



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 Aztlán, 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
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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 Aztlán, 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 Aztlán, 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