Location: Minor Box B-48

Folder:

1. *El Palacio* 75th anniversary issue, Museum of New Mexico, Vol. 90, No. 2, 1984. Features photographs and history of important writers in the history of Santa Fe, many of whom were acquainted with Lynn Riggs.

2. Research notes and interviews about Lynn Riggs with Dr. Paul Green, Lillie Warner, Mrs. Joe (Edrye) Riggs, Betty Kirk Boyer and Spud Johnson, circa 1980; and photocopied writings by Riggs.

3. Correspondence to and from Phyllis Cole Braunlich regarding Lynn Riggs research, 1980-1988. Correspondents include Bettina Steinke, Rosemary Nusbaum (re: Lamy Station), and Donald B. Campbell (re: Betty Kirk Boyer papers at OU).

4. Correspondence to and from Phyllis Cole Braunlich regarding Lynn Riggs research, and related photocopied information on Lynn Riggs, 1980-1988. Correspondents include T. L. Riggs, Mary Hunter Wolf, Aaron Copland, the Illinois Institute of Technology, Lucy Kroll, Diane Ross, and others. Also includes photocopied typescript notes by Joseph Benton regarding Lynn Riggs.

5. Correspondence to and from Phyllis Cole Braunlich regarding Lynn Riggs research, 1979-1994. Correspondents include Anton V. Long, Emily Hughes, Mary Hunter Wolf, Ken Roemer, and others.


7. Research notes and photocopied information regarding Lynn Riggs’s ancestry and genealogical chart.

8. Photocopied newspaper clippings, flyers, and magazine articles regarding Lynn Riggs and his plays.

9. Photocopied and original newspaper clippings and magazine articles regarding the career of Lynn Riggs.
10. Correspondence to and from Phyllis Cole Braunlich with Arrell Morgan Gibson at the University of Oklahoma, regarding Braunlich’s manuscript on Lynn Riggs, 1979-1986.

11. Two color slides for possible use as illustrations for Lynn Riggs’s *The Cherokee Night and Other Plays*.

Slide 1:
“In early Oklahoma, cowboys drove hundreds of cattle along the great Shawnee Trail to the railhead at Baxter Springs, Kansas, for shipment to eastern markets. *Out of Dust* matches the harshness of this vanished custom with the heart-weariness of the men and women who wait for them.”

Slide 2:
“For the Theater Guild’s 1931 production of *Green Grow the Lilacs*, genuine cowboys were hired at the close of a Madison Square Garden rodeo to perform traditional western songs both during the play and in front of the curtain between acts reflecting the truism that most cowboys used music to relieve the tedium of rough work on the prairie.”