4833	26 AZLE Jamboree 817/444-1112	SMITHVILLE String Prairie Bazaar 512/237-2313	18-20 CROCKETT Pioneer Festival 409/544-2359	RUSK Steam Train Restoration Shop Tour 800/442-8951
8-12 GLEN ROSE Bluegrass Festival 254/897-4253	DENTON County Seat Saturday 940/349-8529	MERIDIAN Volkmarch 254/435-2536	PLANO Balloon Festival 972/867-7566	SHERMAN Arts Festival 903/893-1184	26-Oct 4 WACO Kids Zoobilee 254/750-8400	WAXAHACHIE Aerobach Championship 972/937-7390	20-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
10 SALADO Poetry Reading 254/947-9205	FORNEY Jackrabbit Stampede & Festival 972/564-2233	MORGAN MILL Arts & Crafts Fair 254/968-4983	19 ADDISON Run for the Children 214/640-8390	TEMPLE Train Festival 512/773-2105	28-Oct 3 SHELBY Antique Show 281/373-9977	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
COLUMBUS Colorado Co Fair 409/732-5951	GLEN ROSE Dinosaur Valley State Park 30th Anniversary 254/897-4588	SEGUIN Horse Show 800/580-7322	20 BRYAN Diez y Seis Celebration 409/774-7690	19-20, 26-27 GLEN ROSE Ride the Rim 254/897-2960	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
11 HILLSBORO Starlight Sounds Concert Series 800/445-5726	HILLSBORO Go Texan/ Cotton Pickin' Fair Days 800/445-5726	12, 19 RICHARDSON Planetarium Show 972/238-6013	CLIFTON Trades Day 254/875-3720	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
11-12 CALDWELL Kolache Festival 409/567-3218	MOODY 75th Anniversary Celebration at Mother Neff State Park 254/853-2389	12-Oct 4 GRANBURY Fabulous Forties Musical Revue 817/573-9191	CORSICANA Czech Heritage Day 817/624-1361	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
HICO Barbecue Cookoff 800/361-4426	RED OAK Founders Day 972/617-0906	13 GRAND PRAIRIE Duathlon 817/355-1279	Sesquicentennial Celebration 903/654-4846	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
WACO Doll & Toy Show 254/752-5179	RICHARDSON Great Fountain Plaza Festival 972/680-7943	15-16 STEPHENVILLE Farm & Dairy Show 254/965-2406	GRANBURY Great Race Car Corral 817/573-5200	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
11-13 BONHAM Trade Days 903/583-2367	ROCKWALL Craft Fair 972/771-6228	15-19 SULPHUR SPRINGS Fall Festival 903/885-8071	Old-Fashioned Fair 817/573-5533	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
BOWIE Trade Days 817/872-1680	SANGER Heritage Celebration 940/458-7702	16-19 BRENHAM Washington Co Fair 409/836-4112	GRAND PRAIRIE Grand Prix Bicycle Ride 972/264-1558	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
CANTON Auto Swap Meet 800/229-2314	SEGUIN Diez y Seis Celebration 800/580-7322	17-21 ADDISON Oktoberfest 800/233-4766	HICO Livestock Show 800/361-HICO	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
FORT WORTH Peruvian Paso Horse Show 817/871-8150	WACO Bluesfest 254/753-8277	17-26 BELTON Cutting Horse Show 512/939-3551	McGREGOR Frontier Founders Day 254/840-2091	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
GRAPEVINE Grapfest 800/457-6338	WHITE SETTLEMENT Parade 817/246-1121	18-19 DUNCANVILLE Antiques & Collectibles 972/962-6794	PALESTINE Kevin Yoeman & His Blue Crowns 800/659-3484	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
PLANO Coin Show 972/424-1405	CAT SPRING Antique Show 409/865-5618	19-20 FORT WORTH Roundup 817/625-1025	SEGUIN Barrel Racing 800/580-7322	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
Craft Show 903/786-2883	CLEBURNE Quilt & Craft Fair 254/897-9358	PLANO African Violet Show 972/278-0389	SPRINGTOWN Wild West Festival 817/523-7828	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
12 ANDERSON Stagecoach Rides 409/873-2633	DALLAS Diez y Seis Concert & Festival 214/680-8580	18-20 DALLAS Home & Garden Show 214/655-6181	19-20 FORT WORTH Rodeo 817/625-1025	20 BRYAN Diez y Seis Celebration 409/774-7690	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	29 BEDFORD Jazz Concert 817/952-2280	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	
				21-26 CLARKSVILLE Red River Co Fair 903/427-3867	25-30 POTTSBORO Frontier Days/ Shawnee Trail Ride 903/786-6371	27 SEALY Polka Fest 409/885-6786	14-19 LONGVIEW Fair & Expo 903/753-4478	25-27 CONROE Renaissance Days 409/756-0999
				21-27 TEMPLE Senior Games 254/298-5720	25-Oct 18 DALLAS State Fair of Texas 214/565-9931	SERBIN Wendish Festival 409/366-2441	18-19 MAGNOLIA Country Fair 281/356-1488	26 LONGVIEW Dalton Days 903/759-5840
				23-26 CALDWELL Burlison Co Fair 409/567-3255	26-Oct 4 WACO Kids Zoobilee 254/750-8400	SMITHVILLE String Prairie Bazaar 512/237-2313	18-20 CROCKETT Pioneer Festival 409/544-2359	RUSK Steam Train Restoration Shop Tour 800/442-8951
				24-27 DALLAS Greek Food Festival 972/991-1166	28-Oct 4 WAXAHACHIE Aerobach Championship 972/937-7390	29 BEDFORD Jazz Concert 817/952-2280	20-27 GLADEWATER Arts & Crafts Festival 903/845-5501	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501
				25-27 ARLINGTON Quilt Show 972/642-6346	29 BEDFORD Jazz Concert 817/952-2280	30-Oct 3 SHELBY Antique Show 281/373-9977	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501
				FORT WORTH Home & Garden Show 817/884-2222	30-Oct 3 SHELBY Antique Show 281/373-9977	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501
				INDEPENDENCE Heritage Festival 972/542-2805	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501
				RICHARDSON Gem & Mineral Show 972/680-9223	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501
					30-Oct 3 HEARNE Sunflower Festival 409/279-2351	30-Oct 3 HEARNE Sunflower Festival 409/279-2351	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501	26-27 GLADEWATER Arts & Crafts Festival 903/845-5501
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					30-Oct 3 HEARNE Sunflower Festival 409/279-2351	30-Oct 3 HEARNE Sunflower Festival 409		

5-6
SOUTH PADRE ISLAND
Ruff Rider Regatta
512/850-8884

5-7
RICHMOND
Ranching Heritage
Weekend
281/343-0218

5-13
ROCKPORT
Niña in Rockport
512/883-2862

6
HOUSTON
Mexican
Independence Day
Celebration
713/868-4344

PORT O'CONNOR
Beachcombing
Tour
512/983-2215

6-7
LA MARQUE
Celtic Arts Festival
409/935-1230

10-13
CORPUS CHRISTI
Shrine Circus
512/241-5353

11-13
ANAHUAC
Texas Gatorfest
409/267-4190

GALVESTON
Gulf Coast
Aerobic
Championships
888/354-4488

HOUSTON
Home Show
713/880-8632

VICTORIA
Fabric of
Our Cultures
512/572-ARTS

12
HOUSTON
Museum District
Day
713/790-1020

10-K Walk
713/665-2663

PORT ARANSAS
Surfing Contest
512/749-5246

SABINE PASS
Dick Dowling Day
409/971-2559

WHARTON
Fiesta Hispano
Americana
409/532-1500

12-13
ALVIN
Balloon Rally
281/331-8068

PORT ARTHUR
Mexican Fiesta
409/962-3147

12-13
SEABROOK
Back Bay Market
281/474-3869

13
ALVIN
September Fest
281/331-6111

HOUSTON
Doll Show
713/649-7198

NASSAU BAY
Fun Run
281/486-9876

17-20
HOUSTON
Antiques Show
713/942-8699

ROCKPORT
Hummer/Bird
Celebration
800/242-0071

18-19
ORANGE
Go Texan Days
409/745-3644

18-20
ARANSAS PASS
Shrimporee
800/633-3028

PORT ARTHUR
ShrimpFest
409/963-1107

18-26
PASADENA
Rodeo & Livestock
Show
281/331-6181

19
BAY CITY
Market Day
409/245-8333

BEAUMONT
Art Fest
409/833-4179

Country Music
Show
409/727-2955

HOUSTON
Fiestas Patrias
Parade
713/926-2636

19-20
LA MARQUE
Fair on the Square
409/938-8843

NEEDVILLE
Trade Days
409/793-6299

PORT ARTHUR
Trade Days
409/982-4950

21-22
HOUSTON
Air Show
713/524-4222

24
BEAUMONT
Symphony of
Southeast Texas
409/835-7100

24
HOUSTON
Symphony
Chamber Players
713/227-ARTS

25-26
WINNIE
Texas Rice Festival
409/296-4404

25-27
CORPUS CHRISTI
Bayfest
512/887-0868

GROVES
Pecan Festival
409/962-0699

TEXAS CITY
Trade Days
409/948-3111

VICTORIA
Gem & Mineral
Show
512/578-8900

25-28
HOUSTON
Mozart Series
713/227-ARTS

25-Oct 3
ROSENBERG
Fort Bend Co Fair
281/342-6171

26
ALVIN
Arts & Crafts Show
281/331-0032

BEAUMONT
Rowdy Roundup
409/880-8921

FRIENDSWOOD
10-K Fun Run
281/996-3228

HOUSTON
Great Houston
Duck Race
713/622-4747

5-K Run/Walk
281/370-6515

26-27
HOUSTON
Camera Show
713/868-9606

LEAGUE CITY
Oak Tree Festival
281/332-1517

SPRING
Rod Run Festival
281/350-1214

26-Oct 4
EDNA
Youth Fair
& Exposition
512/782-7146

27-29
HOUSTON
Fiesta Italiana
713/524-4222

30-Oct 1
VICTORIA
Farm & Ranch
Show
512/575-4581

South Texas Plains

3-6
BEN BOLT
Fiesta Amistad
512/668-1608

5-7
SAN ANTONIO
El Mercado Birthday/
Labor Day Festival
210/207-8600

10
SAN ANTONIO
Pachanga del Rio
210/227-4262

11-13
SAN ANTONIO
Fiestas Patrias
210/923-6940

12
EAGLE PASS
Fiestas Patrias
Parade
888/355-3224

GOLIAD
Market Day
512/645-3563

SAN ANTONIO
Diez y Seis
at La Villita
210/207-8613

LakeFest Jamaica
210/434-6711

12-13
BEEVILLE
Diez y Seis
512/358-6400

SAN ANTONIO
Diez y Seis
Parade & Festival
210/223-3151

Youth
Buckle/Saddle
Show
210/698-3300

13
ATASCOSA
Bull Riding
210/622-9107

SAN ANTONIO
Diez y Seis
Charreada
210/554-4575

15
EAGLE PASS
Diez y Seis
830/773-9255

LAREDO
El Grito
956/723-0369

17-19
KARNES CITY
Town & Country Days
830/780-2376

18
SAN ANTONIO
Gartenkonzerte
210/222-1521

18-20
CHINA GROVE
Craft Fair
210/648-0505

18-20
SAN ANTONIO
Jazz 'S Alive
210/207-8480

19
SAN ANTONIO
Battle of
Salado Creek
Reenactment
210/696-4165

25-26
KARNES CITY
Lonesome Dove
Fest
830/780-3112

25-27
CARRIZO SPRINGS
Brush Country
Days
830/876-5205

SAN ANTONIO
Quarter Horse
Show
210/698-3300

Country Festival
210/227-4262

26
SAN ANTONIO
Mission Bike Tour
& Fun Walk
210/922-3218

26-27
SAN ANTONIO
Arts & Crafts Show
210/226-1177

Hill Country

1-5
AUSTIN
Early Texas
Furniture Exhibit
512/339-1997

4-5
BANDERA
Rodeo
830/460-8329

**OATMEAL/
BERTRAM**
Oatmeal Festival
512/355-2197

4-6
BOERNE
Fair & Rodeo
830/816-3914

KERRVILLE
Wine & Music
Festival
830/257-3600

5
BARTLETT
Market Day
254/527-3933

BRADY
Goat Cookoff
915/597-3491

CANYON LAKE
Labor Day Jamboree
800/923-2378

WIMBERLEY
Market Day
512/847-8653
or 847-2201

5-6
BANDERA
Cowboy
Get-Together
800/364-3833

BOERNE
Market Days
210/689-1355

GEORGETOWN
Fiesta San Jose
512/863-6302

LUCKENBACH
Laborfest
210/997-3224

STONEWALL
Grape Stomp
800/946-9463

6
FREDERICKSBURG
Das Ist Alles Fest
830/997-4833

SAN MARCOS
Lowrider Festival
512/353-2424

WIMBERLEY
Crystal River
Jazz Band
512/847-5467

7
BOERNE
10-K Walk
210/698-2076

JUNCTION
Kimble County
Kow Kick
915/446-3190

11
KERRVILLE
Texas Heritage
Music Festival
210/367-3750

11-13
ROUND ROCK
Balloon Festival
512/255-5805

12
BURNET
Market Day
512/756-6074

CASTROVILLE
Market Trail Day
830/931-2331

GEORGETOWN
Grand Ole Opry
512/869-7469

Market Day
512/930-5302

Saddle Series
512/259-4161

KERRVILLE
Y.O. Ranch
Social Club
830/367-3750

LEAKEY
River Clean-Up
830/232-6999

NEW BRAUNFELS
Rodeo
800/572-2626

12-13
AUSTIN
City-Wide
Garage Sale
512/441-2828

12-13
AUSTIN
Zilker Park
Jazz Festival
512/440-1414

13
KERRVILLE
Art Show
830/367-5120

18-19
SAN MARCOS
Chilympiad
512/396-5400

18-20
BLANCO
Market Day
830/833-2201

CASTROVILLE
Art Show
830/931-3090

FREDERICKSBURG
Fall Festival
830/997-8470

LLANO
Texas Indian
Hobbyists
Fall Meet
915/247-5354

STONEWALL
Wildflower Day
930/644-2252

TAYLOR
Market Day
512/352-6364

19-20
BEE CAVE
UnderHill Village
Renaissance Faire
512/707-9436

CASTROVILLE
Antique Show
281/373-9977

GRUENE
Market Days
830/629-6441

HONDO
Medina Co Fair
830/426-5406

SAN MARCOS
Air Show
512/393-5900

22-27
NEW BRAUNFELS
Comal Co Fair
830/625-1505

25-26
BARTLETT
Friendship Fest
254/527-3949

25-27
FISCHER
Day of the Scots
830/935-4668

LLANO
Roping
Competition
915/247-5354

26
KERRVILLE
Air Show
830/792-8314

26
KERRVILLE
Native Plant
Celebration
830/792-4912

KYLE
Claiborne Kyle
Log House
512/268-2531

LAKEHILLS
Medina Lake
Cajun Festival
830/751-3401

MARBLE FALLS
Market Day
830/693-4449

26-27
AUSTIN
Old Pecan St
Fall Arts Festival
512/478-1704

GEORGETOWN
Historic Churches
Tour
512/868-2203

27
GEORGETOWN
Fall Festival
512/863-3041

Big Bend Country

1-5
MIDLAND
Summer
Mummers
Melodramas
915/684-6122

4-6
MARFA
Marfa Lights
Festival
915/729-4942

4-7
EL PASO
Fiesta de las
Flores
915/542-3464

5
EL PASO
Ballet Folklórico
915/544-2222

5-6
ODESSA
Brand New Opree
915/332-1586

5-6
FORT DAVIS
Square Dancing
915/426-3201

MIDLAND
Family Fair
915/682-6303

5-7
PRESIDIO
Rock Art Seminar
915/229-3416

5, 12, 19, 26
BALMORHEA
Birding Tours
915/375-2370

11-13
EL PASO
Border Folk
Festival
915/532-7273

PECOS
Diez y Seis Festival
915/445-2406

11-19
ODESSA
Permian Basin
Fair & Expo
915/367-6111

12-14
MIDLAND
Septemberfest
915/683-2882

15
EL PASO
El Grito/
Diez y Seis
915/533-6311

15-16
DEL RIO
Diez y Seis
830/774-2391

18-19
EL PASO
Contemporary
Dance Theater
915/545-6418

Symphony Concert
915/532-3776

VAN HORN
Culberson Co Fair
915/283-2682

19
MIDLAND
Santa Fe Opera
Singers
915/684-4101

19-20
FORT DAVIS
Cycle Fest & Race
915/426-3201

20
EL PASO
Birding Tour
915/857-1135

25-27
EL PASO
Viva Mexico!
915/772-3905

PRESIDIO
Desert Plant
Workshop
915/229-3416

26
ODESSA
Health Fair
915/580-0181

26-27
ODESSA
Arts & Crafts Show
915/366-3541

Depression Glass
Show
915/362-0568

The Final Frontier

Just a 20-minute drive from Houston lies the NASA Johnson Space Center (JSC), the space-age facility in Clear Lake dedicated to training astronauts, controlling space-shuttle missions, conducting research, and educating the public about space flight. It was here in 1969, in the Apollo-era control room, that the first American moon landing was orchestrated.

On August 29 from 9 to 6, the JSC throws a free open house, allowing visitors to explore buildings not usually open to the public, as well as Ellington Field and the Sonny Carter Training Facility (home of the Neutral Buoyancy Lab, a 6.2-million-gallon pool that simulates the zero-gravity environment of space). Hundreds of space workers and astronauts will describe their jobs and equipment, and some 150 displays will delve into research, technology, and history of the space program.

Visitors can learn how different U.S. and Russian spacesuits work, tour the new Mission Control Center, stand next to full-size training models of the Space Shuttle and International Space Station, climb aboard “zero-g” weightless training aircraft (used for filming weightless scenes in *Apollo 13*), land

a simulated shuttle, try out robotic arms and hands, and take an inside peek at the still-under-construction X-38 emergency crew-return vehicle, which will make its first test flight in November 2000.

The Ballunar Liftoff Festival (Aug. 28-30; \$3 admission) also takes place on the grounds of the JSC. Scores of hot-air balloons, dozens of sky divers, model-rocket and aircraft demonstrations, and midway rides and games contribute to the fun. For more details, check the Open House Web site at www.jsc.nasa.gov/pao, or call 281/244-5312.

See Turtles

In 1966, Brownsville Sportsman Association heads Dearth and Ethel Adams invited their friend Ila Loetscher, a South Padre Island beachcomber who had had an adventurous past as an aviator, to accompany them to Rancho Nuevo, Tamaulipas, the world’s only known nesting site of the Kemp’s ridley turtle. Back in 1947, architect Andres Herrera had flown over the Mexican site and filmed some 40,000 adult female turtles nesting on the beach. By the time of Ila’s visit, though, poachers, who slaughtered the turtles for their shells, leather, and meat, had critically reduced their numbers.



Grammy-nominated conjunto accordionist Santiago Jimenez Jr. will teach classes and play at the Accordion Kings Camp and Festival, August 15-16 in Round Rock.

Ila decided to do something about it. With permission from the Mexican government, Ila brought Kemp’s hatchlings to her beach home on South Padre. There, she studied them as they grew, and introduced them to an ever-growing number of tourists who had heard about the island’s “Turtle Lady.” Ila soon began rescue efforts of all five Gulf turtle species, with the goal of releasing them back to the sea. In 1978, she founded Sea Turtle, Incorporated to educate the public about sea turtles while protecting them from myriad threats— insect larvae, pollution, dredging, and trawling, to start.

Ila, who will be 94 in October, now lives in Brownsville, but her blue beach house still serves as sea-turtle headquarters. On Tuesday and Saturday mornings at 10, volunteers welcome guests to learn about the turtles, watch them in the backyard tanks, and leave with greater understanding. When you come eye-to-eye with one of these reptilian critters, you’ll be hooked.

By the new year, Sea Turtle, Inc. hopes to move and expand to new digs on the island, but until then (we’ll keep you posted), you can see where it all began. Sea Turtle, Inc. is at 5805 Gulf

Blvd. on South Padre Island (78597). Admission: \$2, \$1 age 12 and younger. Wheelchair accessible. Call 956/761-1720, or check the Web site at www.south-padre-island.com/sea_turtle/index.shtml.

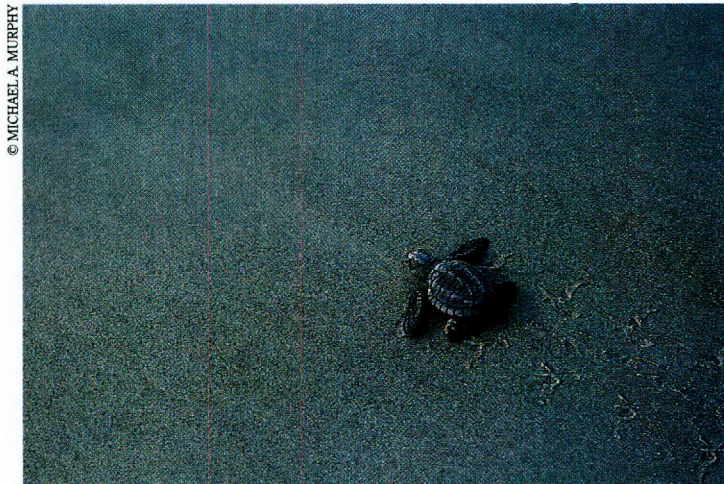
Squeezebox Extravaganza

Since 1985, the organization dubbed Texas Folklife Resources has been dedicated to “the preservation and presentation of the folk arts and folklife of the Lone Star State.” At restaurants, museums, homes, and other venues statewide, the TFR staff have introduced audiences to luminaries ranging from little-known folklorist J. Mason Brewer to famous fiddler Johnny Gimble.

On August 15 and 16, Texas Folklife Resources joins efforts with the City of Round Rock to host the first annual Accordion Kings Camp and Festival, a two-day squeezebox extravaganza designed to please both those who want to play the accordion and those who simply want to play.

The camp (\$75 in advance for both days, including festival admission; a few scholarships are available) offers classes led by master accordionists steeped in Cajun, Creole, Czech, and Mexican-American traditions, including conjunto legend Santiago Jimenez Jr., Creole accordionists Ed and Danny Pollard, Cajun player Walter Mouton, and Czech polka-master John Ondrusek.

You say you wouldn’t know a button accordion from a balalaika? Leave your notebook at home, then, and bring your dancing shoes, instead. On Saturday night from 8-11 and on Sunday evening from 5-8, a mere five dollars buys you the best accordion-driven dance tunes in Texas—performed under the summer sky at Round Rock’s Old Settlers Park Lakeview Pavilion. Write to 1317 S. Congress, Austin 78704, call 512/441-Y’ALL, or check the TFR Web site at www.main.org/tfr.



This endangered Kemp’s ridley turtle will spend a decade or more at sea before returning to the beach to nest.

© MICHAELA MURPHY

Silence is Golden

The quiet of nature moves the spirit at A Hill Country Sculpture and Meditation Garden in Kerrville, an 18-acre park that encourages quiet reflection and nature study. Since the project began in 1980, hosts Willie McDaniel and Lana Book have created a home and retreat straight from the Sixties.

Every morning from 6 to 7 (plus Mon. and Thu. from 6:30-7:30 p.m.), Willie leads yoga classes, sometimes followed by silent meditation walks through the garden. Here, easy walking trails meander through native trees—walnut, juniper, buckeye, and oak—and past the limestone walls of a small box canyon. Along the way, visitors happen upon the luxuriant herb garden, sculptures Willie has made of fiber-glass or found wood, and even the occasional deer. Most visitors spend 45 minutes to an hour strolling the trails. Some bring picnic baskets and books for a reflective outing in the country. From time to time, the garden hosts writers' workshops, book fairs, and readings.

A Hill Country Sculpture and Meditation Garden is at 1985 Bear Creek Road in Kerrville (78028). Call before visiting to make sure the garden is open; Willie and Lana do not keep set hours. Admission is free. Call 830/367-4783.

By the Way...

Red as a rose is she... who prints a wrong number. In this department in June, we lauded the Tyler Junior League's cookbook, *And Roses For the Table*, but we printed the wrong telephone number for folks wanting to order a copy. Try calling 903/593-8141 instead.

Speaking of Tylerites and their famous blooms, check out the video *Getting Started With Roses... The Flower of Romance* (\$28.45, including tax and shipping), filmed at the Tyler Rose Garden and at the American Rose Center in

J. GRIFFIS SMITH



Revelers at the Austin Chronicle Hot Sauce Festival (August 30 this year) can sample pepper-laden products galore.

demonstrations, a full-blown carnival, live music,

Shreveport. The video includes tips from professionals, views of resplendent rose gardens, plus rose history, legend, and lore galore.... write to Box 40330, Fort Worth 76140.

Mechanical fans of all types—nearly 400 in all, hailing from the 1890s to the 1940s and from locales as far-flung as Italy and Japan—make up Jim and Linda DeNoyer's neatly organized collection at the **Olde Fan Museum** in Dallas. Jim and Linda will show off "perfume fans" from the Twenties, a bullet-ridden fan from a brothel, fans with ribbons for blades (for safety), and fans of all sizes powered by electricity, steam, alcohol, kerosene, and metal springs. You can also admire vintage ads, radios, phonographs, hair dryers, toasters, and other household appliances. The museum opens Mon-Fri 9-6 and Sat 10-6. Jim and Linda offer repair service and sell items, too.... call 214/826-7700.

Substitute the Red River for the Seine, and you've got summer in Paris, Texas-style. On August 25-29, the **Red River Valley Fair** brings throngs of folks to Paris to enjoy events and activities ranging from crafts exhibitions to karaoke contests. Bull riding, dairy and poultry shows, martial arts

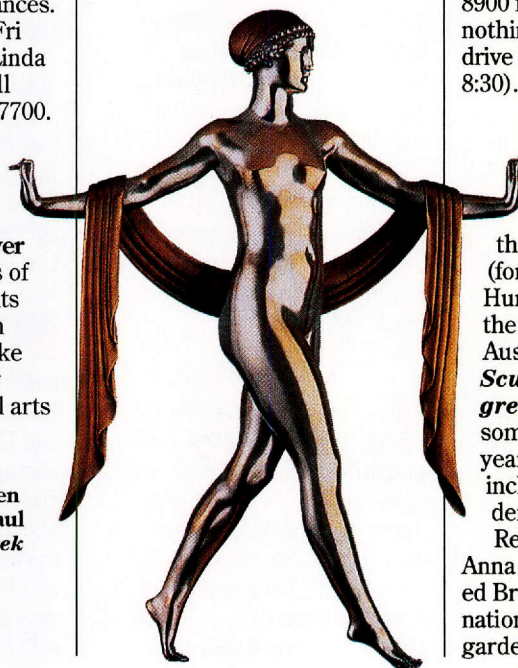
Some 40 sculptures from South Carolina's Brookgreen Gardens, including Carl Paul Jennewein's 1926 *The Greek Dance*, can be seen at the Blanton Museum of Art in Austin through August 9.

COURTESY BROOKGREEN GARDENS

chili cookoffs, and kids' events draw people of all interests.... call 903/785-7971.

Chilies are popular in the world's warmest environs—for good reason. Those pepper-induced, post-prandial beads of sweat evaporate, resulting in natural air conditioning. On August 30 at Waterloo Park in Austin, the **Austin Chronicle Hot Sauce Festival** invites you to sample dozens of fiery sauces, listen to live music, meet culinary bellwethers Stephen Pyles and Mark Miller, and cheer on the entrants in the "Best Hot Sauce" contests.... call 512/454-5766.

Since its debut at the 1968 World's Fair in San Antonio, the **Institute of Texan Cultures** has focused on the many ethnic and cultural groups that



Visit our Web site at <http://www.texashighways.com>

make Texas such a melting pot. Each August (Aug. 6-9 this year), the institute hosts its **Texas Folklife Festival**, and this past spring, it published the long-anticipated book, *Texans One And All*, which covers 26 of Texas' primary immigrant groups. Written by former ITC research director John L. Davis and filled with black-and-white photos, anecdotes, and other cultural information, *Texans One And All* (\$17.45, including shipping; TX residents, add \$1.16 tax) is a must-have for students of Texana.... call 800/776-7651.

On August 1, make your move to Medina for the **Texas International Apple Festival**, where you can enjoy apple-pie contests, four stages of live music, a Border collie demonstration, a petting zoo, living history reenactors, plus plenty of apple cider, pie, and other treats. If you've planned ahead, perhaps you've reserved a riverside berth at nearby **Garner State Park** or **Lost Maples State Natural Area** (call 512/389-8900 for reservations). If not, nothing beats a Hill Country drive home (the sun sets around 8:30).... call 830/589-7224.

More than 40 sculptures from South Carolina's Brookgreen Gardens are on exhibit through August 9 at the Blanton Museum of Art (formerly the Archer M. Huntington Art Gallery) at the University of Texas at Austin. **American Masters: Sculpture from Brookgreen Gardens** includes some 40 works spanning 175 years of American history, including pieces by Alexander S. Calder and Frederic Remington. Archer and Anna Hyatt Huntington founded Brookgreen in 1931 as the nation's first public sculpture garden.... call 512/471-7324.

TEXCETERA brings you readers' tips and timely travel tidbits. Because we're unable to check out every item in "Readers Recommend," and because details can change, we encourage you to call ahead for more information. When we mention new places, products, or publications, we try to include only those with promise; keep in mind, however, that problems can occur with start-up businesses.

If you run across a noteworthy Lone Star attraction, restaurant, event, or product, we'd love to hear about it. Write to Readers Recommend, *Texas Highways*, Box 141009, Austin 78714-1009. Email: editors@texashighways.com. Remember that space constraints prevent us from running every suggestion we receive. We reserve the right to edit items.

READERS RECOMMEND...

Found a great place to eat in **Post** called **Babb's Barbecue**. The meat is cooked over mesquite. You can order pork ribs, brisket, pork sausage, sirloin steak, and chicken (with all the trimmings), as well as barbecue sandwiches. Try the peach or cherry cobbler for dessert.

Amy Morris, via email

Babb's Barbecue is at 503 South Broadway in Post; 806/495-1273.

Last spring, my husband and I spent a wonderfully relaxing weekend at the **Texas Stagecoach Inn** near **Vanderpool**, not far from Lost Maples State Natural Area, which is usually more popular in the fall. We were astounded by the beautiful wildflowers and the wonderful spring weather. Owned by David and Karen Camp, the B&B sits on the banks of the Sabinal River. Karen serves a gourmet breakfast buffet and tends a very nice gift shop with Texas-made arts and crafts. In the evenings, we sat out in the yard and watched the catfish swim in the crystal-clear waters and marveled at the many hummingbirds competing for a space on the feeder.

Cheryl Henry, Bacliff, via email

The Texas Stagecoach Inn is on FM 187, 10 miles south of Lost Maples State Natural Area. Reservations suggested; 888/965-6272.

We were with 65 other GMC Classics at a rally in **Port Aransas**, and drove around

looking for good restaurants at lunch. We found the **Crazy Cajun** at Beach and Station streets. The food was wonderfully seasoned (not real spicy, like some Cajun places), and after having sweet corn, new potatoes, crawfish, shrimp, snow crab legs, and delicious sausage, we were very happy. The next day, at **Gordon's Seafood Grille** in **Port Lavaca**, we had the lightest fried catfish we have ever eaten.

Mary L. Thompson, Houston

The Crazy Cajun is at 303 Beach Street in Port Aransas; 512/749-5069. Gordon's Seafood Grille is at 2615 Texas 35 in Port Lavaca; 512/552-1000.

I love to eat at **Chez Willie's Cajun Hideaway** in **Ennis**. They have excellent boiled shrimp, gumbo with lots of seafood in it, and tasty catfish. Ennis is a long way from the beach, but the food is always fresh. Try it.

Ken and Lynn (surname unknown)
Chez Willie's Cajun Hideaway is at 110 West Ennis Avenue in Ennis; 972/875-3080.

MUSEUM NEWS

Have you ever seen the Aztec Skeleton God? A Crow woman's elk-tooth dress? Now's your chance to learn how indigenous peoples lived and how they've influenced today's cultures. At the **Houston Museum of Natural Science's** new 12,000-square-foot **John P. McGovern**

Hall of the Americas, 10 galleries offer artifacts, architectural re-creations, and interactive displays. Each gallery represents a distinct American region or culture, including the Arctic, Northwest Coast, Plains, Southwest, Southeast, and Andes, as well as Aztec and Maya. In the Maya Gallery, for instance, you'll see 75 ceramic, stone, and jade artifacts,

COURTESY HOUSTON MUSEUM OF NATURAL SCIENCE



This re-creation of the entrance to a Dragon Mouth Temple leads to the Maya Gallery at the Houston Museum of Natural Science's new Hall of the Americas.

dating between 900 B.C. and A.D. 1520, from Mexico, Guatemala, Belize, and Honduras. Enter your birth date on a computer, and find out your Mayan name. Write to One Hermann Circle Drive, Houston 77030-1799; 713/639-4629.

Next month, **San Antonio's Buckhorn Saloon & Museums**—including the Hall of Horns, Hall of Fins, Hall of Feathers, and Hall of Texas History—will move from the Lone Star Brewery grounds (600 Lone Star Boulevard; 78204) to downtown at the corner of Houston and Presa streets. When the new digs open in October, you'll still be able to sip a Lone Star

or a root beer in the saloon, and tour the halls with horns and (stuffed) animals aplenty from around the world. New features include an expanded arcade (with a shooting gallery) and appearances by trick ropers and cowboy poets. Write to the new location at 318 East Houston, San Antonio 78205; 210/270-9465.

ELECTRIC EATERY

Scheduled to open in **San Antonio** in late August, the 22,000-square-foot **Powerhouse Café** will recharge the 1880s generating station at the old Alamo Quarry, now a huge complex of shops, restaurants, and movie theaters. According to co-owner Armand Obadia, the Powerhouse will reflect San Antonio's colorful past and cultural diversity—with a 21st-Century twist. Works by local artists enliven the walls, including a vivid, 129-foot-long mural by Armando Sanchez that depicts the eclectic city. At dinner revues on Sunday through Thursday, the cafe's own professional company of dancers from New York and South Texas performs a high-voltage show called *Alamotion* (prices start at \$35, including your meal). After the show, guests can enjoy live jazz or blues, also featured on Friday and Saturday nights. The members-only Club L'Etoile is upstairs. Write to 255 East Basse Road, Suite 940, San Antonio 78209; 210/930-5155.

Down the Road

In the 64-page September special issue on Lone Star buildings, we'll show you some of the state's significant structures—courthouses, theaters, homes, hotels, and restaurants, to name a handful—and tell you their tales. If only those walls could talk....

W I N D O W O N T E X A S

© JOHN ELK III



Silhouetted by the setting sun, a lone horseman fords the Rio Grande where it separates Big Bend National Park and Boquillas del Carmen, Mexico.

