



The Wittliff Collections

Southwestern Writers Collection

Southwestern & Mexican Photography Collection

A Guide to the William D. Wittliff Papers 1968 - 1995 Collection 026

Descriptive Summary

Creator:	William D. Wittliff
Title:	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.
Identification:	Collection 026
Extent:	517 boxes; 498 linear feet
Language:	English
Repository:	The Wittliff Collections, Texas State University

Administrative Information

Access Restrictions

Contact the Wittliff Collections for access.

Preferred Citation

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

Acquisition Information

Donated by Bill and Sally Wittliff since 1988.

Processing Information

Processed by Gwynedd Cannan, 1995

Notes to Researchers

For *Lonesome Dove* miniseries material see the *Lonesome Dove* Production Archive.

The Wittliff Collection holds extensive additional material relating Bill Wittliff. Please contact the archives staff for information and access.

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.

Scope and Contents 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 within the container list for more detailed information.

Container List

Series I: Publishing

Encino Press, 1968-1975

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 galley of the 1989 Encino Press bibliography by Gould Whaley, Jr. entitled *William D. Wittliff and the Encino Press*.

Box Folder

268	1	Posters and illustrations, 1968-1975
268	2-3	<i>That Terrible Night</i> , Larry L. King, 1980-1981
268	4	<i>That Terrible Night</i> , Pat Oliphant illustrations
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 (1998-131)

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).

849	1) Stephen F. Austin, pistol, rifle; 2) Buffalo, canon, mug, church, LaSalle
850	1) Comet, Sky and children; 2) Circus
851	1) Kids and Owl; 2) Verso of Owl : woman seated on porch; 3) Sewing / dancers
852	1) Boys; 2) Covers (human figure under bed covers)
853	1) Telegraph and Texas (grandfather clock, rifle, state capitol, corn; 2) Conquista, etc. (lady looking, pick axe, soldier, priest, house, Christmas tree, leaning man, sign "Goyen's Hill")

Series I: Publishing, continued

Barbara Whitehead Encino Press Woodcuts, continued

Box

- 854 1) Hotel, Bronc; 2) Sam Houston
- 855 1) Lady with crosses, corn plants, flag "Liberty or Death", tri-color flag, Indian and church, old machine; 2) Barbed wire, bull, covered wagon, Stephen F. Austin, man with cane
- 856 1) Tomahawk, shape of Texas, Sam Houston, ear, 3 men and donkey, bowl, man; 2) Men and boy
- 857 1) King, train; 2) Bronc, stagecoach
- 858 1) Venison/deer, bird man; 2) Pig and birds; 3) Sodas, fire
- 859 1) Oil rig; 2) Boy and car
- 860 1) Blender, spoons, garlic, corn, pot, bicycle; 2) Nude figures
- 861 1) Boy flying; 2) Figures running, figures sitting on couch
- 862 1) Four men (2 seated, 2 standing); 2) Man playing fiddle; 3) Cowboy; 4) Three people [pioneers]
- 863 1) Boy in library reading; 2) Satellite / spaceship; 3) Windy sky view; 4) Woman in a field
- 864 1) Horse, beetle, nude woman; 2) Snake and cactus; 3) Healing man w/ patient
- 865 1) Okra; 2) Mouse and cowboy boot; 3) Tombstone; 4) Girls with calf
- 866 1) House; 2) House and gate
- 867 1) House and trees; 2) Quilt and trees
- 868 1) Ovals, man & rifle; 2) Mermaid
- 869 1) Blender, squirrel, turkey, javelina, possum
- 870 1) Quail, big horn ram; 2) Woman watering plants

Series I: Publishing, continued

Barbara Whitehead Encino Press Woodcuts, continued

Box

- 871 1) Quail; 2) Cowboy; 3) Frog, lamb, chihuahua, scorpion, rabbit
- 872 1) Two women in oval w/ text "Deep Like the Rivers"; 2) Houses, book;
3) Armadillo; 4) Woman, boy on tricycle in front of front
- 873 1) Jackrabbits and hunters; 2) Woman's dress; 3) Oil rig
- 874 1) Onion, bee, pig, cow, roadrunner, chicken; 2) Gun, bones, cabin, man on horse,
four men in oval with text "Texans"; 3) Deer, star emblem, sword,
canon/flag/lady, cabin, fort; 4) Covered wagon, initials "FP"
- 875 1) Text "Encino Press books"; 2) Text "At Christ..." with angel
- 876 1) J. Frank Dobie; 2) Charles Goodnight; 3) Train; 4) Man on horse; 5) 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

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.

Box Folder

- 269 2-8 Writers/Artists 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
- 270 1-5 Writers/Artists 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

Series I: Publishing, continued

Texas Institute of Letters, 1957-1987

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. 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 Folder

- | | | |
|-----|---|--|
| 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

This sub-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.

Box Folder

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|-----|-----|---|
| 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 |
| 272 | 1-3 | Graphics pamphlets |
| 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, Jan 1990; Austin Comic News, Nov 1992; Eros on Trial, 1966 |
| 273 | 3-4 | Frontier Times, 1940-1941 |
| 273 | 5 | Lone Star Literary Quarterly, 1992; Philosophical Society of Tx, 1975, 1989 |

Series II: Photography, 1969-1994

In 1996, Bill and Sally Wittliff established the Wittliff Gallery - now the Southwestern & Mexican Photography Collection, and his photography was transferred to that collection.

Series III: Screenwriting and Filmmaking, 1973-

The Screenplays are arranged chronologically according to when they were written. The order does not reflect the order in which the films were released. The date following the title in parentheses is the release date. Photographs, film, and videotape may not be duplicated without permission from the Wittliff estate.

Barbarosa (1982), 1973-1985

A western starring Gary Busey and Willie Nelson. 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.

Box Folder

Scripts

274	1-2	First draft, March 25 - April 8, 1973
274	3	First draft revisions
274	4	Second draft
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, Oct 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, p. 1-18, May 25, 1980
276	3-6	Rewrite, May 25 - June 24, 1980
276	7	Second draft, June 24, 1980 with Schepisi notes
276	8	Second draft, June 24, 1980 notes by Bud Shrake
276	9	Second draft, Jun 24, 1980 notes by Wittliff
277	1-4	Third draft, Aug 3 -Aug 13, 1980
277	5-6	Fourth draft, Aug 28, 1980
277	7	Polish of Aug 28, 1980 draft, Sep 11, 1980
277	8	Shooting script, fourth draft with changes
278	1-3	Fourth draft, Aug 28, 1980 and notes

Series III: Screenwriting and Filmmaking, continued

Barbarosa, continued

Box Folder

Production

278	4	Eric Williams script and notes, 1985
278	5	Photographs by Wittliff
278	6	Continuity Script
278	7	Cutter's log, 1980
278	8-9	Camera Reports, 1980
279	1	Lab Reports
279	2	Sound Reports, Sep-Nov, 1980
279	3-5	Codebook, #1, #2
279	6	Cutting and Sound, 1981
280	1-3	ADR files
280	4	Publicity and Distribution, 1981-1982
280	5-6	Clippings, reviews, letters, 1981-1982

Gally Hobbs, 1973 [unproduced]

"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, December 22, 1988

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

Thaddeus Rose and Eddie (1978), 1973-1978,

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. The TV movie was directed by Texas director Jack Starrett and starred Bo Hopkins and 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 him validation as a screenwriter. This series contains drafts of the script, production forms, publicity and reviews. Also contains the drafts and galley for the paperback Pinnacle Book based on the teleplay.

Box Folder

Scripts [Working title "Sledge and Eddie"]

281 6 Rough draft & notes, Oct 18-Nov 2, 1973

Series III: Screenwriting and Filmmaking, continued

Thaddeus Rose and Eddie, continued

Scripts, continued

Box Folder

281	7-9	First draft, Nov 3, 1973
282	1	Second draft, Nov 13 - Nov 19, 1973
282	2-4	Second draft, Nov 27, 1973
282	5-7	Third draft, Dec 20, 1974 - Jan 15, 1975
282	8	Third draft polish, Jan 17, 1975
283	1	Third draft polish, Jan 22 - 27, 1975
283	2-3	Notes and fragments, Jan 23 - 27, 1975
283	4-5	Rewrite for Paulson/CBS/Cash
283	6-7	Revised first draft, Sep 19, 1977
284	1	Revised draft, Sep 26, 1977
284	2	Fragments and pages
284	3	Revised draft, Nov 3
284	4-6	Final revision, Nov 19, 1977

Production

284	7	Production files (Cast and staff lists, shooting schedules and call sheets)
284	8	Congratulations
285	1	Reviews, 1977-1978

Book adaptation by Sara Clark, Pinnacle Books

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

Series III: Screenwriting and Filmmaking, continued

Raggedy Man (1981) 1973-1983

A film loosely based on Wittliff's mother's life about a young, divorced mother of two sons working as a telephone operator in small-town Texas during World War II. Starring Sissy Spacek, Sam Shepard, and Eric Roberts.

Box Folder

Scripts [Working title "Nita, Henry and Harry"]

287	1-2	Rough draft of episodes, Dec 10, 1973
287	3	First draft and rough draft, Jan 27, 1974
287	4-5	First draft with corrections, Jan 27, 1974
287	6	Rewrite for Noel Nasseck, Sep 16, 1975
287	7	Rewrite, Jun 3 - 18, 1977
288	1-2	Rewrite, Jun 3 - Jun 18, 1977
288	3	Scraps from LA trip & polish, Jun 19 - Jun 23, 1977
288	4-5	Second draft, Jun 29, 1977
288	6	Partial rewrite for Universal, begun Jul 16, 1979
288	7	Begun Aug 22, 1979
288	8	Sep 10, 1979
289	1-3	Rewrite, Sep 13, 1979
289	4	Polish, Sep 19 - Oct 10, 1979
289	5-6	Oct 10, 1979
289	7	Changes
289	8	Original typescript of partial draft
289	9	Apr 16, 1980
290	1	Apr 16, 1980
290	2-7	Apr 17, 1980
290	8	Changes made in Los Angeles, Apr 22 - 25, 1980
291	1	Changes
291	2-3	Second draft #188 & 144, Apr 30, 1980
292	4	Wittliff script notes, memos

Production

292	5	Correspondence, 1980-1981
292	6	Casting, Apr-Jun, 1980
292	7	Location photos, 1980
292	8	Shepard makeup, Jun 1980
292	9	Shooting, One-line schedules, Jun - Dec, 1980

Series III: Screenwriting and Filmmaking, continued

Raggedy Man, continued

Production, continued

Box Folder

291	10	Wittliff's production notebook, Jul 1980
292	1	Wittliff's production notebook, Jul 1980
292	2	Wittliff photographs
292	3	Costume-pilot cap
292	4	Inserts
292	5	Budget, Progress Reports Aug - Dec 1980
292	6	Call Sheets, Oct 20 - Dec 17, 1980
292	7	Daily Production Reports, Oct 13-Dec 18, 1980
292	8	Second Unit Dec 1980
292	9	Editing, Spotting List
292	10	Distribution, 1983
292	11	Publicity
293	1	Publicity
293	2	Congratulations, 1981-1983
293	3-4	Clippings, 1980-1981

Book adaptation

293	5	First Draft
293	6	Typescript, c. 1979
294	1	Typescript with changes
294	2	Book revisions
294	3	First galley, Feb 24, 1979
294	4	Promotion
294	5	Paperback

Night in Old Mexico (*Tattoo*), 1974-1988 [eventually produced in 2013]

Box Folder

Script

295	1	Notes
295	2	Rough draft of episodes, Jul 2, 1974
295	3	First draft, Aug 4, 1974
295	4-8	First draft, Aug 13, 1974

Series III: Screenwriting and Filmmaking, continued

Night in Old Mexico, continued

Scripts, continued

Box Folder

295	9	Second draft, Nov 8, 1974	
296	1	Second draft, Nov 8, 1974	
296	2	Second draft revision, Nov 12, 1974	
296	3-4	Third draft, Mar 2, 1975	
296	5-8	Third draft polish, Mar 26, 1975	
297	1-2	First rewrite, Jul 1975	
297	3	Rewrite, Jul 30, 1975	
297	4-5	<i>Tattoo</i> Final polish, Nov 10-13, 1975	
297	6	<i>Tattoo</i> old copy used in Jun 1977 rewrite	
298	1-2	First rough draft, Jun 1, 1977	
298	3-5	Mar 13, 1979	
298	6-7	Draft of Dec 28 - Jan 26, 1981	
298	8	Polish begun Jan 27, 1981	
299	1-4	First draft, Feb 25, 1981	
299	5	Rewrite begun, Mar 4 - 28, 1981	
299	6-8	Second draft, Apr 6	
299	9	Rewrite, Jun 17 - Aug 20, 1982	
300	1	Rewrite, Jun 17 - Aug 20, 1982	
300	2-4	Polish, Aug 21 - 26, 1982	
300	5-6	Rewrite Aug 25 - Oct 16, 1985	
300	7-8	Polish begun Oct 21, 1985	
301	1-5	Polish Oct 21 - Nov 11, 1985	
301	6-7	Rewrite, Sep 30 - Dec 9, 1988	
302	1-3	Polish, Dec 12 - 18, 1988	
The Terrible Teague Bunch, 1975			
303	1-4	by Gary Jennings	
303	5	Rough draft, Sep 23, 1975	
303	6	First draft, Sep 30, 1975	
304	1-2	First draft, Sep 1975	1-2

Series III: Screenwriting and Filmmaking, continued

Whirligig, 1976

Box Folder

Scripts

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 (1986), 1979-1988

Final shooting script has original drawing by Wittliff and is autographed by Wittliff and Willie Nelson. Produced by Nelson and Wittliff. Directed by Wittliff. Script Supervisor 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 re-sleeved slides.

Box Folder

Scripts

306	1	Mar 1, 1979
306	2	Mar 8, 1979
306	3	Mar 12, 1979
306	4	Revised, May 1983
306	5-7	Apr 23, 1984
307	1	111 pages
307	2	Step sheet
307	3	All revisions through Apr 22, 1985
307	4	Final shooting script, Apr 22, 1985
307	5-6	Lined script, Apr 23, 1984/Sep 16, 1988

Production

307	7-8	Story boards
308	1-6	Story boards

Series III: Screenwriting and Filmmaking, continued

Red Headed Stranger, continued

Production, continued

Box Folder

309	1-2	Story boards
309	3	Shooting schedule
309	4-5	Continuity Polaroids
209	6	Script Supervisor's notes and script
310	1	Continuity Script, Cate Hardman-Roach
310	203	Lined Script, 1985

Post production

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

"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, February 24, 1989

Box Folder

314	1-2	Partial draft, Jan 3, 1983
314	3-4	Draft begun Nov 15, 1983
314	5-9	3rd Draft Dep 10, 1984 to Jan 3, 1985
315	1	Rewrite, Jan 4 - 17, 1985
315	2	Jan 17, 1985
315	3-6	Polish, Feb 11 - 12, 1985

Series III: Screenwriting and Filmmaking, continued

Country (1984), 1984-1987

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 Folder

316	1-7	Storyboards
317	1	Storyboards
317	2	Previews, Jun - Aug 1984
317	3	Press kit
317	4	New York Film Festival
317	5-7	Screening program final report
318	1-6	Reviews, Sep to Jan 1985
318	7	Congratulations, Sep - Dec 1984
318	8	Earnings Statements, 1985-1987
318	9	Awards, Jan 1985

The Cowboy Way (1994), 1986-1993

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, February 16, 1989. Includes notes by Connie Todd.

Box Folder

Scripts

319	1	Pistoleers by Rob Thompson
319	2-4	Pistoleros, first rough draft, May 9, 1986
319	5	Jul 21 - Sep 10, 1986
319	6-7	Polish of rough draft, Sep 11 - 15, 1986
319	8-9	First draft, Sep 17, 1986
320	1-4	Second draft, Oct 7 - 29, 1986
320	5-7	Rewrite, Feb 24 - Apr 1 1987
320	8	Rewrite, May 4 - 18, 1987

Series III: Screenwriting and Filmmaking, continued

The Cowboy Way, continued

Scripts, continued

Box Folder

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

Venganza (Mexico Story), 1989 [unproduced]

326	1	Notes, Feb 13 - Mar 8, 1989
326	2-3	First rough draft, Mar 20 - Apr 7
326	4-6	Rewrite Apr 10 - May 18, 1989
326	7	Notes, partial rewrite of first draft, Jul 5, 1989
326	8	Draft of Aug 9, 1989 & additional corrected pages
327	1-2	Aug 9, 1989

Series III: Screenwriting and Filmmaking, continued

In the Cathedral of the Wolves, 1991-1992 [unproduced]

Box Folder

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

Ned Blessing (1991 pilot), 1991-1992

Box Folder

Chapter 1: Tors Buckner

329	1-2	Rough draft, Jan 21 - Feb 19
329	3-4	Rough draft rewrite, Feb 22, 1991
329	5-6	First draft, Mar 1, 1991
329	7	First draft with changes, Mar 4, 1991
329	8-10	Rewrite of first draft, Apr 18 - 21, 1991
329	11	Polish, Jul 2 - 3, 1991
330	1	Polish, Jul 3, 1991
330	2	Revised Sep 14, 1991
330	3	Polish, Sep 12 - 14, 1991
330	4	Blue revision, Sep 14, 1991
330	5	Autographed script

Chapter 2: Cornelius Bryant

330	6	Rough draft, Jun 4 - 8, 1991
330	7	First draft, Jun 9 - 11, 1991
330	8	First draft with Connie Todd notes, June 11, 1991
330	9-10	Rewrite, Oct 31 - Nov 3, 1991; Polish Nov 5, 1991

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

330	11	Rough draft, Apr 9-11, 1991
330	12	First draft, Apr 24, 1991

Series III: Screenwriting and Filmmaking, continued

Ned Blessing, continued

Chapter 3, continued

- 331 1 Final draft, Apr 25, 1991
- 331 2-4 Polish of first draft, Apr 26-27, 1991
- 331 5 First draft, May 6 - 8, 1991
- 331 6 May 13, 1991, 2 cc
- 331 7 Rewrite, Nov 7 - 8, 1991

Chapter 4: Pie Wentworth

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

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

Chapter 5: Oscar Wilde by Stephen Harrigan

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

Chapter 6: A Woman in Need

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

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

- 332 12 Notes, phone messages correspondence, Oct 1990 - Nov 1991
- 333 1 Notes, phone messages, correspondence, Dec 1991 - Oct 1992
- 333 2 Contracts, Apr - May, 1991
- 333 3-5 Budget, Apr - Jun, 1991
- 333 6 Director, Mar - Oct, 1991

Series III: Screenwriting and Filmmaking, continued

Ned Blessing, continued

Production, continued

Box	Folder	
333	7	Casting, Mar - Jun, 1991
334	1-2	Casting, Jun - Oct, 1991
334	3	Staffing
334	4-7	Story Boards by Mark Bristol
334	8	Contact list
335	1	Wardrobe
335	2	Props
335	3	Location
335	4-9	Art Department Files
336	1-4	Art Department Files
336	5	Stationery
339	6	Production Staff Memos
337	1	Censorship, Jun - Sep, 1991
337	2	Shooting schedule, Jan - Sep, 1991
337	3	One line schedule, Jul - Sep, 1991
337	4	Day Out of Days, Sep, 1991
337	5	Movement List, Jul - Sep, 1991
337	6	Call Sheet, Oct 6 - 23, 1991
337	7	Photographs by Bill Wittliff
337	8-9	Lined Script, Script Supervisor Pam Fuller
337	10	Daily Script Notes, Sep - Oct, 1991
337	11	Dailies
337	12	Postproduction, Oct, 1991
337	13	Titles, Jun 1990 - Dec, 1991
337	14	Music, Jan 1991 - Jun, 1992
338	1	Ratings, Jan - Apr, 1992
338	2	Publicity, Dec, 1991-Apr, 1992
338	3	Clippings, Jan, 1991 - Apr, 1992
338	4-5	Thankyous and Congratulations, 1990-1992
338	6	Awards, Spur Western Writers Award, 1992

Series III: Screenwriting and Filmmaking, continued

Ned Blessing (1993), 1992-1993

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

Box Folder

339	1	Eli Cutter Promotional Material
		<u>Plum Creek, Part I</u>
339	2	Rough scenes, Jul 7-16, 28-29, 1992
339	3	Rough draft, July 20 - Aug 2, 1992
340	1	Rough draft, Aug 2, 1992
340	2-3	Connie Todd notes, Jul 31, Rewrite, Aug 4-11, 1992
340	4-5	Rewrite, Aug 11-14, 1992
340	6-7	Rewrite, Sep 6 - Oct 4, 1992
340	8-9	Part II rough draft, Oct 5 - 15, 1992
340	10	Connie Todd notes, Pt I & II, Polish Oct 17, 1992
340	11	Polish, Oct 18, 1992
341	1-2	Oct 17, 20 with revisions Nov 30, 1992
341	3-4	Nov 30, 1992 with blue page revisions
341	5-6	Blue pages, Mar 1, Pink pages, Mar 2, 1993
341	7	Shooting script, signed by cast and crew
		<u>Ghost Story</u>
341	8	Rough draft, Oct 22 and Nov 2, 1992
341	9	To Nov 6, 1992
341	10	Polish Nov 7, 1992
342	1	Todd notes, Nov 9, Polish Nov 10, 1992
342	2	Rewrite to Dec 8, 1992
342	3	Polish, Dec 12, 1992
342	4	Blue revisions, Mar 23, 1993
		<u>Smink Brothers</u>
342	5	Rough scenes and plot beats to Dec 22, 1992
342	6	Rewrite, Dec 19, 1992 - Jan 3, 1993
342	7	Rewrite, Jan 5, 1993
342	8	Rewrite, Jan 8, 1993
342	9	Polish, Apr 3, 1993
342	10	Blue revisions, Apr 3, 1993

Series III: Screenwriting and Filmmaking, continued

Ned Blessing, continued

Oscar Wilde by Stephen Harrigan

- 343 1 Dec 1, 1991, Jan 3, 1993
- 343 2 Todd notes, Jan 21, rewrite Jan 27, 1993
- 343 3-4 Rough rewrite of Harrigan by Wittliff, begun Feb 3, 1993
- 343 5 Rewrite by Wittliff, Feb 10-11 w/ additional dialog, Apr 14, 1993
- 343 6 First draft, Feb 11, blue revisions, Apr 14, 1993

The Hooded Man

- 343 7 Feb 27, 1993
- 343 8 Todd notes, Mar 30, rewrite, Apr 1, 1993
- 343 9 Notes, rewrite, Apr 4 - 6, 1993

- 344 1-2 First draft, Apr 7, blue revisions, Apr 23, 1993

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.

- 344 3 Memos, 1993
- 344 4 Entertainment Industries Council resource encyclopedia
- 344 5-6 Budget, 1992-1993
- 344 7-8 Cost reports, Apr - May, 1993

- 345 1 Budget, May - Jun, 1993
- 345 2 Cost reports Jun, 1993
- 345 3 Budget, 1994
- 345 4 Production Staffing, Sep 1991 - May, 1993
- 345 5 Casting, Oct, 1992 - Apr, 1993
- 345 6 Videotape of Rob Campbell screen test
- 345 7 Cast and Crew list, Feb - May, 1993
- 345 8 Story Boards by Mark Bristol, Mar 3, 1993
- 345 9 Censorship, Nov, 1992 - Apr, 1993
- 345 10 Set & Location photos

- 346 1-2 Set & Location photos
- 345 3 Set & Location scrapbook
- 345 4 Makeup & costume
- 345 5 Props

Series III: Screenwriting and Filmmaking, continued

Ned Blessing, continued

Production, continued

Box	Folder	
345	6	Continuity Polaroids
347	1-4	Continuity Polaroids
347	5	Day out of days, Mar - Apr, 1993
347	6	One-line schedules, Mar 15 - Apr 14, 1993
347	7	Shooting schedule, Jan - Mar 25, 1993
348	1	Shooting schedule, Mar 29 - May, 1993
348	2	Movement List
348	3	Call sheet
348	4	Photographs taken by Wittliff
348	5-11	Script supervisor lined script
349	1-2	Script supervisor lined script
349	3	Dailies log
349	4	Post production budget
349	5	Editing, Mar - Jul, 1993
349	6	ADR
349	7	Music, Jan - Jun, 1993
349	8	Titles
349	9	Distribution, Mar, 1993
349	10	Publicity, Apr - Aug, 1993
349	11	Ratings, Aug - Sep, 1993
350	1	Clippings, 1993 - 1994
350	2	Magazines, Jul - Sep 1993
350	3-5	Congratulations and Thankyous, Sep, 1992 - Sep, 1993
350	6	Awards, 1993-1994

Legends of the Fall (1994), 1990-1993

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

Series III: Screenwriting and Filmmaking, continued

Legends of the Fall, continued

Box Folder

352	1-5	Rewrite, polish, Nov 24 - Dec 18, 1990
352	6	Rewrite, Mar 25 - Apr 3, 1991
353	1-3	Polish of second draft, Apr 5, 1991
353	4	Rewrite of Apr 5 draft, Jan 6 - 14, 1992
353	5-6	Rewrite of Jan 14 draft, Jan 15 - 22, 1992
354	1	Final draft with additions by Ed Zwick, Jan 22, 1992
354	2	Revised by Susan Shilliday, Feb 8, 1993
354	3	Revised by Susan Shilliday, Apr 19, 1993
354	4	Revised by Susan Shilliday with blue pages, May 8, 1993
354	5	Arbitration of credits
354	6	Jan 22, 1992
354	7	Feb 5, 1992
354	8	Mar 16 - Jul 6, 1993

Screenwriting

Sundance Institute, 1983-1992

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.

355	1-4	Letters, minutes, 1983-1984
355	5-8	Production Advisory Committee Meeting, Oct, 1984
356	1-2	Programs, reports, 1985
356	3	<i>84 Charlie</i> , Patrick Duncan
356	4-5	Minutes, reports, 1985
356	6	<i>Ain't that America</i> by Frank Pierson, Aug 2, 1985
356	7	Reports, 1986
357	1	<i>Milk and Honey</i> by Trevor Rhone & Glen Salzman, May 1986
357	2-5	Reports, minutes and programs, 1986
357	6	<i>End of the Line</i> by Jay Russell & John Wohlbruck, Oct 1, 1985
357	7	Reports, 1987

Series III: Screenwriting and Filmmaking, continued

Sundance, continued

Box Folder

- | | | |
|-----|-----|--|
| 358 | 1-6 | Reports, minutes, 1987 |
| 358 | 7 | <i>Italian American Reconciliation</i> by John Patrick Shanley |
| 358 | 8 | Reports, 1987 |
| 359 | 1-6 | Reports, Programs, 1987-1989 |
| 360 | 1-4 | Reports, statements, minutes, 1990 |
| 360 | 5 | <i>Screenwriters and their Craft</i> videotapes, 1990 |
| 360 | 6 | Program, letter 1992 |

Scripts from other writers, 1980s-1990s

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

Filmmaking-General files, 1983-1994

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