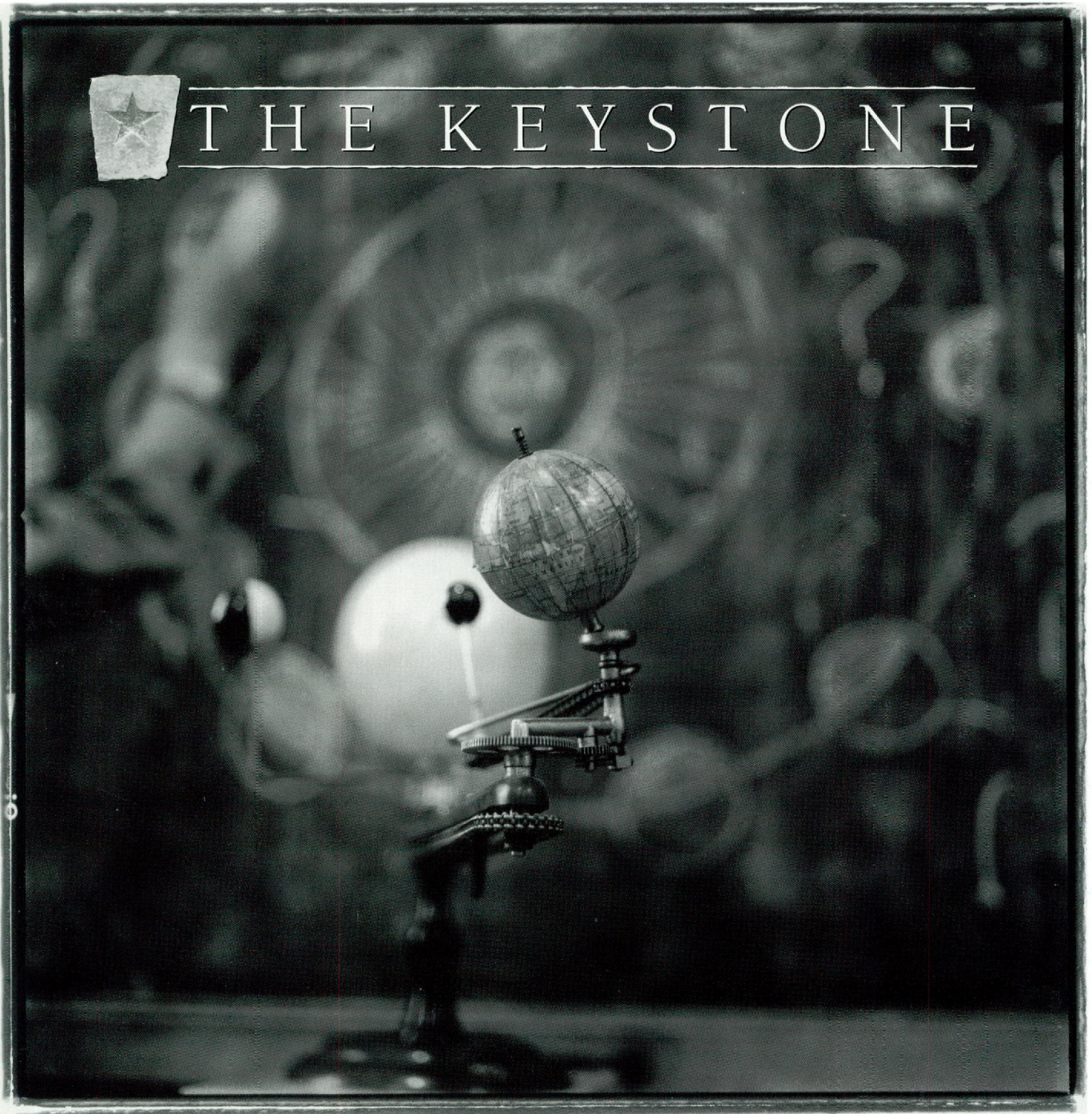




THE KEYSTONE



THE WITTLIFF COLLECTIONS

FALL 2011 | SOUTHWESTERN WRITERS COLLECTION | SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

CELEBRATING 25 YEARS

TEXAS  STATE
UNIVERSITY[®]
SAN MARCOS

A member of The Texas State University System



our new DIRECTOR

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."

Of 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're all delighted to welcome into the Collections' ever-growing family of kindred spirits." Meet David at our open house—see page 4. ★

(above)
Dr. David Coleman
(below) Sam Shepard,
1992, Bill Wittliff
Gala auction items:
(right) *Opuntia #13*,
2005, Robb Kendrick
(far right) *Los Brutos*
series, *Rancho Tule*,
Mexico, from *Vaquero*,
c. 1972, Bill Wittliff

the SPIRIT OF PLACE GALA COMMITTEE

★ CO-CHAIRS

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Susan & Reid Wittliff

ON THE COVER

Cosmos, taken in 1995 by Keith Carter, was the first photograph to be mounted in the Wittliff photography galleries



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 **PATSY & 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 & SALLY 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 alumnus 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 Farabee and Dan Bullock and to our dedicated committee members (see sidebar, left) for their hard work in making this event a success.

The SPIRIT of PLACE GALA SPONSORS

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WE'RE CELEBRATING 25 YEARS

Among the donated pieces in the silent auction are works by Jayne Hinds Bidaut, Kate Breakey, Keith Carter, Robb Kendrick, Tom Lea, Russell Lee, David Johndrow, Larry McMurtry, Michael O'Brien, Patrick Oliphant, Rocky Schenck, Julie Speed, Antonio Turok, Bob "Daddy-O" Wade, Bill Wittliff, and Mariana Yampolsky, and a signed copy of Michener's *Texas* from UT Press. In all, over 100 fine-art and other items will be up for bid at the event.

Until a few years ago, the Wittliff's growth stemmed mostly from the donations of generous writers and artists along with the steady support of Texas State, which continues to provide the Collections' day-to-day operating budget. But with libraries and special collections now being asked to pay substantial prices for archives, private contributions are



THE Spirit OF Place

THE WITTLIFF'S SILVER ANNIVERSARY GALA

critical to the Wittliff's ability to acquire and preserve essential literary and photographic treasures inspired by our region's spirit of place.

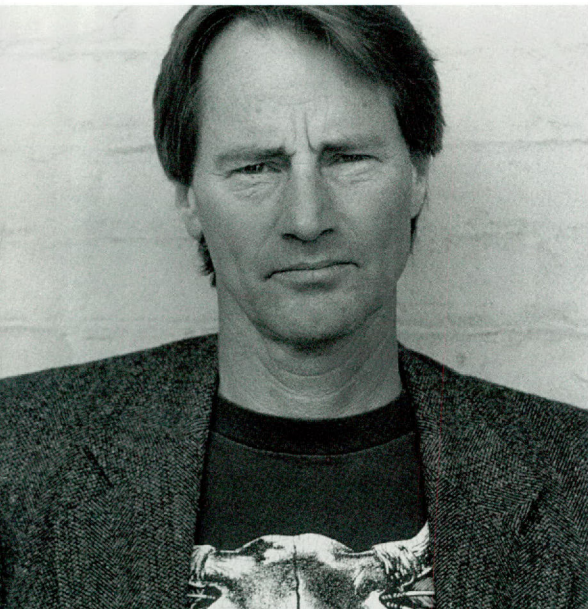
Donations helped make possible the purchase of the Cormac McCarthy Papers three years ago. The impact of this single acquisition has been extraordinary, securing the Wittliff's position as a major literary collection in the Southwest and the United States, as well as internationally. Scholars from around the world visit the Wittliff to research

the life and works of this American literary giant.

The McCarthy acquisition—along with the Wittliff's growing reputation as one of the world's foremost institutions devoted to the photographic arts of Mexico and the Southwest—also served to strengthen our reputation among prominent artists of the region, many of whom are now considering the Wittliff as the home for their archives. To be competitive in an increasingly aggressive market, accessible funds for acquisitions are paramount.

Funds generated by the gala will support several key Wittliff Collections initiatives: ★ building and growing the most comprehensive resources for the study and appreciation of two writers, Pulitzer Prize winners Cormac McCarthy and Sam Shepard, and five photographers, most of whose major collections are housed at the Wittliff: Keith Carter, Kate Breakey, Manuel Álvarez Bravo, Graciela Iturbide, and Marco Antonio Cruz; ★ acquiring the 13,000-volume research library of one of the foremost authors and historians of the Southwest, Marc Simmons; and ★ conserving three 28' x 6' mural panels painted by Texas artist James Buchanan "Buck" Winn.

We hope all who desire to safeguard the cultural artifacts of our region will support the Wittliff's efforts on behalf of these significant projects to help keep the "spirit of place" alive. *This event is sold out, however tickets may become available. To inquire, please contact Beverly Fondren at b.fondren@txstate.edu or 512.245.9058.* ★



RECENT AWARDS

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

Books: *Painted Light – Gold* (designed by Ellen McKie of UT Press, Bill Wittliff, Kate Breakey)

Invitations: Cormac McCarthy Exhibition Event Invitation* – *Gold + Judges' Favorite*

Marketing Materials: Poster Series* for 2010 Visiting Writers – *Silver*

Newsletters: *The Keystone*, Fall 2010* – *Silver* (*designed by Michele Miller)

Non-print Media: The Wittliff Collections Website – *Merit* (designed by Wittliff staff and Jolly Design)

A 25TH ANNIVERSARY EXHIBITION

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 Wittliff's 25th Anniversary, this exhibition highlights the Collections' impressive reach by focusing on 25 major historical events.

Illuminating Texas: 25 Lone Star Moments shows how the rich literary and photographic holdings relate to culture and history, as well as how artists translate shared experience into creative legacy.

"Part of the vitality of a repository such as the Wittliff is how the archives help inform so much of our cultural history," said Collections and exhibition curator Steve Davis. "While it's true our literary papers have nourished scholars from around the world, the importance of these archives goes beyond literary scholarship. Many of our collections help interpret—and in some cases reinterpret—major episodes in our state's history."

Among the key moments featured in the exhibition are the fall of the Alamo, the rise of Austin's music scene, Waco's

ILLUMINATING TEXAS

LONE STAR MOMENTS

fiery Branch Davidian conflict, the murder of Tejano music star Selena, and the establishment of Juneteenth as a major holiday. The private papers of writers give personal glimpses into the lives of notable Texans, including U.S. President and Texas State alumnus Lyndon B. Johnson.

Davis points to the archives of author Bud Shrake as an example of how the collections help inform our history. "Shrake was the close consort of Ann Richards, and his papers contain hundreds of letters, postcards, and faxes exchanged between the two over a period of 30 years—during the time Ann Richards advanced from County Commissioner to Governor of Texas. Ann's letters to Bud read almost like a campaign diary at times, as she tells him the stories of her adventures on the road while running for the state's highest office."

Illuminating Texas: 25 Lone Star Moments is on view now through November 30, 2011. 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 (left). ★

(right, top to bottom)

Selena, from the May 1995 cover of *Texas Monthly*, John Dyer

Ann Richards, late 1980s

View of Mt. Carmel from an FBI sniper's nest, c. March–April 1993, the Dick J. Reavis Papers

Texas State alum Lyndon B. Johnson taking oath of office on Air Force One, Love Field, Dallas, November 22, 1963, LBJ Library photo, Cecil Stoughton

DON'T MISS OUR OPEN HOUSE

Meet our new director, **DAVID COLEMAN**, 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 Wittliff will be invited, and refreshments—including anniversary cake—will be served.

This free public event is in conjunction with 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.



TWENTY-FIVE

things to know about the

WITTLIFF COLLECTIONS

TO MARK OUR 25-year milestone, here are 25 things to know about the Wittliff Collections and the exhibitions, events, research opportunities, and many other ways we instruct, illuminate, and inspire the university community and public at large.

1 *It all started with the J. Frank Dobie Archive.* Bill and Sally Wittliff began the Wittliff Collections at Texas State with the Southwestern Writers Collection and the first of many gifts: papers, photographs, and personal items from author and Texas folklorist J. Frank Dobie.

2 *Our symbol is a keystone.* After Dobie's death, his wife Bertha gave Bill Wittliff a keystone, carved with a large star, which Dobie saved from an arch of the old Bee County courthouse and kept at his Paisano ranch for many years. Now set into the wall of our original exhibition room, its rustic beauty and metaphorical significance as a central stabilizing stone make it a natural choice as the symbol that joins the Wittliff's Southwestern Writers Collection and the Southwestern & Mexican Photography Collection.

3 *We celebrate the "spirit of place."* The Wittliff is the only major institution devoted to collecting, preserving, and sharing our region's literature, music, and film, and the photography of the Southwest and Mexico. Watch this short online video to see why the Collections are so inspiring: http://alkek.library.txstate.edu/swwc/sop_new/SpiritofPlace.swf.

4 *The first book written about our region is preserved here.* The Wittliff is home to one of only a handful of rare copies (less than 20 in the world) of the 456-year-old edition of *La relación y comentarios* by Alvar Núñez Cabeza de Vaca. Published in 1555, it is considered the first written account of travel through the Southwest. Scans of the actual pages with translations are in the Online Exhibitions section of our website.

5 *Bill and Sally Wittliff founded the Collections,* and they live and work right up the road in Austin. An accomplished lawyer, Sally serves on Texas State's Development Foundation Board of Trustees and is a member of the Texas Cultural Trust. Bill is an award-winning book designer, editor, and publisher, a film producer and screenwriter (*The Black Stallion*, *Legends of the Fall*, *Lonesome Dove*, among others), and a fine-art photographer with three monographs.

6 *The late governor Ann Richards spoke at the 1991 dedication* of the public rooms for the Southwestern Writers Collection. "We in the Southwest are bound to what the Spanish language calls 'querencia,'" she said, "a place of such deep meaning and strong fealty that neither time nor distance can separate us from it..." Watch her speech here: <http://www.youtube.com/user/WittliffCollections#p/c11FC1D3E26057BE15/HQCb1pqpTkQY>.

7 *We have many collaborators at Texas State,* including the Center for the Study of the Southwest, the Center for Texas Music History, the Public History program, whose students gain experience processing our archival collections, and the English department's creative writing program—sponsor of award-winning poets and writers who appear at the Wittliff and the MFA students who also read their poetry and fiction here.

8 *We house a world-class photography collection.* The Wittliff is internationally recognized as having one of the most significant holdings of modern and contemporary Mexican photography in the U.S. Included are

works by such celebrated image-makers as Lola Álvarez Bravo, Manuel Álvarez Bravo, Héctor García, Lázaro Blanco, Katie Horna, Nacho López, and Rodrigo Moya, plus the major holding of prints by Graciela Iturbide. Also in the growing Southwestern & Mexican Photography Collection are the largest bodies of work by artists such as Kate Breakey, Keith Carter, and Rocky Schenck, plus iconic images by masters Ansel Adams, Henri Cartier-Bresson, Edward Curtis, Annie Leibovitz, Tina Modotti and Edward Weston, to name but a few.

9 *The Southwestern Writers Collection now holds over a mile of archives.* The literary materials available for research at the Wittliff currently make up over 6,800 linear feet of preservation boxes—about 1.28 miles! More than 100 novelists, poets, playwrights, screenwriters, journalists, songwriters, and other authors creating works about and from our region have materials housed here. Among them are Cormac McCarthy, Sam Shepard, Katherine Anne Porter, Bud Shrake, Rick Riordan, Jovita Gonzalez, Robert Benton, William Broyles, Jr., Angela Shelf Medearis, Bob Wills, and Willie Nelson. See the A-Z Guide on our website under Research for the comprehensive list.

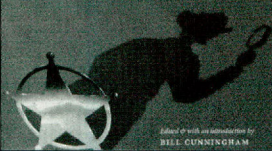
10 *Admission is free to over 6,620 square feet of exhibition space.* The Wittliff's public rooms on the Alkek Library's seventh floor include 16 display cases of literary artifacts and enough wall space to show an average of 150 photographs from the Wittliff's growing collection of nearly 18,000 prints. In addition to

(above) *¿Ojos para volar? / Eyes to Fly With?* (detail), Coyoacán, Mexico, 1991, Graciela Iturbide

MEET OUR NEW EVENTS MANAGER

The Wittliff Collections is pleased to announce ALBERT MENDIOLA has joined our staff as Events Manager. Albert is a graduate of Texas State University with a degree in English, and he received his Master's degree in Interdisciplinary Studies from Texas Tech. While at Texas State, Albert worked as Assistant Program Director at the university radio station, KTSW 89.9. After graduating, he led the startup of Tarleton State University's first campus radio station. In recent years, Albert served as the Event Marketing Coordinator at the AT&T Center in San Antonio, organizing, promoting, and producing a variety of events ranging from world-championship basketball games to concerts and comedy specials. Please join us in welcoming Albert as he returns to Texas State and joins the Wittliff Collections.





NEXT IN THE PHOTOGRAPHY BOOK SERIES

Timeless Mexico: The Photographs of Hugo Brehme by Susan Toomey Frost is the latest volume in the Southwestern & Mexican Photography Book Series originating from the Wittliff Collections. Available this October from UT Press, *Timeless Mexico* presents 120 of Hugo Brehme's photographs, ranging from imagery of the Mexican Revolution to scenic landscapes, colonial architecture, 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 2010, provides an expert introduction to his life and work. Art historian Stella de Sá Rego authoritatively discusses Brehme's place in the history of Mexican photography in the foreword. An exhibition and book launch with Susan Frost is being planned for the spring.

(continued from p. 5) the literary and photographic exhibitions—which change every semester—one entire room is dedicated to props, costumes, and other materials from the mini-series *Lonesome Dove* (see #18).

11 *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 region. Donors receive an exclusive bookmark! To make your gift, visit <http://www.thewittliffcollections.txstate.edu/support.html>.

12 *Our staff offers expert research assistance.* Our friendly, 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 4:30 Monday through Friday. Make a research appointment online or by phone at 512.245.3861.

13 *That's John Graves in the foyer.* Pulitzer Prize-winning political cartoonist Patrick Oliphant—also an accomplished sculptor—designed the larger-than-life bronze

statue of John Graves in the Wittliff's foyer. Author of the Texas classic *Goodbye to a River*, Graves is one of the state's most revered writers, and his major archive is housed here.

14 *The Wittliff's semi-annual newsletter is free.* Winner of numerous design awards since its debut in the fall of 2003, *The Keystone* 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 Keystone*, plus exhibition announcements and event invitations, delivered to your door.

15 *Peek at the creative processes of Pulitzer Prize winners.* The Wittliff houses collections for three Pulitzer Prize-winning writers: Sam Shepard (*Buried Child*, 1979); Larry McMurtry (*Lonesome Dove*, 1985); and Cormac McCarthy (*The Road*, 2007). See Shepard's creative process in notebooks, drafts and correspondence related to some of his most popular and critically acclaimed works in drama, film, and fiction. Or study McMurtry's editing techniques in one of his much-beloved essays. In McCarthy's papers, follow the evolution of every one of his novels from draft to galley proof, plus in five supplemental McCarthy collections read correspondence to and from the author, scholarly studies of his work, two unpublished screenplays, and an unpublished stage play.

16 *Shop online from not one, but two award-winning book series.* Originating from the Southwestern Writers Collection and the Southwestern & Mexican Photography Collection, the Wittliff series books make wonderful gifts for holidays, birthdays, or any occasion. Best of all, proceeds from these purchases, and our exclusive canvas tote, support acquisition activities. (Images above.)

17 *We heart Willie.* Nelson materials preserved at the Wittliff include more than 2,000 LPs,

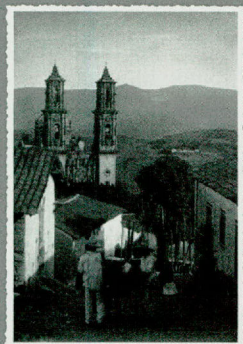
45s, cassette tapes, CDs, and DVDs—perhaps the largest public collection of Nelson recordings anywhere—all of which can be listened to in the Wittliff's reading room. Running shoes, lyrics jotted on napkins, concert programs, and other tour memorabilia, complete research files and interviews from two major biographies, plus a little songbook he made when he was about 11 are also part of the Willie Nelson treasures.

18 *It takes a lot of tape to make a miniseries.* Over 77 hours were shot for editing into the over six-hour CBS saga, *Lonesome Dove*, based on Larry McMurtry's Pulitzer-winning novel, and all of the original tapes are preserved at the Wittliff. Also here is the major production archive—hats, boots, principal costumes and sketches, props, set drawings, script drafts, continuity shots, director's notes, and more—and we have many items on permanent display.

19 *Go inside the Waco incident.* The Wittliff holds two major research collections related to the still-controversial 1993 incident at the Mount Carmel Center outside Waco. Significant contents of one of these, from the Dick J. Reavis Papers, are online as part of *The Ashes of Waco* digital exhibition. Included are never-released home videos from inside Mount Carmel taken during the siege, official negotiation transcripts, and Branch Davidian literature from the years before David Koresh.

20 *Find out what Boomhauer is REALLY saying in those King of the Hill reruns.* Complete scripts for all 14 seasons and other items documenting Fox Television's Emmy Award-winning show are available for study—and a laugh or two.

21 *So far the holdings include more than 870 screenplays* of critically acclaimed films, from *On the Waterfront* to *The Hurt Locker*, with more added every year. These screenplays are part of the 20,093 (and



TIMELESS MEXICO
THE PHOTOGRAPHS OF HUGO BREHME

By Susan Toomey Frost WITH A FOREWORD BY STELLA DE SA REGO

counting) non-circulating cataloged items that supplement the Wittliff's primary author and photographer archives. Everyone is welcome to peruse the scripts, books, journals and magazines, listen to the LPs, cassettes, and CDs, and watch the VHS tapes and DVDs—all of which are listed in the Alkek Library online catalog. Our staff is happy to assist you in finding things related to your interests.

22 *Live music!* Although located in Texas State's library, we are not shy about rocking the place with live music. Antone's house band, Carolyn Wonderland, Shelly King, Jesse Sublett, Jimmy LaFave, Santiago Jiménez, Jr., and the Austin Lounge Lizards are among the acts who have played here.

23 *The Wittliff offers Encino Press books for sale.* Want a book signed by the only writer nom-

inated for a unique "Triple Crown" of American letters: a National Book Award, a Broadway Tony, and a television Emmy? Written and signed by Larry L. King, we sell *That Terrible Night Santa Got Lost in the Woods*, illustrated by Patrick Oliphant and published by the Encino Press—which was also founded by Bill and Sally Wittliff. The Encino Press won over 100 awards for its distinctive works of Texas and Southwest history, biography, and *belles lettres*. Having closed the press, Bill and Sally donated the remaining inventory to the Collections—see our online Gift Shop for these out-of-print titles.

24 *The Texas Monthly Archive is here.* This very important collection documents our state's premier magazine of popular and political culture. Materials go back to the first issue (February 1973), and they

show not only the inner workings of an award-winning magazine's editorial department but also how publication production itself has changed over the years. Additionally, the Wittliff holds the complete *Texas Monthly Talks* Video Archive, tapes of which can be watched in the reading room.

25 *In addition to researchers and the public, we welcome students and classes.* Last year more than 2100 students of all ages visited the exhibitions, attended an event, or came with a class for inspiration or instruction in some aspect of the literary archives or photography. Students are welcome to browse the exhibitions on their own, but if your class needs more structure, see the Tour Request Form in the Visit section of our website. Hours and directions are also online, and you can always call us for assistance: 512.245.2313. ★

(1 to 1) Details of some of our book series covers:

Hecho en Tejas: An Anthology of Texas Mexican Literature

Lone Star Sleuths: An Anthology of Texas Crime Fiction

The Edge of Time: Photographs of Mexico by Mariana Yampolsky

Blessed McGill by Bud Shrake

Rocky Schenck: Photographs

A Book of Photographs from Lonesome Dove by Bill Wittliff

Brothers in Arms by William Broyles, Jr.

A Certain Alchemy by Keith Carter

A John Graves Reader

Painted Light by Kate Breaker

Timeless Mexico (p. 6)

WE ARE GRATEFUL to our many financial supporters for their generous contributions this past fiscal year: ★ **BUCK WINN MURAL PROJECT**

The Harry L. Willett Foundation – \$25,000

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Bill Wright, Jr. ★

Join us for
ARCHIVES DAY

OCTOBER 14, 2011

October is Archives Month, a national celebration of the Society of American Archivists to raise awareness of the importance of historical records. The Wittliff Collections host their 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 Anniversaries: Celebrating Milestones," focuses on the role archives play in marking historical and important events in the community. Archivists, librarians, students, and anyone interested in archives is invited to attend and share their experiences. See our Events page online for details. Free admission.

LUIS MÁRQUEZ

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 *Jamitzio*, 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 World's Fair of 1939-40, where he won first prize for his photographs of Mexico. In 1963, 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.



The Deer, typical native dance, Sonora, Mexico, no date, (Gift of Susan Frost)



writers on writing WILLIAM BROYLES, JR

NEW RESEARCH COLLECTIONS AVAILABLE

At last, the EDWIN "BUD" SHRAKE

Papers are fully processed and open for research. The collection is the result of over 20 years of accessions from Shrake, who generously donated his personal papers to the Wittliff Collections from 1987 until his death in 2009. We're so proud to help Bud's legacy live on by preserving his manuscripts, letters, and other written materials he left behind.

Also newly available is another important archive relating to the Waco siege: the **LEE HANCOCK** Collection. Hancock is a reporter for the *Dallas Morning News*, and she covered the 1993 standoff between the Branch Davidians and the federal government. During her research, Lee established sources within the FBI, resulting in some insider documentation not likely to be found anywhere else outside the FBI itself. This collection complements the Wittliff's existing Dick J. Reavis Papers, which extensively document the Mount Carmel confrontation and its aftermath.

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—an 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*, *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 herself, 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 for adoption. You have to love your screenplays with all your heart, and 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 designer 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 easily satisfied; in other words, 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 why I'd put 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 I have never got the movie made, but it wouldn't have been nearly as good as it was.*

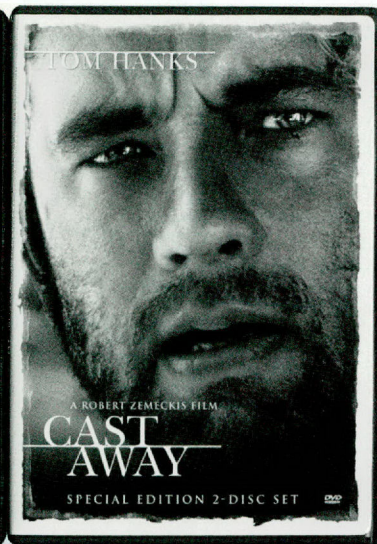
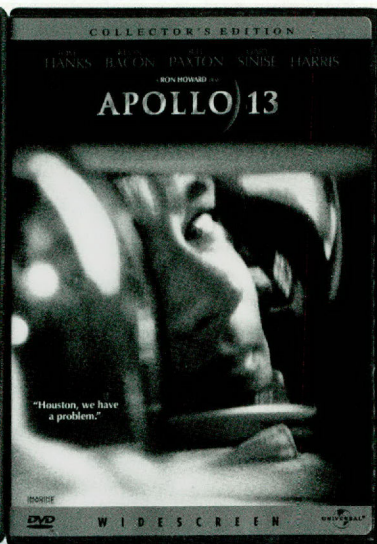
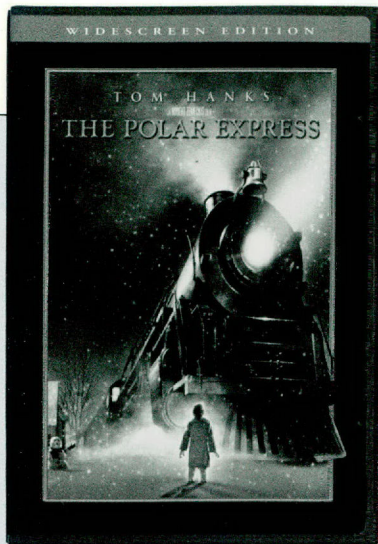
★ As editor of *Texas Monthly* and *Newsweek* you were the leader, the person most responsible for creating an influential and award-winning magazine. Now, as a screenwriter, you have far less control over the final product. Can you talk about how you've been able to adapt to working in what seems like 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 small beer. 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 something 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 like crack. And that*

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

*magic, not just the end result, but all the trucks and the sets and the cast, the army of people that come together to film something you wrote sitting around in your T-shirt and jeans, wadding up rejected drafts and tossing them in the trash can, to 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





"Houston, we have a problem."

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 family, goes through hell, and then has to make his way back into the world, when everyone he left behind has no idea what he's been through and cares even less. So it was a Viet Nam homecoming movie—homecoming from any war. I 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 archive shows that you consulted regularly with Tom Hanks 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 not be easily satisfied. "Anyone could do that," he'd say about my bad ideas. And so I kept working until we got a movie only he 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 about that?

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 open the coconut, trying to spear a fish, sucking dew off leaves, gagging on oyster mucus.

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 survive. But I stuck around 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 Mizumo. Because I can't really imagine Tom shouting "Mizumo!" as the ball drifts away.

★ You've written several movies that have become classics: *Apollo 13*, *Cast Away*, and *The Polar Express*. (It's still too soon 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, I'm a Texas writer. I could never be anything else. It's in my blood. I set the beginning of *Cast Away* in the Panhandle, just because it felt right. *Apollo 13* just seemed so Texan to me, the way they figured out how to bring those guys home, it was the same can-do spirit that made the state great. And by the way, all those heroes were government employees. But sure, Texas is who I am and always will be. ★

From William Broyles, Jr. Papers, gift of Broyles:

(opposite) Bill Broyles PR photo for *Cast Away*

(left) Three of the movies made from Broyles screenplays: *The Polar Express*, *Apollo 13*, and *Cast Away*

(below) Broyles on the *Sea of Cortés* conducting research for *Cast Away*

Join us for TEXAS LITERARY LIFE—A CONVERSATION OCTOBER 6, 2011

Masterful storytellers and Wittliff Collections donors SARAH BIRD, ELIZABETH CROOK, and STEPHEN HARRIGAN talk, among other things, about the connections and energy that come from writing in the Texas Hill Country. Crook will moderate the discussion. Bird and Harrigan—who were present at the 1991 dedication of the Wittliff's Southwestern Writers Collection—both have new novels from Knopf: Bird's *The Gap Year* was published this July; Harrigan's *Remember Ben Clayton* came out in May. A Q&A and book signing with all three authors will follow the discussion; their books will be for sale by the University Bookstore. Thursday, October 6: 6:30 pm Reception; 7:00 pm Panel Discussion + Q&A + Book Signing. This event is free and open to the public. Attendees: RSVP to southwesternwriters@txstate.edu.

INTERNSHIP NEWS

Katherine Rogers, a junior from University of the South majoring in Fine Arts, interned in Fine Arts, interned at the Wittliff's Southwestern & Mexican Photography Collection for six weeks this summer. Katherine learned how to accession photographs, helped update the photo database, and assisted with the arrangement for the *Dazzling Instant* exhibition.

Bill Wittliff warned me I would be ruined as soon as he placed one of his Agfa Zone Plate cameras in my hands. I have been taking photographs since I was a young child and only recently do I feel confident enough to consider myself a serious photographer. This summer I worked as an intern for the Collections with Carla Ellard's guidance, who has thankfully been patient with me in learning the art of curatorial work. Through my internship, I have gotten to know Bill. He has shown enthusiasm about my growing passion for photography and allowed me a few weeks to experiment with his camera. It took no more than one roll of film to know that I was hooked on the rare photographs his camera produces. Thank you, Bill Wittliff, I will never be able to go back!

KATHERINE ROGERS



(top) *El ensueño / The Daydream*, 1931, Manuel Álvarez Bravo

(above) *Girl with Flag*, 1991, Earlie Hudnall, Jr.

(far right) *Procesión / Procession*, 1984, Graciela Iturbide

(right) *Hunting Dogs*, 1984, Ave Bonar



Wittliff'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 partnered 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 photography 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 Wittliff's past 30 exhibitions." From the inaugural show are works by Ansel Adams, Jim Bones, Ave Bonar, Paul Caponigro, Dennis Darling, J.A. Stryker, and Bob Wade. Photographs of children by Manuel Carrillo, O. Rufus Lovett, Francisco Mata Rosas, Kathy Vargas, and Mariana Yampolsky represent the Spring 2007 show, *Little*

DEVOTED TO THE artistic vision of photographers working in the Southwest and Mexico, the Wittliff'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

The photograph is a guillotine blade that seizes one **dazzling** instant in eternity.

HENRI CARTIER-BRESSON

number of photographers growing from 61 to 188, images totaling over 18,000, and more than 25,000 negatives. Important among the holdings is what is now considered one of the nation's largest collections of contemporary Mexican photography.

Now, *The Dazzling Instant: A 25th Anniversary Exhibition* celebrates the

Heroes. Works by Mexican photographers featured in *El ojo fino (The Exquisite Eye)*, *Testigos de la historia (Witnesses to History)*, and *Rio de luz (River of Light)* are also on view, including Marco Antonio Cruz, Maya Goded, Héctor García, Nacho López, Eniac Martínez, Pablo Ortiz Monasterio, and Angeles Torrejón.



THE *dazzling* INSTANT

Welcoming visitors as they enter the show are images by photography masters Edward Weston, Paul Strand, and Manuel Álvarez Bravo, the don of Mexican photography, as well as the first generation of women photographing in Mexico: Lola Álvarez Bravo and Kati Horna.

Photographs of Native Americans and Mexican indigenous cultures document ritual and the human condition. *Watching the Dancers* by Edward Curtis is flanked by the exquisite prints of deer, buffalo, and eagle dancers by David Michael Kennedy, Lee Marmon, and Joel Salcido. The lives of the Tarahumara, Huichol, and other Mexican and Latin American people are evident in photographs by Sebastião Salgado, Luis Márquez (pp. 8–9), Richard Speedy, John Christian, and Flor Garduño.

Iconic images in American history include *Raising the Flag on Iwo Jima* by

Joe Rosenthal and the “Migrant Mother” picture taken by Dorothea Lange during the Great Depression. Flocks of birds scatter into the dust- and smoke-clouded sky of 9/11 by Antonio Turok. Earlie Hudnall’s *Girl with Flag* and Laura Gilpin’s *Navajo Family with Flag* reflect personal emotions of patriotism.

Among the new acquisitions and works from the permanent archive on display here for the first time are photographs by James Evans, F. A. Hartwell, David Johndrow, Luis Márquez, Rodrigo Moya, and Vida Yovanovich.

The Dazzling Instant also spotlights the 12 volumes in the Wittliff’s Southwestern & Mexican Photography Book Series published primarily by UT Press, with prints by Jayne Hinds Bidaut, Kate Breakey, Keith Carter, Graciela Iturbide, Josephine Sacabo, Rocky Schenck, and Bill Wittliff all presented together.



The second book in the series, *The Edge of Time: Photographs of Mexico* by Mariana 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 Wittliff 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 duly 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). ★

OUR PHOTOGRAPHERS ARE SAYING . . .

★ When Bill Wittliff called me up out of the blue years ago (with the assistance of a sweet telephone operator), I had no idea it would lead to a lasting friendship and my work being included in these amazing collections. I am honored to be in the company of such diverse and inspired writers and photographers.

ROCKY SCHENCK

★ It is a great honor and privilege for my work to be held at the Wittliff. Its vitality, energy, and beauty inspire me. I am living the dream of what it means to be part of one of the greatest photography collections that will never die.

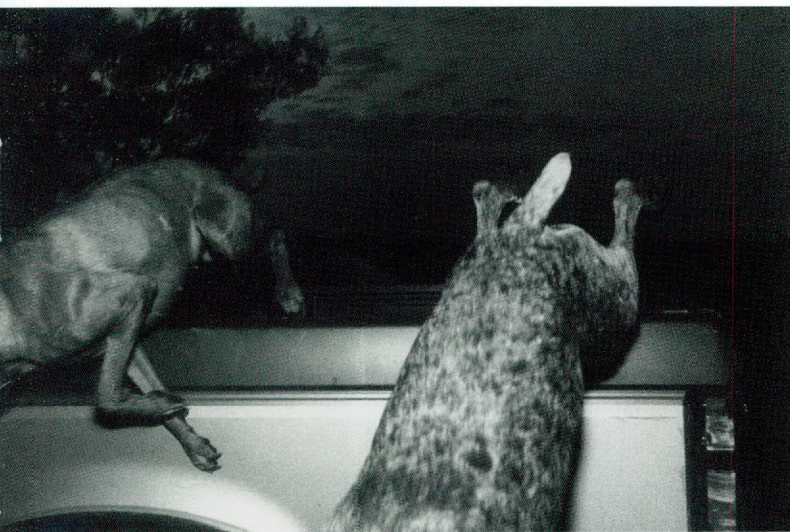
FAUSTINUS DERAET

★ The Wittliff Collections is like this eternal vault that will transcend time and give future generations an opportunity to see what I saw, to feel what I felt, and to celebrate life like I did. What a privilege indeed, to be forever there.

JOEL SALCIDO

★ [The Wittliff’s] way of acquiring artists’ images in such great breadth and extent has made this a collection that captures and preserves the often unseen facets, deepness, and richness of a photographer’s work. I am extremely proud and fortunate to be included, for many reasons, and the one closest to my heart is its devotion to the Southwest... particularly Texas.

JAYNE HINDS BIDAUT



recent ACQUISITIONS

(right) *Los novios / Sweethearts*, c. 1932–33, preliminary color tile sketches (5 7/8" x 11 3/4") by Fernando Ramos—see the tile table in the Wittliff office

(below) *Tumbas otomies. / Otomi Tombs*, c. Ixmiquilpan, Hidalgo, Mexico, 1955 / 2011, Rodrigo Moya



CELEBRATING 25 YEARS

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 the archival holdings. Founded in 1986, the *Southwestern Writers Collection* acquires, preserves, and makes available literary papers and artifacts from the Southwest's leading writers, filmmakers, and musicians. Founded in 1996, 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. Follow us on Facebook.

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 Palms*, NADINE ECKHARDT recounts her journey from being a 'fifties 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 memoir, with some materials relating to her former husband, BILLY LEE BRAMMER (right). [Gift of Eckhardt] ★ CORMAC McCARTHY's Portuguese translator, PAULO FARIA, donated galleys and proofs for his work on *All the Pretty Horses* and *Blood Meridian*. [Gift of Faria] ★ Two tables in *Colors on Clay* by SUSAN TOOMEY FROST, celebrating the tile artists of San Antonio, are now at the Wittliff: ★ *Los novios / sweethearts* (above) was produced by Mexican Arts & Crafts artisans. [Purchase] ★ A large round tile table designed by architect Harvey P. Smith commemorates 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 Forgotten 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 '60s 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 LPs and 45s 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 Mugar] ★ Nelson's role in *Red Headed Stranger* is documented through news clippings, correspondence, photos, and publicity material. [Gift of Mary Margaret Farabee] ★ Additional gifts to their papers were made by: JIM BONES, JAIME CHAHIN, MIKE COX, DICK J. REAVIS, ROSENGREN'S BOOKSTORE, TEXAS MONTHLY, and BILL & SALLY WITTLIFF ★

the SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

includes new gifts of: ★ 109 toned photographs from her *Las Sombras* series generously donated by KATE BREAKEY ★ 46 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 & Keith Carter] ★ Three Big Bend photographs 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 Ayala by JEFF WILSON [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 JOHNDROW ★ Five silver-gelatin prints of Mexico in the 1950s by GEORGE MILLER [New artist] ★ 10 silver-gelatin prints of Mexico by RODRIGO MOYA ★ Six portraits by MICHAEL O'BRIEN ★ Portraits of Bud Shrake and Larry L. King by ALAN POGUE ★ 20 toned silver-gelatin prints by ROCKY SCHENCK. ★



from the ARCHIVES

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 two classic 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 remains in print. While politics is an influential part of Brammer's story, the author also captured several other aspects of Texas culture.

In the summer of 1955, Brammer was an associate editor at the fledging *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 this 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 what he saw in Marfa into compelling fiction, but success eluded him. He had the scenes and characters down perfectly, but he couldn't find the right conflict to drive the story. Then he found inspiration in his day job—writing letters on behalf of Senator Johnson. Brammer decided to bring LBJ out to Marfa—in the character of Texas Governor Arthur "Goddam" Fenstemaker—and his story came fully alive. The rest, as they say, is literary history.

The Billy Lee Brammer Papers at the Wittliff



Gay place, 2nd draft, 2-5-60

ONE

Very early that morning the official party had come down out of the mountains and begun to move across the flat, ~~wind~~^{SUN}-blasted land. The mountains reappeared from time to time on either side -- reassuringly close in the beginning so that one could see the winding goat paths and the stubble of mesquite on the lower slopes; then from a distance of a great many miles that turned the ridges into slagheap shapes, purple and rumped looking in the low, clouded light of the early ~~sun~~^{HOURS}. The limousine came through and out of the passes, and the lesser ranges gave way to sandhills and these into gray dunes. Then there was only the tortured prairie grass, dust-bleached and brittle, and the perfect stretch of highway, with the dark folds of the mountains always out front or in back or on either side, shimmering in the new-visited heat, rising off the floor of the ranchland and collapsing again.

"I keep thinking we're going back into the mountains," Sweet Mama Fenstemaker said. She had been sitting quietly in back and studying the bald landscapes for nearly an hour. "I keep thinking we're going back," she said, "but we never seem to get there."

Jay McGown turned sideways in the jumpseat and stretched his legs. He was an exceedingly tall young man with a bland and perpetually happy freckled face that ~~reflected none~~^{reflected none} of the ~~same~~ discomfort ~~experienced~~^{he} during the morning's drive. He had been up late the night before, drinking with the Governor; he had risen earlier than any of the others that morning, checking travel routes, juggling luggage in the car trunk, loafing in the lobby of the ~~Palais~~^{historical} Paisano Hotel and ~~reading~~^{reading} historical tracts on Pancho Villa's ~~border~~^{border} raids. Now he sat in the jump seat, sore-eyed and sleepy, his long ~~legs~~^{legs} grown stiff in the cramped space. He was delighted to turn sideways for a few minutes and ~~explain~~^{talk} to Mrs. Fenstemaker:

Collections—generously donated by the Brammer family and other supporters—provide important insights into how Brammer transmuted contemporary events into literary gold. The archive includes clippings of Brammer's original *Texas Observer* stories, manuscript drafts of *The Gay Place*, and dozens of letters exchanged with his wife, Nadine (author of her own memoir, *Duchess of Palms*, published by UT Press in 2009.) The Brammer papers, like the other literary holdings at the Wittliff Collections, are a rich resource for researchers looking to trace the creative processes that have resulted in some of the Southwest's most enduring stories. ★

THE WITTLIFF COLLECTIONS

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(this page) Brammer reading *The Gay Place* in Larry L. King's apartment, 1961, and the second draft of page 1

THE KEYSTONE

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THE KEYSTONE EDITORS

Steve Davis
Michele Miller
DESIGNER
Michele Miller

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exhibitions & events CALENDAR [FREE unless noted]

exhibitions

MAY 16 – DEC 11, 2011
THE EDGE OF TIME:
Photographs of Mexico by Mariana 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.



Mujeres mazahua / Mazahua Women, Mariana Yampolsky

AUG 22 – NOV 30, 2011
ILLUMINATING TEXAS:
25 Lone Star Moments. From the fall of the Alamo to Willie Nelson creating his first songbook, Texas has had no shortage of iconic moments. This anniversary exhibition highlights the Wittliff'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)



Eclipse solar / Solar Eclipse, Antonio Turok

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 Álvarez Bravo, Laura Gilpin, Dorothea Lange, Paul Strand, and many others, as well as images from the Wittliff'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 miniseries based on Larry McMurtry's Pulitzer Prize-winning novel.

events

September

13 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

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 Wittliff 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 This 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 – 5:00 pm (p. 7)

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

20 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

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 Wittliff with a fundraiser at the Four Seasons. *This event is sold out, however tickets may become available. To inquire, e-mail bf12@txstate.edu. (pp. 2-3)*

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

tours & assistance

Would you like to schedule a group or class tour? Call us at 512.245.2313 or request a tour online at www.thewittlifffcollections.txstate.edu/about/visit/tour.html.

If you require assistance due to special needs, call ahead and we'll be happy to help.