



The Wittliff Collections

Guide to the William D. Wittliff Papers

1968–1995

Collection SWWC-026

Descriptive Summary

Creator:	Wittliff, William D. (1940-2019)
Title:	Guide to the William D. Wittliff Papers
Dates:	1968–1995
Abstract:	The Bill Wittliff papers document the book publishing, photography, and screenwriting and filmmaking aspects of Mr. Wittliff's various professional and personal pursuits, ranging in date from 1968-1995, and including the following formats: correspondence, typescript drafts, bibliographies, woodcut blocks, illustrations, photographs, screenplay drafts, film storyboards and other production materials. See series descriptions within the container list for more detailed information.
Identification:	SWWC-026
Extent:	498 Linear Feet, 517 boxes
Language:	English
Repository:	The Wittliff Collections, Texas State University

Table Of Contents

Biographical Note	3
Scope and Contents	5
Administrative Information	6
Physical Location	6
Conditions Governing Access	6
Immediate Source of Acquisition	6
Preferred Citation	6
Conditions Governing Use	6
Controlled Access Headings	6
Detailed Description of the Collection	7
Series I: Publishing, 1968 - 1975	7
Encino Press, 1968 - 1975	7
Barbara Whitehead Encino Press Woodcuts , undated	7
Writers/Artists , 1962 - 1989	9
Texas Institute of Letters, 1957 - 1987	10
Catalogs, Flyers, Programs, Pamphlets, Magazines, 1940 - 1992	10
Series II: Photography, 1969 - 1994	10
Series III: Screenwriting, 1973 - 1995	10
Barbarosa, 1973 - 1985	10
Gally Hobbs (unproduced), 1973	11
Thaddeus Rose and Eddie , 1973 - 1978	11
Raggedy Man, 1973 - 1983	12
Night in Old Mexico (Tattoo), 1974 - 1988	13
The Terrible Teague Bunch, 1975	14
Whirligig, 1976	14
Red Headed Stranger, 1979 - 1988	14
The Mask of Aztlan, 1983 - 1985	15
Country, 1984 - 1987	15
The Cowboy Way, 1986 - 1993	16
Venganza (Mexico Story), unproduced, 1989	17
In the Cathedral of the Wolves (unproduced), 1991 - 1992	17
Ned Blessing (1991 Pilot), 1991 - 1992	17
Ned Blessing (1993 Series)	18
Legends of the Fall , 1990 - 1993, 1994	20
Series IV: Filmmaking, 1983 - 1994	21
Sundance Institute, 1983 - 1992	21
Scripts from other writers, 1980s-1990s	21
Filmmaking-General Files, 1983 - 1994	21

Biographical Note

Bill Wittliff was born in Taft, a small town in south Texas, in 1940. After his parents divorced, he and his brother Jim moved with their mother to Gregory, Texas, where Mrs. Wittliff ran a small telephone office during World War II (these experiences provided the basis for "Raggedy Man," Wittliff's feature film). Later, when his mother remarried, the family moved to a ranch in Blanco, a rural community of 700 in the hill country of central Texas.

In 1964, shortly after graduating from the University of Texas, Wittliff, with his wife Sally, founded a book publishing company, The Encino Press, which specialized in regional material about Texas and the Southwest. To date, Encino has won over 100 awards for quality of design and content. The press operated out of a 19th-century Victorian house in Austin in which O. Henry once lived and wrote.

An accomplished photographer, Wittliff's photographs documenting the life of the Mexican vaquero (taken 1969-71) have been exhibited in numerous galleries and institutions throughout this country and in Mexico, including the National Cowboy Hall of Fame, the Palacio de Bellas Artes in Mexico City, and the Texas Capitol. In Japan, they represented the United States during its bicentennial year. After twenty years, the exhibit is still shown as a traveling display in the U. S. and Mexico under the auspices of the Institute of Texan Cultures.

At 29, Wittliff was elected to the Texas Institute of Letters. He served as president during 1974-78, and sat on the Executive Council until 1990. In 1993, he was elected Fellow of the the Institute. He is a member of the historic Texas Philosophical Society, the Academy of Motion Picture Arts & Sciences; and he served for six years on the Executive Board of Trustees of Robert Redford's Sundance Institute.

In 1985, with the donation of their lifelong collection of original manuscripts and books, Bill and Sally founded the Southwestern Writers Collection at Southwest Texas State University. Since that time the collection has grown rapidly, supported by donors from all over the country. It features original manuscripts by J. Frank Dobie, John Graves, Larry McMurtry, Walter Prescott Webb, Bud Shrake, Larry L. King, Horton Foote, Preston Jones, Sam Shepard, Willie Nelson, and many others. It also includes paintings by numerous regional artists including

William Lester, Tom Lea, John Groth, Jerry Bywaters, Kermit Oliver, Robert Wade. Expanding the scope of the current facility, in 1996 the Wittliffs endowed the Wittliff Gallery of Southwestern and Mexican Photography which already includes works by Russell Lee, Manuel Alvarez Bravo, Ansel Adams, Keith Carter, Henri Cartier Bresson, Lola Bravo, Laura Gilpin, Edward Weston, Graciela Iturbide, Edward Curtis, Nacho Lopez, Erwin E. Smith, Marco Antonio Cruz, Jim Bones, Paul Strand, Mariana Yampolsky, and many others. Both collections are housed in eight specially designed rooms and a large, chambered gallery on the top floor of the Albert B. Alkek Library on the university campus.

Scope and Contents

The Bill Wittliff papers document the book publishing, photography, and screenwriting and filmmaking aspects of Mr. Wittliff's various professional and personal pursuits, ranging in date from 1968-1995, and including the following formats: correspondence, typescript drafts, bibliographies, woodcut blocks, illustrations, photographs, screenplay drafts, film storyboards and other production materials. See series descriptions within the container list for more detailed information.

Administrative Information

Physical Location

Materials may be stored off-site. Advance notice is required for use:

<https://www.thewittliffcollections.txstate.edu/research/makearesearchappointment.html>.

Conditions Governing Access

Collection is open for research.

Restriction

Researchers must secure permission from the Wittliff estate for reproduction of photographs or screenplays

Immediate Source of Acquisition

Gifts of Bill and Sally Wittliff, 1988 and ongoing

Preferred Citation

William D. Wittliff Papers, The Wittliff Collections, Texas State University.

Conditions Governing Use

Materials from the Wittliff Collections are made available for use in research, teaching, and private study. The user assumes responsibility for determining copyright status, obtaining permission to publish, and abiding by U.S. copyright laws.

<https://www.thewittliffcollections.txstate.edu/research/visit/policies/publication.html>

Controlled Access Headings

- Authors
- Feature films
- Film
- Literature
- Motion picture industry
- Motion pictures -- Production and direction
- Photographers -- Texas
- Photography
- Publishers and publishing -- Texas
- Screenplays
- Screenwriters -- United States

Detailed Description of the Collection

Series I: Publishing, 1968 - 1975

Encino Press, 1968 - 1975

Box	Folder	
268	1	Posters and illustrations, 1968 - 1975
268	2-3	That Terrible Night, Larry L. King, 1980 - 1981
268	4	That Terrible Night, Pat Oliphant illustrations, circa 1980
268	5-7	Mss. submitted to Encino Press, not printed, 1966 - 1981
268	8-9	Encino Press Bibliography, mss. and galley, 1989
269	1	Encino Press Bibliography, galley, 1989

Barbara Whitehead Encino Press Woodcuts , undated

849	Stephen F. Austin, pistol, rifle
849	Buffalo, canon, mug, church, LaSalle
850	Comet, Sky and children
850	Circus
851	Kids and Owl
851	Verso of Owl : woman seated on porch
851	Sewing / dancers
852	Boys
852	Covers (human figure under bed covers)
853	Telegraph and Texas (grandfather clock, rifle, state capitol, corn
853	Conquista, etc. (lady looking, pick axe, soldier, priest, house, Christmas tree, leaning man, sign "Goyen's Hill")
854	Hotel, Bronc
854	Sam Houston
855	Lady with crosses, corn plants, flag "Liberty or Death", tri-color flag, Indian and church, old machine
855	Barbed wire, bull, covered wagon, Stephen F. Austin, man with cane
856	Tomahawk, shape of Texas, Sam Houston, ear, 3 men and donkey, bowl, man
856	Men and boy

857 King, train
857 Bronc, stagecoach

858 Venison/deer, bird man
858 Pig and birds
858 Sodas, fire

859 Oil rig
859 Boy and car

860 Blender, spoons, garlic, corn, pot, bicycle
860 Nude figures

861 Boy flying
861 Figures running figures sitting on couch

862 Four men (2 seated, 2 standing)
862 Man playing fiddle
862 Cowboy
862 Three people [pioneers]

863 Boy in library reading
863 Satellite / spaceship
863 Windy sky view
863 Woman in a field

864 Horse, beetle, nude woman
864 Snake and cactus
864 Healing man w/ patient

865 Okra
865 Mouse and cowboy boot
865 Tombstone
865 Girls with calf

866 House
866 House and gate

867 House and trees
867 Quilt and trees

868 Ovals, man & rifle
868 Mermaid

869 Blender, squirrel, turkey, javelina, possum

870 Quail, big horn ram
870 Woman watering plants

871 Quail
871 Cowboy
871 Frog, lamb, chihuahua, scorpion, rabbit

872 Two women in oval w/ text "Deep Like the Rivers"
872 Houses, book
872 Armadillo
872 Woman, boy on tricycle in front of front

873 Jackrabbits and hunters
873 Woman's dress
873 Oil rig

874 Onion, bee, pig, cow, roadrunner, chicken
874 Gun, bones, cabin, man on horse, four men in oval with text "Texans"
874 Deer, star emblem, sword, canon/flag/lady, cabin, fort
874 Covered wagon, initials "FP"

875 Text "Encino Press books"
875 Text "At Christ..." with angel

876 J. Frank Dobie
876 Charles Goodnight
876 Train
876 Man on horse
876 Animals, Birds

877 Zip disks of woodblock images, print-outs of scanned woodblock images, in box number order, with bibliographic references on backs of print-outs

Writers/Artists , 1962 - 1989

A - H

269 2-8 A - H

Glen Alyn; Steve Barthelme; Thomas Hart Benton; Bill Broyles; Jack Canson; Carlos W. Castaneda; Madison Cooper; J. Frank Dobie; Robert Duval; Steve Forbis; Joe Frantz; Larry Goodwyn; John Graves; Jim Hamm; Carl Hertzog; Tony Hillerman

K - Z

270 1-5 K - Z

Larry L. King; Tom Lea; David Lindsey; John A. Lomax; Al Lowman; Beverly Lowry; James McMurtry; Willie Nelson; Ancel Nunn; George Sessions Perry; Ellen Schulz Quillen; Bud Shrake; Henderson R. Shuffler; Terry Southern; Texas Hatters;

Charles Phillip Vaughn; Bob Wade; Frank Wardlaw; Walter Prescott Webb

Texas Institute of Letters, 1957 - 1987

270 6 Programs, 1957 - 1979
271 1 Programs, 1980 - 1987
271 2 Memorabilia, 1973
271 3 Anniversary meeting audiocassettes, 1985

Catalogs, Flyers, Programs, Pamphlets, Magazines, 1940 - 1992

271 4 Book Catalogs, 1960 - 1973
271 5 Galleries, Special Collections, 1960 - 1973
271 6-7 Book Presses and Dealers, 1988 - 1992
271 8 Printing and graphics pamphlets, undated
272 1-3 Graphics pamphlets, undated
272 4 Invitations, 1970 - 1983
272 5 Historical Societies, 1966 - 1973
272 6 Societies and Clubs, 1964 - 1992
272 7 Southwestern Writers Collection Dedication Program, signed, October 5, 1991
273 1 Texana articles, newsletters, clippings, 1964 - 1992

Magazines

273 2 Austin Weekly, January 1990
273 3-4 Austin Comic News, November, 1992
273 5 Eros on Trial, 1966

Series II: Photography, 1969 - 1994

Series III: Screenwriting, 1973 - 1995

Barbarosa, 1973 - 1985

274 1-2 First draft, March 25 - April 8, 1973
274 3 First draft revisions, undated
274 4 Second draft, undated
274 5-7 Rewrite, May 27, 1976-August 2, 1976
274 8-9 Polish of rewrite, August 2, 1976
275 1 Copy of polish, 1976
275 2-3 Draft, October 18 - November 23, 1979

275 4-7 Draft, November 24 - 29, 1979

275 8 Schepisi's notes on November 19, 1979 draft, April 26, 1980

276 1 Schepisi's notes on November 19, 1979 draft, April 26, 1980

276 2 Rewrite, pages 1-18, May 25, 1980

276 3-6 Rewrite, May 25 - June 24, 1980

276 7 Second draft with Schepisi notes, June 24, 1980

276 8 Second draft with Bud Shrake notes, June 24, 1980

276 9 Second draft with Wittliff notes, June 24, 1980

277 1-4 Third draft, August 3 - 13, 1980

277 5-6 Fourth draft, August 28, 1980

277 7 Polish of Aug 28, 1980 draft, September 11, 1980

277 8 Shooting script, fourth draft with changes, undated

278 1-3 Fourth draft and notes, August 28, 1980

278 4 Eric Williams script and notes, 1985

278 5 Photographs by Wittliff, undated

278 6 Continuity Script, undated

278 7 Cutter's log, 1980

278 8-9 Camera Reports, 1980

279 1 Lab Reports, undated

279 2 Sound Reports, September-November, 1980

279 3-5 Codebook, #1, #2, undated

279 6 Cutting and Sound, 1981

280 1-3 ADR files, undated

280 4 Publicity and Distribution, 1981 - 1982

280 5-6 Clippings, reviews, letters, 1981 - 1982

Gally Hobbs (unproduced), 1973

281 1-5 First draft, September to October 11, 1973

Thaddeus Rose and Eddie , 1973 - 1978

281 6 Rough draft & notes, October 18-November 2, 1973

281 7-9 First draft, November 3, 1973

282 1 Second draft, November 13-19, 1973

282 2-4 Second draft, November 27, 1973

282 5-7 Third draft, December 20, 1974-January 15, 1975

282 8 Third draft polish, January 17, 1975

283 1 Third draft polish, January 22-27, 1975

283 2-3 Notes and fragments, January 23-27, 1975

283 4-5 Rewrite for Paulson/CBS/Cash, undated
 283 6-7 Revised first draft, September 19, 1977

284 1 Revised draft, September 26, 1977
 284 2 Fragments and pages, undated
 284 3 Revised draft, November 3, 1977
 284 4-6 Final revision, November 19, 1977
 284 7 Production files (Cast and staff lists, shooting schedules and call sheets)
 284 8 Congratulations

285 1 Reviews, 1977 - 1978
 285 2-5 Drafts
 285 6 Galleys

286 1-2 Galleys
 286 3 Cover pages & publicity

Raggedy Man, 1973 - 1983

287 1-2 Rough draft of episodes, December 10, 1973
 287 3 First draft and rough draft, January 27, 1974
 287 4-5 First draft with corrections, January 27, 1974
 287 6 Rewrite for Noel Nasseck, September 16, 1975
 287 7 Rewrite, June 3-18, 1977

288 1-2 Rewrite, June 3-18, 1977
 288 3 Scraps from LA trip & polish, June 19-23, 1977
 288 4-5 Second draft, June 29, 1977
 288 6 Partial rewrite for Universal, July 16, 1979
 288 7 Draft, August 22, 1979
 288 8 Draft, September 10, 1979

289 1-3 Rewrite, September 13, 1979
 289 4 Polish, September 19-October 10, 1979
 289 5-6 Draft, October 10, 1979
 289 7 Changes, undated
 289 8 Original typescript of partial draft, undated
 289 9 Draft, April 16, 1980

290 1 Draft, April 16, 1980
 290 2-7 Draft, April 17, 1980
 290 8 Changes made in Los Angeles, April 22 - 25, 1980

291 1 Changes, undated
 291 2-3 Second draft #188 & 144, April 30, 1980
 291 4 Wittliff script notes, memos, undated

291 5 Correspondence, 1980 - 1981
 291 6 Casting, April-June, 1980
 291 7 Location photos, 1980
 291 8 Shepard makeup, June 1980
 291 9 Shooting, One-line schedules, June - December, 1980
 291 10 Wittliff's production notebook, July 1980

292 1 Wittliff's production notebook, July 1980
 292 2 Wittliff photographs, undated
 292 3 Costume-pilot cap
 292 4 Inserts, undated
 292 5 Budget, Progress Reports, August-December, 1980
 292 6 Call Sheets, October 20 - December 17, 1980
 292 7 Daily Production Reports, October 13 - December 18, 1980
 292 8 Second Unit Dec, 1980
 292 9 Editing, Spotting List, undated
 292 10 Distribution, 1983
 292 11 Publicity, undated

293 1 Publicity, undated
 293 2 Congratulations, 1981 - 1983
 293 3-4 Clippings, 1980 - 1981
 293 5 First Draft
 293 6 Typescript, circa 1979

294 1 Typescript with changes
 294 2 Book revisions
 294 3 First galley, February 24, 1979
 294 4 Promotion
 294 5 Paperback

Night in Old Mexico (Tattoo), 1974 - 1988

295 1 Notes, undated
 295 2 Rough draft of episodes, July 2, 1974
 295 3 First draft, August 4, 1974
 295 4-8 First draft, August 13, 1974
 295 9 Second draft, November 8, 1974

296 1 Second draft, November 8, 1974
 296 2 Second draft revision, November 12, 1974
 296 3-4 Third draft, March 2, 1975
 296 5-8 Third draft polish, March 26, 1975

297 1-2 First rewrite, July 1975

297 3 Rewrite, July 30, 1975
 297 4-5 Tattoo Final polish, November 10-13, 1975
 297 6 Tattoo old copy used in Jun 1977 rewrite, undated

298 1-2 First rough draft, June 1, 1977
 298 3-5 Draft, March 13, 1979
 298 6-7 Draft, December 28, 1980 - January 26, 1981
 298 8 Polish begun, January 27, 1981

299 1-4 First draft, February 25, 1981
 299 5 Rewrite begun, March 4 - 28, 1981
 299 6-8 Second draft, April 6
 299 9 Rewrite, June 17 - August 20, 1982

300 1 Rewrite, June 17 - August 20, 1982
 300 2-4 Polish, August 21 - 26, 1982
 300 5-6 Rewrite, August 25 - October 16, 1985
 300 7-8 Polish begun, October 21, 1985

301 1-5 Polish , October 21 - November 11, 1985
 301 6-7 Rewrite, September 30 - December 9, 1988

302 1-3 Polish, December 12-18, 1988

The Terrible Teague Bunch, 1975

303 1-4 by Gary Jennings
 303 5 Rough draft, September 23, 1975
 303 6 First draft, September 30, 1975

304 1-2 First draft, September 1975

Whirligig, 1976

304 3 Rough draft
 304 4-6 Incomplete first draft
 304 7-8 First draft

305 1 Polish of first complete draft
 305 2-3 Scraps and fragments
 305 4 Screenplay, 1976
 305 5 Reader's report

Red Headed Stranger, 1979 - 1988

306 1 Scripts, March 1, 1979
 306 2 Scripts, March 8, 1979
 306 3 Scripts, March 12, 1979

306	4	Revised, May 1983
306	5-7	Scripts, April 23, 1984
307	1	111 pages
307	2	Step sheet
307	3	All revisions through, April 22, 1985
307	4	Final shooting script, April 22, 1985
307	5-6	Lined script, April 23, 1984 / September 16, 1988
307	7-8	Story boards
308	1-6	Story boards
309	1-2	Story boards
309	3	Shooting schedule
309	4-5	Continuity Polaroids
309	6	Script Supervisor's notes and script
310	1	Continuity Script, Cate Hardman-Roach
310	2-3	Lined Script, 1985
310	4-5	Code book
310	6	Sound notes & Cue Sheets
310	7-8	Editing log
311	1-2	Editing log
311	3	Film and tape
311	4-6	Publicity slides
312	1-6	Publicity slides
313	1-3	Publicity slides
313	4	Publicity photos and posters
313	5	Congratulations

The Mask of Aztlan, 1983 - 1985

314	1-2	Partial draft, January 3, 1983
314	3-4	Draft, November 15, 1983
314	5-9	3rd draft, September 10, 1984 - January 3, 1985
315	1	Rewrite, January 4-17, 1985
315	2	The Mask of Aztlan, January 17, 1985
315	3-6	Polish, February 11 - 12, 1985

Country, 1984 - 1987

316	1-7	Storyboards
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317 1 Storyboards
 317 2 Previews, June - August 1984
 317 3 Press kit
 317 4 New York Film Festival
 317 5-7 Screening program final report

318 1-6 Reviews, September 1984 - January 1985
 318 7 Congratulations, September - December 1984
 318 8 Earnings Statements, 1985-1987
 318 9 Awards, January 1985

The Cowboy Way, 1986 - 1993

319 1 Pistoleers by Rob Thompson, undated
 319 2-4 Pistoleros, first rough draft, May 9, 1986
 319 5 Draft, July 21 - September 10, 1986
 319 6-7 Polish of rough draft, September 11 - 15, 1986
 319 8-9 First draft, September 17, 1986

320 1-4 Second draft, October 7 - 29, 1986
 320 5-7 Rewrite, February 24 - April 1, 1987
 320 8 Rewrite, May 4 - 18, 1987

321 1-3 Rewrite, May 4 - 18, 1987
 321 4 Rewrite by Nick Castle, July 22, 1987
 321 5-8 Rewrite, September 28 - November 1, 1987
 321 9 Draft, November 2, 1987

322 1 Draft, November 2, 1987
 322 2 Alternate plot piece, not used, undated
 322 3-4 Rewrite of second draft, January 1990
 322 5-6 Rewrite, June 4, 1990
 322 7 Second draft, June 21, 1990
 322 8-9 Second draft, June 24 - 17, 1990

323 1-2 Rewrite of second draft, July 20 - 27, 1990
 323 3 Polish of rewrite, July 28 - 31, 1990
 323 4 Polish, August 2, 1990
 323 5-6 Polish/rewrite of Aug 2, 1990 draft, January 27 - February 2, 1993
 323 7 Rewrite, February 11, 1993

324 1 Rewrite, February 20, 1993
 324 2-4 Polish of rewrite, Feb 21, 1993
 324 5 Revised draft, June 17, 1993
 324 6 Rewrite of new draft, July 22 - 26, 1993
 324 7 Further rewrite, July 28, 1993

325 1 Further rewrite, July 28, 1993
 325 2-3 Polish of rewrite, July 29, 1993
 325 4 Incomplete, undated
 325 5-6 Draft by Nick Castle, November 29, 1989
 325 7-8 Draft by Nick Castle, December 12, 1989
 325 9 Production forms and dailies, undated

Venganza (Mexico Story), unproduced, 1989

326 1 Notes, February 13 - March 8, 1989
 326 2-3 First rough draft, March 20 - April 7, 1989
 326 4-6 Rewrite, April 10 - May 18, 1989
 326 7 Notes, partial rewrite of first draft, July 5, 1989
 326 8 Draft and additional corrected pages, August 9, 1989
 327 1-2 Draft, August 9, 1989

In the Cathedral of the Wolves (unproduced), 1991 - 1992

327 3-4 Wolf Song by Jeanne Rosenberg, December 17, 1991
 327 5-6 Wolf Story rewrite by Wittliff, partial rough, March 7, 1992
 327 7 In the Cathedral of the Wolves first draft, April 18 - May 17, 1992
 328 1 First draft, May 17, 1992
 328 2 Notes by Connie Todd and rewrites, May 18-29, 1992
 328 3-5 Rewrite polish, June 1, 1992

Ned Blessing (1991 Pilot), 1991 - 1992

329 1-11 Drafts, January - July, 1991
 330 1-4 Polish and revisions, July - September, 1991
 330 5 Autographed script, undated
 330 6-10 Drafts and revisions, June - November, 1991
 330 11-12 Rough and first drafts, April 1991
 331 1-7 Final drafts, polish, and rewrites, April - November, 1991
 331 8-12 Drafts and revisions by Wittliff and Gary Cartwright, May - June, 1991
 332 1-3 Polished drafts, June - November, 1991
 332 4-8 Various drafts and rewrites, June - December, 1991
 332 9-11 Drafts, December 1991
 332 12 Notes, phone messages correspondence, October 1990 - November 1991
 333 1 Notes, phone messages, corresponden, December 1991 - October 1992
 333 2 Contracts, April - May, 1991

333 3-5 Budget, April - June, 1991
 333 6 Director, March - October, 1991
 333 7 Casting, March - June, 1991

334 1-2 Casting, June - October, 1991
 334 3 Staffing, undated
 334 4-7 Story Boards by Mark Bristol, undated
 334 8 Contact list, undated

335 1 Wardrobe, undated
 335 2 Props, undated
 335 3 Location, undated
 335 4-9 Art Department Files, undated

Art department files have location photos, snaps of props, set designs, research articles, set building plans, newspaper mockups.

336 1-4 Art Department Files, undated

Art department files have location photos, snaps of props, set designs, research articles, set building plans, newspaper mockups.

336 5 Stationery, undated
 336 6 Production Staff Memos, undated

337 1 Censorship, June - September, 1991
 337 2 Shooting schedule, January - September, 1991
 337 3 One line schedule, January - September, 1991
 337 4 Day Out of Days, September 1991
 337 5 Movement List, July - September, 1991
 337 6 Call Sheet, October 6-23, 1991
 337 7 Photographs by Bill Wittliff, undated
 337 8-9 Lined Script, Script Supervisor Pam Fuller, undated
 337 10 Daily Script Notes, September - October, 1991
 337 11 Dailies, undated
 337 12 Postproduction, October 1991
 337 13 Titles, June 1990 - December 1991
 337 14 Music, January 1991 - April 1992

338 1 Ratings, January - April, 1992
 338 2 Publicity, December 1991 - April 1992
 338 3 Clippings, January 1991 - April 1992
 338 4-5 Thank yous and Congratulations, 1990 - 1992
 338 6 Awards, Spur Western Writers Award, 1992

Ned Blessing (1993 Series)

339 1 Eli Cutter Promotional Material (basis for the series)

339 1-2 Rough drafts, July - August, 1992

340 1-11 Rough drafts and polish, August - October 1992

341 1-6 Revisions and blue pages, October 1992 - March 1992

341 7 Shooting script, signed by cast and crew

341 8-10 Various drafts, October - November 1992

342 1-4 Connie Todd notes, rewrites, and blue revisions, November 1992 - March 1993

342 5-10 Various drafts, December 1992 - April 1993

343 1-6 Various drafts and rewrites, December 1991 - April 1993

343 7-9 Various drafts, February - April 1993

344 1-2 First draft and revisions, April 1993

344 3 Memos, 1993

344 4 Entertainment Industries Council resource encyclopedia, undated

Entertainment industry notebook gives suggestions on the media presentation of various social issues such as alcoholism, seat belts, tobacco, etc. Props file has drawings of gear by Brad Johnson. Continuity photos have photos from 1991 pilot mixed in.

344 5-6 Budget, 1992 - 1993

344 7-8 Cost reports, April - May, 1993

345 1 Budget, May - June, 1993

345 2 Cost reports , June 1993

345 3 Budget, 1994

345 4 Production Staffing, September 1991 - May 1993

345 5 Casting, October 1992 - April 1993

345 6 Videotape of Rob Campbell screen test, undated

345 7 Cast and Crew list, February - May 1993

345 8 Story Boards by Mark Bristol, March 3, 1993

345 9 Censorship, November 1992 - April 1993

345 10 Set & Location photos, undated

346 1-2 Set & Location photos, undated

346 3 Set & Location scrapbook, undated

346 4 Makeup & costume, undated

346 5 Props, undated

346 6 Continuity Polaroids, undated

347 1-4 Continuity Polaroids, undated

347 5 Day out of days, March - April, 1993

347 6 One-line schedules, March 15 - April 14, 1993

347 7 Shooting schedule, January - March 25, 1993

348 1 Shooting schedule, March 29 - May, 1993

348 2 Movement List, undated

348 3 Call sheet, undated

348 4 Photographs taken by Wittliff, undated

348 5-18 Script supervisor lined script, undated

349 1-2 Script supervisor lined script, undated

349 3 Dailies log, undated

349 4 Post production budget, undated

349 5 Editing, March - July, 1993

349 6 ADR, undated

349 7 Music, January - June, 1993

349 8 Titles, undated

349 9 Distribution, March 1993

349 10 Publicity, April - August, 1993

349 11 Ratings, August - September, 1993

350 1 Clippings, 1993 - 1994

350 2 Magazines, July - September, 1993

350 3-5 Congratulations and Thank yous, September 1992 - September 1993

350 6 Awards, 1993 - 1994

Legends of the Fall , 1990 - 1993, 1994

351 1 Notes, step sheet, 1990 - 1993

351 2 Notes, tape from Zwick, 1990 - 1993

351 3 Book, underlined, undated

351 4 Partial typescript by Ed Zwick, undated

351 5 Partial rough draft of episodes, July 6 - October 5, 1990

351 6-8 First draft, October 21 - November 18, 1990

351 9 Rewrite, November 24 - December 18, 1990

352 1-5 Rewrite, polish, November 24 - December 18, 1990

352 6 Rewrite, March 25 - April 3, 1991

353 1-3 Polish of second draft, April 5, 1991

353 4 Rewrite of April 5 draft, January 6 - 14, 1992

353 5-6 Rewrite of Jan 14 draft, January 15 - 22, 1992

354 1 Final draft with additions by Ed Zwick, January 22, 1992

354 2 Revised by Susan Shilliday, February 8, 1993

354 3 Revised by Susan Shilliday, April 19, 1993

354 4 Revised by Susan Shilliday with blue pages, May 8, 1993

354 5 Arbitration of credits, undated
 354 6 Legends of the Fall , January 22, 1992
 354 7 Legends of the Fall , February 5, 1992
 354 8 Legends of the Fall , March 16 - July 6, 1993

Series IV: Filmmaking, 1983 - 1994

Sundance Institute, 1983 - 1992

355 1-4 Letters, minutes, 1983 - 1984
 355 5-8 Production Advisory Committee Meeting, October 1984

 356 1-2 Programs, reports, 1985
 356 3 84 Charlie, Patrick Duncan, undated
 356 4-5 Minutes, reports, 1985
 356 6 Ain't that America by Frank Pierson, August 2, 1985
 356 7 Reports, 1986

 357 1 Milk and Honey by Trevor Rhone & Glen Salzman, May 1986
 357 2-5 Reports, minutes and programs, 1986
 357 6 End of the Line by Jay Russell & John Wohlbruck, October 1, 1985
 357 7 Reports, 1987

 358 1-6 Reports, minutes, 1987
 358 7 Italian American Reconciliation by John Patrick Shanley, undated
 358 8 Reports, 1987

 359 1-6 Reports, Programs, 1987 - 1989

 360 1-4 Reports, statements, minutes, 1990
 360 5 Screenwriters and their Craft videotapes, 1990
 360 6 Program, letter, 1992

Scripts from other writers, 1980s-1990s

360 7 David Maraniss, Donald Howard
 360 8-9 Winnetou by Karl May

Filmmaking-General Files, 1983 - 1994

361 1 Iwerks promotional package
 361 2-3 Ed Sharpe interview of Wittliff