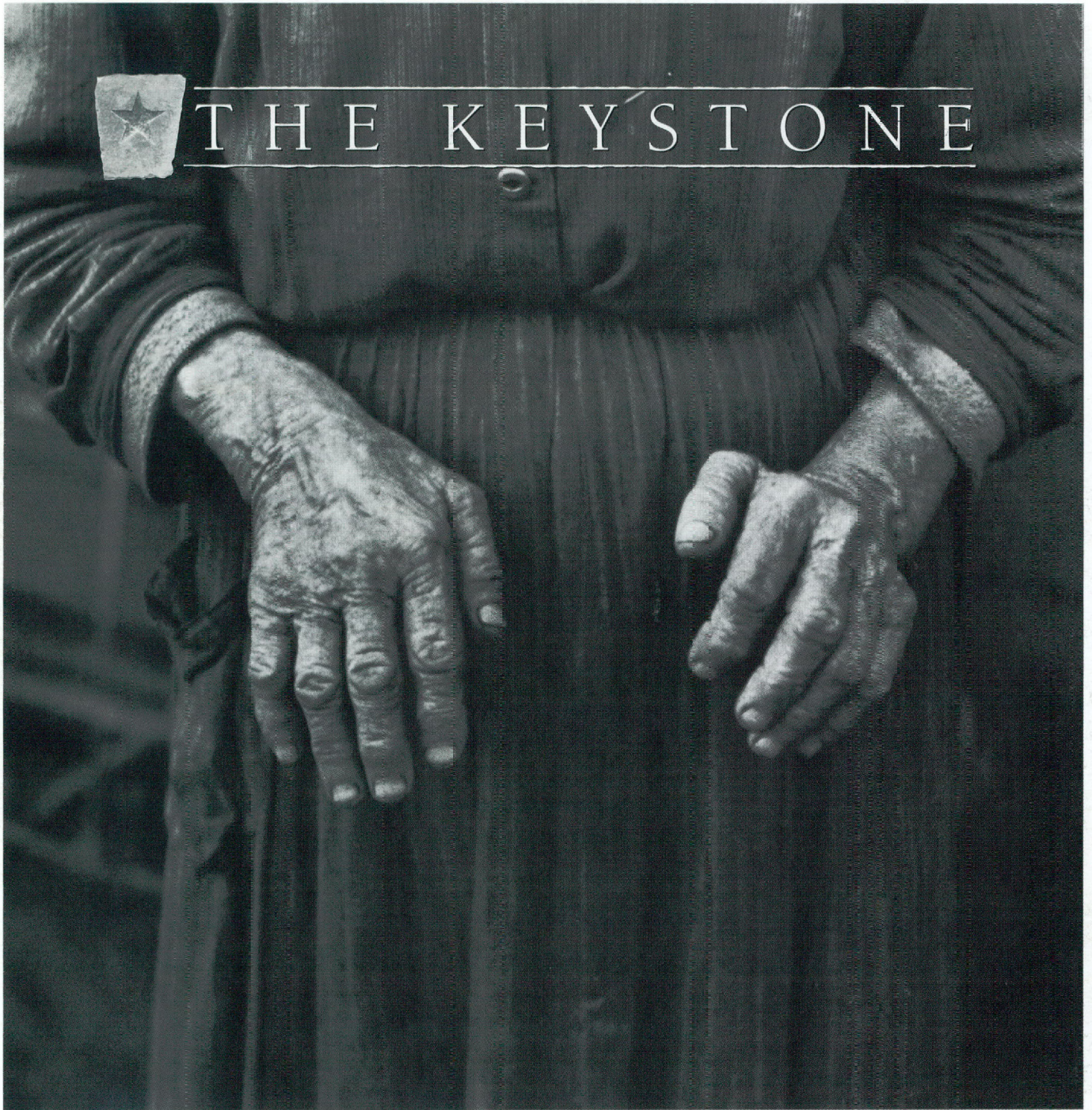




THE KEYSTONE



THE WITTLIFF COLLECTIONS

SUMMER 2009 | SOUTHWESTERN WRITERS COLLECTION | SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

TEXAS  STATE[®]
UNIVERSITY
SAN MARCOS

A member of The Texas State University System

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Chigcrat
chigovate
Chigoron

from the CURATOR

(right) Connie Todd,
2008, Ave Bonar

SUMMERLEE FOUNDATION SUPPORTS WINN MURAL RESTORATION

Our great appreciation goes to the Summerlee Foundation for a \$10,000 grant to support the Buck Winn mural project: <http://thewittlifffcollections.txstate.edu/spec-coll/buckwinn.htm>. The funds will help restore and display one of our three 6' x 28' panels. This grant brings the amount raised up to \$50,000—a total of \$80,000 is needed for each panel. Dallas philanthropist Annie Lee Roberts created the Summerlee Foundation in 1988 to support programs in animal protection and Texas history. The 1951 Buck Winn mural—depicting the story of Texas cattle ranching—is a testament to the region's cultural and historical evolution. James Buchanan "Buck" Winn (1905-1979) was a painter, sculptor, inventor, muralist, and architectural artist called by many "the Leonardo da Vinci of modern Texas." To lend your support, contact Beverly Fonden at 512.245.9058 or bf12@txstate.edu.



¡Saludos!

In May, the national literary community was diminished by the death of our long-time friend Bud Shrake, who, years ago when he heard Bill Wittliff's idea for the Southwestern Writers Collection, was one of the very first to donate his papers. And what a precious gift they comprise.

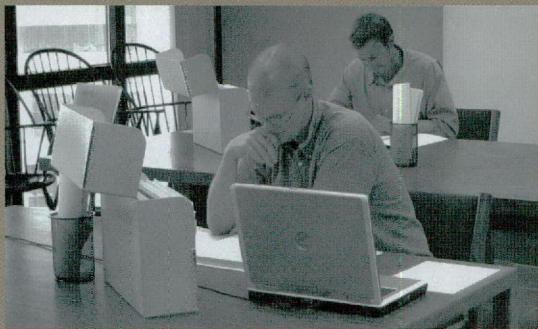
Inventoried and processed, Bud's manuscripts, correspondence, notes, clippings, sketches, photographs, and miscellaneous wonders are here and open for business. And that means Bud's here, too. He leaves behind hundreds who mourn him, but who can take comfort knowing that his legacy is pre-

served and that they can always find him at the Collections he championed.

Scholars are arriving on our doorstep from all over the world now that the Cormac McCarthy papers are available for research. Katie Salzmann, our lead archivist, having processed the materials, is making appointments for those who request access. We accommodate three at a time—with two staff present—so that we can offer congenial but watchful service.

I'm reminded of the old C&W song, "How Can I Miss You if You Won't Go Away" as we await completion of the new facilities. Our events have gone away and we miss them very much indeed. Fortunately, it looks as though the wait will be over in mid-August, and we here at the Wittliff will be delighted to see you again and share new discoveries in a beautiful, much larger, setting. ★ —Connie Todd

CORMAC McCARTHY archive opened May 18



THIS SPRING THE excitement and anticipation surrounding the **CORMAC McCARTHY** Papers continued to grow as the Wittliff Collections finalized plans for opening the Pulitzer Prize-winning author's archive. At last, the first researchers sat down with archival boxes May 18 (above).

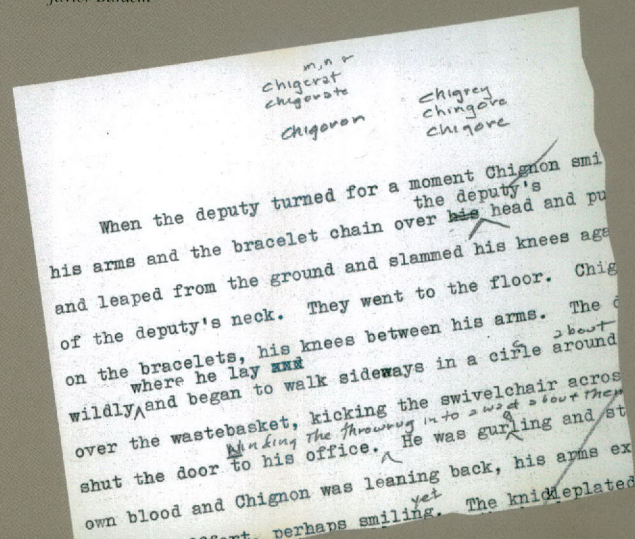
Aside from one or two pieces the Wittliff displayed in recent exhibitions or printed in select publications, this was the first time McCarthy's drafts and manuscripts, which comprise nearly 100 boxes, were seen by the public. Scholars finally have a chance to study the celebrated writer's research, note taking, and writing processes, which have remained a mystery until now.

The author of such acclaimed novels as *Blood Meridian* and *No Country for Old Men*, Cormac McCarthy was awarded the Pulitzer in 2007 for *The Road*, which is now a major film starring Viggo Mortensen, due in theaters October 16. The complete finding aid, plus a link to the original news story about the acquisition, is online: [\[titions.txstate.edu/swwc/archives/writers/cormac.htm\]\(http://titions.txstate.edu/swwc/archives/writers/cormac.htm\).](http://thewittlifffcollec-</p></div>
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Dianne Luce, President of the Cormac McCarthy Society and one of the first to work with the author's papers, remarked, "The opening of the Cormac McCarthy archive is an unparalleled boon for those of us who study his work. These papers will be a lodestone for scholars and a keystone for McCarthy scholarship. I've been immensely impressed with the scope of the collection, the detail of the Guide, and the helpfulness of the staff."

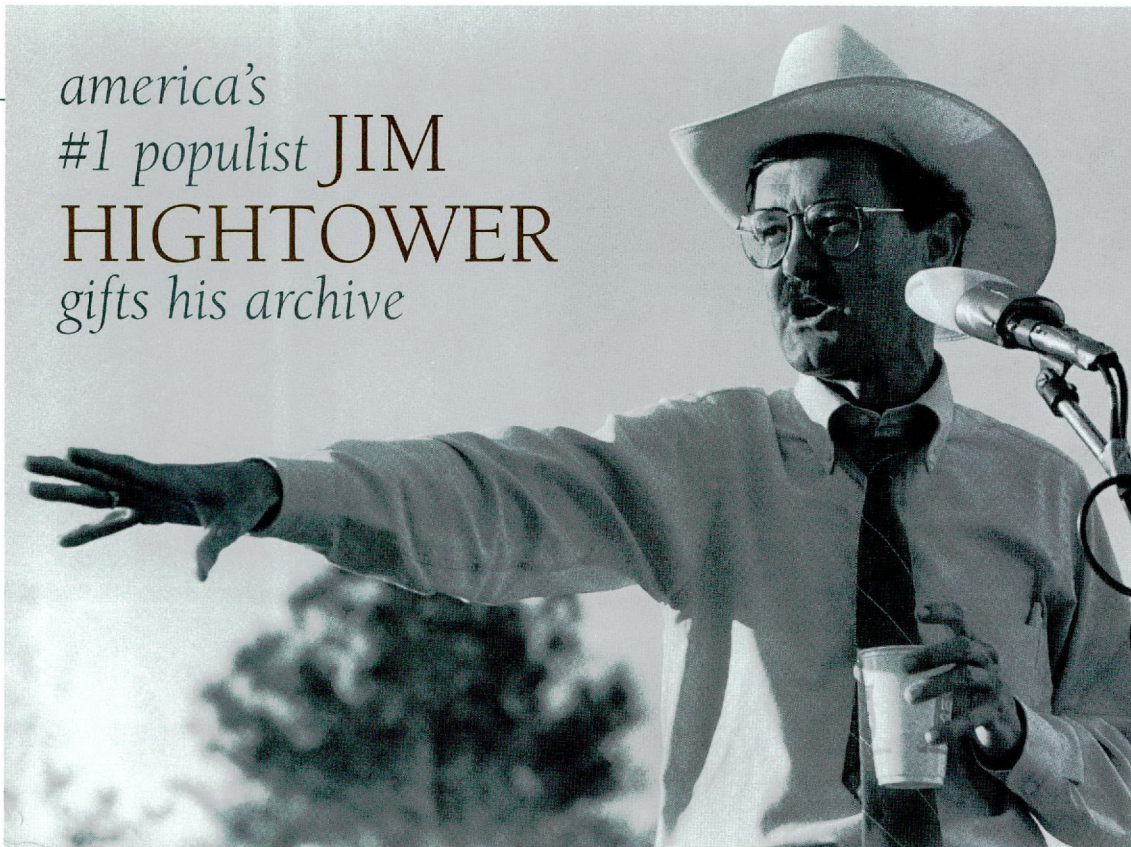
Access to the McCarthy Papers is by appointment. The request form for scheduling is online: <http://www.library.txstate.edu/about/departments/swwc/research-req-form.html>. ★

(below) Detail of *No Country for Old Men* manuscript shows McCarthy working out the name of Anton Chigurh, who would be portrayed on film by Javier Bardem



ON THE COVER
Hands of Mrs. Andrew Ostermeyer, wife of a homesteader, Miller Township, Woodbury County, Iowa, 1936, Russell Lee

america's
#1 populist JIM
HIGHTOWER
gifts his archive



Chigrey
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(left) Jim Hightower, speaking as the Texas Agriculture Commissioner; he served two terms from 1983 to 1991

32,400

is the approximate number of paper clips and staples removed as one of the first steps in preserving the "Commentary Files" portion of the recent Jim Hightower donation. His popular radio show commentaries make up the majority of the audio / visual portion of the Hightower accession, and they consist of 4,139 standard cassette tapes, standard and mini digital audio tapes, compact discs, VHS tapes, as well as over 130 reel-to-reel tapes. Each of the radio commentaries is filed by year and date, and each file includes Hightower's handwritten first draft and edits, backup research plus fact checks for each commentary, the final script, and a cue sheet for the broadcast. Hightower's daily radio commentaries—now in their seventeenth year of broadcasting—are carried by more than 150 commercial and public stations, on the web, and on Radio for Peace International. His syndicated column, distributed nationally by Creators Syndicate, appears in over 120 newspapers and features the text from these "Common Sense Commentaries."

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

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

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

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

Work has begun on the current materials (see sidebar,

right), which are expected to reach approximately 200 linear feet once everything is re-housed in archival boxes and the inventory process is complete. Items have been well organized by Hightower and his assistant, Melody Byrd, and separated into categories such as Commentary Files, Show Files, Show Tapes, Book Files, *Lowdowns*, Promotional Items, Speeches, Videos, and Travel. Various posters and memorabilia from his populist ventures are also included.

Also of note are approximately 600 photographs his staff are currently digitizing. Among these are shots of Hightower speaking, politicking, and attending various events, as well as pictures with such luminaries as Cesar Chavez, Willie Nelson, Robert Redford, Ann Richards (see p. 14), Molly Ivins, Granny D, Ted Kennedy, and others. Photographs of Hightower with Dan Rather, for example, capture them in discussion during the filming of his *60 Minutes* interview in the 1980s. The originals, plus the digitized files, will be housed with his archive at the Wittliff Collections.

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

Jim's bio, a wealth of Hightowerisms, and other information can be accessed at: <http://www.jimhightower.com>. ★



INSTRUCTING & INSPIRING LOCAL YOUTH

Over a thousand elementary through high school students tour the Wittliff Collections each year. Students enjoy seeing the statue of John Graves, relating to photographs in the galleries, or discovering intriguing items in the Southwestern Writers Collection exhibits. Kids experience hands-on learning through sessions presented by the Wittliff staff. For example, we've shown students table-read scripts from the *King of the Hill* archive to illustrate the story development process, and we've had them compare *Lonesome Dove* scripts with filmed scenes to point out the reasons for revision. We've introduced students to the art of book design by showing them special limited letterpress editions, and toured them through the photography exhibits to inspire their own writing or photography. Groups and class tours allow us to connect with the local community through art and literature, creating museum-goers of tomorrow and motivating a new generation to create their own works.

(above) Joe R. Lansdale, by Karen Lansdale

NOT EVERY WRITER would think to cast Elvis Presley and John F. Kennedy as residents of an East Texas nursing home, where they battle an Egyptian mummy that preys on the elderly. But then not every writer is JOE R. LANSDALE, who penned the novella *Bubba Ho-Tep* then saw it gather a cult following as an award-winning independent film released in 2002. (Elvis's final words: "Thank you. Thank you very much.")

Lansdale, a master of mojo storytelling, is the author of the newest book in the Wittliff's Southwestern Writers Collection Book Series published by the University of Texas Press: *Sanctified and Chicken-Fried: The Portable Lansdale*.

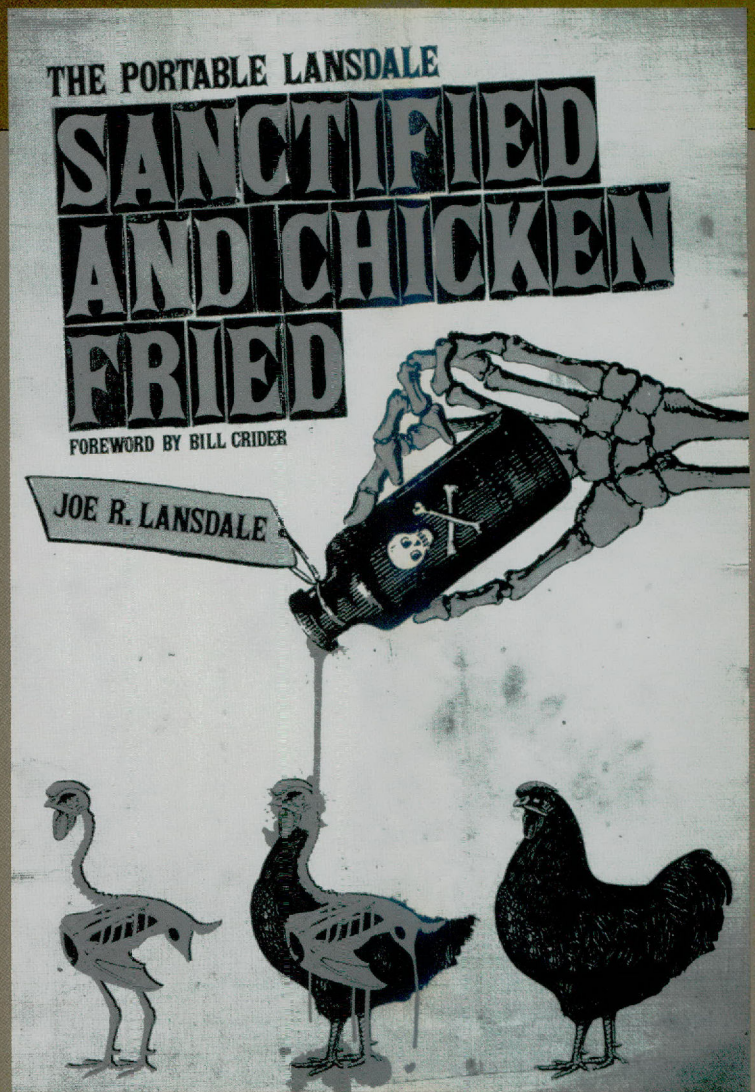
"Lansdale defies categorization," says Steve Davis, assistant curator and editor of the book series. "Though he is ostensibly a 'genre' writer, there's a manic originality and a deep literary sensibility at the heart of his work."

Lansdale enjoys an extraordinary international reputation for a Texas-



based writer. In 2006 he received the Grinzane Literary Prize in Italy (previously awarded to seven Nobel laureates). The Grinzane committee cited, among other attributes, Lansdale's ability "to put important social issues into his genre fiction." Lansdale's numerous prizes include the Edgar Award, seven Bram Stoker Awards, the British Fantasy Award, as well as Notable Book of the Year recognition twice from the *New York Times*.

"Joe Lansdale is one of the state's



top writers and we're privileged to hold his major archive here at the Wittliff Collections," says Davis. "This new book is a 'best-of' collection, but it also does something more—it showcases the deep sense of East Texas that permeates his writing, and how he captures the soul of that region in all its twisted, gothic beauty."

Sanctified and Chicken-Fried pulls together a unique mix of well-known short stories and excerpts from Lansdale's acclaimed novels, along with new and previously unpublished material. In this collection of tales that explore the dark and sometimes darkly humorous side of life and death, one meets traveling preachers with sinister agendas, towns lost to time, teenagers out for a joy ride who get more than they bargain for, and strange goings-on at the end of the world. Then there's *Bubba Ho-Tep*.

Out of the blender of Lansdale's imagination spew tall tales about men and mules, hogs and races, that are, in his words, "the equivalent of Aesop meets Flannery O'Connor on a date with William Faulkner, the events recorded by James M. Cain."

"There's a fearlessness here," Davis says. "Joe addresses uncomfortable topics such as racism and sexism in a challenging, in-your-face kind of way. Sometimes with high satire or low comedy, but always with an open heart."

Whether you're a long-time fan of Joe R. Lansdale or just discovering his work, this anthology brings you the best Texas-based writing of an author whom the *New York Times Book Review* has praised for having "a folklorist's eye for telling detail and a front-porch raconteur's sense of pace." ★

listening to the WRITER'S VOICE

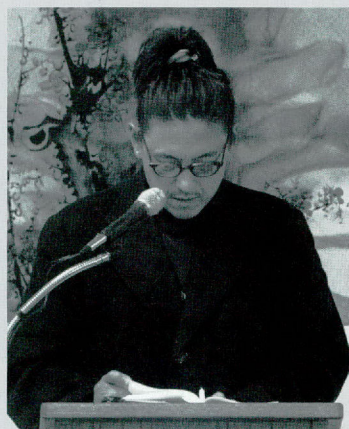
DESPITE CONSTRUCTION, THE Wittliff Collections continued to present a full schedule of readings last fall and this past spring. Alternate locations did not sway the crowds—students, faculty, and visitors from San Antonio to Austin turned up to experience exceptional literature out loud, and to ask questions of the critically acclaimed writers.

As the 2008-09 Texas State Chair in Creative Writing, poet Li-Young Lee read in the fall and the spring from his fourth collection, *Behind My Eyes*, and treated audiences to new pieces not yet published.

One of the most anthologized of Latina writers, Carmen Tafolla shared humorous, contemplative, and powerful moments from her first collec-

tion of short stories, *The Holy Tortilla and a Pot of Beans*.

War correspondent Scott Anderson, Jewish Book Award Winner James Young, poets Ilya Kaminsky and Brigit Pegeen Kelly, and novelists Alexander Theroux and William



Vollmann also took the podium, reading as part of the English Department's Therese Kayser Lindsey Series.

And, as they've been doing three times a semester for several years now, the MFA students in creative writing read from their own works of poetry and fiction.

We'll be back up and reading in our newly improved spaces this fall. Watch the website for details. ★

davis elected to TEXAS INSTITUTE of LETTERS

CURATOR CONNIE TODD is proud to announce our own Assistant Curator STEVEN L. DAVIS has been elected to membership in the Texas Institute of Letters.

The Texas Institute of Letters is a non-profit organization founded in 1936 to stimulate interest in Texas letters and to recognize distinctive literary achievement. As a TIL member Davis joins a prestigious list that includes Sandra Cisneros, John Graves, Cormac McCarthy, Larry Mc-

Murtry, Bill Moyers, Naomi Shihab Nye, Tim O'Brien, and founder of the Collections, Bill Wittliff, as well as the venerable Sarah Bird, Mark Busby, Elizabeth Crook, Mary Margaret Farabee, Dagoberto Gilb, Tom Grimes, Stephen Harrigan, Joe Nick Patoski, and Jan Reid, who all sit on our Advisory Board. Texas State faculty who are also members include John Blair, Debra Monroe, Kathleen Peirce, Miles Wilson, and Steve Wilson.

Steve received his B.A. in 1992 from Texas State, and in 1994, as a graduate student, he began working as a library assistant at the Wittliff Collections. He earned his master's degree in English / Southwestern Studies in 1995, and he became the Assistant Curator of the Southwestern Writers Collection in 1997.

Steve's first book, *Texas Literary Outlaws: Six Writers in the Sixties and Beyond*, was published by TCU Press in 2004 and praised by reviewers for its blend of solid scholarship and engaging readability. *Texas Literary*

Outlaws was named a top 10 nonfiction book of the year by the *San Antonio Express-News* and the best book of the year by a regional writer by the *Fort Worth Weekly*.

"I realized early on that the archives in the Wittliff Collections are essential for researchers," Davis said. "The authors I wrote about couldn't always recall many details from the Sixties, but by using their correspondence files in the Wittliff holdings I was able to piece together a good part of their lives."

Davis has also produced two books in the Southwestern Writers Collection Book Series with the University of Texas Press: *Lone Star Sleuths: Mystery/Detective Fiction from Texas* (co-edited with Bill Cunningham and Rollo Newsom) and *Land of the Permanent Wave: An Edwin "Bud" Shrake Reader*. His forthcoming book (due from UT Press this fall) is *J. Frank Dobie: A Liberated Mind*, the first major study of the famed southwestern writer in over 30 years. ★



(left) Carmen Tafolla
(middle) Li-Young Lee

OUR VISITORS ARE SAYING...

Absolutely "world class" 45 Photographs exhibit—very impressive! Attendance by every student on campus should be mandatory. These photos are iconic and global in scope, yet still have the Southwest flavor I love. —E.I., San Antonio, TX

Fabulous display! Wonderful to see students studying Molly Ivins! —J.S., Annapolis, MD

I felt rejuvenated on a hot Texas afternoon reading and perusing the bewitching Texas Rivers exhibit. —L.W., student

I was here last year. Had to come back for "seconds." Drove across four states to see the beautiful Lonesome Dove display again. —J.N.

Fifty-six years after graduation I am pleased to see an exhibit [Lonesome Dove] that preserves a bit of history from early Texas. —C.M., Class of 1952

Fascinating exhibits of historic photographs and Lonesome Dove. Texas State has impressed me. —U of Houston faculty, parent of a student

Just returned from a trip to Boston that took me through the Austin airport; I am so impressed with the exhibits you had installed there! —A.M., San Antonio, TX

Came all the way from Oregon to see something like this [LD]. A master piece. —L.P., Powell Butte



APPLAUSE!
APPLAUSE!

The Wittliff extends hearty congratulations to these authors and artists with major archives held at the Collections. ★ Sarah Bird has been awarded the 2010 Dobie Paisano Fellowship. ★ Joe Nick Patoski received the TCU Texas Book Award—by unanimous judges' decision—for his biography, *Willie Nelson: An Epic Life*, just released in paperback. ★ *Austin City Limits* (creator Bill Arhos donated his archive in 2000) and photographer Keith Carter were both awarded the 2009 Texas Medal of Arts. Carter was also named Texas Artist of the Year by the Houston Art League, and the National Portrait Gallery just acquired three of his photographs of playwright and screenwriter Horton Foote.

★ Marco Antonio Cruz was voted winner of the \$50,000 Grange Prize from Aeroplan / Art Gallery of Ontario. Below is *Andrea Isla Garcia*, 1998, from Cruz's *Blind* series.



WITH REGRET, WE announce that the *Lonesome Dove* 20th Anniversary & Cast Reunion to benefit the Wittliff Collections has been postponed. Originally planned for October 2-3, 2009 in San Antonio, the event, which was to include a gala and symposium of panel discussions with principal cast, definitely will be rescheduled at a future date.

The Wittliff Collections and members of the event's statewide committee made the decision in response to the recent economic downturn. Better financial times will allow us to create the kind of historic event we know is possible, and we look forward to taking up the good work that has already begun.

Happily, one of the anniversary components, an exhibition at the Witte Museum of almost 60 *Lonesome Dove* photographs will still go on. The images and several pieces of film memorabilia, including Gus's "mortal remains" and grave marker, his colt dragon, and the painted dove from

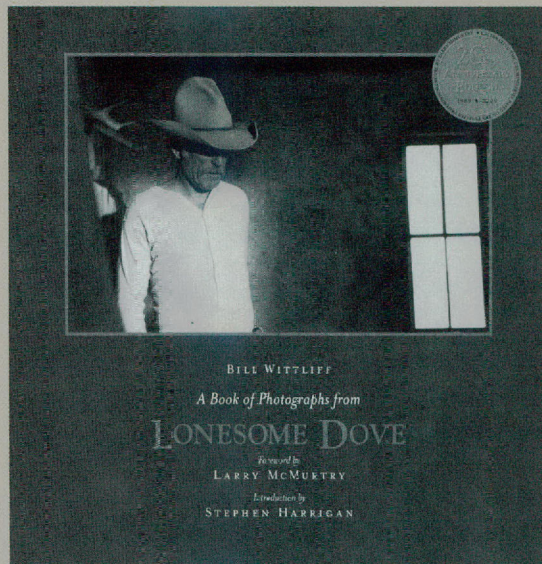
above Pumphrey's mercantile, will be on view at the Witte in San Antonio mid-September through December 2009.

Responses to the postponement have been overwhelmingly supportive as sponsors and individuals alike express appreciation for our not soliciting event funds at this time. Here is just one example, a note from Megan Wood, Manager of Charitable Giving at Southwest Airlines:

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

I know I can speak for Debra as well when I say we have truly enjoyed getting to know your team over the past few months. Please do keep me informed on your future endeavors, and we would welcome revisiting a sponsorship for the Reunion one day when you decide the time is right for the event.

Interested in being on the list for news about the rescheduling of the *Lonesome Dove* Cast Reunion? E-mail thewittliffcollections@txstate.edu or call us at 512.245.2313. ★



LONESOME DOVE

20th anniversary & cast reunion postponed

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

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

The commemorative edition will be available from the Wittliff Collections, major booksellers, and UT Press by mid- to late June. Copies signed by Bill can be purchased by calling the Collections office at 512.245.2313. Signed first editions are also still available. For a full description of this fine-art book and to read the introduction by Stephen Harrigan, visit our page on the UT Press site: <http://www.utexas.edu/utpress/subjects/wittliff.html>.

Join us this fall when we toast the *Lonesome Dove* anniversary with the re-opening of the film memorabilia exhibition in its permanent location on the seventh floor. Watch your mailbox and our website for news of exciting celebrations to come once our renovations are complete. ★

the fine art of letters

THE ENCINO PRESS

IN 1964, SHORTLY after graduating from UT–Austin, BILL WITTLIFF and his wife, SALLY, founded the Encino Press on their Dallas apartment's kitchen table. According to John Graves's introduction to Gould Whaley, Jr.'s bio-bibliography, *William D. Wittliff and the Encino Press*, "it is the Encino Press, aka Bill Wittliff, that first managed to make fine books the hallmark of a functioning, solvent publishing house in this section of the country." The press focused on regional material about Texas and the Southwest, taking advantage of Bill's editing, book design, photography, and illustration skills to produce finely crafted books.

Bill and Sally then moved to South Austin, restarting the Encino Press in their carport. Working long days, they were able to move the press to its own space on South Lamar Street in 1968. Unfortunately, that was the same year the Whitley Company warehouse fire destroyed most of their book

stock. Weathering through and continuing to produce fine-quality publications, in 1972 the Wittliffs once again moved the press, this time to the Raymond-Morley House, a 19th century Victorian designated an historic Austin landmark, where O. Henry once lived and wrote. The house also became Bill's office and darkroom, and in 1983, as he turned to screenwriting and photography full time, the Encino Press published *Houston: A Historical Portrait*, the last of scores of titles.

The Encino Press won over 100 awards for its distinctive works of history, biography, and *belles lettres*, publishing established authors as well as taking chances on unknowns. According to Graves, the titles "fill[ed] in historical or esthetic or other kinds of gaps in the region's records, to enhance without chauvinism a people's consciousness of its background and its distinctiveness." Excellence of

design and quality content make each Encino book a pleasure to own. Graves notes, "to hold an Encino edition of your own work between your hands, and to see and feel the rightness of its cover design and binding material and paper and typeface and everything else, is an exhilarating and solidly satisfying experience."

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

ENCINO PRESS BOOKS FOR SALE

★ *44 Range Country Books & 44 More Range Country Books*, J. Frank Dobie and Jeff Dykes, 1972, \$15 ★ *An Austin Sketchbook*, Tony Crosby, 1978, \$20 ★ *Between the Creeks: Recollections of Northeast Texas*, Deborah Brown and Katharine Gust, 1976, \$15 ★ *Blue and Some Other Dogs*, John Graves, 1981, SIGNED by Graves, \$25 ★ *Cooking and Curing with Mexican Herbs*, Dolores L. Latorre, Woodcut illustrations by Barbara Mathews Whitehead, 1977, \$15 ★ *Houston: A Historical Portrait*, John L. Davis, 1983, \$25 ★ *Myths & Folktales of the Alabama-Coushatta Indians of Texas*, Howard N. Martin, Cover woodcut illustration by Barbara Mathews Whitehead, 1977, \$15 ★ *San Antonio: A Historical Portrait*, John L. Davis, 1978, \$25 ★ *Some Things I Did*, Roxy Gordon, 1971, \$15 ★ *That Terrible Night Santa Got Lost in the Woods: A Story*, Larry L. King, Illustrated by Patrick Oliphant, 1980, SIGNED by King, \$20 ★ *The Capitols of Texas: A Visual History*, Sara Clark, 1975, \$15 ★ *The Rodeo of John Addison Stryker*, John Addison Stryker, 1977, \$20 ★ *The Story of the Texas Rangers*, Walter Prescott Webb, 1971, \$15 ★ *Views in Texas, 1895-1896*, Henry Stark, Commentary by A.C. Greene, 1974, \$15 ★

ASHES OF WACO ONLINE EXHIBIT IS ON TARGET

Thanks to a TSLAC TexShare grant, we are on target to complete the much-anticipated *Ashes of Waco* online exhibition by August 31. The project will make available via the Internet many of the source materials used by Dick J. Reavis in researching the FBI siege of the Branch Davidian Center at Mount Carmel outside Waco, Texas, for his book, *The Ashes of Waco*. From last October to this May, Digital Repository Intern Kurt Johnson created an item-level inventory, contacted copyright holders, posted regularly to the project blog (<http://alkeklibrarynews.typepad.com/ashesofwaco>), and digitized hundreds of documents, photographs, and audio and video tapes. In December, Project Coordinator Joel Minor conducted a three-hour interview with Reavis, a portion of which can be found on the blog. On May 11, Web Design Intern Aniket Kulkarni started work on the final phase: creating a dynamic, interactive website for the online materials.

Woodcut from cover of *Myths & Folktales of the Alabama-Coushatta Indians of Texas*, Barbara Mathews Whitehead



ÁNGELES
TORREJÓN

Ángeles Torrejón is a documentary photographer primarily concerned with social causes in Mexico.

Torrejón was the director of *Imagenlatina*, a news agency that provided photographic images to magazines and newspapers worldwide. She frequently traveled to the state of Chiapas, Mexico, both before and after the Zapatista Revolution in 1995, to photograph the daily life of El Ejército Zapatista de Liberación Nacional (Zapatista National Liberation Army) and the indigenous sympathizers in the area.

Torrejón focuses primarily on the women and children of these groups, including their flights into the jungle when pursued by federal forces. Her images reflect her concern with the human condition and her passion for human rights. Torrejón has participated in group shows in Mexico and the U.S. *Imágenes de la realidad (Images of Reality)*, her first monograph, was published in 2000. Her work has appeared in *Luna córnea* and in other magazines and newspapers. Torrejón lives and works in Mexico City with her children and husband, photographer Marco Antonio Cruz.



Columpio / Swing,
Sierra Norte, Puebla,
Mexico, 1992



writers on writing ELIZABETH CROOK

(right) Elizabeth Crook, by Christine Crook

NEW BOOKS: WRITERS

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

★ *Great Texas Chefs* by Judy Alter (TCU Press)

★ *Historic Photos of Texas Lawmen* by Mike Cox (Turner)

★ *Swim against the Current: Even a Dead Fish Can Go With the Flow* by Jim Hightower and Susan DeMarco (Wiley, pb ed)

★ *Leather Maiden* by Joe R. Lansdale (Knopf)

★ *The Kitchen Diva! The New African-American Kitchen* by Angela Shelf Medearis (Lake Isle Press)

★ *Katherine Anne Porter: Collected Stories and Other Writings* by Katherine Anne Porter, edited by Darlene Harbour Unrue (Library of America)

★ *The 39 Clues (The Maze of Bones, Book 1)* by Rick Riordan (Scholastic Press)

★ *Kicking a Dead Horse* by Sam Shepard (Vintage)

★ *Charles F. Lummis* by Mare Simmons (Sunstone Press)

★ *Texas Football Legends: Greats of the Game* by Carlton Stowers (TCU Press)

THE AUTHOR OF three acclaimed novels, ELIZABETH CROOK began donating her papers to the Wittliff Collections in 1995. Her first novel, *The Raven's Bride*, was the 2006 Texas Reads: One Book / One Texas selection. Her most recent novel, *The Night Journal*, won the 2007 Spur award for Best Long Novel from the Western Writers of America, and the 2007 Willa Literary Award for Historical Fiction. It has already been called a modern classic of the Southwest.

...research is exciting. It's like a treasure hunt.

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

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

My first two books were historical fiction and required a lot of research, so I wanted to write a light, contemporary novel to get away from that. For about a year I was casting around for ideas, but didn't come up with anything. Then I took a trip out to New Mexico, and the friends we were staying with suggested I drive over and look at Pecos Pueblo. I went there one morning, and went down into one of the kivas. It was one of those moments every writer is always searching for. When you find a place or a period of time where you think you can live for the next few years. I loved the place. It was magic. But I couldn't exactly write a light, contemporary novel about it. There's nothing out there but ruins. Low walls, and



kivas. Not a lot going on there these days. So I decided I would have to base at least some of the story in the past. I thought if I put only half of it in the past then I would only have to do half the amount of research. Of course it was a ridiculous idea. The book ended up taking twice as long to write and being twice as difficult. I had to piece together the past and the present—develop two sets of characters, two stories, and make it work as a whole—create a mystery from the past that's solved during the present. And then cut both stories down to only half the length they wanted to be, so they could fit into one book. So the book was doubly hard to write. I had no vision of where I was going. It was a matter of feeling my way, and finding things by surprise, and ending up with a book that took me ten years. But somehow I think the inefficiency gave the story

some nice surprises that I couldn't have thought up in the beginning.

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

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

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

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

THIS SPRING, WE had the opportunity to take an independent study course in Archives at the Wittliff Collections as part of the curriculum for Texas State's Public History Graduate Program. The primary goal for the course was to gain a practical knowledge of key areas within archival work.

One of the major projects we worked on was the digitization of the Panther Hall Photograph Collection. Panther Hall was a popular concert venue located in Fort Worth, Texas, from 1963-1978. Familiar faces of the country music industry graced the Panther Hall stage, including Lefty Frizzell, Merle Haggard, Waylon Jennings, Jerry Lee Lewis, Loretta Lynn, Willie Nelson, and Tanya Tucker.

The family of **WAYNE BECKHAM**, a photographer and publisher within the country music industry, donated the photographs to the Wittliff's Southwestern Writers Collection. The bulk of the gift includes photographs and negatives of artists on- and off-stage at Panther Hall



students digitize pictures of PANTHER HALL



and a variety of other venues. In addition, the collection includes promotional materials, papers, and published materials that relate to Wayne Beckham and the country music scene of the late 1960s and early 1970s.

The digitization of the Panther Hall photographs is an

early step for the Collections into the growing digital world. Among the many opportunities for learning and development was our chance to help establish a method for working with CONTENTdm, the content management system, as well as Dublin Core metadata elements. Once standards had been created, we began the process of scanning a sampling of images into the computer to be imported

into the database software, and inputting the metadata elements that will make the collection fully searchable. The digitization of the Panther Hall Photograph Collection will make the images accessible online, bringing the resources of the Wittliff Collections and Texas State to more individuals. Watch the Wittliff Collections website for updates on when the Panther Hall materials will be launched online.

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

—Alexis Castro & Megan Blair

(left, l to r) Alexis Castro and Megan Blair

(middle) Jerry Lee Lewis on piano and Linda Gail Lewis (his sister) at the microphone, n.d.

(below, l to r) Billy Gray, Beverly Church, and Willie Nelson, n.d.

NEW BOOKS: PHOTOGRAPHERS

★ *Border Film Project: Photos by Migrants & Minutemen on the U.S.-Mexico Border* by Rudy Adler, Victoria Criado, Brett Huneycutt (Abrams)

★ *Manuel Álvarez Bravo: Photopoetry* (Chronicle Books)

★ *A través del Cristal* by Yolanda Andrade (Artes de Mexico)

★ *Twelve Days* (Punctum Press) ★ *El baño de Frida Kahlo* (Editorial RM) ★ *Graciela Iturbide: The Hasselblad Award 2008* (Steidl / Hasselblad Foundation); all by Graciela Iturbide

★ *Still: Cowboys at the Start of the Twenty-first Century* by Robb Kendrick (UT Press)

★ *Kilgore Rangerettes* by O. Rufus Lovett (UT Press)

★ *Saguaros* by Mark Klett, ltd. ed., #24/50 with silver-gelatin print (Radius Books)

★ *Camino Real de Tierra Adentro* by Eniac Martínez (Grupo Deseo)

★ *Herejías* by Pedro Meyer (Lunweg Editores)

★ *Counterpoint* by Robert & Shana Parke-Harrison. (Twin Palms)



(above, left to right)

Bud Shrake, 2000,
by Bill Wittliff

Gary Cartwright and Bud
at the Dallas Times
Herald, 1961, courtesy
of Gary Cartwright

Lamar Hunt and Bud on
opening night of the Dallas
bar called "Bud Shrake
West," 1965

Bud and James Ealy
Johnson, cousin of
President Lyndon Johnson,
exiting the Friendly Bar
in Johnson City, 1965,
by Shel Hershorn

(below, left to right)

Bud and Dennis Hepper
at the helm of Mad Dog
Productions, their
Hollywood production
company, ca. 1980,
by Doatsy Shrake

Bud and Ann Richards at
the Texas Walk of Stars
ceremony on Austin's Sixth
Street, 1987

"Sodbusters" Bill
Wittliff and Bud
Shrake on the
Lonesome Dove
film set, 1988,
courtesy of Bill
Wittliff

Bud and Harvey
Penick at the
Austin Country
Club, 1993, by
Carrell Grigsby

EDWIN A. "BUD" SHRAKE, JR.

September 6, 1931 – May 8, 2009

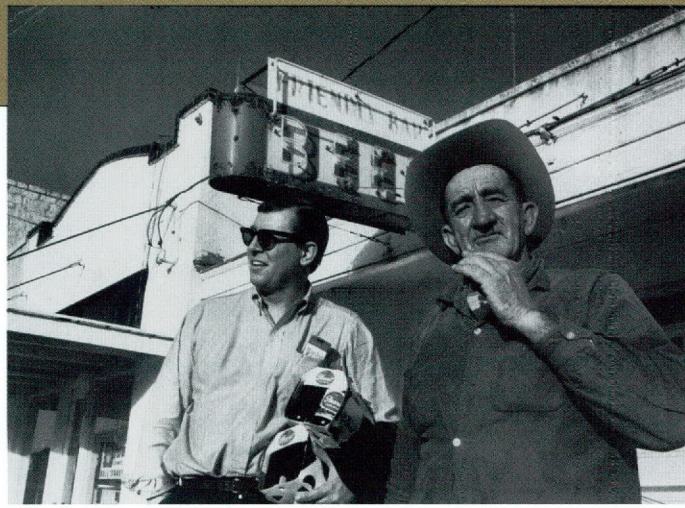
One of Texas's most admired writers, Bud Shrake, passed away May 8 in Austin. A journalist, sportswriter, novelist, biographer and screenwriter, Bud was born in Fort Worth, Texas, and he began his career there, covering sports for the Fort Worth Press, then the Dallas Times Herald and the Dallas Morning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

★ "Bud slipped downriver at the age of 77 from lung cancer, and his epitaph should be, "He did everything he wanted to, and nothing he didn't." He traveled from Acapulco to Indochina, and was much loved by his longtime companion, Texas Governor Ann Richards. He woke up laughing, and died tranquilly. He completed 13 books, assorted screenplays, a couple of stage plays, and along the way he

helped transform sports writing from a wretched-paying hack job into high adventure and near art." —Sally Jenkins

★ "Harvey's books" would have never existed without Bud. ... He brought Harvey Penick to life for everybody across the world, no question. They were two very understated, humble people who were unbelievably successful in their own fields, and it took both of them together to get the





HUMANITIES TEXAS
TOURS VAQUERO

Humanities Texas, the state affiliate of the National Endowment for the Humanities, and the Wittliff Collections have organized a touring exhibition of Bill Wittliff's *Vaquero: Genesis of the Texas Cowboy*, photographs featured in his monograph from UT Press. In the early 1970s, Texas historian Joe Frantz offered Bill a once-in-a-lifetime opportunity—to visit a ranch in northern Mexico and document the vanishing life of traditional vaqueros, photographing them at work in daily chores little changed since the first Mexican cowhands learned to work cattle on horseback. The Wittliff Collections commissioned digital carbon-ink prints especially for the tour, and Humanities Texas will promote and travel the exhibition for display at schools, libraries, museums, and other venues throughout Texas and the U.S. as part of its mission to support research, education, and public programs in the humanities. Co-curated by Bill Wittliff and Carla Ellard, and made possible in part by a *We The People* grant from the NEH for the Humanities, the show is now available to rent: contact Lindsey Wall at llwall@humanitiestexas.org or 512.440.1991.

recognition they deserved.” —Ben Crenshaw

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

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

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

★ “Bud ran deep. He described his political position as ‘Moderate Anarchist.’ He wasn’t religious but he often conversed with personal angels who seemed to always camp at the foot of his bed, and who I believe are seated at the back of the room right now. The Afterlife—or what Bud called ‘the grand adventure’—looms large in my mind at the

“Birth is real, death is real, and all between is a game.” —Blessed McGill

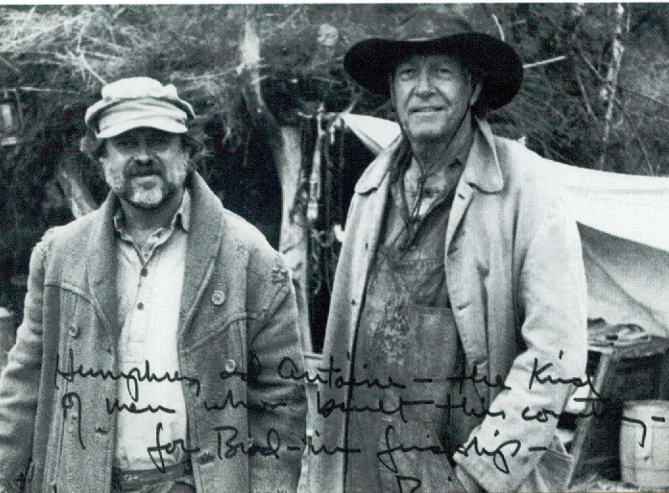
tleman-genius, even when the literary/art world seemed to overlook him.... Bud never looked back though. He only looked forward.... He wasn’t so much driven to write as he was just happy as hell he *could* write.” —Anne Rapp

★ “Just heard that Bud Shrake passed away. Damn it! Amazing man and amazing writer. He and Gov. Richards are having a helluva time right now.” —Lance Armstrong

★ “If you believe in reincarnation, Bud is a person who’s getting pretty close to nirvana.” —Steve Davis

moment. Surely Bud will call and tell me if we need to bring our own typewriters. He was wise, generous, vital—an open book and a total mystery.” —Gary Cartwright

★ “How very fortunate we all are to have had Bud in our lives... And how very fortunate we all are to have him in our lives still, for we can reach over anytime we like and open one of his books and God almighty, there he is as always in all his humor, in all his wisdom... in all his joy of life....” —Bill Wittliff ★



recent ACQUISITIONS

Ann Richards, Robert Redford, Jim Hightower, 1990, by Karen Dickey



INSTRUCTING ILLUMINATING INSPIRING

Committed to furthering the cultural legacy of the region's literary and photographic arts and to fostering "the spirit of place" in the wider world, *the Wittliff Collections* welcome visitors, tours, and classes, host readings, lectures, and symposia, assist researchers, and present major exhibitions year-round from their archival repositories. *The Southwestern Writers Collection* acquires, preserves, and makes available literary papers and artifacts from the Southwest's leading writers, filmmakers, and musicians. *The Southwestern & Mexican Photography Collection* focuses on the Southwest and Mexico, and houses one of the largest archives of modern and contemporary Mexican photography in the U.S.

(right) *Mi mejor amigo / My Best Friend*, 2007, José Armando Torres Torres, age 12, *Mi pueblo*

the SOUTHWESTERN WRITERS COLLECTION

The Collection currently comprises over 6,050 linear feet of materials from the region's authors, playwrights, screenwriters, and songwriters. Recent acquisitions listed below represent archives added from July through December 2008. Not listed are the numerous gifts of books, magazines, films, CDs, and other items that supplement our primary

source materials. The success of the Southwestern Writers Collection depends on the generous support of our donors. *Thank you!* ★ Additions to the **JUDY ALTER** papers include drafts of unpublished and "soon to be published" manuscripts including "Dead Space," "Women's Rights," and "Potter's Wife." [Gift of Alter] ★ **NEAL BARRETT, JR.** describes his archive as "fifty years of choice materials" saved from his writing career. Included are typed and handwritten manuscripts, panel layouts for comic books, reviews, and correspondence. A prolific writer, Barrett donated signed copies of many of his books and comics as well. [Gift of Barrett] ★ The **JIM HIGHTOWER** Papers document the career of the prolific Texas populist. In addition to research for and drafts of his weekly radio commentaries, the archive includes speeches, manuscripts for books, his *Lowdown* newsletter, and materials documenting his service as Texas's Agricultural Commissioner as well as his political involvement in campaigns for Ralph Yarborough and Fred Harris. More information about the Hightower archive is on p. 3. [Gift of Hightower] ★ New **LARRY L. KING** materials include correspondence with friends and colleagues, primarily discussing King's health. [Gift of King] ★ Scripts and production materials for Season 13 were added to the production archive of the Emmy award-winning animated television program **KING OF THE HILL**. [Gift of Jim Dauterive] ★ A significant addition to the **JOE R. LANSDALE** Papers includes manuscripts of works, correspondence and e-mail, comics, and Lansdale's word processor. Lansdale's *Sanctified and Chicken-Fried* (see p. 4) is the newest book in the Southwestern Writers Collection Series. [Gift of Lansdale] ★ Additions to the **THOMAS RICKS LINDLEY** Papers document the late writer and historian's meticulous research on the Alamo and include notes, drafts, correspondence, subject files, photographs, and maps. [Gift

of Daryl Pullin] ★ **JOE NICK PATOSKI** continues to add to his collection with more research material in support of his biography, *Willie Nelson: An Epic Life*. Also included are CDs, ephemera, and other materials from the 2008 South by Southwest music and media conference. ★ The **EDWIN "BUD" SHRAKE** Papers continue to grow with additional materials including correspondence, manuscripts, and clippings. [Gift of Shrake] ★ **MARC SIMMONS** donated archival materials documenting his extensive research and writings about New Mexico. Also included is a collection of ephemera related to photographer Craig Varjebedian. [Gift of Simmons] ★

the SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

Holdings are now over 14,900 photographs. New purchases include: ★ The *Viva La Reyna* portfolio of 15 photogravures by **BYRON BRAUCHLI** ★ Photoworks by **KATE BREakey** ★ Seven photographs, including portraits of Horton Foote, by **KEITH CARTER** ★ Several tintypes by **ROBB KENDRICK** ★ Six photographs by **MICHAEL O'BRIEN** ★ New gifts include: Ninety-four framed photos (see one below) and monoprints from the *Mi Pueblo: The Pozos Children's Project*, now available to travel [gift of project coordinator **GEOFF WINNINGHAM**] ★ Two prints by **LAWRENCE HITZ** and two signed prints by **JESÚS SÁNCHEZ URIBE** [gift of Hitz] ★ Three of his photographs gifted by **KEITH CARTER** ★ Nine photographs from *Lonesome Dove* and other prints by Bill Wittliff [Gift of Bill & Sally Wittliff] ★ *Excusado* (back page) by **EDWARD WESTON** [anonymous donor] ★ Several images by **R. VALENCIA** [gift of Tita Valencia & Miguel Gonzalez-Gerth] ★ *Missing #1* by **KATHY VARGAS** [gift of Pic & Marie Swartz] ★ Tom Lea in his El Paso studio by **JAY DUSARD** [gift of Dusard] ★



When **EDWIN "BUD" SHRAKE** passed away on May 8, we lost a remarkable man and writer. As the archivist lucky enough to be processing Bud's vast archive, I can attest that the prolificacy, versatility, amiability, and profundity so beloved by Bud's fans and friends remain very much alive in his personal papers.

What's in this photograph isn't even all of Bud's materials (only so much fit in the shot, and we wanted to include the leather office chair he used for more than two decades), but it's a good illustration of the height, length and depth of his archive and reflects his long and storied career. Bud was one of the first major donors to the Southwestern Writers Collection, and for 20-plus years he gifted his materials, which now total about 75 linear feet.

Some of the milestones in the Shrake Papers are: articles from the *Fort Worth Press* when Bud was an unsung forerunner of the New Journalism movement; the manuscript titled "These Happy Occasions," which was the source for his beloved, absurdist-Western novel, *Blessed McGill*; the spiral notebook wherein he started writing what would become his *Satyricon* takeoff, *Peter Arbiter*; while on a fourteen-hour flight to Indonesia on assignment for *Sports Illustrated*; lobby programs and other promotional material for the cult Western *Kid Blue*, a film Shrake wrote and Dennis Hopper starred



in; loads of correspondence with fellow seekers, wanderers and wordsmiths; official incorporation papers for Mad Dog, Inc.; boxes of taped interviews with friends, family members and associates of Willie Nelson compiled while ghostwriting Willie's autobiography. I could go on and on.

Appropriately, Bud kept writing, right up to the end, on works just as varied as always. We have materials from his last novel, *Custer's Brother's Horse*, as well as his recently completed, still unpublished, fictionalized Hollywood memoir, "Malibu

Zulu," and "Jack," a stage play set in Jack Ruby's Dallas nightclub the night after JFK's assassination. Sadly, Bud's body succumbed to cancer before he could finish what he liked to call his "caper" novel, set in the 1950s along the Texas-Mexico border.

I am currently processing the Shrake Papers and am happy to assist anyone interested in viewing Bud's archive or who would like to learn more. A preliminary inventory is now online: <http://thewittliffcollections.txstate.edu/swc/archives/writers/shrake.html>. ★ —Joel Minor

THE KEYSTONE is published by the Wittliff Collections at the Alkek Library, Texas State University-San Marcos.

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CLICK the keystone logo to read our title's story: www.thewittliffcollections.txstate.edu

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TOURS & INFO

512.245.2313

EXHIBIT HOURS

See the website for exhibition information and viewing hours.

RESEARCH HOURS

Monday through Friday
8:30 am to 4:30 pm
(Please call ahead to verify / Closed during breaks & holidays)

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ONLINE (Directions, parking & archives info) www.thewittliffcollections.txstate.edu

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exhibits & events CALENDAR

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

exhibitions

ON PERMANENT DISPLAY
THE LONESOME DOVE COLLECTION

Props, costumes, set designs, scripts, photographs, and other "making of" materials from the film's major archive at the Wittliff take visitors behind the scenes of the CBS miniseries based on Larry McMurtry's novel.

MAY 15 – AUG 31

FIVE BY RUSSELL LEE

On loan from the Wittliff Collections, five digitized prints of Depression-era Texas images shot by Russell Lee are on display at the Sebastopol House in Seguin, Texas. For more information, contact Georgia Davis at (830) 379-4833.
<http://www.tpwd.state.tx.us/spdest/findadest/parks/sebastopol>

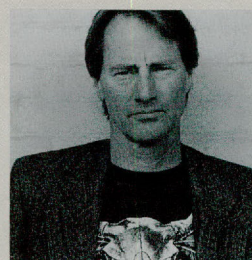
SEPT 19 – DEC 31

LONESOME DOVE at the WITTE MUSEUM
Sixty of Bill Wittliff's images from his *Book of Photographs from Lonesome Dove* will be on view at the Witte in San Antonio. Accompanying the images will be several pieces of film memorabilia, including Gus's "mortal remains" and grave marker, his colt dragoon, and the iconic painted dove from above Pumphrey's mercantile.

coming this fall

THE LIGHTNING FIELD:

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



Sam Shepard, 1992, Bill Wittliff

A CERTAIN ALCHEMY:

Photographs by Keith Carter
Drawing from the animal world, popular culture, folklore, and religion, Carter's photographs explore relationships that are timeless, enigmatic, and mythological. The inaugural show in our new gallery spaces, this exhibition presents 60 images from Carter's monograph published last fall in the Wittliff's Southwestern & Mexican Photography Collection Book Series with UT Press.



Fireflies, 1992, Keith Carter

FIREFLIES: Photographs of Children by Keith Carter

The more than 20 images in this exhibition reveal the wonderful innocence and wisdom of children that Carter has captured throughout his photographic career. This show celebrates his newest book with the University of Texas Press, forthcoming in October: <http://www.utexas.edu/utpress/books/carfir.html>



Excusado, 1926, Edward Weston

NUEVA LUZ / NEW LIGHT

We're opening the vault to bring out our newest additions to the Southwestern & Mexican Photography Collection. With over 50 images by Manuel Alvarez Bravo, Marco Antonio Cruz, Graciela Iturbide, Robb Kendrick, Tina Modotti, Fernando Montiel Klint, Edward Weston, and many more, it's a show not to be missed.

events

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