WE ARE PLEASED to announce the appointment of DR. DAVID COLEMAN as the Wittliff Collections’ new director. David joins Texas State from the Harry Ransom Humanities Research Center at the University of Texas at Austin, where he served as the chief curator for photography. He earned his doctorate in Art History from UT in 2005 and has worked at the Ransom Center since 1996.

“The addition of David Coleman to our staff promises to move the Wittliff forward as we build upon the Collections’ success to date and further its vision for the future,” said Joan Heath, Associate Vice President for the University Library.

“It’s an honor to become the new Director of the Wittliff Collections,” said Coleman. “I have long admired many things about the Wittliff, from its clearly defined mission, its outstanding collections, its beautiful public spaces, and its dedicated staff. There is a tremendous spirit that emanates from the Wittliff, and I look forward to nurturing that spirit while leading the organization through its continuing evolution.”

The appointment, founding donor Bill Wittliff said, “David has that wonderful combination of experience and passion that so nicely dovetails with the Collections’ commitment to preserve and celebrate our region’s literary and photographic heritage— that, and he is one terrifically nice guy to boot; one we’ve all welcomed into the Collections’ ever-growing family of kindred spirits.” Meet David at our open house—see page 4.

We're Celebrating 25 Years

The Wittliff’s Silver Anniversary Gala

On November 13, we will toast the Wittliff Collections’ Silver Anniversary with the Spirit of Place, a gala event at the Four Seasons Hotel in Austin. With the support of our Presenting Sponsors, JERRY D. & LINDA GREGG FIELDS and FATSY & JACK MARTIN, the evening will celebrate the cultural legacy unique to Texas, the Southwest, and Mexico and underscore the importance of protecting our region’s creative heritage. The evening also honors the vision and creativity of BILL & SALLIE WITTLIFF—Pulitzer Prize winner SAM SHEPARD, a Wittliff donor, Oscar-nominated actor, and one of America’s most influential playwrights of the 20th century—will headline the program. Oscar-nominated screenwriter and former Newsweek and Texas Monthly editor, WILLIAM BROyles Jr. (also a donor, see pp. 10-11), will serve as emcee. Texas State alumna and distinguished actor G.W. BAILEY (The Closer, M*A*S*H) will read, and Texas country music icon JERRY JEFF WALKER will perform. With such a fantastic line-up, cocktails, dinner, and a stellar fine-art silent auction, this should be an evening to remember.

We would like to publicly thank our many sponsors, including our Presenting Sponsors mentioned above, our Platinum, Gold, and Silver contributors listed at left, and our Media Sponsor Texas Monthly. Our deep gratitude goes to gala co-chairs Mary Margaret Fatabar and Dan Bullcock and to our dedicated committee members (see sidebar, left) for their hard work in making this event a success.

RECENT AWARDS

The Wittliff is proud to announce awards in all five categories of the recent Wolder Design Competition, presented by the Texas Association of Museums to recognize achievement and encourage quality in graphic design and media production.

Brooks Furred Light – Gold: The Henry C. McElhinney Award (Mckie of UT Press, Bill Wittliff, Kate Breakey)

Institutions: Cormac McCarthy Exhibition Event Invitation – Gold

JUDGES FAVORITE Marketing Materials: Pewter: Texas State University, Spring 2010

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The Wittliff Collections’ Silver Anniversary Gala

On the Cover

Cormac McCarthy’s novel, The Alamo, in 1965 by Keith Carter, was the first photograph to be commissioned in the Wittliff photography archives.

Our New Director
ILLUMINATING TEXAS

25 LONE STAR MOMENTS

FROM THE FIRST step of Spanish explorer Cabeza de Vaca on what is now Galveston Island to the assassination of John F. Kennedy, Texas has had no shortage of dramatic moments. In recognition of the Witte's 25th Anniversary, other ways we instruct, impress, reach by focusing on 25 major historical events.

1. The Dazzling Instant exhibitions! Our new director, along with many curators, and staff will be invited, and our new director, David Coleman, announce and help us celebrate our 25th Anniversary exhibitions! 

SATURDAY, OCTOBER 1, from 10:00 am to 2:00 pm, our new director, the curators, and staff will be on hand to chat and answer questions about The Edge of Time: Photographs of Mexico by Mariana Yampolsky, Illuminating Texas 25 Lone Star Moments, and The Dazzling Instant photographic show.

Authors and photographers whose works are held at the Witte will be invited, and refreshments— including anniversary cake—will be served.

This free public event is in conjunction with a Family Weekend and "Discover Texas State, "the university’s premier open house event showcasing the exciting things happening on campus. No RSVP required—just stop by any time from 10:00 am to 2:00 pm (left).

TO MARK OUR 25-year milestone, here are 25 things to know about the Witte.

FROM THE FIRST step of Spanish explorer Cabeza de Vaca on what is now Galveston Island to the assassination of John F. Kennedy, Texas has had no shortage of dramatic moments. In recognition of the Witte's 25th Anniversary, other ways we instruct, impress, reach by focusing on 25 major historical events.

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every dollar helps the collections grow. because there is no admission charge, every donation plays an important role in keeping the "spirit of place" alive at the Wittliff. give in honor of the 25th anniversary and support the vital mission to preserve and share the literary and photographic treasures inspired by our donors. receive an exclusive exhibit ticket and a limited edition print when you make your gift, visit http://www.wittliff.txstate.edu/collections.asp.our staff offers expert research assistance. our knowledgeable staff has assisted over 100 Cormac McCarthy researchers alone since his major archive opened in May 2009. Students, scholars, and the general public are all welcome to access both the literary and the photographic archives in the contemplative reading room 8:30 to 5:30 Monday through Friday. Make a research appointment online or by phone at 512.245.3861.

that’s john graves in the joyce pulitzer prize-winning political cartoonist Philip Oliff, an accomplished sculptor—designed the larger-than-life bronze statue of john graves in the Wittliff’s founder. the Texas realist’s famous essay "goodbye to a river" captures the essence of his work. a native of brownsville, tx, graves is one of the most influential and critically acclaimed authors and naturalist of our time. a self-taught artist, graves extensively documented the history and environment of his native community and is best known for the seminal two-volume work on the rio grande, "goodbye to a river." in 1970, the texas state university board of regents recognized graves' work by authorizing the construction of a bronze statue in his honor. the statue was designed by john graves' son, the sculptor knox graves. the statue is located on the university's main campus, near the student union.

the University of Texas Press, Timeless Mexico | The Photographs of Hugo Brehme by Susan Toomey Frost is the latest volume in the Timeless Mexico: Mexican Photography Book Series originating from the Wittliff Collections. Available this October from UT Press, Timeless Mexico contains 120 of Hugo Brehme’s photographs, ranging from imagery of the Mexican Revolution to scenic landscapes, to folklife, and the everyday life of indigenous peoples.

Frost, who has collected Brehme’s photography for many years and donated her collection to the Wittliff in 2009, provides an expert introduction to the life and work of Hugo Brehme, and makes a compelling case for his inclusion in a discussion of the significance of Mexican photography.

Timeless Mexico: The Photographs of Hugo Brehme by Susan Toomey Frost is being planned for the spring (continued from p. 3) the literary and photographic exhibitions—which change every semester—one entire room is dedicated to props, costumes, and other materials from the miniatures Lonesome Dove (see #18).

detail. the Wittliff’s semi-annual newsletter is free. winner of numerous design awards since its debut in the fall of 1990, the Keynote celebrates our authors, artists, and donors, offers news and information, recaps events, goes inside the archives, and more. read it online—or join the mailing list to get The Keynote, plus exhibition announcements and event invitations, delivered to your door.

The Wittliff houses collections for three Pulitzer Prize-winning writers: Sam Shepard (Buried Child, 1979), Larry McMurray (Lonesome Dove, 1985), and Cormac McCarthy (The Road, 2007). Shepard’s creative process in notebooks, drafts and correspondence to his editor and of his most popular and critically acclaimed works in drama, film, and fiction. or study McMurray’s editing techniques in one of the state’s preserved manuscripts. in McCarthy’s papers, follow the evolution of one of his most beloved books. draft to galleys proof, plus in-depth supplemental McCarthy collections. read correspondence to and from the author, scholarly studies of his work, two unpublished screenplays, and an unpublished stage play.

december the story of a bat, but two award-winning book series. originating from the Southwestern Writers Collection and the Southwestern & Mexican Photography Collection, the Wittliff’s series books make wonderful gifts for holidays, birthdays, or any occasion. all of proceeds from these purchases, and our exclusive canvas tote, support acquisition activities. (images above.) we heart wilson. nellie mooney presided at the series opening in 1926 and 1938, with more than 2,000 items. these screenings play a part of the 26,003 lps, 45s, cassette tapes, CDs, and DVDs—perhaps the largest public collection of Nelson recordings anywhere—all of which can be listened to in the Wittliff’s reading room. Running shoes, lyrics jotted on napkins, concert programs, and other tour memorabilia, complete research files and images from Bill Wyld’s biographies, plus a little songbook he made when he was about 11 are also part of the Willie Nelson treasures. it takes a lot of space to make a miniatures. over 77 hours were shot for editing into the over-six-hour CBS saga, Lonesome Dove, based on Larry McMurray’s Pulitzer-winning novel, and all of that footage is preserved at the Wittliff. also here is the main production archives—hats, boots, principal costumes and sketches, props, set drawings, continuity shots, director’s notes, and more—and we have many items on permanent display.

inside the water’s edge. the Wittliff holds two major research collections related to the still-controversial 1993 incident at the mount austin center of texas. in significant content of these, from the Dick J. Reavis Papers, follow the evolution of one of his most beloved books. draft to galleys proof, plus in-depth supplemental McCarthy collections. read correspondence to and from the author, scholarly studies of his work, two unpublished screenplays, and an unpublished stage play.

we are grateful to our many financial supporters for their generous contributions to our past fiscal year. please make your gift to the Wittliff’s Buck Wilk Mural Project Foundation $25,000 - 50,000 - 100,000. we are grateful to our many financial supporters for their generous contributions to our past fiscal year.

join us for ARCHIVES DAY October 14, 2011 October Archivist, Month, a national celebra- tion of the Society of American Archivists to raise awareness of the importance of historical records. The Wittliff Collections hosts our sixth annual Archives Day on Friday, October 14, from 2:00 to 5:00 pm, with a panel discussion and reception. this year’s theme, "Archives and Ameri- can histories: Celebrating Milestones", focuses on the role archives play in marking historical and important events in the communities we serve, libraries, museums, and anyone interested in archives is invited to attend and share their experiences. see our Events page online for details. the Wittliff’s semi-annual newsletter is free. winner of numerous design awards since its debut in the fall of 1990, the Keynote celebrates our authors, artists, and donors, offers news and information, recaps events, goes inside the archives, and more. read it online—or join the mailing list to get The Keynote, plus exhibition announcements and event invitations, delivered to your door.

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Born in Mexico City on September 25, 1899, Luis Márquez and his family moved to Cuba in 1914, during the Mexican Revolution, where he learned about photography. Márquez moved back to Mexico in 1920, and his first job was with the Cultural Center of the Ministry of Public Education photographing the country's various festivals and traditions. This sparked an interest in the costumes and folklore of Mexico's indigenous peoples that would impact his career. Before color film was readily available in Mexico, Márquez hand tinted his photographs, and postcards made from his images were popular in the 1930s. Márquez worked as a silent movie actor in the 1920s as well as a cinematographer, director, and producer. In 1934, he wrote the screenplay for Janitzio, and he was very active in the avant-garde theater movement in Mexico. Márquez also organized parades that featured traditional Mexican dances and costumes, and he was commissioned to coordinate the Mexico pavilion at the New York Worlds Fair of 1933-34, where he won first prize for his photographs of Mexico. In 1945, he was invited to design Disneyland's Mexico Street, which was seen by more than 8 million people. Luis Márquez died in 1978 in Mexico City.
**WILLIAM BROYLES, JR.** is an A-list Hollywood screenwriter and also an important part of Texas literary history. In 1973, at age 27, he became the founding editor of Texas Monthly. Under his direction, Texas Monthly won a National Magazine Award for General Excellence in its first year—a unprecedented achievement in the publication industry.

After several years at Texas Monthly, Broyles went on to become editor of Newsweek, and from there he became involved in television, creating the Emmy Award-winning television series China Beach in the 1980s. In the 1990s, Broyles began writing film screenplays. His credits now include Apollo 13 (co-written with Al Reinert, which earned Broyles an Academy Award nomination), Cast Away, Flags of Our Fathers, The Polar Express, Jarhead, and Flags of Our Fathers. Broyles is a major donor to the Wittliff Collections.

His archive covers every aspect of his storied career and contains over 260 boxes of material. In this interview, Broyles shares his thoughts about screenwriting with Wittliff Collections curator, Steve Davis.

**What’s an important quality for a good screenwriter to have?**

The single most important quality for a screenwriter is a sense of humor, not just about the business of making movies, but about his or her self, because if you take things too seriously you just won’t last. On the other hand, if you don’t take your own work seriously, you’ll just be a hack.

Writing screenplays is a bit like raising children with all your heart, and you pour everything you have into them, and then you have to let them go. You have to let the director and the cast and the set designers and everyone else who collaborates build their work on what you’ve written. Sometimes it’s even better than you imagined, but that’s when you’re very, very lucky. Other times, well, I refer you back to how you have to have a sense of humor.

The second most important quality is the determination not to be so easily satisfied in either way. Don’t fall in love with your work. Because sometimes you only discover what you really wanted to write after the tenth or twelfth draft. In Cast Away, I had no idea I’d put up the wings on the FedEx box that Chuck, the Tom Hanks character, never opens. It was only many drafts later that I realized it was because that was how he was going to escape the island, on wings of his own invention. If I’d fallen in love with my early drafts, and thought I couldn’t possibly change a word, not only would we never have got the movie made, but it wouldn’t have been nearly as good as it was.

**As editor of Texas Monthly and Newsweek you were the leader, the person most responsible for creating an influential and award-winning magazine. Now, as a screenwriter, you have far less control over the final product. Can you talk about how you’ve been able to adapt to working in what seems like a very different medium?**

Yeah, it’s different. The screenwriter is never in charge, or in charge only of the script, which is why I like to hang on to it as long as possible. Being the first editor of Texas Monthly was the best job I ever had. It was creating something out of nothing, with a bunch of people far more talented than I was, all of whom shared our common vision. As for movies, writing words for other people to say, and a story for someone else to realize, is ultimately humbling. On the other hand, you can reach a very large audience with the most powerful medium in the world. It’s magic, really, to watch what you’ve written end up on screen, and that magic casts a powerful spell. Once you have it, you want it more and more. It’s kind of the crack. And that magic, not just the end result, but all the trucks and the sets and the cast, the army of people that come together to make something you’re working on in your head, and years, and years, and years, adding up rejected drafts and tossing them in the trash can, to then be there on the first day they start shooting is its own thrill. But nothing beats editing Texas Monthly. That’s when I felt like the luckiest guy in the world.

**Your recent films—Jarhead and Flags of Our Fathers—indicate a growing focus on military stories. Is the fact that you wrote these films something of a coincidence, or is your own experience as a Viet Nam veteran close to the heart of your screenwriting?**

Viet Nam is part of a lot of my movies. I actually saw Cast Away as a Viet Nam movie. A guy leaves his fiancé and goes through hell, then has to make his way back into the world. Cast Away is a guy who has no idea what he’s been through and cares even less. It was a Viet Nam homecoming movie—homecoming from any war is 1 mean, I’ve stolen from the Odyssey so many times—Apollo 13, Cast Away, etc.—I finally decided I’d try to write a script of the real thing, which is the last script I wrote.

**Your show archives that you consulted regularly with Tom Hanke and director Robert Zemeckis over a period of about four years while developing the storyline for Cast Away. Can you talk about that collaboration, and how it contributed to your screenplay?**

Well, you can’t do any better than to have Tom and Bob to work with. We went on the journey together. Writing the script was kind of like the movie itself: we wandered around on a lonely island looking for the story, finally figured it out, and then had to bring it home. I can’t really imagine anyone but Tom as Chuck, and certainly no one could have directed it but Bob. He kept pushing, always, to find fresh ways of doing things, to get to the heart of the story, to be not easily satisfied. “Anyone could do that,” he’d say about my bad ideas. And so I kept working until we got a movie only I could do, that only Tom could act. That was worthy of my two partners. And it’s rare these days to have such a long collaboration: now I would have been fired after about three months and ten other writers would have worked on it and who knows what it would have ended up. Probably vampires stranded on Mars.

**In working on Cast Away you had yourself dropped off on a deserted stretch of coast to experience firsthand what your character Chuck Noland would go through. Can you tell us what that was like?**

My first draft of Cast Away was thin and based on published accounts of survivors. I hated it. So I went down to the Sea of Cortés and spent a week trying to survive myself. Everything you see in the movie, I did: trying to cook the coconut, trying to speak a fish, sacking down off lice, gazing on ocean eels.

**“Always, always, I’m a Texas writer. I could never be anything else. It’s in my blood.”**

And especially trying to make fire, which I never could do. Those Boy Scout tricks just don’t work. So the Mormon survivalist hippies who were my teachers showed me how. That was it. I was done. It was a survival story and I knew how to do it. But I took about a few days by myself and discovered I was really lonely. Then one morning I went down to the beach and there was a volleyball that had washed up. I picked it up, stuck on some seaweed for hair, a few shells for eyes, and I had a friend. And then it struck me: the story wasn’t about physical survival, it was about spiritual survival. About how we weren’t made to be alone, but that what made us human was our need to connect with someone else. In my case, a volleyball taught me that. And I was very, very lucky it was a Wilson volleyball, and not a Mizuno. Because I can’t really imagine Tom shouting “Mizuno!” as the ball flew away.

**You’ve written several movies that have become classics: Apollo 13, Cast Away, and The Polar Express (It will soon seem to tell about Jarhead and Flags of Our Fathers.) At what point are you able to tell that the project you’re working on has become really special? Is there a common thread that links them?**

You know, it’s funny, but you always feel it’s going to be good. And sometimes it is. I keep talking about Cast Away, but the early screenings were terrible. Audiences hated it. The lowest ratings any of us had ever got. We thought it was going to be a total failure. We fiddled with it but the ratings got worse. So we said, to hell with it, let’s just make the movie we want, even if we never work again. And we did, and as it turned out, we all did get employed afterwards.

**You’ve lived away from Texas for several years now. Do you consider yourself a Texas writer? How has your experience growing up in Texas shaped your writing?**

Always, always, in my Texas writing I could never be anything else. It’s in my blood. You know, it’s funny, but you always feel it’s going to be good.
The dazzling Instant

THE DAZZLING INSTANT

OEVOTED TO THE artistic vision of photographers working in the Southwest and Mexico, the Witliff’s Southwestern & Mexican Photography Collection was founded in 1996—ten years after the Southwestern Writers Collection. It has come a long way since, with the Witliff’s evolution in a retrospective of 95 works by 70 artists. The show is inspired by Henri Cartier-Bresson, who wrote, “The photograph is a guillotine blade that seizes one dazzling instant in eternity.”

Among the show’s “dazzling instants” are a solar eclipse framed by startled birds, a shaft of sunlight touching the shoulder of a girl lost in thought, Laguna eagle dancers pattered by their shadows, the crossed divining rods of a water-witcher, dogs frozen by camera flash as they jump from a truck, and white crosses glowing under moonrise in a small New Mexico town. “These are just a few of the 95 images we’ve chosen,” said photographer and exhibition curator Carla Ellard, “to delight, inspire, move, challenge, or to simply offer an opportunity for contemplation.”

“As an anniversary presentation,” Ellard continued, “we wanted The Dazzling Instant to also salute the Witliff’s past 30 exhibitions.” From the inaugural show are works by Ansel Adams, Jim Bone, Aye Bonar, Paul Caponigro, Dennis Darling, J. A. Stryker, and Bob Wade: Photographs of children by Manuel Carrillo, O. Rulius Lovett, Francisco Mata Rosas, Kathy Vargus, and Mariana Yampolsky represent the Spring 2007 show, Little Heroes. Works by Mexican photographers featured in El ojo foto (The Exquisite Eye), Tesites de la historia (Witnesses to History), and Rio de luz (River of Light) are also on view, including Marco Antonio Cruz, Mayá Goded, Héctor García, Nacho López, Évocados, and Angelines Terejín.

The second book in the series, The Edge of Time: Photographs of Mexico by Maritana Yampolsky, is the subject of a separate anniversary exhibition. Both shows are on view now through December 11.

Assisting with this exhibition were intern Katherine Rogers (sidebar, left) and Witliff student assistant Kenneth Fontenot, who said, “With such a vast collection to choose from and the depth of great images within each artist’s work, we were truly challenged to be inclusive of our many artists. We thought thematically as we planned each wall or space… until we had it just right.”

Please join us on SATURDAY, OCTOBER 1 as we celebrate our anniversary exhibitions with an OPEN HOUSE from 10:00 am to 2:00 pm (see sidebar, p. 4).
the SOUTHWESTERN WRITERS COLLECTION currently comprises over 6,800 linear feet of materials from the region's authors, screenwriters, and songwriters. Represented here are archives additions from February through July 2011. Not listed are the numerous gifts of books, magazines, films, CDs, and other supplementary materials. The success of this collection depends on the generous support of our donors. Thank you! In the Duchess of Palm, NADINE ECKHARDT recounts her journey from being a fájita girl who lived through the men in her life to become a woman working toward her own goals. The bulk of her collection is drafts, research, and photographs for her memoes, with some materials relating to her former husband, BILLY BRAMMER (right). [Gift of Eckhardt] • CORMAC MCCARTHY's Portuguese translator, PAULO FARRAO, donated galleys and proofs for his work on All The Pretty Horses and Blood Meridian. [Gift of Farrao]. • Two tables in Colors on Clay by SUSAN TOOMEY FROST, celebrating the tile artists of San Antonio, are now at the Wittliff. • Les novios / sweethearts (Above) was produced by Mexican Arts & Crafts artisans. [Purchase] • A large round tile designed by architect HANKEY Smith commerates the 1936 Texas Centennial. [Gift of Frost] • Booker Prize-winning author JAMES KELMAN donated copies of his correspondence with MARY GRAY HUGHES. [Gift of Kelman] • Research, notes, and drafts for City on Fire. The For-geten Disaster that Devastated a Town and Ignited a Landmark Legal Battle and Molly Ivins: A Rebel Life form a substantial addition to the BILL MINUTAGLIO Papers. [Gift of Minutaglio] • Several WILLIE NELSON-related collections demonstrate the breadth of his career. • MARY LYNNE ROGERS was a Nelson fan in the early 1980s when he played in Larry Butler's band at Houston's Esquire Ballroom. Her memorabilia and photographs provide a rare look at the pre-Nashville, pre-Austin Willie. [Gift of Rogers] • Another collection of almost 400 LFPs and 486 adds to the Wittliff’s already impressive Nelson holdings. [Purchase] • Nelson's extensive touring schedule, the subject of his hit “On the Road Again,” is revealed in a collection of his itineraries showing dates, locations, and hotels. [Gift of Carolyn Mugra] • Nelson's role in Red Headed Stranger is documented through news clippings, correspondence, photos, and publicity material. [Gift of Mary Margaret Fataker] • Additional materials to those already made by JIM BONES, JAIME CHAHIN, MIKE COX, DICK J. REAVIS, ROSENBLUEN’S BOOKSTORE, TEXAS MONTHLY, and BILL & SALLY WITTLIFF. • the SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION includes new gifts of: • 109 toned photograms from the Los novios series generously donated by KATE BREAKEY • 66 photographs including images of the Big Bend area, Boystown (Nuevo Laredo), and the Tarahumara by BILL WRIGHT [Gift of artist] • 10 silver-gelatin prints by KEITH CARTER [Gift of Pat & Kiril Carter] • Three Big Bend Related images by LAURENCE PARENT • Portrait of Cormac McCarthy by JAMES EVANS [Gift of artist] • 11 photographs of Huichol Indians by JOHN CHRISTIAN [Gift of artist] • Color print portrait of Ramon by JEFF MILLER • [New artist] • Recent purchases: • Two hand-painted silver-gelatin photographs by KATE BREAKEY • 15 toned silver-gelatin prints by KEITH CARTER • Three platinum-palladium prints by DAVID JOHNSTOWN • Five silver-gelatin prints of Mexico by GEORGE MILLER [New artist] • 10 silver-gelatin prints of Mexico by RODRIGO MOYA • Six portraits by MICHAEL OBBRE • Portraits of Bud Shaker and Larry L. King by ALAN POGUE • 20 toned silver-gelatin prints by ROCKET SCHENCK • IN 1961, BILLY LEE BRAMMER published The Gay Place, an intensely original novel with a riveting personality portrait of Lyndon B. Johnson. Brammer's book is justifiably famous for its politics, and the New York Times' David Halberstam ranked it alongside All the King’s Men as one of America’s 20th-century political novels, predicting, “It will be read a hundred years from now.” It’s now been 50 years, and The Gay Place shows no signs of losing importance. It is continually rediscovered by new generations and reprinted in print. While politics is an influential part of Brimmer's story, the author also explored several other aspects of Texas culture. In the summer of 1955, Brammer was an associate editor at the Bridging Texas Observer when he learned that filming for the movie Giant would take place out in Marfa. He arranged to cover the spectacle, and his dispatches offered some of the wittiest, most sophisticated writing of any Texas journalist at the time. Describing the movie set built outside of town, he wrote, “It's as if a vast, traveling circus has broken down in the midst of desolation and set up shop.” Brammer left the Observer in late 1955 to join the staff of Lyndon B. Johnson. Over the next few years he tried to convert him to see that the world was in a compelling fiction, but success eluded him. He had the scenes and characters down perfectly, but he couldn’t find the right drive to drive the story. Then he found inspiration in his job day—writing letters on behalf of Senator Johnson. Brammer decided to bring LB out to Marfa—in the character of Texas Governor Arthur “Goodman” Fenstemaker—and his story came fully alive. The rest, as they say, is literary history.
THE KEYSTONE

Southwestern Writers Collection
Southwestern & Mexican Photography Collection
Texas State University-San Marcos

AMITX 2011
TEXAS LITERARY LIFE: THE KEYSTONE
Michele Miller
Steve Davis
EDITORS

M UCH MORE IS NOW OPEN ONLINE:
www.thewittliffcollections.txstate.edu

EXHIBITION HOURS
Please see the website.

RESEARCH HOURS
Monday through Friday
3:00 – 5:00 pm
(Except call to make an appointment. Closed breaks & holidays.)

THE GIFT SHOP is now open online:
www.thewittliffcollections.txstate.edu/giftshop

THE KEYSTONE COLLECTIONS

TXST U NIVERSITY
SAN MARCOS, TX

November

10 MICHAEL DICKMAN reads for the English Dept's TKL / KAP Series. Book signing and Q&A to follow.
3:30 pm

13 IN AUSTIN:
THE SPIRIT OF PLACE Gala celebrates the 25th Anniversary of the Witliff with a fundraiser at the Four Seasons. This event is sold out, however tickets may become available. To inquire, e-mail atjg@txstate.edu (pp 2-3)

15 THE MFA STUDENTS read their poetry and fiction.
5:00 pm

October

1 25TH ANNIVERSARY OPEN HOUSE gives visitors and friends a chance to meet our new director and chat about the celebratory exhibitions. Come and go from 10:00 am to 2:00 pm (p. 4)

6 TEXAS LITERARY LIFE: A conversation with masterful storytellers and Witliff donors SARAH BIRD, ELIZABETH CROOK, and STEPHEN HARRIGAN. Q&A and book signing to follow. 6:30 pm Reception / 7:00 Program (RSVP, p. 11)

14 ARCHIVES DAY: The year's theme, "Archives and Anniversaries: Celebrating Milestones," is on the role archives play in marking historical and important events in the community. 2:00 – 3:00 pm (p. 7)

15 THE MFA STUDENTS read their poetry and fiction.
5:00 pm

15 THOMAS LUX reads for the English Dept's TKL / KAP Series. Book signing and Q&A. 3:30 pm

22 TRIBUTE TO ELIZABETH BISHOP (1911–1979): MFA students and faculty read from the work of this U.S. Poet Laureate, and Pulitzer Prize and National Book Award winner. 3:30 pm

September

13 THE MFA STUDENTS read their poetry and fiction.
5:00 pm

15 TOMÁS RIVERA Mexican American Children's Book Award 15th Anniversary: Celebration features a reception, talks, readings, and music. 6:30 pm

27 WELLS TOWER reads for the English Dept's TKL / KAP Series. Book signing and Q&A to follow. 3:30 pm

exhibitions & events CALENDAR [FREE unless noted]

exhibitions

MAY 16 – DEC 11, 2011
THE EDGE OF TIME: Photographs of Mexico by Maritania Yampolsky. Taken during the 30-year span of 1964 to 1994, Yampolsky's images reveal her compassion and sincerity for Mexico's indigenous people and document their traditions, customs, and rituals.

Aug 22 – Nov 30, 2011
ILLUMINATING TEXAS: 25 Lone Star Milestones. From the fall of the Alamo to Willie Nelson creating his first songbook, Texas has no shortage of iconic moments. This anniversary exhibition highlights the Witliff's impressive reach by focusing on 25 key events that show how the rich literary and photographic collections relate to the culture and history of the state, as well as how literary artists translate shared experience into creative legacy. (p. 4)

August

Eclipse solar / Eclipse, Antonio Terik

2011

AUG 24 – DEC 11, 2011
THE DAZZLING INSTANT: Presenting 95 images by 70 photographers, this anniversary exhibition was inspired by Henri Cartier-Bresson, who wrote, "The photograph is a guillotine blade that seizes one dazzling instant in eternity." Works by Ansel Adams, Edward Curtis, Manuel Alvarez Bravo, Laura Gilpin, Dorothea Lange, Paul Strand, and many others, as well as images from the Witliff's photography book series. (p. 12)

ON PERMANENT DISPLAY

LONESOME DOVE Collection Costumes, props, set pieces and designs, photographs, scripts, and other "making of" materials are on view from the CBS series. Based on Larry McMurtry's Pulitzer Prize-winning novel.

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Would you like to schedule a group or class tour? Call us at 512.245.2133 or request a tour online at www.thewittliffcollections.txstate.edu/about/visit/tours.html. If you require assistance due to special needs, call ahead and we'll be happy to help.

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601 University Drive, San Marcos, TX 78666-8044

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