Invitations to all exhibit openings and special events.Recognition in newsletter as a major supporter.

One each of these signed posters: Kate Breakey’s “Buck” Schiwetz, “The Hands of Che.”

One book from either the Southwestern Writers Collection and the Wittliff Gallery, as its permanent collection is almost exclusively black-and-white or hand-colored images. We are delighted to be able to acquire a representative sampling of this distinguished body of work.

Invitations to all exhibit openings and special events. Recognition in newsletter as a major supporter.

One poster from list above.

Signed copy of each book published in the Southwestern Writers Collection and the Wittliff Gallery Series in the current year. Invitations to all exhibit openings and events. Recognition in newsletter as a major supporter.

LA MANOS DE CHE

BECOME A FRIEND OF THE COLLECTIONS

BECOME A FRIEND OF THE COLLECTIONS

The Wittliff Gallery has recently purchased a number of photographs taken in the 1950s and 60s by Mexican photojournalist Rodrigo Moya—among them two large contact sheets with 20 candid images of famed Cuban revolutionary Che Guevara, Havana, 1965, during an interview with three Mexican journalists. Fortunately, Moya has recently begun to revisit his enormous photo archives, discovering and printing his best images. We are delighted to be able to offer benefits at all levels:

COLLECTOR’S CIRCLE

~ $500 to $999

FOUNDER’S CIRCLE ~ $2,500 & above

SIGNATURE ARTIST

Friends provide much needed support for educational programs, acquisitions, exhibitions (both on-site and travel), and preservation activities. By contributing annually as a Friend you ensure that this valuable resource continues to be available forscholars, students, and the general public.

Friends of the Collections are surrounded by friends, we are able to acquire a representative sampling of this distinguished body of work.

Invitations to all exhibit openings and special events.

Recognition in newsletter as a major supporter.

SPONSORS CIRCLE ~ $100 to $249

Patron’s Circle ~ $250 to $499

One poster from list above. Invitations to all exhibit openings and special events. Recognition in newsletter.

Wittliff Gallery Hosts Texas Photographic Society

Justed by Austin-based photographer, screenwriter, film producer, and gallery founder Bill Wittliff, this year’s far-ranging Members Only Show from the Texas Photographic Society was held for the first time at the Wittliff Gallery.

The exhibit ran from February 21 through March 28, and featured black-and-white and color images by almost 40 artists. Color prints appear rarely at the Wittliff Gallery, as its permanent collection is almost exclusively black-and-white or hand-colored images.

With more than 100 entries by 193 photographers, Bill Wittliff selected some 60 images for the show as well as three place winners and five honorable mentions. The First Place image, “Paper Airplanes,” is by Wintherley photographer Robin Renee Hix (left). Thrilled with his first place win, Hix said the surprise was hers after she was actually in developing the photo. “That’s my cheap, fun, unpredictable toy camera actually worked. I had no idea that many books will follow, valuable cultural connections will be made, and we will see once more to our delight that art and letters unite us all.

I’ve often thought that collecting things to pass on to future generations is a supremely optimistic activity, because it presupposes that there will be future generations to ponder what they find here. And I do in fact share with the staff an optimistic feeling about the life of the collections as we see them growing daily through gifts and purchases, and as we see our staff increased and our physical space enhanced (the basement annexes will soon be refurbished and finished out). Jerry Supple, President Emeritus of Texas State who passed away in January, would have been so pleased to see Steve’s book and all our latest advances—he was one of our staunchest afcionados and certainly one of our most effective advocates, and although we are surrounded by friends, we will always feel his absence. I hope to see many of you in May at our upcoming VAQUERO party and book signing honoring Bill Wittliff and John Graves (page 6) it will be a silent auction to die for and... some pretty good photos, too! —Connie Todd
skirt rag during her stage act. She also had access to the best marijuana in town. Her boyfriend, the young Morning News writer, would find himself in a unique position as events unfolded in Dallas during 1963. Not only was he intimate with Jack Ruby and the city’s underworld, he also moved easily through parties hosted by the Dallas’ right-wing elite, many of whom fervently believed that John F. Kennedy’s death was the best thing that could happen to their country. As the writer’s career developed, he could show; Kennedy’s murder marked the culmination of a long period of madness and hysteria in Texas’ second-largest city.

Across town on November 22, another young writer was preparing to join the presidential motorcade. Once a part of Lyndon B. Johnson’s staff, he had already published a novel that became hailed as the definitive portrait of LBJ’s personality. Before the day was out, the subject of his book would become President of the United States.

Other young Texas writers also revolved in close orbits around the JFK assassination. One had helped plan Kennedy’s trip from Washington, D.C., and in the wake of his beloved president’s death, he threw away a successful career to politics to begin life anew as a free-lance writer. Another writer, living in Dallas, immediately realized that having a president assassinated “is what was essentially our neighborhood” imbued him with a special responsibility. In the years ahead, he would return often to the subject of the Kennedy Assassination, concluding that “My chain of fate is Dallas, 1963.”

It seems remarkable enough that so many emerging Texas writers happened to be close to the epicenter of the Kennedy assassination. Yet even more striking is that these four men handed together with two others to form a distinct group—a Texas literary cluster. The events in Dallas 1963 were but one instance in which these chroniclers were at the very center of the action. As Texas moved into the modern era, these six writers closely observed many of the state’s defining elements: the transformation from a rural to an urban environment; Lyndon Johnson’s rise to national prominence; the civil rights movements; Tom Landry and the Dallas Cowboys; Billy Lee Brammer; Jerry Jeff Walker, and the Outlaw music scene; the birth of a Texas film industry; Texas Monthly magazine; the flowering of “Texas Chic”; and Ann Richards’ election as governor. Coming of age in the sixties, in a state largely bereft of a literary tradition, these literary outlaws created an authentic Texas vision, one that chronicled, with daring, their own rules, finding their voices in opposition to Texas inherent conservatism. They led lives of notorious excess, becoming as well known for their raconteuring as for their literary production. They found affirmation in their work but also endured poverty, alcoholism, divorces, censorship, rejections, arrests, and de- nunciations. In contrast to the back-stabbing often found among literary groups, these writers supported each other, inspired each other, and wrote for each other.

Shrake, King, Brammer, Cartwright, and Jenkins grew up aware of state government was challenged by liberal activists, an uncharted war in Vietnam seemed to defy America’s basic principles; disciplined “objective” reporting was replaced by a “New Journalism”; and notions of “normalcy” were upended by drugs that provided new ways of perceiving the world.

The literary outlaws chronicled, with daring, wit, and sophistication, the state’s culture during a time of rapid social change. In long lasting, versatile careers, they have produced journalism, fiction, drama, biographies, and screenplays. They helped Texas attain a new awareness of its state. Taken as a whole, their works establish an authentic Texas vision, one far removed from the fanciful notions promulgated by outsiders and the state’s lawn-eyed sentimentalities. Yet much of their work also represents, as one critic observed, “a last ditch stand for what has come to be called male chauvinism.”

—Steven L. Davis

Texas Literary Outlaws. Larry L. King, Peter Gent, Billy Lee Brammer, Gary Cartwright, Bud Shrake, and Dan Jenkins, together again in Barbara Whitehead’s wooden nailed for Dallas’ cover

Dane Jenkins, left, and Bud Shlake at the Fort Worth Press, 1953.

Dobie and Webb, but the old-timers’ emphasis on the past seemed far remote to the Texas they knew, a land of fast-growing cities and hard-edged political issues. Their own literary influences became Twain, Hemingway, Fitzgerald, and the Beat Generation. For these emerging hipsters, the choices were clear during years of political and social upheaval. Generations of Jim Crow laws were coming under attack, a conservative ABOUT TEXAS LITERARY OUTLAWS Making use of untapped literary archives, Steve Davis weaves a fascinating portrait of writers who came of age in the Sixties included are Larry L. King, Bud Shrake, Billy Lee Brammer, and Gary Cartwright—each of whom is well-represented in major collections at the Southwestern Writers Collection.

ADVANCE PRAISE FOR TEXAS LITERARY OUTLAWS “Here now is a celebration of six good and tal- ented men of Texas who written some stirring stories, both real and imagined, about as well as it can be done. Steve Davis presents them to us whole. Not every- thing in each picture of the six—well, perfect. Thank God. Their individual stories, in some cases, are even better than what they could have made up. This is a delightful, instruc- tive book. Read it for the what it does as well as the what.” —Jim Lehrer

NEW BOOK HIGHLIGHTS RICH LITERARY ARCHIVES AT THE SOUTHWESTERN WRITERS COLLECTION Texas Literary Outlaws: Six writers in the Sixties and Beyond, by Southwestern Writers Collection assistant curator Steve Davis, is due in April 2004 from Texas Christian University Press. Following is a short excerpt:

ON THE MORNING of November 22, 1963, Jack Ruby visited the offices of the Dallas Morning News. He was not there to register a complaint about the newspaper’s coverage of President Kennedy, though cer-

state of Texas largely bereft of a literary tradition, these literary outlaws created their own rules, finding their voices in opposition to Texas inherent conservatism. They led lives of notorious excess, becoming as well known for their raconteuring as for their literary production. They found affirmation in their work but also endured poverty, alcoholism, divorces, censorship, rejections, arrests, and de- nunciations. In contrast to the back-stabbing often found among literary groups, these writers supported each other, inspired each other, and wrote for each other.

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SHRAKE ARCHIVES NOW COMPLETE At the request of Texas writer Bud Shlake, the Austin History Center (AHC) recently transferred several tray boxes containing his archives to the Southwestern Writers Collection. Placed at the AHC by Shlake in June 1978, the eight boxes held over 1300 items and represent his life from 1962 to 1973. Included among the AHC’s carefully processed archives are early drafts of Shlake’s novels, essays, letters, and unpublished short stories and notes in a nearly-complete run of Shlake’s Dallas Morning News columns from the early 1960s. Soy Soy, AHC Manager stated that this rare transfer was made to honor Shlake’s wishes to house his materials together, furthering the interest of researchers who can now access Shlake’s archives in one place. The AHC materials complement a collection of some 25 boxes of Shlake material already processed at the Southwestern Writers Collection. “Our thanks to Bud Shlake and the AHC,” said Connie Todd. “This is a wonder- ful example of generosity and cooperation between institutions for the benefit of future patrons.”


(Left) Larry L. King at the Scholz Garten in Austin, 1960, at the bookingguy party for... (right) Bud Shlake, 1990. Photo by Bill Winstill Bill Winstill Archives. [Gifts of Bill and Sally Winstill]
“Today in the United States and in much of Mexico, with the prevalence of wire fences, corrals, working chutes, grazing systems, and docile breeds of cattle, the old horseback skills are in large measure obsolescent. But they continue to pull at our imaginations—at least the imaginations of those of us who, in one way or another, have an emotional stake in the American West.”

—JOHN GRAVES, FROM THE INTRODUCTION

When Texas moved into the cattle business, its cowboy adopted many of the Mexican vaquero’s accoutrements and centuries-old methodologies of working herds in big country. Signing on in the early seventies to witness one of the last traditional roundups on Mexico’s vast Rancho Tule, Bill Wittliff fixed the vanishing vaquero tradition forever in five thousand photographs taken over a period of three years. From April 3 through October 17 more than 60 of the sepia-toned prints from the Wittliff Gallery’s permanent collection will be on display in concert with the publication of Bill Wittliff’s first monograph, VAQUERO: GENESIS OF THE TEXAS COWBOY. The book launch will be celebrated at a Special Collections Department fundraiser on May 22 (see sidebar).

From UT Press, the 175-page volume features an introduction by revered author John Graves, who writes of the kinship between vaquero and cowboy and about how the “old, old ways,” which Wittliff preserves in these “lovely and meaningful photographs,” still tug at the modern imagination.

“Everything was pretty much done in the old ways, though there were small concessions here and there to the ‘modern’ world, rubber tires on the chuckwagon being the most obvious.”

“Initially I rode with the vaqueros, thinking a horse would be a good moving platform from which to work cattle. I couldn’t both take pictures and work cattle without offending them, so I turned my horse back to Cuco, the somader, and from then on I did my picture-taking about as well as it would have been possible to imagine if I were doing something else to make his living.”

Bill Wittliff, of Austin, Texas, is a distinguished photographer and writer whose photographs have been exhibited in the United States and abroad. Cofounder, with his wife, Sally, of the highly regarded Encino Press, he is also a past president and Fellow of the Texas Institute of Letters and a recent recipient of the Texas Book Festival Bookend Award. As a screen writer and producer, his credits include The Perfect Storm, The Black Stallion, Legends of the Fall, Lonesome Dove, and others. Wittliff also founded the Southwestern Writers Collection and Wittliff Gallery of Southwestern & Mexican Photography at Texas State. (continued from p. 6)

CELEBRATION! On Saturday, May 22 the Wittliff Gallery of Southwestern & Mexican Photography will celebrate Bill Wittliff and John Graves with the publication premiere of Vaquero: Genesis of the Texas Cowboy. Acclaimed author John Graves provides the introduction for the book—Wittliff’s first monograph. A fundraiser for Special Collections at the Alkek Library, the evening event includes an exhibit of the Vaquero photographs, a cocktail reception, book sale and signing with Wittliff and Graves, and a silent auction. Guests can bid on such items as: rare, signed and framed photographs by FSA photographer Russell Lee (Lee created some of the most recognized images of the Great Depression); Special bound edition of The Wonderful Country written, illustrated and signed by Tom Lea; and more. (continued on p. 7)
at the SOUTHWESTERN WRITERS COLLECTION

Curretnly the Collection comprises over 4,663 linear feet of materials from the region’s authors, screenwriters and songwriters. Recent acquisitions listed here are through January 2004.

JOHN GRAVES’ major archives continue to grow, with more clippings, correspondence, brochures, reviews, page proofs, photos and magazines. [Gift of John & Jane Graves]

Books, papers, working sketches and more from Texas landscape artist E.M. “Buck” SCHWETZ—see photo, above, and sidebar, p. 2. [Gift of Pat & Frank Nelson] Various TEXANA materials such as books, correspondence, audio recordings, and newspaper clippings relating to JOHN HENRY FASKUL, J. FRANK DOBIE, ESTHER BUFFER, and many other notable figures in Texas literary history. [Gift of Sue Mcbee] Several boxes illustrate of MARY GRAY HUGHES writing career, amplifying our earlier collection established by her family, including manuscripts, correspondence, clippings, poems, essays, and reviews. [Gift of Puckerbrush Press]

Eleven more boxes of literary archives from author ANGELA SHELF MEDARIS, including correspondence, research materials, typescripts, photos, screenplays, publicity, news clippings, videotapes, and published materials from 1940 to 2003. [Gift of Medaris]

Variety of items from the TEXAS MUSIC OFFICE such as photos, brochures, published materials, letters, posters, videotapes, newspaper clippings, and newsletters. [Gift of Larry Beckham & Donald Beckham] CHICANO LITERATURE & CULTURE publications, brochures, newsletters, correspondence. [Gift of Jaime Chahin]

Seventy-nine boxes of TEXAS MONTHLY production materials covering 1993 to 2000. Notes, correspondence, drafts, blueprints, photos, newspaper clippings, research material, manuscripts, letters, and general files, editorial research, and publicity. Also, videotapes of the first season of Texas Monthly’s fall. Evan Smith’s interview show on public TV. [Gift of Texas Monthly]

Additional photograp|hs of JEAN & RUSSELL LEE and photographs by RUSSELL LEE, including oversized contact sheets of Lee’s work in Saudi Arabia in the 1960s. [Gift of Dow Chapman]


at the WITTLIFF GALLERY

Holdings now over 11,500 photographs, 24,260 negatives and 3,700 contact proofs. Recent purchases include works by KEITH CARTER, KATHY VARGAS, GRACIELA ITURBIDE (below), ROCKY SCHEINCK and RODRIGO MOYA (p. 3). Recent gifts include photographs of JEAN & RUSSELL LEE and photographs by RUSSELL LEE, including oversized contact sheets of Lee’s work in Saudi Arabia in the 1960s. [Gift of Dow Chapman]


One of the Southwestern Writers Collection signature holdings is now available as a touring exhibit, thanks in part to a grant from the Texas Commission on the Arts. Assistant Curator Steve Davis, working with design consultant Drew Curator, substantially expanded a Lonesome Dove section from a previous exhibit, “No Traveller Remains Untouched.”

This new freestanding, lightweight travelling exhibit highlights the entire scope of the Collection’s unique holdings from the classic television munsters.

Designed in three two-sided panels, the 120” x 80” hinged exhibit offers a behind-the-scenes look at the story’s journey from novel to screen. Included are the real-life historical inspirations for Larry McMurtry’s characters, as well as examples from screenwriter Bill Wittliff’s inspired adaptation of McMurtry’s Pulitzer Prize-winning novel.

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Lonesome Dove Exhibit Prepared to Travel

The exhibit is illustrated throughout with evocative photographs from the set, taken by Wittliff. The Lonesome Dove archives were donated to the Southwestern Writers Collection through the efforts of Bill and Sally Wittliff and members of the crew—Gary White, Tim Rasum, Eric Williams, Connie Todd, and others. In addition to writing the screenplay, Wittliff also served as co-executive producer of the film.

Also available for touring are 49 of Bill Wittliff’s sepia-toned silver gelatin photographs taken on the set of Lonesome Dove. For information about either exhibit, contact Special Collections at ctls03@txstate.edu.

Texas Music Archives Greet Airport Visitors

Passengers at Austin-Bergstrom International Airport received a special treat recently: an exhibit featuring treasures from the Southwestern Writers Collection Texas Music Archives.

Willie Nelson’s songbook (above right) created when he was about ten years old, a Bob Wills fiddle and Jerry Jeff Walker’s boots made by Charlie Dunn were on display along with artifacts representing Austin City Limits, Texas Monthly, Selena, and Stevie Ray Vaughan.

“An exhibit from our music archives was a great fit for ABA,” said Curator Todd. “It’s contemporary material with broad popular appeal and we were delighted to make it available to such a large audience.” Some 1.5 million passengers saw the display from January through March. This is the second Southwestern Writers Collection exhibit at ABA in recent years—in 2001, airport visitors enjoyed artifacts from Lonesome Dove.

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lowed, as four of the state’s finest mystery writers discussed how a “sense of place” informs their Texas murder fiction.

“I write about East Texas, which is, as a lot of people say, behind the Pine Curtain,” said Joe Lanzone. “East Texans are the storytellers of Texas. You find a lot of people still sitting on their porches or out in their yards telling lies and stories. The geography makes people the way they are.”

Suzanne Wittig Albert, formerly an English professor and Vice President for Academic Affairs at Texas State, pointed out, “I had in mind a kind of idealized San Marcos, about 1900, when I created the town of Pecan Springs but I also wanted to create a sense of fractured community.”

San Antonio native Rick Riordan confided that it’s sometimes hard to appreciate where you grow up—

Not many readers know that John Graves, one of Texas letters’ living treasures, is quite fluent in Spanish, although he might modestly deny this by saying he used to be. He learned the language over time in Mexico and Spain, and it’s obvious from this charming fragment unearthed in the Graves archives not his desire to write by living elsewhere. “I didn’t have any desire to write—

HABA GUANCHES. Ya no los hay calaveras en las cuevas de la montaña, ni sus cañas de seda ni las hojas de aceite. Hay calaveras y sangre en la noche en La Laguna. “Escupo donde me dé la gana.” Había bosques y se fueron con los guanches y los ríos que se retuercen. Quedó el golfo. Hay plátanos donde Humboldt no los vio, hay tomates, papas que serán arru-

4 TAKING NOTE of the fog and mist shrouding the Texas State campus on January 29, moderator Bill Cunningham welcomed an overflow crowd to “Scene of the Crime.” “What a magical place for a panel discussion on murder mysteries,” Cunningham said to appreciative laughter. “Couldn’t have asked for better weather.” With that, a lively conversation fol-

flowing discussion and the book signing that followed. As one guest commented, “I came here as a fan of just one of the writers. Now I’m interested in all four of them.”

5 There are bananas where Humboldt never saw them, there are tomatoes, potatoes that will be arraigned, and chicha-a-a-a-arros singing in the morning street, and dow still fresh on the blood-colored flowers of the trees in the park, and cow’s milk that they say was bought for three pesetas a liter and is sold at the same price, so you know where half of it comes from.

6 And Englishwomen with strange hats who get all of the ships for a few hours of shipping among the natives, and sailors who get drunk in broad daylight at the Bar Atlantic, and the way they walk the bare ground, and the watchers who watch everything, everything. And the sketches in the park, and scandalous laughter that comes from a tavern on Saturday afternoon, and those who catch dogfish and rays from the shore, and a party of friends in La Laguna with music and cabrillo and wine, much wine of the sort that seems too sweet when you arrive, until you get used to it, and the cold fog outside, almost like the fog at night in La Laguna.
April
1 TEXAS LITERARY OUTLAWS exhibit opens, celebrating Assistant Curator Steve Davis' book researched from the Southwestern Writers Collection. Materials on view highlight the lives & work of Billy Lee Brammer, Gary Cartwright, Larry L. King & Bud Shrake. Southwestern Writers Collection / through July 31. (p. 4)
3 VAQUERO GENESIS OF THE TEXAS COWBOY Photographs by Bill Wittliff document one of the last large cattle round-ups of the now-vanished vaquero tradition. Wittliff Gallery / through Oct 17. (Nov 9th is one of the last large cattle round-ups of the now-vanished vaquero tradition. Wittliff Gallery / through Oct 17. (Nov 9th)
6 TIM O’BRIEN reads as the English Dept’s Muir Chair in Creative Writing. Southwestern Writers Collection / 3:30 pm.

22 CAROLYN FORCHÉ reads for the English Dept’s KTL / Katherine Anne Porter Literary Series. Southwestern Writers Collection / 3:30 pm.
29 JESSE SUAREZ (singer, bass player, song-writer & crime novelist) reads from his new “muck-n-roll gothic” memoir NEVER THE SAME AGAIN. Southwestern Writers Collection / 4-6 pm.

May
22 SILENT AUCTION, Reception, Book Sale & Signing for VAQUERO GENESIS OF THE TEXAS COWBOY. Special guests Bill Wittliff & John Graves. Wittliff Gallery / Call 512-245-9058 for ticket information. (p. 6)

June
3 STEVE DAVIS discusses his new book from TCU Press, TEXAS LITERARY OUTLAWS: SIX WRITERS IN THE SIXTIES & BEYOND. Southwestern Writers Collection / 4-6 pm. (p. 4)

July
31 Last day to view TEXAS LITERARY OUTLAWS on exhibit at the Southwestern Writers Collection.

coming to the Wurthliff Gallery
ANIMALERIES: Photographs by Jayne Hinds-Bidaut on exhibit in concert with next WG book launch. [Oct 04]

Tours & Presentations
Consider bringing your group for a closer look at the exhibits, archives, or prints. Simply make an appointment, and we’ll be happy to lead a tour or create a presentation around your area of interest. Call or email Curator Connie Todd at 512-245-8361 or ct03@txstate.edu.

check online for calendar updates
www.library.txstate.edu/spec-coll