

THE KEYSTONE

Handwritten signature

THE WITTLIFF COLLECTIONS

FALL 2013



from the DIRECTOR

ALL OF US at the Wittliff Collections join in celebrating the lives of three remarkable friends we have recently lost.

John Graves was one of Texas's most beloved writers, best known for his lyrical book, *Goodbye to a River*. We are proud to be the home of John's major archive and of the seven-foot statue of him by Patrick Olyphant that has graced our foyer for years. His funeral in Fort Worth was marked by many tributes. Those by Bill Broyles and Stephen Harrigan, whose papers are also highlights of our Collections, can be found in *Texas Monthly*. Bill Wittliff's story of one particularly memorable day with John is printed at right.

San Antonio author **Jean Flynn** introduced countless school children to such important historical Texans as Stephen F. Austin, Jim Bowie, and William Barret Travis. Flynn especially wanted to inspire girls and young women, and when she found there were few books about women heroes, she decided to write them herself—including individual titles on Lady Bird Johnson and Annie Oakley, and a collection of profiles, *Texas Women Who Dared to Be First*.

Longtime Austin community volunteer and activist **Mary Margaret Farabee** was legendary in her adopted city for her infectious enthusiasm for a wide range of progressive civic and cultural causes. She was a generous supporter and volunteer for the Wittliff Collections, sharing her exceptional fundraising skills with us and co-chairing our two major galas.

We are eternally grateful for our relationships with these extraordinary people, and for their individual legacies that will forever stand as generous contributions to our region's cultural heritage. We will miss them dearly, and extend our deepest condolences to their families. ★

—DAVID L. COLEMAN



On July 31, 2013, Texas and the nation mourned the loss of John Graves, whose 1960 classic *Goodbye to a River* and other authentic writings about his place on the land led *Texas Monthly's* founding editor, William Broyles, Jr.—and so many others—to revere Graves as the “literary godfather” of Texas. Broyles spoke at Graves' memorial service on August 10, as did Stephen Harrigan, Rick Bass, John and Jane's daughters, Sally Graves Jackson and Helen Graves, and our founder, Bill Wittliff, who told this story about a favorite pastime he and John shared: fly fishing.

remembering JOHN GRAVES

JOHN GRAVES was my friend...my dear, dear friend. There are a lot of us here today who can say that. One of the really nice things about having a writer for a friend is that you never really lose them so long as you can reach over and grab one of their books off the shelf. That's particularly true of John, I think—if you know his books you knew him. I mean that really is John in his books... and those really are the things he cared about... and it was one of his great gifts that he could write about those things in such a way that you cared about them, too.

Just a few weeks ago—June 20th, in fact—John sent me a little piece he'd been working on for a long, long time but had never really gotten comfortable with. He had kept at it draft after draft and was keeping at it still. Jane made that possible; Jane was the one who all along—even while having an illustrious career of her own as a designer—tended to the necessities and expectations of everyday life so that John could write (and John knew it)... and it says something about John Graves the Writer that he was still looking for just the right word, just the right sentence when he went out the door.

The truth is, I don't remember a time when we weren't friends once we met out at Dobie's Paisano Ranch some forty odd years ago. John came home

with me that night in November 1970, and he and my Sally and I stayed up pretty much the rest of the night talking about books and writing and lack of rain and other things and told wonderfully ribald jokes. And of course we talked about fly fishing to which we were both addicted, and in a few years we were making annual trips up to the San Juan River in New Mexico with my then teenage son Reid in tow to have a go at the Rainbows and Cutthroats.

Between trips John would tie flies and build flyrods and practice knots and try new casts, like the doublehaul, out on the grass in front of the house he himself had built at Hard Scrabble. One year he invented a fly to imitate a cluster of several hundred—maybe several thousand—midges floating down the stream altogether (kinda like a big Christmas dinner for a trout). Forgive me, John, but it was the most awful looking thing you ever saw in your life. If you've ever seen a dust ball about the size of golf ball roll across a hardwood floor you get the idea. But John just could not have been prouder, so Reid and I named it the Graves Cluster in his honor and John—along with us of course—just couldn't wait to see it in action.

The next morning our guide Harry started pulling tiny flies out of his fly box with a pair of tweezers and handing them out. John watched for a minute then said, “Well I was thinking we might wanna start with this one right here,” and then he proudly opened his hand and the Graves Cluster lay there in his palm like some poor little ol' lost creature that had been deserted by his momma. Well, Harry's nose went straight up in the air. I mean he just totally disdained the Graves Cluster and made some uppity remarks about the classic patterns he'd tied the night before that perhaps might be better suited to these waters and these elegant fish... in other words the Graves Cluster was just a damn Redneck and what self-respecting trout would even give it a glance....

John didn't say anything, but Reid and I could see he was hurt and disappointed and maybe even a little embarrassed, too, at having brought the Graves Cluster out in public in

the first place. In any event, Harry and I went downstream while John and Reid stayed where they were and began casting to rising trout along the cutbank. Then a really big trout showed himself and Reid went after him with the tiny midge Harry had selected for him... but no luck... the little midge just wasn't enough groceries to tempt the old boy. Finally Reid said, “John, lemme have that Graves Cluster.” John already had it out of the flybox and in his hand... “You damn right,” he said and Reid tied it on...

Harry and I heard the splash then busted our butts to get back upstream in time to see them net the big trout—and it was a big trout—and of course it's been getting bigger and bigger ever since...

Harry was beside himself. “What'd you catch him on?” he said, “That little midge I tied last night?” John turned away—he was a polite man and I guess just didn't want Harry to see him gloat. But Reid smiled then carefully took the fly out of the trout's lip and held it up for Harry to see: the Graves Cluster!



Later, when we were back at our little cabin at Abe's, we laughed about it... Oh listen, we laughed and we laughed and we laughed... “Well, it was just a goddam triumph that's all,” John said. “Just a goddam triumph.” Lord that was fun—it was all such fun. All those years... you just couldn't be around John without feeling enriched... enlarged... blessed... That's exactly the right word: blessed... You felt blessed... and it was a blessing you could carry around with you for the rest of your life. ★

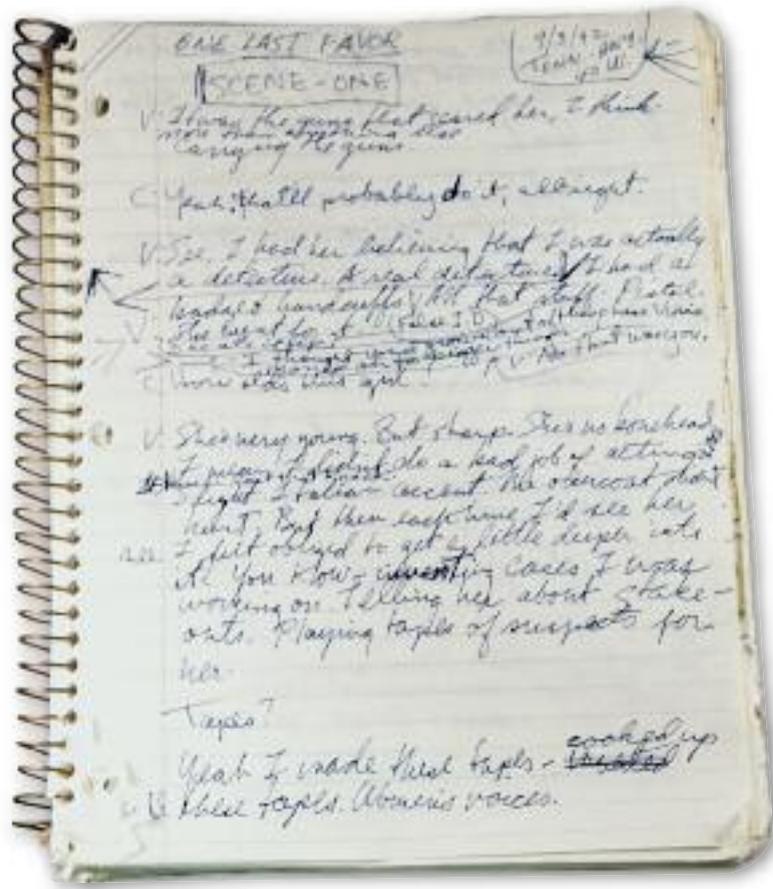
—BILL WITTLIFF

Written on August 6, 2013, John's 93rd Birthday



(left) *The Graves Cluster*, approx. 1" long

(above) Reid Wittliff and John Graves, 6/25/1987, Bill Wittliff



FOR YEARS THE Wittliff Collections have exhibited individual pieces from **SAM SHEPARD**'s impressive archive, which Shepard began donating in 1992. Now we are presenting our first-ever comprehensive exhibition focused on the Pulitzer Prize-winning playwright and Academy Award®-nominated actor—and we're featuring him on this issue's front cover.

The Writer's Road: Selections from the Sam Shepard Papers reveals the raw intensity of the man as it maps the arc of his celebrated life and career: from his days as a young, rebellious one-act off-Broadway playwright to his reinvention as master of the complex family drama with plays like *Curse of the Starving Class*, *Buried Child*, and *True*

West. Shepard reveals his thoughts and moods in handwritten notes

The SELECTIONS FROM *Writer's Road*

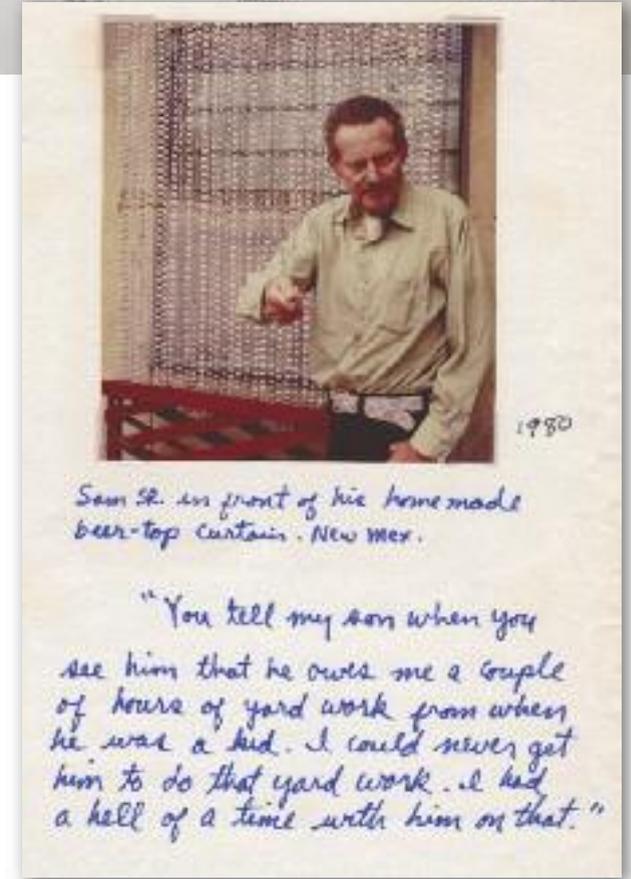
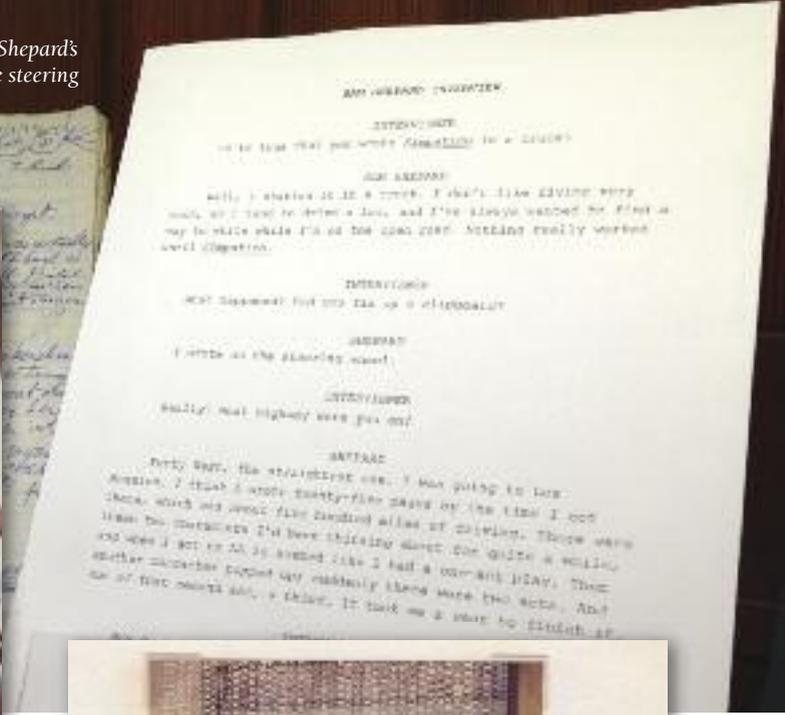
THE **SAM SHEPARD** PAPERS

Road

and letters, from his spiritual sojourns in England in the early 1970s to his unexpected fame as a Hollywood star in the 1980s. Other materials show the roles of important people in Shepard's life, including Bob Dylan and Jessica Lange.

Lending depth and intimacy to the exhibition are numerous pieces from a collection of nearly 300 letters, candid photographs and other materials exchanged

(here and far left) Early notebook draft of the play *Simpatico* verifies Shepard's oft-quoted *Paris Review* interview that he wrote some of the play on the steering wheel of a truck while driving along I-40 West. Photo by Johnny Dark



across four and a half decades between Shepard and his long-time close friend Johnny Dark. (pp. 6-7)

The Writer's Road also showcases Shepard's densely filled notebooks, which contain the earliest handwritten drafts of his stories and plays, sometimes composed while he was, literally, driving across America. Now, visitors to the Wittliff can trace Shepard's creative process—and the restless energy he brings to his work.

Curated by Texas State faculty member Chad Hammett and Wittliff Southwestern Writers Collection curator Steve Davis with assistance from Wittliff staff, *The Writer's Road* runs through February 14, 2014.

THE EXHIBITION ONLINE: A dynamic virtual presentation of *The Writer's Road: Selections from the Sam Shepard Papers* is now on our website. Viewers can see a reproduction of the Wittliff's physical exhibition and explore specific artifacts that offer insight into Shepard's life and creative process. The online exhibition was created by Chad Hammett and fellow Texas State faculty member Twister Marquiss. Visit anytime: www.thewittliffcollections.txstate.edu/exhibitions-events/online/shepard. ★



(below) In 1979, Shepard won the Pulitzer Prize for *Buried Child*. Despite the accolades, he rewrote the play for a 1996 revival directed by Gary Sinise.

(above) Shepard's tumultuous relationship with his father is a recurring subject in his plays and prose. Shepard and Johnny Dark traveled to New Mexico to visit Sam Sr. in 1980.

I love long-distance driving. The farther the better.... covering immense stretches in one leap... Completely alone. Relentless driving. Driving until...

10/10/83

Dear John,

Here I am back in the mouth of the mad movie machine. The external are identical every time & I never seem to get used to them. It always seems to get used to them. I know some inner complaint about the insanity of it all. ~~But~~ it's really necessary to make this much fuss & waste just to make a movie that's only going to disappear in time anyhow? Anyway, I'm going thru the usual little period of adjustment which always resolves itself in me talking to my trailer & holding up like a woodchuck. Spreading the sound by the A.D.'s walkie-talkie. Still it ain't a bad way to make a lot of \$ in a relatively short time.

I started this letter to you 5 days ago & I'm just now getting back to it. When shooting rates now it's raining, usually it cold & I'm sitting in my trailer again just had a chicken dinner from the catering truck. We're getting set to shoot a tornado sequence where a truck overturns & one of the kids gets buried under a pile of corn.

I'm two letters from you & he really how his feeling & cars & stay place for sure here with you a lot.

Oregon keeps big beautiful

Dear Sam

We finished reading the play. I thought it was a beautiful little number, clean, well written and funny - that old familiar tone of yours, the ever present "old man" off to the side and the trademark two sides of yourself talking to each other, the one laconic, crisp, Ramon Carver or Peter Hanks-like in its no-nonsense brevity and the other slightly comic/sarcastic/maudlin-in-a-distant-but-cannot-understand (which in fact I read aloud to Scarlett as Jimmy Stewart.) And then always that slightly abstract-mythic quality that gives the piece a tone which makes one feel after finishing it that you've just read a description of a dream.

But I was also stuck afterward and remembered again how close to the vest you play it, on a personal level, and that in all the conversations we've had, with the exception of one conversation - stoned in the bedroom of your house in Iowa about stuning out of the house in the midst of an argument, you've never talked much about your relationship with Jessica, although here in the play is somewhat of a main theme about a man and his woman in Minn. their difficulties, his emotional attachment to her, their separation and his apparent return as the play ends. And I realized that of course, this has always been one of the obvious differences between us, this tendency where I usually tend to say too much and you tend to say too little (a quality which, because it was so different from myself, I've always greatly admired, taking into account of course that we probably don't do anything "on purpose") - except at that amazing moment - now a long time ago - when we'd got stoned together & found a kind of balance of openness in communication between two extremes.

If the casting goes well it should be a wonderful piece to do; it's sparse, clean, funny and thought provoking and I wish we could go down. Thanks for sending it.

And of course many thanks for the Kerouac book. No, I don't think I've heard about it for a long time. Great going to your winter-in-Minn letter. Reminded me of the time I came from the dog pound in Conn. and found a post card from you. "Regards to all yr Conn. Neighbors." Nice inscription in there. I recall we made a rule up long ago that we had to put an inscription in any book we were going to each other. (One of our better ideas.)

...ing like a scotchbitch this morning. Scarlett in the ...ing. We just got ...ing Proud and came back ... "I just an un ... later when I ... where the ... be's want to ...le. straggling

NEW in the Wittliff's Southwestern Writers Collection Series:
The Letters of Sam Shepard and Johnny Dark
 Edited by **Chad Hammett**

We are excited to announce the newest volume in our Southwestern Writers Collection Book Series: *Two Prospectors: The Letters of Sam Shepard and Johnny Dark*.

Two Prospectors gathers nearly 40 years of correspondence and transcribed conversations between Sam Shepard and his good friend Johnny Dark. In these gripping, sometimes gut-wrenching letters, the men open themselves to each other with surprising honesty. Shepard's letters give us the deepest look we may ever get into his personal philosophy and creative process, while in Dark's letters we discover insights into Shepard's character only an intimate friend could provide.

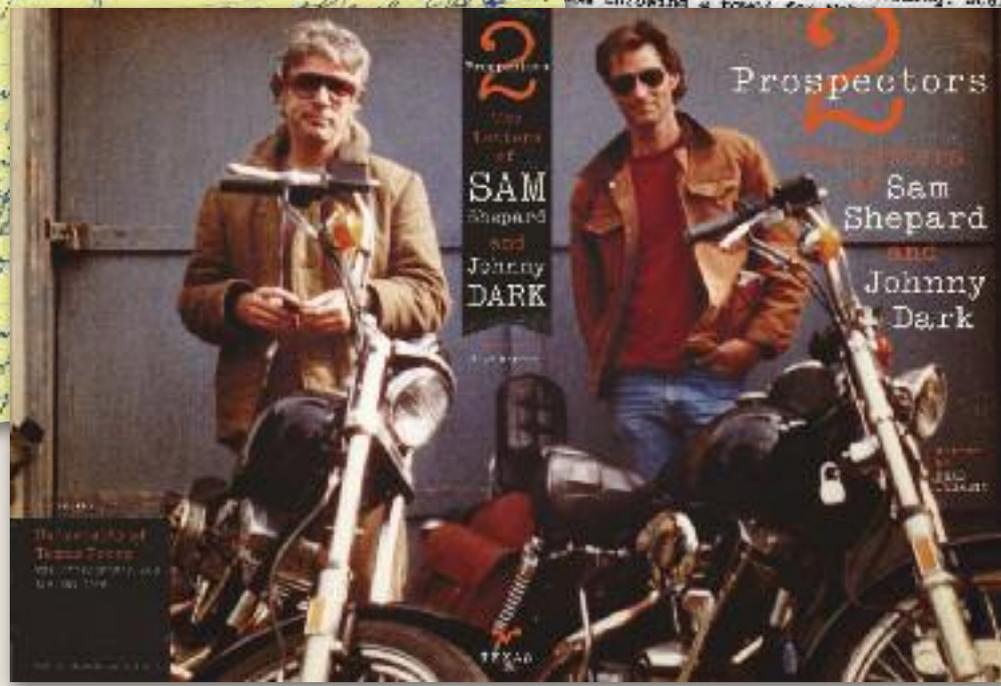
The men also reflect on their relationships with women (including Shepard's anguished decision to leave his wife and son for actress Jessica Lange), their personal struggles, and the accumulating years. Illustrated with Dark's candid, revealing photographs of Shepard and others taken across the decades, as well as facsimiles of numerous letters, *Two Prospectors* is a compelling portrait of a complex friendship that has anchored two lives for decades.

The book will be published by the University of Texas Press in mid-October. Editor Chad Hammett teaches at Texas State University where he received a master of fine arts degree in fiction. ★



DON'T MISS THE DOCUMENTARY

SHEPARD & DARK is a portrait of the multilayered relationship between playwright/actor Sam Shepard and his longtime close friend Johnny Dark. Director Treva Wurm-feld documents the men reminiscing as they sift through their years of correspondence in preparation for turning the materials over to the Wittliff for our newest series book, *Two Prospectors: The Letters of Sam Shepard & Johnny Dark* (left). Music Box Films Home Entertainment will release the award-winning *Shepard & Dark* on DVD and VOD on October 22, 2013. The documentary will be available for viewing in the Wittliff reading room free of charge. ★



(above)
 First page of a letter from Johnny to Sam after reading Sam's play "Eyes for Consuela," 1997

(left)
 Back, spine, and front of cover for *Two Prospectors*

(above)
 First page of Sam's letter to Johnny from the film set of *Country*, 1983

...the body disappears, the legs fall off, the eyes bleed, the hands go numb, the mind shuts down, and then, suddenly, something new begins to appear.

now on VIEW

México lindo

BEAUTIFUL MEXICO

TITLED IN TRIBUTE to the traditional song “México lindo y querido”—whose lyrics evoke a love of the homeland—this exhibition celebrates the beauty of Mexico as seen through both native and foreign eyes. A survey of more than 100 photographs drawn from the Wittliff’s permanent holdings, *México lindo* explores subjects that illuminate the diversity of the country’s landscapes, speak to the dignity of the individual, and reveal the importance of family, community, tradition, and faith. Images by 49 camera artists represent a variety of printing techniques, from tintype to traditional darkroom to digital. ★

ON VIEW THROUGH DECEMBER 13, 2013

ON SUNDAY, SEPTEMBER 8, the Wittliff Collections celebrated the exhibitions *México lindo* and *Manuel Álvarez Bravo* with an afternoon of festivities. Lively and talented, El Mariachi Carta Blanca welcomed attendees with “Mexico lindo y querido” and other traditional music.

Several photographers with work in the *México lindo* exhibition mingled with visitors at the reception, includ-

ing Keith Carter, John Christian, Faustinus Deraet, Robin Renee Hix, Joel Salcido, Rocky Schenck, Geoff Winningham, and Bill Wittliff.

Writer, curator, and former Austin Museum of Art director Elizabeth Ferrer presented a talk entitled “Between Tradition and Modernity is a Bridge: The Photograph in Mexico,” to an engaged audience of more than 200 guests.

Ferrer discussed and illustrated the many ways that



photographers, both native and foreign, have continually looked to the past in elaborating their visions of Mexico. A touchstone for her discussion was the oeuvre of Manuel Álvarez Bravo, broadly considered Mexico’s greatest 20th-century photographer, and one who profoundly influenced and acted as a bridge to generations of camera artists who followed him. Referring to images surrounding

the audience on the gallery walls, Ferrer explained the importance of key figures in the history of Mexican photography, such as Lola Álvarez Bravo, Graciela Iturbide, Yolanda Andrade, and Héctor García, and pointed out the many Americans—including Edward Weston, Paul Strand, Keith Carter, and Bill Wittliff—who have long been inspired by Mexico’s people, cultures, and landscapes. ★

(above) *Mujeres de Magdalena / Women of Magdalena*, Chiapas, Mexico, 1989, Antonio Turok, on view in *México lindo*



THIS IS THE first time the Wittliff has mounted a solo exhibition of its prints by one of the founders of modern photography, Manuel Álvarez Bravo (1902–2002). After 20 years of collecting, the Wittliff presents 51 signed vintage and modern prints taken by this important master over a span of 70 years. Don’t miss this landmark exhibition at Texas State. ★

MANUEL ÁLVAREZ BRAVO

ON VIEW THROUGH DECEMBER 1, 2013

(above, left) *Dos pares de piernas / Two Pairs of Legs*, 1928–29
(middle) *Calabaza y caracol / Squash and Snail*, 1928 / printed 1980
(right) *Día de todos muertos / Day of the Dead*, 1933 —all by Manuel Álvarez Bravo

méxico lindo
YOLANDA
ANDRADE

Yolanda Andrade was born in Villahermosa, Tabasco, in 1950, and attended the Visual Studies Workshop in Rochester, New York, from 1976 to 1977. She has received grants from the National Endowment for Culture and Arts in Mexico and in 1994 was the recipient of a Guggenheim Memorial Foundation fellowship. Andrade has published many books and has taught photographic workshops, most recently on photographing urban environments and landscapes and on photographic editing. Since 2003, she has exclusively worked in color with digital cameras, and she no longer produces black-and-white work. The Wittliff Collections have 79 of her photographs. This image is on view now through December 13 in our *México lindo* exhibition. (p. 8) ★

Día de fiesta / Holiday, 1997,
Yolanda Andrade



this october, *Twelve Books*
publishes **Dallas 1963**

by **Bill Minutaglio** and Wittliff Collections literary curator **Steven L. Davis**. A vibrant account of a city brewing with political passions, where larger-than-life characters are dead-set against the Kennedy presidency, *Dallas 1963* is not only a fresh look at a momentous national tragedy, it is also a sobering reminder of how radical, polarizing ideologies can poison a city—and a nation.

The book has been generating advance praise. In a starred review, *Publishers Weekly* said: “After fifty years, it’s a challenge to fashion a new lens with which to view the tragic events of November 22, 1963—yet Texans [Minutaglio and Davis] pull it off brilliantly.”



On Thursday, October 24 at 4:00 pm,

Steve Davis and Bill Minutaglio, who teaches journalism at UT-Austin and has been donating his papers to the Wittliff, will talk about their ground-breaking book and sign copies. Here is a preview: **Q. How did the concept for *Dallas 1963* originate?** We noticed a big gaping hole in all the previous Kennedy books: while authors kept trying to explain the assassination, none of them ever bothered to explain Dallas. We knew there were mysteries, unanswered questions, about Dallas during the Kennedy years—how it gained such a notorious reputation that many of JFK’s friends and advisors warned him to avoid the city.

Q. What made Dallas unique in its opposition to Kennedy? Dallas be-

came the capital for the anti-Kennedy resistance in America. It was home to the fantastic, outsized gathering of titans leading the fight against Kennedy: the world’s richest oilman; the leader of the largest all-white Baptist congregation in the world; the most ideologically extreme member of Congress; and the publisher of the hugely influential *Dallas Morning News*, whose hostility towards Kennedy was so feverish that he wasn’t content to just attack JFK in editorials—he traveled to Washington, D.C. to personally berate the president inside the White House. Dallas’s reputation as an extremist haven grew, and the city began attracting even more radical elements, including a rogue ex-Army general relieved of command by JFK and a former communist defector named Lee Harvey Oswald.

Q. What was it like working together on the book? We knew each other first as friends and colleagues who admired each other’s work, and it was hard to move beyond that at the beginning. We kept being too polite to each other. And then, finally, we learned to be as tough on each other as we are on ourselves. That was kind of a breakthrough, and once it happened, the drafts began to fly back and forth.

Q. How important were archives in your research?

Archives built this story. Just as the holdings at the Wittliff are the best way to get to know an author, we used archives to learn about the major players in Dallas. We dug into several collections—from the presidential papers of Kennedy, LBJ, and Nixon to extraordinary local Texas collections. The resources we found—letters written in the heat of the moment, incredibly detailed reports, transcripts, photographs, even notes from political spies—were gold mines of information. Far more accurate than oral interviews conducted months or years later, archives were as close as we could get to being there ourselves. ★



another **MEMORABLE** event

GLOBAL
FROM TEXAS TO THE WORLD AND BACK
ODYSSEY

ON APRIL 4, 2013, the Wittliff celebrated its exhibition *Global Odyssey: From Texas to the World and Back* with a panel of South Texas-born writers: **Stephanie Elizondo Griest**, **Manuel Luis Martinez**, **John Phillip Santos**, and moderator **Carmen Tafolla**. As they exchanged stories on their excursions around the world, a theme quickly emerged: traveling is a way to discover oneself.

As a young man, Martinez went to Europe because he believed that was “where it all happens.” Finding Europe similar to where he was from, he concluded the travel experience was really an internal one: leaving was about coming home with a better understanding of “home” itself.

In contrast to Martinez’ enthusiasm for travel, Santos confessed to having a “very sedentary genetic hardwiring,” pointing to how rooted his family had been for generations. His reluctance to travel, however, was overcome by the calling of benefactors and by persuasive women who would invite him to dangerous and interesting locations. Mysteriously, what he found in these places, no matter how remote, was connection.

we are pleased to welcome **RAMONA KELLY** as the new major gift officer for the Wittliff Collections and the University Library. Ramona joins Texas State from the University of Texas at Austin, where she served as chief development officer for the Dolph Briscoe Center for American History.

In addition to fundraising, her diverse background includes marketing, communications, and special events. Her personal creative passion is storytelling, particularly through documentary film. She cites the award-winning WWII documentary *Last Best Hope*, which she co-exec-



“Getting off the plane when I first arrived in Khar-toum,” said Santos, “I just had an incredible sense of homecoming. The scent of jasmine, it was very hot, dusty, a sunset where you could see the Nile in the horizon... and I just felt like I was coming home.”

Griest, who has lived in both Russia and China, provided a different perspective on self-discovery while traveling: how others react to her. While visiting Outer Mongolia she met up with a group of horsemen who, once informed she was from Texas, expressed their understanding by making a lariat motion with their arms and yelling “Cowboy!” They then gave her an epileptic horse to ride since, they reasoned, a Texan should be able to handle it.

Tafolla moved out of her comfort zone, figuratively and literally. Attending college at a local Lutheran school, she went from a very Mexican American part of San Antonio to an environment where most students were of Germanic or Nordic ancestry. Though only 45 minutes away from home, Tafolla felt as if she was in a foreign country. “All I knew was that everyone was blonde,” she said. Tafolla has since traveled extensively internationally, yet she never felt as far from home as she did at college. “Home,” she has learned, “is what we carry inside of us.” ★

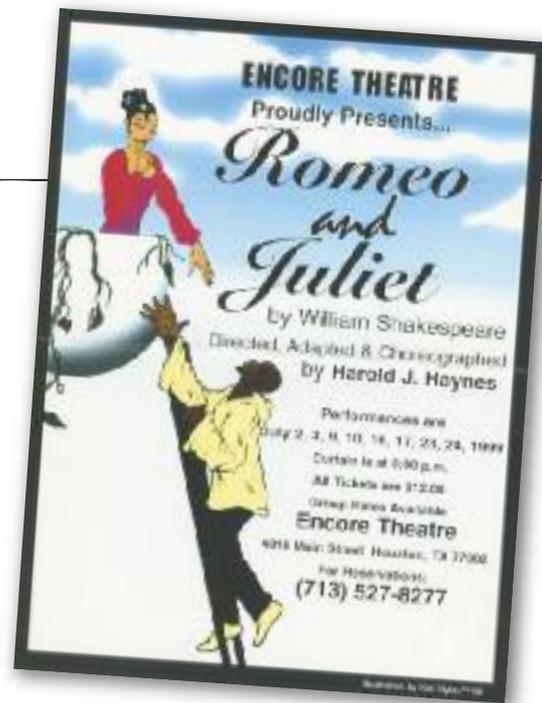
utive produced, as her most significant achievement.

“People who champion the humanities answer a call to serve the greater good. I’m privileged to work alongside the curators, archivists, and librarians at the Wittliff Collections and the University Library on behalf of the important causes they embrace. I especially look forward to getting to know the many people who support the continued growth and outreach of the Wittliff and the library.” Contact her at ramonakelly@txstate.edu. ★



ACQUISITION highlights

AFRICAN AMERICAN THEATER in Texas has a rich history, and Texas State professors **Sandra Mayo** and **Elvin Holt** have spent the past several years traveling the state collecting programs, reviews, posters, and photographs to document this thriving theater community. The pair is authoring two books on the subject: an anthology forthcoming this spring in the Wittliff's Southwestern Writers Collection series, *Acting Up and Getting Down: Plays by African American Texans*; and a history of black theater in Texas. The archive includes many of the items they collected as well as research materials and files on dramatists containing correspondence and interviews. [Gift of Mayo] ★



IN COMMEMORATION OF **Cormac McCarthy's** 80th birthday this past July 20, Peter Greenleaf donated eight letters he received from the author between 1981 and 1988. The brief but personal letters reveal an open, friendly McCarthy who discusses his progress on writing, his reading interests, mutual acquaintances, and travel. In a letter dated November 19, 1984, McCarthy observes, "You may be right in saying that the English are fascinated by the West. I thought it was because they watched *Dallas* on television. Friends of mine from El Paso who have been to Europe recently say that if you'll wear your cowboy boots you'll be surrounded by new friends instantly." [Gift of Greenleaf] ★

PATRICIA BROWNING GRIFFITH, a native Texan and Baylor University graduate, is a well-respected author of novels, short stories, and plays. Her work has been anthologized in *O. Henry Prize Stories* and featured in the *Paris Review*. *Publishers Weekly* praised *The World Around Midnight* as a "graceful novel of small-town-Texas eccentricity." She is currently on the faculty at George Washington University where she teaches creative writing. She also serves on the Board of Directors for the PEN/Faulkner foundation. Her papers include correspondence, reviews, and drafts of her works, as well as screenplay treatments for many of them. [Gift of Griffith] ★

OVER THE PAST six months, the Wittliff acquired additions to the archives of: **Bill Arhos, Jim Hightower, Larry L. King, Joe R. Lansdale, Joe Nick Patoski, Dick J. Reavis, Rick Riordan, Miriam Sagan, Bud Shrake, and Bill & Sally Wittliff.** [Gifts of the authors or their estates] ★

SUSAN TOOMEY FROST, a San Antonio collector of art, artifacts, books, and antiques, recently donated two major collections. Her Mexican border-town postcards consist of 3,857 images, among them photographic postcards and printed postcards representing 22 Mexican cities and towns along the 1,969-mile border between the U.S. and Mexico. Brochures and books are part of this collection as well. Frost also donated her **Guillermo Kahlo** collection of 120 photographs, postcards, booklets, and books. Kahlo, father of renowned artist Frida Kahlo, is best known for his architectural photography of early 20th-century Mexico. Some of the Kahlo rarities are a sleeved booklet of ten views, entitled *Recuerdo de la Ciudad de México*, and a bifold panoramic postcard of a street scene with the Santo Domingo Cathedral. There are also 14 silver-gelatin architectural prints of churches and buildings in Cholula, Metepec, Mexico City, Puebla, San Miguel de Allende, Tepetzotlán, and Tlaxcala. ★



HIGHLIGHTS of photographic acquisitions from the past seven months include the following PURCHASES ★ Five vintage prints by **Mariana Yampolsky** ★ five digital color prints by **Rocky Schenck** ★ eight hand-colored prints by **Kate Breakey**: two from her series *Creatures of Light and Darkness*, and six from her *Slowlight* series which are currently on display in *México lindo*. (p.8)

NEW GIFTS include ★ four additional photographic postcards by **Hugo Brehme** from Susan Frost ★ four tintypes of portraits of Bill and Sally Wittliff taken by **Keith Carter** [gift of Pat & Keith Carter] ★ Three archival pigment prints from *The Road to Tepeyac* series by **Alinka Echeverría**, which are on view now in *México lindo* (p.8) [gift of Echeverría] ★ an oversized print of *JA Corral* by **Robb Kendrick** [gift of John Scott] ★ and three archival digital prints by **Bill Wittliff**, one of which is the first photograph Bill took in 1947—with his Donald Duck camera [gift of Bill & Sally Wittliff]. ★

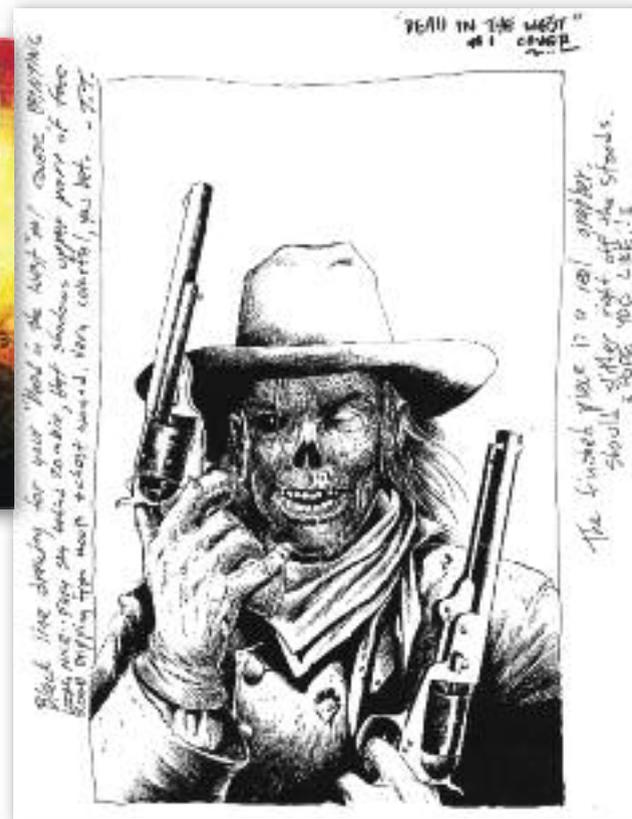
a very sincere THANK YOU to all our donors



(top) Tlaxcala: Colegio de Ocotlán, 1911, Guillermo Kahlo
(left) From the Road to Tepeyac series, 2010, Alinka Echeverría

IF AFTER READING a story you are left horrified and brimming with suspense, yet full of laughter, then you may be a fortunate victim of the writings of champion mojo storyteller **Joe R. Lansdale**, a man who once convinced a fan that “Lonesome” Joe Lansdale “pens his books in blood, ’cause ink is for wimps.”

Master of the short story, and an award-winning writer of horror, science fiction, westerns, and mysteries, Lansdale has conquered multiple genres and formats, authoring over 30 novels and countless short stories. Even though Lansdale’s writing needs no help infiltrating the reader’s imagination, his work lends itself easily to the world of graphic novels.

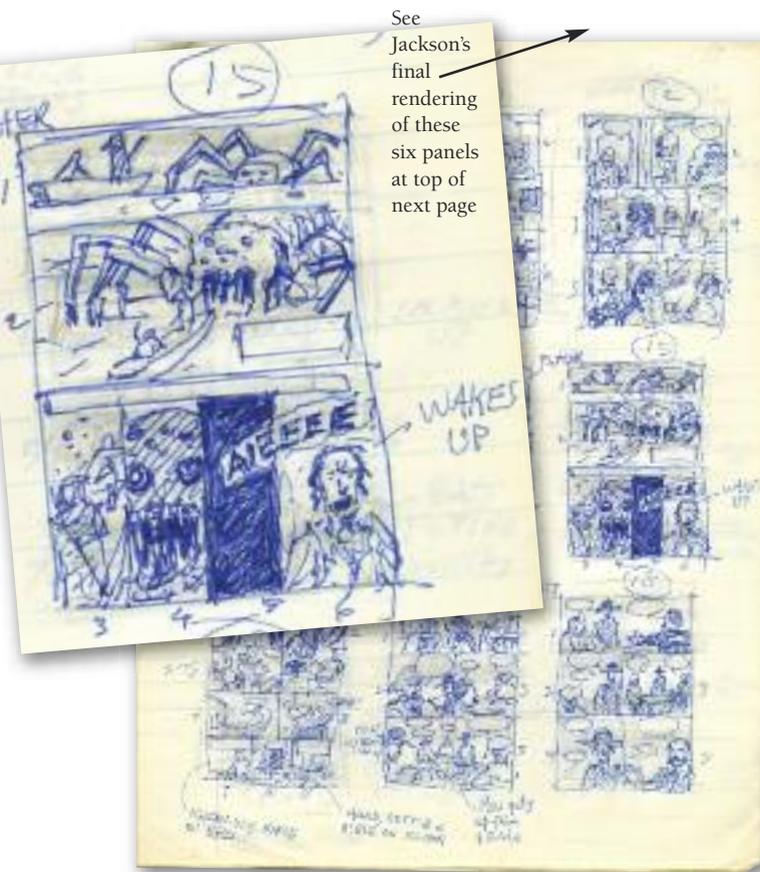


(right) Jackson’s final rendering of page 15 of Lansdale’s *Dead in the West* #1 (see sketch, bottom left), 1992-93, Jack Jackson

awards eight Bram Stokers, one Edgar, and the Horror Writers Association Award for Lifetime Achievement. And Lansdale’s success is international, as evidenced by the multiple translations of his work and international interviews he has conducted over the years. In addition to his fiction, Lansdale has contributed to magazines, television, and film, including the cult-classic *Bubba Ho-Tep*, which is based on a story from *Sanctified and Chicken Fried* published in the Wittliff’s Southwestern Writers series.

This September Lansdale published his newest novel, *The Thicket*, and he has recently been on the set of the film adaptation of his novel *Cold in July* with Michael C. Hall, Don Johnson, Vinessa Shaw, and **Sam Shepard**, who is portraying Ben Russel.

Lansdale began donating his archive to the Wittliff in 1992, and he generously continues to add to his eclectic collection. Keep up with Joe at www.joerlansdale.com. ★



See Jackson’s final rendering of these six panels at top of next page

JOE R. LANSDALE

mojo storyteller goes graphic

Located in Lansdale’s papers housed at the Wittliff Collections are scripts, art, and correspondence related to his graphic novel work. Lansdale has contributed to multiple horror magazines, graphic novels, and comic books, such as *Blood and Shadows*, *Marvel Adventures: Fantastic Four* #32, and *Conan and Songs of the Dead*.

With drawings by artist Timothy Truman and story by Lansdale, together they recreated *Jonah Hex* in the western-horror genre for a graphic novel series about the gun-slinging bounty hunter, complete with zombie attacks.

Lansdale’s own zombie western, *Dead in the West*, was readily converted into a graphic novel. Neal Barrett, Jr. adapted the story, Truman created the cover, and writer and illustrator **Jack Jackson**, who also donated a collection of his work to the Wittliff, designed the story panels.

A star in his genres, Lansdale counts among his many

RESEARCHERS travel from far afield to reach us



OVER THE PAST several years, scholars from across the United States as well as from Australia, Canada, Denmark, England, France, Germany, Hungary, Ireland, Israel, Mexico, Scotland, and South Africa have traveled to the Wittliff Collections to conduct research in our reading room.

Our number of researchers surged with the opening of the Cormac McCarthy Papers in 2009, and his archive remains the most frequently requested by scholars. The Sam Shepard Papers, however, come in a close second in popularity, with biographers and theater scholars eager to access this unique resource. (pp. 4-7)

The 1993 siege of the Mount Carmel Center, the Branch Dividian compound

outside of Waco, well documented in the Dick J. Reavis Papers, continues to fascinate the international community as well, and documentary filmmakers have come from as far away as the United Kingdom to view records housed in Reavis’ archive.

Scholars who travel great distances to conduct research at the Wittliff typically spend anywhere from a full week to several months immersed in the archives, and many come back for return visits.

We greatly enjoy having visitors from so many diverse backgrounds and geographic regions conducting research in our reading room, and it demonstrates the international significance of our cultural resources from the American Southwest. ★

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Become a fan of the Wittliff Collections page and discover "behind the scenes" stories like these plus much more:

a sign of the times: On Tuesday, September 3, 2013, a new painted mahogany relief carving by Austin artist David Everett was installed at the entrance to the Wittliff Collections. A number of Everett's works are on display around the galleries, including the archway above the main gallery entrance and the dedication plaques for the two components of the Wittliff: the Southwestern Writers Collection and the Southwestern & Mexican Photography Collection. His latest work, titled *Las Lomas (The Hills)*, serves to physically unite the two areas under the Wittliff Collections name.

The animals in the carving are native to our land, including the bobcat—an obvious inclusion for

Texas State. Rain clouds were a special request by our founder Bill Wittliff, who commissioned the piece—a symbolic hope for relief for this drought-inflicted region.

Born in the southeast Texas town of Beaumont in 1950, David Everett displayed an interest in the visual



arts and the natural world from his earliest years. He was drawn to the forests, swamps, bayous, bays and marsh-covered plains that lead his part of the state down to the coastline on the Gulf of Mexico. From this vantage point he creates art that explores an allegorical interplay of human and animal forms and the natural history of a personal world. Everett completed his MFA in sculpture at UT-Austin in 1975.



For more of Everett's work, including a look at our *Lonesome Dove* piece, visit davideverett1.tripod.com. —posted 9/5/13 ★

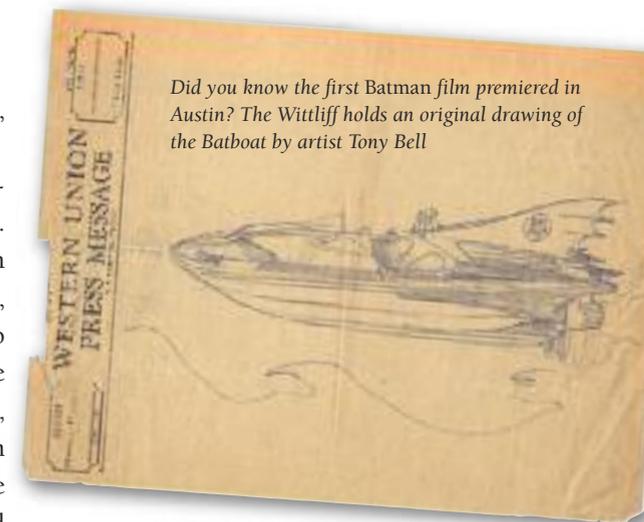
from arkansas to the rick riordan archive: What's a great way to commemorate the opening day of the latest film based on a book by your favorite author? Travel hundreds of miles to get your hands on his handwritten notes and original manuscripts, of course. At least that's what Courtney Cloyes and Zoe Tollette, both 15, did the day *Percy Jackson: Sea of Monsters* hit theaters. Binky Martin-Tollette, Zoe's mother, brought the two young Rick Riordan fans from their home state of Arkansas all the way to San Marcos, Texas, to visit Riordan's archive at the Wittliff Collections. When asked why they were such big fans of the author and the

series, Courtney exclaimed: "Why not?!" Well, ask a stupid question...

Zoe, who is from Little Rock, became interested in Greek mythology as a sixth grader. She liked the first Percy Jackson movie when it came out, but when she picked up the book, she found she enjoyed reading the story so much more. Part of that enjoyment may come from being able to identify with Percy himself, since, like him, Zoe is dyslexic. Up until then Zoe had not been an avid reader, but once she started Riordan's Percy Jackson books, she read the entire series in a week. Her mother said she hardly left her bedroom during this time.

Courtney, who lives in Searcy, was actually reluctant to read the first Percy Jackson book, even after seeing the movie. However once she finally decided to read it, she got into the characters and story so much that she made her way to the local library to check out the series. She read (and reread) it in a couple of weeks. Through the process she became more knowledgeable and interested in Greek mythology.

Once in our reading room, the girls perused Riordan's early manuscripts, observing his own notes as well as the notes that editors had given his work. They were just as fascinated by what did not make it into the books as they were with what did. For example, the working title of the first book was *Son of the Sea God*, which was abandoned in favor of *The Lightning Thief*—so the title doesn't give away the identity of Percy's father. They capped off their visit by watching the video of the talk Rick Riordan gave at the Wittliff on May 11,



2012. His appearance was made in conjunction with the exhibition of his archives that we had on view at the time. —posted 8/7/13 ★

holy batboat, batman! With multitudes of fans in a state of anguish over Warner Bros.' latest choice of actor to play the Dark Knight, our archives team has uncovered something to serve as a pleasant distraction. Instead of asking yourself if the Batman franchise can be kept afloat by Ben Affleck, turn your attention to an actual boat used by the Caped Crusader in the 1966 *Batman* movie. That's right, the Wittliff is in possession of an original sketch of the first Batboat!

Tony Bell, then a 23-year-old comic book creator living in Austin, contacted Bud Shrake, who at the time was writing for *Sports Illustrated* (Shrake's archives are held here at the Wittliff), to pitch a "drawing-story" about a boat race that took place in Houston. As proof of his drawing ability, and perhaps as a way to gain some credibility with the magazine, Bell enclosed the sketch of the Batboat, a project he was currently building in a friend's garage.

Batman opened on July 30, 1966, at the Paramount Theatre in Austin. Bell was hired by the Austin-based company Glastron, whose payment for being contracted out to build the Batboat was having the film premiere in their hometown. —posted 8/23/13 ★

(left) Two Riordan fans traveled from Arkansas to see his archive materials on the opening day of *Percy Jackson: Sea of Monsters*.

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EDITORS

Dr. David L. Coleman
Michele Miller

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Elizabeth, 2002, Michael Nye

JANUARY 2 – MARCH 30, 2014

FINE LINE: *Mental Health / Mental Illness: A Documentary of Voices, Stories, and Portraits* by MICHAEL NYE. Pairing portraits with voice recordings, Nye's documentary project reveals the courage and the fragility of people living with disorder, confronts stereotypes, and draws attention to the tenuous threshold between stability and unbalance. Presented in support of Texas State's Common Experience.

MARCH 18 – AUGUST 1, 2014

ACTING UP AND GETTING DOWN: *Plays by African American Texans* celebrates the new book in the Wittliff's literary series: an anthology showcasing African American dramatists in Texas edited by Texas State faculty members Sandra Mayo and Elvin Holt. This exhibition

springs from the theater archives donated to the Wittliff Collections by Dr. Mayo. (p. 14)

OPENING JANUARY 21, 2014

MAN AND BEAST: *Photographs from India and Mexico* presents over 100 images by renowned photographer Mary Ellen Mark, many of which explore the fundamental, intimate working relationships between people and animals in two countries half a world apart. From the new Wittliff photography series book of the same name.



Boy with a Holy Cow, India, 1995, Mary Ellen Mark

on the cover



Sam Shepard, 1992, by Bill Wittliff is currently on view in *The Writer's Road*. (pp. 4–5)