

Paul Schrader:

An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

Creator:	Schrader, Paul, 1946-
Title:	Paul Schrader Papers
Dates:	1943-2023
Extent:	128 document boxes, 9 oversize boxes, 7 oversize folders (osf), 152 bound volumes (bv) (53.76 linear feet), and 1,221 electronic files (87 GB)
Abstract:	The Paul Schrader Papers contain screenplays, film production files, electronic files, and personal papers belonging to screenwriter and director Paul Schrader.
Call Number:	Film Collection FI-00056
Language:	English with some printed material in Afrikaans, French, German, Italian, Japanese, Norwegian, Portuguese, Russian, and Spanish.
Access:	Open for research; some materials redacted or restricted. The materials contain documents from which personal information has been redacted or restricted to protect an individual's privacy. Examples are Social Security and account numbers and personal records. The originals were removed and have been replaced with redacted photocopies, which have an identifying statement at the top. In addition, an address book has been removed and is closed to researchers. To request access to electronic files, please email Reference .
Restrictions on Use:	Certain restrictions apply to the use of electronic files. Researchers must agree to the Materials Use Policy for Electronic Files before accessing them. Original computer disks and forensic disk images are restricted. Copying electronic files, including screenshots and printouts, is not permitted.

Administrative Information

Acquisition:	Gifts, 2009-2023 (09-09-003-G, 10-02-012-G, 10-05-006-G, 11-09-007-G, 13-09-018-G, 17-03-008-G, 21-008-003-G, 2023-06-009-G)
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Processed by: Amy E. Armstrong, 2010-2011, 2015 Born digital materials processed, arranged, and described by Chance Adams and Brenna Edwards, 2015-2023.

Repository: [Harry Ransom Center, The University of Texas at Austin](#)

Biographical Sketch

Named after his mother's two favorite biblical figures, screenwriter and director Paul Joseph Schrader was born on July 22, 1946, in Grand Rapids, Michigan, to Charles and Joan Schrader. Paul and his older brother, Leonard, were raised in a strict Dutch Calvinist home where faith and church were an essential aspect of family and community life. Because of the tenets of the Calvinist Christian Reform Church, Schrader famously did not see his first film, *The Absent-Minded Professor*, until he was seventeen years old. Unimpressed, he did not appreciate the impact of film until he saw *Wild in the Country* starring Elvis Presley and Tuesday Weld.

In 1963, Schrader attended summer school at Hargrave Military Academy in Chatham, Virginia. Exposure to non-Calvinist life outside of Grand Rapids in the segregated South had a lasting effect on him. Intending to become a minister, Schrader entered Calvin College in 1964. The political and social upheaval of the 1960s found him increasingly politically active and rebellious. He began a film club, which screened artistic and foreign films and invited the more liberal faculty members to discuss them. He began reviewing films and wrote film criticism for the college newspaper, the *Calvin College Chimes*, and later became assistant editor. Both his film club and his management of the newspaper often put Schrader in conflict with the university administration. He was eventually ousted from the *Chimes* by administrators; undeterred, Schrader and some friends began a new publication, *The Spectacle*.

In summer 1967, Schrader enrolled in film courses at Columbia University. While in New York he had a fortuitous meeting with the prominent film critic Pauline Kael, who urged Schrader to abandon his plan of becoming a minister and study film. In 1968, he graduated from Calvin College with a bachelor of arts degree in English and the next year married Jeannine Oppewall, a Calvin student and editor of the *Calvin College Chimes*, who would go on to a successful career in film as an art director and production designer.

After graduation, Schrader asked Kael for a recommendation to the University of California Los Angeles Film School, where he received an MA in 1970. He was among the first fellows at the burgeoning American Film Institute's (AFI) Center for Advanced Film Studies. While there he published his master's thesis as *Transcendental Style in Film: Ozu, Bresson, Dreyer* (1972). As a film critic, Schrader edited and contributed essays and reviews to *Cinema*, *Los Angeles Free Press*, and similar publications. While Kael was working as a script reader at Columbia Pictures, she contacted Schrader about a Seattle newspaper film critic position, which he turned down in order to pursue his interest in film-making and to continue writing an in-progress screenplay called *The Pipeliner*. As a result, Kael and Schrader's relationship cooled for many years.

Schrader's time in Los Angeles in the first half of the 1970s marked a significant turning point in his life. The *Los Angeles Free Press* fired him for his negative review of *Easy Rider*, he left his fellowship at the AFI in protest over an administrative dispute, he was unable to finance his screenplay *The Pipeliner*, he was in financial debt, and his marriage was breaking up. It was in this period of professional and emotional turmoil that

Schrader wrote his screenplay for *Taxi Driver* (1976) in less than two weeks. The screenplay was eventually sent to Brian De Palma, producers Julia and Michael Phillips, then to Martin Scorsese and Robert De Niro, but it would take two years to begin production. Though at the time of its release *Taxi Driver* received mixed critical acclaim, it won the Palme D'Or at the 1976 Cannes Film Festival. More importantly, *Taxi Driver* launched Schrader's career as an emerging member of the second wave of "New Hollywood" filmmakers, such as Scorsese, Spielberg, Lucas, and De Palma, who studied at film school before making some of the late 20th century's most groundbreaking films.

After completing the script for *Taxi Driver*, Schrader and his brother, Leonard, co-authored a Japanese gangster film, *The Yakuza*. The script was sold for the extraordinarily high sum of \$325,000. Sydney Pollack directed the film, which was released in 1975. The success of these two projects led to Brian De Palma directing Schrader's *Obsession* (1976). Schrader wrote scripts prolifically during the mid to late 1970s, including many produced and unproduced films like *Rolling Thunder* (1977), *Québécois!*, *Old Boyfriends* (1978), *Havana Colony* (later made into *Havana*), *Gershwin*, *Round Eyes*, *Covert People*, and an early uncredited writing role for the film that would become *Close Encounters of the Third Kind*. In 1978, he directed his first film, *Blue Collar*, based on a screenplay he co-wrote with his brother. Later the same year, Schrader wrote and directed *Hardcore* (1978), the first of two films heavily influenced by his parents (the other was *Light of Day* in 1987). While he was editing *Hardcore*, Robert De Niro and Martin Scorsese asked him to rework Mardik Martin's original script for *Raging Bull* (1980). Though the film's final script changed significantly from Schrader's version, Schrader recognized the need to reorder the scenes and combine Joey La Motta and Pete Savage into one character. He would again partner with Scorsese and write screenplays for his films *The Last Temptation of Christ* (1988) and *Bringing Out the Dead* (1999).

Schrader's catalog of film projects demonstrates his fascination with the grimmer aspects of human behavior. He is drawn to the study of flawed, socially isolated, and often self-destructive characters. He has collaborated with some of the twentieth century's most notable directors, producers, and actors on films such as *Old Boyfriends* (1978), *Hardcore* (1979), *American Gigolo* (1980), *Raging Bull* (1980), *Cat People* (1982), *Mishima: A Life in Four Chapters* (1985), *The Mosquito Coast* (1986), *Light of Day* (1987), *Patty Hearst* (1988), *The Last Temptation of Christ* (1988), *The Comfort of Strangers* (1990), *Light Sleeper* (1992), *Witch Hunt* (1994), *Untitled: New Blue* (1995), *City Hall* (1996), *Touch* (1997), *Affliction* (1997), *Forever Mine* (1999), *Bringing Out the Dead* (1999), *Auto Focus* (2002), *Dominion: Prequel to the Exorcist* (2005), *The Walker* (2007), *Adam Resurrected* (2008), and *The Jesuit* (expected 2012).

In 1983, Schrader married actress Mary Beth Hurt, who frequently appears in his films, and they have two children, Molly and Sam.

Sources:

In addition to material found within the Paul Schrader Papers, the following sources were used:

Jackson, Kevin (Ed.). *Schrader on Schrader & Other Writings*. London: Faber and Faber, 1990.

Kouvaros, George. *Contemporary Film Directors: Paul Schrader*. Urbana and Chicago: University of Illinois Press, 2008.

"Paul Schrader." *Contemporary Authors Online*. <http://galenet.galegroup.com> (accessed 26 October 2010).

"Paul Schrader." *Dictionary of Literary Biography*. <http://galenet.galegroup.com> (accessed 26 October 2010).

Scope and Contents

The Paul Schrader Papers contain screenplays, film production files, and personal papers documenting Schrader's life and film career from 1943 to 2011. Included are early childhood materials, film reviews and essays published in his college newspapers, materials reflecting his emergence as one of "The New Hollywood's" most successful filmmakers, and records of his film projects. The papers are arranged in six series: I. Films and Television, circa 1960s-2010, undated; II. Plays, 1981-2011; III. Journalism and Other Writings, 1968-2007, undated; IV. Personal and Career-Related, 1943-2011, undated; V. Correspondence, 1968-2008, undated; VI. Works by Others, 1966-2007, undated.

The bulk of the material is located in the first series, Films and Television, and contains screenplays and production files for twenty-nine films Schrader wrote and/or directed, as well as for numerous unproduced films, television series, and other projects. The production files typically include screenplay drafts, film outlines and treatments, notes, Writers Guild of America (WGA) registration, and correspondence. In many cases, these files are extensive and may also include research material, casting files, deal contracts, daily production logs, cast and crew lists, film schedules, audience surveys, budgets and invoices, legal and arbitration documents, behind-the-scenes and film stills, publicity packets, clippings and reviews, film festival screenings, novelizations, sound recordings, moving images, and digital media.

Series II. Plays includes various script drafts, research files, correspondence, legal documents, and clippings for three theatrical projects initiated by Schrader: Sabina (unproduced), *Berlinale*, and *The Cleopatra Club*.

Schrader began his film career as a critic while attending University of California at Los Angeles film school. Series III. Journalism and Other Writings contains many of his early film essays and reviews, issues of *Los Angeles Free Press* and *Cinema* that Schrader edited and contributed to, as well as later writings published in *Film Comment*, the *New Yorker*, and similar publications. Schrader's original master's

thesis, which he revised and published as *Transcendental Style in Film: Ozu, Bresson, Dreyer* (1972), is also included in this material.

Series IV. Personal and Career is the second largest series in the collection and contains a variety of material spanning Schrader's life. Beginning with his baby book, Schrader's early childhood and schooling, time at university, and film career are well documented. Also included are family photographs, writings belonging to his brother, Leonard, and extensive personal publicity files.

Though correspondence is located throughout Schrader's papers, Series V. Correspondence contains incoming and outgoing letters he filed as a group. Many of these are originals or copies he sent and received from various family, friends, professional associates, actors, directors, and producers, such as long-time collaborator Martin Scorsese. A complete index of all correspondent names in this collection is included at the end of the finding aid.

The final series, VI. Works by Others, contains scripts and writings received, reviewed, or considered by Schrader, including a 1966 film treatment for *Jerusalem, Jerusalem!* by Martin Scorsese.

Series Descriptions

Series I. Films and Television, circa 1960s-2023, undated (94.5 document boxes)

Schrader has written and/or directed 29 films as of the Ransom Center's acquisition of his papers in 2010, and all are represented to varying degrees in the first series, Films and Television. This material documents his film career, beginning with *The Yakuza* (1974), his first produced screenplay, and *Taxi Driver* (1976), the screenplay that launched him into the spotlight; continuing through his directorial debut with *Blue Collar* (1978); and concluding with *The Jesuit* (expected 2012). Though uncredited, Schrader wrote early drafts for films such as *Close Encounters of the Third Kind*, and later in his career was hired frequently as script consultant or for rewrites for screenplays such as *Black Rain*, *Falling Down*, and *The Quiet American*. He also wrote outlines, treatments, and/or scripts for numerous unproduced films, including his first screenplay, *The Pipeliner*, as well as television series and other projects.

The amount and diversity of material associated with each project varies, depending, in part, on whether the film was produced and if Schrader directed it or wrote the script. In general, there is significantly less material for his earlier films or films for which Schrader only wrote the screenplay. Materials in this series are arranged in alphabetical order by project title. Subsequent items for each produced film or program, if present, are consistently arranged in the following order: screenplays and teleplays; outlines and treatments, notes; production materials; publicity materials; and research materials, followed by moving images, sound recordings, and artifacts. For unproduced projects or for films with a small number of items, materials in these categories may have been combined into one or multiple folders.

Schrader was involved in the development of several television series, short films, and a music video. The Century Project was initiated by TBS cable network and planned as a 10-hour documentary series focusing on twentieth-century world events, with each episode produced by an award-winning feature film director. Though the network abandoned this project, Schrader was to write and co-direct with Alan Poul a one-hour documentary about Japan. Schrader was also asked to write the pilot and subsequent episodes for an unproduced multi-part series for HBO cable network called *The Distributor*, based on stories by Richard Matheson. He also wrote the television pilot for *Zion Hill*, an unproduced series for FX cable network. Files for these programs include script drafts, correspondence, and similar material.

In the mid 1980s, Bob Dylan asked Schrader to direct a music video for his song "Tight Connection to My Heart" as a promotion for the *Empire Burlesque* album produced by and broadcast on MTV cable network. The video was shot in Japan, and this series includes script, photographs, and film documenting the video production. *Untitled: New Blue* (1995) is a short film directed by Schrader about his Manny Farber painting, *Untitled (from the "New Blue series")*, and made for broadcast on BBC television. Files include correspondence, research material, photographs, and film.

Screenplays and teleplays

The number of screenplays present for each project varies from film to film, but most are represented by multiple versions and copies. As exhibited in this series, modern screenplays commonly have variant titles, multiple writers, and numerous re-writes. Screenplays are arranged in chronological order based on the date typed or written on the script. The 'Director's copy' of shooting scripts contains additional production material (such as story boards, contact and crew lists, shooting schedules, script revisions, set sketches) inserted in the pages for the films *Adam Resurrected*, *Affliction*, *Auto Focus*, and *Forever Mine*. The screenplay for *Mishima: A Life in Four Chapters* includes numerous versions with translations written in Japanese and Romaji (Japanese written with Latin characters). Filed with the screenplays for the film *Patty Hearst* is a letter from Hearst in which she makes suggestions and clarifies the script's historical facts.

Some screenplays of particular interest include Schrader's draft of *Close Encounters of the Third Kind* and the multiple scripts related to *Dominion: Prequel to the Exorcist* (2005). Schrader was asked by Steven Spielberg to write an early script about UFOs for what would later become *Close Encounters of the Third Kind*. Scripts and arbitration documents are included for this film. *Dominion* had three directors over the span of production. Schrader was hired to replace the original director, John Frankenheimer, but the producers fired him after an early screening of his version of the film, claiming that it was too intellectual and not scary enough. The film was re-scripted, re-cast, and remade by director Renny Harlin and released in theaters as *Exorcist: The Beginning* (2004). Schrader's version, titled *Paul Schrader's Exorcist: The Original Prequel*, premiered at the Brussels International Festival of Fantastic Film and was released as a bonus feature and later on DVD as *Dominion: Prequel to the Exorcist*. Materials include different versions of the script as well as some limited production material and a large

amount of publicity material.

Outlines, treatments, notes

Schrader often drafted film outlines on yellow legal pads while developing and revising his screenplays. These outlines are consistent in layout and style and reveal the evolution of many of his films. Frequently unproduced and/or uncompleted film projects may contain only outlines and/or film treatments.

Production materials

The type of production files present for each project varies, but may include: actors' deal contracts, budgets and invoices, cast and crew lists, casting files, contracts, correspondence, daily production logs, filming schedules, legal and arbitration documents, location lists and photographs, memos, rights clearance, soundtrack, title credits drafts, and Writers Guild of American (WGA) registration. There is little or no production material for Schrader's earliest films, including the first film he directed, *Blue Collar*. Pre- through post-production is particularly well documented for the films *Affliction*, *Light of Day*, *Patty Hearst*, and *The Walker*. Folders containing cast contracts and crew deal memos detail the arrangements and contract specifications for the primary cast and for most of the below-line, production staff, reflecting the large amount of varied craftspeople an independent film requires. Casting files for the film *Touch* include early head shots and résumés, as well as test shots, for many of Hollywood's well-known actors.

Publicity materials

The amount and type varies from film to film and may include: audience surveys, clippings and reviews, correspondence and memos, behind-the-scenes and film still photographs, film festival screenings, posters, press junket itineraries, publicity packets, novelizations, sound recordings, moving images, and digital media.

Research materials

In general, there is little research material associated with each film. Often the only items may be some clippings and/or Schrader's personal copy of a published novel he adapted into a screenplay, as evidenced by his annotations and/or extensive underlined passages in *Adam Resurrected*, *Affliction*, *The Last Temptation of Christ*, and *The Mosquito Coast*. These books have been foldered and placed in document boxes along with the manuscript material. A significant amount of research material exists for the biopics *Auto Focus*, about the actor Bob Crane, Doris Duke (unproduced), and *Blue Thunder*, an unproduced film about Donald Aronow.

Of particular interest are photographs and a map Schrader acquired when riding with New York City ambulance drivers while researching *Bringing Out the Dead*. In addition, research material for his unproduced film *The Doors of Perception* includes articles, numerous bound volumes, films, and music for his research into shamanism, psychedelics, and drug culture.

Series II. Plays, 1981-2011 (3.5 boxes)

Series II, Plays, includes script drafts, research files, correspondence, legal documents, and clippings for three theatrical projects Schrader initiated: *Sabina*, *Berlinale* (1987), and *The Cleopatra Club* (1995). His first play was *Sabina*, a biographical work about Sabina Spielrein, one of the first female psychoanalysts, as well as a patient, lover, and student of Carl Jung. Though Schrader completed extensive research and wrote an initial script to be performed at the National Theatre in Britain, he ultimately abandoned the project. There are numerous research files, outlines, a list of possible themes, a research draft of the script, and correspondence with Peter Hall that reflects Schrader's struggle to draft a script that was satisfactory to him.

Berlinale, Schrader's second play, is based on the Berlin Film Festival. Materials related to it include scripts, research, and a bound volume entitled *Berlinale* (1990) by Wolfgang Jacobsen. Jacobsen's book, which details the history of the Berlin Film Festival, also contains Schrader's *Berlinale* script. A work-in-progress reading of the play was performed at the New York Shakespeare Festival in 1987.

The Cleopatra Club premiered as part of the New York Film and Stage Company's 1995 summer season at the Powerhouse Theater at Vassar College. In 2011, it was staged at stadtTheater walfischgasse in Germany. Materials related to the play include multiple drafts and copies of the script, contracts, clippings, and programs.

Series III. Journalism and Other Writings, 1968-2007, undated (2.5 boxes)

This series contains published versions of many of Schrader's early film essays and reviews published in *Cinema*, *Coast FM & Fine Arts*, *Los Angeles Free Press*, and other publications. Schrader was also the editor of *Cinema* and frequently published articles about Japanese film written and/or translated by his brother, Leonard; therefore, there are many issues that contain no writings by Schrader but were edited by him. This series also includes many published magazines and journals containing Schrader's later interviews with other film-makers, historical essays, critical film commentary, and tributes that appeared in publications such as *DGA News*, *Film Comment*, and the *New Yorker*. Of particular significance is an essay entitled "Canon Fodder," published in *Film Comment* (September-October 2006), which originally began as a book project about the film canon. Schrader completed extensive research about the origin and usefulness of any artistic "canon" and even took several university courses in order to become more familiar with the concept of the Western canon. The material accompanying this article includes lecture notebooks, course notes and readings, email and correspondence, article drafts, and copies of the final publication.

Many of Schrader's early reviews and essays have been reprinted in film anthologies; therefore, the series may contain the original published magazine version, as well as the later version printed in various bound volumes. *Schrader on Schrader* (1990) was edited by Kevin Jackson and contains an extensive interview with Schrader, in addition to reprints of Schrader's earliest and most notable film reviews and essays.

Also in the collection is Schrader's original master's thesis in which he analyzes the spiritual film style of three directors: Yasujiro Ozu, Robert Bresson, and Carl Dreyer. He revised and published it as *Transcendental Style in Film: Ozu, Bresson, Dreyer* (1972).

Series IV. Personal and Career-Related, 1943-2011, undated (19 boxes)

This is the second largest series in the collection and it is arranged in alphabetical order by topic. The material spans Schrader's life, beginning with early childhood and all schools he attended, through family papers and personal material associated with Schrader's extensive film career. Files related to awards, film commentary, interviews, public appearances, and retrospectives contain certificates, correspondence, lecture notes, photographs, programs, and other materials.

Schrader's early schooling, and in particular West Side Christian School, Grand Rapids Christian High School and Hargrave Military Academy, is documented in the Childhood segment. Materials associated with this period include brochures, catalogs, diplomas, grade reports, photographs, school awards, school newspapers, school projects, student handbooks, and yearbooks. This material also reflects Schrader's childhood hobbies and interests and includes copied handwritten Bible verses, a cigar band collection and scrapbook, clippings, juvenilia, membership cards, patches, programs, and other ephemera. Childhood toys and other artifacts have been transferred to the Center's Personal Effects Collection. Issues of Calvin College's student newspapers, the *Calvin College Chimes* and *The Spectacle*, are of interest because they document Schrader's rebellious tenure as assistant editor and his subsequent ouster, as well as his early reviews for films screened as part of his controversial film club.

Schrader's publicity files span 1968 to 2009, and his original arrangement has been maintained. There is at least one folder for each year, and these files predominantly contain general clippings about Schrader (often unrelated to a specific film title) but may also include awards, correspondence, magazines, photographs, and printed material.

The Photograph files are arranged in alphabetical order by genre or subject, often using the title written on the original folder (denoted with single quotation marks). Subjects include John Bailey (cinematographer for *American Gigolo*, *Cat People*, *Light of Day*, and *Mishima*), Calvin College, family, Schrader's first wedding, UCLA, and publicity headshots and portraits. There are numerous color and black-and-white prints as well as negatives. Also included is Schrader's collection of autographed photographic prints of directors, such as Budd Boetticher, Robert Bresson, Charlie Chaplin, John Ford, Jean Renoir, Leni Reifenstahl, and Billy Wilder. Many of the prints are inscribed to Paul Schrader, as well as third parties, and are arranged in alphabetical order by director's last name.

In addition, other personal files include an interview transcript and photographs of Robert Bresson by Schrader, a small film poster collection, genealogy material, identification cards, receipts, requests and invitations, other projects, shopping files containing orders and receipts for items (particularly rare and first-edition books purchased from online auctions), subject files, travel files with receipts and itineraries, and a baby book and early writings belonging to his brother, Leonard.

Series V. Correspondence, 1968-2008, undated (2 boxes)

Based on Schrader's own arrangement and often using the title written on the original folder (denoted with single quotation marks), this series contains incoming and outgoing letters and is arranged into four categories: chronological, family letters, 'personal or special' correspondents, and Linda Reisman's (Schrader Productions, assistant and producer) correspondence. The chronological segment dates from 1968 to 2008 and, in addition to letters, contains some writings and two computer disks which were separated to the Ransom Center Electronic Records Collection. This business and personal correspondence often relates to various projects, collaborations, and film festivals.

Family letters include correspondence from Schrader's mother and father and are sometimes addressed to both Paul and his brother, Leonard. The early letters Paul and Leonard wrote each other while Paul was editor of *Cinema* document both brothers' interest in film and Paul's diligence in ensuring quality content for the magazine. The later letters between Paul and Leonard reflect the drift in the brothers' relationship.

'Personal and Special' correspondence contains incoming and outgoing letters to and from prominent actors, directors, producers, and other professional collaborators in the entertainment industry. Correspondents include: Pedro Almodóvar, Russell Banks, Bernardo Bertolucci, David Bowie, Robert Bresson, Francis Ford Coppola, Robert De Niro, Eiko Ishioka, Pauline Kael, Spike Lee, George Lucas, Helen Mirren, Jeannine Oppewall, Harold Pinter, Natasha Richardson, Ferdinando Scarfiotti, Martin Scorsese, Bruce Springsteen, Tom Stoppard, Paul Theroux, Beverly Walker, and Wim Wenders. A complete index of all correspondent names in this collection is included at the end of the finding aid.

The final segment of this series contains letters sent and received by Linda Reisman, Schrader's frequent producer.

Series VI. Works by Others, 1966-2007, undated (1.5 boxes)

The final series, VI. Works by Others, contains scripts and writings received, reviewed, or considered by Schrader. Materials include a 1966 film treatment for *Jerusalem, Jerusalem!* by Martin Scorsese and an undated screenplay, *Funny Boy*, written by Leonard and Chieko Schrader.

Related Material

The Robert De Niro, Russell Banks, Tom Stoppard, and David Mamet holdings at the Ransom Center contain additional Schrader-related material.

Separated Material

Artifacts, including two commemorative plates celebrating the completion of *Dominion: Prequel to the Exorcist* and *Adam Resurrected*, a film clapper used for the film *Touch*, and school and childhood memorabilia, were transferred to the Ransom Center's Personal Effects Collection. A costume worn by Willem Defoe in the film *Light Sleeper* was transferred to the Costumes Collection.

Audio, if present for a film, may include published soundtracks and unpublished demo tapes, musical scores, and promotional cassette tapes. Published soundtracks and albums were transferred to the Ransom Center Library. Unpublished audio was transferred to the Ransom Center Sound Collection. Of particular interest are demo tapes by Bruce Springsteen for *Light of Day*, David Bowie for *Cat People*, and Bob Dylan for *Light Sleeper*.

Bound volumes related to film theory, film criticism, and filmmaking; books containing biographical information or features about Schrader; and critical analyses and novelizations of Schrader's films were transferred to the Ransom Center Library. Many of these books are inscribed to Schrader; those inscribed to him from his early mentor, Pauline Kael, have particular significance. Novels he used heavily for screenplay adaptations have been kept with the manuscript material. Some of the books originally contained loose items which have been removed and placed into folder 102.11.

Also transferred to the Ransom Center Library are over fifty bound volumes and programs for numerous international film festivals in which Schrader was involved. Many of these festivals held screenings, tributes, or retrospectives of his films; in some instances he served as a member of the film jury.

Digital media, including Zip disks, CDs, DVDs, and 3.5-inch disks, have been transferred to the Ransom Center's Electronic Records Collection. Digital audio and moving image materials have been transferred to the Ransom Center Film and Sound Collections.

A variety of moving image material is present in the collection, including commercial versions of Schrader's films in a variety of formats, including film, VHS tape, beta tape, DVD, and laserdisc. Published films have been transferred to the Ransom Center Library. In addition there is a large number of diverse, unpublished films, including versions in various stages of the filming process and daily takes. Materials related to certain films include recorded interviews and other televised promotional events; research materials; and copies of published movies, programs, and documentaries recorded from television or some other source. These have also been transferred to the Film Collection.

Index Terms

People

De Niro, Robert.

Hurt, Mary Beth.

Kael, Pauline.

Oppewall, Jeannine, 1947-

Schrader, Leonard.

Scorsese, Martin.

Organizations

Writers Guild of America, West.

Subjects

Film festivals.

Independent filmmakers.

Motion picture authorship.

Motion picture plays.

Motion picture producers and directors--United States.

Motion Pictures, American.

Screenwriters.

Places

Grand Rapids (Mich.)

Hollywood (Los Angeles, Calif.)

New York (N.Y.)

Document Types

Audio tapes.

Clippings.

Correspondence.

Electronic documents.

Film stills.

Juvenilia.

Legal documents.

Motion pictures (visual work).

Photographs.

Posters.

Publications.

Scrapbooks.

Screenplays.

Scripts.

Serials (publications).

Video recordings.

Series I. Films and Television, circa 1960s-2010, undated*Adam Resurrected* (2008, directed by Schrader)

Screenplay by Noah Stollman, based on novel by Yoram Kaniuk

Early draft and photocopy, undated	Container 1.1-2
Early draft with notes, undated	Container 1.3
June 2006	Container 1.4
11 August 2006	Container 1.5
4 March 2007, shooting script, 'director's copy'	Container 1.6
Contact list, script changes and story boards for scenes 101 and 102, and shooting schedules [removed from 4 March 2007 shooting script (Box 1.6)], April-May 2007	Container 1.7
Notes, undated	Container 2.1
Production materials	
Casting (*moving image material separated to Film Collection)	Container *
Correspondence, 2005-2011; also contains audience preview report and scene revisions	Container 2.2-4, 133.1
Continuity reports and lined script, 2007	Container 2.5-7
Photographs	
Locations and sets in Israel and Berlin, 2006-2007	Container 2.8-2.9, 3.1
Behind-the-scenes stills. 99 electronic files: JPG, 2007	Container 1005006G_019, 1005006G_020
Souvenir photo book from Robert Patzelt (camera operator), 2007	Container 3.3
'Reshoot'	
Storyboards, notes, and memo, 2007	Container 3.4

DVD-R films (*separated to Film Collection)	Container *
Scene changes, CGI (computer-generated imagery) list, first cut notes, 'vfx status list,' 2007-2008	Container 3.5
'Screening' audience surveys and report, 2008	Container 3.6
Wrap reports and daily cutter's log, 2007	Container 3.7
Publicity materials	
Film stills, 2007	Container 3.8-9
Press kit (Portuguese), poster, clippings, 2006-2009	Container 3.10
Printed material, <i>LA Weekly</i> , 19-25 December 2008	Container 124.1
Research materials	
'Invoices' [receipts for books and DVDs], 2005-2007	Container 3.11
Kaniuk, Yoram, <i>Adam Resurrected</i> (2000); 'Director's Copy' bound volume with notes and underlined passages	Container 4.1
Moving images (*separated to Film Collection)	Container *
Artifact, clay plate (*separated to Personal Effects Collection)	
<i>Affliction</i> (1997, written and directed by Schrader)	
Screenplay by Schrader, based on novel by Russell Banks	
26 November 1991, 'first draft'	Container 4.2
18 December 1991, 'first draft, office copy'	Container 4.3
23 September 1994	Container 4.4
27 August 1996 (two copies)	Container 4.5-6
10 February 1997, 'revised shooting script'; also contains crew lists, cast and shooting schedule, set plans, storyboards	Container 5.1
21 March 1997, 'final script' (four copies)	Container 5.2-5
Outlines, 1991, undated; also contains copy of 'first draft' script, 26 November 1991	Container 5.6

Production materials

'ACTRA' (Alliance of Canadian Cinema, Television and Radio Artists) contracts, 1997 **Container**
5.7

Cast contracts, 1996-1997 **Container** 5.8

Cast, contact, and crew lists, 1996-1997 **Container** 6.1

Casting memos and notes, 1991-1996 **Container** 6.2

'Copyright registration,' 1996-1997 **Container** 6.3

Correspondence

General incoming and outgoing, 1991-1999 **Container** 6.4-5

'Largo' Entertainment, 1997-2002 **Container** 6.6

Walker, Bart, incoming and outgoing, 1994-1995 **Container** 6.7

'Crew deal memos,' 1997 **Container** 6.8-10, 7.1-2

Daily production reports, February-March 1997 **Container** 7.3

'Day Out of Days' chart, 1997 **Container** 7.4

'Directors Guild of America,' 1996-1997 **Container** 7.5

Director's schedule, December 1996-January 1997 **Container** 7.6

'Final inventory,' list of production files and film, 1997-1998 **Container**
7.7

International Alliance of Theatrical State Employees (IATSE), Motion Picture Editors, 'Local 771,' 1997 **Container**
7.8

'Location agreements,' 1997 **Container** 7.9

Memos

From Assistant to Director (Peoples, Stephen); vehicle, stunt, firearms, extras, cast and crew lists; day out of days; schedules; revised scripts and changes, 1996-1997 **Container**
7.10-13

General and travel, 1996-1997 **Container** 8.1

'Motion Pictures Association of America' (MPAA) title registration and rating, 1996-1997	Container 8.2
Music cue sheets, spotting notes, and source music license agreements, 1997	Container 8.3
Option/film production/security agreements and correspondence, 1991-1996	Container 8.4
Post-production crew and schedule, 1997	Container 8.5
Rights and clip licenses, 1997	Container 8.6
Scene continuity and last frame of action (LFOA) list, July 1997	Container 8.7
Screen Actors Guild (SAG) contracts, signatory status, reports, 1996-1997	Container 8.8
Script	
'Clearance report,' 1996	Container 8.9
'Distribution list,' 1996	Container 8.10
'Shipping to New York' of film and sound, 1997	Container 8.11
'Shooting schedules,' one-line schedule, chronological sequence, traveling shot requirements, set list, 1992-1997	Container 8.12
'Writers Guild of America (WGA)' registration, agreements, and signatory status, 1991-1997	Container 8.13
Publicity materials	
Clippings	
Assorted, 1996-2000	Container 8.14-15, 9.1-3, 125, 127
'Awards breaks' [clippings copies removed from notebook], 1998-1999	Container 9.4-5
'Press' [clippings copies removed from notebook], 1997-1999	Container 9.6-8
'EPK [electronic press kit] transcripts'; interviews with Russell Banks, Paul Schrader, Nick Nolte, Sissy Spacek, Mary Beth Hurt, and Willem Defoe, undated	Container 9.9

'Film festivals and showings,' 1997-1998	Container 10.1
Key art, undated	Container 10.2
Photographs, film and behind-the-scenes stills	
Contact sheets [removed from notebook, 'Actor's Set/B&W #1'], 1997-1998	Container 10.3-4
Slides [removed from notebooks 1-5]	
'Actor's Set/Color Slides #1,' week 1-2, 1997-1998	Container 10.5-8
'Actor's Set/Color Slides #2,' week 3-4, 1997-1998	Container 11.1-4
'Actor's Set/Color Slides #3,' week 5, 1997-1998	Container 11.5-6, 12.1
'Actor's Set/Color #4,' week 6-7, 1997-1998	Container 12.2-5
'Actor's Set/Color Slides #5,' week 7, 1997-1998	Container 12.6, 13.1
Prints and negatives, 1997-1998	Container 13.2
'Still IDs/Kills,' 1997-1998	Container 13.3
Playdate lists, 1998-1999	Container 13.4
Press packets (U. S. and German), undated	Container 13.5
Printed material	
<i>Film Critica</i> , May 1999	Container 13.6
<i>Vanity Fair</i> , April 1999	
'Publicity overview' memos, 1998	Container 13.7
'Screening invites, dates, and responses,' 1997-1998	Container 13.8
Research materials	
Banks, Russell, <i>Affliction</i> , paperback (1990); 'Author's Copy' bound volume with underlined segments and some annotations	Container 13.9

Moving images (*separated to Film Collection)	Container *
Sound recordings (*audio cassette tape separated to Sound Collection)	
Alas, My Daughters, film synopsis, January 1972	Container 14.1
<i>All My Friends Are Going to Be Strangers</i> [based on novel by James McMurtry]	
'Breakdown' and 'outlines'; also contains breakdown by McMurtry, 1986, 1995, undated	Container 14.2
'Correspondence,' 1986-1987	Container 14.3
'Larry McMurtry,' 1971-1972, undated	Container 14.4
'Maps' of Oakland and San Francisco; 'receipts,' 1987	Container 14.5
American Bandstand, film treatment by Schrader, 19 June 1973; partial draft of screenplay by Robert Holkeboer; also correspondence, 1973, undated	Container 14.6
<i>American Gigolo</i> (1980, written and directed by Schrader)	
Screenplay, 'Final shooting script,' 8 February 1979 (original and photocopy)	Container 14.7-8
'Outlines,' undated	Container 14.9
Production materials	
'Armani,' costume drawings and issue of <i>Esquire</i> (February 2003), 2003, undated	Container 14.10
Correspondence, 1994-1995	Container 14.11
Publicity materials	
Film and behind-the-scenes still photographs, 1979	Container 14.12
'Press' clippings and 'Travolta <i>Gigolo</i> ad,' 1978-1980	Container 14.13, 125, 127
Moving images (*separated to Library)	Container *
Sound recordings (*audio cassette separated to Sound Collection)	
<i>Auto Focus</i> (2002, directed by Schrader)	Container

Screenplay by Michael Gerbosi, based on book *The Murder of Bob Crane* by Robert Graysmith

1 June 2001, 'revised draft' (two photocopies)	Container 14.14-15.1
8 November 2001, 'shooting draft'	
Original with shooting schedule, day out of days chart, cast and crew list; also scene changes and music notes inserted into pages	Container 15.2
Two photocopies	Container 15.3-4
Production materials	
'Budget,' 2001	Container 15.5
Casting, 'Alec girls,' 2001	Container 15.6
'Correspondence' and memos, 2002	Container 15.7
'Credits,' 2002	Container 15.8
'Legal' and 'civil suit,' 2002-2003	Container 15.9
'Resources' for stock footage and images, 2002	Container 15.10
'Soundtrack,' 2002 (*CDs separated to Sound Collection)	Container 16.1*
Wrap party invitation, 2002	Container 16.2
Publicity materials	
Clippings	
Assorted, 2001-2002	Container 16.3, 125, 127
'Press breaks,' 2002-2003	Container 16.4-6
Printed material, <i>LA Weekly</i> , 18-24 October 2002; <i>Los Angeles Times</i> <i>Calendar</i> , 29 September 2002	Container 124.2-3
'UK press cuttings' [bound], 2002	Container 16.7
Film festivals	

50th International Film Festival of San Sebastian, 2002	Container 17.1
Roma Film Festival and Toronto Film Festival 'wrap memo'; clippings and correspondence, 2002	Container 17.2
Telluride Film Festival, 2002	Container 17.3
Interviews, 2002-2003	Container 17.4
Photographs, film and behind-the-scenes stills, contact sheets, slides, and correspondence, 2002	Container 17.5
Posters, French (small and large), 2002	Container osf
Press brochure (French), 2002	Container 17.6
Printed material	
<i>Creative Screenwriting</i> , September-October 2002	Container 17.7
<i>Film Comment</i> , July-October 2002	
<i>Gene Simmons Tongue</i> , Fall 2002	
<i>New Yorker</i> , 28 October 2002	
'Screenings,' 2002	Container 17.8
Research materials	
<i>Bob Crane Show</i> , 1962-1964 (*CDs separated to Sound Collection)	Container *
'Crane death,' 1992-1998	Container 17.9
'Crane family,' circa 1960s-2001	Container 18.1
'Crane web site'; contains message board printouts and email correspondence, 2001	Container 18.2
'Crane work'; contains biographical information and photos from the internet, circa 1960s-2000	Container 18.3
<i>The Faces of Bob Crane</i> , undated (two photocopies)	Container 18.4-5
'Hogan's clippings,' 1965-1967	Container 18.6

Photographs of John Carpenter [?], 1967-1980	Container 18.7
Moving images (*separated to Film Collection)	Container *
<i>Black Rain</i> (1989, Schrader hired as consultant), outlines and correspondence, 1988	Container 18.8
<i>Blue Collar</i> (1978, written by Paul and Leonard Schrader; directed by Paul Schrader)	
Screenplay	
Initial draft, undated (two copies)	Container 18.9-10
Draft, undated	Container 18.11
Publicity materials	
Clippings, 1979	Container 18.12, 125, 127
Photographs	
Bound presentation book of film stills, 1978	Container 19.1
Film and behind-the-scenes stills, 1978	Container 19.2
Moving images (*separated to Library)	Container *
<i>Blue Thunder</i> [based on the book <i>Blue Thunder: How the Mafia Owned and Finally Murdered Cigarette King Donald Aronow</i> by Thomas Burdick and Charlene Mitchell]	
Correspondence and contracts, 1991	Container 19.3
'Outlines,' 1991	Container 19.4
Research	
'Articles,' 1990-1991	Container 19.5
'Photos,' circa 1960s-1991	Container 19.6
'Reference material,' 1980-1991	Container 19.7
'Research' notes and outlines, 1987-1991 (* <i>Blue Thunder</i> audio book separated to Library)	Container 20.1*
Botticelli, screenplay by Jason Shepley	
14 April 2000, 'first draft' (two copies)	Container 20.2-3

8 December 2000, 'first draft' (two copies)	Container 20.4-5
2008, 'Initial draft' by Schrader	Container 20.6
Outlines, research, memorandum, 2008, undated	Container 133.2
<i>Bringing Out the Dead</i> (1999, written by Schrader)	
Screenplay by Schrader, based on novel by Joseph Connelly	
7 November 1997, 'first draft'	Container 20.7
10 July 1998	Container 20.8
19 August 1998 (three copies; one marked 'office copy')	Container 21.1-3
25 August 1998, 'office copy'	Container 21.4
2 September 1998, 'office copy'	Container 21.5
3 September 1998, 'shooting script'	Container 21.6
Page proofs for published screenplay, 21 December 1999	Container 21.7
Production materials	
'Correspondence,' 1997-1998	Container 21.8
'Voice over,' 1999	Container 22.1
'Publicity' materials, press packet (French), clippings, <i>Time Out New York</i> issue (8-15 October 1998), 1998	Container 22.2, 125, 127
Research materials	
'Notes' and outlines, 1997	Container 22.3
'Research' observing New York City paramedics; map and photographs, 1997	Container 22.4
Moving images (*separated to Library)	Container *
Sound recording (*separated to Library)	

Broken Net (screenplay by Richard Ogust, based on a story by Schrader and Richard **Container**
Ogust), correspondence, outline, screenplay draft, 1980, undated 22.5

By the Sea of Crystal [variously titled The Christian Life]

Screenplay by Schrader

13 April 1992, 'rough draft' **Container 22.6**

4 June 1992, 'first draft' (two copies) **Container 22.7-8**

4 June 1992, 'first draft' with critical notes by unidentified **Container**
22.9

1 February 1993, 'first draft' (two copies) **Container 23.1-2**

11 December 1995, 'second draft' **Container 23.3**

21 December 1995, 'third draft' **Container 23.4**

Draft, 'office copy,' [1998?] **Container 23.5**

24 January 1999 **Container 23.6**

'Outline,' undated **Container 23.7**

Production

'Correspondence,' 1992-1998 **Container 23.8**

'Legal' contracts and correspondence, 1993-2004 **Container 23.9**

'Writers Guild of America (WGA) registration,' 1992-1996 **Container**
24.1

'Research' and 'receipts,' 1986-1997 **Container 24.2**

The Canyons (2013, directed by Schrader)

Audition videos. 8 electronic files: Apple QuickTime Movie, undated **Disk-ID-No.**
1703008G_002

Dailies. 13 electronic files: Apple QuickTime Movie, undated

Marketing materials. 5 electronic files: Adobe PDF, MP4, July 2013

Production materials. 30 electronic files: Calendar, JPG, Microsoft
Word, M4a, MP4, March-November 2012

Release materials. 11 electronic files: JPG, Microsoft Excel, Microsoft Word, undated

Captain Billy, film 'treatment' and Writers Guild of America (WGA) 'registration,' 1995 **Container** 24.3

Cat People (1982, directed by Schrader)

Screenplay by Alan Ormsby, 'revised draft,' 12 September 1980 **Container** 24.4

Publicity materials

Movie poster (Italian), undated **Container** osf

Photographs, film stills, film festivals, 1982 **Container** 24.5

'Press' clippings, 1980-1982 **Container** 24.6, 125, 127

Publicity brochure (Japanese), undated **Container** 126

Printed material

American Film, April 1982 **Container** 24.7

Cinefantastique, May-June 1982

Dirigido Por, July-August 1982

Film Comment, March-April 1982

Moving images (*separated to Library and Film Collections) **Container** *

Sound recordings (*published and unpublished audio cassette tapes separated to Library and Sound Collections)

The Century Project [unproduced television documentary about Japan for TBS network], 'research' and correspondence, 1993-1994; also includes proposal, contracts, budgets, clippings **Container** 24.8

City Hall (1996, written by Schrader)

Screenplay [original screenplay by Ken Lipper; written by Schrader and Nicholas Pileggi, Bo Goldman with various titles including Mayor and Manhattanville]

4 September 1991, 'pre first draft' **Container** 24.9

28 September 1991, 'proposed first draft' **Container** 24.10

11 January 1992, 'revised first draft' (two copies; also includes a letter)	Container 24.11, 25.1
7 February 1992, 'revised first draft' by Schrader and Pileggi (two copies; one also contains outline and sequential breakdown; the other also contains WGA registration)	Container 25.2-3
22 February 1992, 'revised second draft' by Schrader and Pileggi	Container 25.4
1 April 1992, 'revised first draft' by Schrader and Pileggi	Container 25.5
2 April 1992, 'revised first draft' by Schrader and Pileggi	Container 25.6
11 January 1995, revised shooting script by Bo Goldman	Container 25.7
'Outlines' and 'treatments'; also contains WGA registration and correspondence, 1990-1992	Container 26.1
Production materials	
'Arbitration,' 1990-1995	Container 26.2-4
'Correspondence,' 1990-1995	Container 26.5
'Legal,' 1990-1994	Container 26.6
'Paul's notes,' 1991, undated	Container 26.7
'Research' materials, clippings, 1986-1992	Container 26.8
Moving images (*separated to Film Collection)	Container *
<i>Clandestine</i> [based on novel by James Ellroy]	
Screenplay draft by Schrader, 25 March 2004 (two copies)	Container 26.9-10
Outlines, correspondence, WGA registration, 2004	Container 27.1
<i>Close Encounters of the Third Kind</i> (1977, Schrader wrote an original script) [variously titled Kingdom Come]	
Screenplay, 'first draft,' undated	Container 27.2

Synopsis, 'Preliminary schemata,' undated; notes for revised draft, 29 April 1974 **Container**
27.3

Arbitration, 1976

Contracts, 1973

Cloudsplitter [based on novel by Russell Banks], correspondence, 1997 **Container**
27.4

The Comfort of Strangers (1990, directed by Schrader)

Screenplay by Harold Pinter, based on novel by Ian McEwan

24 April 1989, 'first draft' **Container** 27.5

17 July 1989 (two copies) **Container** 27.6-7

'Script notes,' 1989-1990 **Container** 27.8

Production materials, 'Correspondence'

General, 1989-1993 **Container** 27.9

'Harold Pinter,' 1989-1990 **Container** 27.10

Publicity materials

Advance press sheets, 1989 **Container** 27.11

Clippings

'Cannes publicity'; also photographs, 1989-1990 **Container**
27.12, 130

'Foreign,' 1990-1991 **Container** 27.13

'Reviews (International),' 1990-1991 **Container** 28.1

'U.S.,' 1989-1991 **Container** 28.2, 125

'(DDA) Dennis Davidson Associates,' 1989-1990 **Container** 28.3

Movie poster (French), 1990 **Container** osf

Photographs, film and behind-the-scenes stills

Prints, 1989 **Container** 28.4-8

Schrader, Paul, 1946-	Film Collection FI-00056
Slides, 1989	Container 28.9-29.1
Press brochure, 1990	Container 29.2
Press packets, 1990	Container 29.3-6, osf
Printed material, <i>Dirigido</i> , May 1991	Container 29.7
Moving images (*separated to Library and Film Collection)	Container *
Sound recording (*audio cassette tape separated to Sound Collection)	
Covert People, screenplay by Schrader, 'original' draft, February 1979	Container 29.8
Criminal Mind	
Screenplay by Pablo F. Fenjves, based on story by Schrader, Freddie Fields, Pablo F. Fenjves	
10 June 1989, 'first draft'	Container 29.9
22 January 1990, 'second revised draft'	Container 30.1
Draft, rewrite by Scott Fields and John Stockwell, 17 September 1990 (three copies)	Container 30.2-4
'Outlines' and 'treatments,' 1989, undated	Container 30.5
Production materials	
'Correspondence,' 1989-1990	Container 30.6
'Legal,' 1989	Container 30.7
'WGA' registration, 1989	Container 30.8
'Research,' 1988	Container 30.9
Darwin's Radio, outlines, undated	Container 30.10
The Day the World Ended [based on book <i>The Day their World Ended</i> by Gordon Thomas and Max Morgan Witts]	
Screenplay by Schrader, 'uncorrected first draft,' 3 February 1972	Container 30.11
Sequential breakdown, new/altered scenes, January 1972	Container 30.12

Die Rich [variously titled Hard Cases], film treatments, November 1972	Container 30.13
The Distributor [unproduced multi-part series for HBO]	
Teleplay by Schrader, based on story by Richard Matheson	
30 June 2000	Container 31.1
'First draft, revised,' 25 October 2000 (four copies)	Container 31.2-5
Notes, outlines, episode summaries, 1999-2000	Container 31.6
Dog Eat Dog (2016, directed by Schrader)	
Dailies. 130 electronic files: MOV, MP4, 2015	Disk-ID-No. 21008003G_003
<i>Dominion: Prequel to the Exorcist</i> (2005) [released in theaters as <i>Exorcist: The Beginning</i> (2004). Schrader's version was first released as <i>Paul Schrader's Exorcist: the Original Prequel</i>]	
Screenplays	
Untitled Exorcist Prequel, rewrite by Caleb Carr	
'Carr/Frankenheimer draft,' undated	Container 31.7
31 January 2002	Container 31.8
2 May 2002	Container 31.9
The Exorcist: In the Beginning	
1 August 2002, 'final revised draft, production rewrite, director's copy'	Container 32.1
26 August 2002, 'in-progress rewrite'	Container 32.2
3 September 2002, 'in-progress rewrite'	Container 32.3
[The] Exorcist: The Beginning	
7 October 2002	Container 32.4
10 February 2003, 'shooting draft'	Container 32.5
11 February 2003, 'shooting draft'	Container 32.6

12 February 2004, 'reshoot script,' rewrite by Alexi Hawley	Container 33.1
Production materials	
Contact and crew lists, day out of days chart, shooting and post-production schedules, invoices, casting, 2002-2003	Container 33.2
'Correspondence,' 2002-2005	Container 33.3
Email about color scheme, set notes for mosaic, note, poster, 2002-2003	Container 33.4
Legal, 2002-2003	Container 33.5
'Rome assistants,' 2002	Container 33.6
'Travel' and 'FedEx,' 2002-2003	Container 33.7
Publicity materials	
Clippings	
Assorted, 2003-2005	Container 33.8-9, 125
'Pre-Brussels press,' 2003-2005	Container 33.10
'Post-Brussels press,' 2005	Container 33.11, 127
Film festivals, Brussels International Festival of Fantastic Film (BIFFF), 2005	
Clippings, media report, 2005 (*CD-R separated to Electronic Records Collection)	Container 34.1*
Exorcist crew. 300 electronic files: JPG, 2005	Disk-ID-No. 1005006G_013
Festival. 25 electronic files: JPG, 2005	
'Press kit,' 2003-2005 (*DVD-R separated to Electronic Records Collection)	Container 34.2*
Production information, 2005	Container 34.3
Program and catalog, 2005	Container 34.4
Movie posters, 2005	Container osf

Container

Photographs. 119 electronic files: JPG, TIFF, 2005-2007 1005006G_002-1005006G_005

Container

Press stills. 23 electronic files: JPG, Microsoft Word, TIFF, undated

1005006G_008

Printed material

Container*Entertainment Weekly*, 29 April-6 May 2005 (two copies)

34.6

Fangoria, June 2003, August 2004, June 2005*Premiere*, November 2003**Container** 34.7*Sight & Sound* (UK), May 2003 (two copies)

Promo visual, Captain Howdy. 1 electronic file: JPG, undated

Disk-ID-No.
1005006G_006

'Screenings,' domestic distribution, screening invoice, 2005

Container
34.8

Moving images (*separated to Film Collection)

Container *

The Doors of Perception

Screenplay by Schrader

2 May 2000, 'first draft'

Container 35.1

23 May 2000, 'first draft' (two copies)

Container 35.2-3

30 May 2000, 'first draft' (two copies)

Container 35.4-5

September 2000

Container 35.6

'Originals,' undated

Container 35.7

'Revisions,' undated

Container 35.8

Outline, treatments, and sequential breakdowns, 2000-2005, undated

Container
35.9

Research

Articles and invoices, 2000

Container 36.1-3

Printed material

Ecstasy (January 1999, 2000) **Container 36.4**

Magical Blend (January 1996)

TRP: The Resonance Project (Winter 1997/1998, Summer 1998, Spring 1999)

McKenna, Terence and Peter Mayer, *TimeWave Zero: Terence McKenna's Software for Time Traveling* (1994) (*manual and 3.5 inch floppy disk separated to Electronic Records Collection) **Container ***

Moving images (*separated to Library and Film Collection)

Sound recordings (*separated to Library)

Doris Duke

Screenplay by Schrader

7 January 1997, 'first draft' **Container 36.5**

12 June 1997, 'second draft' (two copies) **Container 36.6-7**

Script changes, 1996 **Container 37.1**

'Outlines,' 1996 **Container 37.2**

Production

'Correspondence,' 1996-1997 **Container 37.3**

'Legal,' 1996 **Container 37.4**

'WGA registration,' 1997 **Container 37.5**

'Publicity' clippings, 1996 **Container 37.6**

Research materials

'Clippings' [photocopies dated 1917-1993], 1996 **Container 37.7**

'Dance,' undated **Container 37.8**

'Laurie notes,' undated **Container 37.9**

'Receipts (Re-Bill),' 1996 **Container 37.10**

'Residences' and 'will,' 1903-1996, undated	Container 37.11, osf
'Visual research' and 'pictures' [photocopies], 1996, undated	Container 37.12
Dream Lover: The Bobby Darin Story	
Screenplay by Schrader unless otherwise noted	
12 June 1989, The Bobby Darin Story by Lewis Colick, 'first revised draft'	Container 37.13
29 June 1990, first draft (two copies; one marked 'office copy')	Container 38.1-2
25 July 1990, 'first draft revised'	Container 38.3
25 July 1990, 'first draft revised,' pages 35-115	Container 38.4
24 September 1990, 'second revision' (two copies)	Container 38.5-6
Outlines, 1990, undated	Container 38.7
Production material	
'Contact list,' 'correspondence,' 'expenses,' 1989-1991, undated	Container 38.8
'Legal and WGA registration,' 1990-1991	Container 38.9
'Research' materials, clippings, notes, 1960-1990	Container 38.10
The Drift, film synopsis, undated	Container 39.1
Dying of the Light [Refn?], screenplay, undated	Container 39.2
Dark [preferred version of Dying of the Light]. 1 electronic file: Apple QuickTime Movie, 2017	Disk-ID-No. 1706013G
Director's cut. 1 electronic file: MP4, 2014	Disk-ID-No. 21008003G_001
Photographs. 73 electronic files: JPG, PNG, 2013-2014	
Rehearsal video. 12 electronic files: MOV, WMV, 2013-2014	

Eight Scenes from the Life of Hank Williams

Screenplay by Schrader, 'initial draft,' January 1977 **Container 39.3**

Letters, clipping, photographs, cancelled check signed by Audrey Williams, 1956-1988 **Container 39.4**

Elena Femina

Screenplay by Schrader, 'rough draft,' 23 May 1996 (two copies) **Container 39.5**

Outline, treatment, correspondence, and 'WGA registration,' May 1996 **Container 39.6**

Empire City, outline, treatment, correspondence, research, receipts, 1988-1989 **Container 39.7**

Evil, outline and book excerpt, undated **Container 39.8**

Falling Down (1993) [screenplay by Ebbe Roe Smith and directed by Joel Schumacher]

Screenplay 'revisions' (Schrader hired to polish script)

29 January 1992 **Container 39.9**

February 1992 **Container 39.10**

Correspondence, 1992 **Container 39.11**

The Fatness of the Earth

Screenplay by Schrader, revised fragments, 1999 **Container 39.12**

'Outlines,' 1999 **Container 39.13**

'Research,' 1999 **Container 40.1**

54

Screenplay by Mark Christopher, based on story by Schrader and Christopher

19 June 1993, 'draft one' **Container 40.2**

September 1993, 'draft one' **Container 40.3**

'WGA registration' and treatment, 1992-1993 **Container 40.4**

Research clippings, 1993	Container 125
First Reformed (2017, written and directed by Schrader)	
Arclight promotional video. 1 electronic file: MOV, 2019	Disk-ID-No. 21008003G_005
Final cut. 1 electronic file: MP4, 2017	Disk-ID-No. 21008003G_004
Intro to table read. 1 electronic file: MP4, 2017	Disk-ID-No. 21008003G_005
Shot ideas. 2 electronic files: Adobe PDF, Microsoft Word, 2016	
VFX cleanup. 1 electronic file: Adobe PDF, 2017	
<i>Forever Mine</i> (1999, written and directed by Schrader)	
Screenplay by Schrader	
17 August 1988, 'first draft'	Container 40.5
23 September 1988, 'first draft-revised'	Container 40.6
16 January 1989, 'second draft'	Container 40.7
27 January 1989, 'second draft-revised'	Container 40.8
6 March 1989, 'third draft, office copy' (two copies; one marked 'office copy')	Container 41.1-2
1 May 1989, 'fourth draft' (two copies)	Container 41.3-4
10 September 1990 (two copies; one marked 'office copy')	Container 41.5-6
13 May 1991, 'fourth draft' (original and photocopy)	Container 41.7-42.1
23 March 1998, 'office copy'	Container 42.2
19 August 1998	Container 42.3
17 December 1998	Container 42.4
5 January 1999, shooting script with revisions dated 5 January-2 February 1999	Container 42.5

8 February 1999, shooting script with revisions dated 8-16 February 1999	Container 42.6
16 February 1999, shooting script with revisions dated 8-16 February 1999; also contains crew/cast lists, shooting schedule, notes, story boards, set blueprints	Container 43.1
Draft, undated	Container 43.2
'Outlines' and WGA registration, 1988-1989	Container 43.3
Production materials	
Cash flow, crew list, schedules, 1998-1999	Container 43.4
Casting	
'Brice'; correspondence, list of actors, Ray Liotta's portfolio, 1998	Container 43.5
'Gretchen/Ella'; clippings, 1998-1999 (*VHS of 'Gretchen Moll' separated to Film Collection)	Container 43.6-7*
'Javier/Rick'; résumés, photographs, script fragment, 1998	Container 43.8
'Joe/Alan-Esquema'; résumé, screen-test, correspondence, photographs, clippings, 1998-1999 (*VHS of 'Joe Fiennes Screen-test,' 7 August 1998 separated to Film Collection)	Container 43.9*
Correspondence, 1988-2003	Container 44.1-2
'Legal,' 1988-1990	Container 44.3
'Receipts,' 1988-1989	Container 44.4
'Script distribution,' correspondence, script comments, set list, 1989	Container 44.5
'Wardrobe' and 'preliminary prosthetic,' 1998, undated	Container 44.6
Publicity materials	
Film Festivals, Premio Filmcritica Umberto Barbaro, XVI Edizione, 2001	Container 44.7
Memos and clippings, 1998-2000	Container 44.8

Photographs, film and behind-the-scenes stills

Prints, 1998-1999	Container 44.9
Slides, 1998-1999	Container 44.10-11
Poster art, 1999	Container 130
Press kit for Starz! premiere, 2000	Container 44.12
'Press kit,' 1999-2000	Container 45.1
Moving images (*separated to Library and Film Collection)	Container *

The Fugue

Screenplay by Schrader

20 June 2003, 'initial draft'	Container 45.2
20 June 2003, 'initial draft' with loose title sheet reading 'Screenplay by Louis Cavallo'	Container 45.3
25 June 2003, 'initial draft'	Container 45.4
7 July 2003, 'first draft'	Container 45.5
9 February 2004, 'first draft WC [war crimes] version'; also contains letter from Schrader	Container 45.6
28 February 2005	Container 45.7
'Second version,' undated	Container 45.8
'Third version,' undated	Container 46.1
Notes, outlines, WGA registration, 1986-2007	Container 46.2
'Research' materials, 1982-2004	Container 46.3
<i>The Gambler</i> [based on Dostoevsky's novella], sequential breakdown, letter, February 1973, undated	Container 46.4

Gangland: How the FBI Got John Gotti

Screenplay by Schrader, based on book *Gangland: How the FBI Broke the Mob* by Howard Blum

17 August 1992, 'first draft'	Container 46.5
-------------------------------	-----------------------

31 August 1992, 'first draft' (three copies; one marked 'current master' and one marked 'xerox master')	Container 46.6-8
31 August 1992, 'first draft'	Container 47.1
'Outlines, treatment, WGA registration,' 1992	Container 47.2, 130
Production materials	
'Correspondence,' 1992-1993	Container 47.3
'Legal,' 1992-1995	Container 47.4
Research materials	
Clippings and notes, 1986-1992	Container 47.5
'Howard Blum's book,' 1992	Container 47.6-7
Gershwin	
Screenplays by Schrader	
18 July 1985, first draft (two copies)	Container 47.8-48.1
7 November 1985, 'first draft-revised' (two copies)	Container 48.2-3
Draft, undated	Container 48.4
'Outlines,' 1985, undated	Container 48.5
Production materials	
'Correspondence'; includes notes and outlines, 1984-1985	Container 48.6
'Legal,' 1984-1985	Container 48.7
Research materials, 1985-1986	Container 48.8
<i>The Grass is Greener</i>	
Script by Hugh and Margaret Williams (photocopy), 1959	Container 48.9

'Revised release script,' screenplay (photocopy), 1961	Container 48.10
Correspondence, 1994-1995	Container 48.11
The Greenbackers [unproduced television comedy], treatments, 1973-1975	Container 49.1
<i>Hardcore</i> (1978, written and directed by Schrader) [variously titled Pilgrim]	
Screenplay by Schrader	
'Rough draft,' undated	Container 49.2
October 1975, 'first draft'	Container 49.3
Draft, undated	Container 49.4
Photographs	
'Eric Kroll book,' introduction, contact sheets, and photographs, 1978, 2006	Container 49.5-6
Film and behind-the-scenes stills, 1978	Container 49.7
Bound presentation book of production stills, 1978	Container 50.1
Moving images (*separated to Library and Film Collection)	Container *
Sound recording (*audio cassette tape separated to Sound Collection)	
The Havana Colony, screenplay by Schrader	
'First draft,' March 1975	Container 50.2
'Revised first draft,' undated	Container 50.3
Heaven Below, screenplay by Schrader, 'rough draft,' undated	Container 50.4
Holy Blood [variously titled Holy Blood, Holy Grail]	
Outline, treatment, and revised treatment, 1993, undated	Container 50.5
'Correspondence' and 'legal,' 1982-1993	Container 51.1
Infinity's Child	

Screenplay by David E. List, based on novel by Harry Stein, 'first draft,' 15 October 1997	Container 51.2
'Outline,' notes, correspondence, research 1997-1998	Container 51.3
Investigation [U.S. remake of 1970 Italian movie <i>Investigation of a Citizen above Suspicion</i> ; based on screenplay by Elio Petri and U. Pirro]	
Screenplay by Schrader	
19 September 1986, 'first draft' (two copies)	Container 51.4-5
8 May 1987, 'revised draft/polish' (two copies)	Container 51.6-7
'Outlines' and 'treatment,' 1986	Container 51.8
Production	
'Correspondence,' 1986-1990	Container 51.9
'Notes' and 'scene description,' 1986, undated	Container 51.10
'Receipts,' 1986	Container 52.1
'Publicity,' 1986-1987	Container 52.2, 127
Research materials, 1960-1986	Container 52.3
Irresistible [variously titled <i>Two Women of Boston</i>]	
Screenplay by Schrader	
2 March 1993, 'working draft'	Container 52.4
24 March 1993, 'first draft' (two copies)	Container 52.5-6
12 April 1993, 'first draft' (two copies)	Container 52.7-8
17 May 1993, 'revised first draft' (two copies)	Container 52.9-53.1
25 May 1993, 'revised first draft' (two copies; one marked 'office copy')	Container 53.2-3
26 May 1993, 'revised first draft' (two copies)	Container 53.4-5

18 June 1993, 'second revised first draft' (five copies)	Container 53.6-7, 54.1-3
'Outlines,' 1992-1993	Container 54.4
Production	
'B. Beers NY trip,' 1993	Container 54.5
'Casting,' 1993	Container 54.6
Correspondence, 1993	Container 54.7
'Legal,' 1993-1994	Container 54.8
'Locations,' photographs and letter, 1993	Container 54.9
' <i>Post Human</i> clip,' undated	Container 54.10
Script 'notes,' 1993	Container 54.11
'WGA registration,' 1992-1993	Container 54.12
'Research,' 1992-1993	Container 55.1
Jack and Jill [proposed project for Schrader Productions; treatment and screenplay to be written by Stuart Werbin], correspondence, 1977-1978	Container 55.2
<i>The Jesuit</i> (expected release 2012; as of 2010 was in pre-production), screenplay by Schrader, 'first draft,' 4 July 2009 (*DVD separated to Film Collection)	Container 55.3*
Script notes. 2 electronic files: Adobe PDF, October 2012	Disk-ID-No. 1703008G_001
"Tejano" five-part series proposal. 3 electronic files: Adobe PDF, Microsoft Word, July 2016	
Writer's agreement. 2 electronic files: Adobe PDF, Microsoft Word, February-March 2016	
<i>The Last Temptation of Christ</i> (1988, written by Schrader)	
Screenplay by Schrader, based on novel by Nikos Kazantzakis	
25 March 1982	Container 55.4
12 August 1983, 'third revision'	Container 55.5
5 August 1987, 'seventh draft, "The Passion"'	Container 55.6

Outlines, undated	Container 55.7
Production materials, 'arbitration,' and 'correspondence,' 1981-1988	Container 55.8
Publicity materials	
'Articles and reviews,' clippings, 1988-1992	Container 55.9, 125, 127
Photographs, 1988	Container 55.10
Press packet, 1988	Container 55.11
Research materials	
Article and 'Israel itinerary,' 1986, undated	Container 56.1
Kazantzakis, Nikos, <i>The Last Temptation of Christ</i> (1960); bound volume with underlined passages	Container 56.2
Moving images (*separated to Library)	Container *
Laura	
Screenplay by Scott Spencer	
March 1990, 'revised draft'	Container 56.3
Draft, undated	Container 56.4
'Adaptation,' 1989, undated	Container 56.5
'Correspondence,' 1989-1990	Container 56.6
<i>Light of Day</i> (1987, written and directed by Schrader)	
Screenplay by Schrader, Born in the USA [working title]	
2 October 1981 (two copies; one marked 'New Version' and 'Linda's copy')	Container 56.7-8
14 February 1982 (two copies)	Container 57.1-2
Screenplay, Just Around the Corner to the Light of Day [working title], 20 November 1985	Container 57.3
Screenplay, <i>Light of Day</i>	

25 March 1986, 'revised draft' (two copies; one marked 'original, current' and one marked 'author's copy')	Container 57.4-5
25 March 1986, 'revised draft,' leather bound, inscribed by Rob [Cohen?], producer, 24 June 1986	Container 57.6
'Outlines' and script rewrite, 1982-1985, undated	Container 57.7
Production materials	
Assorted lyrics, photographs, and production logo, circa 1986	Container 57.8
'Budget' and 'legal,' 1985-1987	Container 57.9
Cast, crew, and staff contact lists, 1986	Container 58.1
Casting, circa 1963, 1983-1986	Container 58.2, osf
'Continuity,' 1986	Container 58.3
'Correspondence'	
By year, 1981-1987	Container 58.4
By correspondent, A-Z, 1985-1987	
Regarding 'Bruce Springsteen,' 1985-1987	
Notebook titled 'Born in the USA,' undated	Container 122.11
Screen credits, 1986	Container 58.5
Shooting schedule, 1986	Container 58.6
Soundtrack and album	
'Agreements' to secure copyright, 1986	Container 58.7
Correspondence, 1986-1987	Container 58.8, 130
'Cues,' invoices, band equipment list, 1986-1987	Container 58.9
'Lyrics' and 'cues,' 1985-1986	Container 58.10
Publicity materials	

Clippings, breaks, interviews, Cleveland press, reviews, 1986-1987	Container 58.11, 125, 127
Novelization proposal by Robert Feiden, 1986	Container 58.12
Photographs, film and behind-the-scenes stills, 1986-1987	Container 58.13-14, 59.1-2
'Press packets' and press releases, 1986-1987	Container 59.3
Research materials, clippings, band press packet, club calendars, 1980-1986	Container 59.4, 125, 127
Moving images (*separated to Library and Film Collection)	Container *
Sound recordings (*audio cassette tapes separated to Sound Collection)	
<i>Light Sleeper</i> (1992, written and directed by Schrader)	
Screenplay by Schrader	
26 November 1990, 'rough draft' (two copies)	Container 59.5-6
21 December 1990, 'first draft'	Container 59.7
14 January 1991, 'first draft, office copy'	Container 59.8
20 March 1991, 'first draft revised'	Container 60.1
25 April 1991, 'revised draft'	Container 60.2
16 May 1991, 'revised draft'	Container 60.3
1 September 1991, 'publication draft' (four copies)	Container 60.4-7
'Outlines' and voice-over/diary notes, November 1990, undated	Container 60.8
Production	
Correspondence, 1990-1994	Container 60.9
'DVD' invoices and correspondence, 2002	Container 60.10

'Music,' 1991

Container 60.11

Publicity materials

Clippings

Articles and reviews, 1991-1993

Container 119.6-7

'International press and requests,' 1992-1993

Container 119.8

Film festivals, Festival de Deauville program, September 1992

**Container
61.1**

Photographs

Contact sheets, 1991

Container 61.2-4

Film and behind-the-scenes stills and slides, 1991

**Container
61.5-9**

'Press memos,' 1991

Container 119.9

Printed material

Cinamateket, January-February 2004**Container 61.10***Dirigido*, December 1994*Positif*, April 1993

Publicity brochure (France), 1992

Container 62.1

Screening, 'NY premiere,' guest list, 1992

Container 62.2

'Research' materials, notes and clippings, 1990

Container 62.3

Art book containing photographed images of screenplay with lithographs by David Salle; signed by Schrader and Salle, 1992

**Container
132**

Moving images (*separated to Library and Film Collection)

Container *

Sound recordings (*audio cassette tapes separated to Sound Collection)

Costume worn by Willem Defoe (*separated to Costumes Collection)

Magic Bullet [variously titled Protocols]

Screenplay by Schrader, based on novel by Harry Stein

23 February 1995, 'preliminary draft'	Container 62.4
24 February 1995, 'preliminary draft' (two copies; copy 1 also contains outline)	Container 62.5-6
6 April 1995, 'first draft' (three copies; one marked 'writer's copy')	Container 62.7-9
22 May 1995, 'first draft-revised'	Container 63.1
14 June 1995, 'first draft-revised (2)'	Container 63.2
26 June 1995, 'first draft-revised (3)' (two copies)	Container 63.3-4
'Outlines,' undated	Container 63.5
Production	
'Correspondence,' 1995-1996	Container 63.6
'Legal,' 1995-1996	Container 63.7
'Reimbursement,' 1995	Container 63.8
'WGA registration,' 1995	Container 63.9
'Research' notes, clippings, 1995	Container 64.1
The Man That God Made Mad [variously titled Ugly Sights and Ghastly Dreams; In the Days of the Earthquake], synopses, April 1971	Container 64.2
The Man Who Wrote the Book [variously titled Broken Bodies]	
Outline and notes, 2002	Container 64.3
'Research,' 2001-2002	Container 64.4-5
Maranantha [treatment and script to be written by Leonard Schrader and supervised by Schrader], outline, synopsis, WGA registration, 1974	Container 64.6
<i>Mishima: A Life in Four Chapters</i> (1985, written by Paul and Leonard Schrader with Chieko Schrader, directed by Schrader)	
Screenplay	
22 December 1981, 'reference script'	Container 64.7
29 August 1982, 'first draft'	Container 64.8

Japanese script and notes, 1984	Container 64.9
Draft, 'Paul Schrader copy,' undated	Container 65.1
Draft, undated	Container 65.2
English and Romaji (Japanese written with Latin characters) draft, undated	Container 65.3
Handwritten draft (incomplete), undated	Container 65.4
Lined script (English and Romaji), undated	Container 65.5
'Script for book,' undated	Container 65.6
Outlines, continuity, and 'film treatment,' 1979, 1984, undated	Container 65.7
Production materials	
Correspondence, general and 'personal letters,' 1984-1988	Container 65.8
'Credit lists,' drafts and examples, 1983-1985	Container 66.1
Investment proposal and expenses, 1979-1985, undated	Container 66.2
Ishioka, Eiko, 1984	Container 66.3
'Legal,' 1981-1993	Container 66.4
Narration, 1984-1985	Container 66.5
Staff and crew lists, 1984	Container 66.6
Publicity materials	
'Book project-Paul's introduction,' draft and correspondence, 1985	Container 66.7
Clippings, American and international press, 1983-1986	Container 66.8-9, 125, 127
Film festivals	

'Cannes,' clippings, correspondence, photographs, program, 1985	Container 66.10-12
Filmfest München (Munich), 1985	Container 67.1
International Festival of Cinema (Lisbon/Troia), 1985	
International Festival of Film, Locarno (Switzerland) / Edinburgh Film Festival, 1985	
International Film Festival of Flanders, Ghent (Belgium), 1985	
'San Francisco / Los Angeles,' 1985	
Stockholm / Italy, 1985	
'Toronto,' 1985	
'Tokyo International Film Festival' controversy, clippings, 1985	Container 67.2
'Photographs,' film and behind-the-scenes stills; also negatives and slides, 1985	Container 67.3-5, 123.10
Photographs, stills. 15 electronic files: TIF, 2023	Disk-ID-No. 202306009G_003
'Press conference (Japan),' 1983	Container 67.6
Press kit, 1985	Container 67.7
Printed material	
<i>City Limits Magazine</i> (25-31 October 1985)	Container 67.8
<i>Dirigido Por...</i> (December 1985)	
<i>The Face</i> (September 1985)	
<i>Mishima</i> (Japanese)	Container 67.9
<i>The Movie Scene</i> (November 1985)	Container 68.1
<i>Positif</i> (June 1985)	
<i>Le Revue du Cinema</i> (June 1985)	
<i>Starflix</i> (June 1985)	

Zoom (1985)

'Requests' for interviews and appearances, 1984-1985 **Container**
68.2

'Screenings,' 1984-1985 **Container** 68.3

'Research' materials, 1970-1983, undated **Container** 68.4

Moving images (*separated to Library and Film Collection) **Container** *

Sound recordings (*audio cassette tapes separated to Sound Collection)

The Money House

Treatments, 1994 **Container** 68.5

WGA registration and revised treatment draft, 1994-1995 **Container**
68.6

Research, 'Tony Romano file,' treatment, correspondence, clippings, 1990-1994 **Container**
68.7

The Mosquito Coast (1986, written by Schrader)

Screenplay by Schrader, based on novel by Paul Theroux

20 September 1983, 'second draft revised' **Container** 68.8

November-December 1985, revised by Peter Weir **Container** 68.9

Outlines and notes, undated **Container** 69.1

'Arbitration,' 'correspondence,' publicity clippings, photograph, and WGA registration, 1982-1987 **Container**
69.2

Theroux, Paul, *The Mosquito Coast* (1982); inscribed bound volume with underlined passages and notes **Container**
69.3

Movieland, outlines, treatments, correspondence, research, 1989-1990 **Container**
69.4

Mrs. Wallop [based on novel by Peter De Vries], film treatment by Schrader, correspondence, 1971 **Container**
69.5

The New Life, outline, undated **Container** 69.6

Nick and Lucius (Schrader producer, screenplay by Tom Camp), correspondence, publicity clipping, 1977-1979 **Container 69.7**

Nine Men from Now [variously titled Vengeance]

Screenplay by Schrader [adapted from film script *Seven Men from Now* by Burt Kennedy], 'first draft,' 11 June 1998 (two copies) **Container 69.8-9**

Correspondence, treatment, 1997-2000 **Container 70.1**

'Research,' 1995-2000 **Container 70.2-3**

The Noble Experiment

Screenplay by Schrader and Robert Goolrick, incomplete drafts and fragments, 1994, undated **Container 70.4**

'Outlines' and 'research,' 1994 **Container 70.5**

Obsession (1976) [variously titled *Déjà Vu*]

Screenplay by Schrader, based on story by Schrader and Brian De Palma, 'first draft,' undated **Container 70.6**

Correspondence, treatment, 1973-1987 **Container 70.7**

Publicity

Clippings and reviews, 1974-1976 **Container 120.1-2, 125**

Photographs (including photos of Robert De Niro and Donald Sutherland on the Italian set of *1900*), press kit, 1975-1976 **Container 70.8**

Printed material, *Screen English* (Japan, February 1978) **Container 120.2**

Old Boyfriends (1978, written by Paul and Leonard Schrader; Schrader was Executive Producer)

Screenplay

Rough draft, undated **Container 70.9**

12 December 1977 **Container 71.1**

Outlines, treatment, notes, and correspondence, 1976 **Container 71.2**

Moving images (*separated to Library) **Container ***

Old Girlfriends [variously titled Life without Women], screenplay draft by Schrader, film treatment, March 1972, undated	Container 71.3
<i>Pattern Crimes</i> [based on novel by William Bayer], notes, letter, 1987-1998	Container 71.4
<i>Patty Hearst</i> (1988, directed by Schrader)	
Screenplay by Nicholas Kazan, based on book <i>Every Secret Thing</i> by Patricia Campbell Hearst and Alvin Moscow	
1 September 1987, 'Director's revision, Linda's copy'	Container 71.5
12 October 1987, 'Director's revision' with revisions dated 21 October 1987	Container 71.6
Hearst, Patricia, comments on script, 1987	Container 71.7
Script revisions/additions/narration, May 1987	
Production materials [many are Linda Reisman's files, the film's associate producer]	
Accounting, budget, cost reports, 1987-1988	Container 71.8, 130
Cast, crew, and staff lists, 1987-1988	Container 71.9
'Continuity and editorial inventory,' 1988	Container 71.10
Correspondence and 'memos,' 1987-1988	Container 72.1
Days out of days charts, one line and shooting schedules, September-December 1987	Container 72.2
'Deal memos' for cast and editorial crew, 1987-1988	Container 72.3-4
'Delivery requirements,' 'opticals,' 'rehearsals,' 'visual possibilities / ideas,' 1987-1988	Container 72.5
'Legal' and 'errors and omissions insurance,' 1987-1988	Container 72.6
'Locations' in San Francisco and Los Angeles, 1987-1988	Container 72.7

Main title and end credits, coda, various drafts, correspondence, 1987-1988	Container 72.8-9
'Post-production budget, memos, schedule,' 1987-1988	Container 72.10
Props ('SLA weapons list') and 'Wardrobe,' 1987	Container 73.1
Reisman, Linda files, notebook (production and crew notes), correspondence, 1987-1989	Container 73.2-3
Rights clearance, <i>The New Centurions</i> , newspapers and news footage, 'People In Need' footage, KRON-TV/SF, ' <i>Way Back Home / Mission Impossible / Flip Wilson</i> ,' 'You're So Vain,' 1987-1988	Container 73.4
Scene 'breakdown,' 1987	Container 73.5
'Soundtrack,' 1984-1988	Container 73.6
Publicity materials	
'Advertising billing requirements,' 1988	Container 73.7
Clippings, 'articles and reviews,' 'publicity,' 1987-1988	Container 73.8
Film festivals, Cannes, 'budget/memos,' 'press,' 1987-1988	Container 73.9-10
Photographs, behind-the-scenes and film stills; also slides, 1988	Container 73.11, 74.1-2
Press kits [two versions; one contains a still of Richardson and Hearst that reads "Do Not Use" and the other contains three stills], 1988	Container 74.3
Research materials, notes and articles, 1974-1988	Container 74.4
Moving images (*separated to Library and Film Collection)	Container *
Pipeliner	
Screenplay by Schrader	
'First draft,' edited, undated	Container 74.5
Draft, 1971 (two copies)	Container 74.6-7

Agreement, budget, correspondence, synopsis, novelization draft, photographs, 1971-1972, undated **Container**
74.8

Québécois!

Screenplay by Schrader

Early draft, undated **Container** 75.1

3 September 1985 (two copies) **Container** 75.2-3

11 March 1987 **Container** 75.4

Draft, undated (two copies; one marked 'office copy') **Container**
75.5-6

'Casting,' 'correspondence,' 'contract,' research, 1973-1998 **Container**
75.7

The Quiet American (2002, Schrader hired to revise script)

Screenplay by Robert Schenkkan and Christopher Hampton, based on Graham Greene's novel

9 January 2001, revisions by Schrader; revisions by Richard LaGravenese (5 February 2001); revisions by Christopher Hampton (9 February 2001) **Container**
75.8

11 January 2001, 'final draft' revisions by Schrader **Container** 76.1

Letter, 1 August 2001 **Container** 76.2

Raging Bull (1980, written by Mardik Martin and revised by Schrader)

Screenplay, 5 July 1978, 'revised draft' (two copies; original and photocopy) **Container**
76.3-4

Outline, undated **Container** 76.5

Production materials, 'arbitration,' 'correspondence,' 'expenses,' 'legal agreements,' 1978-1980 **Container**
76.6

Publicity materials, 'reviews,' press brochure, *American Film* (November 1980), 1978-1980 **Container**
76.7, 125,
127, 130

Research materials, undated **Container** 76.8

Moving images (*separated to Library) **Container** *

Rolling Thunder (1977, written by Schrader)

Screenplay by Schrader and Heywood Gould

August 1973, 'final draft before revisions' **Container 76.9**May 1975, 'revised draft' **Container 76.10**Draft, undated **Container 76.11**'Contracts' and photograph, 1973-1977 **Container 76.12**

Round Eyes

Screenplay

15 September 1983, 'rough draft, author's copy' **Container 77.1**8 October 1984, 'first draft' (two copies) **Container 77.2-3**'Outlines'; also contains some correspondence, 1983-1985 **Container 77.4**'Correspondence' and 'legal,' 1984-1985 **Container 77.5**Research about Vietnam; articles, correspondence, maps, notes, photographs of Vietnam, locations and model clippings, circa 1960s-1980s **Container 77.6-9**

Satanic Majesties

Screenplay by Kevin Jackson, based on a story by Schrader and Kevin Jackson, 'first draft,' 18 April 1992 **Container 78.1**Correspondence, synopsis, story "Oppressed," treatments, revised treatments, 1991-1993 **Container 78.2-3***The Second Window* [based on novel by Robin Maugham], 'preliminary breakdown,' research, September 1971 **Container 78.4**Sex Drive, 'initial working draft,' notes, and research, 23 September 1997, undated **Container 78.5**Skid Row Joe, synopsis, February 1972 **Container 78.6**

Snow White

Screenplay by Tom Szollosi

19 March 1993, 'first draft,' Snow White: A Grimm Tale **Container**
78.7

29 July 1993, 'second draft,' Snow White in the Black Forrest **Container**
78.8

Screenplay drafts revised by Schrader

25 October 1993, 'first draft, office copy' **Container** 78.9

19 November 1993, 'first draft-revised by Schrader'; with notes by Tom
Engelman **Container**
79.1

22 December 1993, 'first draft-revised by Schrader' **Container** 79.2

Screenplay, The Grimm Brothers' Snow White in the Black Forest [original
screenplay by Tom Szollosi; revisions by Deborah Serra; Michael Cohn; Stephen
Metcalf and Michael Cohn], 11 December 1995 **Container**
79.3

'Outline' and notes, 1993-1995 **Container** 79.4

Production, 'arbitration,' 'correspondence,' expenses, 'legal,' 1993-1996 **Container**
79.5

'Research' articles, notes, and photograph, 1993, undated **Container**
79.6-7

Splinter Way

Screenplay by Schrader

March-April 2000, 'revisions' **Container** 80.1

7 June 2000, 'first draft' **Container** 80.2

'Originals,' undated **Container** 80.3

Draft, undated **Container** 80.4

Agreement, correspondence, 'outlines,' 'research,' 2000, undated **Container**
80.5

Spoken in Darkness [based on book by Ann E. Imbrie], correspondence, research,
1986-1993 **Container**
80.6

Suspect Zero

Screenplay

29 August 1997, 'fourth draft' by Zak Penn	Container 80.7
6 February 1998, 'third draft' by Penn, rewrite by Richard Friedenberg	Container 80.8
15 May 1998, revised draft by Schrader (two copies)	Container 81.1-2
26 June 1998, 'second draft' by Schrader	Container 81.3
30 July 2002, Penn script revised by Billy Ray	Container 81.4
'Outlines,' April 1998, undated	Container 81.5
'Correspondence,' 1998-2003	Container 81.6
'Research' articles and notes, 1996-1998	Container 81.7
Taxi Dancing, early story idea, undated	Container 81.8
<i>Taxi Driver</i> (1976, written by Schrader)	
Screenplay by Schrader	
Draft, undated with revised pages dated 21 August 1974	Container 82.1
29 April 1975 with revised pages dated April-May 1975	Container 82.2
Production	
Commission payment statements, 1988-1998	Container 82.3
Contracts and correspondence, 1972-1977, 1993-1994	Container 82.4
Shooting schedule, tentative, 13 May 1975	Container 82.5
'Miscellaneous'; photograph from film <i>Justine</i> , clipping about Arthur Bremer, 1972-1983	Container 82.6
Publicity materials	
Clippings and reviews, 1974-1976	Container 120.3-6, 125, 127
Film Festivals, Cannes; printed material	Container 120.7-8

Photographs

Schrader, De Niro, Scorsese behind-the-scenes stills, Cannes Film Festival, 1975-1976 **Container**
121.1

Schrader, De Niro, Michael and Julia Phillips, others (prints and negatives), 1972-1976 **Container**
121.2

Bound presentation book of production stills, 1975 **Container**
82.7

Production stills, 1975 **Container** 121.3-5

Press packets; also in German and Japanese, 1976 **Container**
120.9

Printed material

Elman, Richard, *Taxi Driver* (Spanish magazine, 1976) **Container**
120.10

Film Heritage (Spring 1976), *Films and Filming* (August 1976) **Container**
133.3

Bound volume; Schapiro, Steve and Paul Duncan, *Taxi Driver* (Taschen, 2010) **Container**
135

Moving images (*separated to Library and Film Collections) **Container ***

Terror, outline, undated **Container** 83.1

Those Invited In, notes, undated **Container** 83.2

Tight Connection (1985, music video for Bob Dylan's "Tight Connection to My Heart," directed by Schrader)

Shooting scripts, outlines, photographs, publicity, 1985 **Container**
83.3

Correspondence and 'telexes,' 1985 **Container** 83.4

'Dylan,' 2002 **Container** 83.5

Moving images (*separated to Film Collection) **Container ***

Torch

Screenplay by Schrader, 'first draft,' 1 November 2004 (four copies) **Container**
83.6-9

Outline and notes, undated	Container 83.10
Agreements and publicity, 2004	Container 83.11
Research, Ruth Etting articles and receipts, 2004	Container 83.12-13
<i>Touch</i> (1997, written and directed by Schrader, based on novel by Elmore Leonard)	
Screenplay by Tony Richardson, undated	Container 84.1
Screenplay by Schrader	
15 May 1995, 'first draft'	Container 84.2
24 August 1995, 'first draft-revised, master'	Container 84.3
18 September 1995, 'first draft-revised'	Container 84.4
12 October 1995, 'first draft-revised (3)'	Container 84.5
22 November 1995, 'first draft, revised (4)'	Container 84.6
11 March 1996, 'final shooting script (2)'	Container 84.7
Outline, 1995	Container 84.8
Production materials	
'Budget,' 1995	Container 84.9
Cast, crew, staff, locations, vendors, and contact lists, 1996	Container 84.10
Casting	
'Headshots and resumes,' 1995	Container 85.1-3
Photographs, test shots, 1996	Container 85.4
Preliminary list of actor availability, memos, further-refined actor list drafts, 1995	Container 85.5
'Skeet's notes,' 1995-1996 (*Digital 8 tape of New York auditions separated to Film Collection)	Container 85.6*
'Correspondence,' 1996-1997	Container 85.7-8

'Legal,' 1996	Container 85.9
'Post' production, schedule, memos, screening list, 1996	Container 85.10
WGA Registration, 1995-1996	Container 85.11
Publicity materials	
'Advertising,' 1996	Container 85.12
Clippings, promotion and reviews, 1996-1997	Container 86.1-2, 127
Film festivals, Festival Internacional de Cinema de Catalunya, program, 1997	Container 130
Flash grosses, audience reaction, New York log times, 1997	Container 86.3
Photographs, film and behind-the-scenes stills, 1996	Container 86.4
Premiere and press screening lists, 1997	Container 86.5
'Press junket,' 1996-1997	Container 86.6
'Research' materials, articles, correspondence, 1994-1996	Container 86.7
Moving images (*separated to Library and Film Collection)	Container *
Artifact, film clapper (*separated to Personal Effects Collection)	
The Tourist, outline, undated	Container 86.8
Trembling, screenplay by Schrader, revisions by Larry Gross and Michael Fields; also letter, 2003	Container 86.9
<i>Untitled: New Blue</i> (1995, short film for BBC directed by Schrader) [variously titled Picture House]	
Production materials	
'Billing and budget,' 1995	Container 86.10
'Contract and insurance,' 1995	Container 86.11
'Letters,' 1995-1997	Container 86.12

'Research' materials about Manny Farber (film critic and artist), articles, letters, interview transcript, photographs, exhibition catalogs, 1962-1995	Container 87.1-2
Moving images (*separated to Film Collection)	Container *
'Vachss' [pilot for HBO series based on novels by Andrew Vachss featuring his protagonist, Burke], outline, script, correspondence, contract, research, 2005	Container 87.3
The Vice Lords, synopsis, correspondence, photograph, August 1971-1973	Container 87.4
<i>The Walker</i> (2007, written and directed by Schrader)	
Screenplay by Schrader	
12 October 1999, 'first draft'	Container 87.5
7 March 2000, 'first draft-2nd version'	Container 87.6
1 April 2001, 'second draft' (two copies)	Container 87.7-8
1 March 2002, 'third draft'	Container 88.1
Christmas 2004 (two copies)	Container 88.2-3
3 April 2006, 'pink script' with notes and revised script fragments inserted	Container 88.4
Revised script fragments, undated	Container 123.8
Outlines, notes, ideas, 1997-2000	Container 88.5
Production materials	
Budget, expenses, invoices, reimbursement, 2006	Container 88.6
Casting, work permit, 2005-2006	Container 88.7
Correspondence, 2004-2008	Container 88.8
Initial concepts, 4 July 2006	Container 130
Legal, 2006	Container 88.9
Locations list and photographs, 2004	Container 88.10
Music composers, 2006	Container 89.1

Nic Ede costume portfolio. 55 electronic files: JPG, 2002-2003	Disk-ID-No. 1005006G_001
Post Production, 2006	Container 89.2
Screening notes/feedback, 1999, 2006	Container 89.3
Script breakdown, shooting schedules, crew list, 2006	Container 89.4
Wardrobe and makeup, photographs of Woody Harrelson, 2006	Container 89.5
Publicity materials	
Clippings, primarily UK press, 2006-2007 (*DVD-R [2 discs] containing clips of UK television and radio coverage separated to Film Collection)	Container 89.6-7, 127
Film festivals	
Berlinale Film Festival, 2007 [Schrader served as president of the International Jury and <i>The Walker</i> premiered out of competition], certificate; photographs of Schrader, Lauren Bacall and Moritz Bleibtreu; clippings; correspondence, 2007	Container 89.8, 125
Photographs. 153 electronic files: JPG, 2007	Disk-ID-No. 1005006G_010-1005006G_012
Sedona International Film Festival and Workshop, program, 2008	Container 89.9
Key art design drafts, 2007	Container 89.10
Movie posters, 2007	Container osf
Photographs, film stills. 64 electronic files: JPG, TIFF, undated	Container 1005006G_009
Research materials, correspondence, clipping, 1999, 2005	Container 89.12
Moving images (*separated to Film Collection)	Container *
The White Hotel, correspondence, 1993	Container 89.13
<i>Witch Hunt</i> (1994, directed by Schrader for HBO)	

Screenplay by Joseph Dougherty

5 October 1993, 'third draft'	Container 89.14
7 February 1994, 'Director's revision'	Container 89.15
23 February 1994, 'Director's revision'	Container 90.1
27 April 1994, 'Director's revision'	Container 90.2
27 April 1994, 'Director's revision' containing revised pages dated 6 May-10 June 1994	Container 90.3
'Revised pages,' 22 April-10 June 1994	Container 90.4

Production materials

'Budget (final)' and 'rebills,' 1994	Container 90.5
'Call sheets' and location list, 13 June-29 July 1994	Container 90.6
'Cast list,' 1994	Container 90.7
'Casting,' 1994	Container 90.8
'Contact and crew lists,' 1994	Container 90.9
'Correspondence,' 1994-1995	Container 91.1
Daily production reports, 13 June-29 July 1994	Container 91.2
'Legal,' 1994-1996	Container 91.3
'Music,' 1994, undated	Container 91.4
'One line schedule,' 1994	Container 91.5
Pre- and post-production schedules, 1994	Container 91.6
'Shooting schedule' and day out of days schedule, 1994	Container 91.7

Publicity materials

Clippings, reviews and features, 1994-1995	Container 91.8
Film festivals, 1995	Container 91.9

Photographs, film and behind-the-scenes stills; also slides, 1994	Container 92.1
Poster art, 1994	Container 130
Press packet, press release draft, press schedules, 1994	Container 92.2
Screenings, guest lists for New York and Los Angeles screening, 1994	Container 92.3
Moving images (*separated to Library and Film Collection)	Container *
Sound recordings (*DAT and audio cassette tapes separated to Sound Collection)	
 World at Night	
Screenplay by John J. Healey, based on novel by Alan Furst, draft, March 2006	Container 92.4
Outlines, notes, correspondence, 2006	Container 92.5
 Xtreme City [variously titled Extreme City]	
Screenplay by Schrader	
'Initial draft,' Christmas 2008	Container 92.6
'First draft,' 2010	Container 133.4
Extreme City, outline, 17 September 2008	Container 92.7
 <i>The Yakuza</i> (1975, written by Schrader) [variously titled Rope's End]	
Screenplay by Schrader and Robert Towne, based on a story by Leonard Schrader	
'The Japan Project,' story by LS, 22 November 1972	Container 121.6
Rope's End, 'first draft,' undated	Container 92.8
'Sold script-Author's copy,' January 1973 [contains Sasaski's corrections of Japanese]	Container 92.9
18 December 1973, draft by Robert Towne	Container 92.10
Draft, missing pages, undated	Container 92.11

Production materials

Contracts and agreements, WGA registration, 1972-1975 **Container**
93.1

Correspondence, 1977-1979 **Container** 93.2

Publicity materials

Clippings and reviews, 1973-1975 **Container** 121.7

Movie posters (Japanese and French), 1975 **Container** osf

Museum of Modern Art yakuza films screening, 1973-1974 **Container**
121.7

Photographs, behind-the-scenes stills, 1974 **Container**
121.8-9, 122.1-2

Printed material, *Motion Picture Times* (Japan, December 1974) **Container**
122.3

Pressbooks (English and Japanese) **Container** 122.4

Research article, Japanese writing, 1967-1975 **Container** 122.5

Moving images (*separated to Film Collection) **Container** *

Zen and the Art of Motorcycle Maintenance [book by Robert Pirsig],
correspondence, 1990 **Container**
93.3

Zion Hill [television pilot for FX], script, 'first draft,' 28 May 2004; talking notes,
2004 **Container**
93.4

Series II. Plays, 1981-2011*Berlinale* (1987)

Script by Schrader

1 June 1987, first draft **Container 93.5**14 September 1987, 'second draft' (three copies) **Container 93.6-8**Correspondence and blank copyright form, 1985-1989 **Container 93.9**'Research,' 1981-1989 **Container 93.10, 127***The Cleopatra Club* (1995) [variously titled *The Veiled Protectorate*]

Script by Schrader

15 March 1994 **Container 94.1**The Veiled Protectorate, 26 August 1994 **Container 94.2**16 May 1995 **Container 94.3**5 June 1995 **Container 94.4**5 July 1995 **Container 94.5**5 October 1995 **Container 94.6**22 January 1996 (two copies) **Container 94.7-8**5 February 1996 (four copies) **Container 94.9-11, 95.1**1 January 2004 **Container 95.2**13 August 2004 (three copies; copy one contains script, *Only We Who Guard the Mystery Shall Be Unhappy* by Tony Kushner) **Container 95.3-5**'Script notes,' 1995, undated **Container 95.6**'Contracts,' correspondence, premiere 'invites,' 'WGA registration,' 'press,' 'research,' 1994-2005 **Container 95.7**

stadtTheater walfischgasse production (Germany); publicity material, program, reviews, poster, 2011 **Container**
133.5, osf

Sound recordings (*audio cassette tape separated to Sound Collection) **Container**
*

Sabina [variously titled *A Secret Symmetry*]

Script, research draft, 4 October 1984 (three copies; copy three contains outline and correspondence with Peter Hall, National Theatre, London) **Container**
95.8-10

'Outlines,' notes, 'legal,' 1983-1984, undated **Container** 96.1

'Correspondence,' 1982-1993 **Container** 96.2

Research

Bleuler, Eugen, copies of letters and articles, circa 1920s-1965 **Container**
96.3

Course notes, Schrader's notebook containing notes from psychology course lectures, undated **Container**
96.4

'First meeting,' published transcript of psychological association's 1911 meetings, undated **Container**
96.5

'German papers,' copies of Spielrein's published writings in German, undated **Container**
96.6

Kerr, John; [Kerr wrote *A Most Dangerous Method*], dissertation, notes, letter, and document, 1983, undated **Container**
96.7

'Magazine articles,' 1982-1990 **Container** 96.8

'Masson debate,' 1983-1984 **Container** 96.9

Psychology articles, 1936-1946, 1973-1981, undated **Container**
97.1

A Secret Symmetry book review response, 'Sigmund Freud's *Dora*,' 'Word Salad' (Spielrein's dissertation excerpt), 1979-1981, undated **Container**
97.2

Spielrein notes, Schrader's list of themes, excerpts from Spielrein's letters and dissertation, quotes, etc., undated **Container**
97.3

'Swales, Peter,' 1981-1982 **Container** 97.4

'Travel' itineraries, receipts, notes, photographs, 1983 **Container**
97.5

Series III. Journalism and Other Writings, 1968-2007, undated

Cahiers Du Cinema, Made in USA (Special Editions), Number 334-335 (April 1982) contains "Rencontre avec Martin Scorsese" by Schrader and Number 337 (June 1982); handwritten and typed transcripts of Schrader interviewing Martin Scorsese, copies of published article, correspondence, original publication, 1982 **Container**
97.6-7

Cinema (Schrader was contributor and editor), original publications

Volume 4, Number 4, December 1968 **Container** 97.8

Volume 5, Number 1, 1969 **Container** 97.9

Volume 5, Number 2, 1969, contains "They're Young...They're in Love...They Kill People" by Schrader

Volume 5, Number 3, 1969, contains "Sam Peckinpah Going to Mexico" by Schrader (two copies)

Volume 5, Number 4, 1969, contains "An Interview with Henri-Georges Clouzot" by Schrader

Volume 6, Number 1, 1969, contains two film reviews by Schrader, *Women in Love* and *Tell Them Willie Boy is Here* (two copies) **Container**
98.1

Volume 6, Number 2, Fall 1970, contains "Budd Boetticher: A Case Study in Criticism" by Schrader

Volume 6, Number 3, Spring 1971, contains "The Rise of Louis XIV" by Schrader (two copies)

Volume 7, Number 1, Fall 1971, contains "Joseph H. Lewis #1" and *Brandy in the Wilderness* by Schrader **Container**
98.2

Volume 7, Number 2, Spring 1972 (two copies)

Volume 7, Number 3, Winter 1972-1973 (two copies) **Container**
98.3

Issue 34, 1974

Coast FM & Fine Arts, original publications

Tear sheets, 1969-1970 **Container** 98.4

Volume 10, Number 12, December 1969, contains "Bob and Carol and Ted and Alice...(And Agnes)" by Schrader

Volume 11, Number 1, January 1970, contains "The Arrangement: Kazan's Styrofoam Sledgehammer" by Schrader

Volume 11, Number 2, February 1970, contains "Z: A Modern Greek Tragedy" by Schrader

Volume 11, Number 3, March 1970, contains film review of *Tell Them Willie Boy is Here* by Schrader

DGA News, "Don't Cry for Me When I'm Gone: Motion Pictures in the 1990s" by Schrader (February-March 1993), original publication, copies of article, Schrader response in *DGA Forum*, 1993 **Container 98.5**

Film Comment

Volume 10, Number 1, January-February 1974, contains "Yakuza-Eiga: A Primer" by Schrader (two copies) **Container 98.6**

Volume 12, Number 2, March-April 1976 (two copies)

Volume 33, Number 6, November-December 1997, contains "'The history of an artist's soul is a very sad history': Aleksandr Sokurov interviewed by Paul Schrader," original publication, drafts, correspondence, press kit for *Mother and Son*, 1997 **Container 98.7**

Volume 36, Number 5, September-October 2000, contains "Lost & Found" by Schrader **Container 99.1**

Volume 37, Number 6, November-December 2001, contains "Pauline Kael, 1919-2001: My Family Drama" by Schrader

Volume 42, Number 5, September-October 2006, contains article "Canon Fodder" by Schrader (original project was a book to be written by Schrader on the film canon)

Correspondence, 2006 **Container 99.2**

Drafts, undated **Container 99.3**

Notebooks (four); lecture notes for NYU courses Schrader attended in preparation for writing the book: 'Film Theory,' 'History of Aesthetics Semester 1-2,' 'Film Cannon [sic],' undated **Container 99.4-7**

Notes, course handouts, printed emails, introduction draft with comments, research articles, 2004-2005 **Container 99.8-9, 100.1-4**

Original publication (three copies) **Container 100.5**

"The Film Noir," booklet accompanying screening at Los Angeles International Film Exposition, 1971	Container 122.6
<i>Film Quarterly</i> , Winter 1972-1973, contains film review of <i>Unholy Rollers</i> by Schrader, original publication	Container 100.6
Jackson, Kevin, Ed., <i>Schrader on Schrader & Other Writings</i> (1990)	
Faber and Faber; correspondence, royalty statements, selected copies of Schrader's collected writings, 1988-1991	Container 100.7
Guest list, invitations, photograph contact sheets, 1990	Container 100.8
Photographs, non-Schrader films stills used in publication, circa 1930s-1960s	Container 100.9
KPFK radio (Schrader reviewed films on air)	
<i>The Folio</i> , September-October 1971	Container 100.10
Typescripts, September-October 1971	Container 100.11
<i>LA</i> , complete publication and tear sheets, November-December 1972	Container 129
<i>Los Angeles Free Press</i>	
Blank letterhead, undated	Container 100.12
Complete issues, December 1968-December 1970	Container 128-129
Tear sheets, 20 December 1968-4 December 1970	Container 129
<i>Los Angeles Image</i> , complete publication and tear sheet, October 1969	
<i>Los Angeles Times Calendar</i> , "Sensible New Trends in Experimental Films" by Schrader, tear sheet, 9 May 1971	
<i>Los Angeles Weekly News</i> , "John Milius: Master of Flash" by Schrader, tear sheet, 17 August 1973	
<i>New Yorker</i> , "Paul Schrader on Martin Scorsese" (21 March 1994), drafts, original publication clipping, original publication, contract, correspondence, 1993-1994	Container 100.13
<i>Projections: Film-makers on Film-making</i> (Faber and Faber series), 'Schrader Journal for <i>Projections</i> ,' drafts and correspondence, 1993	Container 100.14

- The Real Paper* (Boston), "Cinema Out Takes" by Schrader, complete publication and tear sheet, December 1972 **Container**
129
- The Staff*, "Hollywood's America: In its Own Image" by Schrader, tear sheet, 2 February 1973
- Transcendental Style in Film: Ozu, Bresson, Dreyer* (1972)
- "Three Models of Transcendence: Ozu-Bresson-Dreyer" by Schrader, original thesis, 28 June 1970 **Container**
101.1
- Contract, correspondence, reviews, program for Museum of Modern Art and Pacific Film Archive film series publicizing book, 1970-1994 **Container**
101.2, 127
- Whit and Hallie Burnett, Eds. *Story: The Yearbook of Discovery*
- 1969 [contains reprint of previously published essay, "Matthew Arnold in L.A." by Schrader] (*separated to Library) **Container**
*
- 1971 contains "Laughter in the Dark" by Schrader (*separated to Library)

Series IV. Personal and Career-Related, 1943-2011, undated

- American Film Institute; program brochures (1969-1971); "A Salute to Alfred Hitchcock" (March 1979); Life Achievement Award to George Lucas (2005) **Container**
101.3
- Art, 'Manny Farber painting purchase' and 'Mexican sculpture restoration,'
correspondence, invoices, photographs, 1991-1993 **Container**
101.4
- Appearances, awards, film commentary, interviews, retrospectives
- American Cinematheque Schrader Retrospective, correspondence, guest list,
receipts, 1992 **Container**
101.5
- American Film Institute, 100 Years of 100 Movie Quotes award for "You talking
to me?," certificate, undated **Container**
101.6
- 'Cinema Militans Lecture,' "Don't Cry for Me When I'm Gone: Motion Pictures
in 1992" [published as "Don't Cry for Me When I'm Gone: Motion Pictures in the
1990s" in *DGA News*], speech drafts, correspondence, research clippings,
published speech pamphlet, 1992 **Container**
101.7
- 'Cinémathèque Française /Musée du Cinéma, /Le Festival International Du Film
de Belfort; Schrader retrospective, photograph, programs, 2004-2005 **Container**
101.8, osf
- Dartmouth Film Society, Hopkins Center at Dartmouth College, "Tribute to Paul
Schrader" programs, 9 February 1989 **Container**
101.9
- 'Ebert, Roger,' 1986; correspondence regarding film screening for Ebert's class **Container**
101.10
- Ente Mostra Internazionale del Cinema Libero, Paul Schrader: Le inquietudini
dell'ambiguità, retrospective program, 2000 (three copies) **Container**
101.11
- European Film Academy's General Assembly, December 1997, "The Retreat
from Meaning: Isn't it Ironic?," draft, speech typescript, correspondence,
1997-1998 **Container**
101.12
- Geneva Lecture Series, University of Iowa, "Spirituality in Films? Not Likely,"
lecture notes, clipping, name card, September 2004 (*two audio cassette tapes
separated to Sound Collection) **Container**
101.13*
- Independent Spirit Awards, nomination certificates, program, 1999 **Container**
101.14
- John Sacret Young Lecture, Princeton University, correspondence, 1993 **Container**
102.1

'Lecture notes,' screenwriting class, 26 September 1982	Container 102.2
The National Film School of Denmark, 'To Move the Film--The Script,' "On Paul Schrader In Copenhagen," printed booklet, February 1995	Container 102.3
National Film and Television School (NFTS) (Great Britain), "Passport to Cinema" schedule in which Schrader selected screening programs, 2009	Container 102.4
National Film Theatre, British Film Institute, June 1993	Container 102.5, osf
The Public Theater Schrader Retrospective, correspondence, press releases, invitation, 1991	Container 102.6
San Francisco State University, "An Evening with Paul Schrader," poster, 4 December 1984	Container 130
Studio K, Roeterstraat, Netherlands, Schrader Retrospective, April-May 1983	Container 102.7
"Talking with Ozu," 'Schrader interview for Ozu documentary,' correspondence, brochure, 1993	Container 102.8
UCLA Festival of New Creative Work, Filmmaker of the Year award, program, 2006	Container 102.9
'Writers Guild of America (WGA) Screen Laurel Award,' correspondence, programs, 1998-1999	Container 102.10
Bound Volumes (list of books transferred to Book Collection and items removed from books)	Container 102.11
Bresson, Robert, 'Interview'; school papers, photographs, 1968-2000	Container 102.12, osf
Calvin College	
<i>Calvin College Chimes</i> , October 1965-May 1968; includes two issues of spoof edition called (<i>Viet</i>) <i>Bong</i>	Container 130
Commencement program and diploma, grade reports, student handbook, bulk mail application for <i>The Spectacle</i> , 1964-1968	Container 102.13
<i>Prism</i> yearbook, 1967-1968	Container 133.6
<i>The Spectacle</i> , May 1968-December 1968	Container 129

25th class reunion; photograph and newsletter, 1993 **Container**
133.7

Childhood

Assorted awards and certificates, birthday card, church and commencement programs, clippings, ephemera, 1953-1964 **Container**
102.14

Baby book, 1946 **Container** 102.15

Bible verses, handwritten on two notepads, undated **Container**
103.1-2

Calvinist Cadet Corps patches, membership cards, clipping, 1959 (*whistle separated to Personal Effects Collection) **Container**
103.3*

Cigar bands collection, scrapbook and envelope, undated **Container**
103.4

Correspondence, 1963-1968; includes *Scholastic* award letter **Container**
103.5

Grand Rapids Christian High School

Clipping, commencement diploma and program, grade reports, graduation invitation, programs, student handbooks, Class of 1964 alumni directory, 1961-1964, 1974 **Container**
103.6-7

The Emblem, issues of publication, 1953-1964 **Container**
103.8-9

Memoir, yearbook, 1964; also reference letter, 1965 **Container**
133.8

Golden Anniversary yearbook and letters, 1970 **Container**
134.9

Hargrave Military Academy brochures and catalog, correspondence from Schrader and administration, grade reports, memorabilia, June-August 1963 (*pennant and notebook separated to Personal Effects Collection) **Container**
104.1-2*

Juvenilia

'Adam Had No Spare-Ribs' and The Jawbone of an Ass, March 1965, undated **Container**
104.3

Bird Legs, May 1966 **Container** 104.10

Bocepom, 1968

<i>The Emblem</i> articles (Schrader was Sports Editor), 1963-1964	Container 104.4
The Extraordinary Life of Sturmed Lice and Timothy Church, 1967	Container 104.5
'Miscellaneous Non-Fiction: 12th-Fresh' and 'Miscellaneous: 12th,' 1961-1965	Container 104.6
Mother is Back / Thirteen Letters from a Prodigal Son, March 1965	Container 104.10
My Experiences with a Flying Saucer, November 1966	
"A Nightmare Life-in-Death Was She": <i>The Misfits</i> , undated	Container 104.7
Robert's Rules of Order, December 1964	Container 104.10
Son of the Romans, typescript and booklet, March-April 1964	Container 104.8
What Makes Wayne Foster, February 1967	Container 104.9
Notebook [small with Bible verses and secret code keys], undated	Container 104.11
School assignments	
Assorted, circa 1952-1961	Container 122.12, 123.1-5, 130, osf
Michigan, undated (*original restricted due to fragile condition, digital copy available for use)	Container 104.12, 131*
Toys (*toy pistol and wooden nickel separated to Personal Effects Collection)	Container *
West Side Christian School	
Awards, grade reports, newsletter, photographs, programs, yearbooks, 1952-1961	Container 105.1-2
Published histories and school milestone anniversaries, 1944-1983	Container 134.1-3

Cinema Arts Centre screening schedules [includes <i>Affliction</i> and <i>The Last Temptation of Christ</i>], 1999-2004	Container 105.3
Columbia University film school	
Course catalog, syllabus, registration card, notes, Summer 1966	Container 122.7
My Ending is Despair, film shooting outline, clippings, August 1966	Container 122.8
'Columbia University,' Master Class in Directing; correspondence regarding screenwriting workshop Schrader co-taught, 1993	Container 105.4
Family papers; Charles and Leonard Schrader funeral arrangements, photographs, prayers, circa 1940s-2006	Container 123.6
Film festivals	
Dublin Film Festival, Schrader retrospective, 1988	Container 105.5
Internationale Filmfestspiele Berlin (Berlinale), 1987	
L'Etrange Festival, France, Schrader selects films and <i>Yakuza</i> is screened, September 2006	
Nantucket Film Festival, tribute, 2000	
Roger Ebert's Overlooked Film Festival, <i>Mishima: A Life in Four Chapters</i> , 2008	Container 105.6
ScreenLit Film, TV, & Writing Festival, ScreenLit Lifetime Achievement Award in Screenwriting, July 2009	
Sundance Film Festival, 1992	
Telluride Film Festival yearbook (1988) and catalogs (1997, 2000)	Container 105.7
USA Film Festival, Great Director Tribute, April 1995	
Film posters [not Schrader productions; many for Japanese films]; also includes <i>Spring Equinox</i> signed by Kenneth Anger	Container osf
Film print sources for Schrader's films, list, undated	Container 105.8

'Genealogy,' correspondence, family trees, notes, photographs, clipping, 1963-1989	Container 105.9
Identification and membership cards, birth certificate, 1946-1994	Container 106.1
Magazines, serials, and other printed matter	
<i>Bunte</i> , Forty Years in Pictures: 1945-1985, special supplement	Container 106.2
<i>Cargo</i> , March 2011	Container 134.4
<i>Christianity and Literature</i> , Volume 42, Number 3, Spring 1993 [contains an article about <i>Taxi Driver</i> and an article about <i>American Gigolo</i>] (*note removed to 102.11)	Container 106.2
<i>Daily News</i> , 5 April 2004, 3 August 2004, 7 October 2005, 2 December 2009	Container 124.4
Dramatists Guild of America, <i>The Dramatists Guild Resource Directory</i> , 2007	Container 106.3
<i>Film Comment</i> , Volume 43, Number 2, March-April 2007	Container 106.2
Horace Greely High School, Student Handbook and Directory (1999-2000)	Container 106.3
<i>Ozu Retrospective: 90th Anniversary of his Death</i> (undated, Japanese)	Container 106.2
<i>Pacific Coast Studio Directory</i> , March 1989	Container 106.3
Moving images (list of moving image transferred to Library and Moving Image Collection and items removed from moving image cases)	Container 137.6
'Personal publicity'	
'Chimes ouster/pre-1968'; clippings, 1967-1968	Container 106.4
'1969-1972'; clippings, U.S.A. Film Festival brochures, 1958-1972	Container 106.5, 125
1973-1975; clippings, correspondence, AFI report, "Yakuza-Eiga: A Primer" by Schrader (<i>Film Comment</i> , January-February 1974), reprint	Container 106.6, 125
1976; clippings	Container 106.7, 125-126

1977; clippings	Container 106.8, 125-126
1978; clippings, <i>Cahiers du Cinema</i> (November), <i>Positif</i> (December), Calvin College newsletter	Container 106.9, 125-126
1979; clippings, <i>Film en Televisie</i> (May /June, Netherlands)	Container 106.10, 125-126
1980; clippings, photograph, <i>Saturday Review</i> (October)	Container 106.11, 107.1, 125-126
1981; clippings; <i>Cine</i> (February/March 1981, Columbia); <i>The Craft of the Screenwriter: Interviews with Six Celebrated Screenwriters</i> by John Brady (1981), "Paul Schrader," photocopy excerpt	Container 107.2, 125-126
1982; clippings, lecture flyer, National Film Theatre program (September), <i>Cinefantastique</i> (May/June)	Container 107.3-4, 125-126
1983; clippings	Container 107.5
1984; clippings, photographs of Molly Schrader	Container 107.6, 125-126
1985; clippings, <i>filmbulletin</i> (November, Germany), International Film Festival of Flanders schedule, <i>House & Garden</i> issue (October)	Container 107.7-9, 125-126
1986; clippings	Container 107.10, 126
1987; clippings	Container 107.11
1988; clippings, Dublin Film Festival faxes	Container 108.1, 125-126
1989; clippings	Container 108.2, 125
1990; clippings, interview transcript, Russian program	Container 108.3, 125
1991; clippings (*audio cassette tape separated to Sound Collection)	Container 108.4, 126

- 1992; clippings, Dutch Film Days correspondence, photographs, publicity; *Light Sleeper* screening invitation; *Weekly Mail* Film Festival (South Africa), photographs of demonstrators; American Cinematheque tribute **Container** 108.5-6, 125-126
- 1993; clippings, Graz Symposium correspondence, National Film Theatre schedule (June) **Container** 108.7
- 1994; clippings, photograph, *GQ* (May), *Positif* (June, 3 copies) **Container** 108.8-9, 125
- 1995; clippings, *DGA News* (February-March 1993), *Sight and Sound* (January) **Container** 109.1, 125-126
- 1996; clippings, Hudson Valley Film Festival **Container** 109.2
- 1997; clippings **Container** 109.3
- 1998; clippings **Container** 109.4, 125-126
- 1999; clippings, correspondence, International House film schedule, *Vanity Fair* (April) **Container** 109.5-6, 125
- 2000; clippings **Container** 109.7, 125
- 2001-2002; clippings, *Close Up* (January/March), *Secuencias* **Container** 109.8
- 2004; clippings (*audio cassette separated to Sound Collection) **Container** 109.9, 125*
- 2005-2006; clippings, AFI annual report, AFI Schaffner Alumni Medal ceremony photographs, *The L Magazine* **Container** 109.10
- 2007-2009; clippings (*DVD-R "Interview with Paul Schrader" produced by Zhenya Kiperman separated to Film Collection) **Container** 109.11, 126
- 2010-2011; clippings **Container** 134.5

Photographs

- Almodóvar, Pedro and Schrader, 1994 **Container** 110.1
- 'Bailey, John' (Director of Photography for *American Gigolo*, *Cat People*, *Light of Day*, *Mishima*), production stills, contact sheets, and slides from these films, many picturing Bailey and Schrader, 1979-1998 **Container** 110.2

'Bear kill.' 1 electronic file: TIFF, undated	Disk-ID-No. 1005006G_014
'Berlin Film Festival,' Schrader and others, 1987	Container 110.3
'Calvin College,' 1965-1969	Container 110.4
'Cannes,' for <i>Affliction</i> , <i>Comfort of Strangers</i> , <i>Mishima</i> , <i>Patty Hearst</i> , 1985-1990	Container 110.5
Childhood; family, school, and class pictures of Schrader, 1950-1961 (*Zip disk separated to Electronic Records Collection)	Container 110.6-7*
Directors; collection of autographed prints of film directors, 1900s-2000s	
Allen, Woody; Almodovar, Pedro; Altman, Robert; Anderson, Lindsay; Antonioni, Michelangelo; Ashby, Hal	Container 136.1
Bergman, Ingmar; Bertolucci, Bernardo; Boetticher, Budd; Bresson, Robert; Buñuel, Luis	Container 136.2
Capra, Frank; Carne, Marcel; Cassavetes, John; Chabrol, Claude; Chaplin, Charlie; Coppola, Frances Ford; Costa-Gavros; Cukor, George	Container 136.3
Dassin, Jules; Demy, Jacques; De Sica, Vittorio; Detierle, William; Dymtryk, Edward	Container 136.4
Fassbinder, Rainer Wener; Fellini, Federico; Ford, John; Forman, Milos; Fosse, Bob; Frankenheimer, John; Fuller, Sam	Container 136.5
Griffith, D.W.; Huston, John	Container 136.6
Kar-wai, Wong; Kaurismaki, Aki; Kazan, Elia; Keaton, Buster; Kubrick, Stanley; Kurasowa, Akira	Container 136.7
Lean, David; Losey, Joseph; Lucas, George; Malle, Louis; Mamoulian, Rouben; Minelli, Vincent	Container 136.8
Polanski, Roman; Preminger, Otto	Container 136.9
Ray, Satyajit; Renoir, Jean; Reifenhahl, Leni; Ritt, Martin; Rivette, Jacques	Container 137.1
Schlesinger, John; Schlöndorff, Volker; Stone, Oliver; Szabo, Istvan	Container 137.2
Vidor, King; Visconti, Luchino; Von Sternberg, Josef; Von Stroheim, Erich	Container 137.3

Wadja, Andre; Walsh, Raoul; Wenders, Wim; Wilder, Billy; Woo, John; Wyler, William	Container 137.4
Zinnemann, Fred	Container 137.5
Family; Schrader, Charles, Joan, Leonard, and Chieko Schrader [prints and negatives], 1958-1982	Container 110.8, osf
'Personal'; Schrader with Brian De Palma, Martin Scorsese, Frances Ford Coppola, George Lucas, Penny Marshall, Robin Williams; Mary Beth Hurt and Molly Schrader; Roger Ebert and Dana Delaney; Schrader-inscribed photos to his parents; film and art stills, circa 1970s-1993	Container 110.9
Publicity, headshots, portraits of Schrader	Container 110.10, 111.1-3, 123.9, 130, osf
'University of California Los Angeles' and early Los Angeles; prints, negatives, and slides, 1970-1977	Container 111.4-5
Wedding; prints and negatives, 1969	Container 111.6
Unidentified, circa 1980s	Container 111.7
Duplicate photographs, circa 1990s	Container 111.8-9
'Planet Hollywood loan' of Schrader film memorabilia, agreement, 2000	Container 112.1
Projects	
'The Black Sea/Russia project'; The Black Sea film treatment by Eduard Akopov, based on an idea by Schrader and Akopov (treatment in Russian with English translations), correspondence, 1990-1991	Container 112.2
'Book project,' correspondence, 1986	Container 112.3
'Surrealism project'; receipt and <i>American Gigolo</i> newspaper advertisement featuring John Travolta, 1986	Container 112.4
'Video Game Proposal-Six Track,' handwritten and typed copies of proposal, 12 January 1982	Container 112.5
'Public party list,' 1991	Container 112.6
'Requests,' invitations to film festivals, galas, parties, screenings, professional collaborations, interviews, etc.	

Schrader, Paul, 1946-	Film Collection FI-00056
1994, 1996	Container 112.7
1998	Container 112.8
1999	Container 112.9-10
2000	Container 112.11, 113.1
2001	Container 113.2
Schrader, Leonard papers	
Baby book and reading list, 1943-circa 1950s	Container 113.3
Journals (photocopies), 1971	Container 134.6
Notebook with notes, drawings, clippings, circa 1960s	Container 113.4
Obituary and note from Martin Scorsese, 2006	Container 113.5
School assignments, circa 1950s	Container 123.7
Writings; notes, outlines, fragments of a novel or story, circa 1960s	Container 113.6-9
'Schrader Library donated to Calvin College,' book list and appraisal, 1990	Container 113.10
'Shopping'	
'Shopping adventures/F.M. [<i>Forever Mine</i>] input,' 1999	Container 114.1
2000 [receipts and some manuals]	Container 114.2
'Money orders,' 2000-2001	Container 114.3
2002	Container 114.4-5
Subject/Research files	
'Alton, John,' correspondence and clippings regarding a tribute at Telluride, 1978	Container 114.6
Glass, Philip; clipping, 12 August 1984	
'Grand Illusion' [alternate reality article], 1990	

'High Fidelity' [sex drive clippings], 1988

'Rodgers, Jimmie,' undated

'Travel' and 'itineraries'

1985; calendar

Container 114.7

1992; itineraries, correspondence

Container 114.8

1997; itineraries, correspondence

Container 115.1

1998; itineraries. 11 electronic files: Microsoft Word, 1998

Container
1005006G_015

1999; itineraries, correspondence

Container 115.3

2000; itineraries, correspondence, Adventures Cross-Country application

Container
115.4

2001; itineraries, correspondence

Container 115.5

2002; itinerary

Container 115.6

'Writer's Guild of America (WGA)' registration, 1998-2000

Container
115.7

Series V. Correspondence, 1968-2008, undated

Chronological, incoming and outgoing

1969-1972	Container 122.9
1973-1982, undated	Container 122.10
1984-1985	Container 115.8
1996	Container 115.9
1997	Container 116.1-2
1998. 59 electronic files: Microsoft Word, 1998	Container 1005006G_016, 1005006G_017
1999	Container 116.4-5
2000; transcript of interview with T. Lindlof; treatment for Merchant of Venice, CA by Andrew Tsao	Container 116.6-8
2001; writings about Pauline Kael	Container 117.1
2002	Container 117.2
2006-2009; synopsis of Goodbye Schenley Road by Robin Taylor	Container 117.3

Family letters

Leonard "Len" Schrader to Schrader and others, 1970-1971	Container 117.4
'Mothers letters to Len,' letters from Joan and Charles Schrader to Paul and Leonard Schrader, circa 1971-1978	Container 117.5
'Paul's letters to Len,' 1969-2001	Container 117.6, 134.8

'Personal/Special'

A-B, 1969-2007	Container 117.7
C-H, 1971-2005	Container 117.8
I-M, 1970-2001, undated	Container 117.9

Kael, Pauline (photocopies from Lilly Library of Schrader's letters to Kael), 1968-1993	Container 134.7
N-S, 1974-2000, undated	Container 117.10
Scorsese, Martin, 1981-2005, undated	Container 118.1
T-Z, 1970-1999	Container 118.2
'Birthday cards' (40th), 1986	Container 118.3
Composite letters (groups of multiple signers); also includes photographs of Schrader, Mary Beth Hurt, Ken Burns, Roger Ebert, and Peter Bogdanovich at Telluride Film Festival, 1990-1999	Container 118.4
Unidentified, 1980-1997	Container 118.5
Reisman, Linda, 1986-1987	Container 118.6

Series VI. Works by Others, 1966-2007, undated

<i>The Book of Jamaica</i> , screenplay by Jeremy Pikser, based on novel by Russell Banks, August 2004 (two copies)	Container 118.7-8
The Colombo Wars by Joepsh P. Fezza, Jr., first draft, 17 October 2007	Container 118.9
<i>The Demolished Man</i> , screenplay by Stephen Tolkin, based on novel by Alfred Bester, undated	Container 118.10
Devil's Interval, proposal, 1993	Container 118.11
<i>Funny Boy</i> , screenplay by Leonard and Chieko Schrader, based on novel by Shyam Selvadurai, undated	Container 118.12
I See A Long Journey, screenplay by Robert Goolrick, adapted from a story by Rachel Ingalls, first draft, 5 March 1993	Container 119.1
"Innocence," short story by Harold Brodkey (photocopy), 1973	Container 119.2
Jerusalem, Jerusalem!, film treatment by Martin Scorsese (photocopy), 29 March 1966	Container 119.3
Manson, script by Mark Roberts, undated	Container 119.4
So. Cal., novel by Jerry Belson, 25 May 1994	Container 119.5

Container 123-124 Oversize document boxes

Container 125-132 Oversize flat boxes

Container 133-135 Accession 11-09-007-G (material integrated into container list)

Container 136-137 Accession 13-09-018-G (material integrated into container list)

Index of Correspondents

- Aaron, Chloe (National Endowment for the Arts)--122.10
- Abraham, F. Murray--117.7
- Abramowitz, Rachel (*Premiere*)--112.10
- Academy of Motion Picture Arts and Sciences. Foundation--117.1
- Adamson, Judy--122.9
- Addison, Mark--58.4
- Adelman, Thomas Edward (Cannon Screen Entertainment [Firm])--51.9
- Akopov, Eduard (The Writers Guild Foundation)--112.2
- Aldrich, Robert, 1918-1983--117.7
- Alexander, Paul--112.9
- Alexander Street Press--117.1-2
- Aliwalas, Francisco--116.2
- Allen, Lewis M., 1922-2003--75.7
- Allen, Woody--117.7, 118.4
- Allied Artists Television Corp.--122.9
- Almodóvar, Pedro--117.7
- Almozini, Florence (Brooklyn Academy of Music)--113.1
- Altman, Philip (Beacon Pictures)--70.1
- Altobello, Stephen (Utomat Pictures)--113.2
- Alvarez, María José (Festival Internacional de Cine de Gijón)--86.12
- American Federation of Film Societies--122.9
- American Film Institute--117.3
- Anderson, Laurie, 1947- --117.7
- Anderson, Lindsay, 1923-1994--117.7
- Andrew, Dudley (University of Iowa; Yale University)--112.10, 122.10
- Anker, Roy M. (Calvin College)--109.5, 113.1, 115.3-4
- Antonioni, Michelangelo--117.7
- Apkom, Steve (Rome Film Center)--113.1
- Armani, Giorgio--117.7
- Arnheim, Rudolf--101.2
- Arnold, Jeremy (*MovieMaker*)--112.10
- Arnold, Tom, 1959- --117.7
- *Artforum International*--117.1-2
- Artificial Eye Film Company--112.10
- Artisan Entertainment (Firm)--117.1
- Artists Rights Foundation (Silverstein, Elliot, 1927-)--116.2
- Aslan, Donald (William Morris Agency)--23.9
- Assante, Armand, 1949- --117.7
- Associazione Amici di Film Critica--117.1
- Asuka Shinsya Inc.--118.6
- Atlantic Releasing Corporation--72.5
- Attieh, Fida (Earthborne Film Company)--85.5, 85.7-8, 86.7
- Ausbrooks, Jon--112.9
- Auster, Paul, 1947- --117.7
- Austin, Michael (NBC News)--112.10
- auto-graphics, inc.--122.9
- Automat Pictures (Firm)--117.1
- Avila, Sandra (Maya Entertainment)--2.4
- Bacharach, Noam--2.3

- Bagley, Ingrid--118.3
- Bahrami, Ian--117.1
- Bailey, John, 1942 Aug. 10- --117.7
- Balsmeyer, Randall (Balsmeyer & Everett, Inc.)--72.8
- Banks, Russell, 1940- --6.5, 27.4, 116.6, 117.1, 117.3, 117.7
- Barbera, Alberto (La Biennale di Venezia)--115.3
- Barcinski, Andre--116.1
- Barish, Keith--116.7
- Barrios, Gregg--122.9
- Bartok, Dennis (American Cinematheque)--112.8
- Bartow, Beverly (New York Council for the Humanities)--112.11, 113.1
- Barzilai, Yoram--2.3, 133.1
- Batey, Andrew [?]-117.7
- Batistick, Mike (*Details*)--112.9
- Bauer, Erik (*Creative Screenwriting*)--112.9
- Bauer, Jörg (Kinowelt Home Entertainment)--60.10
- Bautz, Mark (*Entertainment Weekly Online*)--112.10
- BBC Scotland (Bowe, Alison)--112.9, 113.1, 116.5
- Bear, Greg, 1951- --116.6
- Bedol, Alan and Bedol, Marshall (MarshAllan Industries)--58.4
- Bedros, Christian--115.9
- Been, Michael--60.9
- Beers, Betsy (Pacific Western Productions; Dogstar Films)--54.11, 85.7
- Begley, Ed--117.7
- Behrens, Kathleen (New York Cares)--109.5
- Belloni, Gabriella--122.10
- Belton, Ellen--122.9
- Belton, John--122.9-10
- Benn, Coleen (Universal Studios)--6.4
- Benson, Alan (*The South Bank Show*)--68.2
- Berg, Jeffrey (International Creative Management Inc.)--6.5, 39.4, 44.3, 56.6, 57.9, 69.2, 69.7, 75.7, 76.6
- Bergen, Candice, 1946- --117.7
- Bergman, Julie (Mirage Enterprises)--44.5
- Berkeley Art Museum and Pacific Film Archive (Kramer, Edith)--115.8
- Bernstein, Matthew--118.6
- Berofsky, Adrienne--86.12
- Bersch, Steven N. (Taft Entertainment Motion Pictures / Keith Barish Productions)--57.9
- Bertolucci, Bernardo--117.7
- Berton & Donaldson--24.8
- Bidel, Susan--89.3
- Biennale di Firenze--116.3
- Bigham, Martin (First Service Limited)--85.9
- Bill, Tony (Barnstorm Films)--102.11
- Billings, Marian--118.3
- Bishop, André--117.7
- Biskind, Peter (*American Film*)--115.8
- Bjorck, Lars (Bjorck Corporation)--102.8
- Black, Sharon (Metro-Goldwyn-Mayer)--85.12, 86.6
- Blackwood, Carolyn (New Line Cinema)--80.5
- Blank, Les--117.7

- Blatty, William Peter--117.7
- Bleiberg, Ehud (Dream Entertainment Inc.)--2.2-4, 133.1
- Bliss, Michael--112.9
- Blue, James, 1930-1980--117.7
- Blum, Howard--47.3, 47.6
- Bocaccic, Gerard (FX Productions)--93.4
- Boer, Leo de, 1953- --117.7
- Boero, Patricia (Sundance Institute)--112.10
- Bogosian, Eric--117.7
- Bohm, Hark (Universität Hamburg)--112.8
- Bond Court Hotel--58.4
- Bookman, Robert (Creative Artists Agency)--44.5, 56.6
- Bouzereau, Laurent (Dreamworks Postproduction)--112.11
- Bowie, David--117.7
- Boyle, T. Coraghessan--117.7
- Bozzo, Sam, 1969- --116.4
- Brachman, Leon (Columbia Pictures Corporation)--69.7
- Braitman, Wendy (EBS Productions)--108.7
- Brashler, William--122.10
- Brennan, Julie (Cappa Productions)--102.11
- Brenner, Frank--109.5
- Bresson, Robert--117.7
- Brink, Michael--2.3
- British Broadcasting Corporation (Breslin, Sandra)--116.4
- British Broadcasting Corporation (Misrahi, Kate)--112.9, 116.5
- Brodeur, Adrienne (*Zoetrope*)--112.9
- Brody, Jeb (American Museum of the Moving Image)--112.10
- Brooklyn Academy of Music--116.7
- Brooks, Carolyn--65.8
- Brooks, James L.--117.7
- Brown, Cecil--72.5, 73.2
- The Brown Group (Brown, Jon)--116.1
- Brubaker, Jim (Atlantic Entertainment Group)--72.7, 72.10
- Brücher, Niko--see Glasow, Niko von
- Bruenell, Deborah D. (Columbia Pictures)--44.1
- Brulée, Jacqueline I. (Metro-Goldwyn-Mayer)--113.1
- Brunner, Matthias, 1955- --2.4, 117.7, 133.1
- Buchanan, Claudia (Lumiere)--85.10
- Buck, Joan Juliet (*Paris Vogue*)--116.3
- Buena Vista International UK Ltd.--116.5
- Bull, Anwen--2.4, 88.8
- Bumble Ward & Associates--15.7
- Burdinski, Doug (Taft Entertainment Motion Pictures / Keith Barish Productions)--57.9
- Burrows, Donald A. (The Loop College)--122.10
- Byrne, David, 1952- --117.7
- *Cahiers du Cinema*--116.8
- Callaway, Nicholas--66.7
- Callaway Editions (Steighner, Chris)--116.8
- Callenbach, Chick (University of California Press)--101.2
- Calvin College (Anker, Roy M.)--116.7-8
- Calvin College (Van Harn, Gordon L. and Schultze, Quentin J.)--117.8

- Calvin College, The Archives--116.8
- Cameron, Ian A. (November Books)--122.9
- Campanile, Ken--112.11
- Campbell, Mary Schmidt (New York University)--112.11
- Campbell, Tania (Post Productions Inc.)--85.10, 115.9
- Camper, Fred--122.9
- Cannon Films--51.10
- Canosa, Fabiano--117.8
- Carboni, Inti--33.6
- Cardéa, Diana (Manhattan Short Film Festival)--112.11
- Carotenuto, Aldo--96.2
- Carson, Devereaux--122.10
- Carson, L. M. Kit--117.8
- Carter, Graydon (*Vanity Fair*)--112.10, 117.8
- Castellina, Luciana (UNESCO)--112.11, 113.1
- Caszatt, Terry--122.10
- Cates, Gilbert (Geffen Playhouse)--95.7
- Cavallaro, R. J. (Ohio Department of Development)--58.4
- Cazès, Lila (Lumiere Films)--85.7-8, 85.10
- Celeste, Richard F. (Office of the Governor. State of Ohio)--58.4
- Center for Advanced Film Studies (American Film Institute)--122.9
- Center for Communication--116.2
- Chaffee, Kevin--89.12
- Chahine, Youssef (Misr International Films)--95.7
- Chamlin, Marc (Loeb and Loeb and Hess)--72.1
- Champlin, Charles D. (*Los Angeles Times*)--122.9
- Charity, Tom (*Time Out London*)--113.1
- Charkalis, Diana Mckeon (*Poughkeepsie Journal*)--85.10
- Chartoff-Winkler Productions--118.6
- Cheshire, Godfrey (*New York Press*)--116.6
- Chlipala, Mary Lou (University of Michigan)--113.2
- Chopin, Kathleen--43.5
- Chovan, Michelle (Fuller Theological Seminary)--113.2
- Christopher, Mark--91.1
- Ciment, Michel (*Positif*)--122.9
- Cinema 89 (Huyck, Willard and Katz, Gloria)--115.8
- Cisneros, Maria Luisa (*Time*)--122.9
- Clark, John (Sheffield Polytechnic)--101.2
- Claybourne, Doug (Taft Entertainment Motion Pictures / Keith Barish Productions)--57.9, 58.7-9
- Cline, Hilary (The Writers Guild Foundation)--102.10
- Clinton Recording Studios--27.9
- Codikow & Brush (Codikow, David)--118.6
- Coetzee, Price--117.8
- Cohen, Larry--55.2
- Cohen, Rob, 1949- (Taft Entertainment Motion Pictures / Keith Barish Productions)--58.4, 58.8, 117.8
- Cohn, Sam (International Creative Management)--6.5
- Coleman, Daniel H. (Atlantic Entertainment Group)--72.6
- Coleman, Lindsay (*Cinema Papers*)--112.10
- Concoff, Gary O. (Kaplan, Livingston, Goodwin, Berkowitz & Selvin)--70.7

- Connelly, Joseph--21.8
- Coopersmith, Peter and Baxter, Greg (Melnitz Movies)--122.10
- Coppola, Francis Ford, 1939- --117.8
- Cork Film Festival--114.8
- Corliss, Richard (*Film Comment*)--122.10
- Cosby, Joseph H. (Hargrave Military Academy)--104.2
- Cotler, Ellen (Independent Feature Project)--112.8
- Cott, Jeremy--122.10
- Cousins, Mark (McLean Press)--113.2
- Couture, Jerold L. (Fitelson, Lasky, Aslan & Couture)--96.2
- Cowie, Peter (Tantivy Press)--122.9
- Cox, Lauren--89.1
- Crane, Robert--15.7
- Cranmer Art Conservation--117.1
- Creative Artists Agency--8.4, 93.9
- Crewdson, Gregory (Yale University)--113.2
- Criterion Collection (Firm)--116.7
- Crosby, Janet S. (Winkler Films)--48.8
- Cruise, Tom, 1962- --117.8
- Cuddy, Christine (Mitchell, Silberberg & Knupp)--26.3-4
- Curtis, Scott (Northwestern University School of Speech)--121.11
- Czerny, Henry--23.8
- da Cunha, Uma (Film India Worldwide)--133.1
- Dafoe, Willem--2.3, 85.8
- Dalzell and Beresford, Ltd. (Dalzell, Larry)--116.7
- Danforth, Mercedes (*Oz*)--113.1
- Danly, Robert (University of Michigan) --68.2
- Danou, Ersi (*Cinema*)--112.8
- Dauphin, Ruda--112.10
- Davis, Susan (*The Velvet Light Trap*)--122.10
- de Hadeln, Moritz (Internationale Filmfestspiele Berlin)--93.9
- De Niro, Jean--122.10
- De Niro, Robert--117.8, 118.3
- de Ronde, Alex (Nederlandse Film Dagen)--108.5
- De Vries, Peter, 1910-1993--69.5, 117.8
- Deauville Film Festival--114.8
- Dee, Ruby--117.8
- deForest Research--91.3
- Degener, David Carl (Kinopraxis)--122.9
- Dekom, Peter J. (Pollock, Bloom and Dekom)--48.7, 66.4, 77.5
- Delany, Dana--117.8
- DeMarco, Frank--68.7
- Demme, Jonathan, 1944- --117.8
- DeMornay, Rebecca, 1963- --117.8
- Denkert, Darcie (Metro-Goldwyn-Mayer)--44.1, 44.3
- Dennis Davidson Associates--13.7-8, 28.3, 114.8, 116.4
- Di Paola, Margherita--133.1
- Dietrich, Billy, 1960- --23.8-9
- Directors Guild of America--6.6, 33.3, 44.1, 72.6, 112.9, 113.2, 116.5-6
- Dixon, Dan (University of California Press)--101.2
- Dogstar Films (Firm)--116.2

- Donald Sacks--116.1
- Donato, Raffaele--117.8
- Donnelly, Christopher (Endeavor)--80.5, 116.8
- Donnermeyer, Nick (Bleiberg Entertainment)--2.3, 133.1
- Donohue, Walter (Faber and Faber)--60.9, 100.14
- Donzelli Editore--113.2, 117.1-2
- Döring, Marion (European Film Academy)--101.12
- Dorph, Vibeke--116.3
- Dougherty, Marion--118.3
- Douglas, Michael, 1944- --26.5
- Downes, Doris--116.7
- The Dramatists Guild--93.9
- Dublin Film Festival--108.1
- Duguay, Christian--81.6
- Dunne, Dominick--117.8
- Dunne, John Gregory, 1932-2003--117.8, 122.10
- Dunvagen Music Publishers, Inc.--86.11
- Durgnat, Raymond--122.9-10
- du Toit, Helen (Somnapix)--112.10
- Ebert, Roger--117.8
- Edinburgh International Film Festival--112.9-10, 115.3, 116.5
- Edlitz, Mark--60.10
- Eerdman, William--117.8
- Ehrenzweig, Michael (EBS Productions)--101.2, 108.7
- Eichen, George P. (Warner Bros.)--48.7
- Einczig, Steve (CBS Associated Labels)--58.8
- Eisner, Michael (Carolco Production Services; International Creative Management)--19.3, 23.9, 54.8, 63.6-7, 79.5
- Elek, Susanne--113.1
- El Kholti, Hedi--112.10
- Elrick, Ted--116.4
- Elson, Peter (Largo Entertainment)--6.4
- Emerling, Susan (The 20th Century Project)--112.8
- Endeavor (Aguero, Sergio)--116.5-7
- Engelman, Tom (Interscope Communications, Inc.)--79.5
- Entertainment Film Distributors--73.2
- Entrekin, Morgan (Grove/Atlantic)--2.3-4, 133.1
- Epstein, Brad (Midnight Sun Pictures)--19.3
- Ernststoff, Jeffrey--48.8
- Erskine, James (British Broadcasting Corporation)--112.8
- Espar, David (WGBH [Television station : Boston, Mass.])--112.8
- Esper, William J. (Rutgers University)--112.11
- Essert, Gary (American Cinematheque; Los Angeles International Film Exposition)--112.3, 117.8, 122.10
- Ewing, John (Cleveland Museum of Art)--58.4
- Faber and Faber--21.7, 60.9, 82.4, 116.5, 116.8, 117.1, 117.3
- Facets Video (Firm)--117.1
- Fainaru, Edna (International Film Festival)--112.7
- Farber, Manny--87.1, 101.4
- Feiden, Robert--58.12
- Feldman, Ilene--2.4

- Fenjves, Pablo F.--30.6
- Festival du Cinéma Américain--116.2
- Festival International Du Film (Cannes)--73.9
- Ffrench, Erica (RotoVision)--113.2
- Fidlow, Bennett J.--116.3
- Field, Jeffrey H. (William Morris Agency)--44.2, 70.1
- Fielden, Emily (RDF Television)--112.10
- Fields, Freddie--30.6
- Film by the Sea Festival--112.11, 115.4
- The Film Society of Lincoln Center--112.9, 113.1-2
- Filmax--115.5
- Filmfest München--67.1
- Filmfest Oldenburg--91.9
- Finch, Calvin W. (The M Film Company)--66.4
- Fine, Marshall--112.7
- Finn, Oscar Barney (Festival Internacional de Cine de Mar del Plata)--112.7
- Fireman's Fund Insurance Companies--66.4
- Firstenberg, Jean Picker (American Film Institute)--112.11
- Fisher, Lucy (Warner Bros.)--65.8
- Flanders International Film Festival-Ghent--112.8
- Flippo, Chet--39.4
- Flynn, Homer (The Cryptic Corporation)--73.6
- Focus Puller, Inc.--15.8
- Fort, Joel--73.2
- Forte, Gabriella (Giorgio Armani)--117.8, 122.10
- Foundas, Scott--133.1
- Fox, Michael J., 1961- --118.3
- Fox, Robert M. J. (Robert Fox Limited)--78.2
- Fox, Terry Curtis--122.9
- Frank O. Gehry and Associates--116.8
- Fraser, Antonia, 1932- --116.3
- Freeman, Barbara--6.6, 116.8, 117.1
- Freeman, Diane (Koninck International)--86.12
- French, Brandon (Brandy French Films)--122.9
- French, Robin--122.10
- Friedkin, Johnny (Warner Bros.)--66.10
- Friedman, Leon--66.4
- Friedman, Mona--60.10
- Fuentes, Jazmyne (Calvin College)--113.1
- Fukuji, Cerise (Trans Pacific Films)--24.8
- Fuller, Samuel, 1912-1997--117.8
- Furst, Renee--65.8
- Gale, David M. (Pacific Western Productions; International Creative Management, Inc.; L. C. Dynamic)--54.7, 55.8, 56.6, 72.6, 91.4, 118.4
- Gale, Rhonda (MGM/UA Communications Co.)--44.3
- Gallin, Sandy--117.8
- Galvin, Peter (*GQ* [Australia])--112.10
- Garb, Hal (TV Ontario)--112.7
- Gehry, Frank O., 1929- --116.8
- Geisler, Bobby (Geisler-Roberdeau)--89.13, 117.1-2
- Gentry, Ric--116.2

- Gerard, Lillian N. (Museum of Modern Art)--122.9
- Gerbosi, Michael--15.7
- Gere, Richard, 1949- --117.8, 118.3
- Gershwin, Ira, 1896-1983--48.6
- Giannascoli, Peter--99.8
- Gibson, Kyle--88.8
- Gilbert, Caryn (*The New Yorker*)--100.13
- Gillett, John (British Film Institute)--122.9
- Giorgio Armani (Firm)--112.11, 116.6
- Gladstein, Richard (Film Colony)--85.8
- Glasow, Niko von, 1960- --115.9
- Glass, Philip--117.8
- Godfrey, Bill (Sarah Radclyffe Productions)--88.6
- Goehr, Lydia (Columbia University)--100.1
- Golan, Menahem (Cannon Screen Entertainment [Firm])--51.9
- Gold Spaceship Management--58.7-9
- Goldberg, Danny (Gold Spaceship Management; Gold Mountain)--58.7-8, 118.3
- Goldblum, Jeff, 1952- --133.1
- Goldklang, Ira--33.2
- Goldman, Bo (Citylight Films)--26.2
- Goldwyn, John H. (Metro-Goldwyn-Mayer)--44.5, 77.5
- Gollin, Richard M. (The University of Rochester)--117.8
- Gondolf, Werner (Internationale Filmfestspiele Berlin)--91.1
- Goodwin, Michael (Universal Pictures)--115.8
- Gordon, Lawrence, 1936- --117.8
- Gorina, Alex (Festival Internacional de Cinema Fantastic de Sitges)--91.9
- Goselli, Giorgio (Noir in Festival)--91.9
- Gottschalk, Jeanne and Rough, Kim--118.4
- Grandval, Eugenie--2.3-4, 33.3, 133.1
- Grant, Hugh (Simian Films)--48.11
- Gray, Susan--112.7, oversize flat files (with photo)
- Greco, Tony (Screenwriters Online)--112.10
- Greenberg, Steven--122.10
- Grewe, Marc--2.4
- Griffiths, Keith (Koninck International)--86.12
- Grocki, Anthony J.--6.4
- [Grohl?], David--85.7, 85.10
- Grohovsky, Tony--116.7
- Gross, Edgar F. (International Business Management Inc.)--44.2, 51.9, 56.6, 66.4, 69.4, 70.7, 112.1
- Gross, Mitch--86.10, 86.12
- Groubert, Beth (Sister Ray Enterprises)--112.11
- Guest, Haden (Harvard Film Archive)--117.3
- Guise, Margreet (*NRC Handelsblad*)--108.5
- Gumpert, Andrew (Columbia Pictures)--47.4
- Gunawan, June (*Books & Culture*)--109.5
- Gustin, Ed (Writers Guild of America)--137.6
- Guymon, Christopher L. (University of Chicago)--101.10
- Haase, Kathleen--44.2, 117.8
- Hainey, Michael (*Details*)--112.7
- Hale, Lynne (Lucasfilm Ltd.)--112.8

- Hall, Peter, Sir, 1930- (National Theatre [Great Britain])--95.10, 96.2
- Halloran, Kevin--112.9
- Halpern, Karine (Transat Productions)--23.8
- Hamilburg, Michael (Mitchell J. Hamilburg Agency)--70.7, 74.8
- Haralovich, Mary Beth (University of Vermont)--58.4
- [Harcourt], Peter (Queen's University)--122.9
- Harkins, Paul--118.3
- Harlin, Renny (Midnight Sun Pictures)--19.3
- Harper, G. G. (Tom)--117.8
- Harper, William R. (Bill)--117.8
- Harrelson, Woody--88.8
- Harrison-Read, Thomas (Specific Films)--116.3
- Hart, Andrea--117.8
- Hartshorn, Donna (Bernard Hodes Advertising)--122.10
- Hauff, Reinhard [?]-117.8
- Hawks, Kitty--2.4
- Hayum, George T. (Law Offices of Armstrong & Hirsch)--66.4
- Hayutin, Sheldon--72.10
- Healy, John J.--92.5
- Hearst, Patricia, 1954- --71.7
- Hearst, Will--92.5
- Hecht, Harold, 1907-1985--122.10
- Hellman, Jerome--65.8, 69.2, 117.8
- Hemingway, Robin--75.7
- Hemus, Paul (Planet Hollywood)--112.1
- Herbers, Tod (American Film Institute)--122.10
- Hiatt, Jonathan (Stanford University)--122.9
- Hijuelos, Oscar--117.8
- Hill, Debra (Debra Hill Productions)--112.7
- Hirsch, Foster--122.9-10
- Hitchens, Gordon (*Film Comment*)--122.9
- Hitchens, Neal--39.4
- Hitomi, Akiko--65.8
- Hochman, John L. (Praeger Publishers)--122.9
- Hol, Sebastian--112.11
- Holloway, Ron--112.7
- Home Box Office (Firm)--23.9
- Hoover, Richard--85.8
- [Hornung?], Richard--27.9
- Horwath, Alexander, 1964- --116.1
- Houston, Beverle (Pitzer College)--122.9
- Houston, Penelope (*Sight and Sound*)--122.9
- Howard, Ron, 1954- --117.8
- Huberman, Brian (Rice University)--117.8
- Hudgins, Rachel (assistant to Richard Gere)--112.9
- Hudson Valley Film Festival--112.7
- Hult, Mary Ann (Dennis Davidson Associates)--112.10
- Hurd, Gale Ann (Pacific Western Productions)--54.7, 54.11
- Hutton, Lauren--117.8
- Huvane, Kevin (Creative Artists Agency)--44.2, 93.9
- Independent Feature Project/West--112.11, 116.4

- Insdorf, Annette (Columbia University)--2.4, 105.4, 112.7
- International Business Management Inc.--14.11, 30.6, 33.3, 82.3, 115.9, 116.7-8, 117.1
- International Creative Management Inc.--2.2, 18.8, 19.3, 22.5, 26.6, 38.9, 44.3, 47.4, 63.6, 69.7, 83.11, 91.1, 93.3, 115.9, 118.6
- International Famous Agency--93.1
- International Festival of Film, Locarno--67.1
- International Film Festival of the Art of Cinematography--112.9, 112.11, 115.3
- International Film Festival of Flanders, Ghent--67.1, 91.9
- International Student Film Festival, Tel Aviv University (Fainaru, Edna)--116.1
- International Thessaloniki Festival--116.1
- Iscovitz, Douglas (Indian Ridge Middle School)--112.11
- Ishioka, Eiko--68.3, 117.9
- Israel, Ulf--2.3-4, 88.8, 133.1
- J & M Entertainment (Firm) (Palau, Julia)--116.7
- Jackman, Mike--15.7, 15.9, 17.8
- Jackson, Kevin--78.2
- Jacobson, Kristi (*New Passages*)--112.7
- Jagger, Bianca--117.9
- Jakob, Tatjana--2.3
- Japan Society (Hirano, Kyoko)--116.4, 116.8
- Jasmin, Paul, 1935- --117.9
- Jazdon, Karol--117.2
- Jean, Fabian--116.2
- Jenkins, Allan--2.4
- Jenkins, Bruce (Walker Art Center)--68.2
- Johncock, Jack--112.11
- Johnson, Albert (Melbourne Film Festival)--122.10
- Johnson, Mark (Tri-Star Pictures)--38.8
- Johnson, Scott, 1952- --117.3
- Johnston, Sophie--112.10
- Johnston, Phillip M. (The Carnegie Museum of Art)--101.4
- Jones, Kent--2.3-4, 89.3, 133.1
- Jones, Tommy Lee, 1946- --117.9
- Judge, Julia (Independent Digital Entertainment)--113.1
- Julian, Michael (Julian Bros. Productions)--112.9
- Juris, Marc (American Movie Classics Advisory Committee)--112.8
- Kabak, Wayne S. (International Creative Management, Inc.)--96.1-2
- Kael, Pauline--102.11, 117.9
- Kagan, Jeremy Paul--65.8
- Kagan, Norman--122.9
- Kagon, Jane (Michael Douglas Productions)--65.8
- Kahn & Jacobs Public Relations and Marketing--44.8, 112.10
- Kaniuk, Yoram--2.3-4, 133.1
- Kanter, David J. (United Talent Agency)--90.8
- Kaplan, Howard (Dominion Films Ltd.; Morgan Creek Productions)--33.3, 33.5
- Kaplan, Jay (New York Council for the Humanities)--112.9
- Kass, Judith M.--122.10
- Katz, Robert and Campus, Michael (Espara-Katz Productions)--112.11
- Katz, Steven (Law Offices of Silverberg, Rosen, Leon & Behr)--66.4
- Kaufman, Amy--44.2
- Kay, Lois (Armstrong, Hirsch, Jackoway, Tyerman & Wertheimer)--85.9

- Kazan, Elia--117.9
- Kazan, Nicholas--117.9
- Keats, Jennifer (Nonesuch Records)--73.6
- Keely, Caroline (assistant to Harold Pinter)--108.7
- Keen, Adam (*Hannibal*)--117.1
- Keitel, Harvey--117.9
- Kelly, Richard (Faber and Faber)--112.9, 117.1
- Kerr, John, 1950- --96.7
- Khrantsov, Sergei (Noblesse Oblige! Productions)--117.2
- Kinnear, Greg, 1963- --117.9
- Kipperman, Zhenya (Zhenya Kipperman Productions)--113.1
- Kipping, Gordon (Yale University)--112.9
- Kit, L. M. (USA Film Festival)--122.9
- Kleinman, Stuart T. (International Creative Management Inc.)--47.4, 60.9
- Koepfel, Roger (*Das Magazin*)--112.8
- Koninck International--86.11-12
- Koons, Evan S. (Calvin College)--113.1
- Kopenhefer, Richard W. (McDermott, Will & Emery)--33.5
- Kort, Michele (UCLA Theater, Film and Television newsletter)--44.2
- Kosslick, Dieter (Internationale Filmfestspiele Berlin)--89.8
- Kovacs, Steven--122.9
- Kowalewski, Raymond--116.2
- Kramer, Edith R. (Pacific Film Archive)--68.2, 115.8
- Kratochvil, Laurie (*Rolling Stone*)--58.4
- Kremetz, Jill--117.9
- Kriegsman, Sali Ann (American Film Institute)--122.10
- Kroopf, Scott (Interscope Communications, Inc.)--79.5
- Kruithof, Joyce--134.9
- Kutza, Michael J. (Chicago International Film Festival)--68.2
- La Biennale Di Venezia--6.4
- Lachman, Edward, 1948- --117.3
- Ladkin, Peter W.--112.8
- Laguna, Kenny (Jett Lag Inc.)--58.8, 58.10
- Laitor, Tova--30.6
- Lake Placid Film Festival--116.5
- Lambray, Maureen--117.9
- Lamont, Austin F. (*Film Comment*)--122.10
- Landis, Jim (William Morrow and Company)--93.3
- Lanham, Nancy (Independent Feature Project/West)--112.10
- Largo Entertainment (Firm)--6.6, 8.4, 116.1
- Larson, Gary--117.9
- Larson, Jon (Directors Guild of America)--33.3, 33.5
- Lash, Sarah (Lions Gate Films)--112.10
- Laskin, Emily J. (American Film Institute)--68.2
- Lawson, John Howard, 1894-1977--117.9
- Lebensold, Peter (*Take One*)--122.9
- Lee, Spike--117.9
- Lee & Thompson Solicitors--88.9
- Lehman, Peter (*Wide Angle*)--71.2
- Lehmann, Reeves (School of Visual Arts)--112.7
- Leib, Shannon (Guggenheim Museum)--112.11

- Lellis, George--122.9
- Lemberg, Hope (Erre Produzioni)--27.9
- Lennig, Art (State University of New York at Albany)--122.9
- Leviton, Mark (Warner Special Products)--58.7
- Levy, Emanuel, 1947- --116.1
- Lewis, Ellen--117.9
- Liebman, Stuart--122.10
- Lifetime Television (Firm)--37.3
- Lincoln, Henry--51.1
- Linder, Herbert--122.9
- Lindlof, Tom R. (University of Kentucky)--116.6
- Lindquist, Kryztov--112.9
- Linnehan, Alice R. (Home Box Office [Firm])--91.9
- Lions Bay Productions (Schwartz, Shanit)--117.1
- Lions Gate Films--13.7
- Lipper, Kenneth (Lipper & Company)--26.2-3, 26.5
- List, David E. (Road Dog Inc.)--51.3
- Litle, Michael--122.10
- Littlefield/Rea Management--90.8
- Lo, Mark--89.1
- Locarno International Film Festival--10.1
- London, Herbert (New York University)--122.9
- Long, Ngo Vinh--77.9
- Los Angeles County Museum of Art--116.5
- Lounsbury, Myron (University of Maryland)--116.6
- Lovell, Alan (British Film Institute)--122.9
- Low, Kenneth (Castle Rock Entertainment [Firm])--26.3
- Lowenstein, Lael (filmstew.com)--113.1
- Lowitz, Rick (The Image)--122.9
- Lucas, George, 1944- --117.9
- Lucasfilm, Ltd.--68.3
- Luddy, Tom (Pacific Film Archive; American Zoetrope [Firm]; Telluride Film Festival)--6.5, 23.8-9, 24.8, 65.8, 66.4, 67.2, 73.2, 101.2, 114.6, 116.5, 116.7, 117.1, 122.10
- Luft, Herbert G.--122.9
- Lugg, Andrew M.--122.9
- Lumme, Helena--112.7-8
- Lurie, Rod, 1962- --133.1
- Lynch-Staunton, Jonathan (J&M Entertainment)--44.2
- MacCann, Richard Dyer (University of Iowa)--122.9
- Mace Neufeld Productions (Firm)--116.6
- MacIntyre, Michael (British Broadcasting Corporation)--68.2
- Macklin, F. Anthony (*Film Heritage*)--122.9
- MacLachlan, Kyle, 1960- --117.9
- Magic Lantern Public Relations--17.8
- Magnum Motion Pictures--116.3
- Mailer, Norman--116.8
- McBride, Joseph--122.10
- McCall, Anthony--96.2
- McCall, Lael (Alliance Productions)--23.8
- McCann, Elizabeth Ireland--95.7
- McCarty, John Alan--122.9

- McCleery, David (Manners McDade Artists Management)--89.1
- McEachern, Kathryn (ET Enterprises)--112.10
- McEwan, Ian--117.9
- McGovern, Elizabeth, 1961- ("Liz M.")--117.9
- McInerney, Jay--117.9
- McKinlay, Christopher J.--115.9
- McLean, Fiona (British Broadcasting Corporation)--112.8
- McMahan, Don (*Artforum*)--112.9, 112.11, 113.1
- McMillen, Samantha (Giorgio Armani [Firm])--112.10
- McMurtry, Larry--14.4
- Makin' Copies--112.8
- Mamber, Stephen (Steve)--122.10
- Mamet, David--95.7
- Mancuso, Frank (Metro-Goldwyn-Mayer)--85.8, 117.9
- Manfred, Frederick Feikema, 1912-1994--122.10
- Manga Films, S. L.--116.1
- Mann, Corrinne (SLM)--51.9
- Mann, Michael (Michael Kenneth) and Mann, Summer--118.3
- Mann, Sally, 1951- --117.9
- Manninen, Mika (Theodor Production & Promotion)--112.7-8
- Manning, Peter J. (New York Stage and Film Company)--95.7
- Mansfield, Mike, 1903-2001--117.9
- Marashinsky, Amanda (Metro-Goldwyn-Mayer)--85.7, 86.1-2, 86.5-6
- Marcus, Greil--2.3, 65.8
- Mar Del Plata International Film Festival (Argentina)--6.4
- Mardigian, Ronald R. (William Morris Agency)--37.3, 63.6
- Margaret Herrick Library--112.10
- Marr, Leon--112.10
- Marshall, Lee D. (No Management)--58.4
- Martin, Steve, 1945- --117.9
- Martin, Susanna (Home Box Office [Firm])--91.1
- Martinez, George C. (Martinez & Hampton)--72.9
- Martino, Paul (International Creative Management)--95.7
- Maryland Film Office--116.2
- Massey, Barbara J. (KHJ-TV [Television station: Los Angeles, Calif.]--122.9
- Masterson, Mark Glover (Really Frank Films)--113.2
- Mathieu, Floriane (Buena Vista International)--113.1
- Mayer, Thomas J.--122.9
- Maysles, David--117.9
- Mazar, Debi--117.9
- Mead, Dadid (Ker and Downey Safaris, Ltd.)--117.9
- Meagher, Mary J. (William Morris Agency)--95.7
- Mekas, Jonas, 1922- (Anthology Film Archives)--122.10
- Melchert, James (American Academy in Rome)--117.9
- Mellen, Joan (Temple University)--122.9
- Melnick, Daniel (The IndiProd Company)--65.8
- Melniker, Charles N. (International Creative Management Inc.)--51.9, 57.9
- Menasse, Peter (Jewish Museum Vienna)--133.1
- Merifield, James--88.8
- Messinger, Robert (First Artists Management)--89.1
- Metcalfe, Tim--122.10

- Metro-Goldwyn-Mayer--116.8
- Metzger, James (Selvin & Weiner & Weinberger)--91.3
- Michaels, Joel B. (MK Productions)--37.3
- Middleton, Alec--15.6
- Midler, Bette--117.9
- Mill Valley Film Festival--68.2
- Miller, Michael--72.10, 112.9
- Milliken, Chuck, 1949- --48.6
- Mirage Enterprises--76.2
- Mirren, Helen--117.9
- Mitchell, Pat (TBS Productions, Inc.)--24.8
- Mizuno, Yosuke (Filmlink International, Japan)--83.4
- Mobley-Martinez, Tracy (*Albuquerque Tribune*)--112.8
- Molina, Alfred, 1953- --117.9
- Montgomery, Sue Bea--118.3
- Moore, Lansing (Center Art Studio, Ltd.)--101.4
- Moore, Susanna--117.9
- Moran, Tina--112.9
- Morgerman, Jennifer (Lions Gate Films)--10.1
- Morison, Lewis--2.3
- Moscow, Nina--112.9
- Moscow International Film Festival--112.10
- Mosher, Tony--2.3
- Mothersbaugh, Mark (Mutato Muzika)--15.7
- *Movieland*--13.7
- Moyer, Richard and Gomez, Ronda (Paramount Pictures)--93.2
- Mutrux, Gail (Tri-Star Pictures; Baltimore Pictures)--38.10
- Myers, Erik--2.3
- Nachbar, John (*Journal of Popular Film*)--122.10
- Nadj, Lana (Galle Film Festival)--133.1
- Nan Goldin Studio--116.3
- National Film Theatre--112.10
- *National Geographic Traveler*--116.5
- Nau, Robert--2.3
- Nayar, Deepak--2.3, 88.8
- Nazarian, Eric (*Movie Maker Magazine*)--113.1
- NBC Enterprises--72.1
- Neeson, Liam--33.3
- Nelson, Cheryl (Law Offices of Wyman & Isaacs)--81.6
- New Regency Creative Group--63.6
- New Regency Productions--63.7
- New York Stage and Film Company--95.7
- Newman, Mildred--65.8
- Newton, Jeremiah (Columbia University)--117.10
- Nibbelink, Cynthia--117.10
- Nichols, Bill--122.9
- Nichols, Kelcey (*Zoetrope*)--113.1
- Nikapota, Damita (Forever Mine Productions)--43.9, 44.2
- Nielsen NRGi--2.4, 3.6
- Nocelli, Mimma (Raisat Cinema)--113.1
- Noé, Gaspar, 1963- --117.10

- Noir in Festival--112.8
- Noyce, Phillip--117.10
- Nugent, Nelle (Foxboro Productions)--93.9
- Nwimo, Stella (Moonstar Entertainment)--43.9
- Ogans, Jamal--112.11
- O'Grady, Gerald (University of New York at Buffalo)--112.8, 122.10
- Ohanian, Debbie--44.2
- Okuyama, Toru (Shochiku Co., Ltd.)--102.8
- Olvis, William--73.2
- O'Mealy, Jospeh--122.9
- Onstwedder, Wineke (Nederlandse Film Dagen)--101.7
- Oppewall, Jeannine, 1947- (JCO)--116.3, 117.10
- Ormsby, Alan--117.3
- Orta, Ivy (Sony Pictures Entertainment, Inc.)--15.7
- Ossard, Claude--122.10
- Ovitz, Michael--117.10
- Oxford Film and Television--117.2
- Pacific Title Archives--44.1
- Pacific Western Productions--54.11
- Palace Films (Firm)--116.1
- Palau, Julia (J&M Entertainment)--44.2
- Papadaki, Michel (Consolidated Film Industries)--91.1
- Papp, Joseph--118.3
- Paquot, Claudine (*Cahiers du Cinema*)--112.10
- Paradigm (Stille, Lucy)--116.5
- Paramount Pictures Corporation--14.11, 18.8, 37.3-4, 116.5
- Pariser, Alfred C. (Edward R. Pressman Film Corporation)--26.6
- Parkway Productions--116.5
- Parsons, Roger (British Broadcasting Corporation)--21.8
- Pauley, Jane, 1950- --117.10
- Payne, Matthew (J&M Entertainment)--44.2
- Peary, Gerald M.--122.10
- Pellandini, Bruno (V'iennale Internationale Filmfestwochen Wien)--91.9
- Penman, Ian (*NME*)--115.8
- Peoples, David Webband Peoples, Janet--117.10
- Perry, Ted (New York University)--122.9
- Peters, Don A.--112.9
- Peters, John H.--66.4
- Peters, Mike (Peters Productions)--113.1
- Peters, Moritz--2.4
- Petrasich, Bill (Atlantic Entertainment Group)--72.6, 72.9, 73.2
- Petrie, Daniel, Jr. (Writers Guild of America, West)--102.10
- Petrie, Graham--122.9
- Pettus, Anthony--115.8
- Philbin, Gail (Urban Institute for Contemporary Arts)--112.9-10
- [Phillips], Julia--122.10
- Phillips, Michael and Julia--82.4
- Pictorion Das Werk--2.3-4, 3.4
- Pierce, David (British Film Institute)--117.1
- Pileggi, Nicholas--24.11, 26.1, 26.5
- Pinter, Harold, 1930-2008--27.10, 117.10

- Pirsig, Robert M.--93.3
- Pitts, Randolph (Lumiere Films)--85.7-10, 115.9
- Planco, Johnnie (William Morris Agency; Parseghian Planco LLC)--2.3-4, 8.4, 33.5, 75.7, 112.9
- Pleskow, Eric, 1924- --117.10
- PMK Public Relations--112.9
- Pollack, Josh (United Talent Agency)--43.5
- Pollack, Sydney, 1934-2008--44.5, 117.10
- Polt, Harriet R.--122.9
- Post Productions, Inc.--85.9
- Potter, Barr B. (Largo Entertainment)--6.5
- Poul, Alan (Boku Films)--24.8, 83.4, 89.12
- Pozmantier, Laurie (William Morris Agency)--27.1
- Pressman, Edward R. (Edward R. Pressman Film Corporation; Edward R. Pressman Productions; Pressman Williams Enterprises)--26.5, 69.7, 76.12
- Primozić, Dan (Columbia TriStar Home Video)--112.10
- PRINZGAU/podgorschek--113.2
- Proietti, Moira (International Creative Management, Italy)--27.9
- Propaganda Films--115.9
- Pryor Cashman Sherman & Flynn, LLP--6.6, 8.4, 60.9
- Ptak, John (William Morris Agency)--69.7, 82.4
- Rabe, David--117.10
- Rabin, Cathy (Carolco Production Services)--19.3
- Rabineau, Steve (Endeavor)--116.4, 116.7
- Rabinowitz, Jay--89.3, 133.1
- Racanatesi, Roberto--115.8
- Radley, Gordon (Lucasfilm, Ltd.)--116.6
- Rafelson, Bob--117.10
- Rappaport (Ziffren), Michele--117.10
- Raspante, Sandy (Masterwords)--72.10
- Ray, Tony--58.4
- Rayns, Tony (British Film Institute)--65.8
- Really Frank Films, Inc.--117.1-2
- Recanatesi, Roberto--115.8
- Reed, Lou--117.10
- Regas, Alisa E.--112.11
- Rehme, Robert, 1935- (Universal Pictures)--122.10
- Reiner, Grace (Writers Guild of America, West)--55.8
- Renton, Linda (Bath Spa University College)--117.2
- Republic Pictures Corporation--48.44
- Reynolds, Michael J.--88.8
- Reznikoff, Eleanore A. (Largo Entertainment)--6.4, 10.1
- Rhoden, Cheryl D. (Writers Guild of America, West)--102.10
- Rich, Frank--117.10
- Richardson, Natasha--117.10
- Richie, Donald, 1924- --65.8, 93.2, 99.2, 117.10, 122.9
- Rickey, Carrie--122.10
- Rio De Janeiro Film Festival--116.2
- Rizzoli, Angelo (Erre Produzioni)--27.9, 117.10
- Roazen, Paul--96.2
- Robb, Stuart--27.13

- Roberts, Jerry (*Daily Variety*)--112.8
- Roberts, Mark, 1961 July 11- --117.10
- Rodd, Julian--2.3
- Rogow, Arnold A. (City University of New York)--96.2
- Rohdie, S. (Society for Education in Film and Television)--122.9
- Rowe, Jacqueline A.--122.9
- Rowohlt Verlage--95.7
- Rollins Hudig Hall Entertainment Brokers--86.11
- Roma Film Festival--17.2
- Romano, Tony--68.7
- Romanek, Mark--80.5, 116.7
- Rose, Susan--96.2
- Rosefelt, Reid (Magic Lantern Public Relations)--15.7, 17.4
- Rosen, Robert (University of California Los Angeles)--112.10
- Rosene, Robert B. (American International Productions)--76.12
- Rosenfeld, Gary M. (Endeavor)--33.3, 33.5
- Rosenman, Howard--51.1, 96.2, 117.10, 118.3
- Roth, Richard, 1943- --118.3
- Rotterdam Film Festival--113.1
- Rowlands, Gena--58.2
- Rudin, Scott, 1958- (Scott Rudin Productions)--21.8
- Ruhr Sound Studios--2.3-4
- Russ, William (Paramount Pictures)--112.9
- Rutgers University Press--115.8
- Ryder, Nanci (Ryder Public Relations)--58.4
- Saffeels, Sandy--2.3-4, 133.1
- Salle, David, 1952- --117.10
- Saltzman, Elliot (Jett Lag Inc.)--58.8
- San Sebastian Film Festival--17.1
- Sanda, Dominique, 1948- --77.5
- Sanford, Tim (Playwrights Horizons)--95.7
- Sarandon, Susan, 1946- --116.3
- Sargeant, Erich (British Film Institute)--112.8
- Satter, Michelle (Sundance Institute)--112.7-8
- Scarfiotti DeVergottini, Giovanna--117.10
- Scarfiotti, Ferdinando ("Nando")--117.10
- Schamus, James, 1959- --117.10, 133.1
- Schellenberg, Andreas (Das Werk)--133.1
- Scherz, Elyse (United Talent Agency)--85.8
- Schidor, Dieter--117.10
- Schiff, Gunther H. (Finley, Kumble, Wagner, Heine, Underberg, Manley, Myerson & Casey)--72.6
- Schiffer, Daniel A.--93.1
- Schmerler, David (International Creative Management Inc.)--91.1, 91.3
- Schmid, Daniel, 1941-2006--117.10
- Schneider, Stanley, 1929?-1975 (Columbia Pictures)--87.4
- School of Visual Arts (New York, N.Y.)--116.3
- Schrader, Charles--103.5, 117.5
- Schrader, Joan--103.5, 117.5
- Schrader, Leonard--75.7, 93.2, 117.4
- Schrader, Sam--2.3

- Schrader, William J.--113.1
- Schrager, Ian--60.9
- Schulz-Keil, Wieland (Neofilm)--88.6, 88.8
- Schwartz, David (American Museum of the Moving Image)--10.1
- Schwartzman, Karen (Independent Feature Project)--112.8
- Scorsese, Martin--21.8, 113.5, 118.1, 118.3
- Screen Actors Guild--6.6, 117.1
- Seager, Chris--88.8
- Search for Common Ground--112.8
- Second Generation Films (Polaire, Michael)--118.6
- Seef, Michael (Writers Guild of America, West)--102.10
- Sefton, Mary Jane Willsey--105.9
- Segan, Lloyd (Piller² / The Segan Company)--87.3
- Sellers, Antony--117.3
- Selway, Mary (Twickenham Film Studios)--27.9
- Sengoku, Noriko (Inter-Arts)--102.8
- Shaffer, Lawrence (Crowell-Collier Educational Corporation)--122.9
- Shalev, Amit (International Student Film Festival, Tel-Aviv University)--113.1
- Shane, Michel (Michel Shane Productions)--6.7
- Shapiro, Michael (Kensington Entertainment)--6.5
- Shepherd, Duncan--122.10
- Shepley, Jason--116.7, 117.1
- Sheridan, Jim, 1949- --117.10
- Sherkow, Daniel A. (Tri-Star Pictures)--65.8
- Shinsu-Seinen-Renraku-Kaigi (Hashimoto, T.)--117.10
- Shundo, Kouji (Toei Company, Ltd.)--93.2
- Siberell, Brian--117.10
- Siegel, Joel E.--122.10
- Siegel, Josh (The Museum of Modern Art)--112.8
- *Sight and Sound*--112.8
- Silet, Charles L. P.--122.9
- Silveira, Ronald L. (Compact Video Services, Inc.)--72.10
- Simpson, Don, 1945-1996--117.10
- Sing, Lauri--65.8
- Singer, Maurice A. (Columbia Pictures)--76.12
- Siska, William C. (University of Utah)--112.9
- Sitney, P. Adams (Princeton University)--102.1
- Skármeta, Antonio--93.9
- Skopec, Manfred, 1946- --96.2
- Skywalker Sound (Lucasfilm, Ltd.)--116.6
- Sloan, Jane, 1946- --122.10
- Smith, John N., 1943- --23.8, 117.10, 122.10
- Soba, Stephen (Dennis Davidson Associates)--102.6
- Soderbergh, Steven, 1963- --117.10
- Solinas, PierNico--122.10
- Sony Pictures Classics (Firm)--116.4
- Sony Pictures Entertainment, Inc.--15.7, 15.9
- Sounes, Howard--113.1
- Spinotti, Dante--116.7, 117.10
- Spitz-Behncke--112.8
- Springsteen, Bruce--117.10

- Sragow, Mike--122.9
- St. Martin's Press--116.1
- Starr, William A. (American Federation of Film Societies)--122.9
- Stein, Jenny--118.6
- Stein, Linda--118.3
- Stern, Alan M.--58.4
- Sterritt, David (Columbia University)--112.7
- Stevens, George, Jr.--106.6
- Stevens, Neal (Stevens & Associates)--23.8, 112.9
- Steyermark, Alex--85.7, 85.10
- Stockholm International Film Festival--10.1
- Stollman, Noah--2.3-4, 133.1
- Stone, Oliver--117.10
- Stoppard, Tom--117.10
- Storaro, Vittorio--33.4
- Suber, Howard, 1937- (University of California Los Angeles)--122.10
- Sultan, Khandakar Shahryer--115.9
- Swales, Peter J.--97.4
- Swartz, Cynthia--2.4
- Sypher, Wylie (Simmons College)--122.9
- Taft-Barish Productions--118.6
- Taft Entertainment Motion Pictures/Keith Barish Productions--57.9
- Takakura, Ken, 1931- --118.2
- Takano, Hikari (*Kono Eiga Sugoi Magazine*)--113.1
- Tanaka, Kogi (Shochiku Co., Ltd.)--102.8
- Tanen, Ned--118.2, 122.10
- Taplin, Jonathan T. (TPS Productions)--46.4
- Tate, Robert (Rob² Films)--112.7
- Tatistcheff, Peter A.--118.2
- Taubin, Amy--116.8
- Taxidou, Olga (University of Edinburgh)--112.10
- Taylor, Robin--117.3
- Taylor-Stanley, Julia--113.1, 116.8
- TECO Music--58.7
- Telluride Film Festival--6.4, 112.8, 112.11, 116.1, 116.6
- Tempereau, John (Soundtrack Music Associates)--2.3
- Tennant, Bill (Atlantic Entertainment Group)--72.1, 72.9, 118.6
- Theroux, Paul--118.2
- Thiher, Allen (Middlebury College)--122.9
- Thompson, John (Erre Produzioni)--27.9
- 3 Points Digital--15.7
- Tillen, Jodie--58.4, 112.8
- Timmermann, Bonnie (Music Corporation of America)--58.4
- Tipton, Jennifer--116.4
- Tohokushinsha Film Corporation--116.7
- Tolsma, Dennis--122.10
- Torino Film Festival--116.6
- Toronto International Film Festival Group--113.1, 116.4
- Traube, Victoria G. (International Creative Management, Inc.)--95.7
- Treusch, Bill (Bill Treusch Associates)--6.5
- Trope, Alison (Academy Foundation)--112.11

- Trost, Micky (St. Louis Film Partnership)--70.5
- Turer, Jason--117.2
- Turin International Film Festival--116.1
- Twentieth Century Fox Film Corporation--56.6
- Tyler, Parker--118.2
- Tyson, Evan--115.9
- University of Southern California (Chariton, Dan)--116.2
- Urman, Mark (THINKFilm)--88.8
- Valladolid International Film Festival--10.1
- Vallan, Giulia D'Angelo--113.2, 117.2
- Van der Breggen, Ken--122.10
- Van Horn, Keith, 1975- --118.2
- Van Horn, Ross (Fahey/Klein Gallery)--44.1
- Van Zyl, Paul--118.6
- Vancouver International Film Festival, Trade Forum--112.9, 116.7
- Vangelos, Vasi (First Artists Management)--89.1
- Vera, Mareya (Manga Films)--10.1
- Vidarte, Juan Ignacio (Guggenheim Bilbao)--113.2
- Viejo, Breixo--113.2
- V'iennale Internationale Filmfestwochen Wien--112.7
- Vilinsky, Jeff--2.3, 133.1
- Vining, Donald, 1917-1998--39.7
- Volkmer, Klaus--118.2
- Vonnegut, Kurt--118.4
- Wagner, George (C. G. Jung Institute of Los Angeles)--115.8
- Wagner, Paula (C/W Productions)--81.6
- Wagner, Ziri (Ziri Wagner Production)--112.7
- Waksal, Samuel D. (New York Council for the Humanities)--113.1
- Walken, Christopher, 1943- --118.2
- Walker, Bart (International Creative Management)--6.7, 8.4, 44.5
- Walker, Beverly--118.2
- Walsh, Martin R. (University of Western Ontario)--122.9
- Walsh, Robert W.--116.1
- Walton, Brian (Writers Guild of America, West)--55.8
- Ward, Bumble (Dennis Davidson Associates)--101.5
- Ward, Melinda (*Film Comment*)--122.10
- Warner Bros.--34.8, 39.11, 66.4
- Warners, Will--133.8
- Watkins, Armitage, 1906- (A. Watkins, Inc.)--69.5
- Watson, Shane (*Elle*)--112.7
- Webster, Paul (Miramax Films)--85.8
- Wein, Lauren (Grove / Atlantic)--2.4
- Weinberger, William E. (Selvin & Weiner & Weinberger)--91.3
- Weinstein, Harvey, 1952- --118.2
- Weinstein, Lisa (Columbia Pictures)--55.2
- Weisberg, Jacob--51.9, 118.2
- Weisman, David--2.3-4
- Weizmann, Daniel (Avalon Publishing Group)--112.9
- Wells, Diana--69.2
- Wells, Frank G. (Warner Bros.)--93.1
- Welsh, James M. (Salisbury State College)--122.10

- Wenders, Wim--118.2
- Westchester Library System--116.2
- Whitehall, Richard (Academy of Motion Picture Arts and Sciences)--122.9
- Whitney Museum of American Art (Hanhardt, John G.)--118.2
- Wiersma, Stanley M. (Stanley Marvin), 1930-1986--122.10
- Wigan, Gareth (Columbia Pictures)--44.5
- Wightman, Fred D.--103.5
- Wilcox, Jim--118.2
- William Morris Agency--37.3, 85.9, 116.1, 116.5
- Williams, Christopher, 1939- (University of Westminster)--115.9
- Willingham, Dave--122.9-10
- Wills, Garry, 1934- (Northwestern University)--116.4, 118.2
- Wilson, Cintra--116.1
- Winkler, Irwin (Winkler Films)--48.8
- Wintner, Chuck--65.8
- Wirsing, Werner--2.3-4, 133.1
- Wise, Cindy--72.10
- Wlaschin, Ken (London Film Festival)--122.10
- Wolfgang W. Werner Public Relations--116.1
- Woloshen, Judy (THINKFilm)--88.8
- Wood, Gaby (*The Observer*)--112.9
- Wood, Rebekah--112.7
- Woolner, Kurt (Film Finances, Inc.)--15.7
- The World Film Festival--114.8
- Writers Guild of America--117.1
- Writers Guild of America, West--26.3-5, 27.3, 48.6, 55.8, 69.2, 79.5, 85.9, 106.6
- Writing Initiative (O'Leary, Mary)--116.4
- Wulbrun, Karyn (E! Entertainment Television)--112.10
- Xerox--122.9-10
- Yakigaya, Shoji (Shochiku Co., Ltd.)--102.8
- Yale University (Stern, Robert A. M.)--116.5
- Yamamoto, Mata--83.4
- Yared, Gabriel--2.3-4, 133.1
- Yerxa, Ron (Sovereign Pictures)--27.9
- Yeskel, Ronnie (The Gersh Agency, NY)--85.7
- Zahedi, Caveh, 1960- --133.1
- Zeff, Lisa (ABC News Productions)--115.9
- Zeman, Marvin--122.9
- Zimbert, Richard (American International Pictures Inc.)--76.12
- Zingaro, Zelinda (San Francisco State University)--73.2
- Zinnemann, Fred, 1907-1997--118.2
- Zobrowski, Ewa M. (Canada Societe Generale du Cinema)--68.2
- Zurer, Ayelet--2.4, 133.1
- Zwick, Reinhold--108.7
- Unidentified (Fraenkel Gallery)--118.6
- Unidentified--103.5, 112.11, 118.5
- Unsigned--116.4
- Unsigned (Calvin College, Calvin Film Council)--122.10
- _____ Amice and Eli--118.5
- B _____, David--118.5
- _____ Bob--118.5

- _____ Bob--77.5
- _____ Bob and Herb [?]-118.3
- _____ Boleh [?]-118.5
- _____ Bonnie--122.10
- _____ Bro [?] (Eastern Michigan University)--118.5
- _____ Brooks--122.10
- _____ Chip and Dick--103.5
- _____ Clara--122.10
- _____ Cotty--26.7
- _____ Diane--118.3
- _____ Emma (J. E. Post Production)--88.8
- _____ Enzo--118.5
- _____ Eva and Myrtle--105.9
- _____ Floyd--122.10
- F _____, John--118.3
- _____ J--118.5
- _____ James--74.8
- _____ Jennifer--89.3
- _____ Jim--65.8
- _____ Jim (Queen's University)--122.10
- _____ Jon--112.9
- _____ Kate--89.3
- _____ Kevin--117.3
- _____ Kitty--118.3
- _____ Krissy--2.3, 89.3, 133.1
- _____ Les (LM Production Services)--72.5
- _____ Liz--122.10
- _____ LMK--88.8
- _____ Mary Beth--105.9
- _____ Maureen and [?]-65.8
- _____ Mi[?], Sufan or Susan [?]-6.4
- _____ Nick (Calvin College)--101.2
- _____ Pam--118.5
- _____ Philip (assistant to Bogdanovich, Peter)--112.8
- _____ Rank--96.2
- _____ Steve--122.10
- _____ Susan--118.5
- _____ Susan (Ms.)--122.10
- _____ S.V. [?]-122.10
- T _____, Kitty--122.10
- _____ Tim--2.4
- _____ Yael--112.9
- _____ Yves Claude--116.8