

SOUTHWESTERN WRITERS COLLECTION
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TEXAS STATE UNIVERSITY - SAN MARCOS

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

Encino Press, 1968-1975, .5 linear feet, Accession No. 89-009, -015, -020, -021,-025, -084, -104; 90-031, -034, 063; 91-042; 92-015, -091, 1998-131.

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
<i>That Terrible Night</i> , Larry L. King, 1980-1981	2-3
<i>That Terrible Night</i> , 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 guide. 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

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

Writers/Artists, 1962-1989, 1 linear foot, Accession No. 89-084, -091, -098; 90-031, -034, -061, -071, -076; 91-024, -086, -140, -152; 92-015, -053, -070, -091, -124, -137, -157; 93-009, -143; 94-021, -071.

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

Box 269

Writers/Artists A-H

File

2-8

Box 270

Writers/Artists H-Z

File

1-5

Texas Institute of Letters, 1957-1987, 4 files, Accession No. 89-012, 128; 93-182.

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

File

6

Box 271

TIL Programs, 1980-1987

File

1

TIL memorabilia, 1973

2

TIL anniversary meeting audiocassettes, 1985

3

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

File

4

Galleries, Special Collections, 1960-1973

5

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

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	File
Austin Weekly, Jan 1990	2
Austin Comic News, Nov 1992	2
Eros on Trial, 1966	2
Frontier Times, 1940-1941	3-4
Lone Star Literary Quarterly, 1992	5
Box 273	File
Philosophical Society of Tx, 1975, 1989	5

II. Photography, 1969-1994, 294 photographs, 1 file plus oversize, Accession No. 88-052, -053, -054; 89-023, -026, -078, -085, -094, -120, -134; 90-017, -047, -071, -080; 91-001, -009, -020, 023, -046, -085, -128; 92-012, -015, -044, -053, -070, -157; 93-074, -100, -143; 94-001, -021 -031, -063, -074, -147, -155.

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	File
Writers/ artists (See Appendix III)	6
Places (Texas and New Mexico)	6
Vaqueros	6
Writers/ artists by other photographers (see Appendix IV)	6

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

	File
First draft, Mar 25 - Apr 8, 1973	1-2
First draft revisions	3
Second draft	4
Rewrite, May 27, 1976-Aug 2, 1976	5-7
Polish of rewrite, Aug 2, 1976	8-9

Box 275

	File
Copy of polish, 1976	1
Draft, Oct 18 - Nov 23, 1979	2-3
Draft, Nov 24 - 29, 1979	4-7
Schepisi's notes on Nov 19, 1979 draft, Apr 26, 1980	8

Box 276

	File
Schepisi's notes on Nov 19, 1979 draft, Apr 26, 1980	1
Rewrite, p. 1-18, May 25, 1980	2
Rewrite, May 25 - Jun 24, 1980	3-6
Second draft, Jun 24, 1980 with Schepisi notes	7
Second draft, Jun 24, 1980 notes by Bud Shrake	8
Second draft, Jun 24, 1980 notes by Wittliff	9

Box 277

	File
Third draft, Aug 3 -Aug 13, 1980	1-4
Fourth draft, Aug 28, 1980	5-6
Polish of Aug 28, 1980 draft, Sep 11, 1980	7
Shooting script, fourth draft with changes	8

Box 278

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

Production

Box 278

	File
Eric's notes (1985)	4
Costumes	5
Photographs by Wittliff	5
Continuity Script	6
Cutter's log, 1980	7
Camera Reports, 1980	8-9

Box 279

	File
Lab Reports	1
Sound Reports, Sep-Nov, 1980	2
Codebook, #1, #2	3-5
Cutting and Sound, 1981	6

Box 280

File

ADR files	1-3
Publicity and Distribution, 1981-1982	4
Clippings, reviews, letters, 1981-1982	5-6

Gally Hobbs, 1973, 5 files, Accession No. 89-002.

"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	File
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,-048; 90-032; 92-015, -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 Coppola who hired Wittliff to work on the script for *The Black Stallion* (1979). Wittliff credited the Coppola job for providing authentication 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	File
Rough draft & notes, Oct 18-Nov 2, 1973	6
First draft, Nov 3, 1973	7-9
Box 282	File
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	File
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	File
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	File
Production files	7
Congratulations	8
Box 285	File
Reviews, 1977-1978	1

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

Box 285	File
Drafts	2-5
Box 285	File
Galleys	6
Box 286	File
Galleys	1-2
Cover pages & publicity	3

Raggedy Man (1981) 1973-1983, 4 linear feet, Accession No. 89-033, -036, -051; 91-009, -031, -079; 94-031.

Nita, Henry and Harry

Box 287	File
Rough draft of episodes, Dec 10, 1973	1-2
First draft and rough draft, Jan 27, 1974	3
<i>Raggedy Man</i>	
First draft with corrections, Jan 27, 1974	4-5
Rewrite for Noel Nasseck, Sep 16, 1975	6
Rewrite, Jun 3 - 18, 1977	7
Box 288	File
Rewrite, Jun 3 - Jun 18, 1977	1-2
Scraps from LA trip & polish, Jun 19 - Jun 23, 1977	3
Second draft, Jun 29, 1977	4-5
Partial rewrite for Universal, begun Jul 16, 1979	6
Begun Aug 22, 1979	7
Sep 10, 1979	8
Box 289	File
Rewrite, Sep 13, 1979	1-3
Polish, Sep 19 - Oct 10, 1979	4
Oct 10, 1979	5-6
Changes	7
Original typescript of partial draft	8
Apr 16, 1980	9
Box 290	File
Apr 16, 1980	1
Apr 17, 1980	2-7
Changes made in Los Angeles, Apr 22 - 25, 1980	8
Box 291	File

Changes	1
Second draft #188 & 144, Apr 30, 1980	2-3
Wittliff script notes, memos	4
Production	
Correspondence, 1980-1981	5
Casting, Apr-Jun, 1980	6
Location photos, 1980	7
Shepard makeup, Jun 1980	8
Shooting, One-line schedules, Jun - Dec, 1980	9
Box 291	File
Wittliff's production notebook, Jul 1980	10
Box 292	File
Wittliff's production notebook, Jul 1980	1
Wittliff photographs	2
Costume-pilot cap	3
Inserts	4
Budget, Progress Reports Aug - Dec 1980	5
Call Sheets, Oct 20 - Dec 17, 1980	6
Daily Production Reports, Oct 13-Dec 18, 1980	7
Second Unit Dec 1980	8
Editing, Spotting List	9
Distribution, 1983	10
Publicity	11
Box 293	File
Publicity	1
Congratulations, 1981-1983	2
Clippings, 1980-1981	3-4
Novelization	
First Draft	5
Typescript, c. 1979	6
Box 294	File
Typescript with changes	1
Book revisions	2
First galley, Feb 24, 1979	3
Promotion	4
Paperback	5
Night in Old Mexico (Tattoo), 1974-1988, 3.5 linear feet, Accession No. 89-034.	
Box 295	File
Notes	1
Rough draft of episodes, Jul 2, 1974	2
First draft, Aug 4, 1974	3
First draft, Aug 13, 1974	4-8
Second draft, Nov 8, 1974	9
Box 296	File
Second draft, Nov 8, 1974	1
Second draft revision, Nov 12, 1974	2
Third draft, Mar 2, 1975	3-4

Third draft polish, Mar 26, 1975	5-8
Box 297	File
First rewrite, Jul 1975	1-2
Rewrite, Jul 30, 1975	3
<i>Tattoo</i> Final polish, Nov 10-13, 1975	4-5
<i>Tattoo</i> old copy used in Jun 1977 rewrite	6

Box 298	File
First rough draft, Jun 1, 1977	1-2
Mar 13, 1979	3-5
Draft of Dec 28 - Jan 26, 1981	6-7
Polish begun Jan 27, 1981	8

Box 299	File
First draft, Feb 25, 1981	1-4
Rewrite begun, Mar 4 - 28, 1981	5
Second draft, Apr 6	6-8
Rewrite, Jun 17 - Aug 20, 1982	9

Box 300	File
Rewrite, Jun 17 - Aug 20, 1982	1
Polish, Aug 21 - 26, 1982	2-4
Rewrite Aug 25 - Oct 16, 1985	5-6
Polish begun Oct 21, 1985	7-8

Box 301	File
Polish Oct 21 - Nov 11, 1985	1-5
Rewrite, Sep 30 - Dec 9, 1988	6-7

Box 302	File
Polish, Dec 12 - 18, 1988	1-3

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

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

Box 304	File
First draft, Sep 1975	1-2

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

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

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

Red Headed Stranger (1986), 1979-1988, 4 linear feet, Accession No. 90-019, -062; 91-006, -019, -079, -140; 92-013, -015; 93-143; 94-081, -107

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	File
Mar 1, 1979	1
Mar 8, 1979	2
Mar 12, 1979	3
Revised, May 1983	4
Apr 23, 1984	5-7
Box 307	File
111 pages	1
Step sheet	2
All revisions through Apr 22, 1985	3
Final shooting script, Apr 22, 1985	4
Lined script, Apr 23, 1984/Sep 16, 1988	5-6

Production

Box 307	File
Story Boards	7-8
Box 308	File
Story boards	1-6
Box 309	File
Story boards	1-2
Shooting schedule	3
Costume	4
Continuity Polaroids	4-5
Script Supervisor's notes and script	6
Box 310	File
Continuity Script, Cate Hardman-Roach	1
Lined Script, 1985	2-3

Post production

Box 310	File
Code book	4-5
Sound notes & Cue Sheets	6
Editing log	7-8
Box 311	File
Editing log	1-2
Film and tape	3
Publicity slides	4-6
Box 312	File
Publicity slides	1-6
Box 313	File
Publicity slides	1-3
Publicity photos and posters	4
Congratulations	5

The Mask of Aztlan, 1983-1985, 1 linear foot, Accession No. 89-035.

"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	File
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	File
Rewrite, Jan 4 - 17, 1985	1
Jan 17, 1985	2
Polish, Feb 11 - 12, 1985	4-6

Country (1984), 1984-1987, 1.5 linear feet, Accession No. 89-041, -042, -155.

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	File
Storyboards	1-7
Box 317	File
Storyboards	1
Previews, Jun - Aug 1984	2
Press kit	3
New York Film Festival	4
Screening program final report	5-7
Box 318	File
Reviews, Sep to Jan 1985	1-6
Congratulations, Sep - Dec 1984	7
Earnings Statements, 1985-1987	8
Awards, Jan 1985	9

The Cowboy Way (1994), 1986-1993, 3.5 linear feet, Accession No. 89-036; 94-107, -147.

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	File
Pistoleers by Rob Thompson	1
Pistoleers, first rough draft, May 9, 1986	2-4
Jul 21 - Sep 10, 1986	5

Polish of rough draft, Sep 11 - 15, 1986	6-7
First draft, Sep 17, 1986	8-9
Box 320	File
Second draft, Oct 7 - 29, 1986	1-4
Rewrite, Feb 24 - Apr 1 1987	5-7
Rewrite, May 4 - 18, 1987	8
Box 321	File
Rewrite, May 4 - 18, 1987	1-3
Rewrite by Nick Castle, Jul 22, 1987	4
Rewrite, Sep 28 - Nov 1, 1987	5-8
Nov 2, 1987	9
Box 322	File
Nov 2, 1987	1
Alternate plot piece, not used	2
Rewrite of second draft, Jan 1990	3-4
Rewrite, Jun 4, 1990	5-6
Second draft, Jun 21, 1990	7
Second draft, Jun 24 - 17, 1990	8-9
Box 323	File
Rewrite of second draft, Jul 20 - 27, 1990	1-2
Polish of rewrite, Jul 28 - 31, 1990	3
Polish, Aug 2, 1990	4
Polish/rewrite of Aug 2, 1990 draft, Jan 27 - Feb 2, 1993	5-6
Rewrite, Feb 11, 1993	7
Box 324	File
Rewrite, Feb 20, 1993	1
Polish of rewrite, Feb 21, 1993	2-4
Revised draft, Jun 17, 1993	5
Rewrite of new draft, Jul 22 - 26, 1993	6
Further rewrite, Jul 28, 1993	7
Box 325	File
Further rewrite, Jul 28, 1993	1
Polish of rewrite, Jul 29, 1993	2-3
Incomplete	4
Draft by Nick Castle, Nov 29, 1989	5-6
Draft by Nick Castle, Dec 12, 1989	7-8
Production forms and dailies	9

Lonesome Dove (1989)-See Lonesome Dove finding aid.

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

Box 326	File
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	File
Aug 9, 1989	1-2

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

Box 327	File
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	File
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

Ned Blessing (1991 pilot), 1991-1992, 5 linear feet, Accession No. 91-126, -128, -140; 92-052, -061, -137, -157; 93-102, -110, -143, -204; 94-021, -077, -107; 95-104.

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

Chapter 1: Tors Buckner

Box 329	File
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	File
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	File
Rough draft, Jun 4 - 8, 1991	6
First draft, Jun 9 - 11, 1991	7
First draft with Connie Todd notes, Jun 11, 1991	8
Rewrite, Oct 31 - Nov 3, 1991; Polish Nov 5, 1991	9-10

Chapter 3: Out of the fire (began as Chapter 2)

Box 330	File
Rough draft, Apr 9-11, 1991	11
First draft, Apr 24, 1991	12
Box 331	File
Final draft, Apr 25, 1991	1
Polish of first draft, Apr 26-27, 1991	2-4
First draft, May 6 - 8, 1991	5
May 13, 1991, 2 cc	6
Rewrite, Nov 7 - 8, 1991	7

Chapter 4: Pie Wentworth

Box 331	File
First draft by Gary Cartwright	8
Second draft	9
Rewrite of Cartwright's second draft by Wittliff, May 28 - Jun 2	10-11
Cartwright's polish of Wittliff's rewrite	12

Box 332	File
Wittliff's polish of Cartwright's polish, Jun 20, 1991	1
Polish, Nov 10, 1991	2
Typescript, Nov 11, 1991	3

Chapter 5: Oscar Wilde by Stephen Harrigan

Box 332	File
First draft, Jun 9, 1991	4
Second draft, Jun 10, 1991	5
Nov 21, 1991	6
Rewrite by Wittliff, Nov 27 - 29, 1991	7
Dec 1, 1991	8

Chapter 6: A Woman in Need

Box 332	File
Dec 4, 1991	9
Rewrite, Dec 10, 1991	10
Dec 10 - 17	11

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	File
Notes, phone messages correspondence, Oct 1990 - Nov 1991	12
Box 333	File
Notes, phone messages, correspondence, Dec 1991 - Oct 1992	1
Contracts, Apr - May, 1991	2
Budget, Apr - Jun, 1991	3-5
Box 333	File
Director, Mar - Oct, 1991	6
Casting, Mar - Jun, 1991	7

Box 334	File
Casting, Jun - Oct, 1991	1-2
Staffing	3
Story Boards by Mark Bristol	4-7
Contact list	8
Box 335	File
Wardrobe	1
Props	2
Location	3
Art Department Files	4-9
Box 336	File
Art Department Files	1-4
Stationery	5
Production Staff Memos	6
Box 337	File
Censorship, Jun - Sep, 1991	1
Shooting schedule, Jan - Sep, 1991	2
One line schedule, Jul - Sep, 1991	3
Day Out of Days, Sep, 1991	4
Movement List, Jul - Sep, 1991	5
Call Sheet, Oct 6 - 23, 1991	6
Photographs by Bill Wittliff	7
Lined Script, Script Supervisor Pam Fuller	8-9
Daily Script Notes, Sep - Oct, 1991	10
Dailies	11
Postproduction, Oct, 1991	12
Titles, Jun 1990 - Dec, 1991	13
Music, Jan 1991 - Jun, 1992	14
Box 338	File
Ratings, Jan - Apr, 1992	1
Publicity, Dec, 1991-Apr, 1992	2
Clippings, Jan, 1991 - Apr, 1992	3
Thankyous & Congratulations, 1990-1992	4-5
Awards, Spur Western Writers Award, 1992	6

Ned Blessing (1993), 1992-1993, 6 linear feet, Accession No. 93-060, -089, -100, -164, -202; 94-107.

6 part series, five of which aired August 1993 on CBS-TV.

Box 339	File
Eli Cutter Promotional Material	1

Scripts

Plum Creek, Part I

Box 339

Rough scenes, Jul 7-16, 28-29, 1992

Rough draft, July 20 - Aug 2, 1992

Box 340

Rough draft, Aug 2, 1992

Todd notes, Jul 31, Rewrite, Aug 4-11, 1992

Rewrite, Aug 11-14, 1992

Rewrite, Sep 6 - Oct 4, 1992

Part II rough draft, Oct 5 - 15, 1992

Todd notes, Pt I & II, Polish Oct 17, 1992

Polish, Oct 18, 1992

Box 341

Oct 17, 20 with revisions Nov 30, 1992

Nov 30, 1992 with blue page revisions

Blue pages, Mar 1, Pink pages, Mar 2, 1993

Shooting script, signed by cast and crew

Ghost Story

Box 341

Rough draft, Oct 22 and Nov 2, 1992

To Nov 6, 1992

Polish Nov 7, 1992

Box 342

Todd notes, Nov 9, Polish Nov 10, 1992

Rewrite to Dec 8, 1992

Polish, Dec 12, 1992

Blue revisions, Mar 23, 1993

Smink Brothers

Box 342

Rough scenes and plot beats to Dec 22, 1992

Rewrite, Dec 19, 1992 - Jan 3, 1993

Rewrite, Jan 5, 1993

Rewrite, Jan 8, 1993

Polish, Apr 3, 1993

Blue revisions, Apr 3, 1993

Oscar Wilde by Stephen Harrigan

Box 343

Dec 1, 1991, Jan 3, 1993

Todd notes, Jan 21, rewrite Jan 27, 1993

Rough rewrite of Harrigan by Wittliff, begun Feb 3, 1993

Rewrite by Wittliff, Feb 10-11 w/ additional dialog, Apr 14, 1993

First draft, Feb 11, blue revisions, Apr 14, 1993

The Hooded Man

Box 343

Feb 27, 1993	8
Todd notes, Mar 30, rewrite, Apr 1, 1993	9
Notes, rewrite, Apr 4 - 6, 1993	10
Box 344	File
First draft, Apr 7, blue revisions, Apr 23, 1993	1-2

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	File
Memos, 1993	3
Entertainment Industries Council resource encyclopedia	4
Budget, 1992-1993	5-6
Cost reports, Apr - May, 1993	7-8
Box 345	File
Budget, May - Jun, 1993	1
Cost reports Jun, 1993	2
Budget, 1994	3
Production Staffing, Sep 1991 - May, 1993	4
Casting, Oct, 1992 - Apr, 1993	5
Videotape of Rob Campbell screen test	6
Cast and Crew list, Feb - May, 1993	7
Story Boards by Mark Bristol, Mar 3, 1993	8
Censorship, Nov, 1992 - Apr, 1993	9
Set & Location photos	10
Box 346	File
Set & Location photos	1-2
Set & Location scrapbook	3
Makeup & costume	4
Props	5
Continuity polaroids	6
Box 347	File
Continuity polaroids	1-4
Day out of days, Mar - Apr, 1993	5
One-line schedules, Mar 15 - Apr 14, 1993	6
Shooting schedule, Jan - Mar 25, 1993	7
Box 348	File
Shooting schedule, Mar 29 - May, 1993	1
Movement List	2
Call sheet	3
Photographs taken by Wittliff	4
Box 348	File
Script supervisor lined script	5-11
Box 349	File
Script supervisor lined script	1-2
Dailies log	3
Post production budget	4

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	File
Clippings, 1993 - 1994	1
Magazines, Jul - Sep 1993	2
Congratulations and Thankyous, Sep, 1992 - Sep, 1993	3-5
Awards, 1993-1994	6

Legends of the Fall (1994), 1990-1993, 2 linear feet, Accession No. 94-147.

Box 351	File
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	File
Rewrite, polish, Nov 24 - Dec 18, 1990	1-5
Rewrite, Mar 25 - Apr 3, 1991	6
Box 353	File
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	File
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	File
Letters, minutes, 1983-1984	1-4
Production Advisory Committee Meeting, Oct, 1984	5-8
Box 356	File
Programs, reports, 1985	1-2
<i>84 Charlie</i> , Patrick Duncan	3
Minutes, reports, 1985	4-5
<i>Ain't that America</i> by Frank Pierson, Aug 2, 1985	6
Reports, 1986	7
Box 357	File
<i>Milk and Honey</i> by Trevor Rhone & Glen Salzman, May 1986	1
Reports, minutes and programs, 1986	2-5
<i>End of the Line</i> by Jay Russell & John Wohlbruck, Oct 1, 1985	6
Reports, 1987	7
Box 358	File
Reports, minutes, 1987	1-6
<i>Italian American Reconciliation</i> by John Patrick Shanley	7
Reports, 1987	8
Box 359	File
Reports, Programs, 1987-1989	1-6
Box 360	File
Reports, statements, minutes, 1990	1-4
<i>Screenwriters and their Craft</i> videotapes, 1990	5
Program, letter 1992	6

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

Box 360	File
David Maraniss, Donald Howard	7
<i>Winnetou</i> by Karl May	8-9

Filmmaking-General files, 1983-1994, 3 files.

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

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).

Name	Date	Items
Alyn, Glen	1991	Porterfield on Lipscomb
Barthelme, Steve		drafts, photocopies of stories
Benton, Thomas Hart	1952	lithograph, signed
Broyles, Bill	1988	clipping
Canson, Jack		Paisano Fellowship article
Castaneda, Carlos E.	1940	article reprint
Cooper, Madison	1952	memo re Sironia, Tx
Cowboy Gathering poster		
Dobie, J. Frank	--,1990	quote poster, clippings
Duval, Robert	1992	Memories re L. Dove
Forbis, Steve	1990-1991	lithographs
Frantz, Joe	1962-1976	articles by
Goodwyn, Larry	1971	Southwestern Lit essay
Graves, John	1992	Article about
Hamm, Jim	1989	Victims of the Fury
Hertzog, Carl	1979	clipping, Lea, Cisneros
Hillerman, Tony	1989	clipping
King, Larry L.	1982	Burt Reynolds letter
Lea, Tom		Print of Dobie
		Steck Co. memo pads
Lindsey, David	1992	clipping
Lomax, John A.	1964	UT portrait, song
Lowry, Beverly	1989	clipping
McMurtry, James	1992	clipping
Lowman, Al		article by
Nelson, Willie		portrait, <i>Stagecoach</i>
Ancel Nunn	1992	card, flyer
Perry, George Sessions		Book display card
Quillin, Ellen Schulz		Copper Plate
Shrake, Bud	1972	Clipping
Shuffler, R. Henderson		Ruling No. 2434
Southern, Terry	1992	article about
Texas writers	1976	clipping
Texas Hatters		ad
Vaughn, Charles Phillip	1980	Hondo Crouch portrait
Wade, Bob	1988	clipping
Wardlaw, Frank	1965-1989	articles, clippings
Webb, Walter Prescott	1976-1990	typewriter, lectures

APPENDIX II

Book Catalogs collected by Bill Wittliff

DEALER	DATES	NO.
Aldredge Book Store	1959-1969	7,15,18, 22, 24, 25, 27, 28, 30, 33
American Inst. of Graphic Arts	1946-1970	
Antioch Bookplates Co.	1966	
Argosy Book Stores		534, 540-542, 568, 576
Benjamin, Walter R. Autographs	1964	
Book Stall	1974	4
Bookman	1960s	1-4 +
Borzoi Books	1966, 1967	
Brick Row Bookshop	1960s-1970s	49, 50, 53, 66, 68, 71-75, 78-80, 82, 83, 85, 88, 92, 129 and lists
Canner, J. S.	1967-1968	485, 487
Carnegie Book Shop		279, 280
Daniel, Houston		2-4, 6
Daniel, Price		17, 19, 24-27, 29, 31, 33, 36-37, 40
David, D. Dorman	1964	6
Dawson's Book Shop		359, 380, 384, 395. 403,
Duchesne, Philip C.		171
Dykes, Jeff	1965-1983	1-11, 14, 17, 20, 51
Hamilton, Charles Auction	1965	10
International Bookfinders		135
Jenkins Co.		1-4, 11, 13,15,17,21,25,32,34,35,
	1974	42,44,45,50, 54-56,58,61,99,102,
	1977	104,110,105
Kennedy Galleries	1965	
Kingston Galleries		22
Lingle, Laurence		1,2 & Special
Luther, T. N.	1963-1964	27-30, 35
Missouri Library Assoc.	1969	
Morrison, W. N.		200, 202,244,251,256-261,265
Nebenzahl, Kenneth	1965	16
Old Town Books		13
Overland Bookshop	1958	3
Parke Burnet Galleries	1966	
Plain View Press		
Quaritch, Bernard	1947	
Reese, Wm Co.		53,77,84,100,111
Reynolds, J. R.	1964-1969	80,82-84,86,104-107,113
Richards, Paul C.		20
Robinson, J. W.	1966	
Sloan, Dorothy	1990	7

Book Catalogs Collected by Bill Wittliff, p. 2

DEALER	DATES	NO.
Smedley, Betty		1,3,4,6
Smith, Petre	1964	
Texas Western Press	1974-1981	
Walton, Ray S.	1970-1973	3,5,7,11-14
Wenning, Henry W.		9
Western Hemisphere	1968-1970	7,8,10,17,20
White, Fred		4, 5, 9, 12-14,16
Wilson Bookshop	1966-1972	1-3, 7
Wright, Clark		35, 36,37
Yale & Brown	1964	45

Exhibition Catalogs

GALLERY	DATES	SUBJECT
Bookbuilders of Boston	1969	New England Book Show
Country Store	1965	Charles M. Russell
Dallas Public Library	1967	UT British Heritage
Institute of Texas Cultures	1970	Norwegians in Texas
Library of Congress	1973	Prints
Metropolitan Museum of Art	1972	Robert Motherwell
Paxton, John L. Collection		American, Mexican Paintings
Rounce & Coffin Club	1963	Western Books
Rounce and Coffin Club	1968	Western Books
Southern Methodist Univ	1973	Special Collections
UT Art Museum	1968	Contemporary Graphic Arts
UT HRC	1960-1972	
UT Library	1935-1968	
UT Stark Library	1962-1964	

Southwestern writers collection special collections - albert b. alkek library texas state university - san marcos. 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.Â 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.