CORMAC McCARTHY archive opened May 18

from the CURATOR

NATIONAL RADIO COMMENTATOR, syndicated political columnist, public speaker, and New York Times Best-selling author JIM HIGHTOWER has donated his archive to the Wittliff Collections, which he’s designated as the official repository for his legacy.

Branded “America’s #1 Populist,” Hightower’s work advances his belief that the true political spectrum is not right-left, but bottom-top, and he is dedicated to battling the powers-that-be—in his words—the “powers-that-ought-to-be”: consumers, working families, farmers, environmentalists, small business owners, and “just plain folks.”

So far, Wittliff staff have picked up over 100 boxes from Hightower at his office in Austin, Texas. Every aspect of his long, prolific, and continuing career is documented, including his newspaper columns and radio commentaries, his award-winning populist newsletter, The Hightower Lowdown, his speeches, political activities, and seven books. Peppered among it all are the many inimitable “Hightowerisms” (such as “The water won’t taste clear ‘til we get the hops out of the creek”) for which he’s become famous.

“The Wittliff Collections fit me like a comfortable old boot,” Hightower said, “for the archives are populist in nature. Not only do they depict our region’s broad sweep of grassroots voices, but the Wittliff also knows how to present its treasure trove of materials in ways that appeal to ordinary folks as well as scholars. It’s an honor to join the team.”

Work has begun on the current materials (see below), which are expected to reach approximately 200 linear feet once everything is re-housed in archival boxes and the inventory process is complete. Items have been well organized by Hightower and his assistant, Melody Byrd, and separated into categories such as Commentary, Show Files, Show Tapes, Book Files, Lowdown, Promotional Items, Speeches, Videos, and Travel. Various posters and memora- bilia from his populist ventures are also included.

Also of note are approximately 600 photographs his staff are currently digitizing. Among these are shots of Hightower speaking, politicking, and attending various events, as well as pictures with such luminaries as Cesar Chavez, Willie Nelson, Robert Redford, Ann Richards (see p. 14), Molly Ivins, Granny D, Ted Kennedy, and others. Photographs of Hightower with Dan Rather, for example, capture him in discussion during the filming of his 40 Minutes interview in the 1980s. The originals, plus the digitized files, will be housed with his archive at the Wittliff Collections.

“We here at the Wittliff Collections are thrilled to have such a comprehensive archive covering Jim Hightower’s distin- guished and eventful career,” said Wittliff curator Connie Todd. “J. Frank Dobie said on many occasions that good writing transcends its region but never ignores its native soil. Jim’s work fully embodies this idea, and in these times of dynamic political activity, we look forward to showcasing his materials and his conversation as a voice distinctly southwestern and globally significant.”

Jims bio, a wealth of Hightowerisms, and other information can be accessed at: http://www.jimhightower.com.
Not every writer would think to cast Elvis Presley and John F. Kennedy as residents of an East Texas nursing home, where they battle an Egyptian mummy that preys on the elderly. But then not every writer is Joe R. Lansdale, who penned the novella Bubba Ho-Tep then saw it gathered as an award-winning independent film released in 2002. (Elvis final words: “Thank you. Thank you very much.”)

Lansdale, a master of mojo storytelling, is the author of the new book in the Southwest’s Writers Collection Book Series published by the University of Texas Press: Sanctified and Chicken Fried: The Portable Lansdale. Lansdale defies categorization, says Steve Davis, assistant curator and editor of the book series. “Though he is ostensibly a ‘genre’ writer, there’s a manly originality and a deep literary sensibility at the heart of his work.” Lansdale enjoys an extraordinary international reputation for a Texas-based writer. In 2006 he received the Ginzburg Literary Prize in Italy (previously awarded to seven Nobel laureate-recognized U.S. committees) among other attributes. Lansdale’s ability to “put important social issues into his genre fiction.” Lansdale’s numerous prizes include the Edgar Award, seven Bram Stoker Awards, the British Fantasy Award, and more as Notable Book of the Year recognition twice from the New York Times. “Joe Lansdale is one of the state’s top writers and we’re privileged to hold his major archive here at the Writers Collections,” Davis says. “This new book is a ‘best-of’ collection, but it also does something more—in showcases the deep sense of East Texas that permeates his writing, and how he captures the soul of that region in all its twisted, gothic beauty.”

“There’s a fearlessness here,” Davis says. “Joe addresses uncomfortable topics such as racism and sexism in a challenging, in-your-face kind of way. Sometimes with high satire or low comedy, but always with an open heart.” Whether you’re a long-time fan of Joe R. Lansdale or just discovering his work, this anthology brings you the best Texas-based writing of an author whose the New York Times Book Review has praised for having “a folklorist’s eye for telling detail and a front-porch raconteur’s sense of pace.”

Despite construction, the Winfield Collections continued to present a full schedule of readings last fall and this past spring. Alternate locations did not sway the crowds—students, faculty, and visitors from San Antonio to Austin turned up to experience exceptional literary output loud, and to ask questions of the critically acclaimed writers. As the 2009-2010 Texas State Chair in Creative Writing, poet Li-Young Lee read in the fall and the spring from his fourth collection, Behind My Eyes, and treated audiences to new pieces not yet published.

One of the most anthologized of Lansdale’s writings, Carmen Tafolla shared humorous, contemplative, and powerful moments from her first collection of short stories, The Holy Torilla and a Pot of Beans.

War correspondent Scott Anderson, Jewish Book Award Winner James Young, poets Ilya Kaminsky and Peggi Peckenham, and novelists Alexander Theroux and William Vollmann also took the podium, reading as part of the English Department’s Therese Kayser Lindsey Series. And, as they’ve been doing three times a semester for several years now, the MFA students in creative writing read from their own works of poetry and fiction. We’ll back up and reading in our newly improved spaces this fall. Watch the website for details.

Curator Connie Todd is proud to announce our own Assistant Curator STEVEN L. DAVIS has been elected to membership in the Texas Institute of Letters. The Texas Institute of Letters is a non-profit organization founded in 1936 to stimulate interest in Texas letters and to recognize distinctive literary achievement. As a TIL member Davis joins a prestigious list that includes Sandra Cisneros, John Graves, Cormac McCarthy, Larry McMurtry, Bill Moyers, Naomi Shihab Nye, Tim O’Brien, and founder of the Institute, Bill Winslow, as well as the venerable Sarah Bird, Mark Busby, Elizabeth Crook, Mary Margaret Fara- her, Dagoberto Gill, Gary Grimm, Stephen Harrigan, Joe Nick Patoski, and Jan Reid, who all sit on our Advisory Board. Texas State faculty who are also members include John Blair, Debra Monson, Kathleen Peirce, Miles Wilson, and Steve Wilson. Steve received his B.A. in 1992 from Texas State; and in 1994, as a graduate student, he began working as a library assistant at the Writers Collections. He earned his master’s degree in English / Southwestern Studies in 1995, and he became the Assistant Curator of the Southwest Writers Collections in 1997.

Steve’s first book, Texas Literary Outlines, Six Writers in the States and Beyond, was published by TCU Press in 2004 and praised by reviewers for its blend of solid scholarship and engaging readability. Texas Literary Outlines was named a top 10 nonfiction book of the year by the San Antonio Express-News and the best book by a regional writer by the Texas Institute of Letters. “I realized early on that the archives in the Writers Collections are essential for researchers,” Davis said. “The authors I wrote about couldn’t always recall many details from the Sixties, but by using their correspondence files in the Writers holdings I was able to piece together a good part of their lives.”

Davis has also produced two books in the Southwestern Writers Collection Book Series with the University of Texas Press: Lone Star Sleuths: Mystery/Detective Fiction from Texas (co-edited with Bill Cunningham and Rollo Newsom) and Land of the Permanent Wave: An Edwin ‘Ibud’ Shubie Reader. His forthcoming book (due by UT Press this fall) is J. Frank Dobie: A Liberated Mind, the first major study of the famed south- westerner in over 30 years. He is a co-founder of the Texas Institute of Letters and a member of the Longhorn Riders.

Davis was elected to TEXAS INSTITUTE OF LETTERS.

Listening to the Writer’s Voice

2010

Congratulations to Steven L. Davis for being elected an Assistant Curator of the Texas Institute of Letters for 2010! Davis held the position of Head of Collections Development for the writers collections. He later held a similar position as Curator for the Writers Collections.

Davis was elected to the Texas Institute of Letters in 2009, and has been involved in the writers collections since 2004. He is currently working on a biography of Texas author J. Frank Dobie.

Davis is also a literary historian and critic, and has published several articles and essays on the history of Texas literature. He has been a member of the Texas Institute of Letters since 2004, and is currently working on a biography of Texas author J. Frank Dobie.

Davis is also a literary historian and critic, and has published several articles and essays on the history of Texas literature. He has been a member of the Texas Institute of Letters since 2004, and is currently working on a biography of Texas author J. Frank Dobie.

Davis is also a literary historian and critic, and has published several articles and essays on the history of Texas literature. He has been a member of the Texas Institute of Letters since 2004, and is currently working on a biography of Texas author J. Frank Dobie.
above Pumpfrey’s mercantile, will be on view at the Witte in San Antonio mid-September through December 2009. Responses to the postponement have been overwhelm-
ingly supportive as sponsors and individuals alike express appreciation for our not soliciting events at this time. Place is just one example, a note from Megan Wood, Manager of Chaftable Giving at Southwest Airlines:

Thanks so much for taking the time to reach out to us with this explanation. I am sure it must have been difficult for the committee to come to this conclusion, and we absolutely respect your decision. It speaks volumes of the caliber of people involved with this project and the museum to make such a selfless decision in these difficult times, as you were all so ded-
icated and passionate about this project.

I know I can speak for Debba as well when I say we have truly enjoyed getting to know your team over the past few months. Please do keep me informed on your future endeavors, and we would welcome revisiting a sponsorship for the Reunion one day when you decide the time is right for the event. Interested in being on the list for news about the rescheduling of the Lonesome Dove Cast Reunion? E-mail thewtiff collections@utsa.edu or call us at 512.245.2313.

(ABOVE) TO CELEBRATE the 20th anniversary of the 1989 CBS debut of the ministries based on Larry McMurtry’s Pulitzer Prize-winning novel, the Witlliff Collections are pleased to issue a special commemorative edition of A Book of Photographs from Lonesome Dove by Bill Witlliff.

Published by the University in Texas Press in the Witlliff’s Southwestern & Mexican Photography Book Series, this edition features a deluxe dust jacket with new photographs of Robert Durall and Tommy Lee Jones, as well as a specially designed commemorative anniversary sticker. With 25,000 copies of the 2007 regular edition sold, this anniversary edition—which is limited to 5,000 copies—will be an instant collectible.

The commemorative edition will be available from the Witlliff Collections, major bookstores, and UT Press by mid- to late June. Copies signed by Bill can be purchased by calling the Collections office at 512.245.2313. Signed first editions are also still available. For a full description of this fine-art book and to see and feel the richness of its cover design and binding material and paper and typeface and everything else, is an exhilarating and solidly satisfying experience.”

THE ENCINO PRESS

IN 1964, SHORTLY after graduating from UT-Austin, Bill WITLLIFF and his wife, SALLY, founded the Encino Press on their Dallas apartments kitchen- table. According to John Grasses introduction to Gould Whaley, Jr.’s bio-histography, William D. Wittliff and the Encino Press, “it is the Encino Press, aka Bill Wittliff, that first man-
gaged to make fine books the hallmark of a functioning, solvent publishing house in this section of the country.”

The press focused on regional material on Texas and the Southwest, tak-

ing advantage of Bills editing, book design, photography, and illustration skills to produce finely crafted books. Bill and Sally then moved to South- ern, restarting the Encino Press in their carport. Working long days, they were able to move the press to its own space on South Lamar Street in 1968. Unfortunately, that was the same year the Whitley Company warehouse fire destroyed most of their book stock. Weathering through and con-
tinuing to produce fine-quality publi-
cations, in 1972 the Wittliffs once again moved the press, this time to the Raymond-Morley House, a 19th cen-
tury Victorian designated an historic Austin landmark, where O Henry once lived and wrote. The house also became Bills office and darkroom, and in 1983, as he turned to screenwriting and photography full-time, the Encino Press published Houston: A Historical Portrait, the last of scores of titles.

The Encino Press won over 100 awards for its distinctive works of his-
tory, biography, and belles lettres, pub-
lishing established authors as well as taking chances on unknowns. Ac-
cording to Graves, the titles “filled[ed] in historical or esthetic or other kinds of gaps in the regions records, to en-
hance without chauvinism a people’s consciousness of its background and its distinctiveness.” Excellence of design and quality con-
tent make each Encino book a pleasure to own.

Graves notes, “to hold an Encino edition of your own work by your hands, and to see and feel the tightness of its cover design and binding material and paper and typeface and everything else, is an exhilarating and solidly satisfying experience.”

Bill donated the remaining inventory to the Wittliff Collections, and we are pleased to have 14 titles on offer. Call us at 512.245.2313 to purchase one or more of these fine editions.

ENCINO PRESS BOOKS FOR SALE

trations by Barbara Mathews Whitehead, 1977, $15 # Houston A Historical Portrait, John L. Davis, 1983, $25 # Myths & Folklore of the Alabama-Coushatta Indians of Texas, Howard N. Martin, Cover woodcut illus-
tration by Barbara Mathews Whitehead, 1977, $15 # San Antonio: A Historical Portrait, John L. White-
mentary by A. C. Greene, 1974, $15 #
ÁNGELES TORREJÓN

Ángeles Torrejón is a documentary photographer primarily concerned with social causes in Mexico. Torrejón was the director of Imagenfotos, a news agency that provided photographic images to magazines and newspapers worldwide. She frequently traveled to the state of Chiapas, Mexico, both before and after the Zapatista Revolution in 1995, to photograph the daily life of El Ejército Zapatista de Liberación Nacional (Zapatista National Liberation Army) and the indigenous sympathizers in the area. Torrejón focuses primarily on the women and children of these groups, including their flights into the jungle when pursued by federal forces. Her images reflect her concern with the human condition and her passion for human rights. Torrejón has participated in group shows in Mexico and the U.S. (Images de la realidad [Images of Reality], her first monograph, was published in 2000). Her work has appeared in Lane crouter and in other magazines and newspapers. Torrejón lives and works in Mexico City with her children and husband, photographer Marco Antonio Cruz.

Ganchos / Swing,
Sierra Norte, Puebla,
Mexico, 1992
research is exciting. It’s like a treasure hunt.

Elizabeth Crook spoke at a panel discussion at the Southwestern Writers Collection (alongside Stephen Harrigan and Sarah Bird) in November 2006, and she talked about her writing process while working on The Night Journal. Here are some excerpts from that conversation:

**Tell us how your novel, The Night Journal, came about.**

My first two books were historical fiction and required a lot of research, so I wanted to write a light, contemporary novel to get away from that. For about a year I was casting around for ideas, but didn’t come up with anything. Then I thought up this: a trip to New Mexico, and the friends we were staying with suggested I drive over and look at Pecos Pueblo. I went there one morning, and went down into one of the kivas. It was one of those moments every writer is always searching for. When you find a place or a period of time where you think you can live for the next few years. I loved the place. It was magic. But I couldn’t exactly write a light, contemporary novel about it. There’s nothing out there but ruins. Low walls, and hieroglyphs. Not a lot going on there these days. So I decided I would have to base at least some of the story in the past. I thought if I put only half of it in the past then I would only have to do half the amount of research. Of course it was a ridiculous idea. The book ended up taking twice as long to write and being twice as difficult. I had to piece together the past and the present—develop two sets of characters, two stories, and make it work as a whole—create a mystery from the past that’s solving the present. And then cut both stories down to only half the length they wanted to be, so they could fit into one book. So the book was doubly hard to write. I had no vision of where I was going. It was a matter of feeling my way, and finding things by surprise, and ending up with a book that took me ten years. But somehow I think the inefficiency gave the story some nice surprises that I couldn’t have thought up in the beginning.

**How was it different for you to do research for a novel set in contemporary times?**

Wherever you set your story and whatever the context is, you have to know that period and you have to know it intimately. Contemporary fiction requires a lot more research than I thought it would. Since The Night Journal deals with an archeological investigation I had to learn about archaeology and things that were not first-hand to me—well as well as about the historical components of the book. But research is exciting. It’s like a treasure hunt. You find one fact and it leads you to another. It’s what you build on. It becomes the skeleton of the story.

For more about Elizabeth Crook, visit her website: http://www.elizabethcrookbooks.com.

Alexis Castro and Megan Blair are graduate students in Public History at Texas State. Here they tell about their work under the direction of Lead Archivist Katie Salzman. Read more about the Public History Program at http://www.tstate.edu/hist/hist-degrees-programs/ma-public-history.html

**THIS SPRING, WE HAD THE OPPORTUNITY TO TAKE AN INDEPENDENT STUDY COURSE IN ARCHIVES AT THE WITTLIFF COLLECTIONS AS PART OF THE CURRICULUM FOR TEXAS STATE’S PUBLIC HISTORY GRADUATE PROGRAM. THE PRIMARY GOAL FOR THE COURSE WAS TO GAIN PRACTICAL KNOWLEDGE OF KEY AREAS WITHIN ARCHIVAL WORK.**

One of the major projects we worked on was the digitization of the Panther Hall Photograph Collection. Panther Hall was a popular concert venue located in Fort Worth, Texas, from 1963-1978. Familiar faces of the country music industry graced the Panther Hall stage, including Lyle Lovett, Merle Haggard, Waylon Jennings, Jerry Lee Lewis, Loretta Lynn, Willie Nelson, and Tanya Tucker. The family of WAYNE BECKHAM, a photographer and publisher within the country music industry, donated the photographs to the Wittliff’s Southwestern Writers’ Collection. The bulk of the gift includes photographs and negatives of artists on and off-stage at Panther Hall and a variety of other venues. In addition, the collection includes promotional materials, papers, and published materials that relate to Wayne Beckham and the country music scene of the late 1960s and early 1970s.

The digitization of the Panther Hall photographs is an early step for the Collections into the growing digital library world. Among the many opportunities for learning and development was our chance to help establish a method for making the content available in a format that can be enjoyed and used. This semester we were able to scan a sufficient quantity of the images onto our digital servers to provide a base of approximately 365 photographs. The images are currently accessible online, bringing the resources of the Wittliff Collections and Texas State to more individuals. Watch the Wittliff Collections website for updates on the progress at the Panther Hall materials will be launched online.

We have greatly enjoyed our time working with the archivists and the collections. During the course, we were able to learn and practice many different skills required for the archives field. We were also able to learn more about the specific areas that interested us within archives, and the areas we would like to pursue in the future. This semester has been full of wonderful experiences and opportunities and has provided excellent preparation for a future career in Public History.

—Alexis Castro & Megan Blair

**NEW BOOKS: WRITERS**

New books (published July - Dec, 2008), by authors with substantial archives in the Southwestern Writers Collection include:

- Great Texas Chefs by Judy Ahey (TCL Press)
- Historic Photos of Texas Lawyers by Mike Core (Turner)
- Swim Against the Cox (Turner)
- Historic Photos of the American West (Library of America)
- 39 Clues (The Writers Collection, alongside Stephen King and Sarah Bird)

**students digitize pictures of PANTHER HALL**
EDWIN A. “BUD” SHRAKE, JR.
September 6, 1931 – May 8, 2009

One of Texas’ most admired writers, Bud Shrahe, passed away May 8 in Austin. A journalist, sportswriter, novelist, biographer and screenwriter, Bud was born in Fort Worth, Texas, and he began his career there, covering sports for the Fort Worth Press, then the Dallas Times Herald and the Dallas Morning News, before being hired to write for Sports Illustrated. He published ten novels, including the acclaimed Blessed McGill and Strange Peaches. He also wrote celebrity and cold-to-autobiographies—for Willie Nelson and Barry Switzer—and he co-wrote Harvey Penick’s Little Red Book: Lessons and Teachings from a Lifetime in Golf, now the bestselling sports book in American publishing history. Among Bud’s screenwriting credits are Kid Blue (1973), a comic western starring Dennis Hopper and Songwriter (1984), a film about the country music business starring Willie Nelson and Kris Kristofferson. One of the earliest directors to establish a writer archive here, Shrahe began giving his literary papers to the Wittliff Collections in 1987. In 2008, with UT Press, the Wittliff published Land of the Permanent Wave, an anthology of his writings edited by Steve Davis. Bud is already greatly missed by Texas and the nation. Following are just a few of the many remembrances made upon his passing.

- “Bud slipped downriver at the age of 77 from lung cancer, and his epitaph should be, ‘He did everything he wanted to, and nothing he didn’t.’ He traveled from Acapulco to Indochina, and was much loved by his longtime companion, Texas Governor Ann Richards. He woke up laughing, and died tranquilly. He completed 13 books, assorted screenplays, a couple of stage plays, and along the way he helped transform sports writing from a wretched-paying back job into high adventure and near art.” —Sallie Jenkins

- “Harvey’s books would have never existed without Bud. ...He brought Harvey Penick to life for everybody across the world, no question. They were two very understated, humble people who were unbelievably successful in their own fields, and it took both of them together to get the recognition they deserved.” —Ben Cromwell

- “I don’t know that there was an egotistical bone in Bud’s body. He was just one of the boys, one of the good guys, and yet unbelievably talented.” —Jim Kite

- “I’ve read Pulitzer Prize-winning books that don’t hold a candle to Bud’s novels. I’ve seen plays on Broadway that don’t come close to some of that work which only exists on paper. ...Over the past decade, the more time I spent with Bud, the more I came to realize what a superstar he really was. I watched him live and thrive as an unpretentious gen-

- “Without Bud’s encouragement there would not have been an Armadillo World Headquarters or The Raw Deal. Thanks for your encouragement, Bud. You caused my life to be lived out in Austin.” —Eddie Wilson

- “Bud ran rare. He described his political position as ‘Moderate Anarchist.’ He wasn’t religious but in often con-

- “Blessed McGill

- “Birth is real, death is real, and all between is a game.”

Wolfgang, a channel for Mexican cowhands learned to work cattle on the ranch. The Wittliff Collections commissioned digital card-based games especially for the text, and Humanities Texas will promote and travel the exhibition housed at schools, libraries, museums, and other venues throughout Texas and the U.S. as part of its mission to support research, education, and public programs in the humanities. Co-created by Bill Wittliff and Carla Elrod, and made possible in part by a We The People grant from the NEH for the Humanities, the show is soon available to rent contact Lindsey Wall at fall1@humanitiestx.org or 512.460.1991.

HUMANITIES TEXAS TOURS SAVERO

Humanities Texas, the state affiliate of the National Endowment for the Humanities, and the Wittliff Collections have organized a touring exhibition of Bill Wittliff’s Savoro: Scenes of the Texas Cowboy, photographs featured in his monograph from UT Press. In the early 1970s, Texas historian Joe Frantz offered Bill a once-in-a-lifetime opportunity—an ranch in northern Mexico and document the vanishing life of traditional vaqueros, photographing them at work in daily chores little changed since the first Mexican cowhands learned to work cattle on the ranch. The Wittliff Collections commissioned digital card-based games especially for the text, and Humanities Texas will promote and travel the exhibition housed at schools, libraries, museums, and other venues throughout Texas and the U.S. as part of its mission to support research, education, and public programs in the humanities. Co-created by Bill Wittliff and Carla Elrod, and made possible in part by a We The People grant from the NEH for the Humanities, the show is soon available to rent contact Lindsey Wall at fall1@humanitiestx.org or 512.460.1991.

HUMANITIES TEXAS TOURS SAVERO

Humanities Texas, the state affiliate of the National Endowment for the Humanities, and the Wittliff Collections have organized a touring exhibition of Bill Wittliff’s Savoro: Scenes of the Texas Cowboy, photographs featured in his monograph from UT Press. In the early 1970s, Texas historian Joe Frantz offered Bill a once-in-a-lifetime opportunity—an ranch in northern Mexico and document the vanishing life of traditional vaqueros, photographing them at work in daily chores little changed since the first Mexican cowhands learned to work cattle on the ranch. The Wittliff Collections commissioned digital card-based games especially for the text, and Humanities Texas will promote and travel the exhibition housed at schools, libraries, museums, and other venues throughout Texas and the U.S. as part of its mission to support research, education, and public programs in the humanities. Co-created by Bill Wittliff and Carla Elrod, and made possible in part by a We The People grant from the NEH for the Humanities, the show is soon available to rent contact Lindsey Wall at fall1@humanitiestx.org or 512.460.1991.
When EDWIN “BUD” SHRAKE passed away on May 8, we lost a remarkable man and writer. As the archivist lucky enough to be processing Bud’s vast archive, I can attest that the prolificacy, versatility, amiability, and profundity so beloved by Bud’s fans and friends remain very much alive in his personal papers. What’s in this photograph isn’t even all of Bud’s materials (only so much fit in the shot, and we wanted to include the leather office chair he used for more than two decades), but it’s a good illustration of the height, length and depth of his archive and reflects his long and storied career. Bud was one of the first major donors to the Southwestern Writers Collection, and for 20-plus years he gifted his materials, which now total about 75 linear feet.

Some of the milestones in the Shrake Papers are: articles from the Fort Worth Press when Bud was an unsung forerunner of the New Journalism movement; the manuscript titled “These Happy Occasions,” which was the source for his beloved, absurdist Western novel, Blessed McGill; the spatual notebook in which he started working with what became his most famous novel, Satyricon, takes off, Peter Arboit, while on a fourteenth-hour flight to Indonesia on assignment for Sports Illustrated, lobby programs and other promotional material for the cult Western Kid Blue, a film Shrake wrote and Dennis Hopper started in, loads of correspondence with fellow seekers, wanderers and wordsmiths, official incorporation papers for Mad Dog, Inc., boxes of taped interviews with friends, family members and associates of Willie Nelson when he was one of the first major donors to the Southwestern Writers Collection, and for 20-plus years he gifted his materials, which now total about 75 linear feet.

Some of the milestones in the Shrake Papers are: articles from the Fort Worth Press when Bud was an unsung forerunner of the New Journalism movement; the manuscript titled “These Happy Occasions,” which was the source for his beloved, absurdist Western novel, Blessed McGill; the spatual notebook in which he started working with what became his most famous novel, Satyricon, takes off, Peter Arboit, while on a fourteenth-hour flight to Indonesia on assignment for Sports Illustrated, lobby programs and other promotional material for the cult Western Kid Blue, a film Shrake wrote and Dennis Hopper started in, loads of correspondence with fellow seekers, wanderers and wordsmiths, official incorporation papers for Mad Dog, Inc., boxes of taped interviews with friends, family members and associates of Willie Nelson when he was one of the first major donors to the Southwestern Writers Collection, and for 20-plus years he gifted his materials, which now total about 75 linear feet.

Some of the milestones in the Shrake Papers are: articles from the Fort Worth Press when Bud was an unsung forerunner of the New Journalism movement; the manuscript titled “These Happy Occasions,” which was the source for his beloved, absurdist Western novel, Blessed McGill; the spatual notebook in which he started working with what became his most famous novel, Satyricon, takes off, Peter Arboit, while on a fourteenth-hour flight to Indonesia on assignment for Sports Illustrated, lobby programs and other promotional material for the cult Western Kid Blue, a film Shrake wrote and Dennis Hopper started in, loads of correspondence with fellow seekers, wanderers and wordsmiths, official incorporation papers for Mad Dog, Inc., boxes of taped interviews with friends, family members and associates of Willie Nelson when he was one of the first major donors to the Southwestern Writers Collection, and for 20-plus years he gifted his materials, which now total about 75 linear feet.
A CERTAIN ALCHEMY
Photographs by Keith Carter
Drawing from the animal world, popular culture, folktale, and religion, Carter's photographs explore relationships that are timeless, enigmatic, and mythological. The inaugural show in our new gallery spaces, this exhibition presents 60 images from Carter's monograph published last fall in the Wittliff’s Southwestern & Mexican Photography Collection Book Series with UT Press.

FIREFLIES: Photographs of Children by Keith Carter
The more than 20 images in this exhibition reveal the wonderful innocence and wisdom of children that Carter has captured through a rare perspective. This show celebrates his newest book with the University of Texas Press, forthcoming in October:
http://www.utexas.edu/utpress/books/carter.html

THE LIGHTNING FIELD
Mapping the Creative Process
Mark Twain once noted, “the difference between the almost right word and the right word is the difference between the lightning bug and the lightning.” The leading writers of the Southwest make it their business to be lightning rods, and their journals, notes, correspondence, and manuscripts in the Wittliff’s Southwestern Writers Collection document their struggles to find precisely the right word. This exhibition features the papers of Cormac McCarthy, Sam Shepard, John Graves, Rick Riordan, and many others as it presents a variety of authors’ compositional dilemmas and, through them, illuminates the law of creation. Presented in conjunction with Texas State’s 2009-2010 Common Experience text, Daniel Pink’s A Whole New Mind.

THE LONESOME DOVE
Collection
Props, costumes, photographs, and other “making of” materials from the film’s major archive at the Wittliff take visitors behind the scenes of the CBS miniseries based on Larry McMurtry’s novel.

MAY 13 – AUG 31
FIVE BY RUSSELL LEE
On loan from the Wittliff Collections, five digitized prints of Depression-era Texas images shot by Russell Lee are on display at the San Antonio Museum of Art. For more information, contact Georgia Davis at (830) 370-4833.
http://www.sama.org/exhibits/sparks/sparks.html

SEPT 19 – DEC 31
LONESOME DOVE
at the WITTE MUSEUM
Sixty of Bill Wittliff’s images from his Book of Photography from Lonesome Dove will be on view at the Witte in San Antonio. Accompanying the images will be several pieces of film memorabilia, including Gus’s “mortal remains” and grave marker, his Colt dragoon, and the iconic painted dove from above Pumphrey’s mercantile.

EXHIBITS & EVENTS CALENDAR
CONSTRUCTION IS NEARLY DONE AND WE'RE PLANNING AN EXTRAORDINARY FALL LINE-UP!

JOIN US THIS FALL IN OUR NEW SPACES.
With construction of the expanded galleries and reading room nearly complete, we’re planning a full season of exciting exhibit receptions, programs, panel discussions, readings, and other events, including a Grand Reopening on October 17! Watch our website for all the news...