



THE KEYSTONE



SOUTHWESTERN WRITERS COLLECTION | WITTLIFF GALLERY OF SOUTHWESTERN & MEXICAN PHOTOGRAPHY
FALL 2007 | SPECIAL COLLECTIONS AT THE ALKEK LIBRARY | WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL

TEXAS  STATE
UNIVERSITY
SAN MARCOS

A member of The Texas State University System



from the CURATOR

(right) *Mujer con espejo / Woman with Mirror*, ca. 1960, Antonio Reynoso

(center) *John Graves and "The Passenger" Watty on the Brazos*, 1957, Jane Graves



\$20,000 GIFT

We are excited to announce a recent \$20,000 gift from an anonymous and most generous donor. The gift is being made in honor of Jack L. Martin, an alumnus of Texas State and a good friend to the Collections. Jack was named distinguished alumnus in 1990; he served as a Regent of the Texas State University System from 1985 to 1991 and as its chair in 1988. Jack has played an integral role in our genesis and growth. While chairing the Board of Regents, Jack led the effort to formally establish the Southwestern Writers Collection and pave the way for the construction of a new campus library that houses and exhibits our treasures. Last year Jack helped raise over \$300,000 for our Spirit of Place Gala in Austin that included a significant contribution from his company, Public Strategies, Inc. We are indebted to our anonymous donor for this wonderful gift and grateful to Jack for his continued enthusiastic support.

ON THE COVER
Clara's Horses, 1988,
Bill Wutliff

¡Saludos!

Collecting Mexican photography has had a number of happy consequences for both the WG and the SWWC: it has extended our aesthetic range and has brought us in close contact with the Centro de la Imagen in Mexico City—complex heart of the photographic arts in that country—and with its gifted director Alejandro Castellanos and founder Pablo Ortiz Monasterio... and with the infinitely inventive writer, critic, and

curator Alfonso Morales. Morales is editor of *Luna Córnea*, published by the Centro, little known in this country but considered internationally to be one of the best journals of photography in the world because of its excellent prose and innovative, multilayered approach to the genre.

We are enthusiastically planning a collaboration with Morales on Issue #32, entitled TEX-MEX, which will encompass a kind of aesthetic mapping of Texas and the northeastern tier of Mexican states: Coahuila, Chihuahua, Nuevo León, and Tamaulipas. These are not only our direct neighbors but also former political bedfellows; until just

over 170 years ago Saltillo was the capital of what is now Texas, then Coahuila. Bilingual Issue #32 will be a visual roadmap to these geographical spaces, borne up by photographic imagery and elaborated by writing as fine as we can find in both English and Spanish. It promises to be one of our most ambitious and engaging projects—300 pages, profusely illustrated. As Alfonso says, "Many and varied are the stations where one might stop during a trip far into the imaginary geography of Tex-Mex country. Nevertheless, one doesn't need grand themes, scandalous events, important people, or renowned authors to feel the movement of times and gazes in a particular place.

"More than with the illustration of a pre-established theme, imaginary geography has to do with the possibility of empowering the traces and clues that photographs offer, as much in their suspended world as through the connections that they establish with present and past realities as well as with other kindred images. I understand imaginary geography as the disintegration and reconstitution of space in time, as the journey of maps toward narrative, where places and their inhabitants are at the same moment cameras, models, and screens in an infinite representational game." ★

—Connie Todd



the common experience & JOHN GRAVES

WITH THE HEADWATERS of the cherished San Marcos River located on our campus, Texas State University has picked a perfect theme for the 2007–08 Common Experience: "The Water Planet: A River Runs Through Us." The primary text will be John Graves's beloved *Goodbye to a River*—another great choice. Thousands of Texas State students, in various courses of study, will read this celebrated book based on Mr. Graves's two-week journey in 1957 down a portion of the Brazos river before it was to be dammed and changed forever. *Goodbye to a River*, first published by Knopf in 1960, has never gone out of print.

We couldn't be more pleased with this Common Experience choice. The John Graves archive is one of the Southwestern Writers Collection's earliest and most distinguished holdings. As a matter of fact, we have a 6'11" bronze statue of Mr. Graves—sculpted by Pulitzer Prize-winner Pat Oliphant—standing in our foyer, looking out the east windows. We have collected Mr. Graves's archival records since 1988. They cover his 60 years as a published writer, including copious correspondence and writing files that reveal some of the philosophy, rational thinking, and creative process behind this famously private and independent man.

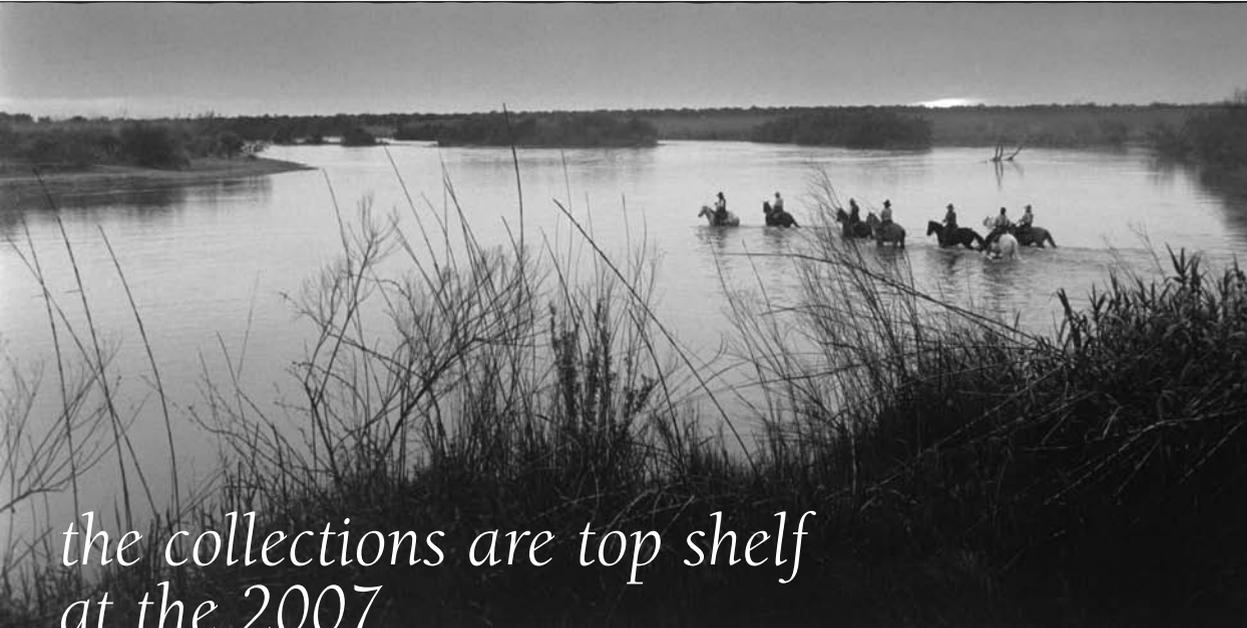
Renewed attention has come this year due to the publication of *John Graves, Writer*, by UT Press. Co-edited by Dr. Mark Busby, the book is a collection of critical essays, discussions, and interviews about Graves, which originated during the John Graves Day organized in 2002 by Curator Connie Todd here at the SWWC. The conference aimed to broaden an appreciation of a masterful writer of universal appeal.

In conjunction with the Common Experience, the SWWC Spring 2008 exhibit will be *Rivers of Texas*, and will feature prominently the work of John Graves.

Our processing archivist, Joel Minor, has concluded his work on the Graves papers, integrating 10.5 linear feet of materials acquired last year with the 17 linear feet already processed. We want to be ready for the additional interest in John Graves and *Goodbye to a River* with as much to offer for researchers as possible. By instructing visiting classes and assisting individual scholars, we are taking an active part in introducing another generation to this remarkable author and his best-known book. ★



(left) *Crossing the Rio Grande*, on the set of *Lonesome Dove*, Moody Ranch, 1988, Bill Wittliff



the collections are top shelf
at the 2007

TEXAS BOOK FESTIVAL

hecho en tejas, lonesome dove, and more

THIS NOVEMBER you'll find the Southwestern Writers Collection and the Wittliff Gallery much in evidence at the 2007 Texas Book Festival.

Timed with the publication of Bill Wittliff's monograph, *A Book of Photographs from Lonesome Dove* (see pp. 4–5), the Festival has chosen as its signature image Wittliff's iconic *Crossing the Rio Grande*. Taken on the film set, the photograph captures the Hat Creek Outfit—Tommy Lee Jones, Robert Duvall, Robert Urich, D.B. Sweeney, Tim Scott, Danny Glover, and Rick Schroder—fording the river at dusk from Texas into Mexico. In fact, several of Wittliff's *Lonesome Dove* images appear on various festival materials this year. *A Book of Photographs from Lonesome Dove* is the Wittliff Gallery's tenth title in its series with the University of Texas Press in Austin.

On Saturday morning in the House Chamber, the Opening Session of the Festival will honor Dagoberto Gilb and Rolando Hinojosa with the Bookend Award for their contributions to Texas literature. Gilb, an award-winning author, and a member of both the Texas State faculty and our Advisory Committee, edited the twelfth volume in the Southwestern Writers Collection book series, *Hecho en Tejas: An Anthology of Texas Mexican Literature*.

Published in January, the book is being praised for its efforts to raise awareness of the contributions of Texas Mexican authors to the nation's literary heritage. Rolando Hinojosa, along with a number of other well-known authors

anthologized in the book, including Sandra Cisneros and Arturo Madrid, appeared at the day-long SWWC book launch last February to kick off a successful statewide tour for Gilb and the anthology.

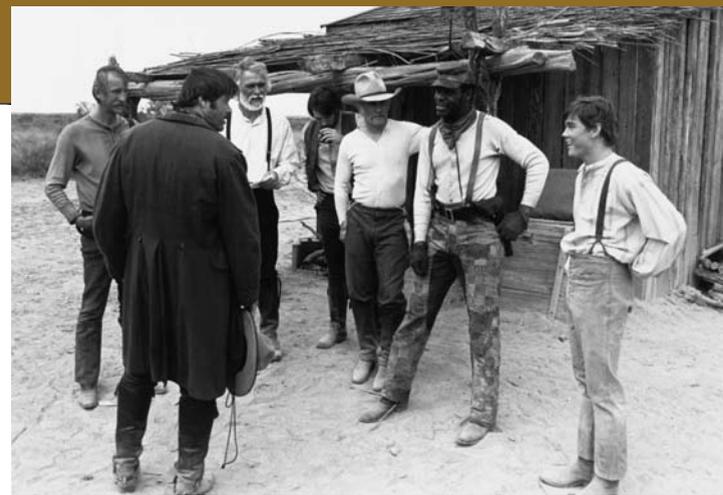
Of the 19 current and past recipients of the Texas Book Festival's Bookend Award, the Southwestern Writers Collection and Wittliff Gallery are proud to be the repository for the major archives of six of those honorees, including John Graves, Larry L. King, Edwin "Bud" Shrake, TEXAS MONTHLY magazine (including founding editor William Broyles), and Bill Wittliff. Several other recipients are represented in the collection, and Mary Margaret Farabee, a driving force behind the launch of the Texas Book Festival, is also a member of our advisory board.

Panel discussions for both *A Book of Photographs from Lonesome Dove* and *Hecho en Tejas* are planned. The Texas Book Festival runs November 3rd and 4th at the State Capitol in Austin. This year they will again feature prominent authors, the highly popular Children's Chapter, the Bon Appetit Cooking Tent, the new Lifestyle Tent, the Book Fair, and plenty of Texas music. Other noted authors include Sherman Alexie, Roy Blount, Jr., Douglas Brinkley, Kristen Gore, Marlee Matlin, Alice Waters, and editors from *The Onion*. The Texas Book Festival is free to the public and has raised over \$2 million for Texas libraries.

The poster and festival schedule information are at <http://www.texasbookfestival.org>. ★

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(left to right) *Call & Gus*;
The Hat Creek Outfit;
Stolen Horses; *Lorie*
Darling; Duvall's film test

(below, left to right)
Deets; *Second Thoughts*;
Jake; *Clara's Orchard*

all by Bill Wittliff, 1988

JOIN US
7:00 PM SATURDAY
OCTOBER 13

The Wittliff Gallery invites you to celebrate the photographs of Bill Wittliff with a free reception and book launch, plus grand opening of the new Lonesome Dove Room. Space is limited—please RSVP EARLY to (512) 245-2313 or wittliffgallery@txstate.edu. Signed books will be for sale (hardcover, 188 pp., \$45, plus tax); proceeds and author royalties benefit the collections.

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LONESOME DOVE

Bill was not the official set photographer on Lonesome Dove. This work was done on his own time, to satisfy his own interest, which was varied. Some pictures are about actors, or about the characters they play. Some are about South Texas, or about the Rio Grande. Some are about cowboys, or about male bonding, or about the men inside the actors and the actors inside the men.

—LARRY MCMURTRY, author of *Lonesome Dove*, from the foreword to *A Book of Photographs from Lonesome Dove*

ON MARCH 17, 1988, in an old warehouse in Austin, Texas, director Simon Wincer shot the first film tests of Robert Duvall and Tommy Lee Jones in costume, and Bill Wittliff, *Lonesome Dove*'s screenwriter and co-executive producer, was there, taking photographs of his own. Wittliff made thousands of pictures during the filming—not as production stills but with an artist's eye—and the best of his images are starring in an exhibit and new book, bringing the sweeping visual imagery of the classic miniseries to the printed page at last.

From now through March 30, 2008, more than 60 of

these sepia-toned prints from the Wittliff Gallery's permanent collection are on display in concert with the publication of Bill's third monograph, *A Book of Photographs from Lonesome Dove*. The exhibit and book launch will be celebrated—along with the Grand Opening of the new *Lonesome Dove* Room—on October 13 (see sidebars, left & right).

Tenth in the Gallery's Book Series with UT Press, the 188-page volume features a foreword by Larry McMurtry, who won a Pulitzer for his epic novel, and an introduction by noted Texas author Stephen Harrigan. In the afterword,





the PHOTOGRAPHS by BILL WITTLIFF

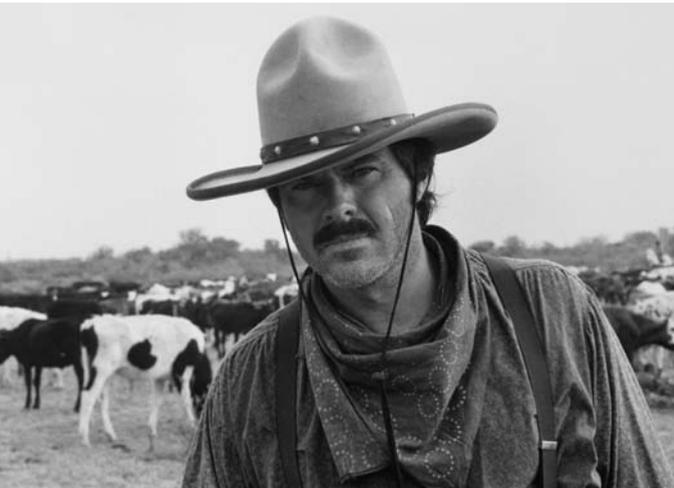
Wittliff himself remembers epiphanic, miraculous, and poignant moments surrounding the making of the film. A small excerpt is presented here. ★ ★ ★ “I remember watching the Hat Creek Outfit coming over a treeless rise with the herd, maybe a half mile or so away. In a little while I could hear the bellowing of cattle, the shouts of men moving them along, the dry squeak of the wheels on the chuck wagon . . . then somebody suddenly shouted, CUT. I turned to see trucks, cameras, lights, scores of people, and my first thought was, Now where’n the hell’d all this come from?” ★ ★ ★ “I got a few letters asking me (as scriptwriter) not to let Gus die in the miniseries as Larry had in his book. But I got many, many more begging me not to let the cowboys eat the two pigs once they got to Montana.” ★ ★ ★ “I always tried to photograph when the actors were in character. The transformation was astonishing. The great ones somehow really do inhabit the characters they play. I remember Deets’s death scene: Danny Glover’s eyes really did glass over, just as written.” ★ ★ ★ “We went up to

Angel Fire, New Mexico, to shoot the blizzard sequence. This was in June, and the special effects guys brought all sorts of machines and potato flakes to create the effect. But when we got up the next morning a real blizzard had blown in. The whole world was white with wind-driven snow. Everybody jumped to take advantage of the freak storm and by the end of the day we’d gotten every shot and then the snow melted and we were in a spring landscape again for the next day’s filming.” ★ ★ ★ “I talked with my dear friend Tim Scott just a few hours before he died in June 1995. . . . He’d had a good life, he told me, and, given his small-town New Mexico childhood, was marveling at all the things he’d seen and done, the places he’d been, the great people he’d worked with who had become his friends. In his professional life the thing he was most proud of was playing Pea Eye in *Lonesome Dove*. He thought both the book and the miniseries would endure forever and in a sense so would we all through it.” ★ ★ ★

—© Bill Wittliff

3,972

is the number of total inches recently measured on more than 90 *Lonesome Dove* costume pieces from the Southwestern Writers Collection holdings. Union suits, bandanas, collars, ties, tattered pants, petticoats and bloomers, all came out of storage to be measured and photographed in preparation for the October 13 opening of the new *Lonesome Dove* Room. The SWWC has long desired a permanent exhibit area dedicated to its most famous film archive, and the new space will feature mannequins and exhibit cases displaying costumes, set designs, props, and other larger materials from the award-winning miniseries. Along with the Hat Creek Cattle Company sign, gracing the room will be a commissioned 80" x 32" wood relief carving by artist David Everett depicting the now unforgettable cattle drive.





MOLLY IVINS' library

(below) One of the many rooms of the Ivins Library before packing.

(center) Sgt. Thomas R. Lindley, Provost Marshal Investigations, M.P. Station, Fort Benning, Georgia, Fall, 1966

BUSINESS STUDENTS CREATE GIFT SHOP PLAN

Considering our growing book series and all the rich imagery in the Collections, we've often talked about the idea of opening a gift shop. Last winter we enlisted the help of Dr. Jim Bell in the McCoy College of Business. Dr. Bell teaches a Texas State undergraduate course called "Studies in Entrepreneurship" where students write business plans for real or imagined enterprises. Last semester a team of students (Nwanneka Agumadu, Abby Beaver, Mark Birmingham, JC Burks, Rosie Dalton, Kathryn Eiler, and Felicia Houston) adopted our shop as their project and completed a detailed business plan for their course work. Our students were the only team in the class to receive an "A" for their efforts, and we now have a tool with which to start our modest enterprise. Yea, students! We're slowly winding our way towards the sale of tote bags, books, and posters. Stay tuned.

WE WERE ALL SADDENED this past February at the loss of one of America's greatest political commentators, Molly Ivins. Her obituary in the *Texas Observer* summed it up: "With Molly's death we have lost someone we hold dear. What she has left behind we will hold dearer still." This has become particularly true for the Southwestern Writers Collection, which on May 7, 2007, received the generous donation of her personal library from her brother Andy Ivins.

Molly's books were gathered by SWWC staff and packed in over 80 boxes. These items are currently being assessed to establish a complete listing of all the titles and any unique features (i.e., inscriptions, notations, commentary) contained within the books. As titles are inventoried they are separated and grouped into subject areas, which will make it easier to organize for an initial display. Her personal library will eventually be accessible to the public through the Alkek Library's online catalog.

Currently we have examined 22 boxes, which contained approximately 1,700 titles. Each box provided pieces that have revealed glimpses into the impact Molly had on others and their admiration for her. Many of the authors she knew—as well as those she didn't—were quick to acknowledge the "special qualities" she had and her impact on their writing or their life. Being involved with this collection has given me valuable insights into the character of someone I wish I had known.

Little by little, the scope of Molly's library is being revealed to us in an expansive range of subject matter that illustrates her widely divergent interests. The topics range from poodles to politics with plenty of mysteries and humor thrown in.

Once the inventory has been completed, the Southwestern Writers Collection will plan a public event to acknowledge and celebrate Molly's library so others will have an opportunity to appreciate what she has left behind. ★

—Karen Sigler, SWWC & WG
Catalog Librarian



THOMAS RICKS LINDLEY, author of *Alamo Traces: New Evidence and New Conclusions* and a donor to the Southwestern Writers Collection, died of cancer July 10 at the age of 64. Lindley was a dedicated historical researcher who often challenged prevailing opinions. His friend Stephen Harrigan delivered Lindley's eulogy—which is reprinted here, courtesy of Harrigan, also an SWWC donor and a member of our Advisory Committee.

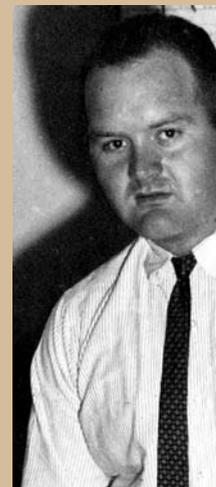
Tom Lindley was only about half tame. He could be a little scary. He was big, powerful, glowering, suspicious, surly, and solitary as a cave bear. His idea of small talk was to belabor some obscure point about the placement of the artillery in the Alamo or whether or not Davy Crockett stopped off at Goliad before going to San Antonio. When I first met him he was driving a Geo Metro that was about four sizes too small for him and held together by duct tape and big yellow globs of epoxy that sprouted from its many dents and cracks like a toxic fungus. When he was squeezed into the front seat, there was barely enough room for his dog—named Alamo, of course—to ride with him. In the trunk he carried a loaded rifle, and it was not out of the question that he might feel the need to use it someday.

For a man whose greatest satisfaction lay in uncovering mysteries, Tom took pains never to reveal too much of himself. He was skittish about expressing emotion, and—perhaps because of his years as an Army crime investigator and as a security guard in the Austin State Hospital—he was cynical about almost every human enterprise, from religion to academia to business, as well as the current presidential administration and all those preceding it.

But beneath that defensive surface there was another Tom Lindley. One year our family received a Christmas card in the mail that featured, on the front, an illustration of a kitten in a Santa cap. When I looked inside to see which of my young nieces had sent it, I read, in atrocious handwriting, the words "Merry Christmas, Tom." I stared at this card for a long time in amazement. This innocent cartoon kitten seemed so completely out of character with my friend's forbidding demeanor that at first I thought it was Tom's idea of an ironic joke. But Tom didn't make ironic jokes. He was always bluntly sincere.

It was not always easy for him to reveal the kindness and loyalty, the gratitude and vulnerability that were the real foundation of his character. His attempts to do so were sometimes as awkward and out-of-the-blue as that Christmas card.

Maybe that's the reason I found it so hard to fully



express my own gratitude to him. During the years I was writing my novel *The Gates of the Alamo*, Tom's guidance, generosity, and expertise were crucial to me. I doubt that I could have written the book half as well, or even at all, without him. He could tell me over lunch all the details that it had taken him decades of lonely work in the Texas State Archives to discover—which roads my characters would have taken, what military units they would have belonged to, what documents were trustworthy and which were bogus. (As I soon came to discover, Tom considered very few documents to be trustworthy.)

But his gift to me was minor compared to the legacy he has left to the study of history. As an historian, Tom was

remembering TOM LINDLEY



often bull-headed and combative, feeling not only that he had to discover the truth about the historical record but at the same time to take on the whole historical establishment. He was sometimes wrong about his interpretations and sometimes had investigated the record so much more deeply and passionately than anyone else ever could that he was the only person in the world who could possibly understand what he was talking about.

But what will be remembered about Thomas Ricks Lindley is that

he did the work. He parked himself in the archives and read through more documents and created more sparks and connected more dots about the Alamo and the Texas Revolution than anyone else. I don't know what it was that first set him down this path. He told me on several occasions that when it came to the Alamo he wasn't a fanboy like me, he didn't have any mystical childhood epiphanies from watching Fess Parker play Davy Crockett. He just liked the idea of getting to the truth about something.

Tom was not religious. He regarded preachers with the same grouchy suspicion he reserved for politicians and academic historians. Nevertheless, getting to the truth was a sacred cause to him, and I don't think he would correct me for saying he consecrated his life to it. And if there is any sort of heaven waiting for Tom Lindley, it is a previously unknown wing of the Texas State Archives, filled with an eternity's worth of moldy adjudicated claims records and old muster rolls, offering ever more tantalizing clues to the undiscoverable past. ★

—Stephen Harrigan, author of

The Gates of the Alamo and *Challenger Park*

LONE STAR SLEUTHS

AN ANTHOLOGY OF
Texas Crime Fiction



TEXAS HAS ALWAYS STAKED a large claim on the nation's imagination, and its crime fiction is no exception. Hundreds of mystery novels are set in the state, most of which have been published in the last 20 years. From the highest point atop the Guadalupe Mountains in West Texas to the eastern Piney Woods, from the High Plains of the Panhandle to the subtropical lower Rio Grande Valley, mystery writers have covered every aspect of Texas's extraordinarily diverse geography.

This November the fourteenth title in the Southwestern Writers Collection Book Series appears: *Lone Star Sleuths: An Anthology of Texas Crime Fiction*, published by the University of Texas Press. *Lone Star Sleuths* is the first book to showcase talented mystery writers who have captured the Texas "sense of place" in their particular genre.

The anthology is an outgrowth of a 2003 exhibit at the SWWC, *Scene of the Crime: Mystery/Detective Fiction from Texas*. Assistant Curator Steve Davis created a mystery "tour" of Texas by placing the authors and their protagonists in five distinct regions of the state. In conjunction with the exhibit, Susan Wittig Albert, Joe Lansdale, Rick Riordan, and Mary Willis Walker were invited to the SWWC for a panel discussion on their work. Each of them appears in this new anthology, along with many other regional and national voices, including Kinky Friedman, Walter Mosley, and Nevada Barr.

Lone Star Sleuths is co-edited by Davis, Bill Cunningham (a San Marcos public relations consultant, former Chairman of the Texas State University System Board of Regents, and a member of our Advisory Committee), and Rollo K. Newsom (Distinguished Professor Emeritus of Sociology and Folklore at Texas State.) Connie Todd oversaw the project in her role as Series Editor. ★

- ★ *Lone Star Sleuths* table of contents and introduction: <http://www.utexas.edu/utpress/excerpts/excunlop.html>
- ★ Online Texas Mystery bibliography compiled by Steve Davis and Rollo Newsom: <http://www.library.txstate.edu/swwc/exhibits/mystbib.html>

WITTLIFF GALLERY EXHIBITS TRAVEL TO MEXICO CITY

The recent Wittliff Gallery exhibition *Eyes to Fly With / Ojos para volar: Portraits, Self-Portraits and Other Photographs by Graciela Iturbide* will be at the Centro de la Imagen in Mexico City December 6 through March 2, 2008. This exhibit of 56 Iturbide images is from the Gallery's permanent collection of her work—the largest in the U.S.—and is based on the ninth title in the Wittliff Gallery Book Series with UT Press. The Iturbide show is the second in 2007 to travel to Mexico City from the Gallery; the Centro featured *La vida brinca (Life Jumps): Tragaluz Photographs by Bill Wittliff* this summer. Sixty of Wittliff's pinhole photographs were on display June through August. WG Curator Connie Todd and Assistant Curator Carla Ellard, were invited to Mexico City to attend the opening reception and to review with Bill portfolios of new photography for possible purchase. The Centro de la Imagen is a world-renowned center dedicated to research, exhibits, workshops, publications, and the promotion of the photographic arts to an international audience.

**SEBASTIÃO
SALGADO**

Born on February 8, 1944 in Aimorés, Minas Gerais, Brazil, Sebastião Salgado studied economics in both São Paulo and Paris, and worked from 1968 to 1973 as an economist in Brazil and England. It was in the early 1970s, while on a tour of Africa as an economist for the International Coffee Organization, that he began photographing seriously. Salgado has won more than 50 international awards for his work, including the Eugene Smith Award for Humanitarian Photography (USA, 1982), ICP's Photo-journalist of the Year (USA, 1988), the Erna and Victor Hasselblad Award for Life Achievement (Sweden, 1989), Grand Prix National de Ministère de la Culture (France, 1994), the Alfred Eisenstaedt Life Legend Award (USA, 1998), and the Príncipe de Asturias Award for Arts (Spain, 1998). A member of the Gamma agency from 1975 to 1979, and of Magnum Photos from 1979 to 1994, Salgado now handles his work exclusively through the agency he began with his wife Lélia Wanick Salgado, AMAZONAS images. He and Lélia live in Paris with their two sons. Currently the Wittliff Gallery owns four prints from his Mexican series.





*A thanksgiving prayer
to the Mixe god Kioga,
in gratitude for the good
harvest and asking to
survive another year.
Oaxaca, Mexico, 1980*



(above) Detail of photograph from *What Wildness Is This* cover, Ansen Seale

(right) *What Wildness Is This* Editors (l to r): Jan Epton Seale, Susan Hanson, Susan Wittig Albert, Paula Yost, 2007, Jane Steig Parsons, Prints Charming Photography of Austin

(below) College portrait of Dobie, ca. 1910, Southwestern University, Georgetown, Texas

STAFF UPDATES

JOEL MINOR, as new editor of the Society of American Archivists Oral History Section newsletter, revamped the layout and edited two issues so far; JOEL also published “Great Plains Nations,” a creative non-fiction piece, in the Spring 2007 issue of *Southwestern American Literature*.

KATIE SALZMANN assumed co-editorship along with University Archivist and Records Manager, Kris Toma, of the Society of Southwestern Archivists (SSA) newsletter, *Southwestern Archivist*. KATIE and Kris also co-chair the SSA's Publications Committee. CONNIE TODD and CARLA ELLARD were asked to review photographic portfolios with Bill Wittliff at the Centro de la Imagen in D.F. for two days in June. CONNIE was also invited to serve on the editorial board of the *Blue Rock Review* with editor Billy Crockett, Don Dorsey, Chris Everett, and Nathan Brown, and will be a contributor to the upcoming issue.



THE STORY CIRCLE NETWORK, a nonprofit organization dedicated to helping women share the stories of their lives, held “A Land Full of Stories” conference on June 8 and 9 at the Southwestern Writers Collection to coincide with the *What Wildness is This: Women Write About the Southwest* book release and exhibition. Created by the Story Circle Network and published by UT Press, the book is an anthology of writings by women about their experiences in the southwestern landscape and is the thirteenth title in the Southwestern Writers Collection Book Series.

The conference opened June 8 with more than 80 registrants from around the country participating in workshops focused on writing about place led by co-editors of the book Susan Wittig Albert, founder of the Story Circle Network and former Professor of English and Vice President of Academic Affairs at Texas State, and Susan Hanson, who

a land full of STORIES

teaches in the English Department at Texas State. Paula Stallings Yost, another of the book's co-editors, then welcomed the registrants in a general introduction session.

Later that evening, the Story Circle Network and the SWWC celebrated the book and exhibition with an open reception, book sale and signing, and a Keynote Address titled “The World Depends on This,” by Kathleen Dean Moore, Professor of Philosophy and founding director of the Spring Creek Project for Ideas, Nature, and the Written Word at Oregon State University. Moore read from her own works, inspiring audience members to go out and discover place and nature, explore their connections to the land, then share their ideas through writing.

On June 9, the registrants chose from a variety of workshops offering ways to explore and write about place. The fourth of the co-editors, Jan Epton Seale, introduced contributors to the book who read their stories and poems for everyone during lunch. The conference ended with a general closing session where Susan and Paula commented on the huge success of the conference, thanking the SWWC and workshop leaders and attendees alike, and inviting one and all to continue the dialogue online in the weblog at http://susanalbert.typepad.com/what_wildness_is_this. ★

MR. TEXAS: the life & times of J. FRANK DOBIE

EVER SINCE MY LAST BOOK, *Texas Literary Outlaws*, was published in 2004, Bill Wittliff—who often knows things about people they don't know about themselves—kept suggesting (insisting, actually) that I write a biography of J. Frank Dobie, who was known as “Mr. Texas” and dominated the state's literary scene from the 1920s to the 1960s. Dobie is also an important figure at Texas State—Bill's purchase of a newly-discovered cache of Dobie's literary papers led to the founding of the Southwestern Writers Collection in 1986.

My own knowledge of Dobie was fairly limited, and, to be honest, I was still resting after completing my first book (which my wife computed had earned me about eleven cents an hour for my labors). But in late 2005, I began researching an exhibit about Dobie in honor of the next year's 20th

anniversary celebration of the SWWC. Reading Dobie's works and going through his literary papers made me realize his value as a historical figure, and I also understood why Bill believed a major reassessment of Dobie's life and work was long overdue.

I began working on the biography in my usual fashion, cadging a few hours on nights and weekends, and taking some vacation time to do research throughout the following year. Then, thankfully, I received word that the Alkek Library had established a new professional development leave program. I applied for and received the library's first-ever leave grant, then spent seven blissful weeks “writing with Dobie” during this past summer. I emerged at the end with a nearly completed manuscript. The published book will likely appear in 2009 from UT Press.

I'm very grateful to the Alkek Library and Texas State for providing me with the leave, as well as to Connie Todd and the other Collection staff for their support and coverage during my extended absence. And, finally, thank you, Bill, for keeping after me until I was ready, at last, to listen to your good advice. ★ —Steven L. Davis





writers on writing: JIM DAUTERIVE

KING OF THE HILL Executive Producer and writer talks about his work. **What would you consider your “big break” moment?**

Well, in Hollywood, I think everyone’s “big break” is pretty much the same: convincing someone to actually pay you to write. In 1996, Twentieth Century Fox agreed to pay me for 13 weeks to write for a cartoon. Eleven and a half years and 240 some-odd episodes later, the cartoon is still on the air. That is a rare, gigantic break that I try to be grateful for every single day. The so-called “big break” is always preceded by other sizable ones, e.g., finding some busy, influential person to read your material when they have nothing to gain by doing so. I tell aspiring screenwriters they have to find their angels. They are out there. I was living in Philadelphia when I decided to give Hollywood a go. Right before I left, a friend of mine told me to look up someone he knew at high school summer camp. “I think he’s a pretty big deal.” It turned out my friend’s summer camp buddy was Tom Gammill, a top-gun writer on *Seinfeld*. Tom

agreed to read my scripts, liked them, and passed them on to other writers and agents. That got me on my way. On the other hand, I like to think maybe my big break hasn’t happened yet. Maybe it has nothing to do with a television show.

Where do you get your story ideas?

I was born in Dallas. My Dad owned a small electrical business. He played baseball with Joe Campisi. My Mom picked me up from first grade in our white Buick LeSabre and the radio said President Kennedy had been killed. I went to Bryan Adams High School and White Rock Methodist Church. I was saved at a Billy Graham Crusade at about the 30 yard-line at Texas Stadium. I ate the enchilada dinner special every Wednesday night at the El Chico in Lakewood. Aside from my parents, Don Meredith, Roger Staubach, Mickey Mantle, and Lee Trevino were the most important people in my life. That’s where I get my ideas. And the show has a dozen other writers who bring their own personal experiences to the show, and, crucially those of Mike Judge, from whom *KOTH* springs. Very importantly, the show has the strong and disciplined vision of our Executive Producers, John Altschuler and Dave Krinsky. We pay

attention to what’s going on in the world and look at it through the eyes of a decent guy like Hank Hill.

What is the writer’s role in shepherding a story from idea to screen?

The production process on *KOTH* is very long—about two months from the time a story is first approved until the actors record the finished script, then another nine months until the animation is complete and the show is ready for air. The writer or team of writers of each script will be involved and have input in virtually every aspect of the process: writing, recording, editing, character design, storyboards, animation and music scoring. It is a rare opportunity in television to learn about many creative disciplines.

The archives will be available for future generations: What would you like the legacy of *KOTH* to be?

Boy, if ever there were a question begging for a pompous answer. Well, I’m pretty sure that it will be the greatest show about propane ever. I don’t think anyone is likely to touch us. I hope it will be considered one of the finest shows about Texas. And I’d like it to be thought of as a funny, kindhearted, accurate portrayal of Americans living between the coasts around the year 2000. ★

(left) Jim Dauterive is also a member of our Advisory Committee

REACHING OUT TO RESEARCHERS

Encoded Archival Description (EAD) is a non-proprietary, platform-independent standard for exchanging archival finding-aid data. Anyone doing online research using finding aids in the past 10 years or so has probably benefited from EAD’s structured navigation, searchability, and display of finding-aid data, whether aware of it or not. Texas Archival Repositories Online (TARO) is a Web-based aggregation of EAD finding aids from the major archival repositories in the state. This June a consultant visited the Alkek Library to train a group of the staff, and provided us with the capabilities for marking up our finding aids in EAD and participating in the TARO project. Right now most of our finding aids, minus the container lists, are available on the TARO website: http://www.lib.utexas.edu/taro/browse/browse_tsu1.html. We will work on completing them and add new EAD finding aids for future processed collections. In the meantime, finding aids in Word and PDF formats can still be found on our website. Eventually those will be converted to EAD format as well.

ARCHIVES MONTH exhibits, workshops & more

JUST ABOUT EVERY MONTH has its own observance, right? Celebrate this, or remember that. Well, before too many others claim it, put down October as Archives Month!

For a number of years archivists around the country have been offering public programming in or around October as a way to promote their region, state, city, or community’s history and to expand the public’s awareness of how archivists help preserve it. In 2006 a national effort began to involve and organize more people, with the hope of achieving a national, month-long observance of archives that might just land on your calendar someday.

In this spirit, last year we offered an Archives Fair designed for archivists, curators and librarians from the Central Texas area to meet and mingle, and for students and community members interested in the field to learn more about it. Thirty-four professionals from 17 different institu-

tions got together in our gallery space, in addition to those just curious to see what archivists do when they congregate. We held a raffle drawing and served a catered lunch.

This year we’re planning a similar reception the evening of Monday, October 22, following a workshop our Alkek Library is hosting and co-sponsoring with the Society of American Archivists, called “Using Oral Histories: Publications, Exhibits, Internet.” On October 20 we will co-sponsor a community archives clinic at the San Marcos Public Library. And for the entire month we will have an exhibit on the Southwestern Writers Collection and archives in general near the main entrance of the Alkek Library.

To find out more about the workshop, or to register, visit: <http://www.archivists.org>. Keep an eye on the SWWC website calendar for further details on these and other happenings. We hope you’ll join us. ★



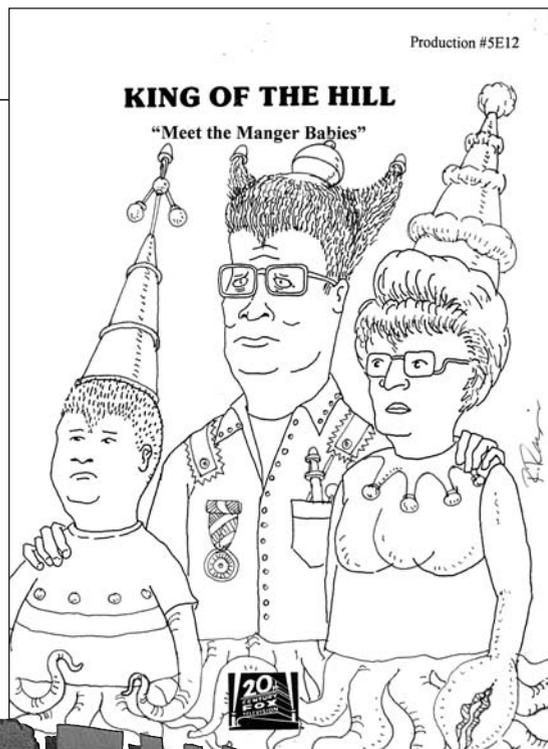
JOIN US
7:00 PM, SATURDAY
NOVEMBER 10

The Southwestern Writers Collection invites you to an evening with KING OF THE HILL, featuring series writer and executive producer JIM DAUTERIVE (see p. 11) as special guest. An exhibit reception with hors d'oeuvres and drinks, plus a program related to the archives and show is planned. Please RSVP to (512) 245-2313 or southwesternwriters@txstate.edu.

Presenting Sponsor:
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THE MAKING OF the Emmy award-winning animated show *King of the Hill* is the subject of the new exhibition at the Southwestern Writers Collection. Co-created by *Beavis and Butt-head* creator, Mike Judge, and *Simpsons* writer, Greg Daniels, *King of the Hill* centers around Hank Hill, a common sense, all-American propane salesman who loves his wife Peggy, his son Bobby, his dog Ladybird, and the Dallas Cowboys (not necessarily in that order). The Hills reside in the blue-collar, suburban Texas town of Arlen, where Hank's high school football buddies are also his neighbors and closest friends: Bill Dauterive, an unhappily divorced barber for the U.S. Army; Boomhauer, an almost incomprehensible ladies' man; and Dale Gribble, a not-too-sensitive, conspiracy-theory-plagued bug exterminator.

Over eleven seasons (it is entering its twelfth season of production), *King of the Hill* has returned time and again to themes familiar to viewers of family television comedies—parent-child relationships, teenagers, marriage, friendship and loyalty, justice, and patriotism—but



KING OF THE HILL

(above right) "Meet the Manger Babies" script cover, 1998, altered by Richard Raynis

KING OF THE HILL logo
© Mike Judge

Hank Hill & Willie Nelson, from the episode "Hank's Got the Willies," 1997, © Mike Judge

#20 from the "Top 60 and Still Growing" rules for animators, 2002

Storyboard from the episode "Hank's Cowboy Movie," drawn by Dave Filoni

[Logo and all characters © Mike Judge; all KING OF THE HILL material courtesy of Twentieth Century Fox Television. All rights reserved.]



all imbued with a fresh and quirky perspective, often shaped by an additional character in the show: Texas, itself.

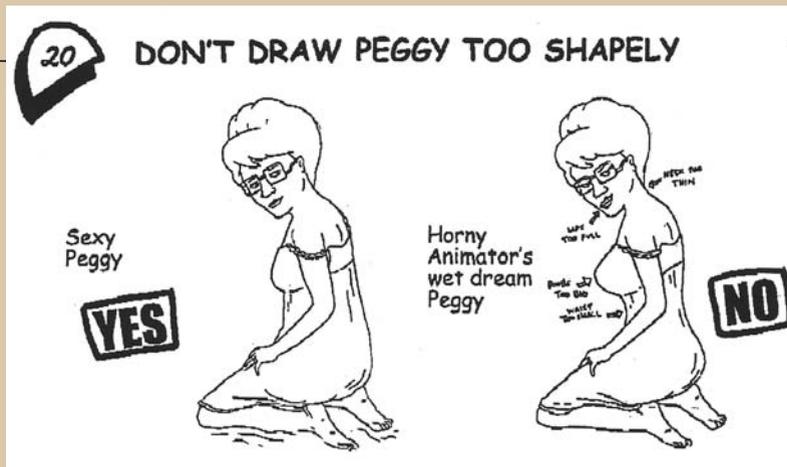
Texas and everything the state stands for serves as Hank's lodestar, and he quickly became the embodiment of suburban Texas for millions of viewers. In fact, in 1997 (its first season on the air), *TEXAS MONTHLY* named Hank Hill one of the "Texas Twenty"—the "most impressive, intriguing, and influential Texans of the year." How a simply-drawn animated family comedy set in an average Texas neighborhood could continue to impress and intrigue viewers in the U.S. and abroad for over ten years is a testament to the smart, fresh creative team behind the show. It is this effort that the SWWC exhibit celebrates.

Jim Dauterive, a writer on the show since its first season in 1997 and current Executive Producer, began donating his writing archives to the SWWC in 1999, and our first introduction to the writer's role in *King of the Hill* was through his research notes, story pitches, outlines, and draft after draft of scripts—all for a 40-odd page, 22-minute episode. When we acquired the bulk of the *King of the Hill* archives through Jim's efforts in 2005, the amount of material was astounding. All counted, the archives fill 123 archival boxes (plus

numerous oversized cut-outs, framed items, and four whiteboards), and it documents not only the writing process, but also the character and story development, animation standards, style guidelines, and the promotion of the show.

A look at the archives in the exhibit curated by SWWC Lead Archivist Katie Salzman gives evidence to the thought and effort that go into making the deceptively simple show. One of the most instructive items is a print-out of a four-by-six foot whiteboard titled "The Making of *King of the Hill*," which depicts the 40-week timeline for producing a single episode from story idea to broadcast. The whiteboard is one of four that originally hung in the show's LA Century City offices and now reside in the archives. Other evidence of the show's development are the original 1995 pilot by Mike Judge and the subsequent broadcast draft of same, written by Judge and Daniels; storyboards for promotional spots aired on Fox; the show "Bible" written by Jim Dauterive—a resource for writers and others that provides an overview of the show and of each character; and the text for a press tour of the offices (also by Dauterive) that outlines where the writers get their ideas for the show.

The expansion of one story idea from inception to final produced episode is the subject of one entire case in the exhibit. It traces Dauterive's work on "Hank's Cowboy Movie," a season-three episode in which Hank and his friends produce a documentary movie in order to entice the Dallas Cowboys to locate their spring training camp in Arlen. The items on display, from Dauterive's early drafts and the 200-plus page storyboard for the 45-page script, to the final creative notes by Mike Judge, are just a fraction of the records that document the collaborative effort that goes into



honing a story idea until it is ready for broadcast.

Successfully transforming the written script into an animated television program relies on the ability of the writers, producers, and animators to share the same vision of the show. With literally hundreds of people working on each episode, standards manuals are must-haves, and there are several on display in the exhibit: character design standards with corresponding color palettes for each; a special effects manual with examples of how to animate stock footage such as rain, fire, and wind; and a numbered list of "do's and don'ts" for animation directors.

The exhibit also reveals the show's impact beyond broadcast via articles, books, and products such as calendars and figurines. On display is a sampling of perhaps the most intriguing archived evidence of the interest generated by *King of the Hill*: the collection of "interview" questions sent from news media and reporters to various characters, asking their opinions on everything from propane to relationships to world politics. As Jim Dauterive stated in a 1998 article in *Written By*, "We [the writers] know these people, and we love them. That accounts a lot for the success this show has had. It is real, and we can connect with the characters." We invite you to visit the exhibit on display until December 14, and hope you connect with the characters yourself. ★



THANK YOU!

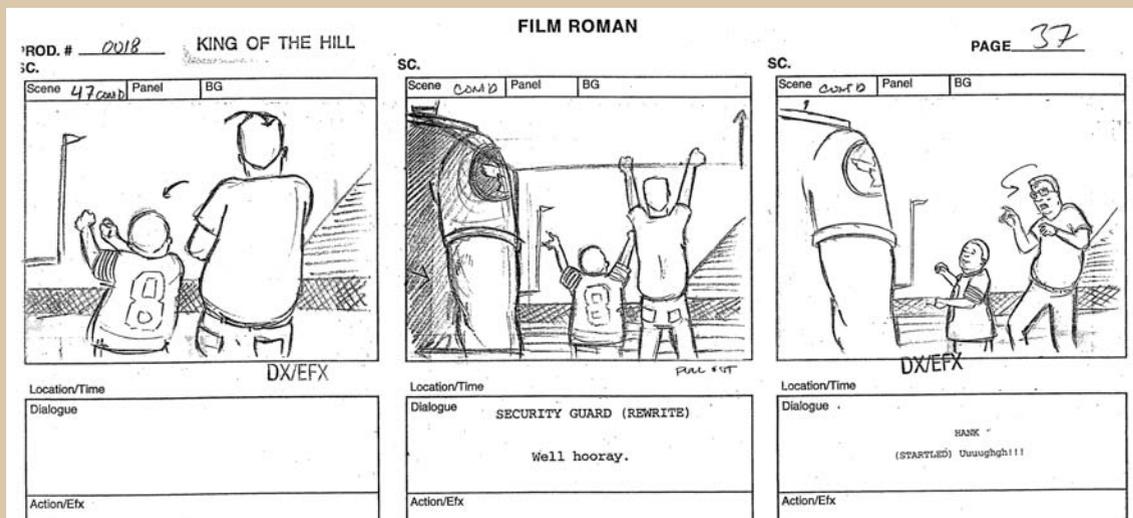
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recent ACQUISITIONS

Details and left half of sketch for the Lonesome Dove wood relief carving, 2007, David Everett

INSTRUCTING ILLUMINATING INSPIRING

The Southwestern Writers Collection preserves and exhibits literary papers and memorabilia from the region's leading writers, filmmakers, and musicians, creating a rich research environment devoted to the cultural arts of the Southwest.



The Wittliff Gallery, a photo archive and creative center focused on Mexico and the Southwest, showcases the works of distinguished artists whose images delight and inspire those exploring the visual heritage of the regions. These two counterparts of the Albert B. Alkek Library Department of Special Collections at Texas State University-San Marcos bring alive “the spirit of place” for students, scholars, writers, artists, and the community at-large.

at the SOUTHWESTERN WRITERS COLLECTION

The Collection currently comprises over 5,640 linear feet of materials from the region's authors, screenwriters, and songwriters. Recent acquisitions listed below represent archives additions to the Collection from January through June 2007. Not listed are the numerous gifts and purchases of books, magazines, films, CDs, and other materials. The success of the Southwestern Writers Collection depends on the generous support of our donors. *Thank you!* ★ An addition to the **JUDY ALTER** papers consists primarily of research files, correspondence, and notes on children's fiction in print. [Gift of Alter] ★ **DR. JAIME CHAHIN** donated newspaper clippings of articles by sports historian, **RENE TORRES**, published in the Brownsville Herald. [Gift of Chahin] ★ Recent additions to **MIKE COX**'s papers include correspondence, drafts, subject files, and newspaper clippings. The bulk of the materials relates to Cox's work in media relations for the Department of Public Safety, and his syndicated “Texana” column. Also included are the papers of his mother, **BETTY COX**. [Gift of Cox] ★ An addition to the **STEPHEN HARRIGAN** papers

includes the lyrics for the song “Don't Shoot, Angelina!” written on the occasion of the dedication of the Angelina Eberly statue in Austin. Harrigan was a member of the C.A.S.T. group that raised funds for the Austin statue by sculptor Pat Oliphant. [Gift of Harrigan] ★ Artist **DAVID EVERETT**'s pencil study (above) reveals the original concept for the recently completed *Lonesome Dove* wood relief carving, commissioned for the SWWC. [Gift of Everett] ★ An addition to the **TOMMY LEE JONES** collection includes a 2006 poem, “Doggerel,” dated June 2006, Tesuque, New Mexico. [Gift of Jones] ★ The bulk of new additions to the **LARRY L. KING** archives is correspondence, manuscripts, research, and reviews related to the publication of his most recent book, *In Search of Willie Morris*, but other aspects of King's writing career and personal life are also documented. Included is a transcript of a 2003 speech given by Molly Ivins. [Gift of King] ★ **BILL MINUTAGLIO**'s papers provide evidence of the sources used in researching and writing his 2006 biography of former U.S. Attorney General Alberto

Gonzales, *The President's Counselor*. Included are memorandums from Gonzales to Bush, transcripts of interviews, news clippings, and subject files. [Gift of Minutaglio] ★ Further insight into the life of **JOVITA MIRELES** is gained through a 45-page transcript of a 1981 interview with Mireles in her Corpus Christi home. [Gift of Herb Canales] ★ **DICK REAVIS** continues to donate writing and research materials for inclusion in his papers. Recent gifts include the essay, “Waco: The Seige Continues...” by Livingstone Fagan. [Gift of Reavis] ★ Gifts from **JOHN SEPICH** provide additional data for *Notes on Blood Meridian*, his study of Cormac McCarthy's pivotal work. Materials include interviews, notes, and correspondence. [Gift of Sepich] ★ The **TEXAS MONTHLY** Archives continue to grow, with 29 additional boxes of editorial files from 1996–2000, plus 76 VHS tapes of **EVAN SMITH**'s television interview series, *Texas Monthly Talks*. [Gift of TEXAS MONTHLY] ★ Over 40 screenplays, many with “for your consideration” notes and supplemental materials for the 79th Academy Awards provide insight into the voting process and the craft of screenwriting. [Gift of Bill & Sally Wittliff] ★

at the WITTLIFF GALLERY

Holdings are over 14,350 photographs, 24,930 negatives and 3,745 contact proofs. NEW PURCHASES include: ★ three framed tintypes from **JAYNE HINDS BIDAUT** ★ 16 hand-painted photographs from **KATE BREakey**: five from her *Small Deaths* series and 11 from her *Still Life* series ★ 21 toned prints from **KEITH CARTER** including many from his forthcoming book in the WG Series, *A Certain Alchemy* (UT Press, 2008) ★ 12 photographs from **MARCO ANTONIO CRUZ** from his series on the blind in Mexico ★ 23 tintypes from **ROBB KENDRICK** including many from his first publication, *Revealing Character: Texas Tintypes* (Bright Sky Press, 2005) and others from his three series: *Cacti*, *Vaqueros*, and *Mummies* ★ 45 images from **O. RUFUS LOVETT** from his first monograph, *Weeping Mary* (UT Press, 2006) ★ 53 photographs from **ANTONIO TUROK** from *Chiapas: el fin del silencio* (Aperture, 1998) ★ 20 photographs by **KEN ROSENTHAL** ★ four oversized images by new WG artist **JEFF ROWE**. ★ NEW GIFTS include: ★ Over 600 negatives and many contact sheets by **RUSSELL LEE** from a 1959 photo shoot at Hamilton Pool [Gift of Ave Bonar via Dow Chapman] ★ Eight **KEITH CARTER** photographs [Gift of Keith & Pat Carter] ★ A hand-made photo book Keith Carter gave Bill Wittliff on his birthday in 1996, a photograph by **RODRIGO MOYA**, 24 Wittliff *Vaquero* photographs, and a digital print by **BILL WITTLIFF** that will be used on the cover of Bud Shrake's new novel *Custer's Brother's Horse*. [Gift of Bill & Sally Wittliff] ★



IN 1941, on the verge of U.S. entry into World War II, a young journalist named **ELITHE HAMILTON (BEAL) KIRKLAND** traveled to southern Mexico on assignment for the University of Texas Radio House, which was producing "Know Your Neighbor" programs as part of U.S. "Good Neighbor" policy.

While in Mexico, Kirkland visited rubber plantations, where she observed Nazi efforts to gain control over this critical wartime product. She also met a dashing American aviator, Peck Woodside, a World War I veteran who ran a large airline service in Mexico and refused to cooperate with the Nazis. As a result, his airplanes were sabotaged and his hangars burned to the ground.

(right) Page one of Elithe Hamilton Kirkland's confidential 1941 report to Navy Intelligence regarding the Nazi activities she observed among rubber plantations in southern Mexico.

(above) "The author says good-bye to Peck Woodside. He says, 'That dolted-up Pan-American clipper you're about to get on will have a few more cushions than you've been used to down here.'"

from the ARCHIVES

Peck Woodside led Elithe Hamilton Kirkland and her friend Dorothy on a guided tour of his part of Mexico, sharing with them the stories of his adventures. Elithe became fascinated and reported on him extensively in her radio broadcasts. The two became close friends and exchanged many visits and letters. Then in 1944, Woodside disappeared.

He was never forgotten by Elithe Hamilton Kirkland, who went on to write the classic historical novels, *Divine Average* and *Love is a Wild Assault*. In both books, the personalities of her male protagonists are based largely on the qualities she saw in Peck Woodside.

Kirkland returned often to the subject of Woodside, and late in her

life she began working on a biography of him that was never published. She also made her notes on him available to two television writers who produced a short treatment for a planned teleplay, "The Private War of Peck Woodside: Nazi Intrigue in the Jungles of Mexico." The project was never filmed.

The Elithe Hamilton Kirkland Papers were donated to the SWWC in 1998 by her son, James Beal and his wife Roberta, and consist of 30 linear feet of correspondence, drafts, typescripts, photographs, scrapbooks, artifacts, ephemera and clippings. Included among the material are substantial files relating to Elithe Hamilton Kirkland and Garrett D. "Peck" Woodside. ★

This report is confidential and is made at the request of Philip Kazen to be used at his discretion. It concerns certain Nazi activities in the states of Tabasco and Chiapas, and in Mexico City. From September 10 to September 23, I was in these places and came into possession of the facts to follow by circumstances entirely unanticipated. I was on a radio script-writing assignment for the Latin American Institute of The University of Texas.

Two persons are the chief figures in this report:

1. Garrett D. (Peck) Woodside, operating over the State of Tabasco and parts of bordering states an airline called Cia. Aeronautica del Sur, S.A., with headquarters at Villahermosa, Tabasco.
2. H. Rau, owner of the only producing Brazilian rubber plantation this side of the Amazon. Size: approximately 25,000 acres. Location: northwest corner of the State of Chiapas on the Rio Grijalva.

The story of my acquaintance with Peck Woodside begins in June, 1941. I was in Mexico City getting material for the University's "Know Your Neighbor" series of broadcasts over WOAI when a writer friend of mine told me the story of Peck Woodside and his airline over Tabasco--an airline that had brought communication and cheap transportation to a people without highways and railroads--to a people many of whom had never seen a train or an automobile. The story fascinated me, and I took the information this friend gave me and used it in a radio script on the University's summer series (See attached marked script). By chance, Mr. Woodside heard this broadcast. He was very excited about the tribute I paid him and issued an invitation to me to come down and ride his airline anywhere it would take me. The opportunity came sooner than I expected. As soon as the summer series was complete, the University sent me on another assignment to Mexico to get more material for a continuation of the broadcasts. On September 10, I arrived in Villahermosa, Tabasco, Mexico, accompanied by a friend of mine from New York, Miss Dorothy Kurtz, who was spending her vacation traveling with me in Mexico. Miss Kurtz is in charge of records at the New York Medical Center--she took many good pictures of our travels and could substantiate my report if verification were needed.

We arrived in Villahermosa via Pan American Airways, and Mr. Woodside had a ship waiting to take us to Palenque in Chiapas. We were anxious to visit the Mayan ruins there and hurried to take advantage of the good weather. We landed in a little jungle clearing, climbed on scrubby horses and rode to a nearby ranch house where a representative from Mr. Woodside's office had gone the day before to arrange for a place where we could stay. This ranch house was the only

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on exhibit

SOUTHWESTERN WRITERS COLLECTION

Ongoing

LONESOME DOVE

REVISITED

Props, costumes, set designs, scripts, and other pieces on exhibit from the major LD film production archive. **October 13 LONESOME DOVE ROOM** Grand Opening. Now see even more "making of" materials from the CBS miniseries, on permanent display. (see p. 5)

SEPT 1 - DEC 14, 2007

KING OF THE HILL

A behind-the-scenes look at the making of the Fox animated TV series. Episode drafts, character studies, whiteboards, memorabilia, and more from the SWWC archives. **Nov 10** Reception & Program. (see p. 12)



Hank & Bobby Hill life-size cutouts (detail) © Mike Judge

WITTLIFF GALLERY

AUG 23 - MAR 30, 2008

LONESOME DOVE:

Photographs by Bill Wittliff taken on the set, on exhibit in concert with the publication of Wittliff's *A Book of Photographs from Lonesome Dove*. **October 13** Reception, Book Launch, Grand Opening of *Lonesome Dove Room*. (see p. 4)



Augustus (Robert Duvall), 1988

© Bill Wittliff

events

september

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

13 NATHANIEL MACKEY reads for the English Dept's TKL/KAP Series. Book signing and Q/A to follow. **3:30 pm**

25 NONI BENEGAS Bilingual Poetry Reading from *Cartografia Ardiente / Burning Cartography*, sponsored by the Dept of Modern Languages. **3:30 pm**

october

4 CHARLES SIMIC, the U.S. Poet Laureate, reads for the English Dept's TKL/KAP Series. Book signing and Q&A to follow. **3:30 pm**

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

13 LONESOME DOVE: *Photographs by Bill Wittliff* Artist Reception, Book Launch, Exhibit Room Grand Opening. Celebrating the newest title in the WG Series with UT Press, *A Book of Photographs from Lonesome Dove*, Wittliff's photography exhibition, and the opening of the permanent LD archives exhibition room. **7 pm** Space is limited; **RSVP early** to wittliffgallery@txstate.edu or (512) 245-2313. (see p. 4)

LONESOME DOVE

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25 SCOTT SLOVIC reads for the English Dept's TKL/KAP Series. Book signing and Q/A to follow. **3:30 pm**

november

10 KING OF THE HILL Exhibit Reception & Program with special guests, including one of the Fox series writers and Executive Producer JIM DAUTERIVE. **7 pm** (see p. 12)

RSVP to southwesternwriters@txstate.edu or (512) 245-2313.

Presenting Sponsor:



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

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