Last December, I traveled to Santa Fe with staffers Steve Davis, Beverly Foutch 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. when—upon 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 roadlines. 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 crept 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 goodbye 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, story names in the history of photography. Mexican photography in particular. They were made for Anita Brenner’s 1929 book Folk’s Beloved Altars, and each one is an elegant little piece of history. They are truly a magnificent addition to the collection.

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 show each year. 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

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 works of our times. Of Blood Meridian (1985), critic Harold Bloom states, “The fulfilled renown of Moby-Dick and of A Far Distant Sun of 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 for 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

In March, Korla plans to feature the work of McCarthy’s great and generous contributions of the following donors—Bill and his wife Sally—the two counterparts.

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 allow our program to flourish and attract major authors and artists, it also raises the bar for purchasing unique archives. A substantive acquisition fund is necessary if we are to compete in today’s market place for important literary archives and photography, 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. Together, we can keep the “spirit of place” alive.

THE WITTLIFF COLLECTIONS

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 Wittliff Collections
Southwestern Writers Collection
Southwestern & Mexican Photography Collection

250 pieces of professional correspondence.

The new acquisition is complemented by several related archives already held at the SWWC, signed tiposcript photocopies of the play, The Stonehouse (1994), an unpublished script, Cities of the Plain (1984),

McCarthy’s literary papers document his entire writing career. At the core are correspondence, notes, handwritten and typed drafts, setting proofs, and copies of each of his 10 novels, from The Road (2000) back to The Orchard Keeper (1965), also

The new McCarthy McCormack 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. *
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 moved a bit 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

OJOS PARA VOLAR IN MEXICO CITY & BUENOS AIRES

From December 6, 2007 through March 9, 2008, 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.
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 compiled on an 80-boxes—the count of books and ephemera stands at over 3,500.

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, which she always advocated. 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 notation what interested her. She would bracket specific phrases, check or underline 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 “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 Irvin—who gets to say ‘My sheep’ in the New Testament?” “For Molly—mooch all you like.” “Dear Molly: I have always considered you a formidable and indestructible presence.” The Red Queen has picked on the wrong rider in this saloon. May you be blessed with a quick victory.”

—Karen Sigler
Catalog Librarian, The Wittliff Collections

ON THE ROAD & ON THE WEB

TEXAS RIVERS ARE environmental wonderslands, sustain- ing 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. A treat for this year’s Common Experience at Texas State, Graves’s book is also the inspiration to the children of Texas.

Steve Davis, the Southwestern Writers Collection Assistant Curator, transformed the exhibit space into Texas landscape. Each case, backed with a full-color photograph, is a window on the river. Books, manuscripts, and artifacts high-light 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 canoes paddle Graves used on his 1957 trip down the Brazos River; his original snapshot 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.

In 2005’s 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.
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.
JOE NICK PATOSKI—author, journalist, and longtime Southwestern Writers Collection Director—talks with our processing architect, 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-years-old your 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 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 known and new voices to draw crowds. The Dallas event will feature master artists whose careers were still on the rise when their lives dating Jack Ruby's featured stripper, Jada. Assassination—during which time Shrake himself was Mansfield, Texas, in the wake of the Vietnamese are those places you go to the Waco 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 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 journalism, 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. It happened to start writing at a time the idea of serious music journalism was a new concept, when rolling Stone and the other music writing as an art form as much as the music. I got to write for both of these 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 Texas 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 of how 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.

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 atomic bomb, but his real gift has been to capture the human heart, music. The Dallas event will feature master artists whose careers were still on the rise when their lives 

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.

JOE NICK PATOSKI

The Flowers, by Dagoberto Gilb, will feature paintings by Antonio, El Paso, and Fort Worth, San Antonio, El paso, and the Rio Grand Valley. On Saturday, May 3, 2008, Dallas Latino Cultural Center will host writers and must- see work that appears in the groundbreaking anthology from the University of New Mexico Press.Edited by novelist Dagoberto Gilb, Shrake also includes both well-known and new voices in journalism, fiction, poetry, memoir, and music. The Dallas event will feature master artists whose careers were still on the rise when their lives dating Jack Ruby's featured stripper, Jada. Assassination—during which time Shrake himself was Mansfield, Texas, in the wake of the Vietnamese are those places you go to the Waco 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 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 journalism, 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. It happened to start writing at a time the idea of serious music journalism was a new concept, when rolling Stone and the other music writing as an art form as much as the music. I got to write for both of these 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 Texas 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 of how we keep the wide open spaces of Texas wide open.

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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 creator and Co-Executive Producer, Jim Davis, 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 Davis’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 Griffiths 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 mini-series. 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 mini-series 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 mini-series, and the grand opening of the Lonesome Dove Collection Room (see p. 32).

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 Peister, 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 Sobol (Jasper Faint); Jerry Bagg (Roy Segge); and Sonny Carl Davis (Bert Borum).

Production Designer Gary White, Emmy-winning Costume Designer Van Broughton Ramsay, 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” polychrome 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, Dennis green marble, 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 photographs 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) 255-2133 to purchase yours.

(right) The Davis and Barbara Morgan’s questions from the crowd (middle) Snacks turned out in large numbers for King of the Hill night (left) 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 in honor of 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-colored 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 existing exhibits will be open as well—please call ahead of your visit for up-to-date information.

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 collections acquisition projects. Signed copies are still available—see left.

(above) Bill Wittliff telling a story about the filming (middle) to Sonny Carl Davis (who played Bert Borum), Barry Sobol (Jasper Faint), 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
new ACQUISITIONS at the wittliff collections

from the ARCHIVES OF CORMAC McCARTHY

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.

I sent one boy to the poshhammer at Huntsville. One and only one. My arrest and my testimony. I went up there and visited with him two or three times. Five times. The last time was the day of his execution. I didn’t have to go but I did. I really didn’t want to. He’d killed a fourteen year old girl and I can tell you right now I never did have no great desire to visit with him let alone go to his execution but I did it.

The papers say it was a crime of passion and he told me there wasn’t no reason to it. He’d been drivin’ this girl, young as she was. He was nineteen. And he told me that he had been plannin’ to kill somebody for about as long as he could remember. Said that if they turned him out he’d do it again. Told him to me out of his own mouth.

I don’t know what to make of that. I surely don’t.

I don’t know how he was goin’ to be in hell in fifteen minutes. I don’t know what to say to a man that by his own admission has no soul. Why would you say anything. I thought about it a lot. But he had no soul.

In 2005, an Arkansas man who was convicted of capital murder of a little girl was released from prison. Ron Shaker of the Arkansas Times reported that the man had told him that his whole life was a lie and that he had been planning to kill someone for as long as he could remember. He told Shaker that if he were allowed to walk free, he would kill again. The man was executed the following year.

Steve Fromholz, Johnny Gimble, and Carolyn Wonderland. [Gift of Saviano] Production and graphic materials for Raggedy Man, Red Headed Stranger. The Cowboy Way and Barbarossa, as well as the (to date) unproduced A Night in Old Mexico written by Bill Wittliff. Also donated were Louise Davis items including a blue denim crew jacket, a Peabody medal presented to Wittliff, and a script bag—all for inclusion in the newly dedicated Louise Davis 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 Shrade, Celia Morris, Bob Lanes, and others. [Gift of King]
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, courtesy of the CBS miniseries based on Larry McMurtry’s novel. Closing in JUNE.

NEW! MI PUEBLO: THE POZOS CHILDREN’S PROJECT
Over 70 photographs taken by the children of Mineral de Pozos, Guanajuato, Mexico, on exhibit in an educational outreach project directed by Geoff Winningham and sponsored by The Jung Center in Houston. (see p. 3) Reception April 12.

APRIL 4 – MAY 9

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 7 – JULY 7

THE MOLLY IVINS LIBRARY
Molly’s personal collection, donated by her brother Andrew, illustrates the wide range of her interests. Personal annotations 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. 3)

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 SQUEEZE TONES. 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 8 pm, Program 7 pm. RSVP southwesternwriters@txstate.edu. (see p. 10)

April 5

RECEPTION FOR THE NEW COLECCION MINORCA: THE MUSEUM OF THE MINORCA JAPANESE AMERICAN COMMUNITY
Co-sponsored by the History Dept. Book signing, Q/A. 3:30 pm

May 2

DR. JAY MING LEDDING discusses his new book, The History of the West Texas Gas Industry. Live music by BUNCE CAMERON & THE SQUEEZE TONES. Book signing, Q/A. 3:30 pm

May 17

RECEPTION: THE LONE STAR VISITOR'S GUIDE to AUSTIN, by Stephen Harrigan. Book signing, Q/A. (see p. 2)

May 22

GLENN DENNY and the BIRMINGHAM OAKS perform. Live music by BUNCE CAMERON & THE SQUEEZE TONES. Book signing, Q/A. 3:30 pm

May 29

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

May 31

RECEPTION: THE SHERIFF OF B-enter, an exhibition featuring portraits and photographs of law enforcement officers across the state. Book signing, Q/A. 3:30 pm

June

5

RECEPTION: 30 YEARS OF BLACK MUSIC IN SAN ANTONIO, an exhibition showcasing African American music in the city. Book signing, Q/A. 3:30 pm

11

RECEPTION: 150 YEARS OF MEXICO IN SAN ANTONIO, an exhibition featuring images of Mexico’s history. Book signing, Q/A. 3:30 pm

12

EDWIN “BUD” SHRAKE Book signing, Q/A. 3:30 pm

26

RECEPTION: THE LONE STAR VISITOR'S GUIDE TO AUSTIN, by Stephen Harrigan. Book signing, Q/A. (see p. 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. Call us at (512) 245-2313 or request a tour online: http://www.thesouthwesternwriters.org/tours.html

RECEIVE THE KEYSTONE
Join the mailing list http://www.thesouthwesternwriters.org/mailinglist.html

(see p. 4)

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