Bill Wittliff
Papers, 1968-1995

517 boxes total (498 linear feet)

**Acquisition:** Donated by Bill and Sally Wittliff since 1988. **Note:** Contact the SWWC for information about additional materials from this writer that have not yet been fully processed.

**Access:** Restricted. Contact the SWWC for information about access.

**Processed by:** Gwynedd Cannan, September 1995
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 & 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.

The Wittliffs have two grown children and live in Austin, Texas.
Scope and Content Note:

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 for more detailed information.

Series Summary: I. Publishing, II. Photography, III. Filmmaking

I: Publishing


The Encino Press file contains posters designed by Bill Wittliff and printed by Encino Press. There are original illustrations by John Groth for John Graves’ The Last Running. The manuscript for Larry L. King’s That Terrible Night That Santa Got Lost In The Woods is included along with correspondence, editing and original pen and ink scratchboard drawings by the Pulitzer Prize winning cartoonist, Pat Oliphant. Also contains manuscripts submitted to Wittliff for publication and the manuscript and galleys of the 1989 Encino Press bibliography by Gould Whaley, Jr. entitled William D. Wittliff and the Encino Press

Box 268  File
Posters and illustrations, 1968-1975  1
That Terrible Night, Pat Oliphant illustrations  4
Mss. submitted to Encino Press, not printed, 1966-1981  5-7
Encino Press Bibliography, mss. and galley, 1989  8-9

Box 269  File
Encino Press Bibliography, galley, 1989  1

Boxes 849-877

Barbara Whitehead Encino Press Woodcuts (1998-131) (56 linear feet, 28 boxes)

Original carved and inked woodblocks created by Barbara Whitehead commissioned by the Encino Press. These blocks have been scanned and printed on plain paper for ease of access. See print-outs and accompanying zip-disks in box 877. Print-outs are annotated with either a title taken from the block or simply a descriptive cataloger-assigned title; these are the titles listed in this quide. Print-outs are also annotated with the titles of books in which the images appeared, such as: Deep Like the Rivers (1969), Many Texans (1969), Living Texas (1969), Texas Folk Medicine (1970), Growing Up in Texas (1972), Texas Wild Game Cookbook (1972), and Peter Arbiter (1973).

Box 849 (1 of 28)
Stephen F. Austin, pistol, rifle
Buffalo, canon, mug, church, LaSalle

Box 850 (2 of 28)
Comet, Sky and children
Circus
Box 851 (3 of 28)
Kids and Owl
Verso of Owl: woman seated on porch
Sewing / dancers
Box 852 (4 of 28)
Boys
Covers (human figure under bed covers)
Box 853 (5 of 28)
Telegraph and Texas (grandfather clock, rifle, state capitol, corn
Conquista, etc. (lady looking, pick axe, soldier, priest, house, Christmas tree,
leaning man, sign “Goyen’s Hill”)
Box 854 (6 of 28)
Hotel, Bronc
Sam Houston
Box 855 (7 of 28)
Lady with crosses, corn plants, flag “Liberty or Death”, tri-color flag, Indian and
church, old machine
Barbed wire, bull, covered wagon, Stephen F. Austin, man with cane
Box 856 (8 of 28)
Tomahawk, shape of Texas, Sam Houston, ear, 3 men and donkey, bowl, man
(head only)
Men and boy
Box 857 (9 of 28)
King, train
Bronc, stagecoach
Box 858 (10 of 28)
Venison/deer, bird man
Pig and birds
Sodas, fire
Box 859 (11 of 28)
Oil rig
Boy and car
Box 860 (12 of 28)
Blender, spoons, garlic, corn, pot, bicycle
Nude figures
Box 861 (13 of 28)
Boy flying
Figures running, figures sitting on couch
Box 862 (14 of 28)
Four men (2 seated, 2 standing)
Man playing fiddle
Cowboy
Three people (pioneers?)
Box 863 (15 of 28)
Boy in library reading
Satellite / spaceship
Windy skyview
Woman in a field
Box 864 (16 of 28)
Horse, beetle, nude woman
Snake and cactus
Healing man w/ patient
**Box 865 (17 of 28)**
Okra
Mouse and cowboy boot
Tombstone
Girls with calf
**Box 866 (18 of 28)**
House
House and gate
**Box 867 (19 of 28)**
House and trees
Quilt and trees
**Box 868 (20 of 28)**
Ovals, man & rifle
Mermaid
**Box 869 (21 of 28)**
Blender, squirrel, turkey, javelina, possum
**Box 870 (22 of 28)**
Quail, big horn ram
Woman watering plants
**Box 871 (23 of 28)**
Quail
Cowboy
Frog, lamb, chihuahua, scorpion, rabbit
**Box 872 (24 of 28)**
Two women in oval w/ text “Deep Like the Rivers”
Houses, book
Armadillo
Woman, boy on tricycle in front of front
**Box 873 (25 of 28)**
Jackrabbits and hunters
Woman’s dress
Oil rig
**Box 874 (26 of 28)**
Onion, bee, pig, cow, roadrunner, chicken
Gun, bones, cabin, man on horse, four men in oval with text “Texans”
Deer, star emblem, sword, canon/flag/lady, cabin, fort
Covered wagon, initials “FP”
**Box 875 (27 of 28)**
Text “Encino Press books”
Text “At Christ…” with angel
**Box 876 (28 of 28)**
J. Frank Dobie
Charles Goodnight
Train
Man on horse
Animals, birds
**Wittliff 5**

**Box 877**  
Zip disks of woodblock images, scanned 7/2002 by SWWC staff, Photoshop 6.0, tif files  
Print-outs of scanned woodblock images, in box # order, with bibliographic references on backs of print-outs

Manuscripts, articles, clippings, letters, prints, broadsides, and drawings of Southwestern writers and artists collected by Wittliff. Includes Steve Bartheleme, Thomas Hart Benton, Joe Frantz, John Graves, Carl Hertzog, Bud Sh rake, Bob Wade, and Walter Prescott Webb. See Appendix I for itemized listing. See also photograph series.

**Box 269**  
Writers/Artists A-H  
**Box 270**  
Writers/Artists H-Z

The Texas Institute of Letters was organized in 1936 during the year of the Texas Centennial for the purpose of the "promotion and recognition of literature in Texas." It evolved into an organization which met annually and awarded literary prizes to works by Texas authors. Bill Wittliff joined the TIL in 1969 and was president from 1974 to 1978. He wrote and published a history of the Institute, *The Texas Institute of Letters, 1936 - 1966*. He and Encino Press had received awards from TIL beginning with his book design for an SMU Press printing of a lecture by Harry S. Truman. Wittliff designed and printed many TIL programs.

Three files hold TIL programs from 1957 to 1987, many designed by Wittliff or printed by Encino Press. Clippings about TIL are also found here along with the first copy of *Texas Monthly* signed by authors who were at the 1973 TIL meeting, and a cassette of the 1977 TIL meeting.

**Box 270**  
TIL Programs, 1957-1979  
**Box 271**  
TIL Programs, 1980-1987  
TIL memorabilia, 1973  
TIL anniversary meeting audiocassettes, 1985

**Catalogs, Flyers, Programs, Pamphlets, 1959-1990**, 1 linear foot, Accession No. 90-011, -030; 92-015, -017, -124, -137; 94-155.  
This series contains Wittliff's collection of book catalogs, exhibition catalogs, printing pamphlets and historical society brochures. Invitations to readings, art and literature shows, directories, flyers, articles, clippings and notices are also present. See Appendix II for listing.

**Box 271**  
Book Catalogs, 1960-1973  
Galleries, Special Collections, 1960-1973
Book Presses and Dealers, 1988-1992
Printing and graphics pamphlets

**Box 272**
Graphics pamphlets
Invitations, 1970-1983
Historical Societies, 1966-1973
Societies and Clubs, 1964-1992
Southwestern Writers Collection Dedication Program signed, October 5, 1991

**Box 273**
Texana articles, newsletters, clippings, 1964-1992

**Magazines**
1940-1992, 3 files, Accession No. 89-099; 92-065, -124, -137.
This series contains Wittliff's collection of magazines on the Southwest.

**Box 273**
Austin Weekly, Jan 1990
Austin Comic News, Nov 1992
Eros on Trial, 1966
Frontier Times, 1940-1941
Lone Star Literary Quarterly, 1992

**Photography**
Photographs by Bill Wittliff may not be duplicated without the permission of Bill Wittliff.

See Assistant Curator of the Wittliff Gallery for a complete listing of Mr. Wittliff's photographs not included here.

**Box 273**
Writers/artists (See Appendix III)
Places (Texas and New Mexico)
Vaqueros
Writers/artists by other photographers (see Appendix IV)

**III. Screenwriting and Filmmaking**
The Screenplays are arranged chronologically according to when they were written. The order does not reflect the order in which the films were released. (See Appendix V for filmography [needs to be done]). The date following the title in parentheses is the release date. Photographs may not be duplicated without the permission of Bill Wittliff. Film and videotape may not be viewed or duplicated without the permission of Bill Wittliff.

**Barbarosa** (1982), 1973-1985, 3.5 linear feet plus oversize including 396 boxes of film reels, Accession No. 89-004, -022, -040, -049, -050; 91-031; 92-099; 93-060, -143; 94-062, -081.
This series contains drafts of the script, costumes, photographs by Wittliff, the script supervisor's files, the editing and sound notes, publicity, distribution, and clippings of reviews and interviews. The archive also contains the dailies on film reels and a 16mm print of the film. The file labelled "Eric's Notes" is misplaced. Eric Williams was a recent graduate of the University of Texas at Austin Radio-TV-Film Department whom Wittliff hired in 1983 to help recut Barbarosa. The notebook contains the script, a revised one-line continuity and notes made by Williams in 1985.

**Scripts**

**Box 274**

<table>
<thead>
<tr>
<th>File</th>
<th>First draft, Mar 25 - Apr 8, 1973</th>
<th>1-2</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>First draft revisions</td>
<td>3</td>
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<tr>
<td></td>
<td>Second draft</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Rewrite, May 27, 1976-Aug 2, 1976</td>
<td>5-7</td>
</tr>
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<td>Polish of rewrite, Aug 2, 1976</td>
<td>8-9</td>
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**Box 275**

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<th>Copy of polish, 1976</th>
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<td>Draft, Nov 24 - 29, 1979</td>
<td>4-7</td>
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<tr>
<td></td>
<td>Schepisi's notes on Nov 19, 1979 draft, Apr 26, 1980</td>
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**Box 276**

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<thead>
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<th>Schepisi's notes on Nov 19, 1979 draft, Apr 26, 1980</th>
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<td>Rewrite, p. 1-18, May 25, 1980</td>
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<td>Rewrite, May 25 - Jun 24, 1980</td>
<td>3-6</td>
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<td></td>
<td>Second draft, Jun 24, 1980 with Schepisi notes</td>
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<td>Second draft, Jun 24, 1980 notes by Bud Shlake</td>
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<td>Second draft, Jun 24, 1980 notes by Wittliff</td>
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**Box 277**

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<th>Third draft, Aug 3-Aug 13, 1980</th>
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<td>Fourth draft, Aug 28, 1980</td>
<td>5-6</td>
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<td>Polish of Aug 28, 1980 draft, Sep 11, 1980</td>
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<td></td>
<td>Shooting script, fourth draft with changes</td>
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**Box 278**

| File | Fourth draft, Aug 28, 1980 and notes | 1-3 |

**Production**

**Box 278**

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<th>File</th>
<th>Eric's notes (1985)</th>
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<td>Costumes</td>
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<td></td>
<td>Photographs by Wittliff</td>
<td>5</td>
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<tr>
<td></td>
<td>Continuity Script</td>
<td>6</td>
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<tr>
<td></td>
<td>Cutter's log, 1980</td>
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<td>Camera Reports, 1980</td>
<td>8-9</td>
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**Box 279**

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<th>Lab Reports</th>
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<td>Sound Reports, Sep-Nov, 1980</td>
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<td>Codebook, #1, #2</td>
<td>3-5</td>
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<td>Cutting and Sound, 1981</td>
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**Box 280**

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<th>File</th>
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<th></th>
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</table>
ADR files 1-3
Publicity and Distribution, 1981-1982 4
Clippings, reviews, letters, 1981-1982 5-6

"My second attempt at writing a script--but it turned out to be only a collection of episodes based on my father's funeral and some of my high school experiences. So I shelved it after one draft." Bill Wittliff, 12/22/88

Box 281
First draft, Sep. to Oct. 11, 1973 1-5

Thaddeus Rose and Eddie (1978), 1973-1978, 2.5 linear feet, Accession No. 89-046, 89-047, 89-048, 90-032; 92-015, 92-137.
Thaddeus Rose and Eddie was the first script written by Wittliff to be produced. Wittliff's agent brought the script to the attention of producers Rod Sheldon and Dan Paulson. Sheldon related "It wasn't written in the correct form. The story was a little clumsy, but it was warm and charming... I said, 'Holy mackerel, we have a rare talent here.'" (Buck, Jerry. "Film Cash- es in on Texas Writer." Fort Worth Star-Telegram 21 Feb. 1978: 5c) The TV movie was directed by Texas director Jack Starrett and starred Bo Hopkins and Country music superstar, Johnny Cash. The film aired on the CBS network Friday Night Movies, February 24, 1978 to generally favorable reviews. The production brought Wittliff to the attention of producer/director Francis Ford Cuppola who hired Wittliff to work on the script for The Black Stallion (1979). Wittliff credited the Cuppola job for providing authentification of himself as a screenwriter. This series contains drafts of the script, production forms, publicity and reviews. Also contains the drafts and galleys for the paperback Pinnacle Book based on the teleplay.

Script

Sledge and Eddie,

Box 281
Rough draft & notes, Oct 18-Nov 2, 1973 6
First draft, Nov 3, 1973 7-9

Box 282
Second draft, Nov 13 - Nov 19, 1973 1
Second draft, Nov 27, 1973 2-4
Third draft, Dec 20, 1974 - Jan 15, 1975 5-7
Third draft polish, Jan 17, 1975 8

Box 283
Third draft polish, Jan 22 - 27, 1975 1
Notes and fragments, Jan 23 - 27, 1975 2-3

Thaddeus Rose and Eddie
Rewrite for Paulson/CBS/Cash 4-5
Revised first draft, Sep 19, 1977 6-7

Box 284
Revised draft, Sep 26, 1977 1
Fragments and pages 2
Revised draft, Nov 3 3
Final revision, Nov 19, 1977 4-6
Production
Cast and staff lists, shooting schedules and call sheets

**Box 284**
Production files
Congratulations

**Box 285**
Reviews, 1977-1978

Paperback by Sara Clark based on Wittliff teleplay and published by Pinnacle Books in Los Angeles.

**Box 285**
Drafts

**Box 285**
Galleys

**Box 286**
Galleys

Cover pages & publicity


**Nita, Henry and Harry**

**Box 287**
Rough draft of episodes, Dec 10, 1973
First draft and rough draft, Jan 27, 1974

**Raggedy Man**
First draft with corrections, Jan 27, 1974
Rewrite for Noel Nasseck, Sep 16, 1975
Rewrite, Jun 3 - 18, 1977

**Box 288**
Rewrite, Jun 3 - Jun 18, 1977
Scraps from LA trip & polish, Jun 19 - Jun 23, 1977
Second draft, Jun 29, 1977
Partial rewrite for Universal, begun Jul 16, 1979
Begun Aug 22, 1979
Sep 10, 1979

**Box 289**
Rewrite, Sep 13, 1979
Polish, Sep 19 - Oct 10, 1979
Oct 10, 1979
Changes
Original typescript of partial draft
Apr 16, 1980

**Box 290**
Apr 16, 1980
Apr 17, 1980
Changes made in Los Angeles, Apr 22 - 25, 1980

**Box 291**
Changes
Second draft #188 & 144, Apr 30, 1980
Wittliff script notes, memos

Production
Correspondence, 1980-1981
Casting, Apr-Jun, 1980
Location photos, 1980
Shepard makeup, Jun 1980
Shooting, One-line schedules, Jun - Dec, 1980

Box 291
Wittliff's production notebook, Jul 1980

Box 292
Wittliff's production notebook, Jul 1980
Wittliff photographs
Costume-pilot cap
Inserts
Budget, Progress Reports Aug - Dec 1980
Call Sheets, Oct 20 - Dec 17, 1980
Daily Production Reports, Oct 13-Dec 18, 1980
Second Unit Dec 1980
Editing, Spotting List
Distribution, 1983
Publicity

Box 293
Publicity
Congratulations, 1981-1983
Clippings, 1980-1981
Novelization
First Draft
Typescript, c. 1979

Box 294
Typescript with changes
Book revisions
First galley, Feb 24, 1979
Promotion
Paperback

Night in Old Mexico (Tattoo), 1974-1988, 3.5 linear feet, Accession No. 89-034.

Box 295
Notes
Rough draft of episodes, Jul 2, 1974
First draft, Aug 4, 1974
First draft, Aug 13, 1974
Second draft, Nov 8, 1974

Box 296
Second draft, Nov 8, 1974
Second draft revision, Nov 12, 1974
Third draft, Mar 2, 1975
Third draft polish, Mar 26, 1975

**Box 297**
- File
- First rewrite, Jul 1975
- Rewrite, Jul 30, 1975
- *Tattoo* Final polish, Nov 10-13, 1975
- *Tattoo* old copy used in Jun 1977 rewrite

**Box 298**
- File
- First rough draft, Jun 1, 1977
- Mar 13, 1979
- Draft of Dec 28 - Jan 26, 1981
- Polish begun Jan 27, 1981

**Box 299**
- File
- First draft, Feb 25, 1981
- Rewrite begun, Mar 4 - 28, 1981
- Second draft, Apr 6
- Rewrite, Jun 17 - Aug 20, 1982

**Box 300**
- File
- Rewrite, Jun 17 - Aug 20, 1982
- Polish, Aug 21 - 26, 1982
- Polish begun Oct 21, 1985

**Box 301**
- File
- Polish Oct 21 - Nov 11, 1985
- Rewrite, Sep 30 - Dec 9, 1988

**Box 302**
- File
- Polish, Dec 12 - 18, 1988

**The Terrible Teague Bunch**, 1975, .5 linear feet, Accession No. 89-002.

**Box 303**
- File
- by Gary Jennings
- Rough draft, Sep 23, 1975
- First draft, Sep 30, 1975

**Box 304**
- File
- First draft, Sep 1975

**Whirligig**, 1976, 1 linear foot, Accession No. 89-002.

**Box 304**
- File
- Rough draft
- Incomplete first draft
- First draft

**Box 305**
- File
- Polish of first complete draft
- Scraps and fragments
- Screenplay, 1976
- Reader's report

Final shooting script has original drawing by Wittliff and is autographed by Wittliff and Nelson. Produced by Nelson and Wittliff. Directed by Wittliff. Script Supv. Cate Hardman Roach. Film was edited in Wittliff’s offices by Eric A. Williams and Stephen Purvis. Slides removed from original sleeves and put in archival sleeves. Marked original sleeves are in front of resleeved slides.

Scripts
Box 306
- Mar 1, 1979
- Mar 8, 1979
- Mar 12, 1979
- Revised, May 1983
- Apr 23, 1984

Box 307
- All revisions through Apr 22, 1985
- Final shooting script, Apr 22, 1985
- Lined script, Apr 23, 1984/Sep 16, 1988

Production
Box 307
- Story Boards
Box 308
- Story boards
Box 309
- Story boards
- Shooting schedule
- Costume
- Continuity Polaroids
- Script Supervisor’s notes and script
Box 310
- Continuity Script, Cate Hardman-Roach
- Lined Script, 1985

Post production
Box 310
- Code book
- Sound notes & Cue Sheets
- Editing log
Box 311
- Editing log
- Film and tape
- Publicity slides
Box 312
- Publicity slides
Box 313
- Publicity slides
- Publicity photos and posters
- Congratulations
"This one got stuck between thinking and feeling. The best stuff (the old men, the feathered airplane, the Mask itself) come from cutting the subconscious loose. Much of the rest of the story is contrivance--that is to say, thought out. The two didn't mix." Bill Wittliff, 2/24/89

Box 314
Partial draft, Jan 3, 1983 1-2
Draft begun Nov 15, 1983 3-4
3rd Draft Dep 10, 1984 to Jan 3, 1985 5-9

Box 315
Rewrite, Jan 4 - 17, 1985 1
Jan 17, 1985 2
Polish, Feb 11 - 12, 1985 4-6

Written and co-produced by Wittliff. Starred Jessica Lange and Sam Shepard. Wittliff began as director but was replaced by Richard Pearce. 1985, Lange won Academy Award nomination. The film received the Christopher Award. Kelly Asbury drew story boards for Wittliff when he was director. Publicity contains reviews, congratulations, studio press kit, publicity junket which began in New York because movie opened the 1984 New York Film festival, final report of the screening program, report of gross receipts and distribution costs.

Box 316
Storyboards 1-7

Box 317
Storyboards 1
Previews, Jun - Aug 1984 2
Press kit 3
New York Film Festival 4
Screening program final report 5-7

Box 318
Reviews, Sep to Jan 1985 1-6
Congratulations, Sep - Dec 1984 7
Earnings Statements, 1985-1987 8
Awards, Jan 1985 9

This started as a rewrite of Pistoleers--"My first couple of drafts were set in New York City--then Crocodile Dundee came out and the studio asked me to reset the story in Washington, D. C. to avoid comparison. Against my better judgment I agreed to give it a try and the whole thing (meaning the writing) went downhill after that." Bill Wittliff, 2/16/89
Includes notes by Connie Todd.

Box 319
Pistoleers by Rob Thompson 1
Pistoleros, first rough draft, May 9, 1986 2-4
Jul 21 - Sep 10, 1986 5
Polish of rough draft, Sep 11 - 15, 1986
First draft, Sep 17, 1986

Box 320
Second draft, Oct 7 - 29, 1986
Rewrite, Feb 24 - Apr 1 1987
Rewrite, May 4 - 18, 1987

Box 321
Rewrite, May 4 - 18, 1987
Rewrite by Nick Castle, Jul 22, 1987
Rewrite, Sep 28 - Nov 1, 1987
Nov 2, 1987

Box 322
Nov 2, 1987
Alternate plot piece, not used
Rewrite of second draft, Jan 1990
Rewrite, Jun 4, 1990
Second draft, Jun 21, 1990
Second draft, Jun 24 - 17, 1990

Box 323
Rewrite of second draft, Jul 20 - 27, 1990
Polish of rewrite, Jul 28 - 31, 1990
Polish, Aug 2, 1990
Polish / rewrite of Aug 2, 1990 draft, Jan 27 - Feb 2, 1993
Rewrite, Feb 11, 1993

Box 324
Rewrite, Feb 20, 1993
Polish of rewrite, Feb 21, 1993
Revised draft, Jun 17, 1993
Rewrite of new draft, Jul 22 - 26, 1993
Further rewrite, Jul 28, 1993

Box 325
Further rewrite, Jul 28, 1993
Polish of rewrite, Jul 29, 1993
Incomplete
Draft by Nick Castle, Nov 29, 1989
Draft by Nick Castle, Dec 12, 1989
Production forms and dailies

**Venganza** (Mexico Story), 1989, .5 linear feet, Accession No. 93-143.

**Box 326**
- Notes, Feb 13 - Mar 8, 1989: 1
- First rough draft, Mar 20 - Apr 7: 2-3
- Rewrite Apr 10 - May 18, 1989: 4-6
- Notes, partial rewrite of first draft, Jul 5, 1989: 7
- Draft of Aug 9, 1989 & additional corrected pages: 8

**Box 327**

**In the Cathedral of the Wolves**, 1991-1992, .5 linear feet, Accession No. 93-143.

**Box 327**
- Wolf Song by Jeanne Rosenberg, Dec 17, 1991: 3-4
- Wolf Story rewrite by Wittliff, partial rough Mar 7, 1992: 5-6
- In the Cathedral of the Wolves first draft, Apr 18-May 17, 1992: 7

**Box 328**
- First draft, May 17, 1992: 1
- Notes by Connie Todd and rewrites, May 18 - May 29, 1992: 2
- Rewrite polish, Jun 1, 1992: 3-5


For writeup look at Glenn Alyn piece in publicity, 338.2.

Chapter 1: Tors Buckner

**Box 329**
- Rough draft, Jan 21 - Feb 19: 1-2
- Rough draft rewrite, Feb 22, 1991: 3-4
- First draft, Mar 1, 1991: 5-6
- First draft with changes, Mar 4, 1991: 7
- Rewrite of first draft, Apr 18 - 21, 1991: 8-10
- Polish, Jul 2 - 3, 1991: 11

**Box 330**
- Polish, Jul 3, 1991: 1
- Revised Sep 14, 1991: 2
- Polish, Sep 12 - 14, 1991: 3
- Blue revision, Sep 14, 1991: 4
- Autographed script: 5

Chapter 2: Cornelius Bryant

**Box 330**
- Rough draft, Jun 4 - 8, 1991: 6
- First draft, Jun 9 - 11, 1991: 7
- First draft with Connie Todd notes, Jun 11, 1991: 8
Chapter 3: Out of the fire (began as Chapter 2)
**Box 330**
- Rough draft, Apr 9-11, 1991
- First draft, Apr 24, 1991

**Box 331**
- Final draft, Apr 25, 1991
- Polish of first draft, Apr 26-27, 1991
- First draft, May 6 - 8, 1991
- May 13, 1991, 2 cc
- Rewrite, Nov 7 - 8, 1991

Chapter 4: Pie Wentworth
**Box 331**
- First draft by Gary Cartwright
- Second draft
- Rewrite of Cartwright’s second draft by Wittliff, May 28 - Jun 2
- Cartwright’s polish of Wittliff’s rewrite

**Box 332**
- Wittliff’s polish of Cartwright’s polish, Jun 20, 1991
- Polish, Nov 10, 1991
- Typescript, Nov 11, 1991

Chapter 5: Oscar Wilde by Stephen Harrigan
**Box 332**
- First draft, Jun 9, 1991
- Second draft, Jun 10, 1991
- Nov 21, 1991
- Rewrite by Wittliff, Nov 27 - 29, 1991
- Dec 1, 1991

Chapter 6: A Woman in Need
**Box 332**
- Dec 4, 1991
- Rewrite, Dec 10, 1991
- Dec 10 - 17

**Production**
Art department files have location photos, snaps of props like door knobs and safes, set designs, research articles, set building plans, newspaper mockups

**Box 332**
- Notes, phone messages correspondence, Oct 1990 - Nov 1991

**Box 333**
- Notes, phone messages, correspondence, Dec 1991 - Oct 1992
- Contracts, Apr - May, 1991
- Budget, Apr - Jun, 1991

**Box 333**
- Director, Mar - Oct, 1991
- Casting, Mar - Jun, 1991
<table>
<thead>
<tr>
<th>Box 334</th>
<th>File</th>
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<tbody>
<tr>
<td>Staffing</td>
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<tr>
<td>Story Boards by Mark Bristol</td>
<td>4-7</td>
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<td>Contact list</td>
<td>8</td>
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<td><strong>Box 335</strong></td>
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<tr>
<td>Wardrobe</td>
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<td>Props</td>
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<td>Location</td>
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<td>Art Department Files</td>
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<td><strong>Box 336</strong></td>
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<td>Art Department Files</td>
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<td>Stationery</td>
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<td>Production Staff Memos</td>
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<td>Censorship, Jun - Sep, 1991</td>
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<tr>
<td>Shooting schedule, Jan - Sep, 1991</td>
<td>2</td>
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<tr>
<td>One line schedule, Jul - Sep, 1991</td>
<td>3</td>
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<tr>
<td>Day Out of Days, Sep, 1991</td>
<td>4</td>
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<tr>
<td>Movement List, Jul - Sep, 1991</td>
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<td>Call Sheet, Oct 6 - 23, 1991</td>
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<td>Photographs by Bill Wittliff</td>
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<td>Lined Script, Script Supervisor Pam Fuller</td>
<td>8-9</td>
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<td>Daily Script Notes, Sep - Oct, 1991</td>
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<td>Dailies</td>
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<td>Postproduction, Oct, 1991</td>
<td>12</td>
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<td>Titles, Jun 1990 - Dec, 1991</td>
<td>13</td>
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<td>Music, Jan 1991 - Jun, 1992</td>
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<td>Ratings, Jan - Apr, 1992</td>
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<td>Publicity, Dec, 1991-Apr, 1992</td>
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<td>Clippings, Jan, 1991 - Apr, 1992</td>
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<tr>
<td>Thankyou &amp; Congratulations, 1990-1992</td>
<td>4-5</td>
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<td>Awards, Spur Western Writers Award, 1992</td>
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6 part series, five of which aired August 1993 on CBS-TV.

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<tr>
<td>Eli Cutter Promotional Material</td>
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<td>Scripts</td>
<td>File</td>
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<td>Plum Creek, Part I</td>
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<td><strong>Box 339</strong></td>
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<td>Rough scenes, Jul 7-16, 28-29, 1992</td>
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<tr>
<td>Rough draft, July 20 - Aug 2, 1992</td>
<td>3</td>
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<td><strong>Box 340</strong></td>
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<tr>
<td>Rough draft, Aug 2, 1992</td>
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<tr>
<td>Todd notes, Jul 31, Rewrite, Aug 4-11, 1992</td>
<td>2-3</td>
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<tr>
<td>Rewrite, Aug 11-14, 1992</td>
<td>4-5</td>
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<tr>
<td>Rewrite, Sep 6 - Oct 4, 1992</td>
<td>6-7</td>
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<tr>
<td>Part II rough draft, Oct 5 - 15, 1992</td>
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<td>Todd notes, Pt I &amp; II, Polish Oct 17, 1992</td>
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<td>Polish, Oct 18, 1992</td>
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<td>Oct 17, 20 with revisions Nov 30, 1992</td>
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<td>Nov 30, 1992 with blue page revisions</td>
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<td>Blue pages, Mar 1, Pink pages, Mar 2, 1993</td>
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<td>Shooting script, signed by cast and crew</td>
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<td>Rough draft, Oct 22 and Nov 2, 1992</td>
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<tr>
<td>To Nov 6, 1992</td>
<td>9</td>
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<tr>
<td>Polish Nov 7, 1992</td>
<td>10</td>
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<td><strong>Box 342</strong></td>
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<tr>
<td>Todd notes, Nov 9, Polish Nov 10, 1992</td>
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<tr>
<td>Rewrite to Dec 8, 1992</td>
<td>2</td>
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<tr>
<td>Polish, Dec 12, 1992</td>
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<td>Blue revisions, Mar 23, 1993</td>
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<td>Rough scenes and plot beats to Dec 22, 1992</td>
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<tr>
<td>Rewrite, Dec 19, 1992 - Jan 3, 1993</td>
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<tr>
<td>Rewrite, Jan 5, 1993</td>
<td>7</td>
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<tr>
<td>Rewrite, Jan 8, 1993</td>
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<tr>
<td>Polish, Apr 3, 1993</td>
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<tr>
<td>Blue revisions, Apr 3, 1993</td>
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<th>Oscar Wilde by Stephen Harrigan</th>
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<td>Dec 1, 1991, Jan 3, 1993</td>
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<td>Todd notes, Jan 21, rewrite Jan 27, 1993</td>
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<td>Rough rewrite of Harrigan by Wittliff, begun Feb 3, 1993</td>
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<tr>
<td>Rewrite by Wittliff, Feb 10-11 w/ additional dialog, Apr 14, 1993</td>
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<th>The Hooded Man</th>
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<td>Notes</td>
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<td>Feb 27, 1993</td>
<td>Todd notes, Mar 30, rewrite, Apr 1, 1993</td>
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<td>Notes, rewrite, Apr 4 - 6, 1993</td>
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<td><strong>Box 344</strong></td>
<td><strong>File</strong></td>
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<tr>
<td>First draft, Apr 7, blue revisions, Apr 23, 1993</td>
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**Production**

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.

**Box 344**

- Memos, 1993
- Entertainment Industries Council resource encyclopedia
- Budget, 1992-1993
- Cost reports, Apr - May, 1993

**Box 345**

- Budget, May - Jun, 1993
- Cost reports Jun, 1993
- Budget, 1994
- Production Staffing, Sep 1991 - May, 1993
- Videotape of Rob Campbell screen test
- Cast and Crew list, Feb - May, 1993
- Story Boards by Mark Bristol, Mar 3, 1993
- Censorship, Nov, 1992 - Apr, 1993

**Box 346**

- Set & Location photos
- Set & Location scrapbook
- Makeup & costume
- Props
- Continuity polaroids

**Box 347**

- Continuity polaroids
- Day out of days, Mar - Apr, 1993
- One-line schedules, Mar 15 - Apr 14, 1993
- Shooting schedule, Jan - Mar 25, 1993

**Box 348**

- Shooting schedule, Mar 29 - May, 1993
- Movement List
- Call sheet
- Photographs taken by Wittliff

**Box 348**

- Script supervisor lined script

**Box 349**

- Script supervisor lined script
- Dailies log
- Post production budget
Editing, Mar - Jul, 1993 5
ADR 6
Music, Jan - Jun, 1993 7
Titles 8
Distribution, Mar, 1993 9
Publicity, Apr - Aug, 1993 10
Ratings, Aug - Sep, 1993 11

Box 350
Clippings, 1993 - 1994 File
Magazines, Jul - Sep 1993 1
Congratulations and Thankyou's, Sep, 1992 - Sep, 1993 3-5
Awards, 1993-1994 6


Box 351
Notes, step sheet, 1990-1993 1
Notes, tape from Zwick, 1990-1993 2
Book, underlined 3
Partial typescript by Ed Zwick 4
Partial rough draft of episodes, 7/6 - 10/5, 1990 5
First draft, Oct 21 - Nov 18, 1990 6-8
Rewrite, Nov 24 - Dec 18, 1990 9

Box 352
Rewrite, polish, Nov 24 - Dec 18, 1990 1-5
Rewrite, Mar 25 - Apr 3, 1991 6

Box 353
Polish of second draft, Apr 5, 1991 1-3
Rewrite of Apr 5 draft, Jan 6 - 14, 1992 4
Rewrite of Jan 14 draft, Jan 15 - 22, 1992 5-6

Box 354
Final draft with additions by Ed Zwick, Jan 22, 1992 1
Revised by Susan Shilliday, Feb 8, 1993 2
Revised by Susan Shilliday, Apr 19, 1993 3
Revised by Susan Shilliday with blue pages, May 8, 1993 4
Arbitration of credits 5
Jan 22, 1992 6
Feb 5, 1992 7
Mar 16 - Jul 6, 1993 8
Screenwriting

**Sundance Institute**, 1983-1992, 3 linear feet, Accession No. 90-002; 91-140; 93-164.

Connie Todd’s note—The Sundance Institute for Film and Television was founded by Robert Redford to foster emerging talents, often found outside the mainstream of the traditional entertainment industry. For six years during the 1980s, Bill Wittliff served on the Board of Trustees for the Institute, working in particular on the Selection Committee. He also donated his time as a writer’s mentor during the June Workshop at Sundance Resort near Provo, Utah and at the Writer’s Workshop held during the January Sundance Film Festival.

**Box 355**
Letters, minutes, 1983-1984
Production Advisory Committee Meeting, Oct, 1984

**Box 356**
Programs, reports, 1985
*84 Charlie*, Patrick Duncan
Minutes, reports, 1985
*Ain’t that America* by Frank Pierson, Aug 2, 1985
Reports, 1986

**Box 357**
*Milk and Honey* by Trevor Rhone & Glen Salzman, May 1986
Reports, minutes and programs, 1986
*End of the Line* by Jay Russell & John Wohlbruck, Oct 1, 1985
Reports, 1987

**Box 358**
Reports, minutes, 1987
*Italian American Reconciliation* by John Patrick Shanley
Reports, 1987

**Box 359**
Reports, Programs, 1987-1989

**Box 360**
Reports, statements, minutes, 1990
*Screenwriters and their Craft* videotapes, 1990
Program, letter 1992

**Scripts from other writers**, 3 files, 1980s-1990s, Accession No. 94-107.

**Box 360**
David Maraniss, Donald Howard
*Winnetou* by Karl May


**Box 361**
Iwerks promotional package
Ed Sharpe interview of Wittliff
APPENDIX I

Writers/Artists

Below is a list of the names of writers and artists on whom Wittliff collected as well as a brief description of the items contained in the collection by or about that artist and the date of the item(s).

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Items</th>
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<tr>
<td>Alyn, Glen</td>
<td>1991</td>
<td>Porterfield on Lipscomb</td>
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<tr>
<td>Barthelme, Steve</td>
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<td>drafts, photcopies of stories</td>
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<tr>
<td>Benton, Thomas Hart</td>
<td>1952</td>
<td>lithograph, signed</td>
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<tr>
<td>Broyles, Bill</td>
<td>1988</td>
<td>clipping</td>
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<td>Canson, Jack</td>
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<td>Paisano Fellowship article</td>
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<tr>
<td>Castaneda, Carlos E.</td>
<td>1940</td>
<td>article reprint</td>
</tr>
<tr>
<td>Cooper, Madison</td>
<td>1952</td>
<td>memo re Sironia, Tx</td>
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<tr>
<td>Cowboy Gathering poster</td>
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<tr>
<td>Dobie, J. Frank</td>
<td>--, 1990</td>
<td>quote poster, clippings</td>
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<td>Duval, Robert</td>
<td>1992</td>
<td>Memories re L. Dove</td>
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<td>Forbes, Steve</td>
<td>1990-1991</td>
<td>lithographs</td>
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<td>Frantz, Joe</td>
<td>1962-1976</td>
<td>articles by</td>
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<tr>
<td>Goodwyn, Larry</td>
<td>1971</td>
<td>Southwestern Lit essay</td>
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<td>Graves, John</td>
<td>1992</td>
<td>Article about</td>
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<tr>
<td>Hamm, Jim</td>
<td>1989</td>
<td>Victims of the Fury</td>
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<td>Hertzog, Carl</td>
<td>1979</td>
<td>clipping, Lea, Cisneros</td>
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<td>Hillerman, Tony</td>
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<td>King, Larry L.</td>
<td>1982</td>
<td>Burt Reynolds letter</td>
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<td>Lea, Tom</td>
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<td>Print of Dobie</td>
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<td>Steck Co. memo pads</td>
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<td>Lindsey, David</td>
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<td>Lomax, John A.</td>
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<td>UT portrait, song</td>
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<td>Lowry, Beverly</td>
<td>1989</td>
<td>clipping</td>
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<tr>
<td>McMurtry, James</td>
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<td>Lowman, Al</td>
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<td>portrait, Stagecoach</td>
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<td>1992</td>
<td>card, flyer</td>
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<td>Quillin, Ellen Schulz</td>
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<td>Copper Plate</td>
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<td>Sh rake, Bud</td>
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<td>Clipping</td>
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<td>Shuffler, R. Henderson</td>
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<td>Ruling No. 2434</td>
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<td>Southern, Terry</td>
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<td>Texas writers</td>
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<td>clipping</td>
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<td>Texas Hatters</td>
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<td>Vaughn, Charles Phillip</td>
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<td>Hondo Crouch portrait</td>
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<td>Wade, Bob</td>
<td>1988</td>
<td>clipping</td>
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<td>Wardlaw, Frank</td>
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<td>articles, clippings</td>
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<td>Webb, Walter Prescott</td>
<td>1976-1990</td>
<td>typewriter, lectures</td>
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### APPENDIX II

**Book Catalogs collected by Bill Wittliff**

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<td>American Inst. of Graphic Arts</td>
<td>1946-1970</td>
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<td>Antioch Bookplates Co.</td>
<td>1966</td>
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<tr>
<td>Argosy Book Stores</td>
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<td>534, 540-542, 568, 576</td>
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<td>Benjamin, Walter R. Autographs</td>
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<td>Book Stall</td>
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<td>Bookman</td>
<td>1960s</td>
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<td>Borzoi Books</td>
<td>1966, 1967</td>
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<td>Canner, J. S.</td>
<td>1967-1968</td>
<td>485, 487</td>
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<td>Carnegie Book Shop</td>
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<td>279, 280</td>
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<td>Daniel, Houston</td>
<td>2-4, 6</td>
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<td>Daniel, Price</td>
<td>17, 19, 24-27, 29, 31, 33, 36-37, 40</td>
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<td>David, D. Dorman</td>
<td>1964</td>
<td>6</td>
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<td>Dawson’s Book Shop</td>
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<td>359, 380, 384, 395, 403, 171</td>
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<td>Duchesne, Philip C.</td>
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<td>Dykes, Jeff</td>
<td>1965-1983</td>
<td>1-11, 14, 17, 20, 51</td>
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<td>Hamilton, Charles Auction</td>
<td>1965</td>
<td>10</td>
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<td>International Bookfinders</td>
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<td>135</td>
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<td>Jenkins Co.</td>
<td>1974</td>
<td>1-4, 11, 13,15,17,21,25,32,34,35,42,44,45,50, 54-56,58,61,99,102, 104,110,105</td>
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<td>1977</td>
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<td>Kennedy Galleries</td>
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<td>Lingle, Laurence</td>
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<td>1,2 &amp; Special</td>
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<td>Luther, T. N.</td>
<td>1963-1964</td>
<td>27-30, 35</td>
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<tr>
<td>Missouri Library Assoc.</td>
<td>1969</td>
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<td>Morrison, W. N.</td>
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<td>200, 202,244,251,256-261,265</td>
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<td>Nebenzahl, Kenneth</td>
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<td>Old Town Books</td>
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<td>Quaritch, Bernard</td>
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<td>Reese, Wm Co.</td>
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<td>53,77,84,100,111</td>
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<td>Reynolds, J. R.</td>
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<td>80,82-84,86,104-107,113</td>
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<td>Richards, Paul C.</td>
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<td>Robinson, J. W.</td>
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<td>Sloan, Dorothy</td>
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### Book Catalogs Collected by Bill Wittliff, p. 2

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<th>DEALER</th>
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<td>Smedley, Betty</td>
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<td>Smith, Petre</td>
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<td>Texas Western Press</td>
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<td>Western Hemisphere</td>
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<td>4, 5, 9, 12-14,16</td>
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<td>Wilson Bookshop</td>
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<td>Wright, Clark</td>
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<td>Yale &amp; Brown</td>
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### Exhibition Catalogs

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<td>Bookbuilders of Boston</td>
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<td>Country Store</td>
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<td>Dallas Public Library</td>
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<td>Institute of Texas Cultures</td>
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<td>Library of Congress</td>
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<td>Metropolitan Museum of Art</td>
<td>1972</td>
<td>Robert Motherwell</td>
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<td>American,Mexican Paintings</td>
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Bill Crawford and Joe Nick Patoski Stevie Ray Vaughan Biography Papers, 1964-1995 Bulk: 1990-1993 Collection 028 27 boxes (14 linear feet). Acquisition: Gift donated by Bill Crawford and Joe Nick Patoski, 1993. A special note on interviews in this collection: Not all interviews on audiotape have written transcripts, and conversely, not all transcripts are represented by audiotapes. Existing transcripts are filed with the series of the author who conducted the interview.