

THE WITTLIFF COLLECTIONS

SPRING 2008 | SOUTHWESTERN WRITERS COLLECTION | SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

TEXAS STATE
UNIVERSITY
SAN MARCOS

A member of The Texas State University System

(right) Connie Todd, 2008, Ave Bonar



¡Saludos!

Last December, I traveled to Santa Fe with staffers Steve Davis, Beverly Fondren and Katie Salzmann to retrieve perhaps the most sought after literary archive in the country—the papers of Cormac McCarthy.

We flew to Albuquerque, rented two vans, drove to Santa Fe, settled into our hotel, and went out for a late lunch...whereupon it began to snow, icing on the cake of an already sweet trip.

Santa Fe was a vision, snow falling on the pine trees in the Plaza and on the holiday *luminarias* along the adobe rooflines. Cormac invited us to breakfast the day we were to pick up his papers, but the snow and ice made the road to his house suspect—to me at least, unaccustomed as I am to such conditions and feeling responsible for the staff. So, we erred on the side of caution and waited for the snow to melt a bit. I hadn't seen Cormac in years, and he made coffee for us when we arrived and we sat in his living room and talked for an hour or so. Wonderful talk. Then we all worked together, hauling his Rubbermaid bins out to the vans and loading them up. We said our goodbyes



(left) *Our Lord of the Tree*, circa 1926 Edward Weston

and drove straight south, hung a left when we were out of the snow, and headed back to San Marcos, arriving around one in the morning to offload at the library. Although road weary, we were euphoric, feeling the import of the trip—so pleasant and personal but filled with deep resonance for the collections, for the university, and for McCarthy scholars all over the world, many of whom are postponing books and dissertations to wait for us to open this amazing archive, which we will do come fall.

And if this weren't enough excitement, in February we unexpectedly had the opportunity, through a trusted donor and collector, to purchase 20 rare, vintage press prints by Tina Modotti and Edward Weston, storied names in the history of photography, Mexican photography in particular. They were made for Anita Brenner's 1929 book *Idols Behind Altars*, and each one is an elegant little piece of history. They are truly a magnificent addition to the collections.

Speaking of magnificent additions—in June, construction begins on a long-awaited new gallery and event space, to be completed by October/November, enabling us to present more than one photo exhibit at a time and larger images as well. Additionally, the work will encompass a new entrance to the collections, new office space, and the new Cormac McCarthy Reading Room. Time for a Happy Dance. ★ —Connie Todd

OUR VISITORS ARE SAYING...

Great inspiration for "writer's block"—need to get Vaquero and Goodbye to a River. Thanks so much. Worth the drive. —C.M., Fairlawn, OH

Having an opportunity to read the manuscripts I did compares with the other highlights in my life, such as the birth of my children, meeting my wife, and my bypass surgery. Well, maybe not those three but easily with all 19 times I saw the [Grateful] Dead. —R.C., Mineral Wells, TX

Lots of detail, great photography. Like my wife said, 'Before Hi Def, there was Bill Wittliff.' —E.T., Buda, TX

My grandson, Augustus Edward, was born October 15, 2007 and is named after Augustus from Lonesome Dove.... Father Matthew graduated from Texas State, as did his uncle and grandfather... maybe someday Baby Gus will go to school there also! —S.C., Austin, TX



ON THE COVER
The Revolution, mural study by Alfaro Siqueiros, circa 1926, Tina Modotti / Edward Weston

united under a new name
THE WITTLIFF COLLECTIONS

WHEN THE SOUTHWESTERN Writers Collection was founded at the University Library in 1986, its collecting activities focused on the literature, film, and music of the region. Several years later Bill Wittliff and Connie Todd began to collect photographs, and in 1996 the Wittliff Gallery of Southwestern & Mexican Photography was formally christened at the Alkek Library.

Although sharing facilities and operating as one organization within the university, each collection continued to function separately for the most part in terms of archival activities, exhibitions, and public programming. But it became increasingly complicated to explain how each repository was separate, but *not* separate in terms of Southwest focus, administration, and origin.

To convey the composite nature of the collections, unite them under a common name, and acknowledge the great and generous contributions of the founding donors—Bill and his wife Sally—the two counterparts will now be known as THE WITTLIFF COLLECTIONS.

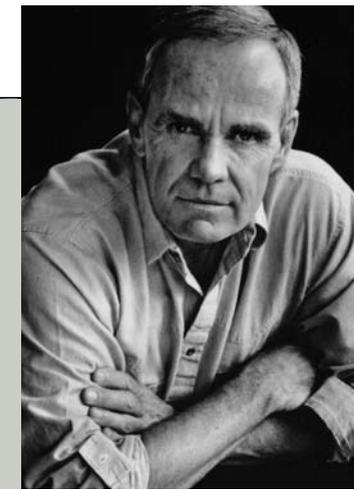
Where necessary, the names "Southwestern Writers Collection" and "Southwestern & Mexican Photography Collection" will be used to refer to the two components of The Wittliff Collections. We are in the process of changing all pertinent materials and documents. The former term "Special Collections" is no longer being used to refer to The Wittliff Collections, although for now all location codes in the library catalog will remain the same. Bookmark our new web address and watch for updates on all our happenings: <http://www.thewittliffcollections.txstate.edu>. ★



THE ACQUISITION OF the Cormac McCarthy Papers by the Southwestern Writers Collection resulted from years of ongoing conversations between McCarthy and Bill Wittliff, with the subsequent purchase being funded by a combination of individual and foundation support raised specifically for acquisitions by The Wittliff Collections and Texas State funds allocated for library collection development.

the National Board of Review, and in February it garnered four Oscars, including Best Adapted Screenplay (by the Coens) and Best Picture.

McCarthy's literary papers document his entire writing career. At the core are correspondence, notes, handwritten and typed drafts, setting copies, and proofs of each of his 10 novels, from *The Road* (2006) back to *The Orchard Keeper* (1965); also



(left) Book jacket photo by Marion Ettlinger, *All the Pretty Horses*, Knopf, 1992

(below) First step in the processing: Lead Archivist Katie Salzmann unpacking McCarthy's bins

southwestern writers collection acquires complete archives of
CORMAC MCCARTHY

In order to maintain the integrity of the papers, the SWWC has contracted right of first refusal to purchase all future materials relating to work by the author, who is in the process of writing three new novels.

McCarthy's body of work includes some of the finest novels of our times. Of *Blood Meridian* (1985), critic Harold Bloom states, "The fulfilled renown of *Moby-Dick* and of *As I Lay Dying* is augmented by *Blood Meridian*, since Cormac McCarthy is the worthy disciple both of Melville and of Faulkner. I venture that no other living American novelist, not even Pynchon, has given us a book as strong and memorable...."

In 1992, McCarthy won the National Book Award for his bestseller *All the Pretty Horses*, and in 2006 he was given the Pulitzer Prize for his recent novel, *The Road*. The recipient of numerous other awards, including a Rockefeller Foundation Grant, Guggenheim Fellowship, and MacArthur Fellowship (the so-called "genius" grant), McCarthy has been highly praised from the start of his career.

In December, the recent movie by Joel and Ethan Coen based on McCarthy's novel, *No Country for Old Men*, was named best film of 2007 by

included is the draft of an unfinished novel. Additionally, the archive contains similar materials related to his work on the 1994 play, *The Stonemason*, as well as four screenplays, including "No Country for Old Men," which McCarthy began as a script in 1984 then adapted as a novel 20 years later (see p. 15). There are also over



250 pieces of professional correspondence.

The new acquisition is complemented by several related archives already held at the SWWC: signed typescript photocopies of the play, *The Stonemason* (1994); an unpublished script, "Cities of the Plain" (1984),

which predates the novel by 14 years; and an unpublished script, "Whales and Men" (n.d.), all donated by McCarthy and Bill Wittliff.

In July of 2006, the SWWC purchased from book collector and bibliographer J. Howard Woolmer an excellent subset of McCarthy materials spanning 1969–2005, featuring 100 letters between McCarthy and Woolmer and 200 McCarthy books—including foreign language editions and first editions of all his published works—many signed and inscribed. Among the materials is a photocopy of the original *Blood Meridian* typescript with holograph corrections.

Lead Archivist Katie Salzmann is currently processing the McCarthy Papers according to archival standards in the manner most effective for research. The complete inventory (finding aid) of the contents will be online, perhaps by early fall.

A new Cormac McCarthy Room will be built this summer at The Wittliff Collections on the Alkek Library's seventh floor and will be equipped for exhibits and general research. Upcoming public events and a display of McCarthy materials are in the planning stages. ★

YOUR HELP IS NEEDED

We ask all who share a commitment to preserve the cultural heritage of our region and all who enjoy our exhibitions and public programming, to invest in The Wittliff Collections. Your support is essential if we are to continue growing these world-class repositories. The impact of the Cormac McCarthy archive—on the substance and reputation of the collections and the university—is enormous. Not only does it elevate our profile and attract major authors and artists, it also raises the bar for purchasing new archives. A substantive acquisition fund is necessary if we are to compete in today's market place for important literary archives and photographs, and make them available to the public. Your gift directly supports the acquisition, preservation, and exhibition activities of The Wittliff Collections. Please use the enclosed envelope to make a difference in our future, today. Together, we can keep the "spirit of place" alive.

(this page, clockwise)
Floreo de riata / Loop of the Lasso, Virginia Campos Olvera, age 16

Los niños / The Children, Alondra Nayeli Martínez Rosas, age 16

Sin título / Untitled, Juan José Sánchez Ugalde, age 11

Los niños jugando / The Children Playing, Mario Guerrero Casas, age 11

(below) *Mina Cinco Señores / Cinco Señores Mine* (panorama), Fernanda Sánchez Ugalde, age 16

(opposite) *Pascuala en las calles de Pozos / Pascuala in the Streets of Pozos*, Ana Karen Campos Olvera, age 11



OJOS PARA VOLAR IN MEXICO CITY & BUENOS AIRES

From December 6, 2007 through March 9, the Centro de la Imagen in Mexico City exhibited *Ojos Para Volar / Eyes To Fly With*, featuring photographs by Graciela Iturbide from the Wittliff Gallery book by the same name. This traveling exhibit has also been requested for *Los Encuentros Abierto—Festival de la Luz*, the Argentinian photo-festival in Buenos Aires, beginning in August 2008. Plans are underway to send the exhibit—and our curator, Connie Todd—to the festival. It will be our first collaboration with South America.



Mi pueblo THE POZOS CHILDREN'S PROJECT

THE PREVAILING VIEW is that there are no prodigies in the visual arts.... Then I think of Juan José Sánchez Ugalde, age eleven. I remember the day I walked with him and a few other kids through the Cinco Señores mine. I noticed that Juan José showed a kind of detached concentration as he photographed. I watched as he found something that intrigued him—a wall with a jagged shadow across it and a window that looked out to a tree—and he began to study the scene through the viewfinder of his camera. But he didn't take the picture. Instead, he took the camera from his eye and surveyed everything in front of him. Then he put the camera to his eye again. Still, he didn't take the picture. He took a step towards the window, then a step back, then he moved a bit to his left. It looked like he was carefully positioning the tree in the window. He had found his subject,

and now he was looking for his picture. Then, an unexpected thing happened. My dog, who had come to the mines with us, came trotting through the picture Juan José was framing. It happened very quickly. Just as the dalmatian passed in front of the camera, I heard the shutter click.

The photograph that Juan José took that day (shown at left) speaks for itself, as all good pictures do. Any artist—or child—can look at the picture and find pleasure, beauty, and mystery in it. But I wonder, each time I look at it, how an eleven-year-old would even conceive of taking such a surprising picture. Perhaps Juan José learned from the many hours he spent exploring his town and photographing with the Rice students. Or perhaps children don't need to learn such things, any more than they need to learn how to play. ★

—Geoff Winningham, *Mi pueblo project director*



MI PUEBLO PHOTOGRAPHS ON EXHIBIT

The Wittliff Collections will be exhibiting *Mi pueblo: The Pozos Children's Project* from April 4 through May 9, 2008. Featuring over 70 prints taken by the children of Mineral de Pozos, Guanajuato, Mexico, the show is part of an artistic and educational outreach project directed by photographer Geoff Winningham and sponsored by The Jung Center in Houston. Winningham, his wife, printmaker Janice Freeman, and eight Rice University students traveled to Pozos to teach local children basic photography and darkroom skills. The children, mostly between nine and sixteen years old, were given plastic Holga cameras to photograph their surroundings. They also learned basic printmaking and created monotype prints as well as traditional darkroom prints. The exhibit opened in Houston as part of the FotoFest celebration at The Jung Center in March. The Wittliff is the first stop on their traveling tour.

JOIN US APRIL 12

The exhibit reception is planned for 7:00 pm on Saturday, April 12, with a talk by GEOFF WINNINGHAM. Please RSVP to thewittliffcollections@txstate.edu or (512) 245-2313.

(right, l to r) Co-editors Bill Cunningham, Steven L. Davis, Rollo K. Newsom, by Sylvia Newsom

(below, l to r) Author Rick Riordan, by Austin Photography
 Author/musician Jesse Sublett playing original "acoustic noir" songs on stand-up bass and guitar, and author Mary Willis Walker, by Jayme Blaschke

OVER 200 MYSTERY fans turned out at The Wittliff Collections on February 23 to celebrate the newest release in the Southwestern Writers Collection Book Series, *Lone Star Sleuths: An Anthology of Texas Crime Fiction*.

Mystery novelist and musician

LONE STAR SLEUTHS

Jesse Sublett performed an outstanding selection of his noir songs, and anthology co-editors Bill Cunningham, Steven L. Davis, and Rollo K. Newsom signed copies of the book, published by the University of Texas Press.

The three co-editors were joined by a dazzling lineup of 15 Texas mystery writers, all of whom are featured in *Lone Star Sleuths*: Susan Wittig Albert, Neal Barrett, Jr., Paula Boyd, Susan Rogers Cooper, Bill Crider, A.W. Gray, Rolando Hinojosa, Joe Lansdale, David L. Lindsey, Ben Rehder, Rick Riordan, Jim Sanderson, Jesse Sublett, Doug Swanson, and Mary Willis Walker. Music was also provided by Kasey Lansdale (Joe's daughter) and the Daletones.

Fans circulated around the room, getting *Lone Star Sleuths* signed by all the writers and co-editors, thus turning their personal copies into instant collector's items. Books by all the participating authors were also on sale at the event.

Bill Cunningham, in his opening remarks, told the audience that *Lone Star Sleuths* is akin to a literary wine-tasting. "We have samples of many different writers, working in many different styles, be it David Lindsey's mean streets of Houston, Susan Wittig Albert's Hill Country hamlet of Pecan Springs, or Joe Lansdale's world behind

the Pine Curtain in Deep East Texas."

Lone Star Sleuths is the first major anthology to showcase Texas mystery fiction, and it has received rave reviews across the state. Davis explained that the book is about more than simply corraling talented writers. "The best mystery novelists in Texas do a great job of scene-setting, at giving us a 'sense of place' in their fiction. We hope the anthology not only introduces readers to good writers, but that it also provides an entertaining and enduring portrait of life in modern Texas."

Fans and writers clearly enjoyed the camaraderie during the *Lone Star Sleuths* event as people engaged in animated conversations and soaked up the live music. "It was a really nice event," Cunningham said. "The turnout was terrific, and it just goes to show that there's a huge base of mystery fans in Texas who want to meet their favorite writers and are eager to discover new ones."

Several of the writers expressed appreciation to the Southwestern Writers Collection. Among them was novelist Ben Rehder, who said, "Thanks for putting together such a well-organized and well-attended event. My wife and I had a great time visiting with the other authors and meeting new readers. Well done!" ★



ON THE ROAD & ON THE WEB

The Wittliff has multiple exhibits traveling this spring and summer. *Animalerie* by Jayne Hinds Bidaut was at the Ellen Noel Art Museum in Odessa, Texas January 9 to March 9. Twelve of Kate Breakey's *Small Deaths* images are on display at the Colorado University Art Museum in Boulder until May 22. Three of our Bob Wade images are included in *Daddy-O's Texas Tales: Selected Works by Bob Wade* at the Museum of the Southwest in Midland, Texas from April 4 through June 1.

In June 2007, Pedro Meyer, Director of *zonezero.com*, requested an online exhibit of *La Vida Brinca* by Bill Wittliff. Iliana Ulloa is the designer and web-master for the project. Bill's tragaluz images will soon be on *zonezero.com* and also linked from our website. Watch for it online!

THE MOLLY IVINS LIBRARY *on exhibit soon*

LAST SPRING, MOLLY Ivins's brother Andy generously donated Molly's personal library to the Southwestern Writers Collection. Since that time the inventory has been completed on all 80 boxes—the count of books and ephemera stands at over 3,560.

The exhibit of the Ivins library will run April 7 through July 7, 2008, showcasing the wide divergence of materials acquired by the writer either through personal purchases or as gifts from admirers and publishers. Highlights will include Molly's personal notations and commentary as well as inscriptions by other authors showing the admiration inspired by her ability to speak her mind and hold government accountable, while still retaining her sense of humor. Visitors to the exhibit will gain an understanding of who Ivins was and how she impacted others.

Molly had her own method of marking or notating what interested her. She would bracket specific phrases, check or underline certain passages, and use triple exclamation points with comments when something struck a chord. For



instance, in a passage describing Napoleon's anxiety about the death of his father, Carlos, she commented "Wrong!" in addition to questioning another passage, saying, "so y [sic] is this relevant? And who is this idiot?" The time Molly spent living in France seems to have influenced her opinions on its history and its leaders.

The range of inscriptions is as varied as her collection. Each one conveys the unique qualities that endeared Molly Ivins to so many:

★ "For Molly Ivins—who gets to say any *#@* thing she pleases" ★ "For Molly—mooch all you can, baby" ★ "The truth may not make them free, but it can be damned annoying" ★ "To Molly—who keeps George W. under continuous (and needed) surveillance" ★ "Dear Molly: I have always considered you a formidable and indestructible presence. The Red Queen has picked on the wrong sailor in this saloon. May you be blessed with a quick victory." ★

—Karen Sigler

Catalog Librarian, The Wittliff Collections

TEXAS RIVERS ARE environmental wonderlands, sustaining life and nourishing the human spirit on their journeys to the Gulf of Mexico. From the sheer canyons of the Big Bend to the fecund swamplands of the Big Thicket, Texas rivers are as diverse as the state itself. Generations of writers and photographers have chronicled the state's waterways, most notably John Graves in *Goodbye to a River*. The text for this year's Common Experience at Texas State, Graves's book is also central to the current exhibition, *Rivers of Texas*.

Steve Davis, the Southwestern Writers Collection Asst. Curator, transformed the exhibit space into Texas landscape. Each case, backed with a full-color photograph, is a window onto a specific river. Books, manuscripts, and artifacts highlight writers' responses to the waterways and the lands just beyond their banks. Viewers learn which is considered "the meanest river," and which is considered "the perfect river." Among the exhibit items is the canoe paddle Graves used on his 1957 trip down the Brazos River, his original snapshots from the journey, and a limited-edition broadside by Barbara Mathews Whitehead commemorating *Goodbye to a River*.

Rivers of Texas also features Pulitzer Prize-winning writer Cormac McCarthy, marking the first public viewing from his archives, recently acquired by The Wittliff Collections. McCarthy's 2005 novel, *No Country for Old Men*, is set in part along the Rio Grande, and a page from one of McCarthy's original manuscripts is on display.

rivers of Texas

Additional archives highlight Texas rivers through the eyes of writers Gary Cartwright, Elizabeth Crook, Robert Flynn, Stephen Harrigan, Joe R. Lansdale, Beverly Lowry, Joe Nick Patoski, Jan Reid, and Edwin "Bud" Shrake. The rivers featured include the Rio Grande, Pecos, Nueces, Devils, Guadalupe, San Marcos, Colorado, Brazos, Trinity, Red, Neches, and Sabine. Playing continuously throughout the exhibit is the PBS documentary, "The River of Innocence," about the San Marcos River. Fine-art prints from the Southwestern & Mexican Photography Collection complement the literary materials, with river shots by Keith Carter, James Evans, Rocky Schenck, and Will van Overbeek, plus a Dennis Fagan print on loan.

A *Rivers of Texas* reading guide lists over 60 books and articles for anyone interested in continuing their explorations. A take-away for visitors, the reading guide is also online—go to <http://www.thewittliffcollections.txstate.edu> and click on Southwestern Writers Collection. ★

(left) Molly Ivins, July 1993, Alan Pogue

(below) John Graves setting out on the Goodbye to a River trip, 1957, snapshot by Jane Graves from the John Graves Papers at the SWWC

DOBIE-PAISANO FELLOWSHIP CELEBRATES 40 YEARS

This year the Dobie-Paisano Fellowship celebrates its 40th anniversary, commemorating the state's premier artist-in-residence program. A special event at Paisano—J. Frank Dobie's former ranch outside Austin—on Saturday, March 8 brought together many of the previous fellowship holders. Jointly managed by the Texas Institute of Letters and the University of Texas, the fellowship provides recipients with a six-month stay at Paisano. The program has nurtured many of the state's best-known writers and artists in their early years, including several who have archives and photographs housed in The Wittliff Collections: Jim Bones, Gary Cartwright, Dagoberto Gilb, Stephen Harrigan, Alan Pogue, Jan Reid, Pat Ellis Taylor (Pat Little-Dog), and R.G. Vliet. The collections, which also hold archives by J. Frank Dobie himself, salute the Dobie-Paisano Fellowship for keeping Dobie's legacy alive by encouraging new generations of writers and artists.

ROCKY SCHENCK

Artist and visionary, Rocky Schenck grew up in Dripping Springs, Texas, deeply influenced by the romantic landscape paintings and portraiture of his great-great grandfather Hermann Lungkwitz (1813-1891) and great-great uncle Richard Petri (1824-1857). Rocky studied painting as a child and was also interested in making films at an early age. He is a self-taught photographer, honing his skills on his own production sets. After a few semesters in college, he decided to move to Los Angeles to pursue his dream of filmmaking. In the years since, he has become a sought-after music video director and fine-art photographer. Schenck was recently nominated for the CMT Country Music Awards Best Video Director of the Year, and his photography is represented in major galleries and collections across the country. His first monograph, *Rocky Schenck: Photographs*, is part of the Wittliff Gallery Book Series (UT Press, 2004). With over 130 Schenck photographs in its archives, The Wittliff is the major collector of his work.



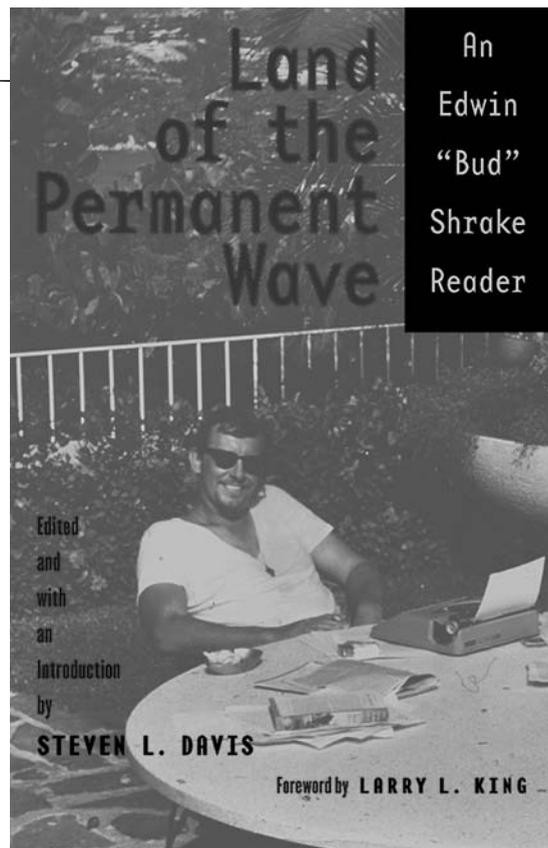
Family Reunion
2003, Rocky Schenck



(below) Edwin "Bud" Shrake, 2000, Bill Wittliff

HECHO EN TEJAS IN DALLAS

The Southwestern Writers Collection anthology of Texas Mexican literature, *Hecho en Tejas*, continues to draw crowds. Contributors have traveled statewide, promoting the book at theaters, community centers, and public schools in San Marcos, Houston, Fort Worth, San Antonio, El Paso, and the Rio Grande Valley. On Saturday, May 3, 2008, Dallas's Latino Cultural Center will host writers and musicians whose work appears in the ground-breaking anthology from the University of New Mexico Press. Edited by novelist Dagoberto Gilb, *Hecho en Tejas* includes both well-known and new voices in journalism, fiction, poetry, memoir, and music. The Dallas event will feature master accordion player Santiago Jimenez, Jr. and critically acclaimed alternative musician David Garza, as well as award-winning authors, such as Gilb and Rolando Hinojosa. Honored for their contributions to Texas literature at the Texas Book Festival in 2007, both Gilb and Hinojosa will read their prose, share meaningful stories about Tejano history, and map a view of the future for Mexican Americans in Texas.



An Edwin "Bud" Shrake Reader

THE BEST WORKS by one of Texas's most influential writers take center stage in *Land of the Permanent Wave: An Edwin "Bud" Shrake Reader* (UT Press, Southwestern Writers Collection Book Series), which not only presents the finest of Bud Shrake's published writing but also provides a behind-the-scenes look at the famed raconteur's extraordinary life.

Shrake has written vividly about everything from the early days of the Texas Republic to the making of the atomic bomb, but his real gift has been to capture the Texas Zeitgeist. One of his masterworks, *Strange Peaches*, describes Dallas in the days leading up to the Kennedy Assassination—during which time Shrake himself was dating Jack Ruby's featured stripper, Jada.

Shrake also covered a race riot in Mansfield, Texas, in the wake of the Supreme Court's *Brown v. Board* decision, he was present at the founding of the Dallas Cowboys, he had a memorable lunch with billionaire H.L. Hunt, and he hit on Gina Lollobrigida in a New York bar, not knowing who she was. He collaborated with Willie Nelson on film, television, and a book, he co-founded "Mad Dog Productions" with Dennis Hopper, and he was also the long-time companion of former Texas



governor Ann Richards.

Shrake's literary colleagues have long admired his writing talent. Legendary *Harper's* magazine editor Willie Morris called Shrake's essay "Land of the Permanent Wave" one of the two best pieces Morris ever published during his storied tenure at the magazine. High praise, indeed, when one considers that Morris also published Pulitzer Prize-winning authors such as Norman Mailer and William Styron.

capturing the TEXAS ZEITGEIST EDWIN "BUD" SHRAKE

In *Land of the Permanent Wave*, editor Steven L. Davis, Assistant Curator of the SWWC, brings together Shrake's best journalism, fiction, and film work while also drawing upon Shrake's literary archives housed at The Wittliff Collections. Making innovative use of Shrake's previously unpublished correspondence, *Land of the Permanent Wave* presents many of Shrake's wise and witty letters, revealing the connections between his journalism and his novels, between his life and his art.

Shrake himself introduces many of the excerpts, and his literary compadre Larry L. King, a distinguished *Harper's* veteran and a recipient of hundreds of funny letters from Bud Shrake, contributes the foreword.

Land of the Permanent Wave chronicles the life and work of a legendary writer who continues to engage and influence readers and writers nearly 60 years into his career. ★

SATURDAY, APRIL 26

The Wittliff Collections will host a special evening with Bud Shrake, celebrating the new SWWC reader, *Land of the Permanent Wave*. The event begins with a reception at 6:00 pm; program and book signing at 7:00 pm. Admission is free and open to the public. Attendees, please RSVP to (512) 245-2313 or email southwesternwriters@txstate.edu.

writers on writing: JOE NICK PATOSKI

JOE NICK PATOSKI—author, journalist, and longtime Southwestern Writers Collection donor—talks with our processing archivist, Joel Minor, about his Willie Nelson biography and work as a chronicler of Texas culture, music, and environment.

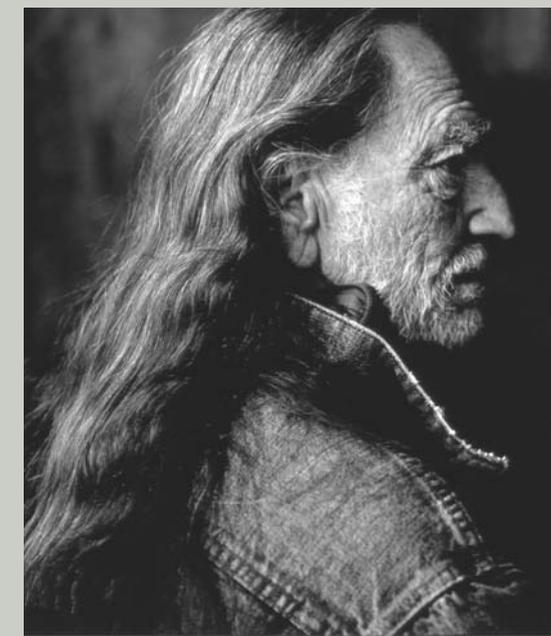
★ How did *Willie Nelson: An Epic Life* come about? After 30-some-odd years of writing about Texas and Texans, I knew I had a Texas book in me. I had a take on what Texas is, and who Texans are and why Texans are the way they are. My agent suggested I do a book like that through the life of someone, like Willie Nelson. So I wrote a proposal and a few days later he called me and said I had a deal. I really got started on the project by re-reading Willie's autobiography, writing Bud Shrake and with his encouragement, spending two weeks at the Southwestern Writers Collection reading his interview transcripts, looking for information that wasn't in Willie's book, especially from people who have since passed away. Then I went to have coffee with Bud and ended up spending the whole afternoon talking about Willie, his family, Austin, Fort Worth, music, hoodlums, and the peculiarities of Texas and the world in general. Bud is beyond great. ★ Your previous two biographies were about musical artists whose careers were still on the rise when their lives were suddenly cut short. Did you approach writing about a living legend differently? This was a much longer, richer, deeper life, in years and experience, to try to document, certainly compared to Stevie Vaughan or Selena. With Willie I had the pleasure of taking a different tack. The ending is neither final or finite. At 75 he's still out there on the road. He really and truly loves traveling from town to town playing music. It's his life. ★ What did you find most challenging to research and to write an account for in the book? The subjects covered here, such as the local country music scene in Fort Worth in the 1950s, don't have much of a written history. You go to the Waco library and you try to do research on Waco honky-tonks, good luck. As far as official Waco is concerned, except for city directories, phone books, and crisscross directories, these places didn't exist. The history of the underbelly that Willie emerged from wasn't recorded. And if you rely on oral accounts, the tellings often don't match up. So, especially when I was trying to track his early days, I had to use a lot of judgment and detective work to try and figure out what actually happened. ★ In addition to popular music, you're also known as a writer about the environment. What draws you to those two subjects especially? Is there a similarity in their appeal to you, or in how you go about writing about them? Music brought me to the dance. I couldn't play an instrument well but I just loved music. I happened to start writing at a time the idea



of serious music journalism was a new concept, when *Rolling Stone* and *Cream* treated music writing as an art form as much as the music. I got to write for both of those magazines, and that set me on the path. I decided early on to write about music in Texas, to focus on its regional peculiarities, figure out why Texans were so good at making music. That led to an 18-year career writing for *Texas Monthly* about all kinds of Texas subjects including travel, culture, water issues, springs, and more recently the land. I dig writing about Texas, so much

of my motivation to write is driven by the desire to solve the riddle: how do we keep the wide open spaces of Texas wide open?

★ Do you have a dream place or person you'd love to write a book or an article about? What's after Willie? I don't have a dream place or person. I'm living where I want to live, pretty much living my dream. I really enjoy what I do. I don't know what's next. I'm looking forward to talking about Willie for awhile, and pick up some more stories. But there isn't another Willie out there. So we'll see. There's a whole lot of places I want to explore. A sense of place is my guiding compass. I like the feeling that I live somewhere that is like nowhere else. So I imagine whatever comes next will reflect that. ★



AN EPIC LIFE
WILLIE NELSON
JOE NICK PATOSKI



(left) Joe Nick Patoski by Wyatt McSpadden; Patoski sits on the collections' Advisory Board

The 2001 photo by Annie Leibovitz on the cover of *An Epic Life: Willie Nelson*, due this April from Little, Brown and Company, is part of the Southwestern & Mexican Photography Collection

THE FLOWERS BY DAGOBERTO GILB

The Wittliff Collections hosted Dagoberto Gilb as he read from his new novel, *The Flowers*, published by Grove Press. The reading and book signing on Tuesday, March 4, was followed by a Q & A session, and the event attracted many to hear the award-winning author speak. Gilb received the Texas Book Festival Bookend Award for Ongoing Literary Achievement in 2007 and is editor of *Hecho en Tejas*, the recent Southwestern Writers Collection anthology of Texas Mexican literature (see p. 10). A tenured professor in the Creative Writing Program at Texas State, Gilb has seen his work translated into French, Italian, Japanese, German, Spanish, and Dutch. Other books by Gilb include *The Last Known Residence of Mickey Acuña*, *Woodcuts of Women*, and *Gritos: Essays*. His first published collection of short stories, *The Magic of Blood*, won the PEN/Hemingway Award. Gilb also serves on The Wittliff Collections Advisory Board.

(right) Jim Dauterive and Barbara Morgan take questions from the crowd

(middle) Students turned out in large numbers for King of the Hill night

Photos: Austin Photography

EXPANDING GALLERY SPACE

The Wittliff Collections will undergo a major renovation this summer to expand gallery space for the photography collection. The renovation also includes a new formal entrance to welcome visitors, the relocation of the front office, and an enlarged reading room for researchers, to be named for author Cormac McCarthy. As part of the new entrance, a hallway leading to the new exhibition space will be built to display large objects. The expanded reading room will accommodate more people, and the relocation of the front office will provide better access for visitors and minimize disturbances for researchers. The warm longleaf pine accents used in the current spaces will be carried throughout the new areas. Construction is slated to begin June 1, with the beginning of October as the target for completion. During renovation, the reading room and offices will continue to operate. Several exhibits will be open as well—please call ahead of your visit for up-to-date information.

a special evening with KING OF THE HILL

ON THE EVENING of November 10, 2007, the sound of laughter filled The Wittliff Collections as a crowd of over two hundred and fifty listened in as *King of the Hill* writer and Co-Executive Producer, Jim Dauterive, was interviewed by Austin Film Festival founder, Barbara Morgan. Both Jim and Barbara serve on The Wittliff Collections Advisory Board. The event, sponsored by AT&T, celebrated the premier exhibition of the *King of the Hill* archives donated to the Southwestern Writers Collection through Dauterive's efforts.

Jim talked about his childhood aspirations for becoming a writer, his pre-Hollywood career working in public relations and in advertising, and his time in Los Angeles as a struggling writer, but *King of the Hill* soon became the focus of the

evening's discussion, with Jim expressing his hope that the archives at The Wittliff Collections, "will be an encouragement for anybody out there who wants to be a writer."

When asked about the genesis of the animated, Texas-centered show, Jim said that it had initially been pitched to him as: "Andy Griffith is



back, and he's pissed....That sort of encapsulated the point of view of the show all along—that there's this traditional guy, a good man like Hank, and he represents so many people... and the world is sort of changing and passing them by and their frustration with it and trying to hang onto what

they hold dear and deal with everything that's confronting them." Jim quickly lightened the mood by qualifying, "It's not social studies class. We want it to be funny; we want it to entertain you. But generally, you can find an issue and a way to deal with it in Hank's eyes that makes it funny."

The many questions from the audience reflected wide interest in the show, ranging from the humorous: "What's the deal with Chuck Mangione?" and "Do the writers enjoy making Peggy suffer?" to the more reflective, such as one person's question about what the show is

telling the rest of the country about Texas. Jim joked that he'd heard people from Texas call it a documentary, but "Most commonly [I've heard], 'I know these people.' And it's not, 'I don't like these people,' or 'I hate these people.' It's 'I know them.' And 'I know them; I am one of them.'" ★



FROM THE CLASSIC hat of Gus McCrae to the trail-dusted boots of Woodrow Call, the newly opened *Lonesome Dove* Collection Room gives fans an up-close look at the materials used in creating the Emmy-winning miniseries. Props, set drawings, costumes and costume designs, production notes, photographs, and nostalgic set pieces bring the film's cattle drive alive in this permanent exhibit. ★



LONESOME DOVE

photography book launch draws a record crowd

OVER 600 GUESTS, including members of the *Lonesome Dove* miniseries cast and crew, attended a record-setting event at The Wittliff Collections on Saturday, October 13.

The evening was a triple celebration, marking the official launch of Bill Wittliff's third monograph, *A Book of Photographs from Lonesome Dove*, the opening reception for the current exhibit of 60 of Wittliff's photographs from the miniseries, and the grand opening of the *Lonesome Dove* Collection Room (see p. 12).

Support for the event was provided by: Presenting Sponsors AT&T and Sunny and Shelton Smith; Gold Sponsor H-E-B; Silver Sponsors Dan Bullock, J. Philip Ferguson and Kathy O'Neil, and Sam and Rebecca Pfister; and Bronze Sponsor Chuck and Susan Bailey.

Cast members on hand included: James McMurtry (Jimmy Rainey), the son of *Lonesome Dove* Pulitzer Prize-winning author Larry McMurtry; D.B. Sweeney (Dish Boggett); Barry Tubb (Jaspar Fant); Jerry Biggs (Roy Suggs); and Sonny Carl Davis (Bert Borum).

Production Designer Cary White, Emmy-winning Costume Designer Van Broughton Ramsey, Property Master Eric Williams, and Production Associate Connie Todd were among the principal crew in attendance. Art Director John Frick and Set Dresser Barbara Haberecht were also present.

Unveiled that evening was a specially commissioned 32" x 80" poly-

chrome mahogany relief carving by Austin artist David Everett. The panorama, on display in the new *Lonesome Dove* room, depicts seven of the central characters riding through a fantastically imagined Rio Grande landscape of native flora and fauna.

Among the exhibit highlights (which are now permanently on display) were costumes worn by Robert Duvall, Tommy Lee Jones, Diane Lane, Anjelica Huston, Danny Glover, and Robert Urich, the Hat Creek Cattle Company sign, Deets's grave marker, revision pages from Wittliff's numerous script drafts, and the one-legged, muslin-wrapped prop of Gus McCrae's "mortal remains."

Bill Wittliff, the award-winning screenwriter and Co-executive Producer of *Lonesome Dove*, shared memorable moments from the filming, particularly stories of Tim Scott, the actor who played Pea Eye Parker. Tim died of cancer in 1995, and Bill dedicated the book of photo-



graphs to his good friend. After the program Wittliff and Stephen Harrigan, who penned the book's introduction, signed autographs for a long queue of fans.

Over 350 copies were purchased during the evening, bringing the total sold by The Wittliff Collections so far to over 1,450. The publisher, UT Press, reports the first edition of 25,000 is almost sold out. Signed copies of *A Book of Photographs from Lonesome Dove* are still available through The Wittliff Collections office. Call (512) 245-2313 to purchase yours. ★



21,000

and counting is the number of copies of *A Book of Photographs from Lonesome Dove* sold by the publisher, Austin's UT Press, since its release last October. Bill Wittliff took thousands of photographs during the filming of the CBS miniseries based on Larry McMurtry's Pulitzer Prize-winning novel—more than one hundred of the sepia-toned images appear in the book, which is tenth in The Wittliff Collections photography series. McMurtry provides the foreword, the introduction is by Stephen Harrigan, and the afterword is by Wittliff himself. Thanks to Bill, the royalties from book sales directly benefit collection acquisitions. Signed copies are still available—see left.

(above) Bill Wittliff telling a story about the filming

(middle, l to r) Sonny Carl Davis (who played Bert Borum), Barry Tubb (Jaspar Fant), and D.B. Sweeney (Dish Boggett)

(left) Wittliff and Stephen Harrigan (who also serves on our advisory board) signing books for a long, but patient line of fans

Photos: Michael Murphy

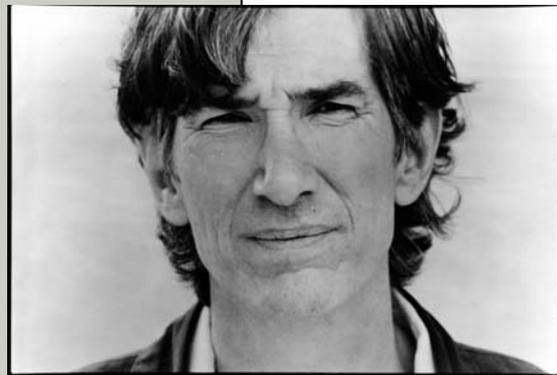


(middle)
Publicity shot of Townes Van Zandt taken by Tom Erickson for Arista, from the Saviano Papers

(below)
Sábanas / Sheets, 1933, Manuel Álvarez Bravo

INSTRUCTING ILLUMINATING INSPIRING

The Wittliff Collections offer a dynamic archival, exhibition, programming, and research environment designed to further the cultural



legacy of our region's literary and photographic arts, and foster "the spirit of place" in the wider world. The Southwestern Writers Collection acquires, preserves, and makes available literary papers and artifacts from the Southwest's leading writers, filmmakers, and musicians. The Southwestern & Mexican Photography Collection focuses on the Southwest and Mexico, and houses one of the best archives of modern and contemporary Mexican photography in the United States.

at the SOUTHWESTERN WRITERS COLLECTION

The SWWC currently comprises over 5,690 linear feet of materials from authors, screenwriters, and songwriters. Recent acquisitions listed below represent archives additions from July through December 2007. Not listed are the numerous gifts and purchases of books, magazines, films, CDs, and other supplementary materials. The success of the Southwestern Writers Collection depends on the generous support of our donors. *Thank you!* ★ The CORMAC McCARTHY papers include the complete writing archives for each of the Pulitzer Prize-winning author's works to date. Correspondence, typescripts, galley proofs, and notes provide a rare glimpse into McCarthy's writing process. See right and p. 3 for more on his archives. [Purchase from McCarthy] ★ The papers of TAMARA SAVIANO consist of research materials, newspaper clippings, press releases, and public relations photos of Texas musicians. The items were gathered for a project Saviano was researching with singer-songwriter Lee Roy Parnell. Of note is a large selection of recorded interviews with artists Marcia Ball, Steve Earle,

Steve Fromholz, Johnny Gimble, and Carolyn Wonderland. [Gift of Saviano] ★ Production and screenplay materials for *Raggedy Man*, *Red Headed Stranger*, *The Cowboy Way* and *Barbarosa*, as well as the (to date) unproduced *A Night in Old Mexico* written by BILL WITTLIFF. Also donated were *Lonesome Dove* items including a blue denim crew jacket, a Peabody medal presented to Wittliff, and a script bag—all for inclusion in the newly dedicated *Lonesome Dove* Collection Room. [Gift of Bill & Sally Wittliff] ★ JOE NICK PATOSKI donated a variety of materials documenting his writing career in music and on the environment. Included are CDs, LPs, music memorabilia, posters, and drafts and manuscripts of articles such as "Austin Poster History" and "State Parks 2006." [Gift of Patoski] ★ The bulk of new additions to the LARRY L. KING archives is correspondence documenting his wide circle of professional and personal friendships. Notable correspondents include Bud Shrake, Celia Morris, Bob Lanes, and others. [Gift of King] ★

RICK RIORDAN's archives received the addition of manuscripts for *Big Red Tequila*, *The Widower's Two-Step*, and *Rebel Island*. [Gift of Riordan] ★

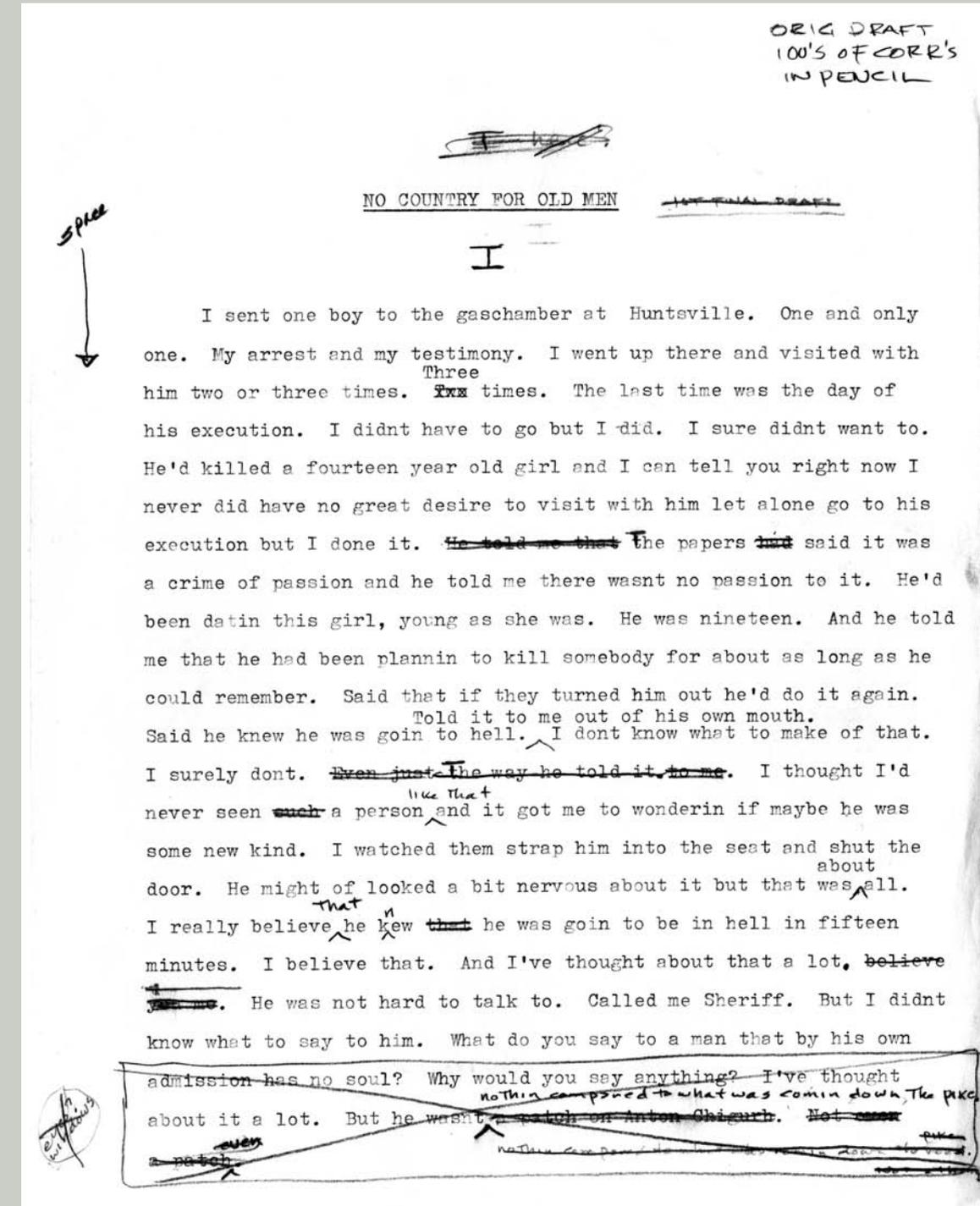
at the SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

Holdings are over 14,450 photographs and 25,000 negatives. ★ NEW PURCHASES include: 20 vintage photographs by EDWARD WESTON / TINA MODOTTI, circa 1926 (see cover), commissioned by Anita Brenner for *Idols Behind Altars* in which many are published (Harcourt, Brace & Co., 1929) ★ Six photographs by new-to-the-collections artist LIZETH ARAUZ VELASCO from her *Mirar hacia arriba* (To Look Up) series ★ *Sábanas / Sheets*, a vintage 1933 print by MANUEL ÁLVAREZ BRAVO (below) ★ Two photographs by newly collected artist KAYLYNN DEVENEY ★ An oversized color print titled *Queremos pastel* by new-to-the-collections artist FERNANDO MONTIEL KLINT. ★ NEW GIFTS include: a 16"x 20" print of *Trailer Town*, 1985, by AVE BONAR [Gift of Bonar] ★ An 11"x 14" print of the Davis family by IRIS DAVIS [Gift of Iris Davis] ★ Two prints from KAYLYNN DEVENEY's *Return to Pie Town* series [Gift of Deveney] ★ An archival Epson print, *White Stallion*, 2004, by new-to-the-collections artist ARTHUR MEYERSON [Gift of Meyerson] ★ *Cartel Doble* by new-to-the-collections artist TRISH SIMONITE [Gift of Connie Todd] ★ Five prints from historic glass plate negatives printed by CHRISTOPHER BAILEY [Gift of Bailey] ★ Four *tragaluz* portraits—of Chuck Bowden, Robb Kendrick, Bud Shrake, and Antonio Turok—by BILL WITTLIFF, 47 photographs by KEITH CARTER, and 20 photo works by KATE BREakey [Gifts of Bill & Sally Wittliff] ★



IN INTERVIEWS SUPPORTING the release of the Academy Award-winning film, *No Country for Old Men*, Joel and Ethan Coen have joked that in adapting CORMAC McCARTHY's novel for the screen, one of them simply held the book open while the other typed. Few people know that McCarthy actually began writing *No*

Country as a screenplay in the 1980s before publishing it in 2006 as a novel. The Cormac McCarthy Papers contain multiple drafts of both the screenplay and novel versions of the gripping story. Below is the first page of an early draft of the novel that provides a rare glimpse into the writing process of one of America's greatest authors. ★



THE KEYSTONE is published by The Wittliff Collections at the Alkek Library, Texas State University-San Marcos.

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exhibits & events CALENDAR

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exhibits

New! Expanded Permanent Exhibit
THE LONESOME DOVE COLLECTION Props, costumes, set designs, scripts, photographs, and other "making of" materials on display, from the CBS mini-series based on Larry McMurty's novel.

Closing in JUNE
TEXAS MUSIC POSTERS from the Tom Wilmore Archive document the 1960s and '70s work of poster artists advertising Austin-area concerts by a host of greats, from Bo Diddley to Frank Zappa.

FEB 1 – JULY 31
RIVERS OF TEXAS Supporting the Common Experience theme, "A River Runs Through Us," with manuscripts, photographs, and artifacts from Texas authors writing about the state's rivers, including John Graves, Stephen Harrigan, Joe Nick Patoski, Jan Reid, and others. (see p. 7)

APRIL 4 – MAY 9
MI PUEBLO: THE POZOS CHILDREN'S PROJECT Over 70 photographs taken by the children of Mineral de Pozos, Guanajuato, Mexico, on exhibit in an artistic and educational outreach project directed by Geoff Winningham and sponsored by The Jung Center in Houston. (see p. 5) **Reception April 12.**



APRIL 7 – JULY 7
THE MOLLY IVINS LIBRARY Molly's personal collection, donated by her brother Andrew, illustrates the wide range of her interests. Personal notations and inscriptions offer insights into her life and work. (see p. 7)

JUNE – OCTOBER
WE'RE EXPANDING the gallery spaces and creating the new Cormac McCarthy Reading Room. (see p. 12)

events

april

10 MARY GAITSKILL reads for the English Dept's TKL/KAP Series. Book signing, Q/A to follow. **3:30 pm**

12 MI PUEBLO: THE POZOS CHILDREN'S PROJECT Exhibit Reception, with a talk by Geoff Winningham. **7 pm**
RSVP thewittliffcollections@txstate.edu (see p. 5)

15 MFA Students Poetry and Fiction Reading. **5 pm**

22 DR. GARY HARTMAN, Texas State Assoc. Professor of History, discusses *The History of Texas Music*, the first volume in the John & Robin Dickson Series in Texas Music. Live music by PONTY BONE & THE SQUEEZETONES. Co-sponsored by the History Dept. Book signing, Q/A. **3:30 pm**

24 ROBERT STONE reads for the English Dept's TKL / KAP Series. Book signing, Q/A to follow. **3:30 pm**

26 EDWIN "BUD" SHRAKE A special evening celebrating the author of the new SWWC reader, *Land of the Permanent Wave*. Reception **6 pm**, Program **7 pm**. RSVP southwesternwriters@txstate.edu. (see p. 10)



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. Call us at (512) 245-2313 or request a tour online: <http://www.thewittliffcollections.txstate.edu>

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