Descriptive Summary

Creator: Schrader, Paul, 1946-
Title: Paul Schrader Papers
Dates: 1943-2011
Extent: 128 document boxes, 9 oversize boxes, 7 oversize folders (osf), 152 bound volumes (bv) (53.76 linear feet)
Abstract: The Paul Schrader Papers contain screenplays, film production files, and personal papers belonging to screenwriter and director Paul Schrader.
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.

Administrative Information

Processed by: Amy E. Armstrong, 2010-2011, 2015
Repository: The University of Texas at Austin, Harry Ransom Center
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), *Québecois!, 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 wrote screenplays for his films *The Last Temptation of Christ* (1988) and *Bringing Out the Dead* (1999).


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:


Scope and Contents


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-2010, 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: Yasajiro 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
Schrader, Paul, 1946-

(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.

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**Related Material**

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

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**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.

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**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.
Film stills.
Juvenilia.
Legal documents.
Motion pictures (visual work).
Photographs.
Posters.
Publications.
Scrapbooks.
Screenplays.
Scripts.
Schrader, Paul, 1946-

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, 2007 (*two CD-ROMs separated to Electronic Records Collection)
  Container 3.2*
- 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


Research materials

'Invoices' [receipts for books and DVDs], 2005-2007  Container 3.11

Kaniuk, Yoram, *Adam Resurrected* (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)

*Affliction* (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

Cast contracts, 1996-1997

Cast, contact, and crew lists, 1996-1997

Casting memos and notes, 1991-1996

'Copyright registration,' 1996-1997

Correspondence

General incoming and outgoing, 1991-1999

'Largo' Entertainment, 1997-2002

Walker, Bart, incoming and outgoing, 1994-1995

'Crew deal memos,' 1997

Daily production reports, February-March 1997

'Day Out of Days' chart, 1997

'Directors Guild of America,' 1996-1997

Director's schedule, December 1996-January 1997

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

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

'Motion Pictures Association of America' (MPAA) title registration and rating, 1996-1997

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

General and travel, 1996-1997

15
Music cue sheets, spotting notes, and source music license agreements, 1997


Post-production crew and schedule, 1997

Rights and clip licenses, 1997

Scene continuity and last frame of action (LFOA) list, July 1997

Screen Actors Guild (SAG) contracts, signatory status, reports, 1996-1997

Script

'Clearance report,' 1996

'Distribution list,' 1996

'Shipping to New York' of film and sound, 1997

'Shooting schedules,' one-line schedule, chronological sequence, traveling shot requirements, set list, 1992-1997

'Writers Guild of America (WGA)' registration, agreements, and signatory status, 1991-1997

Publicity materials

Clippings

Assorted, 1996-2000

'Awards breaks' [clippings copies removed from notebook], 1998-1999

'Press' [clippings copies removed from notebook], 1997-1999

'EPK [electronic press kit] transcripts'; interviews with Russell Banks, Paul Schrader, Nick Nolte, Sissy Spacek, Mary Beth Hurt, and Willem Defoe, undated

'Film festivals and showings,' 1997-1998
Key art, undated

Photographs, film and behind-the-scenes stills

Contact sheets [removed from notebook, 'Actor's Set/B&W #1'], 1997-1998

Slides [removed from notebooks 1-5]

'Actor's Set/Color Slides #1,' week 1-2, 1997-1998

'Actor's Set/Color Slides #2,' week 3-4, 1997-1998

'Actor's Set/Color Slides #3,' week 5, 1997-1998

'Actor's Set/Color Slides #4,' week 6-7, 1997-1998

'Actor's Set/Color Slides #5,' week 7, 1997-1998

Slides [removed from notebooks 1-5]

Prints and negatives, 1997-1998

'Still IDs/Kills,' 1997-1998

Playdate lists, 1998-1999

Press packets (U. S. and German), undated

Printed material

Film Critica, May 1999

Vanity Fair, April 1999

'Publicity overview' memos, 1998

'Screening invites, dates, and responses,' 1997-1998

Research materials

Banks, Russell, Affliction, paperback (1990); 'Author's Copy' bound volume with underlined segments and some annotations

Moving images (*separated to Film Collection)
Schrader, Paul, 1946-

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

Alas, My Daughters, film synopsis, January 1972  Container 14.1

*All My Friends Are Going to Be Strangers* [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

*American Gigolo* (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 *Esquire* (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


Moving images (*separated to Library*) Container *

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

*Auto Focus* (2002, directed by Schrader)
Screenplay by Michael Gerbosi, based on book *The Murder of Bob Crane* by Robert Graysmith

1 June 2001, 'revised draft' (two photocopies)

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

Two photocopies

Production materials

'Budget,' 2001

Casting, 'Alec girls,' 2001

'Correspondence' and memos, 2002

'Credits,' 2002

'Legal' and 'civil suit,' 2002-2003

'Resources' for stock footage and images, 2002

'Soundtrack,' 2002 (*CDs separated to Sound Collection)

Wrap party invitation, 2002

Publicity materials

Clippings

Assorted, 2001-2002

'Press breaks,' 2002-2003


'UK press cuttings' [bound], 2002

Film festivals

50th International Film Festival of San Sebastian, 2002
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

Creative Screenwriting, September-October 2002 Container 17.7

Film Comment, July-October 2002

Gene Simmons Tongue, Fall 2002

New Yorker, 28 October 2002

'Screenings,' 2002 Container 17.8

Research materials

Bob Crane Show, 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

The Faces of Bob Crane, undated (two photocopies) Container 18.4-5

'Hogan's clippings,' 1965-1967 Container 18.6

Photographs of John Carpenter [?], 1967-1980 Container 18.7
Schrader, Paul, 1946-

Moving images (*separated to Film Collection)  Container *

*Black Rain* (1989, Schrader hired as consultant), outlines and correspondence, 1988  Container 18.8

*Blue Collar* (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


Film and behind-the-scenes stills, 1978  Container 19.2

Moving images (*separated to Library)  Container *

*Blue Thunder* [based on the book *Blue Thunder: How the Mafia Owned and Finally Murdered Cigarette King Donald Aronow* 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


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
Outlines, research, memorandum, 2008, undated

*Bringing Out the Dead* (1999, written by Schrader)

Screenplay by Schrader, based on novel by Joseph Connelly

- 7 November 1997, 'first draft'
- 10 July 1998
- 19 August 1998 (three copies; one marked 'office copy')
- 25 August 1998, 'office copy'
- 2 September 1998, 'office copy'
- 3 September 1998, 'shooting script'

Page proofs for published screenplay, 21 December 1999

Production materials

- 'Correspondence,' 1997-1998
- 'Voice over,' 1999


Research materials

- 'Notes' and outlines, 1997
- 'Research' observing New York City paramedics; map and photographs, 1997

Moving images (*separated to Library)

Sound recording (*separated to Library)

*Broken Net* (screenplay by Richard Ogust, based on a story by Schrader and Richard Ogust), correspondence, outline, screenplay draft, 1980, undated
By the Sea of Crystal [variously titled The Christian Life]

Screenplay by Schrader

13 April 1992, 'rough draft'

4 June 1992, 'first draft' (two copies)

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

1 February 1993, 'first draft' (two copies)

11 December 1995, 'second draft'

21 December 1995, 'third draft'

Draft, 'office copy,' [1998?]

24 January 1999

'Outline,' undated

Production

'Correspondence,' 1992-1998

'Legal' contracts and correspondence, 1993-2004

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

'Research' and 'receipts,' 1986-1997

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

Cat People (1982, directed by Schrader)

Screenplay by Alan Ormsby, 'revised draft,' 12 September 1980

Publicity materials

Movie poster (Italian), undated

Photographs, film stills, film festivals, 1982
Press' clippings, 1980-1982

Publicity brochure (Japanese), undated

Printed material

*American Film*, April 1982

*Cinefantastique*, May-June 1982

*Dirigido Por*, July-August 1982

*Film Comment*, March-April 1982

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

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

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'

28 September 1991, 'proposed first draft'

11 January 1992, 'revised first draft' (two copies; also includes a letter)

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)

22 February 1992, 'revised second draft' by Schrader and Pileggi

1 April 1992, 'revised first draft' by Schrader and Pileggi

2 April 1992, 'revised first draft' by Schrader and Pileggi
11 January 1995, revised shooting script by Bo Goldman

'Outlines' and 'treatments'; also contains WGA registration and correspondence, 1990-1992

Production materials

'Arbitration,' 1990-1995

'Correspondence,' 1990-1995

'Legal,' 1990-1994

'Paul's notes,' 1991, undated

'Research' materials, clippings, 1986-1992

Moving images (*separated to Film Collection)

*Cladestine* [based on novel by James Ellroy]

Screenplay draft by Schrader, 25 March 2004 (two copies)

Outlines, correspondence, WGA registration, 2004

*Close Encounters of the Third Kind* (1977, Schrader wrote an original script) [variously titled Kingdom Come]

Screenplay, 'first draft,' undated

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

Arbitration, 1976

Contracts, 1973

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

*The Comfort of Strangers* (1990, directed by Schrader)

Screenplay by Harold Pinter, based on novel by Ian McEwan

24 April 1989, 'first draft'

17 July 1989 (two copies)
Covert People, screenplay by Schrader, 'original' draft, February 1979

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 The Day their World Ended 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  Container 31.1

30 June 2000  Container 31.2-5

'First draft, revised,' 25 October 2000 (four copies)

Notes, outlines, episode summaries, 1999-2000  Container 31.6
Dominion: Prequel to the Exorcist (2005) [released in theaters as Exorcist: The Beginning (2004). Schrader's version was first released as Paul Schrader's Exorcist: the Original Prequel]

Screenplays

Untitled Exorcist Prequel, rewrite by Caleb Carr

'Carr/Frankenheimer draft,' undated

31 January 2002

2 May 2002

The Exorcist: In the Beginning

1 August 2002, 'final revised draft, production rewrite, director's copy'

26 August 2002, 'in-progress rewrite'

3 September 2002, 'in-progress rewrite'

[The] Exorcist: The Beginning

7 October 2002

10 February 2003, 'shooting draft'

11 February 2003, 'shooting draft'

12 February 2004, 'reshoot script,' rewrite by Alexi Hawley

Production materials

Contact and crew lists, day out of days chart, shooting and post-production schedules, invoices, casting, 2002-2003

'Correspondence,' 2002-2005

Email about color scheme, set notes for mosaic, note, poster, 2002-2003

Legal, 2002-2003

'Rome assistants,' 2002

'Travel' and 'FedEx,' 2002-2003
Publicity materials

Clippings

Assorted, 2003-2005

'Pre-Brussels press,' 2003-2005

'Post-Brussels press,' 2005

Film festivals, Brussels International Festival of Fantastic Film (BIFFF), 2005

Clippings, media report, 2005 (*CD-R separated to Electronic Records Collection)

'Press kit,' 2003-2005 (*DVD-R separated to Electronic Records Collection)

Production information, 2005

Program and catalog, 2005

Movie posters, 2005

Photographs, 2002-2005 (*five CD-Rs separated to Electronic Records Collection)

Printed material

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

*Fangoria*, June 2003, August 2004, June 2005

*Premiere*, November 2003

*Sight & Sound* (UK), May 2003 (two copies)

'Screenings,' domestic distribution, screening invoice, 2005

Moving images (*separated to Film Collection)

The Doors of Perception

Screenplay by Schrader

2 May 2000, 'first draft'
Schrader, Paul, 1946-

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)


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)

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

'Legal,' 1996

'WGA registration,' 1997

'Publicity' clippings, 1996

Research materials

'Clippings' [photocopies dated 1917-1993], 1996

'Dance,' undated

'Laurie notes,' undated

'Receipts (Re-Bill),' 1996

'Residences' and 'will,' 1903-1996, undated

'Visual research' and 'pictures' [photocopies], 1996, undated

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'

29 June 1990, first draft (two copies; one marked 'office copy')

25 July 1990, 'first draft revised'

25 July 1990, 'first draft revised,' pages 35-115

24 September 1990, 'second revision' (two copies)

Outlines, 1990, undated

Production material

'Contact list,' 'correspondence,' 'expenses,' 1989-1991, undated

'Legal and WGA registration,' 1990-1991
'Research' materials, clippings, notes, 1960-1990
The Drift, film synopsis, undated
Dying of the Light [Rehn?], screenplay, undated
Eight Scenes from the Life of Hank Williams
  Screenplay by Schrader, 'initial draft,' January 1977
  Letters, clipping, photographs, cancelled check signed by Audrey Williams, 1956-1988
Elena Femina
  Screenplay by Schrader, 'rough draft,' 23 May 1996 (two copies)
  Outline, treatment, correspondence, and 'WGA registration,' May 1996
Empire City, outline, treatment, correspondence, research, receipts, 1988-1989
Evil, outline and book excerpt, undated
Falling Down (1993) [screenplay by Ebbe Roe Smith and directed by Joel Schumacher]
  Screenplay 'revisions' (Schrader hired to polish script)
    29 January 1992
    February 1992
    Correspondence, 1992
The Fatness of the Earth
  Screenplay by Schrader, revised fragments, 1999
  'Outlines,' 1999
  'Research,' 1999
Screenplay by Mark Christopher, based on story by Schrader and Christopher

19 June 1993, 'draft one'

September 1993, 'draft one'

'WGA registration' and treatment, 1992-1993

Research clippings, 1993

*Forever Mine* (1999, written and directed by Schrader)

Screenplay by Schrader

17 August 1988, 'first draft'

23 September 1988, 'first draft-revised'

16 January 1989, 'second draft'

27 January 1989, 'second draft-revised'

6 March 1989, 'third draft, office copy' (two copies; one marked 'office copy')

1 May 1989, 'fourth draft' (two copies)

10 September 1990 (two copies; one marked 'office copy')

13 May 1991, 'fourth draft' (original and photocopy)

23 March 1998, 'office copy'

19 August 1998

17 December 1998

5 January 1999, shooting script with revisions dated 5 January-2 February 1999

8 February 1999, shooting script with revisions dated 8-16 February 1999

16 February 1999, shooting script with revisions dated 8-16 February 1999; also contains crew/cast lists, shooting schedule, notes, story boards, set blueprints
Schrader, Paul, 1946-

Draft, undated

'Outlines' and WGA registration, 1988-1989

Production materials

Cash flow, crew list, schedules, 1998-1999

Casting

'Brice'; correspondence, list of actors, Ray Liotta's portfolio, 1998

'Gretchen/Ella'; clippings, 1998-1999 (*VHS of 'Gretchen Moll' separated to Film Collection)

'Javier/Rick'; résumés, photographs, script fragment, 1998

'Joe/Alan-Esquema'; résumé, screen-test, correspondence, photographs, clippings, 1998-1999 (*VHS of 'Joe Fiennes Screen-test,' 7 August 1998 separated to Film Collection)

Correspondence, 1988-2003

'Legal,' 1988-1990

'Receipts,' 1988-1989

'Script distribution,' correspondence, script comments, set list, 1989

'Wardrobe' and 'preliminary prosthetic,' 1998, undated

Publicity materials

Film Festivals, Premio Filmcritica Umberto Barbaro, XVI Edizione, 2001

Memos and clippings, 1998-2000

Photographs, film and behind-the-scenes stills

Prints, 1998-1999

Slides, 1998-1999

Poster art, 1999
Press kit for Starz! premiere, 2000  

'Press kit,' 1999-2000  

Moving images (*separated to Library and Film Collection)

The Fugue

Screenplay by Schrader

20 June 2003, 'initial draft'

20 June 2003, 'initial draft' with loose title sheet reading 'Screenplay by Louis Cavallo'

25 June 2003, 'initial draft'

7 July 2003, 'first draft'

9 February 2004, 'first draft WC [war crimes] version'; also contains letter from Schrader

28 February 2005

'Second version,' undated

'Third version,' undated

Notes, outlines, WGA registration, 1986-2007

'Research' materials, 1982-2004

The Gambler [based on Dostoevsky's novella], sequential breakdown, letter, February 1973, undated

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'

31 August 1992, 'first draft' (three copies; one marked 'current master' and one marked 'xerox master')

31 August 1992, 'first draft'
Outlines, treatment, WGA registration,’ 1992

Production materials

'Correspondence,' 1992-1993

'Legal,' 1992-1995

Research materials

Clippings and notes, 1986-1992

'Howard Blum's book,' 1992

Gershwin

Screenplays by Schrader

18 July 1985, first draft (two copies)

7 November 1985, 'first draft-revised' (two copies)

Draft, undated

'Outlines,' 1985, undated

Production materials

'Correspondence'; includes notes and outlines, 1984-1985

'Legal,' 1984-1985

Research materials, 1985-1986

The Grass is Greener

Script by Hugh and Margaret Williams (photocopy), 1959

'Revised release script,' screenplay (photocopy), 1961

Correspondence, 1994-1995
The Greenbackers [unproduced television comedy], treatments, 1973-1975

Container 49.1

Hardcore (1978, written and directed by Schrader) [variously titled Pilgrim]

Screenplay by Schrader

'Rough draft,' undated

October 1975, 'first draft'

Draft, undated

Photographs


Film and behind-the-scenes stills, 1978

Bound presentation book of production stills, 1978

Moving images (*separated to Library and Film Collection)

Sound recording (*audio cassette tape separated to Sound Collection)

The Havana Colony, screenplay by Schrader

'First draft,' March 1975

'Revised first draft,' undated

Heaven Below, screenplay by Schrader, 'rough draft,' undated

Holy Blood [variously titled Holy Blood, Holy Grail]

Outline, treatment, and revised treatment, 1993, undated

'Correspondence' and 'legal,' 1982-1993

Infinity's Child

Screenplay by David E. List, based on novel by Harry Stein, 'first draft,' 15 October 1997

'Outline,' notes, correspondence, research 1997-1998

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 Two Women of Boston]

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  
'Casting,' 1993  
Correspondence, 1993  
'Legal,' 1993-1994  
'Locations,' photographs and letter, 1993  
'Post Human' clip, undated  
Script 'notes,' 1993  
'WGA registration,' 1992-1993  
'Research,' 1992-1993

Jack and Jill [proposed project for Schrader Productions; treatment and screenplay to be written by Stuart Werbin], correspondence, 1977-1978

The Jesuit (expected release 2012; as of 2010 was in pre-production), screenplay by Schrader, 'first draft,' 4 July 2009 (*DVD separated to Film Collection)

The Last Temptation of Christ (1988, written by Schrader)

Screenplay by Schrader, based on novel by Nikos Kazantzakis

25 March 1982  
12 August 1983, 'third revision'  
5 August 1987, 'seventh draft, "The Passion"'

Outlines, undated  
Production materials, 'arbitration,' and 'correspondence,' 1981-1988

Publicity materials

'Articles and reviews,' clippings, 1988-1992

Photographs, 1988  
Press packet, 1988
Schrader, Paul, 1946-

Research materials

   Article and 'Israel itinerary,' 1986, undated  Container 56.1

   Kazantzakis, Nikos, The Last Temptation of Christ (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

Light of Day (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, Light of Day

   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
<table>
<thead>
<tr>
<th>Topic</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cast, crew, and staff contact lists, 1986</td>
<td>58.1</td>
</tr>
<tr>
<td>'Continuity,' 1986</td>
<td>58.3</td>
</tr>
<tr>
<td>'Correspondence'</td>
<td></td>
</tr>
<tr>
<td>By year, 1981-1987</td>
<td>58.4</td>
</tr>
<tr>
<td>By correspondent, A-Z, 1985-1987</td>
<td></td>
</tr>
<tr>
<td>Regarding 'Bruce Springsteen,' 1985-1987</td>
<td></td>
</tr>
<tr>
<td>Notebook titled 'Born in the USA,' undated</td>
<td>122.11</td>
</tr>
<tr>
<td>Screen credits, 1986</td>
<td>58.5</td>
</tr>
<tr>
<td>Shooting schedule, 1986</td>
<td>58.6</td>
</tr>
<tr>
<td>Soundtrack and album</td>
<td></td>
</tr>
<tr>
<td>'Agreements' to secure copyright, 1986</td>
<td>58.7</td>
</tr>
<tr>
<td>Correspondence, 1986-1987</td>
<td>58.8, 130</td>
</tr>
<tr>
<td>'Cues,' invoices, band equipment list, 1986-1987</td>
<td>58.9</td>
</tr>
<tr>
<td>'Lyrics' and 'cues,' 1985-1986</td>
<td>58.10</td>
</tr>
<tr>
<td>Publicity materials</td>
<td></td>
</tr>
<tr>
<td>Clippings, breaks, interviews, Cleveland press, reviews, 1986-1987</td>
<td>58.11, 125, 127</td>
</tr>
<tr>
<td>Novelization proposal by Robert Feiden, 1986</td>
<td>58.12</td>
</tr>
<tr>
<td>'Press packets' and press releases, 1986-1987</td>
<td>59.3</td>
</tr>
<tr>
<td>Research materials, clippings, band press packet, club calendars, 1980-1986</td>
<td>59.4, 125, 127</td>
</tr>
</tbody>
</table>
Schrader, Paul, 1946-

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

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

*Light Sleeper* (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

'Press memos,' 1991

Printed material

*Cinemateket*, January-February 2004

*Dirigido*, December 1994

*Positif*, April 1993

Publicity brochure (France), 1992

Screening, 'NY premiere,' guest list, 1992

'Research' materials, notes and clippings, 1990

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

Moving images (*separated to Library and Film Collection)

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'

24 February 1995, 'preliminary draft' (two copies; copy 1 also contains outline)

6 April 1995, 'first draft' (three copies; one marked 'writer's copy')

22 May 1995, 'first draft-revised'

14 June 1995, 'first draft-revised (2)'

26 June 1995, 'first draft-revised (3)' (two copies)

'Outlines,' undated
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

*Mishima: A Life in Four Chapters* (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

Production materials

Correspondence, general and 'personal letters,' 1984-1988

'Credit lists,' drafts and examples, 1983-1985

Investment proposal and expenses, 1979-1985, undated

Ishioka, Eiko, 1984

'Legal,' 1981-1993

Narration, 1984-1985

Staff and crew lists, 1984

Publicity materials

'Book project-Paul's introduction,' draft and correspondence, 1985

Clippings, American and international press, 1983-1986

Film festivals

'Cannes,' clippings, correspondence, photographs, program, 1985

Filmfest München (Munich), 1985

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

'Photographs,' film and behind-the-scenes stills; also negatives and slides, 1985

'Press conference (Japan),' 1983

Press kit, 1985

Printed material

City Limits Magazine (25-31 October 1985)

Dirigido Por... (December 1985)

The Face (September 1985)

Mishima (Japanese)

The Movie Scene (November 1985)

Positif (June 1985)

Le Revue du Cinema (June 1985)

Starflix (June 1985)

Zoom (1985)

'Requests' for interviews and appearances, 1984-1985

'Screenings,' 1984-1985


Moving images (*separated to Library and Film Collection)

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

The Money House

Treatments, 1994

WGA registration and revised treatment draft, 1994-1995
The Mosquito Coast (1986, written by Schrader)

Screenplay by Schrader, based on novel by Paul Theroux

20 September 1983, 'second draft revised'

November-December 1985, revised by Peter Weir

Outlines and notes, undated

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

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

Movieland, outlines, treatments, correspondence, research, 1989-1990

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

The New Life, outline, undated

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

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)

Correspondence, treatment, 1997-2000

'Research,' 1995-2000

The Noble Experiment

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

'Outlines' and 'research,' 1994

Obsession (1976) [variously titled Déjà Vu]
Schrader, Paul, 1946-

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

Correspondence, treatment, 1973-1987

Publicity

Clippings and reviews, 1974-1976

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

Printed material, Screen English (Japan, February 1978)

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

Screenplay

Rough draft, undated

12 December 1977

Outlines, treatment, notes, and correspondence, 1976

Moving images (*separated to Library)

Old Girlfriends [variously titled Life without Women], screenplay draft by Schrader, film treatment, March 1972, undated


Patty Hearst (1988, directed by Schrader)

Screenplay by Nicholas Kazan, based on book Every Secret Thing by Patricia Campbell Hearst and Alvin Moscow

1 September 1987, 'Director's revision, Linda's copy'

12 October 1987, 'Director's revision' with revisions dated 21 October 1987

Hearst, Patricia, comments on script, 1987

Script revisions/additions/narration, May 1987
Production materials [many are Linda Reisman's files, the film's associate producer]

<table>
<thead>
<tr>
<th>Description</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounting, budget, cost reports, 1987-1988</td>
<td>71.8, 130</td>
</tr>
<tr>
<td>Cast, crew, and staff lists, 1987-1988</td>
<td>71.9</td>
</tr>
<tr>
<td>'Continuity and editorial inventory,' 1988</td>
<td>71.10</td>
</tr>
<tr>
<td>Correspondence and 'memos,' 1987-1988</td>
<td>72.1</td>
</tr>
<tr>
<td>Days out of days charts, one line and shooting schedules,</td>
<td>72.2</td>
</tr>
<tr>
<td>September-December 1987</td>
<td></td>
</tr>
<tr>
<td>'Deal memos' for cast and editorial crew, 1987-1988</td>
<td>72.3-4</td>
</tr>
<tr>
<td>'Delivery requirements,' 'opticals,' 'rehearsals,' 'visual possibilities/ ideas,' 1987-1988</td>
<td>72.5</td>
</tr>
<tr>
<td>'Legal' and 'errors and omissions insurance,' 1987-1988</td>
<td>72.6</td>
</tr>
<tr>
<td>'Locations' in San Francisco and Los Angeles, 1987-1988</td>
<td>72.7</td>
</tr>
<tr>
<td>Main title and end credits, coda, various drafts, correspondence, 1987-1988</td>
<td>72.8-9</td>
</tr>
<tr>
<td>'Post-production budget, memos, schedule,' 1987-1988</td>
<td>72.10</td>
</tr>
<tr>
<td>Props ('SLA weapons list') and 'Wardrobe,' 1987</td>
<td>73.1</td>
</tr>
<tr>
<td>Reisman, Linda files, notebook (production and crew notes), correspondence, 1987-1989</td>
<td>73.2-3</td>
</tr>
<tr>
<td>Rights clearance, The New Centurions, newspapers and news footage, 'People In Need footage, KRON-TV/SF,' Way Back Home/ Mission Impossible/ Flip Wilson,' 'You're So Vain,' 1987-1988</td>
<td>73.4</td>
</tr>
<tr>
<td>Scene 'breakdown,' 1987</td>
<td>73.5</td>
</tr>
<tr>
<td>'Soundtrack,' 1984-1988</td>
<td>73.6</td>
</tr>
<tr>
<td>Publicity materials</td>
<td></td>
</tr>
<tr>
<td>'Advertising billing requirements,' 1988</td>
<td>73.7</td>
</tr>
</tbody>
</table>
Clippings, 'articles and reviews,' 'publicity,' 1987-1988

Film festivals, Cannes, 'budget/memos,' 'press,' 1987-1988

Photographs, behind-the-scenes and film stills; also slides, 1988

Press kits [two versions; one contains a still of Richardson and Hearst that reads "Do Not Use" and the other contains three stills], 1988

Research materials, notes and articles, 1974-1988

Moving images (*separated to Library and Film Collection)

Pipelinier

Screenplay by Schrader

'First draft,' edited, undated

Draft, 1971 (two copies)

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

Québecois!

Screenplay by Schrader

Early draft, undated

3 September 1985 (two copies)

11 March 1987

Draft, undated (two copies; one marked 'office copy')

'Casting,' 'correspondence,' 'contract,' research, 1973-1998

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,'  Container 76.6
1978-1980

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

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
Schrader, Paul, 1946-

'Correspondence' and 'legal,' 1984-1985

Research about Vietnam; articles, correspondence, maps, notes, photographs of Vietnam, locations and model clippings, circa 1960s-1980s

Satanic Majesties

Screenplay by Kevin Jackson, based on a story by Schrader and Kevin Jackson, 'first draft,' 18 April 1992

Correspondence, synopsis, story "Oppressed," treatments, revised treatments, 1991-1993

The Second Window [based on novel by Robin Maugham], 'preliminary breakdown,' research, September 1971

Sex Drive, 'initial working draft,' notes, and research, 23 September 1997, undated

Skid Row Joe, synopsis, February 1972

Snow White

Screenplay by Tom Szollosi

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

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

Screenplay drafts revised by Schrader

25 October 1993, 'first draft, office copy'

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

22 December 1993, 'first draft-revised by Schrader'

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

'Outline' and notes, 1993-1995

Production, 'arbitration,' 'correspondence,' expenses, 'legal,' 1993-1996
Schrader, Paul, 1946-

'Research' articles, notes, and photograph, 1993, undated

Splinter Way

Screenplay by Schrader

March-April 2000, 'revisions'

7 June 2000, 'first draft'

'Originals,' undated

Draft, undated

Agreement, correspondence, 'outlines,' 'research,' 2000, undated

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

Suspect Zero

Screenplay

29 August 1997, 'fourth draft' by Zak Penn

6 February 1998, 'third draft' by Penn, rewrite by Richard Friedenberg

15 May 1998, revised draft by Schrader (two copies)

26 June 1998, 'second draft' by Schrader

30 July 2002, Penn script revised by Billy Ray

'Outlines,' April 1998, undated

'Correspondence,' 1998-2003

'Research' articles and notes, 1996-1998

Taxi Dancing, early story idea, undated

Taxi Driver (1976, written by Schrader)

Screenplay by Schrader
Schrader, Paul, 1946-

Draft, undated with revised pages dated 21 August 1974

29 April 1975 with revised pages dated April-May 1975

Production

Commission payment statements, 1988-1998


Shooting schedule, tentative, 13 May 1975

'Miscellaneous'; photograph from film *Justine*, clipping about Arthur Bremer, 1972-1983

Publicity materials

Clippings and reviews, 1974-1976

Film Festivals, Cannes; printed material

Photographs

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

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

Bound presentation book of production stills, 1975

Production stills, 1975

Press packets; also in German and Japanese, 1976

Printed material

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

*Film Heritage* (Spring 1976), *Films and Filming* (August 1976)
Bound volume; Schapiro, Steve and Paul Duncan, *Taxi Driver* (Taschen, 2010)

Moving images (*separated to Library and Film Collections)

Terror, outline, undated

Those Invited In, notes, undated

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

Shooting scripts, outlines, photographs, publicity, 1985

Correspondence and 'telexes,' 1985

'Dylan,' 2002

Moving images (*separated to Film Collection)

Torch

Screenplay by Schrader, 'first draft,' 1 November 2004 (four copies)

Outline and notes, undated

Agreements and publicity, 2004

Research, Ruth Etting articles and receipts, 2004

*Touch* (1997, written and directed by Schrader, based on novel by Elmore Leonard)

Screenplay by Tony Richardson, undated

Screenplay by Schrader

15 May 1995, 'first draft'

24 August 1995, 'first draft-revised, master'

18 September 1995, 'first draft-revised'

12 October 1995, 'first draft-revised (3)'

22 November 1995, 'first draft, revised (4)'

Schrader, Paul, 1946-
Schrader, Paul, 1946-

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
Schrader, Paul, 1946-

'Press junket,' 1996-1997

'Research' materials, articles, correspondence, 1994-1996

Moving images (*separated to Library and Film Collection)

Artifact, film clapper (*separated to Personal Effects Collection)

The Tourist, outline, undated

Trembling, screenplay by Schrader, revisions by Larry Gross and Michael Fields; also letter, 2003

* Untitled: New Blue (1995, short film for BBC directed by Schrader) [variously titled Picture House]

Production materials

'Billing and budget,' 1995

'Contract and insurance,' 1995

'Letters,' 1995-1997

'Research' materials about Manny Farber (film critic and artist), articles, letters, interview transcript, photographs, exhibition catalogs, 1962-1995

Moving images (*separated to Film Collection)

'Vachss' [pilot for HBO series based on novels by Andrew Vachss featuring his protagonist, Burke], outline, script, correspondence, contract, research, 2005

The Vice Lords, synopsis, correspondence, photograph, August 1971-1973

* The Walker (2007, written and directed by Schrader)

Screenplay by Schrader

12 October 1999, 'first draft'

7 March 2000, 'first draft-2nd version'

1 April 2001, 'second draft' (two copies)

1 March 2002, 'third draft'
Schrader, Paul, 1946-

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

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

Berlinafe Film Festival, 2007 [Schrader served as president of the International Jury and The Walker premiered out of competition], certificate; photographs of Schrader, Lauren Bacall and Moritz Bleibtreu; clippings; correspondence, 2007 (*3 CD-Rs separated to Electronic Records Collection) Container 89.8, 125
Sedona International Film Festival and Workshop, program, 2008

Key art design drafts, 2007

Movie posters, 2007

Photographs, film stills (*CD-R separated to Electronic Records Collection)

Research materials, correspondence, clipping, 1999, 2005

Digital material (*CD-R separated to Electronic Records Collection)

Moving images (*separated to Film Collection)

The White Hotel, correspondence, 1993

*Witch Hunt* (1994, directed by Schrader for HBO)

Screenplay by Joseph Dougherty

5 October 1993, 'third draft'

7 February 1994, 'Director's revision'

23 February 1994, 'Director's revision'

27 April 1994, 'Director's revision'

27 April 1994, 'Director's revision' containing revised pages dated 6 May-10 June 1994

'Revised pages,' 22 April-10 June 1994

Production materials

'Budget (final)' and 'rebills,' 1994

'Call sheets' and location list, 13 June-29 July 1994

'Cast list,' 1994

'Casting,' 1994

'Contact and crew lists,' 1994

'Correspondence,' 1994-1995

Schrader, Paul, 1946-
Schrader, Paul, 1946-

Daily production reports, 13 June-29 July 1994

'Legal,' 1994-1996

'Music,' 1994, undated

'One line schedule,' 1994

Pre- and post-production schedules, 1994

'Shooting schedule' and day out of days schedule, 1994

Publicity materials

Clippings, reviews and features, 1994-1995

Film festivals, 1995

Photographs, film and behind-the-scenes stills; also slides, 1994

Poster art, 1994

Press packet, press release draft, press schedules, 1994

Screenings, guest lists for New York and Los Angeles screening, 1994

Moving images (*separated to Library and Film Collection)

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

Outlines, notes, correspondence, 2006

Xtreme City [variously titled Extreme City]

Screenplay by Schrader

'Initial draft,' Christmas 2008
Schrader, Paul, 1946-

'First draft,' 2010

Extreme City, outline, 17 September 2008

_The Yakuza_ (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

Rope's End, 'first draft,' undated

'Sold script-Author's copy,' January 1973 [contains Sasasaki's corrections of Japanese]

18 December 1973, draft by Robert Towne

Draft, missing pages, undated

Production materials

Contracts and agreements, WGA registration, 1972-1975

Correspondence, 1977-1979

Publicity materials

Clippings and reviews, 1973-1975

Movie posters (Japanese and French), 1975


Photographs, behind-the-scenes stills, 1974

Printed material, _Motion Picture Times_ (Japan, December 1974)

Pressbooks (English and Japanese)

Research article, Japanese writing, 1967-1975

Moving images (*separated to Film Collection)
Zen and the Art of Motorcycle Maintenance [book by Robert Pirsig], correspondence, 1990

Zion Hill [television pilot for FX], script, 'first draft,' 28 May 2004; talking notes, 2004
Series II. Plays, 1981-2011

Berlinale (1987)

Script by Schrader

1 June 1987, first draft

14 September 1987, 'second draft' (three copies)

Correspondence and blank copyright form, 1985-1989

'Research,' 1981-1989

The Cleopatra Club (1995) [variously titled The Veiled Protectorate]

Script by Schrader

15 March 1994

The Veiled Protectorate, 26 August 1994

16 May 1995

5 June 1995

5 July 1995

5 October 1995

22 January 1996 (two copies)

5 February 1996 (four copies)

1 January 2004

13 August 2004 (three copies; copy one contains script, Only We Who Guard the Mystery Shall Be Unhappy by Tony Kushner)

'Script notes,' 1995, undated

'Contracts,' correspondence, premiere 'invites,' 'WGA registration,' 'press,' 'research,' 1994-2005
Schrader, Paul, 1946-

stadtTheater walfischgasse production (Germany); publicity material, program, reviews, poster, 2011

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

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)

'Outlines,' notes, 'legal,' 1983-1984, undated

'Correspondence,' 1982-1993

Research

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

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

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

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


'Magazine articles,' 1982-1990

'Masson debate,' 1983-1984


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

'Swales, Peter,' 1981-1982

'Travel' itineraries, receipts, notes, photographs, 1983
Schrader, Paul, 1946-
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

*Cinema* (Schrader was contributor and editor), original publications

- Volume 4, Number 4, December 1968

- Volume 5, Number 1, 1969

- 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)

- 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

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

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

- Issue 34, 1974

Coast FM & Fine Arts, original publications

- Tear sheets, 1969-1970

- Volume 10, Number 12, December 1969, contains "Bob and Carol and Ted and Alice…(And Agnes)" by Schrader
Schrader, Paul, 1946-

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

Film Comment

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

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

Volume 36, Number 5, September-October 2000, contains Lost & Found by Schrader

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

Drafts, undated

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

Notes, course handouts, printed emails, introduction draft with comments, research articles, 2004-2005

Original publication (three copies)
Schrader, Paul, 1946-

"The Film Noir," booklet accompanying screening at Los Angeles International Film Exposition, 1971

Film Quarterly, Winter 1972-1973, contains film review of Unholy Rollers by Schrader, original publication

Jackson, Kevin, Ed., Schrader on Schrader & Other Writings (1990)

Faber and Faber; correspondence, royalty statements, selected copies of Schrader's collected writings, 1988-1991

Guest list, invitations, photograph contact sheets, 1990

Photographs, non-Schrader films stills used in publication, circa 1930s-1960s

KPFK radio (Schrader reviewed films on air)

The Folio, September-October 1971

Typescripts, September-October 1971

LA, complete publication and tear sheets, November-December 1972

Los Angeles Free Press

Blank letterhead, undated

Complete issues, December 1968-December 1970

Tear sheets, 20 December 1968-4 December 1970

Los Angeles Image, complete publication and tear sheet, October 1969


Los Angeles Weekly News, "John Milius: Master of Flash" by Schrader, tear sheet, 17 August 1973

New Yorker, "Paul Schrader on Martin Scorsese" (21 March 1994), drafts, original publication clipping, original publication, contract, correspondence, 1993-1994

Projections: Film-makers on Film-making (Faber and Faber series), 'Schrader Journal for Projections ,' drafts and correspondence, 1993
Schrader, Paul, 1946-

*The Real Paper* (Boston), "Cinema Out Takes" by Schrader, complete publication and tear sheet, December 1972

*The Staff*, "Hollywood's America: In its Own Image" by Schrader, tear sheet, 2 February 1973

*Transcendental Style in Film: Ozu, Bresson, Dreyer* (1972)


Whit and Hallie Burnett, Eds. *Story: The Yearbook of Discovery*


1971 contains "Laughter in the Dark" by Schrader (*separated to Library)
Schrader, Paul, 1946-

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

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
Schrader, Paul, 1946-

'Lecture notes,' screenwriting class, 26 September 1982

The National Film School of Denmark, 'To Move the Film--The Script,' "On Paul Schrader In Copenhagen," printed booklet, February 1995

National Film and Television School (NFTS) (Great Britain), "Passport to Cinema" schedule in which Schrader selected screening programs, 2009

National Film Theatre, British Film Institute, June 1993

The Public Theater Schrader Retrospective, correspondence, press releases, invitation, 1991

San Francisco State University, "An Evening with Paul Schrader," poster, 4 December 1984

Studio K, Roeterstraat, Netherlands, Schrader Retrospective, April-May 1983

"Talking with Ozu," 'Schrader interview for Ozu documentary,' correspondence, brochure, 1993

UCLA Festival of New Creative Work, Filmmaker of the Year award, program, 2006

'Writers Guild of America (WGA) Screen Laurel Award,' correspondence, programs, 1998-1999

Bound Volumes (list of books transferred to Book Collection and items removed from books)

Bresson, Robert, 'Interview'; school papers, photographs, 1968-2000

Calvin College

Calvin College Chimes, October 1965-May 1968; includes two issues of spoof edition called (Viet) Bong

Commencement program and diploma, grade reports, student handbook, bulk mail application for The Spectacle, 1964-1968

Prism yearbook, 1967-1968

The Spectacle, May 1968-December 1968

Container 71
25th class reunion; photograph and newsletter, 1993

Childhood

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

Baby book, 1946

Bible verses, handwritten on two notepads, undated

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

Cigar bands collection, scrapbook and envelope, undated

Correspondence, 1963-1968; includes Scholastic award letter

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

The Emblem, issues of publication, 1953-1964

Memoir, yearbook, 1964; also reference letter, 1965

Golden Anniversary yearbook and letters, 1970

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)

Juvenilia

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

Bird Legs, May 1966

Bocepom, 1968
The Emblem articles (Schrader was Sports Editor), 1963-1964

The Extraordinary Life of Sturrmed Lice and Timothy Church, 1967

'Miscellaneous Non-Fiction: 12th-Fresh' and 'Miscellaneous: 12th,' 1961-1965

Mother is Back/ Thirteen Letters from a Prodigal Son, March 1965

My Experiences with a Flying Saucer, November 1966

"A Nightmare Life-in-Death Was She": The Misfits, undated

Robert's Rules of Order, December 1964

Son of the Romans, typescript and booklet, March-April 1964

What Makes Wayne Foster, February 1967

Notebook [small with Bible verses and secret code keys], undated

School assignments

Assorted, circa 1952-1961

Michigan, undated (*original restricted due to fragile condition, digital copy available for use)

Toys (*toy pistol and wooden nickel separated to Personal Effects Collection)

West Side Christian School

Awards, grade reports, newsletter, photographs, programs, yearbooks, 1952-1961

Published histories and school milestone anniversaries, 1944-1983
Schrader, Paul, 1946-

Cinema Arts Centre screening schedules [includes *Affliction* and *The Last Temptation of Christ*], 1999-2004

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 *Yakuza* is screened, September 2006

  Nantucket Film Festival, tribute, 2000

  Roger Ebert's Overlooked Film Festival, *Mishima: A Life in Four Chapters*, 2008

  Container 105.6

  ScreenLit Film, TV, & Writing Festival, ScreenLit Lifetime Achievement Award in Screenwriting, July 2009

  Sundance Film Festival, 1992

  Container 105.7

  Telluride Film Festival yearbook (1988) and catalogs (1997, 2000)

  USA Film Festival, Great Director Tribute, April 1995

  Film posters [not Schrader productions; many for Japanese films]; also includes *Spring Equinox* signed by Kenneth Anger

  Container osf

  Film print sources for Schrader's films, list, undated

  Container 105.8
Schrader, Paul, 1946-

'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

*Bunte*, Forty Years in Pictures: 1945-1985, special supplement  
Container 106.2

*Cargo*, March 2011  
Container 134.4

*Christianity and Literature*, Volume 42, Number 3, Spring 1993 [contains an article about *Taxi Driver* and an article about *American Gigolo*] (*note removed to 102.11)  
Container 106.2

Container 124.4

Container 106.3

*Film Comment*, Volume 43, Number 2, March-April 2007  
Container 106.2

Container 106.3

*Ozu Retrospective: 90th Anniversary of his Death* (undated, Japanese)  
Container 106.2

*Pacific Coast Studio Directory*, 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

Container 106.5, 125

1973-1975; clippings, correspondence, AFI report, "Yakuza-Eiga: A Primer" by Schrader (*Film Comment*, January-February 1974), reprint  
Container 106.6, 125

1976; clippings  
Container 106.7, 125-126
1977; clippings

1978; clippings, Cahiers du Cinema (November), Positif (December), Calvin College newsletter

1979; clippings, Film en Televisie (May /June, Netherlands)

1980; clippings, photograph, Saturday Review (October)


1982; clippings, lecture flyer, National Film Theatre program (September), Cinefantastique (May/June)

1983; clippings

1984; clippings, photographs of Molly Schrader

1985; clippings, filmbulletin (November, Germany), International Film Festival of Flanders schedule, House & Garden issue (October)

1986; clippings

1987; clippings

1988; clippings, Dublin Film Festival faxes

1989; clippings

1990; clippings, interview transcript, Russian program

1991; clippings (*audio cassette tape separated to Sound Collection)
Schrader, Paul, 1946-

1992; clippings, Dutch Film Days correspondence, photographs, publicity; *Light Sleeper* screening invitation; *Weekly Mail* Film Festival (South Africa), photographs of demonstrators; American Cinematheque tribute

1993; clippings, Graz Symposium correspondence, National Film Theatre schedule (June)

1994; clippings, photograph, *GQ* (May), *Positif* (June, 3 copies)

1995; clippings, *DGA News* (February-March 1993), *Sight and Sound* (January)

1996; clippings, Hudson Valley Film Festival

1997; clippings

1998; clippings

1999; clippings, correspondence, International House film schedule, *Vanity Fair* (April)

2000; clippings

2001-2002; clippings, *Close Up* (January/March), *Secuencias*

2004; clippings (*audio cassette separated to Sound Collection)

2005-2006; clippings, AFI annual report, AFI Schaffner Alumni Medal ceremony photographs, *The L Magazine*

2007-2009; clippings (*DVD-R "Interview with Paul Schrader" produced by Zhenya Kiperman separated to Film Collection)

2010-2011; clippings

Photographs

Almodóvar, Pedro and Schrader, 1994

'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
'Berlin Film Festival,' Schrader and others, 1987

'Calvin College,' 1965-1969

'Cannes,' for Affliction, Comfort of Strangers, Mishima, Patty Hearst, 1985-1990

Childhood; family, school, and class pictures of Schrader, 1950-1961 (*Zip disk separated to Electronic Records Collection)

Directors; collection of autographed prints of film directors, 1900s-2000s

Allen, Woody; Almodovar, Pedro; Altman, Robert; Anderson, Lindsay; Antonioni, Michelangelo; Ashby, Hal

Bergman, Ingmar; Bertolucci, Bernardo; Boetticher, Budd; Bresson, Robert; Buñuel, Luis

Capra, Frank; Carne, Marcel; Cassavetes, John; Chabrol, Claude; Chaplin, Charlie; Coppola, Frances Ford; Costa-Gavros; Cukor, George

Dassin, Jules; Demy, Jacques; De Sica, Vittorio; Detierle, William; Dymtryk, Edward

Fassbinder, Rainer Wener; Fellini, Federico; Ford, John; Forman, Milos; Fosse, Bob; Frankenheimer, John; Fuller, Sam

Griffith, D.W.; Huston, John

Kar-wai, Wong; Kaurismaki, Aki; Kazan, Elia; Keaton, Buster; Kubrick, Stanley; Kurasowa, Akira

Lean, David; Losey, Joseph; Lucas, George; Malle, Louis; Mamoulian, Rouben; Minelli, Vincent

Polanski, Roman; Preminger, Otto

Ray, Satyajit; Renoir, Jean; Reifenstahl, Leni; Ritt, Martin; Rivette, Jacques

Schlesinger, John; Schlöndorff, Volker; Stone, Oliver; Szabo, Istvan

Vidor, King; Visconti, Luchino; Von Sternberg, Josef; Von Stroheim, Erich

Wadja, Andre; Walsh, Raoul; Wenders, Wim; Wilder, Billy; Woo, John; Wyler, William

Container 110.3

Container 110.4

Container 110.5

Container 110.6-7*

Container 136.1

Container 136.2

Container 136.3

Container 136.4

Container 136.5

Container 136.6

Container 136.7

Container 136.8

Container 136.9

Container 137.1

Container 137.2

Container 137.3

Container 137.4
Zinnemann, Fred

Family; Schrader, Charles, Joan, Leonard, and Chieko Schrader [prints and negatives], 1958-1982

'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

Publicity, headshots, portraits of Schrader

'University of California Los Angeles' and early Los Angeles; prints, negatives, and slides, 1970-1977

Wedding; prints and negatives, 1969

Unidentified, circa 1980s

Duplicate photographs, circa 1990s

'Planet Hollywood loan' of Schrader film memorabilia, agreement, 2000

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

'Book project,' correspondence, 1986

'Surrealism project'; receipt and American Gigolo newspaper advertisement featuring John Travolta, 1986

'Video Game Proposal-Six Track,' handwritten and typed copies of proposal, 12 January 1982

'Public party list,' 1991

'Requests,' invitations to film festivals, galas, parties, screenings, professional collaborations, interviews, etc.

1994, 1996

1998
Schrader, Paul, 1946-

1999

2000

2001

Schrader, Leonard papers

Baby book and reading list, 1943-circa 1950s

Journals (photocopies), 1971

Notebook with notes, drawings, clippings, circa 1960s

Obituary and note from Martin Scorsese, 2006

School assignments, circa 1950s

Writings; notes, outlines, fragments of a novel or story, circa 1960s

'Schrader Library donated to Calvin College,' book list and appraisal, 1990

'Shopping'

'Shopping adventures/F.M. [Forever Mine] input,' 1999

2000 [receipts and some manuals]

'Money orders,' 2000-2001

2002

Subject/Research files

'Alton, John,' correspondence and clippings regarding a tribute at Telluride, 1978

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

1992; itineraries, correspondence

1997; itineraries, correspondence

1998; itineraries (*3.5 inch computer disk separated to Electronic Records Collection)

1999; itineraries, correspondence

2000; itineraries, correspondence, Adventures Cross-Country application

2001; itineraries, correspondence

2002; itinerary

'Writer's Guild of America (WGA)' registration, 1998-2000
Series V. Correspondence, 1968-2008, undated

Chronological, incoming and outgoing

1969-1972

1973-1982, undated

1984-1985

1996

1997

1998 (*two 3.5 inch computer disks separated to Electronic Records Collection)

1999

2000; transcript of interview with T. Lindlof; treatment for Merchant of Venice, CA by Andrew Tsao

2001; writings about Pauline Kael

2002

2006-2009; synopsis of Goodbye Schenley Road by Robin Taylor

Family letters

Leonard "Len" Schrader to Schrader and others, 1970-1971

'Mothers letters to Len,' letters from Joan and Charles Schrader to Paul and Leonard Schrader, circa 1971-1978

'Paul's letters to Len,' 1969-2001

'Personal/Special'


C-H, 1971-2005


Schrader, Paul, 1946-
Schrader, Paul, 1946-

Kael, Pauline (photocopies from Lilly Library of Schrader's letters to Kael), 1968-1993

N-S, 1974-2000, undated

Scorsese, Martin, 1981-2005, undated


'Birthday cards' (40th), 1986

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

Unidentified, 1980-1997

Reisman, Linda, 1986-1987
Series VI. Works by Others, 1966-2007, undated

*The Book of Jamaica*, screenplay by Jeremy Pikser, based on novel by Russell Banks, August 2004 (two copies)

The Colombo Wars by Joepsh P. Fezza, Jr., first draft, 17 October 2007

*The Demolished Man*, screenplay by Stephen Tolkin, based on novel by Alfred Bester, undated

Devil's Interval, proposal, 1993

*Funny Boy*, screenplay by Leonard and Chieko Schrader, based on novel by Shyam Selvadurai, undated

I See A Long Journey, screenplay by Robert Goolrick, adapted from a story by Rachel Ingalls, first draft, 5 March 1993

"Innocence," short story by Harold Brodkey (photocopy), 1973

Jerusalem, Jerusalem!, film treatment by Martin Scorsese (photocopy), 29 March 1966

Manson, script by Mark Roberts, undated

So. Cal., novel by Jerry Belson, 25 May 1994
Schrader, Paul, 1946-

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
Schrader, Paul, 1946-

- 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
Schrader, Paul, 1946-

- 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 (Zoetroppe)--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
Schrader, Paul, 1946-

- 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, Deveraux--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
Schrader, Paul, 1946-

- 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
- Ernstoфф, 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
<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fenjves, Pablo F.</td>
<td>30.6</td>
</tr>
<tr>
<td>Festival du Cinéma Américain</td>
<td>116.2</td>
</tr>
<tr>
<td>Festival International Du Film (Cannes)</td>
<td>73.9</td>
</tr>
<tr>
<td>Ffrench, Erica (RotoVision)</td>
<td>113.2</td>
</tr>
<tr>
<td>Fidlow, Bennett J.</td>
<td>116.3</td>
</tr>
<tr>
<td>Field, Jeffrey H. (William Morris Agency)</td>
<td>44.2, 70.1</td>
</tr>
<tr>
<td>Fielden, Emily (RotoVision)</td>
<td>112.10</td>
</tr>
<tr>
<td>Fields, Freddie</td>
<td>30.6</td>
</tr>
<tr>
<td>Film by the Sea Festival</td>
<td>112.11, 115.4</td>
</tr>
<tr>
<td>The Film Society of Lincoln Center</td>
<td>112.9, 113.1-2</td>
</tr>
<tr>
<td>Filmax</td>
<td>115.5</td>
</tr>
<tr>
<td>Filmfest München</td>
<td>67.1</td>
</tr>
<tr>
<td>Filmfest Oldenburg</td>
<td>91.9</td>
</tr>
<tr>
<td>Finch, Calvin W. (The M Film Company)</td>
<td>66.4</td>
</tr>
<tr>
<td>Fine, Marshall</td>
<td>112.7</td>
</tr>
<tr>
<td>Fin, Oscar Barney (Festival Internacional de Cine de Mar del Plata)</td>
<td>112.7</td>
</tr>
<tr>
<td>Fireman's Fund Insurance Companies</td>
<td>66.4</td>
</tr>
<tr>
<td>Firstenberg, Jean Picker (American Film Institute)</td>
<td>112.11</td>
</tr>
<tr>
<td>Fisher, Lucy (Warner Bros.)</td>
<td>65.8</td>
</tr>
<tr>
<td>Flanders International Film Festival-Ghent</td>
<td>112.8</td>
</tr>
<tr>
<td>Flippo, Chet</td>
<td>39.4</td>
</tr>
<tr>
<td>Flynn, Homer (The Cryptic Corporation)</td>
<td>73.6</td>
</tr>
<tr>
<td>Focus Puller, Inc.</td>
<td>15.8</td>
</tr>
<tr>
<td>Fort, Joel</td>
<td>73.2</td>
</tr>
<tr>
<td>Forte, Gabriella (Giorgio Armani)</td>
<td>117.8, 122.10</td>
</tr>
<tr>
<td>Foundas, Scott</td>
<td>133.1</td>
</tr>
<tr>
<td>Fox, Michael J., 1961-</td>
<td>118.3</td>
</tr>
<tr>
<td>Fox, Robert M. J. (Robert Fox Limited)</td>
<td>78.2</td>
</tr>
<tr>
<td>Fox, Terry Curtis</td>
<td>122.9</td>
</tr>
<tr>
<td>Frank O. Gehry and Associates</td>
<td>116.8</td>
</tr>
<tr>
<td>Fraser, Antonia, 1932-</td>
<td>116.3</td>
</tr>
<tr>
<td>Freeman, Barbara</td>
<td>6.6, 116.8, 117.1</td>
</tr>
<tr>
<td>Freeman, Diane (Koninck International)</td>
<td>86.12</td>
</tr>
<tr>
<td>French, Brandon (Brandy French Films)</td>
<td>122.9</td>
</tr>
<tr>
<td>French, Robin</td>
<td>122.10</td>
</tr>
<tr>
<td>Friedkin, Johnny (Warner Bros.)</td>
<td>66.10</td>
</tr>
<tr>
<td>Friedman, Leon</td>
<td>66.4</td>
</tr>
<tr>
<td>Friedman, Mona</td>
<td>60.10</td>
</tr>
<tr>
<td>Fuentes, Jazmyne (Calvin College)</td>
<td>113.1</td>
</tr>
<tr>
<td>Fukuji, Cerise (Trans Pacific Films)</td>
<td>24.8</td>
</tr>
<tr>
<td>Fuller, Samuel, 1912-1997</td>
<td>117.8</td>
</tr>
<tr>
<td>Furst, Renee</td>
<td>65.8</td>
</tr>
<tr>
<td>Gale, David M. (Pacific Western Productions; International Creative Management, Inc.; L. C. Dynamic)</td>
<td>54.7, 55.8, 56.6, 72.6, 91.4, 118.4</td>
</tr>
<tr>
<td>Gale, Rhonda (MGM/UA Communications Co.)</td>
<td>44.3</td>
</tr>
<tr>
<td>Gallin, Sandy</td>
<td>117.8</td>
</tr>
<tr>
<td>Galvin, Peter (GQ [Australia])</td>
<td>112.10</td>
</tr>
<tr>
<td>Garb, Hal (TV Ontario)</td>
<td>112.7</td>
</tr>
<tr>
<td>Gehry, Frank O., 1929-</td>
<td>116.8</td>
</tr>
<tr>
<td>Geisler, Bobby (Geisler-Roberdeau)</td>
<td>89.13, 117.1-2</td>
</tr>
<tr>
<td>Gentry, Ric</td>
<td>116.2</td>
</tr>
</tbody>
</table>
Gérard, Lillian N. (Museum of Modern Art)--122.9
Gerbossi, Michael--15.7
Gere, Richard, 1949- --117.8, 118.3
Gershwin, Ira, 1896-1983--48.6
Giannasio, 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
Grew, Marc--2.4
Griffiths, Keith (Koineck International)--86.12
Grocki, Anthony J.--6.4
Grohl?], David--85.7, 85.10
Grohovskiy, 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
Schrader, Paul, 1946-

- 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, William--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
Schrader, Paul, 1946-

- 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
Schrader, Paul, 1946-

- 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
- Khramtsov, Sergei (Noblesse Oblige! Productions)--117.2
- Kinnear, Greg, 1963- --117.9
- Kiperman, Zhenya (Zhenya Kiperman 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
- Koeppe, 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
- Krementz, Jill--117.9
- Kriegsman, Sal 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
Schrader, Paul, 1946-

- 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
- Lieberman, 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
- Little, 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
● McMahon, 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
Schrader, Paul, 1946-

- 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
Schrader, Paul, 1946-

- 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
- 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
- Raspanete, 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
Schrader, Paul, 1946-

- 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, Paul, 1946-

- 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-Kaiji (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
Schrader, Paul, 1946-

- 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
Schrader, Paul, 1946-

- 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

106
• __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
• __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