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


*That Terrible Night*, Pat Oliphant illustrations

Mss. submitted to Encino Press, not printed, 1966-1981

Encino Press Bibliography, mss. and galley, 1989

**Box 269**

File

Encino Press Bibliography, galley, 1989

**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

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 Shrake, Bob Wade, and Walter Prescott Webb. See Appendix I for itemized listing. See also photograph series.

Box 269
Writers/Artists A-H 2-8
Box 270
Writers/Artists H-Z 1-5

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 6
Box 271
TIL Programs, 1980-1987 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 4
Galleries, Special Collections, 1960-1973 5
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

**Box 273**  
Philosophical Society of Tx, 1975, 1989

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
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
Copy of polish, 1976 1
Draft, Nov 24 - 29, 1979 4-7
Schepisi's notes on Nov 19, 1979 draft, Apr 26, 1980 8
Box 276
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
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
Fourth draft, Aug 28, 1980 and notes 1-3

Production
Box 278
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
Lab Reports 1
Sound Reports, Sep-Nov, 1980 2
Codebook, #1, #2 3-5
Cutting and Sound, 1981 6
Box 280
File
"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 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**
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
Congratulations

Box 285  File
Reviews, 1977-1978

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

Box 285  File
Drafts

Box 285  File
Galleys

Box 286  File
Galleys

Cover pages & publicity


Nita, Henry and Harry

Box 287  File
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  File
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  File
Rewrite, Sep 13, 1979
Polish, Sep 19 - Oct 10, 1979
Oct 10, 1979
Changes
Original typescript of partial draft
Apr 16, 1980

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

Box 291  File
<table>
<thead>
<tr>
<th>Changes</th>
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<tbody>
<tr>
<td>Second draft #188 &amp; 144, Apr 30, 1980</td>
<td>2-3</td>
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<tr>
<td>Wittliff script notes, memos</td>
<td>4</td>
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<tr>
<td><strong>Production</strong></td>
<td></td>
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<tr>
<td>Correspondence, 1980-1981</td>
<td>5</td>
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<tr>
<td>Casting, Apr-Jun, 1980</td>
<td>6</td>
</tr>
<tr>
<td>Location photos, 1980</td>
<td>7</td>
</tr>
<tr>
<td>Shepard makeup, Jun 1980</td>
<td>8</td>
</tr>
<tr>
<td>Shooting, One-line schedules, Jun - Dec, 1980</td>
<td>9</td>
</tr>
<tr>
<td><strong>Box 291</strong></td>
<td>File</td>
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<tr>
<td>Wittliff’s production notebook, Jul 1980</td>
<td>10</td>
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<td><strong>Box 292</strong></td>
<td>File</td>
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<tr>
<td>Wittliff’s production notebook, Jul 1980</td>
<td>1</td>
</tr>
<tr>
<td>Wittliff photographs</td>
<td>2</td>
</tr>
<tr>
<td>Costume-pilot cap</td>
<td>3</td>
</tr>
<tr>
<td>Inserts</td>
<td>4</td>
</tr>
<tr>
<td>Budget, Progress Reports Aug - Dec 1980</td>
<td>5</td>
</tr>
<tr>
<td>Call Sheets, Oct 20 - Dec 17, 1980</td>
<td>6</td>
</tr>
<tr>
<td>Daily Production Reports, Oct 13-Dec 18, 1980</td>
<td>7</td>
</tr>
<tr>
<td>Second Unit Dec 1980</td>
<td>8</td>
</tr>
<tr>
<td>Editing, Spotting List</td>
<td>9</td>
</tr>
<tr>
<td>Distribution, 1983</td>
<td>10</td>
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<tr>
<td>Publicity</td>
<td>11</td>
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<td><strong>Box 293</strong></td>
<td>File</td>
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<tr>
<td>Publicity</td>
<td>1</td>
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<tr>
<td>Congratulations, 1981-1983</td>
<td>2</td>
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<tr>
<td>Clippings, 1980-1981</td>
<td>3-4</td>
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<tr>
<td>Novelization</td>
<td></td>
</tr>
<tr>
<td>First Draft</td>
<td>5</td>
</tr>
<tr>
<td>Typescript, c. 1979</td>
<td>6</td>
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<tr>
<td><strong>Box 294</strong></td>
<td>File</td>
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<tr>
<td>Typescript with changes</td>
<td>1</td>
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<tr>
<td>Book revisions</td>
<td>2</td>
</tr>
<tr>
<td>First galley, Feb 24, 1979</td>
<td>3</td>
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<tr>
<td>Promotion</td>
<td>4</td>
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<tr>
<td>Paperback</td>
<td>5</td>
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</table>

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

<p>| 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   |
| <strong>Box 296</strong>                                                             | File |
| Second draft, Nov 8, 1974                                               | 1   |
| Second draft revision, Nov 12, 1974                                     | 2   |
| Third draft, Mar 2, 1975                                                | 3-4 |</p>
<table>
<thead>
<tr>
<th>Box</th>
<th>File</th>
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<tbody>
<tr>
<td>297</td>
<td>First rewrite, Jul 1975</td>
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<tr>
<td></td>
<td>Rewrite, Jul 30, 1975</td>
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<tr>
<td></td>
<td><em>Tattoo</em> Final polish, Nov 10-13, 1975</td>
</tr>
<tr>
<td></td>
<td><em>Tattoo</em> old copy used in Jun 1977 rewrite</td>
</tr>
<tr>
<td>298</td>
<td>First rough draft, Jun 1, 1977</td>
</tr>
<tr>
<td></td>
<td>Mar 13, 1979</td>
</tr>
<tr>
<td></td>
<td>Draft of Dec 28 - Jan 26, 1981</td>
</tr>
<tr>
<td></td>
<td>Polish begun Jan 27, 1981</td>
</tr>
<tr>
<td>299</td>
<td>First draft, Feb 25, 1981</td>
</tr>
<tr>
<td></td>
<td>Rewrite begun, Mar 4 - 28, 1981</td>
</tr>
<tr>
<td></td>
<td>Second draft, Apr 6</td>
</tr>
<tr>
<td></td>
<td>Rewrite, Jun 17 - Aug 20, 1982</td>
</tr>
<tr>
<td>300</td>
<td>Rewrite, Jun 17 - Aug 20, 1982</td>
</tr>
<tr>
<td></td>
<td>Polish, Aug 21 - 26, 1982</td>
</tr>
<tr>
<td></td>
<td>Rewrite Aug 25 - Oct 16, 1985</td>
</tr>
<tr>
<td></td>
<td>Polish begun Oct 21, 1985</td>
</tr>
<tr>
<td>301</td>
<td>Polish Oct 21 - Nov 11, 1985</td>
</tr>
<tr>
<td></td>
<td>Rewrite, Sep 30 - Dec 9, 1988</td>
</tr>
<tr>
<td>302</td>
<td>Polish, Dec 12 - 18, 1988</td>
</tr>
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</table>

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

<table>
<thead>
<tr>
<th>Box</th>
<th>File</th>
</tr>
</thead>
<tbody>
<tr>
<td>303</td>
<td>by Gary Jennings</td>
</tr>
<tr>
<td></td>
<td>Rough draft, Sep 23, 1975</td>
</tr>
<tr>
<td></td>
<td>First draft, Sep 30, 1975</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Box</th>
<th>File</th>
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</thead>
<tbody>
<tr>
<td>304</td>
<td>Rough draft</td>
</tr>
<tr>
<td></td>
<td>Incomplete first draft</td>
</tr>
<tr>
<td></td>
<td>First draft</td>
</tr>
</tbody>
</table>

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: 1
- Mar 8, 1979: 2
- Mar 12, 1979: 3
- Revised, May 1983: 4
- Apr 23, 1984: 5-7

**Box 307**
- 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**
- Story Boards: 7-8

**Box 308**
- Story boards: 1-6

**Box 309**
- Story boards: 1-2
- Shooting schedule: 3
- Costume: 4
- Continuity Polaroids: 4-5
- Script Supervisor's notes and script: 6

**Box 310**
- Continuity Script, Cate Hardman-Roach: 1
- Lined Script, 1985: 2-3

**Post production**

**Box 310**
- Code book: 4-5
- Sound notes & Cue Sheets: 6
- Editing log: 7-8

**Box 311**
- Editing log: 1-2
- Film and tape: 3
- Publicity slides: 4-6

**Box 312**
- Publicity slides: 1-6

**Box 313**
- Publicity slides: 1-3
- Publicity photos and posters: 4
- Congratulations: 5
"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
<table>
<thead>
<tr>
<th>Date Range</th>
<th>Pages</th>
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<tbody>
<tr>
<td>Sep 11 - 15, 1986</td>
<td>6-7</td>
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<tr>
<td>Sep 17, 1986</td>
<td>8-9</td>
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<tr>
<td>Oct 7 - 29, 1986</td>
<td>1-4</td>
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<tr>
<td>Feb 24 - Apr 1, 1987</td>
<td>5-7</td>
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<td>May 4 - 18, 1987</td>
<td>8</td>
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<td><strong>Box 321</strong></td>
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<tr>
<td>May 4 - 18, 1987</td>
<td>1-3</td>
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<tr>
<td>Jul 22, 1987</td>
<td>4</td>
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<tr>
<td>Sep 28 - Nov 1, 1987</td>
<td>5-8</td>
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<td>Nov 2, 1987</td>
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<tr>
<td>Nov 2, 1987</td>
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<td>Alternate plot piece, not used</td>
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<td>Jan 1990</td>
<td>3-4</td>
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<td>Jun 4, 1990</td>
<td>5-6</td>
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<td>7</td>
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<td>Jun 24 - 17, 1990</td>
<td>8-9</td>
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<td><strong>Box 323</strong></td>
<td>File</td>
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<tr>
<td>Jul 20 - 27, 1990</td>
<td>1-2</td>
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<tr>
<td>Jul 28 - 31, 1990</td>
<td>3</td>
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<tr>
<td>Aug 2, 1990</td>
<td>4</td>
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<td>Aug 2, 1990 draft, Jan 27 - Feb 2, 1993</td>
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<td>Feb 11, 1993</td>
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<td>Feb 21, 1993</td>
<td>2-4</td>
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<td>Jun 17, 1993</td>
<td>5</td>
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<td>Jul 22 - 26, 1993</td>
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<td>Jul 28, 1993</td>
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<td>Jul 29, 1993</td>
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<td>Nov 29, 1989</td>
<td>4</td>
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<tr>
<td>Dec 12, 1989</td>
<td>5-6</td>
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<td>Production forms and dailies</td>
<td>7-8</td>
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<td></td>
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</table>

**Lonesome Dove** (1989)-See Lonesome Dove finding aid.
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
Aug 9, 1989 1-2

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
Rewrite, Oct 31 - Nov 3, 1991; Polish Nov 5, 1991 9-10
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
Box 334
Staffing 3
Story Boards by Mark Bristol 4-7
Contact list 8

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

Box 336
Art Department Files 1-4
Stationery 5
Production Staff Memos 6

Box 337
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
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

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

Box 339
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
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
Casting, Oct, 1992 - Apr, 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
Set & Location photos

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
<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
<th>Notes</th>
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<tr>
<td>350</td>
<td><strong>Legends of the Fall</strong> (1994), 1990-1993, 2 linear feet, Accession No. 94-147.</td>
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<td><strong>Box 351</strong> File</td>
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<td>Notes, step sheet, 1990-1993</td>
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<td></td>
<td>Notes, tape from Zwick, 1990-1993</td>
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<td></td>
<td>Book, underlined</td>
<td>3</td>
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<tr>
<td></td>
<td>Partial typescript by Ed Zwick</td>
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<tr>
<td></td>
<td>Partial rough draft of episodes, 7/6 - 10/5, 1990</td>
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<td></td>
<td>First draft, Oct 21 - Nov 18, 1990</td>
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<td>Rewrite, Nov 24 - Dec 18, 1990</td>
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<td><strong>Box 352</strong> File</td>
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<td>Rewrite, polish, Nov 24 - Dec 18, 1990</td>
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<td>6</td>
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<td><strong>Box 353</strong> File</td>
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<td>Polish of second draft, Apr 5, 1991</td>
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<td></td>
<td>Rewrite of Apr 5 draft, Jan 6 - 14, 1992</td>
<td>4</td>
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<td></td>
<td>Rewrite of Jan 14 draft, Jan 15 - 22, 1992</td>
<td>5-6</td>
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<td><strong>Box 354</strong> File</td>
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<td>Final draft with additions by Ed Zwick, Jan 22, 1992</td>
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<td>Revised by Susan Shilliday, Feb 8, 1993</td>
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<td>Revised by Susan Shilliday, Apr 19, 1993</td>
<td>3</td>
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<td></td>
<td>Revised by Susan Shilliday with blue pages, May 8, 1993</td>
<td>4</td>
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<td></td>
<td>Arbitration of credits</td>
<td>5</td>
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<td>Jan 22, 1992</td>
<td>6</td>
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<td>Feb 5, 1992</td>
<td>7</td>
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<td></td>
<td>Mar 16 - Jul 6, 1993</td>
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</table>
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
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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<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>
</tr>
<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>
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<tr>
<td>Cooper, Madison</td>
<td>1952</td>
<td>memo re Sironia, Tx</td>
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<td>Cowboy Gathering poster</td>
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<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>
</tr>
<tr>
<td>Forbis, Steve</td>
<td>1990-1991</td>
<td>lithographs</td>
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<tr>
<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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<tr>
<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>
</tr>
<tr>
<td>Hertzog, Carl</td>
<td>1979</td>
<td>clipping, Lea, Cisneros</td>
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<tr>
<td>Hillerman, Tony</td>
<td>1989</td>
<td>clipping</td>
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<tr>
<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></td>
<td></td>
<td>Steck Co. memo pads</td>
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<td>Lindsey, David</td>
<td>1992</td>
<td>clipping</td>
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<td>Lomax, John A.</td>
<td>1964</td>
<td>UT portrait, song</td>
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<tr>
<td>Lowry, Beverly</td>
<td>1989</td>
<td>clipping</td>
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<tr>
<td>McMurtry, James</td>
<td>1992</td>
<td>clipping</td>
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<tr>
<td>Lowman, Al</td>
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<td>article by</td>
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<tr>
<td>Nelson, Willie</td>
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<td>portrait, <em>Stagecoach</em></td>
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<tr>
<td>Ancel Nunn</td>
<td>1992</td>
<td>card, flyer</td>
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<td>Perry, George Sessions</td>
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<td>Book display card</td>
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<td>Quilllin, Ellen Schulz</td>
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<td>Copper Plate</td>
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<td>Shlake, Bud</td>
<td>1972</td>
<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>
<td>1992</td>
<td>article about</td>
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<td>Texas writers</td>
<td>1976</td>
<td>clipping</td>
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<tr>
<td>Texas Hatters</td>
<td></td>
<td>ad</td>
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<td>Vaughn, Charles Phillip</td>
<td>1980</td>
<td>Hondo Crouch portrait</td>
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<tr>
<td>Wade, Bob</td>
<td>1988</td>
<td>clipping</td>
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<tr>
<td>Wardlaw, Frank</td>
<td>1965-1989</td>
<td>articles, clippings</td>
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<tr>
<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

<table>
<thead>
<tr>
<th>DEALER</th>
<th>DATES</th>
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<td>Aldredge Book Store</td>
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<td>7, 15, 18, 22, 24, 25, 27, 28, 30, 33</td>
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<td>American Inst. of Graphic Arts</td>
<td>1946-1970</td>
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<tr>
<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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<tr>
<td>Benjamin, Walter R. Autographs</td>
<td>1964</td>
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<td>Book Stall</td>
<td>1974</td>
<td>4</td>
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<tr>
<td>Bookman</td>
<td>1960s</td>
<td>1-4 +</td>
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<td>Borzoi Books</td>
<td>1966, 1967</td>
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<td>Brick Row Bookshop</td>
<td>1960s-1970s</td>
<td>49, 50, 53, 66, 68, 71-75, 78-80,</td>
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<td>82, 83, 85, 88, 92, 129 and lists</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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<tr>
<td>Daniel, Houston</td>
<td></td>
<td>2-4, 6</td>
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<td>Daniel, Price</td>
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<td>17, 19, 24-27, 29, 31, 33, 36-37,</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,</td>
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<td>Duchesne, Philip C.</td>
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<td>171</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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<tr>
<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,</td>
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<td>1977</td>
<td>42, 44, 45, 50, 54-56, 58, 61, 99, 102,</td>
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<td>104, 110, 105</td>
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<tr>
<td>Kennedy Galleries</td>
<td>1965</td>
<td>22</td>
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<td>Kingston Galleries</td>
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<td>1, 2 &amp; Special</td>
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<td>Lingle, Laurence</td>
<td></td>
<td>27-30, 35</td>
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<tr>
<td>Luther, T. N.</td>
<td>1963-1964</td>
<td>200, 202, 244, 251, 256-261, 265</td>
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<td>Missouri Library Assoc.</td>
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<td>Morrison, W. N.</td>
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<td>Nebenzahl, Kenneth</td>
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<td>Old Town Books</td>
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<td>Parke Burnet Galleries</td>
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<td>Plain View Press</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>7,8,10,17,20</td>
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<td>White, Fred</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>
<td>1967</td>
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<td>Institute of Texas Cultures</td>
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<td>Norwegians in Texas</td>
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<td>Library of Congress</td>
<td>1973</td>
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<td>Metropolitan Museum of Art</td>
<td>1972</td>
<td>Robert Motherwell</td>
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<td>Paxton, John L. Collection</td>
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<td>American,Mexican Paintings</td>
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<td>Rounce &amp; Coffin Club</td>
<td>1963</td>
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<td>Rounce and Coffin Club</td>
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<td>Southern Methodist Univ</td>
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<td>Contemporary Graphic Arts</td>
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<td>1935-1968</td>
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<td>UT Stark Library</td>
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**BIOGRAPHICAL NOTE**

Novelist Michael Zagst was born September 30, 1950, in Houston, Texas, and graduated with a B.A. in Sociology from the ... The Albert B. Alkek Library is the main central library of Texas State University. The Wittliff collections of Southwestern Writers and Southwestern & Mexican Photography is located on the seventh floor of the Alkek Library. The university's library was named, in 1991, for an alumnus who became an oilman, rancher, and philanthropist, Albert B. Alkek. The Albert B. Alkek Library serves as the main, central academic library supporting the Texas State University (then called Southwest Texas State... The Wittliff Collections at Texas State University-San Marcos hold the J. Frank Dobie Papers, 1898â€“1988. The papers contain drafts of Dobie’s posthumous books, research material, drafts of newspaper columns, magazine articles, lectures, transcriptions of radio broadcasts, correspondence, photographs of family and friends, and personal records. Southwestern Writers Collection, The Wittliff Collections, Albert B. Alkek Library at Texas State University. Texas State University is a public research university in San Marcos, Texas. Established in 1899 as the Southwest Texas State Normal School, it opened in 1903 to 303 students. Since that time it has grown into the largest institution in the Texas State University System and the fifth-largest university in the state of Texas with an enrollment of over 38,500 students for the 2018 fall semester. It has ten colleges and about fifty schools and departments. The Wittliff Collections, located on the seventh floor of the Albert B. Alkek Library at Texas State University, was founded by William D. Wittliff in 1987. The Wittliff Collections include the Southwestern Writers Collection and the Southwestern & Mexican Photography Collection. Contents. Accessing the Library.