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

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

The Shepard Papers represent one of the most significant acquisitions ever received by the Southwestern Writers Collection, and the story of how the materials came into the archives is an important reminder of the influence of the collection’s founding donors, Bill and Sally Wittliff. Shepard had already received the Pulitzer Prize for Drama in 1979 for his play Buried Child when he met Bill Wittliff and cast him in the title role, and he and Shepard quickly struck up a friendship. When work began a few months later on Wittliff’s own movie, Rugged Man, Wittliff cast Shepard in the title role, and the two men’s friendship deepened. Later they would work together on Country, which also starred Shepard’s long-time partner, actress Katherine Anne Porter, Dick J. Reavis, J. Frank Dobie, John Graves, Elithe Yampolsky, and among the many items are five years of the production records of Hispanic magazine, complete manuscript materials for Selena Corne la Flor by Joe Nick Patoski, selected archive materials from Texas authors Jovita González, Dagoberto Gilb, Michael W. Rodriguez, and others; production materials from the making of... to sea to land to terra, directed by Severo Perez, and music manuscripts by Cenobio Hernández, just recently acquired (see sidebar, p. 14).

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

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

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

Last spring, the Texas Music Archives exhibit engaged viewers with Jerry Jeff Walker’s cowboy boots, a fiddle played by Bob Wills, and a songbook of original lyrics made by Willie Nelson when he was 11 years old. In the fall of 2001, travelers were thrilled to see costumes, props, set designs, and photographs from the making of Lonesome Dove.

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

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

SABADO! As we prepare to host the tenth anniversary presentation of the Tomás Rivera Award (p. 12) and look forward to joining the 2006 celebration of 100 Years of Latino Presence at Texas State, I’m reminded of the richness of the Latino contribution to the Southwest’s cultural and how it is reflected in our collections and events.

Our contemporary Mexican photography collection is one of the best in the country, and our Latino holdings in the Southwestern Writers Collection are flourishing. Included among the many items are five years of the production archives of Hispanic magazine, complete manuscript materials for Selena Corne la Flor by Joe Nick Patoski, selected archive materials from Texas authors Jovita González, Dagoberto Gilb, Michael W. Rodriguez, and others; production materials from the making of... to sea to land to terra, directed by Severo Perez, and music manuscripts by Cenobio Hernández, just recently acquired (see sidebar, p. 14).

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—Connie Todd

from the CURATOR

MEET THE NEW PROCESSING ARCHIVIST
Joel Minter is a 2002 graduate of UT-Austin’s School of Information, but he comes to us from South Dakota where he was employed as archivist at Dakota Lakota College. Joel considers himself lucky to have found a career in archives because “they are the front lines to-die-for” presented photographs of Mexico by Mariana Yampolsky.

A fixture of the Southwestern Writers Collection April 13, 2005 to celebrate the anniversary with the Southwestern Writers Collection (20 years) and the Wittliff Gallery (10 years) at the Four Seasons Hotel in Austin. RSVP and mark your calendars for May 27, 2006 for a party to remember— with stellar guests and a to-die-for silent auction— Check our website for details as they develop, or contact Beverly Fondon at b.fondren@txstate.edu or (512) 245-9028 to make sure you’re on the list for this very special invitation.

SAM SHEPARD archives illuminate the arc of creation

(continued on page 228)
The Wittliff Gallery's permanent archives is a significant collection documenting the development of documentary photography—from early giants Manuel Álvarez Bravo, Héctor García, Nacho López, and Rodrigo Moya to the intrepid inheritors of this great artistic tradition: Estela Treviño, Marcela Majlis, Raúl Ortega, and Antonio Turok.

Among the almost 13,000 images now held in the Wittliff Gallery's permanent archives is a collection of documentary photographs taken in Mexico and the USA. The exhibition demonstrates the depth and vitality of the photographic tradition in Mexico today. Testigos de la Historia / Witnesses to History showcases the Wittliff Gallery's important permanent collection of modern and contemporary Mexican documentary photography.

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

The reception and talk are free and open to the public. Find easy directions and parking information online: www.witliff.ed.

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

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

Moderator Jan Reid welcomed the large and enthusiastic crowd, which included a contingent of college students from Colorado (see sidebar, right). As the editor of the 2009 UT Press anthology Rio Grande, Reid noted, “It was very important to me that the book be about the river, not just about the border. The river itself cuts a swath without it. Life would be impossible without it. Life would be chaotic.”

Cecilia Ballí, Dagoberto Gilb, Rolando Hinjosa-Smith, and Dick J. Reavis, all have works in Reid’s anthology. Cecilia Ballí, a writer-at-large for Texas Monthly and a native of the Lower Rio Grande Valley. Ballí said she grew up “thinking of the river as a border.” In recent years, Ballí has become familiar with a different part of the Rio Grande, while writing a book about the murders of hundreds of women in Juárez, across the border from El Paso.

Her work has also been collected in Best American Crime Writing.

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

Novelist and educator Rolando Hinjosa-Smith focused on the continuity of culture that has existed along the Lower Rio Grande since his ancestors arrived in the area in 1749, well before the river became an international border. “Most of our history was oral,” Hinjosa said, and it encouraged the telling of stories.” Hinjosa acknowledged the influence that storytelling had on him, saying, “I decided to put it to use, to my great luck and great benefit.”

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

The evening ended with a book-signing, offering attendees a rare opportunity to have their copies of Rio Grande signed by several of its contributors.

Bill Wittliff began the discussion by stating, “I believe what great art does is remind you of something you knew, but you didn’t always know you knew. The initial response to great art is an instant yes.” Wittliff invited the panel to discuss which Lightning in a Bottle image elicited a “yes” response, and comments about Joel-Peter Witkin’s “Glassman” turned into a conversation about process.

“I find out what I'm photographing from the image,” Josephine Sacabos, said referencing her Ophelia’s Garden series. “Art is sustenance for me. Life would be impossible without it. Life would be chaotic.” Sacabos’s photographs, inspired by the classic Juan Bello novel, illustrate the sixth book in the Wittliff Gallery series, Pedro Paramio.

Keith Carter, whose work is represented in two Wittliff Gallery books—Keith Carter Photographs: Twenty-five Years and Eyekier’s Horse—likened his process to autobiography: “I choose the pictures that I make are about things I always at the back of my mind. I don’t have to know the process. I tell myself all the time, this is my autobiography. This is what I do. I make pictures. This is my mark.”

“We have this idea, among us, that art, with any luck, will live beyond our own lives,” added Kathy Vargas, the current Art and Music Department Chair at the University of the Incarnate Word in San Antonio. “We get to live in a moment that will give us some clues, that will help us deal with the fact that we aren’t going to be here forever. We get a little bit of consolation that when we leave, maybe we’ll have left a little bit of clarity.”
RUSSELL WERNER LEE,
born July 21, 1903 in Ottawa, Illinois, gradu-
ated from Culver Military Academy in 1921
and received a chemical engineering degree from
Pennsylvania's Lehigh University in 1925. Lee
purchased his first cam-
era in 1935 to aid him
in painting and draft-
smanship. Although his
photographic career
spanned four decades,
Lee is best known for
his 1936 to 1942 work
for the Farm Security
Administration (FSA), a New Deal program
assisting farmers during
the Dust Bowl and Great
Depression. He lived in
Texas from 1947 until
his death in 1986; in
1965 Lee became the
first photography in-
tstructor at UT-Austin.
The Wittliff Gallery's
Russell Lee Collection
represents the full range
of his career with paint-
ings, correspondence,
artifacts, and over 470
photographs, many
of them vintage FSA
prints. Russell Lee: The
Man Who Made Ameri-
can Portrait, the gallery's
2003 centenary exhibit,
collected by Connie
Todd, can be seen
Sept. 17 – Nov. 3 at the
Bell County Museum
and Temple University
Fine Arts Dept. Access
the Lee Collection at
www.wg.txstate.edu, or
stop by for a free copy
of the exhibit catalog.

Sons of fishermen, Olga,
Louisiana, Sept. 1938
honoring GROVER LEWIS

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

From his perch at Rolling Stone in the early 1970s, Texas native GROVER LEWIS helped redefine American journalism and became a lasting influence on fellow writers. After her death from cancer in 1995, Rae began a series of conversations with Southwestern Writers Collection Curator Connie Todd that led to the donation of Grover Lewis’s literary papers to Texas State. Panel moderator Robert Draper, who helped resurrectate Lewis’s literary reputation in his history of Rolling Stone, enthralled the audience by reading aloud a letter from Hunter S. Thompson to Grover Lewis praising his Rolling Stone story on the making of The Last Picture Show. Draper agreed with Thompson’s assessment, calling it “one of the top ten magazine stories published anywhere.”

Sponible co-editor Skip Stratton gave an illuminating overview of the development of “The New Journalism” and said Lewis “was one of the finest practitioners of that art.” Panelist Sherry Kafka Wagner, a longtime friend of Lewis, described how he “could improvise the most wonderful-ly trenchant, insulting, hilarious, and graceful” put-downs she’d ever heard. Rae Lewis was also present at the event. She discussed her relationship with Grover and expressed her gratitude to the Writers Collection and Texas State for preserving her husband’s literary legacy. Connie Todd, in turn, pointed out that Rae Lewis “did the best single thing anyone can do for a writer—and that’s to see that his or her papers are in a secure place, cared for, and available to researchers.”

This past semester, sixteen students in Texas State University’s Graduate Studies in Public History bundled up and braved the cold temperatures in the climate-controlled "Annex" of Special Collections in order to gain hands-on experience working with manuscript collections. As part of an archives management course taught by the Southwestern Writers Collection archivist, Katie Salzmann, the students completed projects that allowed them to apply the theories and principles learned in the classroom to on-campus and Other Stories, published by the Puckerbrush Press in 2002. [Gift of Puckerbrush Press]

These papers complement an earlier, more complete Hughes collection donated by her family, Benjamin Acosta-Hughes and Charis and Philip Barbas, which will be processed soon.

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

ON MAY 21, a small group gathered in Wimberley to celebrate the legacy of legendary Texas artist James Buck Winn. The mural depicts the story of Texas cattle ranching—from its earliest open-range days, through the fencing of the range and arrival of the railroad—and celebrates the great mural tradition of Tom Lea, Jerry Bywaters, and other Texas artists. Hailing the mural again without significant concerted work would cause further damage to the already compromised elements of the mural, and we risk losing it altogether.

The National Endowment for the Arts will award a $10,000 matching grant for the $87,500 needed to complete one panel on the condition we secure the remainder from private sources. With $24,350 received to date, we need another $52,970 to meet the NEA challenge.

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

- The Burdine Johnson Foundation
- The Garvey Family Foundation
- The Calvert K. Collins Foundation
- The Burdine Johnson Foundation
- The National Endowment for the Arts
- The Robert Draper and Sherry Kafka Wagner
- The Jeannette and David Kennedy Foundation
- The Neeley Foundation
- The Texas Cultural Resources Endowment
- The Texas Community Foundation
- The Texas Creative Arts Foundation
- The Texas Governor’s Committee on the Arts
- The San Saba County Commission on the Arts
- The Texas Commission on the Arts

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

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

The papers of popular Texas mystery writer RICK HORTON including manuscript materials for five Tek Navarre novels: The Big Red Tygara, Widow’s Two-Step, The Last King of Texas, The Devil Went Down to Austin, and Cold Spring. Correspondence, research notes and interviews, plot maps, synopses, character outlines, and progressive drafts illuminate Ronton’s writing process. [Gift of Horton]

A collection of the papers of MARY GRAY HUGHES—daughter of Texas writer Hart Silvstedt, and accomplished author in her own right—comprised of correspondence, manuscripts and drafts, and newspaper clippings relating to her own family. [Gift of Mary Gray Hughes]

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THE TOMÁS RIVERA AWARD

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

for Becoming Naomi León (Scholastic Press, 2004)

Tomás Rivera (1935-1984), a native of Crystal City, Texas, began life as the child of a migrant farmworker family. He received his bachelor’s and master’s degrees from Texas State and went on to become a pre-eminent Chicano writer and educator. He was serving as Chancellor at the University of California-Riverside at the time of his premature death from a heart attack. Today, numerous libraries, buildings, and institutes throughout the Southwest are named in his honor. Rivera is a Distinguished Alumnus of Texas State.

Tomás Rivera is best known for his landmark 1971 novel...y no se lo tragó la tierra... and the earth did not swallow him), based on his childhood experiences as a migrant laborer. The book received the Premio Quinto Sol Award and has remained in print, becoming a standard text in many college literature classes.

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

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

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

The Southwestern Writers Collection (SWWC) formed an early partnership with the Tomás Rivera Award and has served as the host site of the award ceremony from the beginning. The SWWC has created special award-related exhibits, and since 1997, Assistant Curator Steve Davis has served on the Tomás Rivera Award Regional Committee.

In 2005, the Tomás Rivera Award Committee agreed to place its archives at the Southwestern Writers Collection. The materials include author information, photographs, correspondence, memoranda, publicity, posters, programs, and other items. These documents and artifacts provide a clear record of the development of a major national literary award that emerged from the American Southwest.

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

The SWWC will once again host the award ceremony, on Friday, October 28, at 11:00 am. This year Pam Muñoz Ryan is being honored as the child of a migrant farmworker and will receive the Premio Quinto Sol Award and tenth anniversary events, visit www.txstate.edu/tomas.
CENOBIO HERNÁNDEZ was born into a musically talented family in San Luis Potosí, Mexi- co, in 1903. He and his brother, Aniceto, moved to San Antonio, and from 1923 to 1926, the Hernández brothers played in orchestras accompanying everyday events in the Palace, Realto, and Majestic theaters. With the emergence of “talkies,” the Hernández brothers soon had to find other means to support their families. Cenobio never abandoned his passion for music, however, and he continued to arrange and compose works of great beauty until his death in 1960.

Now preserved at the SWWC, the Cenobio Hernández Papers will serve to inspire generations of musicians to come. Learn more about the life and legacy of Cenobio Hernández at http://www.texasstate.edu/swww/cenobio.htm.

Imagination of Texas, 1830–2000 and Texas Laugh Makers: The Lives and Times of Sixteen Texas Humorists. (Gift of Shultz) * Materials from MICHAEL RODRIGUEZ previously on loan for the exhibit Viva Texas from a Texas POV: short story manuscripts including “Prisoner” and those pub- lished as Hamiltion Moon, military memorabilia, photographs, Vietnam maps, and newspaper clippings. (Gift of Rodriguez) * An extensive collection of EDWIN LANHAM books, correspondence, book reviews, research materials, clippings, and articles. (Gift of Ben Guttery) * More boxes from JOE NICK PATOKSI, with press passes, notes, newspaper clippings, research material, correspondence, invitations, compact discs, and ephemera related to SXSW and his research and writing career. (Gift of Patoski) * Additional GROWER LEWIS papers include correspon- dence, articles, reviews, subject files, and research notes documenting his writing career with magazines such as Moveline, Rolling Stone, and Playboy. (Gift of Rae Lewis) * Nine boxes of JAN REID papers relating to his editorial work on two recent anthologies, the Glover Lewis reader Splendor in the Short Grass, and Risa Grande, plus correspondence, manuscripts and galleys for The Impossible Rise of Redneck Rock. The Bullet Meant for Me, and recent Texas Parks and Wildlife articles. (Gift of Reid) * A collection of annotated manuscript Chasing the Raiders by W. K. “Kip” STRATTON. (Gift of Stratton) * Materials related to the movie Country, written and co-produced by BILL WITTLIFF, including scripts, contracts, photographs, newspaper clippings, and production reports, also numerous books as well as screenplays sent to Wittliff for consideration for the 2005 Academy Awards. (Gift of Bill & Sally Wittliff)

at the WITTLIFF GALLERY

Holding now include over 12,800 photographs. * Recent purchases include works by AYE BOARAS, KATE BREAKEY, FAUSTINUS DERAET, HECTOR GARCÍA, and RODRIGO MOYA. * New artists in our collection include NICK FRANCOIS, LESLEY NOWLIN, and KITTY ALICE SMITH. * Recent gifts include photographs from YOLANDA ANDRADE, STEPHEN L. CLARK, MICHAEL O’Brien, and BILL WITTLIFF. Recent loans from Bill & Sally Wittliff include photographs by JAMES EVANS.

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

Dr. Denise Trump
President, Texas State University-San Marcos
Dr. Van Wyant
Vice President, Information Technology
Joan Heath
Assistant Vice President, University Library

STAFF
Comma Hold, Curator Special Collections
r10@txstate.edu
Steve Davis, Associate Curator Southwestern Writers Collection
sdc@txstate.edu
Carla Ellard, Assistant W. K. Rose Gallery
kellard@txstate.edu
Beverly Fendrick, Development Officer
bjf@txstate.edu
Mary Garcia
Office Manager, LADD mg2@txstate.edu
Michelle Miller
Marketing & Media Relations mcm2@txstate.edu
Joel Minor, Processing Archivist, Southwestern Writers Collection
jmin@txstate.edu
Katie Salzmann, Archivist, Southwestern Writers Collection
ksal@txstate.edu
Tina Vargas
Archives Assistant, lali1@txstate.edu

ADVISORY COMMITTEE
William Boyles, Jr.
Dr. Mark Bush
Elizabeth Crouch
Laura Cano-Wright
Pablo Ortiz Moo
Dj Stont
Kathy Vargas

Bill & Sally Wittliff

For more than thirty years, Austin City Limits has showcased authentic Texas and American music. The program’s signature format allows musicians artistic freedom while offering audiences an intimate set- ting. In 2003, Austin City Limits received the na- tion’s highest award for artistic excellence, the National Medal of Arts, becoming the first tele- vision program to win the honor. Archives from Austin City Limits be- gan arriving at the Southwestern Writers Collection in 2000; thanks to the gen- erosity of BILL ARHOS, who cre- ated the famed program’s 1974–79 and served as executive producer until his retirement in 1999. The Austin/Austin City Limits archives consist of six document boxes, three record cartons, two oversize boxes and various artifacts. Included are memorabilia, rare ephemera, photographs, concert posters, program schedules, press kits, clippings, pub- licity material, correspondence, and sound recordings that offer a back- stage look at the acclaimed series.

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

from the ARCHIVES

AUSTIN CITY LIMITS
Bill Arhos papers offer a backstage look
exhibits & events CALENDAR

SEP 1 – DEC 11, 2003
TOMAS RIVERA AWARD 10TH ANNIVERSARY
EXHIBIT honors the gift of the archives to the Southwestern Writers Collection and the many distinguished writers and artists who have received the Tomas Rivera Mexican-American Children's Book Award. (See pp. 12/13)
Presentation, see Oct 28

September
6 FIRST TUESDAY
Reading Series w/MFA Creative Writing students
SWWC / 5 pm
21 Our inaugural MFA EXCHANGE features A&M's students reading from their poetry and fiction. SWWC / 3 pm
29 DENIS JOHNSON reads for the English Dept's Therese Kayser Lindsey/Katherine Anne Porter Series. Book sale and signing. SWWC / 3:30 pm

October
1 Texas State FAMILY DAY OPEN HOUSE
Curator Connie Todd talks about the current exhibits and collection archives. 10 am to noon
4 FIRST TUESDAY
Reading Series w/MFA Creative Writing students
SWWC / 5 pm
8 EXHIBIT RECEPTION for TESTIGOS DE LA HISTORIA features a discussion with Estela Treviño and Alfonso Morales, two photo historians from Mexico City's Centro de la Imagen. WG / 7 pm / Program 8 pm
28 TOMAS RIVERA 10TH ANNIVERSARY AWARD PRESENTATION honors this year's winner, Pam Muñoz Ryan. SWWC / 11 am

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

December
6 FIRST TUESDAY
Reading Series w/MFA Creative Writing students
SWWC / 5 pm
Dec 17 – Jan 1
COLLECTIONS CLOSED for winter break. Reopen Jan 2

tours & presentations
BRING YOUR GROUP for a closer look at the exhibits, archives, or prints. Simply make an appointment and we'll be happy to lead a tour or create a presentation around your area of interest.

New Year's Monday, Jan 2, Closed

December
6 FIRST TUESDAY
Reading Series w/MFA Creative Writing students
SWWC / 5 pm
Dec 17 – Jan 1
COLLECTIONS CLOSED for winter break. Reopen Jan 2

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THE KEYSTONE

SPECIAL COLLECTIONS AT THE ALKEK LIBRARY
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Wittliff Gallery of Southwestern & Mexican Photography
Texas State University-San Marcos
601 University Drive, San Marcos, TX 78666

Spanish-language editions: 978-1-59726-048-2

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