Robert DeNiro:

A Preliminary Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

Creator: DeNiro, Robert, 1943-
Title: Robert DeNiro Papers
Dates: 1960s-2011
Extent: 267 boxes, 110 oversize boxes, 284 bound volumes, 11 oversize folders (137.5 linear feet)

Abstract: The Robert DeNiro Papers include scripts plus related production, publicity, and research materials for sixty-nine films documenting DeNiro's career from the 1968 film *Greetings* through *Limitless* released in 2011. A smaller amount of materials document his early career, including stage and television work. There are also files on projects considered and other career-related materials.

Call Number: Film Collection FI-5100
Language: Predominantly English; some Italian-language materials are present.

Access: Open for research. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials. Please note: Polaroids in box 176 require 24 hours advance notice for access. Special Handling Instructions: Most of the scripts in this collection have been left in an unaltered or minimally processed state to provide the reader with the look and feel of the original as DeNiro used it. When handling unbound scripts, or scripts with inserted materials, users are asked to be extremely careful in retaining the original order of the material. Script pages folded length-wise by DeNiro are likewise to remain folded in keeping with original order. Potentially harmful or damaging materials such as paperclips, self-adhesive "sticky" notes, metal brads, and clasps were removed during physical processing. Processing notes were inserted where paperclips and sticky notes were removed. In many cases paper-clipped sections were placed in white paper sleeves. Some surrogate preservation photocopies were substituted for the original items, such as faxes, and the surrogate copies are identified by a statement at the top of the page. The original faxes have been retained with the photocopies, although in time the faxed pages will fade beyond recognition.
Use Policies: Use Policies: Ransom Center collections may contain material with sensitive or confidential information that is protected under federal or state right to privacy laws and regulations. Researchers are advised that the disclosure of certain information pertaining to identifiable living individuals represented in the collections without the consent of those individuals may have legal ramifications (e.g., a cause of action under common law for invasion of privacy may arise if facts concerning an individual's private life are published that would be deemed highly offensive to a reasonable person) for which the Ransom Center and The University of Texas at Austin assume no responsibility.

The production and research materials contain a number of items from which personal information has been redacted or restricted to protect an individual's privacy. Examples are social security, telephone, and account numbers; the names of medical patients and prisoners; and personnel records. The originals were removed and have been replaced with redacted photocopies, which have an identifying statement at the top.

Restrictions on Use: Authorization for publication is given on behalf of the University of Texas as the owner of the collection and is not intended to include or imply permission of the copyright holder which must be obtained by the researcher. For more information please see the Ransom Centers' Open Access and Use Policies.

Administrative Information

Acquisition: Gift, 2006-2008 (G12588)
Processed by: Liz Murray, Katherine Mosley, and Bob Taylor, 2008; Ancelyn Krivak, 2012
Repository: The University of Texas at Austin, Harry Ransom Center

The papers described in this finding aid include DeNiro's heavily-annotated scripts and correspondence, stage play and photographic material from his early career, make-up and wardrobe photographs, wardrobe continuity books, costume designs, and posters, as well as extensive production, publicity, and research material. The collection focuses exclusively on DeNiro's professional career: while some congratulatory correspondence and exchanges with his colleagues provide insight into the personal side of his working relationships, DeNiro's private life remains private. The papers are arranged in three series: I. Films, 1968-2011 (243 boxes, 104 oversize boxes, 255 bound volumes, 9 oversize folders); II. DeNiro Projects, 1960s-2007 (17 boxes, 19 bound volumes, 2 oversize folders); and III. Early Career and Career-Related, 1960s-2005 (7 boxes, 6 oversize boxes, 9 bound volumes).

Most of the papers are located in the first series, Films, which includes scripts plus related production, publicity, and research materials for sixty-nine films documenting DeNiro's career from the 1968 film Greetings through Limitless released in 2011. While the type and amount of material present varies from film to film, there is not only abundant evidence of DeNiro's rigorous preparation for his acting roles from the large amounts of research material present and his copious notations in scripts, but also insight into the collaborative nature of his work with a variety of noted writers, directors, actors, and other film artists. The evolution of many screenplays can also be traced, often from the original source material and through numerous drafts to the final shooting script. The close attention paid to the details of wardrobe, make-up, and hairstyle design and continuity is also evident and particularly well-represented in the production materials.

Series II., DeNiro Projects, includes plays, screenplays, and television scripts received, reviewed, or considered. The majority of the works originate from writers and directors with whom DeNiro has long been closely associated and include scripts for such notable film and television projects as Apocalypse Now, A Bridge Too Far, Gangs of New York, Glengarry Glen Ross, Hoffa, The Last Temptation of Christ, Rule #3, Street Kings, and Weeds.

The final series, Early Career and Career-Related, contains articles about DeNiro, early contracts, correspondence, and photographs as well as materials related to awards, public appearances, and tributes. Of special note are photographs, résumés, programs, and reviews documenting DeNiro's student work and early stage roles. Much of the correspondence in the collection is located in this series, often congratulatory in nature or
related to shared projects. Correspondents include friends and industry colleagues, such as Kenneth Branagh, Michael Cimino, Francis Ford Coppola, Jonathan Demme, Ron Howard, Roland Joffé, Harvey Keitel, George Lucas, David Mamet, Al Pacino, Harold Pinter, Martin Scorsese, Steven Spielberg, Lee Strasberg, Jack Valenti, and Harvey Weinstein, among others. A complete index of all correspondent names in this series is included in this finding aid.

A portion of an addition to the original accession was processed and added to the inventory in 2012. Some materials remain unprocessed and will be made available at a future date. These include a considerable amount of material received for *The Good Shepherd* (2006).

**Series Descriptions**

**Series I. Films, 1968-2011**

The bulk of the DeNiro Papers are located in this series and comprise materials from sixty-nine films dating from DeNiro's 1968 film *Greetings* through *Limitless* released in 2011. Some materials remain unprocessed and will be made available at a future date, including a considerable amount of material received for *The Good Shepherd* (2006). Materials in this series are arranged alphabetically by film title, and subsequently items for each film are consistently arranged in this order: screenplays first, followed by production, publicity, and research materials. **Screenplays** Screenplays are heavily represented in the collection and are present for all of DeNiro's acting roles. The number of screenplays present for each film varies from film to film, but most are represented by multiple versions. For example, *Meet the Fockers* has thirty-five scripts written steadily over the course of three years, while *Raging Bull* has twenty scripts that evolved intermittently from conception to completion over a span of about ten years. Modern screenplays are notorious for their variant titles, multiple writers, and numerous re-writes, and the DeNiro scripts are no exception. Working with information provided on the title pages and dated revisions, multiple scripts for individual films have been arranged in their probable order of creation, although undated scripts and inserted revisions make definitive sequencing difficult. The films *Analyze This* and *Meet the Fockers* provide good examples of a complex array of scripts with more than a dozen writers and derivative drafts. Descriptions of individual scripts in the following folder list are often limited to the date of the original script and, for subsequent revisions, the date last revised. Variant titles, draft numbers or other draft identifications (e.g., "final shooting script"), and writer names are also included if present. The descriptions frequently also include either "with RDN notes" or "no RDN notes." DeNiro's handwritten annotation of scripts is a hallmark of his working method; rendered in ink, these annotations are primarily dialogue and script changes and notes regarding his role. Shooting scripts are present for most of the films. In most cases, the shooting scripts designated in the finding aid are the ones DeNiro used during filming. They are heavily annotated with DeNiro's handwritten notes and are often bound in three-ring binders full of inserted script revisions and production material. The *Raging Bull* shooting script contained a particularly large amount of inserted material; in order to preserve it and also retain its original order, a facsimile copy was created and is available for research use. **Production materials** The production materials in the DeNiro Papers reflect the myriad tasks involved in film-making. While nearly all the DeNiro films contain some production materials, their type and quantity varies from film to film. Among the types of items present are ADR (automated dialogue replacement) sheets, call sheets, casting lists and résumés, contact and crew lists, dialogue notes, one-liner and shooting schedules, continuity and make-up photographs, production reports, production stills, recruited audience preview reports, storyboards, DeNiro's handwritten notes, production-related memos and correspondence, congratulatory
correspondence, and wardrobe continuity and inventory lists. Several films also include original costume, tattoo, and set designs, as well as location photography. Photographs dominate the production materials in terms of sheer volume and include hair/make-up, wardrobe, and production stills. The prints are largely in 4x6-inch and Polaroid formats, but also include 8x10-inch and oversize. Prints have been arranged by roll number and sleeved in frame order. Frame order is especially critical for documenting make-up application, as evidenced by more than 3,000 prints for *Frankenstein*. For this film, DeNiro endured a full-body plaster cast used to create a body suit that transformed him into "The Creature." Shot by shot, the photographs document the painstaking 16-hour make-up sessions, capturing the intricate application of face, hair, and body prosthetics in incredible detail. The Polaroids are primarily make-up and wardrobe continuity prints and are often marked with scene numbers and other pertinent information. In some cases, metal rings or safety pins were used for portability on the set and to retain scene sequence. For the film *Awakenings*, 135 continuity Polaroids on a single ring record the state of DeNiro's hair and beard for each scene, to guarantee continuity over multiple takes and reshoots. Wardrobe continuity material is present for more than a dozen films, ranging from a few sheets to binders with up to seventy pages. Typically, wardrobe items were listed in detail on specially-formatted sheets and supplemented with Polaroids showing DeNiro in costume, as well as individual items such as shoes and jewelry. Because overlapping Polaroids were often taped onto the wardrobe sheets and presented a handling problem, facsimiles were made of some of the wardrobe continuity material in the collection. **Publicity materials** This category of film material is the least prevalent in this series, and the amount and type varies from film to film. Publicity materials include advertising graphics and layouts, articles and reviews, award nomination certificates, correspondence and memos, marketing and promotional materials, posters, premiere programs and tickets, press kits, press junket itineraries, press releases, publicity and studio stills, screening cards and invitations, and tour information. **Research material** DeNiro is well known for thoroughly researching and preparing for his acting roles. In addition to articles, pamphlets, chapter sections, and other printed material, the collection includes 266 books used for research on topics ranging from mobsters and tattoos to Jesuits and baseball. For each film, the books are arranged by author and title within the research section and each book was assigned a BV (bound volume) number. Some of these books are inscribed to DeNiro and DeNiro also annotated many of the volumes with handwritten notes. Many of the books originally contained loose items; these items have been withdrawn and placed into folders. Withdrawals from bound volumes are denoted with an asterisk in the folder list. Research material for *Cape Fear* and *The Mission* is particularly extensive. Some correspondence and production memoranda are scattered throughout Series I. and selected correspondents appear in the Index of Selected Correspondents included in this finding aid.

**Series II. DeNiro Projects, 1960s-2007**

Throughout DeNiro's long career, a great quantity of script material has come his way for consideration. The plays, screenplays, and television scripts in this series are some of the projects that held DeNiro's interest although, for a variety of reasons, his involvement remained limited. The projects material has been arranged alphabetically by title. The majority of works include writers and directors with whom DeNiro has long been closely associated, such as Michael Cimino, Francis Ford Coppola, Brian De Palma, George Gallo, Michael V. Gazzo, William Goldman, Elia Kazan, Robert Kuhn, David Mamet, Michael Powell, Richard Price, Paul Schrader, Martin Scorsese, and David Seltzer. Notable television and film projects in this series include *Apocalypse Now*, *A Bridge Too Far*, *Gangs of New York*, *Glengarry Glen Ross*, *Hoffa*, *The Last Temptation of Christ*, *Rule #3*, *Street Kings*, and *Weeds*.

**Series III. Early Career and Career-Related, 1960s-2005**

This series contains articles about DeNiro, books retained for general research and received as gifts,
early contracts, correspondence, and photographs. Also included is material related to public appearances, tributes, and film series. Much of the correspondence in the collection is located in this series, often congratulatory in nature or related to shared projects. Correspondents include friends and industry colleagues, such as Giorgio Armani, Lauren Bacall, Robert Bolt, Kenneth Branagh, Ellen Burstyn, Michael Cimino, Francis Ford Coppola, Jonathan Demme, Barry Diller, Richard Dreyfuss, Dominick Dunne, Jane Fonda, Whoopi Goldberg, Tom Hayden, Israel Horovitz, Ron Howard, Roland Joffé, Garson Kanin, Elia Kazan, Harvey Keitel, John F. Kennedy, Jr., Martin Landau, George Lucas, David Mamet, Marsha Mason, Al Pacino, Joseph Papp, Jane Pauley, Harold Pinter, Richard Pryor, Cliff Robertson, Oliver Sacks, Martin Scorsese, Gene Shalit, Steven Spielberg, Sharon Stone, Lee Strasberg, Emma Thompson, Jack Valenti, Harvey Weinstein, Robin Williams, Henry Winkler, Shelley Winters, and Franco Zeffirelli, among others. An index of all correspondent names in this series is included in this finding aid. Photographs occupy a large portion of this series and contain significant images from the early days of DeNiro's career. DeNiro created his own résumé head shots, the earliest of which lists his acting experience through 1963. This series of photographs ends in the early 1970s with the appearance of studio publicity stills for films such as *Bloody Mama* and *Mean Streets*. The résumés attached to many of the head shots, some with four different images per print, provide valuable information regarding DeNiro's stage performances that date from his days in training with The Dramatic Workshop, Luther James Studio, Stella Adler Theatre Studio, and Raphael Kelly. These résumés include the parts he played in repertory theater, tours, commercials, performances at Hunter College and Sarah Lawrence College, the off-Broadway shows, and early films including *Greetings* and *The Wedding Party*. Often play reviews are also attached to the head shots. In addition, there are programs and production photographs for many of these early plays. Titles include *The Boor*, *Generation*, *Glamour, Glory & Gold*, *Kool Aid*, *One Night Stands of a Noisy Passenger*, *Tchin-Tchin*, and *The World of Günter Grass*.

### Related Material

The Stella Adler, David Mamet, and Tom Stoppard collections at the Ransom Center contain additional DeNiro-related material.

### Separated Material

DeNiro's costumes, film props, moving images, and personal effects are housed in related departments within the Ransom Center.
Series I. Films, 1968-2011

15 Minutes (2001)

Screenplays, by John Herzfeld; all without RDN notes unless otherwise stated

Draft, undated

Revised drafts

24 November 1998, with RDN notes

31 December 1998, with RDN notes

19 February 1999

With RDN notes

With transcript excerpts of taped conversations re script with RDN, Mike Sheehan, and Herzfeld

1 April 1999, interim draft with RDN notes; first half of script with dual pagination, with letter from Herzfeld to RDN

re 14 April 1999 revision; letter of 15 April 1999 from Herzfeld to RDN outlining changes in partial interim draft

10 May 1999, complete, with dual pagination; plus five pages of script revised 9 June 1999

26 July 1999, cumulative revisions, "shooting draft"; with RDN notes

Production materials

Call sheets, contact list, continuity list of scenes, correspondence, crew lists, shooting schedule for re-shoots

"DV camera report,"1999

Photographs

Make-up/hair and wardrobe photographs

Photograph of RDN, Charlize Theron, John Herzfeld, and Edward Burns; inscribed to RDN by Herzfeld

Box.Folder 1.1

Box.Folder 1.2

Box.Folder 1.3

Box.Folder 1.4

Box.Folder 1.5

Box.Folder 1.6

Box.Folder 1.7

Box.Folder 1.8

Box.Folder 2.1

Box.Folder 2.2

Box.Folder 2.3

Box.Folder 2.4-8

Box.Folder 3.1
Script revisions and additional shoots, 13 January through 7 April 2000

Wardrobe continuity sheets [facsimile] and wardrobe lists

**1900** (1976)

Screenplays, by Bernardo Bertolucci, Franco Arcalli, and Giuseppe Bertolucci

5 April 1973, "Novecento," in Italian

First part

Second part

23 January 1974, "1900," in English

Production and publicity materials

Articles and reviews, 1975-1976

Production photographs

Photograph album, bound, inscribed to RDN by Bernardo Bertolucci

Research materials, bound volume

Di Giovanni, Norman Thomas. *1900* (1977)

*About a Boy* (2002, RDN producer)

Production and publicity materials

Casting, "Marcus" readings, 15 February 2001

Articles and reviews (*oversize newspaper clippings removed to box 203)


Screenplays titled "The Rocky and Bullwinkle Movie," by Kenneth Lonergan

20 January 1999, "blue draft," revised by Doug Chamberlin and Chris Webb through 18 February 1999; with RDN notes

22 February 1999, "buff draft," revised by Lonergan; "Brenda" written on title page
8 March 1999, cumulative revisions to buff draft

Production materials

Continuity and automated dialogue replacement (ADR) sheets, DVD menu screens

Box.Folder 4.5

Costume design research for Fearless Leader, Boris, and Natasha characters

Box 204

Photographs

Continuity photographs and stills

Box.Folder 4.6-7

"Fitting photos for Fearless Leader," in binder with nine facsimile pages

Box 171

Make-up/wardrobe photographs

Box.Folder 4.8-5.1-9

Reports from recruited audience previews, February-June 2000

Box.Folder 5.10

Storyboards

Box 172

Publicity materials

Correspondence and proofs of marketing material for in-theater kids' meal promotion; one-sheet poster proof

Box 203

"Official Style Guide" for spin-off product design

Box 204

Press kit quote selection, promotional appearances, reviews, world premiere screening

Box.Folder 5.11

Research materials, bound volumes

Maloney, Mike. Flash! Splash! Crash!: All at Sea with Cap'n Bob (1996) (*loose items withdrawn)

BV 2*


BV 3*

Analyze That (2002)

Screenplays, by Peter Steinfeld

17 April 2001, partial script, photocopy, no RDN notes

Box.Folder 231.2
19 April 2001, partial script, "Peter's first pass," no RDN notes

8 June 2001, with "Table read program" list of actors, Vitti's lines highlighted in yellow

8 June 2001, with scene numbers, no RDN notes

Undated partial script (to page 53), no RDN notes

Undated partial script (to page 71), no RDN notes

5 August 2001, partial script, with RDN notes

31 August 2001, revised second draft, with RDN notes

30 November 2001 draft, with RDN notes and reader's notes

30 November 2001 draft, no RDN notes

Undated script, with RDN notes

23 January 2002, second revision, revised by Harold Ramis and Peter Tolan

6 February 2002, third revision, revised by Ramis

No RDN notes

"With official scene numbers"

With RDN notes, plus eight pages of script revised 13 February 2002

Subsequent revisions, all with RDN notes unless otherwise stated

Includes inserted script pages

Marked "RDN"

13 March 2002, marked "AT 2"

15 March 2002, marked "HR/PT"
No RDN notes, marked "AT2, HR, PT" Box.Folder 7.2

17 March 2002 Box.Folder 7.3

Undated, lacks title page Box.Folder 7.4

26 March 2002, "final shooting script" by Ramis and Tolan; with official scene numbers and RDN notes Box.Folder 7.5

No RDN notes Box.Folder 7.6

28 March 2002, partial script, "Chazz Palminteri" on title page; with RDN notes Box.Folder 7.7

1 April 2002, partial script; with RDN notes and note from Ramis Box.Folder 8.1

Subsequent revisions to 26 March 2002 final shooting script; all without RDN notes

2 April 2002, blue revised pages Box.Folder 8.2

10 April 2002, pink revised pages Box.Folder 8.3

Script in RDN binder, blue revised 2 April 2002 and pink revised 10 April 2002 Box.Folder 232.5

14 April 2002, yellow revised pages Box.Folder 8.4

"Complete script with all versions" Box.Folder 8.5

4 June 2002, complete Box.Folder 8.6

14 June 2002, complete Box.Folder 8.7

Script revision fragments, various dates Box.Folder 8.8

Production and publicity materials

Layouts for newspaper ads Box 203

Photographs, make-up/hair/wardrobe continuity, including some photographs from Analyze This Box.Folder 9.1-5

Posters

One-sheet posters (*removed to oversize flat files) Flatfile *

Proofs, on foamcore Box 203
Revised script pages, post production schedules, contact lists

Wardrobe continuity book for RDN's Paul Vitti character, facsimile

*Analyze This* (1999)

Screenplays, various screenwriters; all with RDN notes unless otherwise stated

14 November 1996, "Tolan/Crystal/2nd revised draft," no RDN notes; with Richard Loncraine's notes on "2nd revised draft 11/1/96," and RDN's comments

Revised by Richard Gallo

27 February 1997, with Gallo's scene breakdown dated 7 February 1997

12 March 1997; includes "notes after script meeting 28/3/97"

No RDN notes

16 April 1997; includes research material and faxes from Loncraine, 18 April 1997

Revised by Harold Ramis and others

15 August 1997, with note from Ramis

5 September 1997, by Peter Tolan and George Gallo

Scripts by Phoef Sutton, Kenneth Lonergan, Tolan, Gallo, and Billy Crystal

19 December 1997

No RDN notes

27 January 1998; includes "Analyze This outline 2/11/98" and "notes to George Gallo on Gallo I"

14 March 1998, by Sutton, Lonergan, Tolan, Gallo, Ramis; revision by Mort Nathan, Barry Fanaro, and Ramis

12 May 1998, by Sutton, Lonergan, Tolan, Crystal, Gallo, Ramis, Nathan, Fanaro; revised by Ramis and Tolan; marked "not for distribution"
26 May 1998, lacks title page, marked "HR" and "not for distribution"      Box.Folder

27 May 1998, lacks title page, "unofficial draft," "FYI only and not for
distribution"; handwritten scene numbers and changes, not in RDN's hand; no
RDN notes      Box.Folder

1 June 1998, shooting script by Kenneth Lonergan, revised by Sutton, et al.; current
revisions by Ramis as of 22 July 1998      Box

1 June 1998 revised through 22 July 1998, in presentation binder, no RDN
notes      Box.Folder

Script fragments, various dates      Box.Folder

RDN script binder, empty, undated      Box.Folder

Production materials

Automated dialogue replacement (ADR) line sheets, television ADR, and
correspondence re DVD release      Box.Folder

Casting      Box.Folder

Photographs

Make-up/hair/wardrobe      Box.Folder

Production and publicity stills; Phil Caruso, photographer      Box.Folder

Wardrobe continuity book for Paul Vitti character, facsimile      Box

Album of stills and production photographs in presentation binding, undated      Box

Sequel notes and memos, 1999-2000      Box.Folder

Publicity materials

European tour, May 1999      Box.Folder

Posters

One-sheet posters (*removed to oversize flat files)      Flatfile *

Proofs, on foamcore      Box 203
Reviews (removed to oversize box 203)  

Research materials on mobsters and hair styles  

*Angel Heart* (1987)  

Screenplays, by Alan Parker  

Undated working draft; no RDN notes  

Box.Folder 13.1

February 1986, final draft, shooting script; with RDN notes  

Box 13.2

Partial script with extensive RDN notes; inserted script pages dated 13 June 1986  

Box.Folder 13.3

Production and research materials  

New Orleans hotel information, New York contact list and shooting schedule, photocopies of Faustian images, Polaroids of RDN wearing various eye lenses, and wardrobe list  

Box.Folder 13.4

One-sheet poster (removed to oversize flat files)  

Flatfile *

Production photographs  

Photographs of RDN by Richard Corman, 1986  

Box.Folder 376.1

Contact prints of RDN  

Box.Folder 376.2

Photographs of Mickey Rourke and RDN  

Box.Folder 376.3

Research materials, bound volumes  


BV 4


BV 5


BV 6*

Lehner, Ernst and Johanna. *Picture Book of Devils, Demons and Witchcraft* (1971)  

BV 7


BV 8


BV 9


Strarhan, Françoise. *Casting out the Devils* (1972)  


*Awakenings* (1990)

Screenplays, by Steven Zaillian; all with RDN notes unless otherwise stated

Undated, lacks title page  

February 1988, first revision  

6 April 1989, second revision  

Partial draft, pages 69-120  


12 September 1989 script  

2 October 1989 drafts and subsequent revisions

Bound screenplay, half-size format; presentation copy inscribed by "Robin" [Williams] to RDN  

Lacks title page, noted "Oct. 2" on first page  

No RDN notes  

16 October 1989, "Robin C." copy  

22 November 1989, no RDN notes  

19 December 1989, coded for reference to videotape dailies; no RDN notes  

Half-size format, no RDN notes  

26 January 1990, with numerous earlier revisions inserted; includes some production and research material
Production and publicity materials

Automated dialogue replacement (ADR) line sheets, congratulatory correspondence including handwritten letter from Oliver Sacks, and New York junket itinerary, 15-18 December 1990

Articles re film (*oversize articles removed to box 207)

Photographs, hair/shaving continuity Polaroids on ring, undated (*requires 24 hours advance notice for access)

Production and publicity photographs, undated

Research materials

Articles by and about Dr. Oliver Sacks, print material on encephalitis, photocopy of Harold Pinter play *A Kind of Alaska* (*Sacks article removed to oversize box 176)

Case study of a Parkinson's patient

Sacks, Oliver. *Awakenings* (1983) (*annotated by RDN; loose items withdrawn)

*Backdraft* (1991)

Screenplays, by Greg Widen; all without RDN notes unless otherwise stated

22 March 1990 script

19 June 1990, with subsequent revisions

Copy 158

Copy 170, with RDN notes

2 August 1990 script

Full-size script, with log of RDN wardrobe tests

Half-size format, photocopy

15 August 1990, shooting script with call sheet and script pages inserted; with RDN notes

Production and publicity materials
Call sheets

Correspondence and other communications received during filming in Chicago

One-liner schedules

Photographs, make-up/hair continuity

Shooting schedules

Production and publicity photographs, undated

Album of stills and production photographs in presentation binding (brown cover), undated

Album of stills and production photographs with script pages in presentation binding (red cover), undated

Research materials

Arson, firemen, fire investigations, and issues of Firehouse magazine

Bound volumes


Smith, Dennis

Firefighters: Their Lives in Their Own Words (1988) (*annotated by RDN on flyleaf)

Report From Engine Co. 82 (1983)

Bang the Drum Slowly (1973)

Bang the Drum Slowly by Henry W. Wiggen (Anchor Books), photocopy; with RDN notes

Screenplays, by Mark Harris, 1972

Copy 129, with RDN notes

Shooting script, with RDN notes; includes shooting schedules, clipping, RDN's "to do" lists, script changes, and handwritten letter from Harris
Publicity materials

One-sheet posters (*removed to oversize flat files) Flatfile *

Photographs, stills, Paramount Studio Box.Folder 19.1-2

Press booklet "Handbook of Production Information" and review (*Paramount Press Book and Merchandising Manual removed to oversize box 203) Box 19.3*

Research materials, bound volumes

Angell, Roger. *The Summer Game* (1972), inscribed to RDN by the author BV 18

Bethel, Dell. *Inside Baseball*, 1969

Hardcover, inscribed to RDN by the author BV 19

Paperback (*annotated by RDN) BV 20*

Bouton, Jim. *Ball Four* (1970) BV 21

Harris, Mark. *The Southpaw* (1962) BV 22


Kahn, Roger. *The Boys of Summer* (1973) BV 24

Ritter, Lawrence S. *The Glory of Their Times* (1971) BV 25

*Bloody Mama* (1970), screenplay by Robert Thom

Screenplay, shooting script; final draft with shooting schedules, photographs of RDN, research photographs, and song lyrics inserted; extensive RDN notes Box 178

Production and publicity materials

Production photographs, snapshots, 1969 Box.Folder 233.4-5

"The Barker Family Album" booklet of photographs, film synopsis, two-color ad, publicity brochure for theaters, group photograph of the Barker family Box.Folder 19.4

Photographs, stills, American International Pictures Box.Folder 19.5-7

Research material, including RDN notes (*oversize magazine articles removed to oversize box 203) Box.Folder 20.1*
Born to Win (1971), screenplay titled "Scraping Bottom," by David Scott Milton with Ivan Passer, 6 November 1970; with RDN notes

Brazil (1985), screenplay by Terry Gilliam, Tom Stoppard, and Charles McKeown

Screenplay, shooting script, revised to 1 December 1984; with RDN notes

Related material, bound volume

Mathews, Jack. The Battle of Brazil (1987)

The Bridge of San Luis Rey (2004)

Screenplays, by Mary McGuckian; with RDN notes unless otherwise stated

17 March 2002 script

No RDN notes

November 2002 script

No RDN notes

December 2002, no RDN notes

31 December 2002, two copies; no RDN notes

22 January 2003, shooting script; includes production and research material

Production materials

Automated dialogue replacement (ADR) dialogue, cast lists, character report for archbishop, crew lists, Latin prayers and pronunciation, shooting schedule

Wardrobe photographs and designs; costume breakdown and continuity; note from designer Yvonne Blake (*costume designs removed to oversize folder)

Research materials

Brochures on Spain; map of Spain and Portugal

Print materials on Thornton Wilder, Velazquez, Peru and Lima, Cervantes; bibliographies on ecclesiastical and convent life

Wilder, Thornton. The Bridge of San Luis Rey (1998); inscribed to RDN by Mary McGuckian [?]
**A Bronx Tale** (1993)

**Play**

"*A Bronx Tale*, a play by Chazz Palminteri" (1989)

**Screenplays**

"Screenplay by Chazz Palminteri, revision October 13, 1989", 103 pages

  - With extensive RDN notes  
    **Box.Folder** 243.2
  - With some handwritten notes  
    **Box.Folder** 243.3
  - With "Tribeca Productions" on front page, no RDN notes  
    **Box.Folder** 243.4

**Unbound**

Screenplay of 13 October 1989 (112 pages) with RDN notes

"Revision 1990," 113 pages

  - With RDN notes  
    **Box.Folder** 244.1
  - Without RDN notes  
    **Box.Folder** 244.2

"Draft March 9, 1992," 117 pages

  - With RDN notes; lacking pages 115-117  
    **Box.Folder** 244.3
  - Without RDN notes; complete  
    **Box.Folder** 244.4

"Revision March 26, 1992," 140 pages

  - With RDN notes; marked "#1 (no cover)"  
    **Box.Folder** 244.5
  - With RDN notes; marked "#2 (green cover)"  
    **Box.Folder** 244.6
  - Without RDN notes  
    **Box.Folder** 245.1-2

"Revision April 22 [1992]," 136 pages

  - With RDN notes; inscribed "#3 all notes transferred from March 26, 1992 (#1 no cover & green cover #2)"  
    **Box.Folder** 245.3
With handwritten comments, photocopy

Without RDN notes or handwritten comments

"Revised draft May 8, 1992," 132 pages, with RDN notes

Screenplay lacking title-page, 129 pages

With RDN notes and date on page 1: "June 5th, '92"

Without RDN notes

Screenplay lacking title-page; "Extreme" written at head of page 1, 124 pages

With RDN notes and date on page 1: "June 5th, '92"

Without RDN notes


"Shooting draft, June 16, 1992," 115 pages

With RDN notes

Without RDN notes

"Shooting draft, June 18, 1992," 112 pages

With RDN notes

Without RDN notes

"Shooting draft, June 22, 1992," 110 pages

"Shooting draft, June 24, 1992," 109 pages, with RDN notes

"Shooting draft, July 11, 1992," 110 pages, with RDN notes; inscribed "all notes transferred to July 22nd copy (1992) & finally to [illegible] in first script with colored pages"

"Shooting draft, July 22, 1992," 109 pages, with RDN notes
"Revised shooting draft, August 6, 1992," 112 pages, with extensive notes in hand of another  

"Revised shooting draft, August 7, 1992," interleaved with revisions through 28 January 1993, 112 pages  

In looseleaf notebook with legend "All scripted notes" on front cover; with notes by RDN and others throughout  

In looseleaf notebook lacking legend on cover; with notes by RDN and others throughout  

Unbound and without notes  

"Coded script" in three-ring binder  

"Original lined script" with extensive notes by RDN in three-ring binder  

"Working script" with extensive notes by RDN in three-ring binder  

Pages from various script revisions, with RDN notes  

Production materials  

ADR (Automated Dialogue Replacement)  

¼ inch sheets  

Cue sheets  

Audio receipts  

"Call sheets"  

Camera reports (DuArt Film)  

Part I, 1992  

Part II, 1992-1993  

Cast and contact lists  

"Cast and crew party" (20 September 1992)  

"Casting" (readings, callbacks, correspondence)
Casting tape log

"Conformation lists"

"Conformation sheets"

Correspondence

"Credits" (drafts and correspondence)

Credits (correspondence and lists)

Crew résumés

Lists, assessments, notes

Story boards by Jeff Balsmeyer and others

"Dailies log" (removed from binder)

"Dailies Notes Book #1" (removed from binder)

"Dailies Notes Book #2" (removed from binder)

"Dailies--cross reference" (February-November 1993) (notes)

Daily script reports

"De Forest Research" (name and fact checking report)

DuArt Film Labs work orders

Editing and soundtrack notes in notebooks

Editing equipment inventory

Extra scenes, scene rewrites, and script pages

"Anello apartment--different versions" (scene 61 rewrites)

"Bus scenes--different versions" (scene 54 rewrites)
Extra scenes, with note from Chazz Palminteri, 10 April 1992

"Jane and C. walking" (scene 85, revised 8 November 1992)

"Script pages" (shooting draft of 7 August 1992 with revisions through 19 January 1993)

"Film prints" (receipts and notes)

Footage logs

Jackets for crew

"Legal notes continued"

"LFOA lists"

"Lifts and alts" (on index cards)

"Locations" (maps and notes)

Location files

30th Avenue, Queens

30th Avenue addresses

35-06 to 42-11

42-12 to 42-16

42-20 to 43-16

43-18 to 44-02

44-03 to 44-07

44-08 to 44-09

44-10 to 44-15

44-16 to 45-01

45-02 to 45-08

45-09 to 46-02
43rd and 44th Streets, Queens

45th Street, Queens

Aqueduct Racetrack

Armory (Jersey City)

Bryant High School

Budgets

Catering

Contracts and location agreements

Correspondence

Holding areas

Insurance claims

Invoices and petty cash receipts

Jane's neighborhood (Sheepshead Bay)

"Jane's Neighborhood Contracts" (removed from binder)

Location agreements

Location lists, maps, and agreements

Maps and directions

Parking

Permits and removals

Resumes

Scouting itineraries and survey notes

Security

Status reports

Various locations (30th Avenue and City Island)
Location photographs

Alley

Anello Apartment

21st Ave., W. 22nd St., 29th St., 30th Ave.  
Box.Folder 265.2

31st Ave., 33rd St., 35th St., W. 36th St.  
Box.Folder 265.3

41st St., 46th St.  
Box.Folder 265.4

Waverly Place, W. 110th St, W. 111th St.  
Box.Folder 265.5

Various street names  
Box.Folder 266.1-2

West End Avenue

Apartments (no locations given)  
Box.Folder 266.5

Armory  
Box.Folder 266.6

Candy store, churches, confessional  
Box.Folder 267.1

City Island  
Box.Folder 267.2-3

Deuces Wild  
Box.Folder 267.4

Funeral home  
Box.Folder 267.5

Hallway  
Box.Folder 267.6

High schools  
Box.Folder 267.7-268.3

Jane's neighborhood  
Box.Folder 268.4-269.2

Jane's neighborhood/record store  
Box.Folder 269.3

Johnny's house  
Box.Folder 269.4

Mario's  
Box.Folder 269.5-6

Mid-Hudson Civic Center  
Box.Folder 270.1

Neighborhoods

Race tracks  
Box.Folder 271.5
Sunnyside Gardens

Negatives

  Alleyways
  Anello Apartment
  Armory, Churches, Confessionals
  Belmont Racetrack
  Deuces Wild, Funeral home, Hallways
  Fire boxes, Holy Redeemer Church
  High schools
  Jane's Neighborhood
  Johnny's house
  Long Island City
  Sunnyside Gardens
  Unidentified negatives

Negatives and prints

  Mario's restaurant and other restaurants

Neighborhoods

  Neighborhoods (duplicate prints)

"Looping" (ADR logs and notes)

"Looping (continued)" (notes, dialogue, cue sheets)

"Miscellaneous" (production notes, contracts, location matters)

"Music" (memos, correspondence, cues)

Music cues

Music inventory
Music permissions  
"Music video"  
"Narration" (texts and tape logs for voice-over narration)  
"Narration cue sheets"  
"Negative continuity copies" (list)  
"Negative matching" (continuity list)  
"Notes" (script development: correspondence, memos, draft fragments)  
Oneline and shooting schedules with crew list  
"One liner" and "One liner editorial" (schedules)  
"Opticals"  
Permissions  
"Post-production notes" (16 April 1993)  
"Post-production schedules"  
"Pre-production schedule" (June-August 1992)  
"Preview--Chicago [and] Premiere--St. Louis" (summarized responses)  
"Preview--New York" (summarized responses)  
"Preview questionnaires" (original response sheets [New York])  
Production photographs  
Albums of production stills  
Album of production stills (removed from binder)  
Albums of production stills in presentation bindings
Audition Polaroids

Cast photographs and personal data sheets

Hair and makeup continuity photographs

  Cast, last names B-C

  Cast, last names D-N

  Cast, last names P-Z

  Cast members (removed from binder)

  RDN

Extras and small roles

  African-American extras

  Caucasian female extras, age 8-30

  Caucasian female extras, age 30 up

  Caucasian male extras, injuries, backs of heads

Female extras

Mafia girls (extras)

Location and property continuity photographs

  Alley--basement

  Bus

  Anello Apartment, boxing ring, candy store, Chez Bippy, church, Deuces Wild, Drago, fruit market

  Funeral

  Gino's, Laundromat/pharmacy/chicken coop, night, pork store, school, shoe store, Sophia's TV shop, street shots--day

Polaroids of crew

Production photographs (removed from binder)
DeNiro, Robert, 1943-

Production photographs and stills

Production stills

Production stills (contact sheets)

Production stills (slides)

Color slides, negatives, and prints (removed from binders)

Binder 1

Binder 2

Binder 3

Binder 4

Binder 5

Binder 6

Color slides and negatives (not originally in binders)

Snapshots of cast and crew

Wardrobe continuity pages (removed from binder)

Female principals

Male principals

Minor roles

Wardrobe continuity Polaroids (extras)

Male extras (arranged by wardrobe number, various scenes)

Scenes 1-12

Scenes 13-17

Scenes 17-25

Scenes 29-42

Film Collection FI-5100
Scenes 39-44
Scenes 45-57
Scenes 57-67
Scenes 68-80
Scenes 87-118

Wardrobe continuity Polaroids and tags (extras)
Scenes 1 and 2
Day 2, Scenes 2-14
Scenes 24-37
Scenes 38-56
Scenes 57-63
Scenes 64-68
Scenes 69-116

Wardrobe Polaroids and tags (extras)

Wardrobe tags (extras)

Wardrobe Polaroids and tags (extras) (originally housed on metal ring and wire hanger)
Wardrobe Polaroids and tags ("Aftermath" and "Jane's neighborhood") (originally housed on wire hangers)
Wardrobe Polaroids and tags ("Wiseguys") (extras)(originally housed on wire hanger)
Wardrobe Polaroids and tags, stunt doubles (originally housed on wire hanger)
Wardrobe Polaroid, tags, and notes removed from costume boxes

"RDN correspondence" (letters of congratulation and personal notes in response to film)
"RDN cutting notes"
"RDN personal notes"
"RDN screening notes"
"Readings," 12 June 1992
Rehearsal tape log book, July-August 1992
"Scene notes"
"Scratch mix cue sheets"
   April-May 1993
   June-July 1993
Set models
   "Chez Bippy's"
   Calogero's block, with model cars
Sheet music (covers only) for soundtrack music in album with presentation binding
"Shooting schedule," 25 August 1992
"Shot list"
Sound effects cue sheets
Sound reports (New Deal Inc.), 1992-1993
   Originals
   Photocopies
Soundtrack materials: mockup designs of CD booklet and one-sheet posters for in-store display
"Storyboards" (drafts), August 1992
Storyboards by Jeff Balsmeyer, spiral-bound, 27 April 1992
Storyboards by Jeff Balsmeyer and Jon Davis, photocopies in three-ring binder, 21 August 1992
"Time continuity" (draft), 7 August 1992
"Timing" (estimated timing), 5 July 1992
TV/airline edits
"Wild tracks" (list)

Publicity materials
Academy screening invitation and press kits
Audience survey reports
Film Festival--International Film Festival in St. Petersburg press kit
"Film festival--Toronto" (schedules)
"Film festival--Venice"
  Master English spotting and subtitle list
  Correspondence and schedules
International publicity (correspondence and schedules)
Kill sheets, notes, and captions for publicity stills
"One sheet" (correspondence regarding one sheet poster)
"Premiere guest list" (multiple lists)
Press clippings (removed from binder)
Press clippings
Press kits
"Savoy" (media recommendation report), 19 July 1993
Screening pass
"Screenings--Press" (guest lists)  
**Box.Folder 302.7**

"Trailer information" (distribution and audience reaction)  
**Box.Folder 302.8**

UK reviews  
**Box.Folder 302.9-10**

Research materials  
"Bus driving info" (exams and manuals)  
**Box.Folder 303.1**

"Ilona Herman research photos, 1958-1962"  
**Box.Folder 303.2**

Bound volumes  
*Atlantic Rhythm and Blues, 1947-1974* (1991) (Booklet issued with CD box set; audio recordings were not received by HRC)  
**BV 275**

*The Complete Stax Volt Singles 1959-1968* (1991) (Booklet issued with CD box set; audio recordings were not received by HRC)  
**BV 276**

Gribin, Dr. Anthony J. and Schiff, Dr. Matthew M. *Doo-Wop: The Forgotten Third of Rock 'n Roll* (1992)  
**BV 277**

Silvani, Lou. *Collecting Rare Records* (1992)  
**BV 278**

**BV 279**

*Cape Fear* (1991)

Screenplays, 1962 version  
20 March 1961, final screenplay by James R. Webb, two copies; no RDN notes  
**Box.Folder 21.6-7**

8 March 1962, "continuity and dialogue on Gregory Peck, Robert Mitchum, Polly Bergen"  
With RDN notes  
**Box.Folder 22.1**

No RDN notes  
**Box.Folder 22.2**

Screenplay by Donald E. Westlake, undated; with RDN notes  
**Box.Folder 22.3**

Screenplays by Wesley Strick; all with RDN notes unless otherwise stated  
2 November 1989, first draft  
**Box.Folder 22.4**
8 December 1989, revised first draft, two versions

10 August 1990

27 August 1990

31 August 1990, "accent script"

No RDN notes

4 October 1990, no RDN notes

10 October 1990

No RDN notes

17 October 1990

24 October 1990

5 November 1990

No RDN notes

16 November 1990 and subsequent revisions

No RDN notes

8 January 1991, two versions

21 January 1991, no RDN notes

Continuity script with production lists, no RDN notes

RDN handwritten notes re script and production

Script sections, August 1990-February 1991

Production materials

Automated dialogue replacement (ADR) line sheets

Casting, includes correspondence re directors

Correspondence, notes, miscellaneous print material
Dialogue notes, Sam Chwat

One-liner schedules

Photographs

Crew photograph

Make-up continuity

Make-up tests, contact prints; includes stunt-double, female cast member, and crew/set

Stills

Tattoos, "day III test"

Tattoos, "final"

Album of stills and production photographs in presentation binding, undated

Portrait of RDN

Shooting schedules

Storyboard, with RDN notes

Tattoo designs; correspondence (*tattoos on cardboard sheets removed to oversize folder)

Visual images in photographic, postcard, and print formats, considered for set design of Max Cady's cell wall; lobby card for 1962 Cape Fear (*oversize photographs and print material removed to oversize box 203)

Wardrobe continuity sheets and lists

"Wrap gift" design and recipients list, 1991

Publicity materials

Articles and reviews

Press kits (*oversize photograph removed to box 203)

Screening invitations, screening cards, tickets to premiere showing, contact print including Scorsese and cast at premiere [?]
Research materials

Bible concordances

Friesen, Melanie (Cappa Productions researcher); memoranda and associated research material

"Georgia Codes -- rape penalties"


Law enforcement, lawyers, legal cases

Make-up research, slides, and photographs of burn victims

Messiah complex

Music audio tapes, description of

Neurotic vindictiveness, Karen Horney material

Nietzsche

Pentecostal

Prisons and prisoners

Rape

Revenge, with RDN notes

Serial killers

Torture

Miscellaneous research materials

Bound volumes

Abbott, Jack Henry. In the Belly of the Beast: Letters from Prison (1982); two copies


Bible Explainer and Concordance (1930)
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Edition</th>
<th>Notes</th>
<th>Call Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camhi, Morrie</td>
<td><em>The Prison Experience</em> (1989) (*annotated by RDN; loose items withdrawn)</td>
<td>BV 32*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chesi, Gert</td>
<td><em>Faith Healers in the Philippines</em> (1981)</td>
<td>BV 33</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-</td>
<td><em>Cunningham's Text-Book of Anatomy</em> (1947); inscribed to RDN by Ilona Herman</td>
<td>BV 34</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ewald, Wendy</td>
<td><em>Portraits and Dreams</em> (1985) (*loose items withdrawn)</td>
<td>BV 35*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hall, Douglas Kent</td>
<td><em>In Prison</em> (1988) (*loose items withdrawn)</td>
<td>BV 37*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-</td>
<td><em>Helps to the Study of the Bible</em> (pre-1902) (*loose items withdrawn contain RDN annotation)</td>
<td>BV 38*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hoffman, Ethan and John McCoy</td>
<td><em>Concrete Mama: Prison Profiles from Walla Walla</em> (1981); hardback and paperback (*loose items withdrawn from BV39)</td>
<td>BV 39-40*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holy Bible</td>
<td><em>King James version</em> (1982)</td>
<td>BV 41</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holy Bible</td>
<td><em>revised standard version</em> (Meridian, 1974) (*loose items withdrawn)</td>
<td>BV 42*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horney, Karen</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-</td>
<td><em>Our Inner Conflicts: A Constructive Theory of Neurosis</em> (1972)</td>
<td>BV 44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jackson, Bruce</td>
<td><em>Killing Time: Life in the Arkansas Penitentiary</em> (1977) (*loose items withdrawn)</td>
<td>BV 45*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jargon Society</td>
<td><em>The Appalachian Photographs of Doris Ulman</em> (1971)</td>
<td>BV 46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Johns, Catherine</td>
<td><em>Sex or Symbol: Erotic Images of Greece and Rome</em> (1982) (*loose items withdrawn)</td>
<td>BV 47*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Krouscher, Richard W</td>
<td><em>Physical Interrogation Techniques</em> (1985) (*loose items withdrawn)</td>
<td>BV 48*</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


Lyon, Danny

*Conversations with the Dead* (1971) (*page 129 annotated by RDN; loose items withdrawn)

*The Autobiography of Billy McCune* (1973)


*The New International Version (NIV) Topical Study Bible* (1989) (*loose items withdrawn include RDN notes)

*The New Strong's Concordance of the Bible* (1985); two copies (*loose items withdrawn from BV58 include RDN notes)

Nietzsche, Friedrich. *The Will to Power* (1968)


*Voices For Freedom* (1986)

Casino (1995)

Screenplays, by Nicholas Pileggi and Martin Scorsese; all with RDN notes unless otherwise stated

December 1993, first draft, with Scorsese's notes and letter from Pileggi to Scorsese; no RDN notes

1 February 1994, "rough fourth draft"

11 February 1994, "rough fifth draft"

21 February 1994, sixth draft

1 March 1994, seventh draft

With RDN notes

No RDN notes; fax from Pileggi to Scorsese including note from Scorsese to RDN

7 March 1994, eighth draft

21 March 1994, ninth draft; fax from Ellen [Lewis] re casting

29 March 1994, tenth draft

6 April 1994, reading draft

With RDN notes and note from Barbara De Fina

No RDN notes

18 April 1994, eleventh draft

With RDN notes; includes scene breakdown

No RDN notes

2 May 1994, twelfth draft

9 May 1994, "draft 12A"

With RDN notes and note from Scorsese

No RDN notes

28 July 1994, "draft 12D"
28 July 1994, draft 14; no RDN notes

5 August 1994 revision, "Ace version," with faxes from Pileggi; no RDN notes

Draft 12F, "15th draft. LA plus FR Boca changes"

8 August 1994

19 August 1994

20 August 1994, with informal photographs of RDN, Scorsese, and others

26 August 1994, draft 16

2 September 1994, shooting script revisions

13 September 1994

14 September 1994

1 November 1994, 17th draft, "Ilona's [Herman] script notes," with wardrobe photographs and one-liner continuity breakdown

10 November 1994, no RDN notes

Voice-over scripts, for "Ace"

31 January 1995

6 July 1995

19 July 1995, with RDN notes

Script fragments with RDN notes, various dates

Correspondence re script changes and related research, 4 August-22 September 1994

Notes for script drafts, Scorsese and Pileggi

Production and publicity materials

Casting, memos, schedules; DVD packaging color copy
Correspondence, production and personal, with notes from Don Rickles, Sharon Stone, and others; copy of letter from Steve Allen to Scorsese re Frank Rosenthal

Las Vegas information packet

One-sheet posters (*removed to oversize flat files)

Photographs
  Make-up/hair continuity
    Polaroids, with scene numbers
      Prints and contact prints, photographed 20 September 1994 to 1 January 1995
  Stills, September 1994-January 1995
    Black-and-white prints (*oversize print removed to box 207)
      Color prints
    Wardrobe tests, prints, 9 September 1994
    Wardrobe and prop continuity Polaroids
      Wardrobe continuity book, includes cloth samples, facsimile
      Album of stills and production photographs in presentation binding, undated

Research materials

Bound volumes
  *Life: The First Fifty Years, 1936-1986* (1987)  BV 68
  Puzo, Mario. *Inside Las Vegas* (1977), two copies (*loose items withdrawn from BV70)  BV 69-70*
"Casino notes," including biographies and interviews, with binder

"Excerpts from the testimony of Mr. Allen R. Glick," November 1985

Interview transcripts

Cullotta, Frank; 13 July 1994

Ehrenberg, Murray; 23 August 1994

"Research haircuts (Ilona) [Herman], photos and magazines, 1965-1984"

City by the Sea (2002)

"Mark of a Murderer," by Mike McAlary, Esquire, September 1997, photocopy of article upon which film is based

Screenplay by Michael Caton-Jones, Frank Pierson, and Ken Hixon

24 September 1999; no RDN notes

6 November 2000, no RDN notes (2 copies)

Production and publicity materials

Correspondence re script and television automated dialogue replacement (ADR) sessions

One-sheet posters (*removed to oversize flat files)

Wardrobe continuity book (Marcie's copy), including 6 November 2000 script marked for RDN's character, facsimile

Cop Land (1997)

Screenplays, by James Mangold

April 1996, script pages sent to RDN from Mangold

3 June 1996, shooting script with inserted pages; with RDN notes

Production materials

Contact and crew lists
Continuity photographs

Correspondence re script, wardrobe, character image, 1996-2000

Poster proof on foamcore

Research material, "Mock Interrogation" typescripts

Cuba and His Teddy Bear, play, screenplay, and teleplay versions by Reinaldo Povod; with RDN notes unless otherwise stated

Theater productions

Playscripts

9 October 1985, version C

25 January 1986, version D

27 August 1986, bound and unbound copies; no RDN notes

Associated material and photographs

Correspondence

Congratulatory

Production

 Programs

Publicity, magazine and newspaper reviews

Teleplay drafts

27 August 1986

18 December 1986, second draft

Screenplay, undated first draft

With RDN notes

No RDN notes

The Deer Hunter (1978)
Screenplays, by Michael Cimino

20 February 1977, second draft written with Deric Washburn; no RDN notes

1 March 1977, third draft, two copies; no RDN notes

Shooting script, with RDN notes; production and research material in front pocket

Production materials

Handwritten notes by RDN in spiral notebook, re script and Vronsky character, including entries for Raging Bull; song lyrics for "Can't Take My Eyes Off You," with RDN notes

Publicity material

One-sheet posters (*removed to oversize flat files)

Stills, Time article on film and Vietnam, 23 April 1979; congratulatory telegram for RDN's academy award nomination; screening invitations (*advertising brochure, artwork for publicity, and inscribed photograph of lead actors with Cimino removed to oversize box 207)

Articles on the film, 1979-1980

Research materials

Articles on prisoners of war

Articles on Vietnam; photographs of soldiers

"The First Three Years," pictorial history of the 173rd Airborne Brigade, photocopy

First-hand accounts by U. S. soldiers in Vietnam

"Individual Weapons & Markmanship--ROTC Manual," photocopy


"Ranger Handbook," U. S. Army Infantry School, Fort Benning, Georgia, 1972; articles on Army Rangers
"Small Arms Identification and Operation Guide--Eurasian Communist Countries," photocopy

Wildlife and hunting information

Bound volumes

Caputo, Philip. *A Rumor of War* (1977) (*annotated by RDN on page xiv)  BV 72*

Corder, E. M. *O Franco-Atirador* (1978)  BV 73

Griffiths, Philip Jones. *Vietnam Inc.* (1971), 2 copies  BV 74-75

Herbert, Anthony B., with James T. Wooten. *Soldier* (1973)  BV 76


Laycock, George. *The Deer Hunter's Bible* (1977)  BV 79

McGrath, John M. *Prisoner of War: Six Years in Hanoi* (1975), inscribed by the author  BV 80

Rowe, James N. *Five Years to Freedom* (1971) (*loose items withdrawn)  BV 81*

Sisley, Nick, ed. *Deer Hunting Across North America* (1975)  BV 82

*Everybody's Fine* (2009)

Screenplays, by Kirk Jones, based on "Stanno Tutti Bene" by Giuseppe Tornatore

21 November 2006, second draft, two copies, no RDN notes  Box.Folder 304.1-2

19 January 2007, third draft; RDN note on title page; with letter from Kirk Jones to RDN (photocopy), and script analyst report  Box.Folder 304.3

12 February 2007, draft IIIa; with RDN notes, list of casting choices (fax from Kirk Jones to RDN), and cast list for 1 March 2007 read-through  Box.Folder 304.4

25 October 2007, sixth draft
With extensive RDN notes

With RDN notes

13 March 2008, shooting script, two copies, with RDN notes

4 April 2008, shooting script, with RDN notes

4 April 2008, shooting script, with pink pages revised 13 April 2008, no RDN notes

Production and publicity materials

Day out of days reports for cast members, February-June 2008

Shooting schedules, one liner, 7 April 2008-1 June 2008

Additional dialogue, 8 February 2009, undated

Crew call schedules

April 2008

May 2008

June 2008

February 2009


Black and white portrait photograph of RDN, undated

Wardrobe continuity book, includes 9 April 2008 time breakdown and 1-line shooting schedule with RDN notes

Faithful (1996, RDN producer)

Screenplays, by Chazz Palminteri

Undated; no RDN notes

15 May 1991 revision, with RDN notes
18 October 1993, no RDN notes

Production materials

Correspondence from Paul Mazursky, Palminteri, and Harvey Weinstein

RDN notes and correspondence re dailies and miscellaneous tapes

*Falling in Love* (1984)

Screenplays, by Michael Cristofer; all with RDN notes unless otherwise stated

16 August 1983, revised first draft; no RDN notes

10 January 1984, second draft

With note from director Ulu Grosbard

8 March 1984, half-size format

RDN's script in binder with cumulative revisions of various dates and production material inserted

2 July 1984, third draft

Bound script, inscribed by Grosbard; no RDN notes

Two copies; no RDN notes

Production materials

Information booklets, screening card, publicity photographs and contact prints

(*oversize newspaper clipping re lead actors and oversize photographs removed to oversize box 208)

Storyboards, incomplete; photocopies

*The Fan* (1996)

Screenplays, by Phoef Sutton; all with RDN notes unless otherwise stated

8 June 1995, no RDN notes

25 September 1995, revised by Sutton and Frank Darabont, partial script through page 85
6 October 1995, shooting script revised through 7 October 1995; no RDN notes

30 October 1995, "for Tony only"; handwritten note taped over original title reads "Script 2, this includes additions from Vincent Ngo's draft"; with RDN notes and additional script pages laid in

6 October 1995 shooting script revised through 13 February 1996, in presentation binder, with storyboards and RDN notes

Undated, "Vincent Ngo's script (Bob's copy 2)"

30 January 1996 cumulative revisions; script marked for make-up/hair with production material inserted; no RDN notes

Empty 3-ring embossed leather binder

Transcriptions of recorded script conferences and interviews especially re RDN's character, Gil Renard

10 September 1995, with RDN, Tony Scott, and Gavin Debeca

13 September 1995

Scott, Jim Skotchdopole, Rick Ice, Bob Miller, Jim Wells, Jerry Gardner, Ron Robley, Carl Jackson, and others

RDN, "salesman," Robley, and Jackson

14 September 1995, with RDN, Scott, Lt. John Lane, and Mike Zona

1 October 1995, with RDN, Scott, Ice, Jerry Matthews, and others

2 October 1995, with RDN and Scott

2-30 October 1995 re scene 184 and "end sequence"; various participants including RDN; with script pages dated 22 September-27 October 1995

RDN and Scott

9 October 1995

15 October 1995

16 October 1995
18 October 1995, with RDN, Scott, Sutton, and Snipes

20 October 1995, with RDN, Scott, Sutton, Snipes, Miller, and Ice

RDN and Scott

30 October 1995

31 October 1995

1 and 5 November 1995

17 December 1995

13 January 1996

7 May 1996 ("regular cassette" and "micro-cassette" transcriptions)

"Editorial"

10 May 1996, with Scott, Gavin Debecker, and Ngo

Complete, no RDN notes

Text ends with page 51; with RDN notes

17 May 1996 and 3 June 1996, with RDN, Scott, Debecker, and Ngo

Production materials

Correspondence

Critiques and memoranda; with RDN written comments

Notes and critiques by Scott and others, 10 June-11 October 1995

Notes and critiques with script pages, October-December 1995

Preview audience notes, 8 May 1996 and new scenes, 28 May-7 June 1996

Photographs
Make-up/hair Polaroids and prints  

Production stills; one print inscribed to RDN by Mickey Rooney  

Storyboards for end sequence, 6 December 1995  

Publicity materials  

Advertising graphics, designs  

Research materials  

Jeffrey Dahmer and related topics  

Stalkers and obsessed personalities  

Bound volumes  

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Edition</th>
<th>BV</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abrahams, Peter</td>
<td>The Fan (1995)</td>
<td>2 copies</td>
<td>BV 83-84*</td>
<td>loose items removed from BV84; inscribed to RDN by the author</td>
</tr>
<tr>
<td>Dahmer, Lionel</td>
<td>A Father's Story (1995)</td>
<td></td>
<td>BV 86*</td>
<td>*loose items withdrawn</td>
</tr>
<tr>
<td>Gross, Linden</td>
<td>To Have or to Harm: True Stories of Stalkers and Their Victims (1994)</td>
<td>3 copies</td>
<td>BV 87-89*</td>
<td>*BV89 annotated by RDN</td>
</tr>
<tr>
<td>Keaton, Diane, ed.</td>
<td>Mr. Salesman (1993)</td>
<td></td>
<td>BV 90</td>
<td></td>
</tr>
<tr>
<td>Markman, Ronald and Ron LaBrecque</td>
<td>Obsessed: The Anatomy of a Stalker (1994)</td>
<td></td>
<td>BV 91</td>
<td></td>
</tr>
<tr>
<td>Peters, Nick and Martha Jane Stanton</td>
<td>Miracle at Candlestick! (1993)</td>
<td></td>
<td>BV 92</td>
<td>inscribed to RDN by Wendy [Finerman]</td>
</tr>
<tr>
<td>Schaum, Melita and Karen Parrish</td>
<td>Stalked (1995)</td>
<td></td>
<td>BV 93*</td>
<td>*loose items withdrawn</td>
</tr>
</tbody>
</table>

**Flawless (1999)**

Screenplays, by Joel Schumacher  

26 September 1997, numbered "000012"; with RDN notes
10 July 1998, revised through 2 October 1998, annotated for hair/beard/wardrobe continuity

No RDN notes, partial script through page 107, highlighted for RDN's "Walt" character with "Walt Breakdown" scene lists, time continuity, and facsimile wardrobe continuity sheets

Shooting script? in binder, with RDN notes and notes in another's hand, revised through 2 December 1998, with time continuity sheets

Revised through 2 December 1998, in presentation binding, no RDN notes

Production materials

RDN's handwritten notes, crew photograph, pre-record breakdown, Ilona [Herman] memo to RDN re beard continuity

Photographs

Make-up/hair tests and continuity

Production photographs taken on set

Publicity materials

One-sheet posters (*removed to oversize flat files)

Screening invitations

Research materials

Stroke-related brochures and print material

Bound volumes


**Frankenstein** (also titled *Mary Shelley's Frankenstein*, 1994)

Screenplays, screen story by Steph Lady and James V. Hart; screenplay draft by Lady revised by Frank Darabont; all without RDN notes unless otherwise stated

<table>
<thead>
<tr>
<th>Date</th>
<th>Notes</th>
<th>Box.Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 January 1993</td>
<td>first revised draft</td>
<td>54.6</td>
</tr>
<tr>
<td>8 February 1993</td>
<td>second revised draft</td>
<td>54.7</td>
</tr>
<tr>
<td></td>
<td>With RDN notes</td>
<td>55.1</td>
</tr>
<tr>
<td>Drafts revised by Kenneth Branagh</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29 April 1993</td>
<td>third revised draft; with RDN notes</td>
<td>55.2</td>
</tr>
<tr>
<td>25 June 1993</td>
<td>fourth draft, &quot;scene numbered&quot;</td>
<td>55.3</td>
</tr>
<tr>
<td></td>
<td>With RDN notes</td>
<td>55.4</td>
</tr>
<tr>
<td>8 July 1993</td>
<td>&quot;scene numbered&quot;; with RDN notes</td>
<td>55.5</td>
</tr>
<tr>
<td>1 September 1993</td>
<td>&quot;scene numbered&quot;</td>
<td>55.6-7</td>
</tr>
<tr>
<td></td>
<td>No RDN notes</td>
<td>56.1</td>
</tr>
<tr>
<td></td>
<td>With RDN notes</td>
<td>56.2</td>
</tr>
<tr>
<td>11 October 1993</td>
<td>revised; with RDN notes</td>
<td>56.3</td>
</tr>
<tr>
<td></td>
<td>Shooting script, revised through 2 November 1993; with RDN notes and</td>
<td>56.4</td>
</tr>
<tr>
<td></td>
<td>one-liner schedules</td>
<td>56.5</td>
</tr>
</tbody>
</table>

Production materials

- Automated dialogue replacement (ADR) lists, call sheets, casting, correspondence, crew lists, day breakdowns, and RDN schedules
- Congratulatory letters
- Photographs of make-up, wardrobe, and wardrobe tests

<table>
<thead>
<tr>
<th>Date</th>
<th>Notes</th>
<th>Box.Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>28 October 1993</td>
<td>First London visit, making body cast</td>
<td>56.6-7.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>57.6-11</td>
</tr>
</tbody>
</table>
29 October 1993, including "Ilona's [Herman] camera--Creature test"

3 November 1993, including "Creature/sharp featured man costume fitting (Ilona's camera)" and "undergarment's test"

9 November 1993, "Creature/sharp featured man tests w/grandfather on stage"

12 November 1993, "sharp featured/Creature tests (Ilona's camera)"

Alphabetical sequences

A1-A92, rolls 001-011

B1-B54, rolls 279, 283-287 and related rolls

C2-C9, roll 001-01 and related roll 004-01

Appleby, David (photographer); photographs and contact sheets (*oversize removed to box 208)

Redmond, John (photographer); 5x7 photographs of RDN and Branagh

Make-up continuity book [disbound and foldered]

Make-up tests 2, 3, and 5

Polaroids and prints arranged by scene numbers; includes affidavit of Daniel Park in Shelley Films vs. Rex Features

Wardrobe Polaroids for "the Creature," scenes 92-204

"Special FX make-up," correspondence re eyes, mouth casts, and "the Creature" sculpture mold forms

Storyboards, test 1-5

Publicity materials

Cinefex article, no. 60, December 1994

One-sheet posters (*removed to oversize flat files)
Promotional material, product spin-offs, press junket itineraries, screening invitations

Tri-Star Pictures press kit

Research materials

Correspondence and print material

Bound volumes

- Branagh, Kenneth. *Mary Shelley's Frankenstein* (1994), three paperbacks and one hardcover
- Mellor, Anne K. *Romanticism and Gender* (1993)
Riley, Philip J., ed. *Frankenstein: The Man Who Made a Monster* (1989), inscribed to RDN by the author

Sharvill, Denis E. *Skin Signs of Systemic Disease* (1988)

Shelley, Mary

*Frankenstein* (Signet Classic edition, 1983) (*annotated by RDN)


*Frankenstein* (World's Classics edition, 1992)


*The Gang That Couldn't Shoot Straight* (1971)

Production and publicity materials

Promotional calendars

Publicity stills

Screening cards

Audition, production, and research photographs, 1970, undated

Research material, bound volume

The Godfather, Part II (1974)

Screenplays, by Mario Puzo and Francis Ford Coppola

The Godfather, [part one] undated, lacks title page; no RDN notes

4 July 1973, "Mario Puzo's The Godfather," part two, first draft by Coppola, photocopy; with RDN notes

24 September 1973, "The Godfather," part two, second draft by Puzo and Coppola; no RDN notes

Script section, scenes 49 through 251, photocopy of original; with RDN notes

Shooting script, with RDN notes, lacks title page; contains "old script" and "new script" pages, with additional script pages and extensive RDN notes re character development

Production materials

Congratulatory telegrams

Costume designs

Dialogue from various scenes, handwritten in Sicilian dialect; "Learn-a-Language Conversational Italian Course Manual #1"; progress report for RDN from Berlitz School

Production photographs

Shooting schedule, with RDN notes; RDN photographs laid in

Publicity materials

Advertising quotes

Publicity stills (*oversize photographs removed to oversize box 208)

Reviews and articles in periodicals

Reviews in newspapers

Screening cards

Articles on the film, 1974-1975
Research materials

Photographs of gangsters with handwritten descriptions in Italian

Pate, Thomas. *Mafia at War* (1972); with several pages of RDN's handwritten notes

Puzo, Mario. *The Godfather* (novel, chapter 14), photocopy; with RDN notes

Bound volumes and related print material


Cavagna, Marcello. *Crime e Famiglia nel "Padrino" e "Padrino parte II" di F. Coppola: un'Analisi Filmologica* (1987), inscribed to RDN

Munari, Bruno. *Supplemento al Dizionario Italiano* (1963) (*annotated by RDN*)


Pecorella, Giusto, comp. *Vocabolario Numerico Siciliano-Italiano* (1932)


Screenplays, by Mark Bomback; all without RDN notes unless otherwise stated

6 September 2002, four copies

With handwritten notes, not in RDN's hand

15 October 2002, three copies

4 November 2002

22 November 2002

6 December 2002, 2 copies

9 December 2002

14 December 2002
June-August, 2003; re-shoot scripts and script pages; with RDN notes

Production materials

Call sheets, correspondence, daily editor logs, dialogue changes, one-liner schedule, tape list, and weekly schedule

Photographs

Make-up/hair continuity

Production stills

Wardrobe continuity

Research materials

"Cloning for Dummies!," compiled by "The Godsend Institute" [Blue Productions, Inc.]

"Godsend research," binder of research material


**Goodfellas** (1990)

Screenplays titled "Wiseguy" by Nicholas Pileggi and Martin Scorsese; all without RDN notes unless otherwise stated

12 January 1989, with name changes addenda

16 May 1989, subsequent revisions

"Coded for reference for dailies"

Photocopy

Half-size format

Marked for make-up and wardrobe continuity

Pages 1-84

Pages 85-125, plus related material on hair styling chronology and time lines
Shooting script, with extensive RDN notes, revised script pages, and production material laid in

Production materials

Automated dialogue replacement (ADR) for television, 1992

Correspondence from Ray Liotta and Silvio Berlusconi

Photographs, informal prints of cast with Scorsese; Goodfellas sign boards at movie theater in Japan

Publicity materials

One-sheet posters (*removed to oversize flat files)

Press kits, publicity photographs, and screening card

Publicity kits with oversize publicity stills

Publicity tours, RDN head-shot, Jack Lang's remarks on RDN’s acting career

Reviews

Clippings, photocopies

European newspapers

European periodicals, arranged by periodical title

A-Em

Ex-I

P

S

T-V

Research materials, re James Burke, Henry Hill, and others

Court documents

Photographs
"Tampa case" articles

Bound volumes

XLVII Mostra Internazionale D'Arte Cinematografica (1990)

Pileggi, Nicholas

Les Affranchis (1985)

Wiseguy: Life in a Mafia Family (1985) (*annotated by RDN; loose items withdrawn from BV135)

Great Expectations (1998)

Screenplay, by Mitch Glazer

"Lustig" sections; with RDN notes

10 June 1996 screenplay revised through 10 October 1996, in presentation binding

Production materials

Correspondence re casting and congratulatory letters from Creative Artists Agency

Photographs

Hair contact prints and production prints

Make-up/hair tests and continuity photographs

Make-up/hair tests, in binder

Wardrobe and hair continuity Polaroids

Album of stills and production photographs in presentation binding, undated

Publicity materials

Correspondence and review

One-sheet posters (*removed to oversize flat files)

Research materials
Information re hair Box.Folder 74.4

*Cliff Notes on Dickens' Great Expectations* (1995) BV


*Greetings* (1968; see also *Hi, Mom!*)

Production materials

Improv of scene, undated Box.Folder 234.6

Publicity materials

One-sheet poster (*removed to oversize flat files*) Flatfile *

Publicity flyer and photographs Box.Folder 74.5

*Guilty by Suspicion* (1991)

Screenplays titled "Fear No Evil," by Irwin Winkler; all with RDN notes unless otherwise stated

Revisions of the 30 November 1989 script

14 March 1990, no RDN notes Box.Folder 74.6

20 May 1990 Box.Folder 74.7

Undated, lacks title page Box.Folder 74.8

Shooting script, with production material inserted Box.Folder 74.9-75.2

Production materials

Correspondence Box.Folder 75.3

Photographs

Hair continuity Box.Folder 75.4-6

Wardrobe continuity; photo montage with RDN, Annette Bening, and Luke Edwards Box.Folder 75.7

Photographs of props and wardrobe accessories Box.Folder 234.7
Production photographs

Photographs of RDN, Irwin Winkler, and Martin Scorsese

Prop list and David Merrill subpoena

Publicity materials

Invitation for screening at MOMA; press junket scheduling and information; publicity photographs of RDN; screenings in Japan

One-sheet posters (*removed to oversize flat files)

Reviews (*oversize magazine articles removed to box 211)

Research materials

re Louise Brooks and John Huston

Bound volumes


Burrough, Bryan and John Helyar. *Barbarians at the Gate: The Fall of RJR Nabisco* (1990)  

Campbell, Joseph. *The Hero with a Thousand Faces* (1973)  

Davies, Marion. *The Times We Had: Life with William Randolph Hearst* (1975)  


Guiles, Fred Lawrence. *Hanging on in Paradise* (1975)
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Year</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harris, Martha</td>
<td><em>Angelica Huston: The Lady and Her Legacy</em> (1989)</td>
<td>BV 147*</td>
<td></td>
</tr>
<tr>
<td>Hepburn, Katharine</td>
<td><em>The Making of the African Queen</em> (1988)</td>
<td>BV 148*</td>
<td></td>
</tr>
<tr>
<td>Howard, Jean and James Watters</td>
<td><em>Jean Howard's Hollywood: A Photo Memoir</em> (1989)</td>
<td>BV 149</td>
<td></td>
</tr>
<tr>
<td>Huston, John</td>
<td><em>An Open Book</em> (1980)</td>
<td>BV 150*</td>
<td></td>
</tr>
<tr>
<td>Kaminsky, Stuart</td>
<td><em>John Huston: Maker of Magic</em> (1978)</td>
<td>BV 151*</td>
<td></td>
</tr>
<tr>
<td>Keyser, Les and Barbara</td>
<td><em>Hollywood and the Catholic Church</em> (1984)</td>
<td>BV 152*</td>
<td></td>
</tr>
<tr>
<td>Koszarski, Richard</td>
<td><em>Great American Film Directors in Photographs</em> (1984)</td>
<td>BV 153*</td>
<td></td>
</tr>
<tr>
<td>Lewis, Jerry</td>
<td><em>The Total Film Maker</em> (1973)</td>
<td>BV 154</td>
<td></td>
</tr>
<tr>
<td>Life Goes to the Movies (1975)</td>
<td></td>
<td>BV 155</td>
<td></td>
</tr>
<tr>
<td>Macmillan, Harold</td>
<td><em>The Blast of War, 1939-1945</em> (1968)</td>
<td>BV 156</td>
<td></td>
</tr>
<tr>
<td>Navasky, Victor S</td>
<td><em>Naming Names</em> (1986)</td>
<td>BV 157*</td>
<td></td>
</tr>
<tr>
<td>Nolan, William F</td>
<td><em>John Huston: King Rebel</em> (1965)</td>
<td>BV 158*</td>
<td></td>
</tr>
<tr>
<td>Sennett, Ted</td>
<td><em>Great Movie Directors</em> (1986)</td>
<td>BV 160</td>
<td></td>
</tr>
</tbody>
</table>

**Heat** (1995)

Screenplays, by Michael Mann

4 March 1994 revision, two untitled copies; no RDN notes
8 December 1994, titled "Heat"; with RDN notes

30 January 1995, revised through 31 March 1995; no RDN notes

11 June 1995 revisions

"Ilona's script," annotated for "blood on face"

Shooting script, with RDN notes; additional notes, production and research material inserted

Production materials

Correspondence from Amy Brenneman, Edward (Eddie) Bunker, and Val Kilmer

Schedules, staff and crew lists, wardrobe lists and memos

Photographs

Make-up/hair tests and continuity, prints and Polaroids

Production photographs (*oversize photographs removed to box 211)

Wardrobe continuity Polaroids

Publicity materials

One-sheet posters (*removed to oversize flat files)

Press kit, publicity memos, and reviews (*newspaper advertising layouts and correspondence removed to oversize box 211)

Research materials

On inmates and their writings

Tattoo photographs and drawings

Bound volumes


Westlake, Donald E. *The Hunter* (1984)

*Hi, Mom!* (1970; see also *Greetings*)

Screenplay titled "Son of Greetings," by Brian De Palma and Chuck Hirsch; with RDN notes and annotated typescript of original story by De Palma and Hirsch

Production photographs

*Hide and Seek* (2005)

Screenplays, by Ari Schlossberg; all without RDN notes unless otherwise stated

25 July 2003, scripts, two copies

Copy 1

Copy 2, with marginal notes not in RDN's hand

28 August 2003, "shooting script," four copies

8 September 2003, with RDN notes

"September 8, 2003, 7:35 pm," two copies

1 October 2003, script fragment; with RDN notes

2 October 2003, "shooting script," subsequent revisions

3 October 2003, with RDN notes and note from John Polson

10 October 2003, with RDN notes

14 October 2003, scripts, copies 38 and 39

17 October 2003, with RDN notes

18 October 2003, cast read-through; with RDN notes
28 October 2003, unapproved draft; with RDN notes and handwritten note from Polson  

11 December 2003 scripts  

"Unapproved--white draft," with RDN notes  

"New approved white draft"  

7 January 2004 cumulative revisions, with RDN notes and dialogue changes in another's hand  

9 January 2004, "approved 2nd pink draft"  

26 January 2004 cumulative revisions  

With dialogue changes in another's hand  

With RDN notes and dialogue changes  

26 February 2004 cumulative revisions, with RDN notes and dialogue changes  

Script insert pages, sets with various dates from 19 September 2003 to 26 February 2004  

Production materials  

Notes from Dakota Fanning  

Wardrobe continuity book, facsimile; costume tags with RDN wardrobe photographs  

Research materials  


On multiple personality disorder  

*Jackie Brown* (1997)  

Screenplays, by Quentin Tarantino; final draft, 16 April 1997, revised through 20 May 1997  

With production notes on title page  

Leather bound, with RDN notes
Production and publicity materials

Costume drawings for "Louis" by Michele Michel  
Make-up and wardrobe continuity photographs  
Notes on characters and wardrobe; continuity breakdown  
One-sheet posters (*removed to oversize flat files)  
Tattoos

Research materials, bound volumes

Leonard, Elmore

*Rum Punch* (1993) (*annotated by RDN; loose items withdrawn)  
*The Switch* (1978) (*annotated by RDN)

*Jacknife* (1989)

Playscript *Strange Snow* by Stephen Metcalfe for Manhattan Theatre Club, undated

Screenplays by Metcalfe; all without RDN notes unless otherwise stated

10 May 1987 revision, with RDN notes  
28 June 1987, interim third draft

Screenplays by Metcalfe; all without RDN notes unless otherwise stated

10 May 1987 revision, with RDN notes  
28 June 1987, interim third draft

Screenplays by Metcalfe; all without RDN notes unless otherwise stated

10 May 1987 revision, with RDN notes  
28 June 1987, interim third draft
Production materials including contact list and crew list/Canada, May 1988

Publicity materials

Correspondence and photographs (*signed oversize photograph of Vietnam veterans removed to box 211)

Posters

One-sheet poster (*removed to oversize flat files)

Photostat copy (*removed to oversize folder)

Reviews and articles from newspapers (*binder of reviews removed to oversize box 190)

Research materials, bound volumes


Groom, Winston and Duncan Spencer. *Conversations with the Enemy* (1983)


Ketwig, John. *...and a Hard Rain Fell* (1985)


Research material related to Vietnam and truckers

Periodical issues with notes for wardrobe ideas

Printed matter and photographs (photocopies)

*Jennifer on My Mind* (1971), production photographs

*The King of Comedy* (1983); book, treatments, and screenplays by Paul D. Zimmerman

Book, corrected typescript, photocopy

Three additional copies

Partial typescript, two copies

Treatments

"The Autograph Hunter," extended treatment

"The King of Comedy," unfinished manuscript

No RDN notes

With RDN notes

Screenplays, all without RDN notes unless otherwise stated

First draft, undated

11 July 1974, letter from Martin Scorsese to RDN re Zimmerman script

15 December 1976

Three copies marked "c/o Bob Greenhut"

Copy marked "c/o The Ufland Agency," with notes by RDN; revised script pages and other material laid in
16 April 1981

Partial script to page 67  
Box.Folder 87.1

Complete script with handwritten revisions, not in RDN's hand  
Box.Folder 87.2

Typescript with typed revisions throughout; with RDN notes  
Box 190

Final draft, undated, New Regency Films

Copy 5, with RDN notes; location Polaroids; Zimmerman letter to RDN enclosed with scene notes and script pages  
Box.Folder 87.3

Copies 6 and 7  
Box.Folder 87.4-5

Two unnumbered copies  
Box.Folder 87.6-7

Undated script, with RDN notes  
Box.Folder 235.2

Production materials

Character and script notes, list of scenes, lyrics for "Come Rain or Come Shine," and script fragments  
Box.Folder 88.1

Congratulatory telegram and postcard  
Box.Folder 88.2

Staff and crew list; shooting schedule, May 1981; research information  
Box.Folder 88.3

Production photographs on set  
Box.Folder 235.3

Wardrobe photographs  
Box.Folder 235.4

Publicity materials

Al Hirschfeld drawing of Jerry Lewis and RDN as Jerry Langford and Rupert Pupkin (multiple copies)  
Box 212

One-sheet posters (*removed to oversize flat files)  
Flatfile *

Press kits  
Box.Folder 88.4

Publicity stills and slides; award photographs (*oversize stills removed to box 211)  
Box.Folder 88.5*

Reviews (*oversize newspaper clippings removed to box 212)  
Box.Folder 88.6-7*
**The Last Tycoon** (1976)

Screenplays, by Harold Pinter

11 November 1974 scripts
- Copy 8, with RDN notes
  - **Box.Folder** 88.8
- Copy 27, no RDN notes
  - **Box.Folder** 88.9

11 August 1975 scripts
- Copy 20, with extensive RDN notes; additional mimeo and RDN notes in pocket at front
  - **Box** 191
- Copy 62, no RDN notes
  - **Box.Folder** 89.1

Production materials, notes and correspondence from Elia Kazan re Stahr character
- **Box.Folder** 89.2

Stills and research photographs
- **Box.Folder** 235.5

Mounted stills
- **Box** 337

Publicity materials
- Press booklet "Handbook of Production Information," screening card, publicity stills
  - **Box.Folder** 89.3

Articles and review
- **Box.Folder** 89.4

Lobby cards
- **Box** 337

Research materials and related works

- **BV** 182

Dardis, Tom. *Some Time in the Sun* (1976)  
- **BV** 183

Fitzgerald, F. Scott

*The Crack-up* (1964, 1974), two editions
- **BV** 184-185

*The Diamond As Big As the Ritz* (1975)  
- **BV** 186

*The Last Tycoon* (1970), photocopy of book, with handwritten notes not in RDN's hand
- **Box.Folder** 89.5
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Author</th>
<th>Notes</th>
<th>Box.Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Last Tycoon</em></td>
<td>1970</td>
<td><em>annotated by RDN</em></td>
<td></td>
<td>BV 187*</td>
</tr>
<tr>
<td><em>The Last Tycoon</em></td>
<td>1976</td>
<td></td>
<td></td>
<td>BV 188</td>
</tr>
<tr>
<td><em>The Lost Decade</em></td>
<td>1974</td>
<td></td>
<td></td>
<td>BV 189</td>
</tr>
<tr>
<td>Hurok, Sol, with Ruth Goode. <em>Impresario</em></td>
<td>1946</td>
<td><em>annotated by RDN</em></td>
<td></td>
<td>BV 190*</td>
</tr>
<tr>
<td>Marion, Frances. <em>Off with Their Heads!</em></td>
<td>1972</td>
<td></td>
<td></td>
<td>BV 192</td>
</tr>
<tr>
<td>Schulberg, Budd. <em>The Disenchanted</em></td>
<td>1975</td>
<td></td>
<td></td>
<td>BV 196</td>
</tr>
<tr>
<td>Thomas, Bob</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>King Cohn</em></td>
<td>1967</td>
<td></td>
<td></td>
<td>BV 198</td>
</tr>
<tr>
<td><em>Thalberg: Life and Legend</em></td>
<td>1969</td>
<td><em>annotated by RDN</em></td>
<td></td>
<td>BV 199*</td>
</tr>
<tr>
<td>Turnbull, Andrew, ed. <em>The Letters of F. Scott Fitzgerald</em></td>
<td>1963</td>
<td></td>
<td></td>
<td>BV 200</td>
</tr>
<tr>
<td>Vidor, King. <em>A Tree Is a Tree</em></td>
<td>1953</td>
<td><em>annotated by RDN</em></td>
<td></td>
<td>BV 201*</td>
</tr>
<tr>
<td><em>Lenny Bruce: Swear to Tell the Truth</em></td>
<td>1999</td>
<td>documentary by Robert B. Weide,</td>
<td></td>
<td>Box.Folder</td>
</tr>
<tr>
<td>narrated by RDN; correspondence, narration scripts, reviews</td>
<td></td>
<td></td>
<td></td>
<td>89.6</td>
</tr>
</tbody>
</table>
**Limitless** (2011)

Screenplays, by Leslie Dixon, based on the novel *The Dark Fields* by Alan Glynn

- 21 December 2009, revised through 16 March 2010, with RDN notes
  - Box.Folder 306.6
- 6 January 2010, with RDN notes
  - Box.Folder 306.7
- 5 February 2010, with RDN note on cover sheet
  - Box.Folder 306.8
- 16 March 2010, no RDN notes
  - Box.Folder 307.1
- 22 March 2010, no RDN notes
  - Box.Folder 307.2
- 22 March 2010, with RDN notes
  - Box.Folder 307.3
- 22 March 2010; "Brad Robinson" on title page
  - Box.Folder 307.4
- 26 April 2010, no RDN notes
  - Box.Folder 307.5
- 11 May 2010, no RDN notes
  - Box.Folder 307.6
- Revised script pages, 25 March-28 April 2010
  - Box.Folder 308.1

Production materials

- Bound volume of production stills inscribed to RDN by director Neil Burger, March 2011
  - Box.Folder 308.2
- Crew call schedules, March-May 2010
  - Box.Folder 308.3

Research materials and related works

  - BV 280
  - BV 281

**Little Fockers** (2010, RDN producer)

Screenplays, by John Hamburg, from the original screenplay by Larry Stuckey

- 29 September 2009, with RDN notes
  - Box.Folder 308.4
- 29 September 2009 revised through 13 October 2009, no RDN notes
  - Box.Folder 308.5
29 September 2009 revised through 13 October 2009, with RDN notes and notes in another's hand

8 October 2009, no RDN notes

29 September 2009 shooting script revised through 21 October 2009, no RDN notes

21 October 2009 revised pages only, no RDN notes

Shooting script revised through 21 January 2010, with RDN notes

Revised script pages, undated

Production materials

Studio screening notes, 2009-2010

Crew call sheets (reduced format), 2009-2010

Crew call sheets (8 1/2 x 11 format), 2009-2010

Crew call sheets (8 1/2 x 14 format), 2009-2010

Crew lists, one line schedules, and rehearsal schedules, 2009-2010

Correspondence, 2009, undated

Production photographs, undated

Screenplay, revised through 27 January 2010, with wardrobe continuity

Stills for approval, "Jack" character; Glen Wilson photographer, undated

Machete (2010)

Screenplays by Robert Rodriguez

20 July 2009, with RDN notes

7 August 2009, with RDN notes

DeNiro, Robert, 1943-
23 August 2009, with RDN notes

24 August 2009, in binder, no RDN notes

24 August 2009, unbound, no RDN notes

Script pages, with RDN notes, undated

Production materials

Crew call sheets, 2009

Shooting schedule, 2009

*Mad Dog and Glory* (1993)

Screenplays, by Richard Price; all without RDN notes unless otherwise stated

"First draft," undated; with RDN notes

"Second draft," undated; with RDN notes

14 June 1990, "read-through draft"

Copy 15

Half-size format

Two copies, one with scene numbers

25 June 1991 revisions

Lacks title page and page one, with handwritten changes not in RDN's hand

Unmarked copy

5 July 1991 revisions

15 July 1991 revisions

"Coded script," with handwritten notations re taping

With handwritten notations re make-up/hair and wardrobe

With handwritten revisions and extensive RDN notes
Script annotated by RDN and another hand

Revised script pages, various dates

Production materials

Casting list with résumé head shots

Contacts and crew lists, continuity memo, credit list, dialogue changes, line sheets, production notes, shooting schedule, and title design

Correspondence

Photographs

Make-up photographs and continuity Polaroids

Wardrobe continuity Polaroids

Cast and crew photographs, including Bill Murray portrait inscribed to RDN

Production photographs

Storyboards

Publicity materials: memo re publicity events; press release; publicity photographs (*poster paste-up removed to oversize box 211)

Research materials

Clippings, map, printed material, and notes from technical advisor John S. Redmond of the Chicago Police Department Crime Lab (*two ink drawings by cartoonist Sirr Harry Buckner removed to oversize folder)

Bound volumes


Knight, Bernard. *Forensic Medicine* (1985)

McGuire, Robert J. *Crime Scene Technicians Guide* (1977)

Marvin's Room (1996)
Screenplays, by Scott McPherson; all without RDN notes unless otherwise stated

7 June 1995, copy 2

21 June 1995 revisions, copy 114; with RDN notes

28 July 1995 script revised to 1 August 1995; pages with RDN scenes removed

15 August 1995 revisions, RDN scenes only; with RDN notes

21 August 1995 revisions, RDN scenes only

Unmarked pages

With RDN notes

20 September 1995 revisions

Scene H88, revisions of 13 and 28 February 1996; with RDN notes

Production materials

Make-up/hair continuity Polaroids and photographs

Album of stills and production photographs in presentation binding, undated

Mary Shelley's Frankenstein -- see Frankenstein

Mean Streets (1973)
Screenplays

"Season of the Witch," by Martin Scorsese, Mardik Martin, and Ethan Edwards

"Mean Streets"

By Scorsese, Taplin Productions
Production materials: shooting schedule, cast and crew lists, revised script pages with RDN notes; photographs

Publicity materials

Posters

Films playing at Bleecker Street Cinema, including "Mean Streets" (*removed to oversize folder)

One-sheet posters (*removed to oversize flat files)

Press kit with photographs and cast biographies

Publicity stills

Meet the Fockers (2004)

Screenplays, various screenwriters

22 March 2002, by Jim Herzfeld; rewrite by Chris Weitz and Paul Weitz

No RDN notes

With RDN notes

Undated revision, with RDN notes

12 December 2002, by David O. Russell and Jeff Baena

No RDN notes; lacks title page

With RDN notes

17 July 2003, first draft, revisions by Tim Rasmussen and Vince Di Meglio; with RDN notes

18 July 2003, "Larry [Stuckey] and Jay [Roach" draft; with RDN notes

5 September 2003, with RDN notes

31 October 2003, with RDN notes

14 November 2003, "read-through draft," with cast list; no RDN notes
Revisions by John Hamburg

4 March 2004, "Hamburg partial draft"

No RDN notes

With RDN notes

Undated, unpaginated version

No RDN notes

With RDN notes

"Hamburg first 'full' draft"

22 March 2004, no RDN notes

26 March 2004, with RDN notes

26 March 2004, "Hamburg read-thru," no RDN notes

5 April 2004, partial draft, pages 1-45; with RDN notes and cover note from Jay Roach

6 April 2004, "Hamburg draft," through page 84

With RDN notes and note from Roach

With RDN notes

11 April 2004 scripts

With RDN notes and note from Roach

With RDN notes and corrections in another's hand

16 April 2004, no RDN notes

19 April 2004, rough draft Act 3, pages 98-132, with RDN notes

20 and 21 April 2004, "Hamburg read-thru draft"; with RDN notes

23 April 2004 scripts
17 May 2004 revisions, no RDN notes

26 July 2004 revisions

Final script, with RDN notes; binder cover imprinted "Jack Byrnes"

Half-size format, no RDN notes

No RDN notes

Draft revision sections, some with RDN notes, 1 August 2003 to 19 September 2004

Re-shoot scripts, 22 September to 4 October 2004; with RDN notes

Custom leather binder for script; binding by Ronnie Gousman

Production materials

Call sheets, 19 April to 10 August 2004

Call sheets for RDN with corresponding script pages, 26 April to 3 August 2004; three photographs of RDN and Dustin Hoffman

Cast, contact, and crew lists

Correspondence, cast and crew

Production reports, 7 April to 10 August 2004

Prop inventory (photographs)

Quick guides and post-production schedules

Wardrobe continuity lists and photographs, with script revised through 26 July 2004

Publicity, correspondence

Meet the Parents (2000)

Screenplays by Jim Herzfeld; revisions by John Hamburg, Alexander Payne, and Jim Taylor

Script synopsis
3 June 1999, "director's revised," with RDN notes; typed note from Kevin Misher

August 1999, script outlines and cast list

13 August 1999, "director's revised"

No RDN notes

With text-editing strike-throughs

16 September 1999, "John Hamburg's 1st draft"; no RDN notes


25 October 1999, "director's interim draft"; with RDN notes

26 October 1999, "pink draft revised"; with RDN notes

1 November 1999, "yellow interim"; with RDN notes

13 December 1999, "ivory interim"; no RDN notes; note from "Jay and Shauna"

13 January 2000, revised script

No RDN notes

With RDN notes, bound script with inserted re-shoot pages

Custom leather binder for script; binding by Ronnie Gousman

Production materials

Call sheets, casting invoices, list of reels/scenes, and one-liner schedules

Correspondence, Jay Roach

Photographs

Make-up/hair, RDN and cast
RDN eyeglass tests

Box.Folder 102.5

RDN "on telephone" tests

Box.Folder 102.6

Wardrobe continuity pages with Polaroids [facsimile] and lists; several half-size format script pages

Box.Folder 102.7

Wardrobe tests, RDN

Box.Folder 102.8

Wardrobe tests, RDN and cast

Box.Folder 103.1-2

Album of stills and production photographs in presentation binding, undated

Box 339

Video (DVD and VHS) artwork design and production

Box.Folder 103.3

Publicity materials

One-sheet posters (*removed to oversize flat files)

Flatfile *

Public appearances

Box.Folder 103.4

Publicity and reviews (*oversize reviews removed to oversize box 211)

Box.Folder 103.5-7*

Research materials, bound volume


BV 208

Men of Honor (2000)

Screenplays titled "Navy Diver," by Scott Marshall Smith; all without RDN notes unless otherwise stated

June 1995, "first draft"

Box.Folder 104.1

17 December 1998, "second revised draft"

Box.Folder 104.2

17 March 1999, "third revision," two copies

Box.Folder 104.3-4

20 April 1999, "fourth revision"

Box.Folder 104.5

No RDN notes

With RDN notes

Box.Folder 104.6
27 July 1999

"Not correct 7/27 version"

"Locked white draft," lacking pages 38-52

"Shooting script"

4 August 1999 revisions, three copies

7 September 1999 revisions, bound copy; with RDN notes

Script revisions, various dates, with RDN notes; correspondence and script synopsis

Production materials

Automated dialogue replacement (ADR) notes and revisions; script supervisor's one-liner list

Call sheets

Casting

Correspondence and photographs from divers

Invoices for limousine services

Photographs

Make-up

Wardrobe and make-up

Speech and dialogue phonetic transcriptions

Tattoo designs and photographs

Wardrobe continuity Polaroids and production material, facsimile

Publicity materials

Fact breakdown, press junket schedule, quotes, and review

Photographs, RDN and Cuba Gooding, Jr.
Posters

One-sheet posters (*removed to oversize flat files)  Flatfile *

Proof  Box 211

Research materials

Divers Institute of Technology program catalog and RDN's "Professional Commercial Diver" diploma, 5 August 1999  Box.Folder 107.3

"Men's period hair research in the U. S. Navy, 1940's-1960's," two copies  Box 193


**Midnight Run** (1988)

Screenplays, by George Gallo; both without RDN notes

31 July 1987, "revised draft"  Box.Folder 107.5

21-23 October 1987, revised script pages  Box.Folder 107.6

Production materials

Correspondence re Golden Globe nomination  Box.Folder 107.7

Production photographs  Box 211

Shooting schedules, preliminary staff and crew list for New York shoot  Box.Folder 107.8

Publicity materials

Advertisements, articles, interviews, and reviews  Box.Folder 107.9-10

Premiere invitation and screening card  Box.Folder 107.11

Research materials
Articles about bounty hunters, WMAT police badge sticker, "Posture and Physical Conditioning" by Karin Dehio; poetry and short story "The Hunter" by Ralph Thorson

City of New York police observer applications

Bound volumes


Stevenson, Bob. *Skip Tracing* (1984), inscribed by the author


"Guarani, a suggestion for an original screenplay by Robert Bolt," typescript, January 1975

Screenplays by Bolt

23 September 1984, second revised version

No RDN notes

With RDN notes

Shooting script revised through 30 March 1985; with extensive RDN notes and correspondence from Anthony Lawn, S.J. laid in

Production materials

Call sheets, 16 May 1985

Costume designs, clerical garments

Guidebooks, Columbia (*aerial view of Iguazu Falls, Argentina, removed to oversize folder*)

Production photographs and location shots (*oversize prints removed to box 216*)
Beard test and make-up Polaroids  
Production photographs, cast and crew  
Studio stills  
Production and location photographs  
Publicity materials  
Correspondence from Penguin Books to RDN re cover design of Bolt's novelization of screenplay; includes two photographs  
Photographs of cast greeted by Queen Sofia of Spain and studio stills  
Press kits and screening card  
Reviews, articles, and clerical images, including letters from Daniel Berrigan, S.J. and Fernando Ghia  
Research materials, bound volumes and photocopies  
Bound volumes  
Descola, Jean. The Conquistadors (1957)  
Radin, Paul. The Indians of South America (1946)  
Photocopies of books, selected pages  
Caraman, Philip. The Lost Paradise (1975)  
Casas, Bartolomé de las. The Tears of the Indians (1656)  
Clarke, S. J. G. The Congo Mercenary (1968)  
Courson, R. de. The Jesuits (1879)  

DeNiro, Robert, 1943-  
Film Collection FI-5100  
Box.Folder 235.9  
Box.Folder 235.10  
Box.Folder 235.11  
Box.Folder 236.1  
Box.Folder 108.9  
Box.Folder 108.10  
Box.Folder 108.11  
Box.Folder 108.12  
BV 215  
BV 216  
BV 217  
BV 218  
BV 219  
Box.Folder 109.1  
Box.Folder 109.2  
Box.Folder 109.3  
Box.Folder 109.4
Gilbert, Henry. *The Conquerors of Peru* (1913)  
Haring, Clarence H. *The Spanish Empire in America* (1963)  
Harney, Martin P. *The Jesuits in History* (1941)  
Hennessey, C. A. M. *The Frontier in Latin American History* (1978)  
Kazantzakis, Nikos. *The Fraticides* (1964)  
Lang, James. *Conquest and Commerce* (1975)  
Mariani, A. F. *The Life of St. Ignatius Loyola* (1848)  
Parry, John H. *The Spanish Theory of Empire* (1940)  
Purcell, Mary. *The First Jesuit* (1957)  
Rose, Stewart. *St. Ignatius Loyola* (1891)  
Taylor, Isaac. *Loyola and Jesuitism in Its Rudiments* (1849)

Excerpts and related material, photocopy

Davie, John C. *Letters from Paraguay* (1805)

"Jesuits in Spanish America, a time line," typescript

Levene, Ricardo. *A History of Argentina* (1937)

Mörner, Magnus. *Political and Economic Activities of the Jesuits* (1968)

Brief excerpts, authors F-W

Excerpts from books and subject lists prepared for RDN by the production office of Goldcrest Mission Limited

*Mistress* (1992)

Screenplays, by Barry Primus and Jonathan Lawton; all without RDN notes unless otherwise stated

27 April 1988

8 November 1988, with RDN notes

5 June 1989

December 1990

May 1990 and subsequent revisions

14 February 1991

18 February 1991

18 March 1991

13 April 1991, with RDN notes and Primus correspondence re revised script pages

Production materials

Automated dialogue sound effects cue sheets, with one page of additional dialogue laid in, September 1991
Correspondence re casting and production, with RDN notes; congratulatory and cast correspondence  Box.Folder 115.4

Photograph of RDN on set  Box.Folder 115.5

Research report summarizing test screening and recruited audience preview  Box.Folder 115.6

Publicity materials

Advertising postcards, France  Box.Folder 115.7

Correspondence  Box.Folder 115.8

Interview schedules, European tour  Box.Folder 115.9

One-sheet posters (*removed to oversize flat files)  Flatfile *

Programs for Italian premiere  Box.Folder 115.10

Reviews and articles  Box.Folder 115.11

New York, New York (1977)

Screenplays, by Earl Mac Rauch

"Original screenplay," undated; with RDN notes  Box.Folder 116.1

Undated script, lacks title page; with RDN notes and notes in another's hand  Box.Folder 116.2

14 April 1976, copy 19; with RDN notes  Box.Folder 116.3

12 May 1976 scripts

"As shot 6/14-11/4/76"; copy 138, with camera angle notation  Box.Folder 116.4

Shooting script, with script revisions and RDN notes; production material laid in  Box 215

Production materials

One-liner schedule, staff and crew list, sheet music  Box.Folder 117.1
Production photographs in binders; oversize contact prints; three skyline "New York, New York" title designs

Production photographs

Production material, color slides

Stationery, production company letterhead and envelopes bearing "New York, New York" title and images of RDN and Liza Minnelli

Publicity materials

Articles and reviews (*Newsweek cover, 16 May 1977, laminated on wood, removed to oversize box 211)

Publicity booklet, Japan

Screening card; invitation to charity screening, 3 July 1977

Stills

Research and related material, bound volumes

First and Second Year: Saxophone (1930)

Rauch, Earl Mac, New York, New York (1977)

Simon, George T. The Big Bands (1974), two copies (*loose item withdrawn from BV222; BV223 annotated by RDN)


Night and the City (1992)

Screenplays, by Richard Price; all without RDN notes unless otherwise stated

11 October 1989, second draft

No RDN notes, two copies

With RDN notes

12 September 1991, with RDN notes
25 September 1991, with RDN notes

29 October 1991 scripts

Annotated with shooting days

Marked with make-up notes; production lists inserted

Shooting script, "revised draft 9/25/91" with revised pages through 29 October 1991; includes time continuity plot and one-liner schedule of 20 December 1991; with RDN notes

Presentation binder for screenplay (empty)

Script fragments

Production materials

Automated dialogue replacement (ADR) cue sheets, casting sheets, cast and crew lists, time continuity plot with RDN notes; related production material

Call sheets

Congratulatory note from Roger Birnbaum and Joe Roth to RDN

Photographs, continuity Polaroids

Hair continuity

Make-up/hair/wardrobe continuity; wardrobe cards and time continuity plot marked for make-up/hair

Production, publicity, and cast and crew photographs

Production reports

Wardrobe inventory lists

Publicity materials

Correspondence, press junket schedules, and reviews

Press kit and screening invitation
Research, observations made at the New York State Court building re lawyers and jurors

**Once Upon a Time in America** (1984)

"The Hoods," novel by Harry Gray, photocopy, with RDN notes

Treatment, bound typescript (photocopy); lacks title page and writer attribution; no RDN notes

Screenplays, without screenwriter attribution, undated; with RDN notes

- Script in 155 scenes (260 pages)
- Script in 151 scenes (291 pages); extra scenes laid in
- Script in 149 scenes (291 pages); revised pages added

Screenplays with dates; all with RDN notes unless otherwise stated

- June 1981, first draft, no screenwriter attribution
- "English version by David Mills, c1982"
  - With RDN notes
  - Script fragments: Scenes 79, 114-118, 151-152, 156-158, with RDN notes
  - No title page, with RDN notes
  - No title page, no RDN notes
  - With title page, no RDN notes
  - "List of things to do" re screenplay revisions, typescript

Production materials

- Casting
- Photographs, make-up/hair and production
- Production designs and location photographs, including drawings; typescript of Sergio Leone's description of the film, October 1981; work authorization papers
De Niro, Robert, 1943-  

**Film Collection FI-5100**

RDN notes re dialogue and production

Box.Folder 123.3

Shooting schedule with RDN notes; list of reels and contents

Box.Folder 123.4

Publicity and research materials

Bound volumes, research

De Fornari, Oreste. *Tutti i Film di Sergio Leone* (1984), inscribed to RDN by Leone  

BV 226


BV 227

Magazine articles on the film; transcript of Leone interview, 24 November 1980; outline for a work by Lorenzo Ricciardi re *Once Upon a Time in America*

Box.Folder 123.5

One-sheet posters (*removed to oversize flat files*)  

Flatfile *

Photographs of and research article on Jewish gangsters

Box.Folder 123.6

Photographs, including stills and informal shots of RDN, Muhammad Ali, Sergio Leone, and others

Box.Folder 123.7

**Raging Bull** (1980)

Screenplays [titles vary], by Mardik Martin and Paul Schrader

Dialogue excerpted from *Raging Bull* by Jake LaMotta, with Joseph Carter and Peter Savage (Award Books, 1970), duplicated typescript  

Box.Folder 124.1

"The Raging Bull," first draft (long version), undated screenplay by Emmett Clary, rights reserved by Peter Savage; no RDN notes

Box.Folder 124.2

Three intermediary drafts; no RDN notes

Box.Folder 124.3-5

Untitled, undated, rough first draft in three acts; typescript with notes by RDN and Mardik Martin

Box.Folder 124.6

"Fighter (Raging Bull)," incomplete screenplay by Martin; with RDN notes

Box.Folder 125.1

15 April 1978, "Raging Bull," second draft by Martin; no RDN notes

Box.Folder 125.2
"Raging Bull," undated screenplay by Paul Schrader; with RDN notes

5 July 1978, revised draft; no RDN notes

Intermediary draft, lacks title page; with RDN notes

1 November 1978, "Prize Fighter," second draft, "M.S., R.D.N."; with RDN notes

Copy 7, with RDN notes

Copies 10 and 31, no RDN notes

1 February 1979, "Raging Bull ... M.S., R.D.N."; all without RDN notes unless otherwise stated

Copy 15

"Final" script

19 April 1979 cumulative revision

Master script "as shot pre-hiatus 8/17/79"

Shooting script, with RDN notes

Facsimile script

Original script; available only by arrangement with Ransom Center's Film Curator

Correspondence and RDN notes re scripts -- see also RDN's notebook in box 44.4

Production materials

Cast and crew lists; shooting schedules

Correspondence

Congratulatory telegrams and letters

Production and post-production correspondence and associated material

Make-up continuity book, with RDN annotations
Production photographs (*oversize photographs removed to oversize boxes 195-197, 201, 228)  
Box.Folder 127.2-3*

Production photographs by Brian Hamill  
Box.Folder 240.1-4

Photographs of RDN with Jake LaMotta, Pete Savage, and others  
Box.Folder 240.5

Storyboards, fight scenes  
Box.Folder 127.4-6

Post-production materials, 1981

Academy Awards program, 30 March 1981; RDN "Best Actor"  
Box.Folder 127.7

Award, Motion Picture Hall of Fame Annual Award, RDN "Best Actor," 31 July 1981, wood plaque  
Box 201

Transcript of RDN's deposition re Joe LaMotta, 9 March 1981  
Box.Folder 127.8

Publicity materials

Argentina publicity tour, RDN's binder; scheduling and background information, March 1980  
Box.Folder 128.1

Articles about the film (*oversize articles removed to oversize boxes 201, 342)  
Box.Folder 128.2-3*

One-sheet posters (*removed to oversize flat files)  
Flatfile *

Radio broadcasts, excerpts  
Box.Folder 128.4

Screening cards  
Box.Folder 128.5

Stills and publicity photographs, some signed by RDN  
Box.Folder 236.7

Fight stills mounted on wood  
Box 237-239

Press kit and publicity stills  
Box 342

Research material on Jake LaMotta and boxing

Articles about Jake LaMotta (*oversize clippings scrapbook and boxing magazines removed to oversize box 202)  
Box.Folder 128.6-7*

Court transcripts, Jake LaMotta vs. The State of Florida, 1957  
Box.Folder 128.8-129.1
"Jake LaMotta: Middleweight Champion of the World...," typescript; list of fights, 1941-1954  

LaMotta photographs  

Boxing and related group photographs  

General photographs of private life, night club, celebrities, film appearances, etc.  

LaMotta family album  

Research materials  

Bound volumes  

Andre, Sam and Nat Fleischer. *A Pictorial History of Boxing* (1959, 1975), two editions  

Bennett, George and Pete Hamill. *Fighters* (1978)  

Carpenter, Harry. *Boxing: A Pictorial History* (1975)  

Cox, William D. *Boxing in Art and Literature* (1935)  


LaMotta, Jake, with Joseph Carter and Peter Savage. *Raging Bull: My Story* (1970), two copies (*BV235 inscribed by LaMotta to RDN, and annotated by RDN)  


Patterson, Floyd, with Bert Randolph Sugar. *Inside Boxing* (1974)  


Scrapbook of articles about Jake LaMotta  

*Rent* (2005, RDN producer)
Screenplay adaptation by Stephen Chbosky, third draft, 24 June 2001, with song list and script revisions; no RDN notes

**Righteous Kill** (2008)

Screenplays, by Russell Gewirtz, revisions by Ed Redlich and John Bellucci, all with RDN notes

- 15 July 2007, working draft
  - Box.Folder 314.1
  - Box.Folder 314.2
- 27 January 2007; revisions 13 May 2007; "received 7/19/07"
  - Box.Folder 314.3
- 17 August 2007 ("Bd. 1 Rk")
  - Box.Folder 314.4
- 17 August 2007
  - Box.Folder 314.5
- 29 August 2007 ("RDN Blue")
  - Box.Folder 314.6
- Revised voice-over, 18 July 2008, Turk/RDN
  - Box.Folder 314.7

Production and publicity materials

- Crew call sheets and production reports, 2007
  - Box.Folder 315.1
- Crew call sheets and props list for RDN's character, 2008
  - Box.Folder 315.2
- Oneline schedules, 2007
  - Box.Folder 315.3
- Staff and crew list, images for posters and press, and script pages, 2007
  - Box.Folder 315.4
- Production photographs, 2007
  - Box.Folder 315.5
- "Selects [photographs] previously Robert De Niro approved," undated
  - Box.Folder 315.6
  - Box 372
- Poster proofs, 2008, undated
  - Box.Folder 373-4

**Ronin** (1998)

Screenplays, by J. D. Zeik; with RDN notes unless otherwise stated
20 July 1997 scripts

"Preliminary shooting script"

26 July 1997, draft 6b, "final draft"; no RDN notes

12 September 1997, typed script notes by Zeik

30 September 1997, draft 7

26 October 1997, draft 8

Screenplays by Zeik and Richard Weisz [David Mamet]

11 November 1997, marked for make-up/hair; no RDN notes

13 February 1998 scripts

No RDN notes

Shooting script with inserted script revisions and notes re plot and character development

Production materials

Correspondence, personal and congratulatory

Photographs

Location photographs (color photocopies) mounted on file folders

Make-up/hair continuity Polaroids

Production photographs

Wardrobe/hair/make-up test

Wardrobe Polaroids, photocopies

Publicity materials

Polaroid image of theatrical standee and magazine review

Posters
Sam's Song -- see The Swap

The Score (2001)

Screenplays by Daniel E. Taylor, revised by Ebbe Roe Smith, Kario Salem, Lem Dobbs, and Scott Marshall Smith; without RDN notes unless otherwise stated

28 August 1999 scripts

No RDN notes

With RDN notes

2 December 1999 script

24 March 2000, with RDN notes

28 March 2000, with RDN notes

28 March 2000, no RDN notes

1 May 2000 script

1 May 2000 partial script (to page 54), no RDN notes

25 July 2000, noted as "beat sheet script"

5 August 2000, "3rd white revision" pages only, two copies

20 September 2000, with RDN notes

"Montreal 2000," bound presentation copy signed by Angela Bassett, Gary Foster, Bernie Williams, Edward Norton, Frank Oz, and RDN

Production materials

Correspondence, including letters from cast and crew (*gift poster of Cape Dorset removed to oversize folder)

Memos and documents re accounting, immigration/work permits, tax waivers, RDN's drivers' résumés

Montreal accommodations and travel information

Box.Folder 133.1

Box.Folder 133.2

Box.Folder 133.3

Box.Folder 133.4

Box.Folder 133.5

Box.Folder 133.6

Box.Folder 240.7

Box.Folder 133.7

Box.Folder 133.8

Box.Folder 240.8

Box.Folder 241.1

Box.Folder 134.1*

Box.Folder 134.2

Box.Folder 134.3
Photographs, stills, Montreal crew group shot, and photo of Jazz Club inscribed to RDN by Frank Oz

Prop books

Schedules

Script pages and correspondence

Set designs and location photography (*architectural drawings for the Jazz Club removed to oversize folder)

Storyboards

Wardrobe continuity book, facsimile

Publicity materials

Memo re press conference and Canadian magazine articles re Toronto International Film Festival

One-sheet poster (*removed to oversize flat files)

Research on burglars and heists

Shark Tale (2004), script pages with RDN notes (*script pages mounted on cardboard removed to oversize boxes 210, 213-214, 217)

Showtime (2002)

Screenplays, by Keith Sharon, with revisions by Ben Ramsey, Vince McKewin, Alfred Gough, Miles Millar, Marc Hyman, Gary Ross, and John Hamburg; all without RDN notes unless otherwise stated

2 November 2000, first draft

117 pages

129 pages, "Mitch" dialogue highlighted; actor's directions crossed out

11 December 2000, second draft

21 January 2001, revised outline from Tom Dey

11 February 2001 script

22 February 2001, pages 1-34
1 March 2001, first act, pages 1-23

Box.Folder 135.10

22 March 2001, with subsequent revisions

30 March 2001, pages 1-62; two copies, one with a single RDN note

Box.Folder 135.11-12


Box.Folder 136.1

9 April 2001, "JH," pages 35-95; with RDN notes

Box.Folder 136.2


Box.Folder 136.3

15 April 2001, two scripts

Box.Folder 136.4-5

29 May 2001 script

Box.Folder 136.6

6 June 2001 script

Box.Folder 136.7

Script pages, fragments of various dates; with RDN notes

Box.Folder 136.8-137.2

Production materials

Correspondence from Tom Dey and John Crosby

Box.Folder 137.3

Photographs of Mitch Preston props and "Street Sweeper" gun (*Street Sweeper images removed to oversize box 211)

Box.Folder 137.4*

Shooting schedules; staff and crew list

Box.Folder 137.5

Wardrobe continuity book, RDN's dresser Marci Olivi's copy, with copy of the script revised through 29 May 2001, facsimile of wardrobe continuity pages

Box 209

Wardrobe photographs mounted on foamcore (*removed to oversize folder)

Folder *

Publicity materials

One-sheet posters (*removed to oversize flat files)

Flatfile *

Premiere tickets and RDN photographic montage

Box.Folder 137.6

Sleepers (1996)

Screenplays, by Barry Levinson
April 14, 1995, with subsequent revisions

6 June 1995 script  

Box.Folder 137.7

31 July 1995, Father Bobby scenes only; with RDN notes  

Box.Folder 137.8

30 August 1995, "working script"  

Box.Folder 137.9

20 September 1995, Father Bobby scenes only; with RDN notes  

Box.Folder 137.10

Various script pages, with RDN notes  

Box.Folder 138.1

Production materials

Miscellany, including notecard from associate producer Gerrit van der Meer and CAA Reader's Report  

Box.Folder 138.2

Photographs

Make-up/hair tests and continuity  

Box.Folder 138.3

Production stills  

Box.Folder 138.4

Research materials, bound volume


BV 239*

Stanley and Iris (1990)

Screenplays, by Harriet Frank, Jr. and Irving Ravetch; all without RDN notes unless otherwise stated

17 August 1987, second revised draft

Copy 27, half-size format  

Box.Folder 138.5

Title page missing, half-size format  

Box.Folder 138.6

11 April 1988, cumulative revisions

With scene numbers added, two copies  

Box.Folder 138.7-8

Shooting script, with RDN notes; inserted production and research material, several revised script pages through 6 October 1988, wardrobe lists and Polaroids  

Box 218

DeNiro, Robert , 1943-  

Film Collection FI-5100
DeNiro, Robert, 1943-  

**Production materials**

- Correspondence, contact list, list of RDN scenes, script pages for 11 August 1989, shooting schedules, photographs of RDN  
  Box.Folder 138.9

- Production photograph  
  Box 343

- Drawings on location by John Coburn  
  Box.Folder 138.10

- Publicity materials, including magazine article, clippings re Jane Fonda, correspondence re print campaign, and RDN biographical sheet  
  Box.Folder 139.1

**Research materials**

- Clippings, correspondence, lists of tapes, notes, and Connecticut road map  
  Box.Folder 139.2-4

- Rejected research material  
  Box.Folder 139.5

**Stardust** (2007)

- Screenplays, by Matthew Vaughn and Jane Goldman, based on the novel by Neil Gaiman  
  28 September 2005, no RDN notes  
  Box.Folder 316.1

  30 March 2006 shooting script revised to 2 May 2006, no RDN notes (two copies)  
  Box.Folder 316.2-3

  30 March 2006 shooting script revised to 2 May 2006, with RDN notes  
  Box.Folder 316.4

**Production and publicity materials**

- Makeup and hair continuity photographs, undated  
  Box.Folder 316.5

- Wardrobe continuity pages, undated  
  Box.Folder 316.6

- Wardrobe lists, 2006  
  Box.Folder 316.7

- Poster proofs, 2007  
  Box.Folder 376.5

- Set designs, undated  
  Box.Folder 336.2-3

**Stone** (2010)

- Screenplay by Angus MacLachlan, revisions by Edward Norton and John Curran  
  12 May 2009, "full blue revision," with RDN notes  
  Box.Folder 317.1
Script pages, with RDN notes, 2009

Production materials

Shooting schedules, 2009

Music (lyric sheet, "All Things Bright and Beautiful"), 2009

Crew call sheets, 2009

Jack Mabry wardrobe continuity, 2009

_The Swap_ (1969), aka _Sam's Song_; production photographs

_Taxi Driver_ (1976)

Screenplay, by Paul Schrader

29 April 1975, shooting script, with revisions to 29 May 1975; shooting schedule and extensive RDN notes throughout; one page of RDN notes re wolves in back pocket

Production materials

Correspondence, telegram from Julia [Phillips]

Photographs, production and publicity stills

Album of stills and production photographs in presentation binding, inscribed to RDN by Scorsese

Publicity materials

Press kits, preview invitation, and screening cards

Articles, reviews and film listings (*film listing for _Taxi Driver_ in Cologne, Germany, October 1976, removed to oversize folder)

Research materials

RDN's receipt for "City of New York Hack Driver's Filing Fee" and "Taxicab Driver's License" issued 23 September 1974

Bound volumes

Elman, Richard. _Taxi Driver_ (1976)
Kolker, Robert Phillip. *A Cinema of Loneliness* (1988); with "Travis Bickle" cover photo

**This Boy's Life** (1993)

Screenplays, by Robert Getchell; all without RDN notes unless otherwise stated

- **8 April 1991, first draft**
  - Box.Folder 140.1

- **Revised first drafts**
  - 2 September 1991
    - Box.Folder 140.2
  - 11 November 1991, pagination varies
    - No RDN notes, two versions
      - Box.Folder 140.3-4
    - With RDN notes, two versions
      - Box.Folder 140.5-6

- **4 January 1992 scripts**
  - Box.Folder 141.1

- **21 January 1992 revisions incorporated, two versions**
  - Box.Folder 141.2-3

- **20 February 1992 revisions incorporated**
  - "Editor's marked up script," photocopy
    - Box.Folder 141.4
  - No RDN notes, with photographs of author Tobias Wolff in front pocket of binder
    - Box.Folder 141.5
  - With RDN notes
    - Box.Folder 141.6

**Production materials**

- **Call sheets**
  - Box.Folder 142.1

- **Cast and crew lists; schedules (*binder of production lists, schedules, and Vancouver information, prepared for RDN, removed to oversize box 222)**
  - Box.Folder 142.2

- **Casting and related personnel material**
  - Box.Folder 142.3

- **Dialogue and loop notes; comments by Sam Chwat**
  - Box.Folder 142.4-6

- **Wardrobe materials and research**
Correspondence, wardrobe receipts, and list of RDN's scenes with wardrobe annotations by Richard Hornung (*cloth samples and print material re Boy Scout badges and uniforms removed to oversize box 211)

Wardrobe continuity photographs

Sears catalog sections, men's clothing, 1953-1958

Production photographs and publicity stills

Publicity materials

Correspondence, guest list for screening, junket schedule, production synopsis, and reviews

One-sheet posters (*removed to oversize flat files)

Research materials, bound volumes

Wolff, Tobias. This Boy's Life, a Memoir (1989, 1990), paperback and hardcover editions (*BV243 annotated by RDN)

Thunderheart (1992) [RDN, producer]

Screenplays, by John Fusco; with RDN notes unless otherwise stated

5 October 1990, fourth draft; no RDN notes

22 November 1990, working draft

21 December 1990, revised draft

29 April 1991, "director-producer draft"

10 May 1991, revised draft "numbered," half-size format, in binder with one-liner schedule; no RDN notes

Production materials

Correspondence, box office estimates, daily log sheets, distribution statement, notes on director's cut, RDN notes, screen credits storyboards

Publicity materials

Correspondence re benefit screening, reviews, screening invitations and schedules

One-sheet posters (*removed to oversize flat files)
Research materials

Clippings, correspondence, and photographs

Mails, Thomas E. *Fools Crow* (1979), inscribed to RDN, with a drawing on the flyleaf, by the author (*loose items withdrawn*)

*True Confessions* (1981)

Screenplays, by John Gregory Dunne and Joan Didion

29 November 1979, third draft and subsequent revisions

28 January 1980 script

30 April 1980, with RDN notes; additional production material and photograph of RDN included with script

Production materials

List of cast and credits, production notes, production stills, several script pages with RDN notes, shooting schedules, staff and crew list, and wardrobe lists (*oversize stills and contact sheets removed to boxes 225-226*)

Production photographs

Contact prints and color transparencies

Hair and makeup photographs

Cast photograph mounted on wood

Publicity materials

Cast, director, and producer biographies; handbook of production information; and press information packet, with photographs

Research materials

Excerpts from published works on Roman Catholic liturgical rites; transcripts of interviews with clergy

Notes by technical director Henry Fehren on Dunne's *True Confessions* with several pages of excerpts; research notes on confession, hyperventilation, and the symbolism of the desert; "Should You Become a Priest?" by Terence Tierney
Bound volumes


Harris, Charles W. *Your Father's Business* (1978)  

*The Untouchables* (1987)

Screenplays, by David Mamet; without RDN notes unless otherwise stated

Undated (early) and incomplete script, with RDN notes  

22 July 1986 script, with subsequent revisions

- 26 September 1986
- 23 October 1986

Production materials, photographs

- Make-up/hair continuity
- Wardrobe Polaroids, suit fabric swatches, and measurements

Publicity materials

- Photographs, premiere invitation, screening card
- Reviews and articles

Research materials

- Capone-related material from various sources, mostly photocopies, arranged by subject
- Photographs

- Al Capone, several with RDN notes
- Prohibition-era criminals; some photographs signed and annotated by "Chuck Low" on verso

Published works
Dictionary of American Underworld Lingo, (1950) photocopy

Elliott, Neil. My Years with Capone (1985), two copies (*BV248 annotated by RDN)

Kobler, John. Capone (1971), stamped "D. Mamet, Cabot, Vt."; with handwritten notes in Mamet's hand throughout text

"X Marks the Spot," pamphlet with photocopies laid in

Wag the Dog (1997)

Screenplays, by David Mamet; all with RDN notes

2 January 1997, partial script

31 January 1997, complete bound script

Production materials

Call sheet with half-size script pages, contact sheet of RDN make-up/wardrobe photographs, correspondence, crew lists, cast photographs, and product loan agreement

Wardrobe continuity book [facsimile]

Album of stills and production photographs in presentation binding

Publicity materials

One-sheet posters (*removed to oversize flat files)

Press book of reviews

We're No Angels (1989)

Screenplays, by David Mamet

December 1987, first draft, with subsequent revisions

Title page lacking, no RDN notes

With RDN notes
31 October 1988 revisions, with RDN notes

9 November 1988 revisions, with RDN notes

19 January 1989, third draft

With extensive RDN notes

Half-size format, no RDN notes

31 January 1989 revisions, half-size format; annotated for shooting schedule

Production materials

Call sheets, casting, correspondence, costume inventory for RDN, location and production photographs, shooting and one-liner schedules, storyboards; miscellaneous documents

Publicity materials

Publicity materials including press kit draft and screening card

Poster designs and proofs

**What Just Happened** [RDN, producer] (2008)

Screenplays, by Art Linson

Early version with letter from Art Linson to RDN, undated

"1st draft Jan. 2003," with RDN notes and note by Art Linson

Screenplay by Art Linson and William Finkelstein, 1 February 2003, no RDN notes

Partial screenplay by Art Linson and William Finkelstein (Episode #1), 6 March 2003, with RDN notes and note from Art Linson to "BDN"

Title page [only] "Untitled screenplay," 28 July 2003 "For RDN"

7 October 2003, "For RDN"; with RDN notes and notes from Art Linson
<table>
<thead>
<tr>
<th>Date/Revision</th>
<th>Description</th>
<th>Box/Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 May 2004</td>
<td>&quot;Table read 27 June 2005&quot;, no RDN notes</td>
<td>318.7</td>
</tr>
<tr>
<td>12 August 2005</td>
<td>no RDN notes</td>
<td>318.8</td>
</tr>
<tr>
<td>12 August 2005</td>
<td>with RDN notes</td>
<td>318.9</td>
</tr>
<tr>
<td>November 2006</td>
<td>with RDN notes</td>
<td>318.10</td>
</tr>
<tr>
<td>November 2006</td>
<td>no RDN notes</td>
<td>318.11</td>
</tr>
<tr>
<td>January 2007</td>
<td>no RDN notes</td>
<td>319.1</td>
</tr>
<tr>
<td>10 January 2007</td>
<td>with RDN notes</td>
<td>319.2</td>
</tr>
<tr>
<td>9 February 2007</td>
<td>shooting script, revised through 5 March 2007, with RDN notes</td>
<td>319.3</td>
</tr>
<tr>
<td>9 February 2007</td>
<td>shooting script revised through 9 March 2007, with RDN notes</td>
<td>319.4</td>
</tr>
<tr>
<td>&quot;Pink 03/09/07,&quot;</td>
<td>no RDN notes</td>
<td>319.5</td>
</tr>
<tr>
<td></td>
<td>Shooting script revised through 9 March 2007; with RDN notes, loose script</td>
<td>319.6-7</td>
</tr>
<tr>
<td></td>
<td>pages, and production schedules [removed from 3-ring binder]</td>
<td></td>
</tr>
<tr>
<td>9 February 2007</td>
<td>shooting script revised through 27 April 2007, in presentation binder</td>
<td>375</td>
</tr>
<tr>
<td>9 February 2007</td>
<td>shooting script revised through 27 April 2007, in presentation binding,</td>
<td>320.1</td>
</tr>
<tr>
<td></td>
<td>inscribed to RDN by Art Linson 30 September 2008</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Script changes, 2006-2007 and undated</td>
<td>320.2</td>
</tr>
<tr>
<td></td>
<td>Partial undated draft [lacks title page] to page 32, with RDN notes</td>
<td>320.3</td>
</tr>
<tr>
<td></td>
<td>Undated, no RDN notes (three copies)</td>
<td>320.4-6</td>
</tr>
<tr>
<td></td>
<td>Production and research materials</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Call sheets, 21 March 2007-11 April 2007; Day 1-Day 14</td>
<td>321.1</td>
</tr>
<tr>
<td></td>
<td>Call sheets, 12 April 2007-27 April 2007; Day 15-Day 24</td>
<td>321.2</td>
</tr>
<tr>
<td></td>
<td>Call sheets, 30 April 2007-11 May 2007; Day 25-Day 34</td>
<td>321.3</td>
</tr>
</tbody>
</table>
Hair and makeup continuity, undated  
Wardrobe continuity, undated  
Hair design continuity, undated  
Props continuity, undated  
Call sheets, crew list, and memoranda [removed from binder], 2007  
Day out of days [removed from binder], 2007  
Shooting schedules [removed from binder], 2007  
One-liner schedules and pre-production calendars [removed from binder], 2007  

Uncorrected page proofs  
Hardcover book  
Bound volume of production stills compiled by Alan Markfield, 2007
Series II. De Niro Projects, 1960s-2007

"36," screenplay [writer not listed], 31 January 2007

"Affirmative Action," screenplay by Mark Frost; director's draft, 13 February 1997; with RDN notes

"Ahab," undated screenplay by Philip Kerr, with correspondence and RDN notes

Melville, Herman. Moby Dick (Bantam Classic, 1981)

All That Jazz (1979), screenplay by Robert Alan Arthur and Bob Fosse, revised 1 October 1976

American Gigolo (1980), undated screenplay by Paul Schrader, first draft

"Anna Pavlova," undated screenplay by Yuli Nikolin and Michael Powell

Apocalypse Now (1979), screenplay draft by Francis Ford Coppola (based on original screenplay by John Milius), 3 December 1975; RDN notes on title page

"The Battling Spumonti Brothers," outline for revised draft by Charles Robert Carner, 17 November 1989

"Beyond the Aegean," screenplay by Elia Kazan, 1983

"Blackout", letter re film project from "John [Dahl] and Rick" to RDN re main character, Frank; 16 August 1997

Blue Collar (1978), screenplay by Paul and Leonard Schrader, revised to 24 January 1977

"The Booster," screenplay by Ken Friedman, September 1972; with typescript "first revision outline," 1 June 1973, and one page of RDN notes

A Bridge Too Far (1977), screenplay by William Goldman, first draft, 10 November 1975; with RDN notes

By the Sea of Crystal, script for HBO by Paul Schrader, first draft, 1 February 1993

Clockers, screenplay and bound volumes
Screenplay by Richard Price, "one millionth draft," 1 September 1993

Price, Richard. *Clockers*

Hardcover, 1992 (*loose items withdrawn*)

Paperback, 1993

"The Death of the Kitchen Table in Our Fair City," undated screenplay by Michael Vincente Gazzo

"Dino," screenplay, 14 August 1998, lacks title page; screenwriter not given

"The Disappearance of the Jews," playscript by David Mamet, 14 June 1983

*A Double Life* (1947), undated screenplay titled "Imagination," by Ruth Gordon and Garson Kanin; with RDN notes and notes in another's hand

"The Fast Life," screenplay by Celly Cel, undated [found with materials for *Righteous Kill*]

*Fingers* (1978), screenplay by James Toback, two undated versions, one with RDN notes on title page

"The First Man," screenplay [CAA (Creative Artists Agency) script, writer not listed], 28 February 2005

*The Fountainhead*, undated screenplay by Michael Cimino


Screenplays, by Jay Cocks & Martin Scorsese

8 June 1979, revised first draft by Cocks

31 March 1993, third draft, lacks title page

31 March 1999, fourth draft by Cocks and Scorsese

27 September 1999, draft 7, with RDN notes and scene int/ext synopsis

Research materials
Before Hollywood: Turn-of-the Century Film from American Archives (1986) (*loose items withdrawn)

Box.Folder 156.3

Civil War draft riots; fires, gangs, illustrations from contemporary periodicals, and politics

Box.Folder 156.4

Professional criminals of 1886 (photocopied mug shots)

Glengarry Glen Ross, by David Mamet

Playscript

Typescript draft July 1983

Box.Folder 156.5

Published version, 1983

BV 254

Screenplay, first draft, 1 March 1987

Box.Folder 156.6

"The Good Life," screenplay by Reinaldo Povod, undated

Box.Folder 323.5

The Guardsman, play by Ferenc Molnar, translation by Grace I. Colbron and Hans Bartsch, acting version by Philip Moeller, undated

Box.Folder 323.6

Hoffa (1992)

Screenplays, by David Mamet

Box.Folder 157.1

February 1990; list of actors and reading schedule

June 1990, with RDN notes

"Home Movie," original film treatment by Brian De Palma, circa 1970; with single RDN note

"Imagination" -- see A Double Life

"It Happened in Paradise" -- see Trapped in Paradise

"Julian's Father," undated screenplay by Matthew Jacobs

"King Vidor's 'The Actor,'" undated screenplay and treatment by King Vidor and Kate Finley

Knives, playscript by John Cassavetes, June 1977

L. A. Confidential (1997), letter from Curtis Hanson; article and script pages, 1996

L. A. Confidential, by James Ellroy; two copies (*loose items withdrawn from BV256)

The Last Temptation of Christ (1988)

Screenplays, by Paul Schrader

25 March 1982 script

12 August 1983, third revision

Publicity and research, itinerary for Israel tour, research footnotes, and Time magazine article


"Lermontov: A Hero of Our Time," undated screenplay by Michael Powell and Columba Powell

Magic (1978), screenplay by William Goldman, first draft, July 1976

The Mambo Kings (1992), screenplay by Cynthia Cidre, undated draft lacks title page and page 5; with RDN notes on first page

The Man Who Cried (2000), screenplay by Sally Potter, 5 April 1999


"The Mitchell Brothers," screenplays by Henry Bean

8 April 1993, partial script, lacks title page; with RDN notes

21 August 1993, titled "Too Much of a Good Thing"; with RDN notes

25 January 1995; with RDN notes
14 May 1996, two versions

Article re Mitchell brothers trial

"The Night Watchman" -- see *Street Kings*

*The October Night of Tommy Zero*, playscript by Michael V. Gazzo, circa 1969

"Out On My Feet", [unrealized film project, RDN was to act and executive produce]

Screenplay by Larry Golin and Vinnie Curto, story by Vinnie Curto, Larry Golin, and Barry Primus, 6 October 1997, with RDN notes

Production materials: Crew list, 2 October 1997; research materials and RDN notes; hair design photographs; photographs of Angelo Dundee; correspondence with fighters

Dundee, Angelo, with Mike Winters. *I Only Talk Winning* (1985), with RDN notes

Pacheco, Ferdie. *Fight Doctor* (1977)


Wolf, George and Joseph DiMona. *Frank Costello: Prime Minister of the Underworld* (1974); uncorrected proofs and hardcover (*loose items withdrawn from BV257)

"Regiment of Women," screenplay by John Hancock and Dorothy Tristan, March 1976

*The Resistible Rise of Arturo Ui*, playscript by Bertolt Brecht, undated typescript

Typescript version marked "DeNiro copy," lacks title page, and copy of printed version; both contain RDN notes

"Rule #3," screenplay by Robert Kuhn; revisions by Harold Ramis, Marc Hyman, and Kuhn; most lack title pages

Running title "first 95, 6-8"; pages 1-95 only; with RDN notes

19 July 2002, third rewrite; three copies

13 January 2003, with RDN notes
18 June 2003
2 July 2003, pages 1-83 only

"Seeking Paradise [The Legend of Mata Hari]," screenplay by Roland Joffé, August 2004

*Shining Through* (1992), screenplay by David Seltzer; second draft, November 1989; with RDN notes

"Silence," screenplay by Jay Cocks and Martin Scorsese, 13 January 1995


"Sisterella," interoffice memo from Neil Sacker, 11 April 1996

*Sisters* (1973)

Treatment by Brian DePalma, undated

Screenplay by Brian DePalma and Louisa Rose, circa 1970; with RDN notes

*Speed-the-Plow* (1988), playscript by David Mamet, June 1987, with RDN notes

"The Story," untitled film treatment by Jean-Luc Godard, circa 1978

*Street Kings* (released 2008), from screenplay titled "The Night Watchman," by James Ellroy

28 April 1999, third draft; with RDN notes

30 April 1999 script

*Sweet Eros* (1968), undated playscript by Terrence McNally


"The Virgin of Las Vegas," screenplay by Barry Devlin, sixth draft, September 2003

*Waterfront*, playscript by Budd Schulberg, revised to 19 July 1983
We Two Alone, undated playscript by Mai Zetterling  

Box.Folder 163.1

We Will Rock You (2002), signed poster for the musical's premiere at the Dominion Theatre, London, on 14 May 2002; produced by Tribeca Theatrical Productions, and others (*removed to oversize folder)  

Folder *

"We Will Take You There," Episode #1, "A Hudson's Bay Street," teleplay by David Mamet, November 1983  

Box.Folder 324.4

Weeds (1987)

Screenplays and working drafts by Dorothy Tristan and John Hancock

1979, three copies (two with RDN notes)  

Box.Folder 163.2-4

5 May 1980, with RDN notes  

Box.Folder 163.5

1 June 1980, draft fragments  

Box.Folder 163.6-164.2

July 1980, two copies (one with RDN notes)  

Box.Folder 164.3-4

21 July 1980, with RDN notes  

Box.Folder 164.5

Production materials

Correspondence, 1979-1980  

Box.Folder 164.6

List of scenes, 11 April 1980  

Box.Folder 164.7

Novel excerpts, 1 July 1980  

Box.Folder 164.8

Transcripts of discussions, John Hancock and Dorothy Tristan, with Barbara Bladen and Rick Cluchey, March 1980  

Box.Folder 165.1-2

Research materials on inmates and the arts, primarily photocopied clippings of articles

"Arts in Corrections" booklet on Project Culture; "Scan" [radio show] transcript; "Squires of San Quentin" film guide; notes and clippings, 1975-1980  

Box.Folder 165.3


Box.Folder 165.4-5

Research notes prepared by Gail Mutrux; project proposal by Patrick Saunders re review of federal law enforcement; articles about Denmark Vesey and Ernest Gaines  

Box.Folder 165.6
"Tapes/Films" re workshop and performance tapes from the Street Theatre; lists, notes, and correspondence, 1980

Box.Folder 165.7

Tattoo drawings and photographs; photocopies of articles and published stories re tattoos

Box.Folder 165.8

Theatre for the Forgotten brochure and history; inmate correspondence (*poster removed to oversize folder)

Box.Folder 165.9*

Transcripts of prison interviews, transcriptions of inmate correspondence

Box.Folder 166.1-2

Bound volumes


BV 259


BV 260

Jackson, Bruce. *In the Life: Versions of the Criminal Experience* (1972) (*loose items withdrawn)  

BV 261*

Lyon, Danny. *Conversations with the Dead* (1971)  

BV 262


BV 263


BV 264


BV 265


BV 266

*The Widow's Blind Date*, play by Israel Horovitz, 1984 (two copies)  

Box.Folder 324.5-6

*Witness*, playscript by Terrence McNally, undated  

Box.Folder 166.3

*Witness to the Mob* (1998), script for television titled "Sammy the Bull," by Stanley Weiser, first draft, 18 August 1997; with RDN notes  

Box.Folder 166.4
Series III. Early Career and Career-Related, 1960s-2005

62nd Annual Academy Awards, presenter's kit with script pages (RDN presented Best Director award with Martin Scorsese), 1990

Acting class materials; typescripts and monologues, some with RDN notes, undated

American Express advertisement stills, undated

American Film Institute event group photograph with RDN and Martin Scorsese, undated


Articles about RDN in magazines and newspapers, 1975-2000

Articles with interviews with Martin Scorsese about RDN films, 1975-1989

Awards

Certificates of Nomination from the Academy of Motion Picture Arts and Sciences for Best Actor in a Leading Role for *Awakenings*, *Cape Fear*, *The Deer Hunter*, *Raging Bull* and *Taxi Driver*; The New York Film Critics Circle Award for Best Actor in *Raging Bull*; and The British Academy Awards for Best Actor in a Leading Role for *Goodfellas*

Arkansas Traveler award, 1969

City of New York Certificate of Recognition, photographs and notes for acceptance speech, 1990

National Society of Film Critics for Best Supporting Actor in *Mean Streets*, British Academy Award nominations for Most Promising Newcomer, 1975, and Best Actor for *Taxi Driver*, Golden Globe nominations for Best Actor for *Taxi Driver* and *Midnight Run*

New York Film Critics' Circle Award, Best Actor for *Goodfellas* and *Awakenings*, 1990

New York State Governor's Arts Awards, invitation, program, and photographs, 1996

Bound volumes, general film/project research and gifts
Cerf, Christopher and Victor Navasky. *The Experts Speak* (1984), signed by the author


Crews, Harry. *The Knockout Artist* (1988), gift from, and inscribed by, Sean Penn and Madonna

Dinneen, Joseph F. *Underworld U. S. A.* (1956)


Sennett, Ted. *Your Show of Shows* (1977)


Contracts, Actors' Equity Association and Screen Actors Guild, 1969-1970

Correspondence

A - F

G - M

O - R

S

T - Z

Fifteenth International Film Festival, Moscow, 6-17 July 1987 (RDN was chairman of the jury for feature films); correspondence, RDN notes, photographs, and festival-related material

*George* magazine, photocopy of contents page for the December 1995 issue; with undated, handwritten letter from John F. Kennedy, Jr. (*cover proof image of RDN as George Washington removed to oversize, box 211)

Invitations to 1993 Presidential Inaugural events
Liberty Weekend [Ellis Island], RDN voice-over dialogue, 1986

National Film Theatre programme, February 1985; features RDN film series

*Night of 100 Stars* television special, photographs and correspondence, 1982

Photographs, 1960s-1980s?

Casting/résumé head shots and photographs; some prints contain four different images, 1960s-early 1970s

Earliest head shot; résumé includes *The Wedding Party* and theatrical training through 1963

Head shot, photocopied and printed with play review of *Tchin-Tchin* at the Barn Dinner Theatre, 1967; with contact prints; RDN's handwritten address on verso of several prints (*oversize prints removed to oversize box 211)

Photographs attached to successive résumés listing *Greetings, Sam's Song Is Just Another Song* ("to be released in June 1969"), Actors' Equity and Screen Actors Guild memberships; play reviews also attached to prints, circa 1967-1968

Photographs, extra résumé prints and additional head shots including two images used in *Bloody Mama* (1970) and *Mean Streets* studio publicity; with contact prints

Photographs, RDN in character for audition and résumé; includes contact sheets

As gangster

As policeman

Wearing plaid work shirt, various hair styles

Informal photographs, various locations and dates, including interviews and appearances in Germany and Poland; RDN photographed with Vaclav Havel, Lech Walesa, Elia Kazan, Lee Strasberg, Harvey Keitel, Dustin Hoffman, and others (*oversize prints removed to box 203)

Print ad for Bank Americard; RDN is maître d'

Photograph of Robert DeNiro and Sissy Spacek at 53rd Academy Awards, 1981
Early head shots of RDN screenprinted on heavyweight board

Photograph of Connie Francis inscribed to RDN, 1985

Plays, film, and television, circa 1961-1987

Performance photographs, various plays and dates

*Billy Bailey* (Fred Gordon), The American Place Theatre, typescript with RDN notes, undated

*The Boor* (Chekhov), The National Theatre Company

- Programs and photographs, 9 March 1968
- Production photographs and contact prints

*Cry in the Street* (Rolf Lauckner), Theatre of the Grotesque, Hunter College Playhouse; program, circa 1961 or 1962


Duke Power commercial, typescript with RDN notes, 1967

*Generation* (William Goodhart), Pineville Country Dinner Theatre of Charlotte, North Carolina, 1967

- Correspondence, rehearsal photographs, review, and program
- Rehearsal photographs and contact prints

*The Girl on the Via Flaminia* (Alfred Hayes); performance photographs

*Glamour, Glory & Gold* (Jackie Curtis), Playwright's Workshop; programs, July-August 1968?

*God Wants What Men Want*; RDN played the "Sheriff" in the off-Broadway Bridge Theatre production, 1967
Playscript by Arthur Sainer, undated  
Production photographs

The Great American Refrigerator (Fred Gordon), typescript with RDN notes, undated

A Hatful of Rain (Michael V. Gazzo); published version of play with numerous pages of RDN's handwritten notes inserted

Kool Aid (Merle Molofsky), The Repertory Theater of Lincoln Center (The Forum); program, circa 1971

La Ronde (Arthur Schnitzler), Sarah Lawrence College; production photographs of RDN as "The Husband"

One Night Stands of a Noisy Passenger (Shelley Winters); performance photographs of RDN and Diane Ladd

Search for Tomorrow (CBS), script for episode #4957, air date 28 September 1970, RDN as "Young Man"; script annotated with RDN notes

Tchin-Tchin (Sidney Michael), The Barn Dinner Theatre, Mathews, North Carolina; program, 1967, with carbon of typed letter from RDN to the Daily Tarheel, University of North Carolina, requesting copies of the paper's play review; with published copy of the play, heavily annotated by RDN

Three Rooms in Manhattan (film), production photographs, 1965

The World of Günter Grass, adapted for the stage by Dennis Rosa; playscript with RDN notes, programs, cast/crew list (including Elaine Anderson and Charles Durning), and an additional page of RDN notes "questions to director," circa 1966?

Remarks by RDN honoring Richard Pryor at 1993 Apollo Hall of Fame show

Résumé, circa 1971-1972

Saturday Night Live

Show #1380, 18 December 2004

RDN photographs, multiple copies

Script, no RDN notes

Script in binder, with RDN notes
Still photographs from RDN appearance as host, undated

Box.Folder 378.4

Theatre Productions Inc., RDN application, 5 April 1967

Box.Folder 169.19

Tribeca Film Festival

Photographs, including group photograph inscribed to RDN by Michael Bloomberg, 2005, undated

Box.Folder 378.5

Tribeca Film Festival/Rome Film Fest photographs and correspondence, 2005, undated

Box.Folder 327.3

Warner Brothers Studios "Celebration of Tradition" photograph, 1990

Box.Folder 378.6

Withdrawn loose items from bound volumes used in film research listed in Series I.

Box 170.1-4

Oversize boxes

Box 171-230, 328-379
Index of Selected Correspondents

All correspondence is written to RDN unless otherwise indicated.

- Affleck, Ben, 1972- --134.1
- Aldredge, Theoni V.--166.9
- Alford, Walter, d. 2003--65.3
- Allen, Steve, 1921-2000 (to Martin Scorsese)--37.3
- Armani, Giorgio--166.9
- Auerbach, Norbert (United Artists)--126.8
- Bacall, Lauren, 1924--166.9
- Baker, Albie--126.8
- Baker, Joe Don--25.7
- Baldwin, Alec, 1958--91.6, 166.9
- Baldwin, William, 1963--298.1
- Barnes, Johnny, 1942--126.9
- Bean, Henry--159.2-3
- Bearden, Milt--206
- Beerman, Robert--139.7
- Begelman, David--126.8
- Bellini, Jacques--126.8
- Berliner, Jane (Creative Artists Agency, Inc.)--75.3
- Berlusconi, Silvio, 1936--70.8
- Bernhard, Sandra--86.8
- Berrigan, Daniel--108.12
- Birch, Matt (to Jane Rosenthal)--170.4 (from BV251)
- Birnbaum, Roger--118.9
- Blake, Yvonne--21.3
- Bolt, Robert--166.9
- Bono, 1960--162.7
- Borgnine, Ernest, 1917-2012--115.4
- Bovasso, Julie--166.9
- Bowman, Rob--161.1
- Branagh, Kenneth--56.4-5, 166.9
- Brenneman, Amy--76.6
- Brest, Martin--298.1
- Brown, Gareth T. (Penguin Books Ltd.)--108.9
- Brown, Jerry, 1938--126.8
- Brubaker, Jim--126.8
- Bruno, Richard (Richard S.)--126.8
- Bunker, Edward, 1933-2005--76.6
- Burstyn, Ellen, 1932--166.9
- Buzby, Zane--126.8
- Cahn, Sammy--166.9
- Cahn, Tita--166.9
- Capra, Francis--298.1
- Carelli, Joann--126.8
- Carrillo, Laura--74.3
- Cauley, Eve--147.3
- Chase, Jayni--298.1
- Chinich, Michael--298.1
DeNiro, Robert, 1943-

- Chwat, Sam (New York Speech Improvement Services, P.C.)--25.9, 142.6
- Cimino, Michael--126.8, 166.9
- Cleese, John--56.5
- Coburn, John--138.10
- Colasanto, Nick--126.8
- Coppola, Francis Ford, 1939--56.4-5, 56.4 (to Kenneth Branagh), 166.9
- Coppola, Sofia, 1971--166.9
- Corman, Cis--126.8, 298.1
- Corman, Richard--43.4
- Corin, Katie, 1957--166.9
- Courtright, Hernando--65.3
- Cox, Herb--298.1
- Cristofer, Michael--43.4
- Crosby, John--137.3
- Crystal, Billy--12.4, 166.9
- Dahl, John--153.7
- Daly, Robert A. (Warner Bros.)--126.8
- Damon, Mark, 1933--(Producers Sales Organization)--88.2
- Dayan, Moshe, 1915-1981, and Rachel--126.8
- DeFina, Barbara--25.7, 25.10, 33.1
- Demme, Jonathan, 1944--166.9
- Demme, Ted, 1963-2002--298.1
- DeNiro, Robert--16.3, 25.6, 51.9, 139.2, 167.5, 169.15 (outgoing letters)
- De Palma, Brian--145.5, 147.1
- Depeche Mode (Musical group)--56.5
- Dey, Tom--135.7, 137.3
- DiGiaimo, Louis--126.8
- Diller, Barry--65.3, 166.9
- Diller, Leonard (NYU Medical Center)--54.4
- Dinkins, David N. (The City of New York, Office of the Mayor)--166.9
- Dixon, Pam (Paramount Pictures Corporation)--126.8
- Dreyfuss, Richard--166.9
- Dugan, Leslie--126.8
- Dunne, Dominick--166.9
- Dunne, Griffin--166.9
- Entín, José Luis--167.1
- Fanning, Dakota, 1994--81.5
- Farmer, Gary, 1953--134.1
- Fay, Sylvia--298.1
- Field, David--126.8
- Finerman, Wendy--170.3 (from BV84)
- Fonda, Jane, 1937--126.8, 166.9
- Ford, Barry--65.3
- Forman, Milos--166.9
- Foster, David (The Turman-Foster Company)--126.8, 166.9
- Frankenheimer, John, 1930-2002--132.1
- Franks, Tommy R.2--166.9
- Friedman, Robert G.--211
- Friesen, Melanie--29.4-6, 30.6-9, 30.11, 170.1-2 (from BV30, BV32, BV36, BV42, BV56)
- Fusco, John (to Jane Rosenthal)--144.2
- Gallo, Mario--126.6
• Ganis, Sidney (Paramount Pictures Corporation)--151.2
• Garcia, Andy--298.1
• GIFFORD, Gloria--126.8
• Giuliani, Rudolph W.--167.1
• Glazer, Mitch--73.1
• Goldberg, Whoopi, 1950- --167.1
• Grazer, Brian, 1953- --17.6
• Greenhut, Bob--126.8
• Grosbard, Ulu--46.5
• Gross, Anna--298.1
• Hancock, John--160.1, 164.6
• Hanson, Curtis--157.9, 167.1
• Harris, Mark--177
• Hart, Bill--43.4
• Hayden, Tom (Tom Hayden for U. S. Senate)--167.1
• Herman, Iona--28.2-3, 37.3, 53.3, 56.5, 142.7
• Herman, Paul--43.4
• Herzfeld, John--1.6-8, 2.2, 3.2
• Hift, Fred (United Artists)--126.8
• Hinsche, William "Billy"--17.6
• Hoffman, Dustin, 1937- --298.1
• Hornung, Richard--142.7, 211
• Horovitz, Israel--167.1, 298.1
• Howard, Ron, 1954- --17.6, 167.1
• Huppert, Isabelle--167.1
• Jackson, Janet, 1966- --167.1
• Jackson, Samuel L.--167.1
• Jaglom, Henry, 1939- --298.1
• Jenson, Vicky--135.3
• Joffè, Roland, 1945- --151.2, 167.1, 198
• Jones, Quincy, 1933- --167.1
• Jones, Steven A.--298.1
• Jones, Tommy Lee, 1946- --43.4
• Josephson, Barry--79.5
• Judd, Ashley--37.3
• Kamen, Martin--126.8
• Kamen, Stan--65.3
• Kanin, Garson, 1912-1999--167.1
• Kasdan, Lawrence, 1949- --167.1
• Kazan, Elia--89.2, 153.2, 167.1
• Kazan, Frances--167.1
• Keats, Mary--126.8
• Keitel, Harvey--167.1
• Kelly, Raymond W.--167.1
• Kennedy, John F. (John Fitzgerald), 1960-1999--167.7
• Kennedy, Kathleen, 1954- --25.7
• Kerr, Philip (to Jane Rosenthal)--152.3
• Kilmer, Val, 1959- --76.6, 167.1, 298.1
• Knight, Tuesday--115.4
• Kollek, Teddy, 1911-2007--167.1
• Kopeikin, Lawrence M.--37.3
La Motta, Jake--126.8
La Motta, Vikki--126.6, 126.8
Landau, Martin, 1928--167.1
Lang, Caroline, 1961- (Time Warner Inc.)--71.2
Lange, Jessica--25.7
Lawn, Anthony, S.J.--198
Leno, Jay--5.11
Leonard, Nanette (United Artists)--126.8
Leone, Carla, and family--167.1
Lewis, Ellen (to Martin Scorsese)--32.5
Liotta, Ray--70.8
Loncraine, Richard--10.5, 11.3
Loss, Christine--201
Lucas, George, 1944--167.1
Macchio, Ralph--43.4
Machnik, Paul--134.1
Mails, Thomas E.--170.4 (from BV244)
Malden, Karl (Academy of Motion Picture Arts and Sciences)--230
Mamet, David--148.5, 167.1
Mancuso, Frank (Paramount Pictures Corporation)--151.2
Mancuso, Tony--126.9
Mangold, Jim--41.4
Mann, Michael--76.7, 78.1
Marin, Mindy--2.2
Marshall, Frank--25.7
Marshall, Penny--75.3, 167.1, 298.1
Martin, Mardik--126.6
Marx, Michelle--115.4
Mason, Marsha--167.1
Max, Peter, 1937- --167.1
Mazursky, Paul--151.8
McCray, Felicia--126.8
McElhone, Natascha, 1971- --132.1
McNaughton, John, 1950- --298.1
Medavoy, Mike (Orion Pictures)--126.8, 298.1
Miller, Judith--148.5
Minkin, Bill and Ina--126.8
Minnelli, Liza--126.8, 167.1
Misher, Kevin--100.4
Moloney, Jay--298.1
Moriarty, Cathy--126.8
Murray, Bill, 1950 Sept. 21- --91.6
Negron, Olivia--43.4
Newman, Paul, 1925-2008--126.8
Ngo, Vy Vincent, 1966- --52.2
Nichols, Mike--65.3
Nicholson, Jack--126.8
Norman, Zack--126.8
Orth, Robert (Mid-America Film Archive, Ltd.)--126.8
Ovitz, Michael--25.7, 167.2
Oz, Frank--134.8-9
Pacino, Al, 1940- --126.8, 167.2
Palminteri, Chazz--151.8, 298.1
Papp, Joseph--43.4-5, 167.2
Pariser, Marc (Creative Artists Agency, Inc.)--107.7
Pauley, Jane, 1950- --167.2
Penn, Sean, 1960- --147.3
Perri, Paul--298.1
Pesci, Joe--37.3
Phillips, Julia, 1944-2002--65.3, 139.7
Phillips, Michael, 1943- --65.3, 126.8, 298.1
Pileggi, Nicholas--31.5 and 32.3 (to Martin Scorsese), 34.3, 36.6, 37.1, 135.2
Pinter, Harold, 1930-2008--167.2
Planco, Johnnie (William Morris Agency)--43.4
Planotones (Musical group)--298.1
Pollock, Thomas P.--167.2
Polson, John, 1965- --79.7, 80.4
Povod, Reinaldo--43.4
Powell, Michael, 1905-1990--43.4, 88.2, 167.2
Powell, Thelma--see Schoonmaker, Thelma
Price, Richard--154.4
Primus, Barry, 1938- --115.2, 115.4
Pryor, Richard--167.2
Ptak, John--65.3
Puttnam, David, 1941- --167.2
Ralph, Sheryl Lee--115.4
Ramis, Harold--8.1, 10.6, 12.8
Ramos, Vic (Victor Manuel), 1930-1970--65.3
Raskin, Francesca--43.4
Reno, Jean, 1948- --132.1
Reynolds, Burt--167.2
Richardson, Tony, 1928-1991 (Woodfall Limited)--167.2
Richmond, Roxanne--126.8
Rickles, Barbara and Don--37.3
Ritt, Martin, 1914-1990 (Twentieth Century-Fox Film Corporation)--167.2
Ritter, Bruce, 1927- (Covenant House)--43.4
Roach, Jay--96.6-7, 97.2, 100.5, 101.3, 102.3
Robertson, Cliff, 1923-2011--167.2
Robertson, Shauna--101.3
Rooney, Mickey--126.8
Roos, Fred--65.3
Rosenberg, Joe--37.3
Rosenthal, Jane, 1956- --144.2, 152.3 (to Yoshimitsu Honda)
Ross, Steven J.--167.2
Roth, Joe, 1948- --118.9
Rowen, Jennifer--126.8
Rowlands, Gena--166.9
Ryack, Rita--25.7
Ryan, Cynthia--218
Sacker, Neil (to Harvey Weinstein)--161.7
Sacks, Oliver W.--16.3, 167.3
Sands, Stephen A. (Columbia University)--81.7
Savage, Pete--126.8-9
Schoonmaker, Thelma--25.7, 36.2, 37.2; 43.4, 88.2 (as Thelma Powell)
Schrader, Paul, 1946- --125.3, 126.8, 153.8, 154.3, 167.3
Schwartz, Harold--126.8
Scorsese, Martin--31.6, 32.3, 33.6, 37.1, 37.3, 86.3, 91.6, 126.8, 167.3
Scott, Tony, 1944-2012--48.2, 52.1
Selznick, Daniel Mayer--298.1
Serrano, Nestor--43.4
Shalit, Gene, 1936--167.3, 298.1
Sheinberg, Sid, 1935--44.5
Sheldon, Sidney--298.1
Simmons, Russell--298.1
Sivero, Frank, 1952--126.8
Smith, Gary--167.8
Smith, Hy (United Artists)--126.8
Smith, Scott Marshall--105.5
Smith, Todd--37.3
Sorvino, Paul--167.3
Spielberg, Steven, 1946--25.6, 152.3, 167.3
Spikings, Barry--126.8
Sroloff, Sheldon--37.3
Stander, Lionel--167.3
Stark, Ray--16.3, 126.8
Stevens, Russell--65.3
Stiller, Ben, 1965--99.6, 311.4
Stone, Sharon, 1958--37.3, 167.3
Strasberg, Anna--43.4
Strasberg, Lee (The Actors Studio)--167.3
Streep, Meryl--126.8
Streisand, Barbra--167.3
Strick, Wesley--25.7
Swanson, Virginia--126.8
Tanen, Ned--126.8
Thaler, Todd M.--144.2
Tharp, Twyla--43.4
Thompson, Emma--56.5, 167.4
Tucker, Camille--134.1
Turman, Lawrence--65.3, 126.8
Tyner, Paul--167.4
Ufland, Harry J. (The Ufland Agency)--164.6
Valenti, Jack--25.7, 65.3, 126.8, 167.4
Van der Meer, Gerrit--138.2
Vereen, Ben--298.1
Walken, Christopher, 1943--43.4
Wallach, Roberta--298.1
Warner, Frank--126.8
Wasser, Julian--139.8
Weber, Bruce, 1946--91.6
Weide, Robert B.--89.6
Weinstein, Bob, 1953--167.4
Weinstein, Harvey, 1952--151.8, 115.4, 167.4
- Wenner, Jann--298.1
- Williams, Robin, 1952 July 21--167.4
- Winkler, Henry, 1945--167.4, 170.3 (from BV157), 170.4 (from BV222)
- Winkler, Irwin--BV222, 167.4
- Winters, Shelley--167.4
- Wolff, Tobias, 1945--143.2
- Wong, Janna (The American Film Institute)--126.8
- Woods, James, 1947--37.3, 167.4
- Zaillian, Steven--167.4
- Zeffirelli, Franco--167.4
- Zimmerman, Paul D.--87.4