



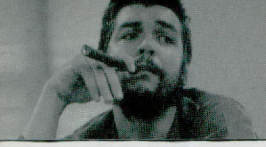
THE KEYSTONE



SOUTHWESTERN WRITERS COLLECTION | WITTLIFF GALLERY OF SOUTHWESTERN & MEXICAN PHOTOGRAPHY
SPRING 2004 | SPECIAL COLLECTIONS AT THE ALKEK LIBRARY | WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL



Texas State University | SAN MARCOS



from the CURATOR

Nuestra Señora de las Iguanas, 1980, Graciela Iturbide



SPECIAL THANKS

Pat Nelson, daughter of famed Texas artist E.M. "Buck" Schiwetz, and her husband Frank, recently donated to the Southwestern Writers Collection a few of Schiwetz's illustrations and memorabilia reflecting his active involvement in the publication of regional literature (p. 8). Included are illustrations for *Reluctant Empire* by George Fuermann and a first edition of the book; a 1952 first edition of *Texas Sketchbook: A Collection of Historical Stories from the Humble Way* published by Humble Oil; correspondence between Schiwetz and such notables as Jerry Bywaters, Carl Hertzog, J. Frank Dobie, and W. P. Clements; and Schiwetz's jacket mock-up for *Spindletop: The True Story of the Oil Discovery that Changed the World* plus a first edition signed by the authors. Pat and Frank (a Texas State alumnus) are already generous Texas State benefactors, having recently established an endowed fellowship in Aquatic Resources research. So to Pat and Frank from all of us—thank you!

¡Saludos!

I'm happy to preface the second of our "Keystones" with the news that Steve Davis, Assistant Curator of the Southwestern Writers Collection, has a book coming out this spring from TCU Press entitled: *Texas Literary Outlaws: Six Writers from the Sixties and Beyond* (see page 4).

It's particularly gratifying, because this is work based on the

archives in the Writers Collection and it goes straight to the heart of why we're here—to collect, preserve, and provide the raw material from which scholars like Steve will begin to define and discuss our particular literary culture. Although this is not the first book based on these collections, it is among the first; and I have no doubt that many books will follow, valuable cultural connections will be made, and we will see once more to our delight

La Caballada, Rancho Tule, México, 1970-72, by Bill Wittliff, from Vaquero: Genesis of the Texas Cowboy



that art and letters unite us all. I've often thought that collecting things to pass on to future generations is a supremely optimistic activity, because it presupposes that there will be future generations to ponder what they find here. And I do in fact share with the staff an optimistic feeling about the life of the collections as we see them growing daily through gifts and purchases and as we see our staff increased and our physical space enhanced (the basement annexes will soon be refurbished and finished out). Jerry Supple, President Emeritus of Texas State who passed away in January, would have been so pleased to see Steve's book and all our latest advances—he was one of our staunchest *aficionados* and certainly one of our most effective advocates, and although we are surrounded by friends, we will always feel his absence.

I hope to see many of you in May at our upcoming VAQUERO party and book signing honoring Bill Wittliff and John Graves (page 6)—it will be a silent auction to die for... and some pretty good photos, too!

—Connie Todd

Wittliff Gallery Hosts Texas Photographic Society



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

The exhibit ran from February 21 through March 28, and featured black-

and-white and color images by almost 40 artists. Color prints appear rarely at the Wittliff Gallery, as its permanent collection is almost exclusively black-and-white or hand-colored images.

After viewing more than 1000 entries by 193 photographers, Bill Wittliff selected some 60 images for the show as well as three place winners and five honorable mentions. The First Place image, "Paper Airplanes," is by Wimberley photographer Robin Renee Hix (left). Thrilled by the win, Hix said the first surprise for her was actually in developing the photo, "that my cheap, fun, unpredictable toy camera actually worked... the unexpected moment when, after school, boys folding notebook paper airplanes sprang to their feet propelling



their creations skyward was pure magic."

Second Place went to Philadelphia's Laura Jean Zito for "Sandstorm in the Duna, Nueva, Sinai; and Tara C. Patty from Minneapolis won Third Place for "Maria and Her Grandniece."

More than 120 guests attended the Wittliff Gallery's opening reception on the evening of February 21.

"TPS has opened Members Only Shows in Dallas, Austin, Longview, Lubbock, El Paso and Houston, but this is by far the most successful," commented TPS President D. Clarke Evans, "not only in terms of the quality of the images selected by Bill Wittliff, but in their presentation and the opening reception attendance. The Wittliff Gallery is a wonderful space—we look forward to a long and mutually beneficial relationship." ★

ON THE COVER
Lost Dog,
1992, Keith Carter



LAS MANOS DE CHE

THE HANDS OF CHE

The Wittliff Gallery has recently purchased a number of photographs taken in the 1950s and 60s by Mexican photojournalist Rodrigo Moya —among them two large contact sheets with 20 candid images of fabled Cuban revolutionary Che Guevara, Havana, 1965, during an interview with three Mexican journalists. Fortunately, Moya has recently begun to revisit his enormous photo archives, discovering and printing his best images. We are delighted to be able to acquire a representative sampling of this distinguished body of work. ★



THE WRITER JOHN GRAVES

This spring a larger-than-life-size bronze statue entitled “The Writer John Graves” will be installed in the Southwestern Writers Collection foyer at the Alkek Library. The well-known creator of the piece is Pat

Oliphant, and funding is from an account established by Bill & Sally Wittliff through the sales of Wittliff’s *Lonesome Dove* photographs. May marks the publication of Graves’ *Myself and Strangers: A Memoir of Apprenticeship* (New York, Knopf Co.), based on a journal he kept in the Fifties while living in Europe and New York.

BECOME A FRIEND OF THE COLLECTIONS

Become a Friend of the Collections and help keep the “spirit of place” alive by preserving the region’s cultural arts. Friends provide much needed support for educational programs, acquisitions, exhibitions (both on-site and traveling), and preservation activities. By contributing annually as a Friend you ensure that this valuable resource continues to illuminate and inspire. We offer benefits at all levels:

FOUNDER’S CIRCLE ~ \$2,500 & above

- ★ Signed and numbered “Dobie Longhorn” broadside (at right) featuring a photograph by Bill Wittliff of the skull that once hung at J. Frank Dobie’s Paisano ranch. This photogravure broadside, letterpress-printed on handmade Lana Gravure paper, measures 15” x 22” and is from a limited edition of 200 copies
- ★ Signed copy of each book published in the Southwestern Writers Collection and the Wittliff Gallery Series in the current year
- ★ Invitations to all exhibit openings and events
- ★ Recognition in newsletter as a major supporter

CURATOR’S CIRCLE ~ \$1,000 to \$2,499

- ★ Signed copy of each book published in the Southwestern Writers Collection and the Wittliff Gallery Series in the cur-

rent year ★ One each of these signed posters: Kate Breakey’s *Cardinal* (below right), *Cabeza de Vaca*, or *No Traveller Remains Untouched* (see www.library.txstate.edu/spec-coll/donor.htm)

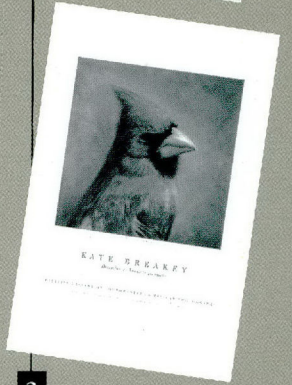
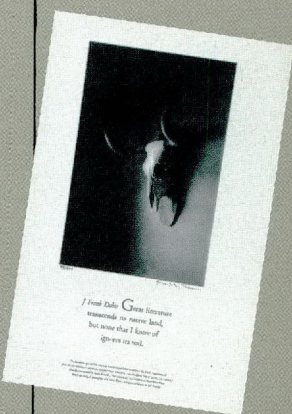
★ Invitations to all exhibit openings and special events

★ Newsletter recognition as a major supporter

COLLECTOR’S CIRCLE ~ \$500 to \$999

- ★ One book from either the Southwestern Writers Collection or the Wittliff Gallery Series in the current year
 - ★ Invitations to all exhibit openings and special events
 - ★ One poster from list above
 - ★ Recognition in newsletter
- ### PATRON’S CIRCLE ~ \$250 to \$499
- ★ One poster from list above
 - ★ Invitations to all exhibit openings and special events
 - ★ Recognition in newsletter
- ### SPONSOR’S CIRCLE ~ \$100 to \$249
- ★ Invitations to all exhibit openings
 - ★ Recognition in newsletter
- ### FRIEND’S CIRCLE ~ \$15 to \$99
- ★ Invitations to all exhibit openings

Your support is needed! Become a Friend today by sending your contribution in the return envelope provided in this newsletter. If you are interested in discussing other ways to help the Collections through exhibition support, book sponsorship, or endowment opportunities, please contact Beverly Fondren by phone at 512-245-9058 or email her at b.fondren@txstate.edu. Thank you! ★



"This book captures it all!"

—ANN RICHARDS

Texas Literary Outlaw

NEW BOOK HIGHLIGHTS RICH LITERARY ARCHIVES AT THE SOUTHWESTERN WRITERS COLLECTION

Texas Literary Outlaws: Six Writers in the Sixties and Beyond, by Southwestern Writers Collection assistant curator Steve Davis, is due in April 2004 from Texas Christian University Press. Following is a short excerpt:

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

offended by its full-page advertisement condemning Kennedy as a tool for Communist subversion. Instead, Ruby came in to apologize. He had exchanged terse words the evening before with a young Morning News writer—a man who happened to be dating the star stripper at Ruby's nightclub. The stripper was a flamboyant, exotic presence in conservative, conformist Dallas. She drove a gold Cadillac convertible with her name stenciled across the side, she wore mink coats with nothing underneath, and she simulated lovemaking with a tiger

skin rug during her stage act. She also had access to the best marijuana in town. Her boyfriend, the young Morning News writer, would find himself in a unique position as events unfolded in Dallas during 1963.

Not only was he intimate with Jack Ruby and the city's underworld, he also moved easily through parties hosted by the Dallas' right-wing elite, many of whom fervently believed that John F. Kennedy's death was the best thing that could happen to their country. As the writer's later novel would show, Kennedy's murder marked the culmination of a long period of madness and hysteria in Texas' second-largest city.

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

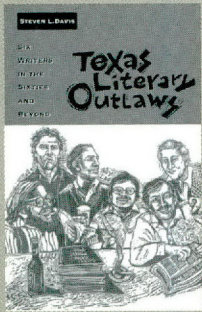
Other young Texas writers also revolved in close orbits around the JFK assassination. One had helped plan Kennedy's trip from Washington, D.C., and in the wake of his beloved president's death, he threw away a successful career in politics to begin life anew as a free-lance writer. Another writer, living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

It seems remarkable enough that so many emerging Texas writers happened to be close to the epicenter of



ABOUT TEXAS LITERARY OUTLAWS

Making use of untapped literary archives, Steve Davis weaves a fascinating portrait of writers who came of age in the Sixties. Included are Larry L. King, Bud Shrake, Billy Lee Brammer, and Gary Cartwright—each of whom is well represented in major collections at the Southwestern Writers Collection.

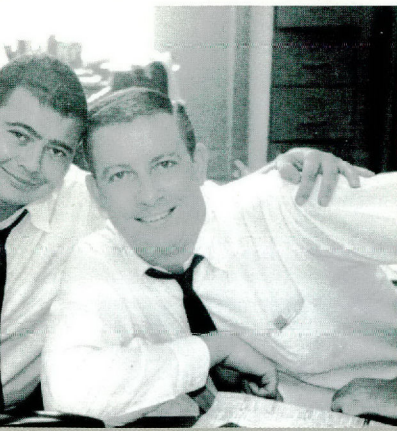


ADVANCE PRAISE FOR TEXAS LITERARY OUTLAWS

"Here now is a celebration of six good and talented men of Texas who wrote/write stories, both real and imagined, about as well as it can be done. Steve Davis presents them to us whole. Not everything in each picture of the six is—well, perfect. Thank God. Their individual stories, in some cases, are even better than they could have made up. This is a delightful, instructive book. Read it for the what-ifs as well as the whats."
—Jim Lehrer



Texas Literary Outlaws, Larry L. King, Peter Gent, Billy Lee Brammer, Gary Cartwright, Bud Shrake, and Dan Jenkins, together again in Barbara Whitehead's woodcut made for Davis' cover.



(left) Gary Cartwright and Bud Shrake working as sportswriters in Dallas, 1961. [Courtesy of Gary and Phyllis Cartwright]

the Kennedy assassination. Yet even more striking is that these four men banded together with two others to form a distinct group—a Texas literary cluster. The events in Dallas 1963 were but one instance in which these chroniclers were at the very center of the action. As Texas moved into the modern era, these six writers closely observed many of the state's defining elements: the transformation from a rural to an urban environment; Lyndon Johnson's rise to national prominence; the civil rights movement; Tom Landry and the Dallas Cowboys; Willie Nelson, Jerry Jeff Walker, and the Outlaw music scene; the birth of a Texas film industry; *Texas Monthly* magazine; the flowering of "Texas Chic"; and Ann Richards' election as governor.

Coming of age in the sixties, in a state largely bereft of a literary tradition, these literary outlaws created

their own rules, finding their voices in opposition to Texas' inherent conservatism. They led lives of notorious excess, becoming as well known for their raconteuring as for their literary production. They found affirmation in their work but also endured poverty, alcoholism, divorces, censorship, rejections, arrests, and denunciations. In contrast to the backstabbing often found among literary groups, these writers supported each other, inspired each other, and wrote for each other.

★ ★ ★

Shrake, King, Brammer, Cartwright, and Jenkins grew up aware of



Dan Jenkins, left, and Bud Shrake at the Fort Worth Press, 1953. Bud Shrake Archives. [Gift of Jody Gent]

Dobie and Webb, but the old-timers' emphasis on the past seemed far remote to the Texas they knew, a land of fast-growing cities and hard-edged political issues. Their own literary influences became Twain, Hemingway, Fitzgerald, and the Beat Generation. For these emerging hipsters, the choices were clear during years of political and social upheaval. Generations of Jim Crow laws were coming under attack; a conservative

(left) Larry L. King at the Scholz Garten in Austin, 1968, at the booksigning party for *...and other dirty stories*. Behind King, holding a drink, is Billy Lee Brammer. Larry L. King Archives. [Gift of Larry L. King]

Larry L. King, 1964, after he left politics for his writing career. Photo by Rosemarie Coumaris King. King Archives. [Gift of Larry L. King]



state government was challenged by liberal activists; an undeclared war in Vietnam seemed to defy America's basic principles; discredited "objective" reporting was replaced by a "New Journalism"; and notions of "normalcy" were upended by drugs that provided new ways of perceiving the world.

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

—© Steven L. Davis

SEE "TEXAS LITERARY OUTLAWS" ARCHIVES ON EXHIBIT AT THE SOUTHWESTERN WRITERS COLLECTION APRIL 1 THROUGH JULY 31, 2004.

(right) Bud Shrake, 1999. Photo by Bill Wittliff. Bill Wittliff Archives. [Gift of Bill and Sally Wittliff]

SHRAKE ARCHIVES NOW COMPLETE

At the request of Texas writer Bud Shrake, the Austin History Center (AHC) recently transferred their portion of his archives to the Southwestern Writers Collection. Placed at the AHC by Shrake in June 1978, the eight boxes hold over 1300 items and represent his life from 1942 to 1975. Included among the AHC's carefully processed archives are early drafts of Shrake's novels, correspondence, unpublished short stories, and a near-complete run of Shrake's *Dallas Morning News* columns from the early 1960s. Sue Soy, AHC Manager, stated that this rare transfer was made to honor Shrake's wishes to house his materials together, furthering the interest of researchers who can now access all Shrake's archives in one place. The AHC materials complement a collection of some 25 boxes of Shrake material already processed at the Southwestern Writers Collection. "Our thanks go to Bud Shrake and the AHC," said Connie Todd. "This is a wonderful example of generosity and cooperation between institutions for the benefit of future patrons."





CELEBRATION!

On Saturday, May 22 the Wittliff Gallery of Southwestern & Mexican Photography will celebrate Bill Wittliff and John Graves with the publication premier of *Vaquero: Genesis of the Texas Cowboy*. Acclaimed author John Graves provides the introduction for the book—Wittliff's first monograph.

A fundraiser for Special Collections at the Alkek Library, the evening event includes an exhibit of the *Vaquero* photographs, a cocktail reception, book sale and signing with Wittliff and Graves, and a silent auction. Guests can bid on such items as:

- ★ Rare, signed and framed photographs by FSA photographer Russell Lee (Lee created some of the most recognized images of the Great Depression)
- ★ Special boxed edition of *The Wonderful Country* written, illustrated and signed by Tom Lea

(continued on p. 7)

“Today in the United States and in much of Mexico, with the prevalence of wire fences, corrals, working chutes, grazing systems, and docile breeds of cattle, the old horseback skills are in large measure obsolescent. But they continue to pull at our imaginations—at least the imaginations of those of us who, in one way or another, have an emotional stake in the American West.”

—JOHN GRAVES, FROM THE INTRODUCTION

VAQUERO

GENESIS OF THE TEXAS COWBOY

WHEN TEXAS MOVED into the cattle business, its cowboy adopted many of the Mexican vaquero's accoutrements and centuries-old methodologies of working herds in big country. Signing on in the early seventies to witness one of the last traditional roundups on Mexico's vast Rancho Tule, Bill Wittliff fixed the vanishing vaquero tradition forever in five thousand photographs taken over a period of three years. From April 3 through October 17 more than 60 of the sepia-toned prints

from the Wittliff Gallery's permanent collection will be on display in concert with the publication of Bill Wittliff's first monograph, *VAQUERO: GENESIS OF THE TEXAS COWBOY*. The book launch will be celebrated at a Special Collections Department fundraiser on May 22 (see sidebar).

From UT Press, the 175-page volume features an introduction by revered author John Graves, who writes of the kinship between vaquero and cowboy and about how the “old, old

ways,” which Wittliff preserves in these “lovely and meaningful photographs,” still tug at the modern imagination.

In the afterword, Wittliff remembers this early experience of his photographic career in “little blocks—almost like frames on a roll of film.” A small excerpt is presented here. ★★ ★ “I had a used Nikon I'd bought when our son Reid was born two years before, so by then I knew the basics of photography, though I had not yet learned that good photographs are made by the eye, not by the camera.” ★★ ★ “The ranch itself was 360,000 acres without a cross fence. Everything that grew out of the ground had thorns.” ★★ ★ “Most of what we were seeing of the cow work had long ago disappeared in Texas, and one

had the feeling that it was disappearing here, too.” ★★ ★ “Everything was pretty much done in the old ways, though there were small concessions here and there to the ‘modern’ world, rubber tires on the chuckwagon being the most obvious.” ★★ ★ “Initially I rode with the vaqueros, thinking a horse would be a good moving platform from which to photograph, but the vaqueros, by looks and frowns, let me know they thought a horse was more properly a moving platform from

which to work cattle. I couldn't both take pictures and work cattle without offending them, so I turned my horse back to Cuco, the *remudero*, and from then on I did my picture-taking afoot.” ★★ ★ “I never saw an airplane fly over. Not once. This added to the illusion that I was walking through the long ago.” ★★ ★ “I made my camp away from the vaqueros' so my stuff wouldn't get in any of the pictures. Just before sleep every night I'd try to imagine what I might see the next day that'd make a good picture. A number of times I got very close to the picture I had imagined—but then the use of the imagination has always been a form of conjuring.” ★★ ★ “I never knew even one of the vaqueros who wished he were doing something else to make his living.” ★★ ★ —© Bill Wittliff

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



(continued from p. 6)

★ Signed and framed photographs by Bill Wittliff taken during the production of the popular TV miniseries, *Lonesome Dove*

★ Fine art prints, books and more.

Funds generated by the event will be used for the acquisition of new materials, the development of literary and photographic exhibits, educational programs, and general preservation activities. Individual tickets are \$50 and must be purchased in advance. A motorcoach will ferry guests from Austin to San Marcos and back, courtesy of Eddie Safady and Liberty Bank. (Seating is limited—reserve early. See below.)

The reception begins at 7 pm at the Wittliff Gallery. For more information about the event, to purchase tickets or reserve bus seating, please call Beverly Fondren at 512.245.9058 or e-mail her at: b.fondren@txstate.edu.

recent ACQUISITIONS

at the SOUTHWESTERN WRITERS COLLECTION

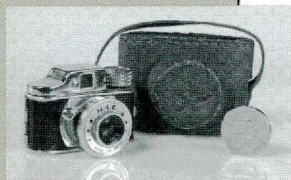


(right)
Landscape artist
E.M. "Buck"
Schiwetz,
ca. 1960-70,
James Vance

(below right)
Luknow, India,
1999, Graciela
Iturbide

CAMERA COLLECTION ACQUIRED

The Wittliff Gallery recently accessioned over fifty antique cameras and accessories. Among the pieces are a Daguerre lens, lantern slide projector, US Navy aerial camera, 5x7 Century studio portrait camera and



stand, early Leica models, and other 35mm cameras manufactured by Canon, Miranda, Yashica, and Alpa. The accession also included three sub-miniature cameras: a Hit camera with case (above) and Minox and Sun cameras. Of special interest is a Weston light meter and a working Korona panoramic view camera that creates large-format panoramic photographs.

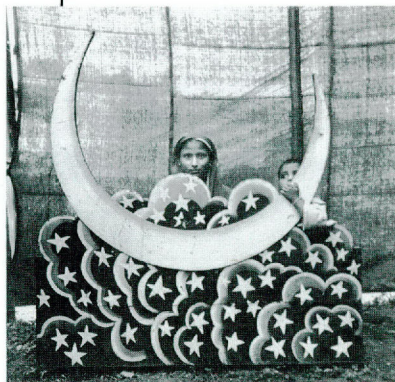
Currently the Collection comprises over 4,463 linear feet of materials from the region's authors, screenwriters and songwriters. Recent acquisitions listed here are through January 2004. ★ **JOHN GRAVES'** major archives continue to grow, with more clippings, correspondence, brochures, reviews, page proofs, photos and magazines. [Gift of John & Jane Graves] ★ Books, papers, working

sketches and more from Texas landscape artist E.M. "BUCK" SCHIWETZ —see photo, above, and sidebar, p. 2. [Gift of Pat & Frank Nelson] ★ Various TEXANA materials such as books, correspondence, audio recordings, and newspaper clippings relating to **JOHN HENRY FAULK, J. FRANK DOBIE, ESTHER BUFFLER,** and many other notable figures in Texas literary history. [Gift of Sue McBee] ★ Several boxes illustrative of **MARY GRAY HUGHES'** writing career, amplifying our earlier collection established by her family, including manuscripts, correspondence, clippings, poems, essays, and reviews. [Gift of Puckerbrush Press] ★ Eleven more boxes of literary archives from author **ANGELA SHELF MEDEARIS,** including correspondence, research materials, typescripts, photos, screenplays, publicity, news clippings, videotapes, and published materials from 1990 to 2003. [Gift of Medearis] ★ Variety of items from the **TEXAS MUSIC OFFICE** such as photos, brochures, published materials, negatives, posters, videotapes, newspaper clippings, and newsletters. [Gift of Larry Beckham & Donald Beckham] ★ **CHICANO LITERATURE & CULTURE** publications, brochures, newsletters, and correspondence. [Gift of Jaime Chahin] ★ Seventy-nine boxes of **TEXAS MONTHLY** production materials covering 1993 to 2000: notes, correspondence, drafts, bluelines, photos, newspaper clippings, research material, miscellaneous, press and general files, editorial research, and publicity. Also, videotapes of the first season of *Texas Monthly Talks*, Evan Smith's interview show on public TV. [Gift of *Texas Monthly*] ★ Additional **DICK REAVIS** archives: research files, notebooks, slides, magazines, books, newspaper clippings, receipts, awards, correspondence, computer disks, travel logs and hundreds of postcards from his "National Tour of

Texas" in 1987. [Gift of Reavis] ★ Additional **ROBERT FLYNN** literary papers including notebooks, manuscripts, correspondence, and page proofs. [Gift of Flynn] ★ More **STEPHEN HARRIGAN** literary archives including research materials, maps reviews, and clippings—much of which relates to his novel *The Gates of the Alamo*. [Gift of Harrigan] ★ Materials pertaining to **JAMES RANSLER GOBER'S** writing career, from approximately 1864 to 1933. [Gift of James Richard Gober] ★ **BILL WITTLIFF** gifts relating to many aspects of Southwestern culture, such as original artwork by **TOM LEA** and **BOB WADE,** a collection of hats including ones worn by **SAM SHEPARD** and **JOHN GRAVES,** video and sound recordings, correspondence, manuscripts, newsletters, photographs, clippings, catalogs, ephemera. [Gift of Bill & Sally Wittliff] ★ Extensive additions to **LARRY L. KING'S** archives, including correspondence, clippings, manuscripts, and materials for his nearly-completed biography of Willie Morris. [Gift of King] ★ Supplementary archives of **BUD SHRAKE**—see sidebar, p. 5. [Transfer from Austin History Center] ★ Extensive **WILLIE NELSON** collection of audio and video recordings, photographs, memorabilia, and ephemera saved by his long-time assistant, Jody Fischer, who died in December 2003. [Gift of Jody Fischer] ★ Additional **JOE NICK PATOSKI** archives including posters, photographs, notes, newspaper clippings, certificates, drafts, story ideas, correspondence, invitations, brochures, receipts, and Texas Music ephemera. [Gift of Patoski] ★

at the WITTLIFF GALLERY

Holdings now number over 11,460 photographs, 24,260 negatives and 3700 contact proofs. Recent purchases include works by **KEITH CARTER, KATHY VARGAS, GRACIELA ITURBIDE** (below), **ROCKY SCHENCK** and **RODRIGO MOYA** (p. 3) ★ Recent gifts include photographs of **JEAN & RUSSELL LEE** and photographs by **RUSSELL LEE,** including oversize contact sheets of Lee's work in Saudia Arabia in the 1960s. [Gift of Dow Chapman] ★ **JEAN LEE** papers. [Separate gifts from Dow



Chapman & Wally Ellinger] ★ **BILL WITTLIFF** *tragaluz* photographs [Gift of Bill & Sally Wittliff] ★ Photographs of **LARRY MCMURTRY** [Gift of Michael O'Brien] ★ **KEITH CARTER** photographs [Gift of Keith & Pat Carter] ★

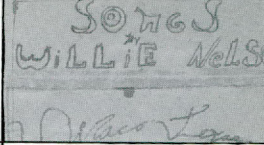


Texas Music Archives Greet Airport Visitors

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

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

"An exhibit from our music archives was a great fit for ABIA," said Curator Connie Todd. "It's contemporary material with broad popular appeal and we were delighted to make

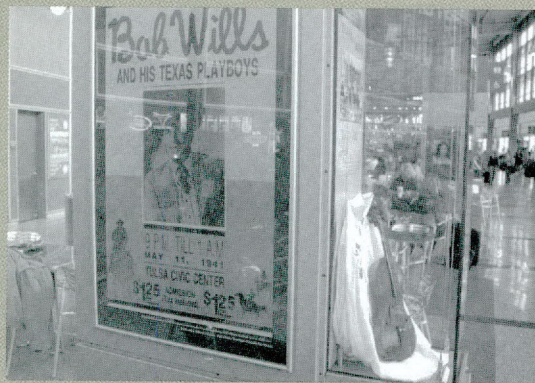


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hours and 48 minutes is the total running time of the *Lonesome Dove* "dailies" held in the Southwestern Writers Collection. These "dailies" represent every printed take of footage from the filming of the acclaimed miniseries. A treasured *Lonesome Dove* prop (many of which also reside at the Collection) is the large Colt Dragoon carried by Gus McCrae. It is a beautiful, historically accurate reproduction made in Italy, and when loaded, is extremely heavy. It was a real challenge for Robert Duvall, often on horseback, to hold it steady, cock and shoot it during his action scenes. The failure to



it available to such a large audience." Some 1.5 million passengers saw the display from January through March. This is the second Southwestern Writers Collection exhibit at ABIA in recent years.—in 2001, airport visitors enjoyed artifacts from *Lonesome Dove*. ★



Lonesome Dove Exhibit Prepared to Travel

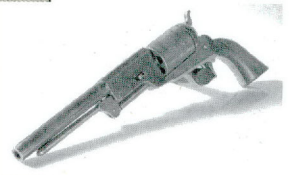
One of the Southwestern Writers Collection signature holdings is now available as a touring exhibit, thanks in part to a grant from the Texas Commission on the Arts. Assistant Curator Steve Davis, working with design consultant Drew Patterson, substantially expanded a *Lonesome Dove* section from a previous exhibit, "No Traveller Remains Untouched." This new freestanding, lightweight travelling exhibit highlights the entire scope of the Collection's unique holdings from the classic television miniseries.

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

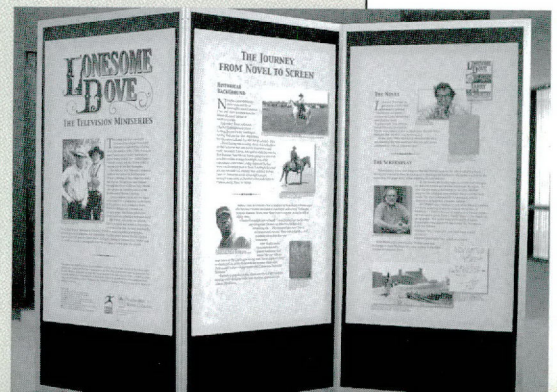
Depictions of costume drawings, props, blueprints, continuity photos, and production forms lend additional insight into the filming of *Lonesome Dove*.

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

Also available for touring are 49 of Bill Wittliff's sepia-toned silver gelatin photographs taken on the set of *Lonesome Dove*. For information about either exhibit, contact Special Collections at ct03@txstate.edu. ★



do so caused more than one "reshoot." [*Lonesome Dove* archives donated through the efforts of Bill & Sally Wittliff]





(right) Mystery writers Mary Willis Walker, Rick Riordan, Joe Lansdale, and Susan Wittig Albert.

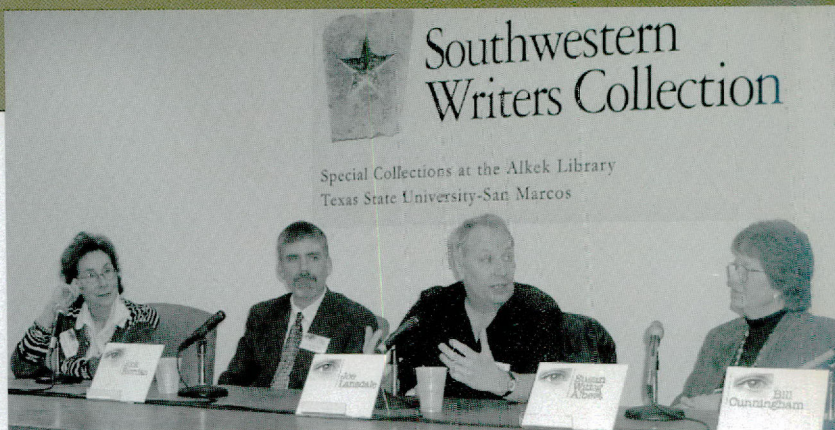
(far right) Moderator Bill Cunningham is co-editing a Texas-based mystery/detective fiction anthology with Dr. Rollo Newsom for the Southwestern Writers Collection Book Series.

(center) "Scene of the Crime" exhibit curated by Steve Davis (detail).

(below) Book-signing panelists were a big hit.

INSTRUCTING ILLUMINATING INSPIRING

The Southwestern Writers Collection preserves and exhibits personal papers and memorabilia of the region's leading writers, filmmakers, and musicians, creating a rich research environment devoted to the cultural arts of the Southwest. The Wittliff Gallery, a photo archive and creative center focused on Mexico and the Southwest, showcases the works of distinguished artists whose images delight and inspire those exploring the visual heritage of the regions. These two counterparts of the Albert B. Alkek Library Department of Special Collections at Texas State University-San Marcos bring alive "the spirit of place" for students, scholars, writers, artists and the community at-large.



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

lowed, as four of the state's finest mystery writers discussed how a "sense of place" informs their Texas murder fiction. "I write about East Texas, which is, as a lot of people say, behind the Pine Curtain," said Joe Lansdale. "East Texans are the storytellers of Texas. You find a lot of people still sitting on their porches or out in their yards telling lies and stories. The geography makes people the way they are."

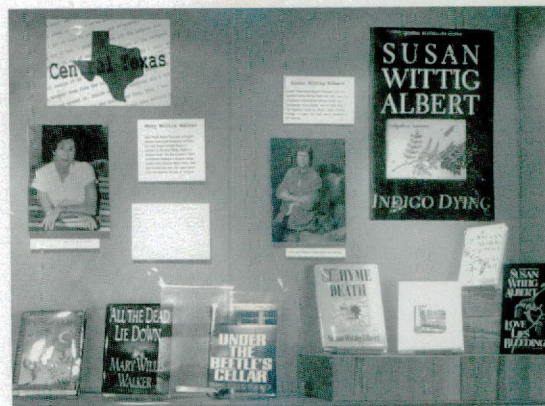
Susan Wittig Albert, formerly an English professor and Vice President for Academic Affairs at Texas State, pointed out, "I had in mind a kind of idealized San Marcos, about 1960, when I created the town of Pecan Springs ... But I also wanted to create a sense of fractured community."

TEXAS AS THE "SCENE OF THE CRIME"

San Antonio native Rick Riordan confessed that it's sometimes hard to appreciate where you grew up—

many years in Buffalo, New York. I'm really fond of those places, but I never had the slightest desire to recreate them in fiction. But when I moved to Austin, I found it to be a magical place for me. Just the excitement of Texas was something that stirred me."

Mystery fans in attendance clearly enjoyed the free-



flowing discussion and the book signing that followed. As one guest commented, "I came here as a fan of just one of the writers. Now I'm interested in all four of them." (TEXAS AS THE SCENE OF THE CRIME is the latest in a series of Southwestern Writers Collection panel discussions held in conjunction with its exhibits. Stay tuned for more!) ★

until you gain perspective by living elsewhere. "I didn't have any desire to write about San Antonio at all until I moved to California," Riordan said.

Mary Willis Walker explained how she came to write about Austin. "I grew up in Milwaukee, Wisconsin and lived for

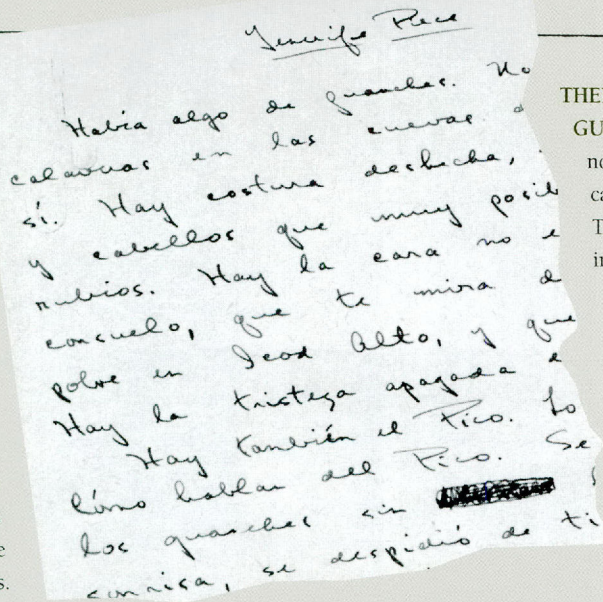


(right) John Graves in Europe, 1949, about the time the Tenerife fragment was written and two years after he published his very first piece—"Quarry," a short story that appeared in *The New Yorker*.



Not many readers know that John Graves, one of Texas letters' living treasures, is quite fluent in Spanish, although he might modestly deny this by saying he used to be. He learned the language over time in Mexico and Spain, and it's obvious from this charming fragment unearthed in the Graves archives

(detail pictured below) that he learned it very well indeed. A Spanish speaker myself, I've always admired the piece, and when I sent it to John for a look, he graciously worked it over a bit in Spanish, created his own English translation, and gave us permission to print it here. —Connie Todd



HABÍA GUANCHES. Ya no los hay. Hay calaveras en las cuevas de la montaña, sí. Hay costura deshecha, y barro cocido, y cabellos que posiblemente eran rubios. Hay la cara no española, sin consuelo, que te mira desde una puerta pobre en Icod Alto y te desdena. Hay la tristeza apagada de la muerte.

Hay también el Pico. Lo había, lo habrá. ¿Cómo hablar del Pico? Se despidió de los guanches sin llanto ni sonrisa, y se despedirá de ti y de los demás.

Tiene cuatro mil metros y los hombres no le interesan. De cuando en cuando escupe. Dice, "Escupo donde me dé la gana."

Había bosques y se fueron con los guanches y los riachuelos que se reían. Quedó el gofio. Hay plátanos donde Humboldt no los vió, hay tomates, papas que serán arrugadas, chicha-a-a-arros pregonados en la calle por la mañana, y el rocío todavía fresco en las flores sangrientas de los árboles del parque, y leche de vaca que dicen que se compra a tres pesetas al litro y se vende al mismo precio, de manera que tú sabes de donde viene la mitad. . . .

E inglesas con sombreros raros que bajan de los barcos unas horas para ir de compras entre los nativos, y marineros que se cogen una trompa en pleno día en el Bar Atlántico, y las mujeres de Santa Cruz y el andar que tienen, y los mirones que miran todo, todo. Y dibujantes en el parque, y una risa escandalosa que sale de una tasca el sábado por la tarde, y los que pescan cazones y mantas desde el muelle, y una fiesta de amigos en La Laguna con música y cabrito y vino, mucho vino del tipo que te parece demasiado dulce cuando llegas hasta que te acostumbras, y afuera la niebla fría, siempre la niebla, de noche en La Laguna.

—© John Graves

THERE USED TO BE

GUANCHES.¹ There are none now. There are skulls in the caves of the mountains, yes. There are scraps of clothing, and fired pottery, and hair that was once maybe blond. There is the un-Spanish face, inconsolable, that looks at you from a humble doorway in Icod Alto² and disdains you. There is the quenched sadness of death.

There is also the Pico³. He was here, he will be here. How to speak of the Pico? He said goodbye to the Guanches without either tears or smiles, and will say goodbye to you and to all others. He is four thousand meters high and men don't interest him. From time to time he spits. He says, "I spit wherever I like."

There were forests, and they disappeared with the Guanches and the brooks that laughed. Gofio⁴ remained. There are bananas where Humboldt never saw them, there are tomatoes, potatoes that will be *arrugadas*⁵, and *chicha-a-a-arros*⁶ sung out in the morning street, and dew still fresh on the blood-colored flowers of the trees in the park, and cow's milk that they say was bought for three pesetas a liter and is sold at the same price, so you know where half of it comes from. . . .⁷

And Englishwomen with strange hats who get off of the ships for a few hours of shopping among the natives, and sailors who get drunk in broad daylight at the Bar Atlántico, and the women of Santa Cruz and the way they walk, and the watchers who watch everything, everything. And the sketchers in the park, and scandalous laughter that comes from a tavern on Saturday afternoon, and those who catch dogfish and rays from the wharf, and a party of friends in La Laguna

with music and *cabrito* and wine, much wine of the sort that seems too sweet when you arrive, until you get used to it, and the cold fog outside, always the fog, at night in La Laguna.

THE KEYSTONE is published by the Alkek Library Department of Special Collections at Texas State University-San Marcos—a member of the Texas State University System and an equal opportunity educational institution.

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¹ The island's aborigines, extirpated or absorbed by the Spanish in the 1400s
² A remote highland village
³ The conical Peak of Teide, Tenerife's volcano, often referred to as a person, "Father Teide"
⁴ A local dish, newly roasted and ground grain used as morning cereal, probably a Guanche heritage
⁵ *Papas arrugadas*, wrinkled potatoes, are another specialty, boiled in heavy brine
⁶ Chick peas, the Spanish word strung out here in the manner of the street vendors
⁷ Brought to the city in cans by milkmaids, it was said to have been diluted with creekwater en route

THE KEYSTONE
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LOCATION
Special Collections &
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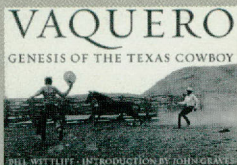
exhibits & events CALENDAR

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April

1 TEXAS LITERARY
OUTLAWS exhibit opens,
celebrating Assistant
Curator Steve Davis' book
researched from the South-
western Writers Collection.
Materials on view highlight
the lives & work of Billy
Lee Brammer, Gary Cart-
wright, Larry L. King &
Bud Shrake. *Southwestern
Writers Collection* / through
July 31. (p. 4)

3 VAQUERO: GENESIS
OF THE TEXAS COWBOY
Photographs by Bill
Wittliff document one of
the last large cattle round-
ups of the now-vanished
vaquero tradition. *Wittliff
Gallery* / through Oct 17.
Fundraiser, reception,
silent auction & book
signing May 22. (p. 6)



6 TIM O'BRIEN reads as
the English Dept's Mitte
Chair in Creative Writing.
*Southwestern Writers
Collection* / 3:30 pm.

22 CAROLYN FORCHÉ
reads for the English Dept's
TKL / Katherine Anne
Porter Literary Series.
*Southwestern Writers
Collection* / 3:30 pm.

29 JESSE SUBLETT
(singer, bass player, song-
writer & crime novelist)
reads from his new "rock-
n-roll gothic" memoir
NEVER THE SAME AGAIN.
*Southwestern Writers
Collection* / 4-6 pm.

May

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

June

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

July

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

coming to the Wittliff Gallery

*ANIMALERIES: Photo-
graphs by Jayne Hinds-
Bidaut* on exhibit in
concert with next WG
book launch. [Oct '04]



(above) *Proboscis Fish* - \$59.99
1998, Jayne Hinds-Bidaut

coming to the Southwestern Writers Collection

On exhibit: *VIETNAM
FROM A TEXAS POV*, in
the words of Sarah Bird,
Bill Broyles, Jr., Mark
Busby, James Crumley,
Robert Flynn & others.
[Sept '04]

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