

Guide to the Tom Veitch Papers

YCAL MSS 1368



Quin DeLaRosa

March 2026

P. O. Box 208330
New Haven, CT 06520-8330
(203) 432-2977
beinecke.library@yale.edu
<http://beinecke.library.yale.edu/>

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
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New Haven, CT 06520-8330
(203) 432-2977
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<http://beinecke.library.yale.edu/>

CALL NUMBER: YCAL MSS 1368

CREATOR: Veitch, Tom

TITLE: Tom Veitch papers

DATES: 1930–2022

BULK DATES: 1960–2005

PHYSICAL DESCRIPTION: 51.5 linear feet (100 boxes)

PHYSICAL DESCRIPTION: 1 broadside

PHYSICAL DESCRIPTION: 15.59 Gigabytes 1 external hard drive (4.24 gigabytes), 25 CD-Rs (7.55 gigabytes), 3 internal hard drives (3.75 gigabytes), 39 3.5 inch floppy disks (0.05 gigabytes)

LANGUAGE: Material is in English.

SUMMARY: The Tom Veitch papers consist of correspondence, writings, journals and notebooks, administrative and research files, photographs, artworks, audiovisual and computer media documenting the personal and professional activities of American writer Tom Veitch.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/beinecke.veitch>

Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/beinecke.veitch>.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Purchased from Granary Books, Inc. on the Edwin J. Beinecke Book Fund, 2024.

Conditions Governing Access

This collection is open for research.

Boxes 99-101 (audiovisual): Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.

Boxes [TBD] (born digital): Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.

Conditions Governing Use

The Tom Veitch papers is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Copies of commercially produced audiovisual materials contained in this collection cannot be made for researcher use outside of the repository.

Preferred Citation

Tom Veitch Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

Processing Information

Significant portions of the collection have been rearranged by the archivist to promote usability. Original file titles have been retained and are enclosed in quotation marks wherever they appear in descriptions. Proper titles of works have been italicized.

Prior to the library's acquisition of Veitch's papers in 2024, staff at Granary Books, Inc. conducted a preliminary survey of the collection contents. The results of this survey informed the current arrangement and, in many cases, have been adapted for file-level Scope and Contents notes. Information in these file-level Scope and Contents notes is intended to enhance searchability and provide useful context for patrons. This information has not been verified against the contents of the folders in all cases.

Collections are processed to a variety of levels, depending on the work necessary to make them usable, their perceived research value, the availability of staff, competing priorities, and whether or not further accruals are expected. The library attempts to provide a basic level of preservation and access for all collections, and does more extensive processing of higher priority collections as time and resources permit.

These materials have been arranged and described according to national and local standards. For more information, please refer to the Yale Archival Processing Manual.

Series IX, containing audiovisual and computer media, is undergoing processing and will be made available for research as soon as possible.

Related Materials

Ron Padgett papers (YCAL MSS 721); Dick Gallup papers (YCAL MSS 1630).

A selection of comics and other periodicals by Veitch are available for research and can be requested in the catalog.

Biographical / Historical

Tom Veitch (1941-2022) was an American comic writer, poet, novelist, and biographer. Veitch is widely known for his professional activities involving mainstream, commercial comics – especially regarding the *Star Wars* franchise during the 1990s.

Born in 1941, Veitch spent his youth in Walpole, New Hampshire, and Bellows Falls, Vermont. He moved to New York in 1959 to attend Columbia University, where he would ultimately drop out in 1962. Veitch began making connections with other writers during this period in New York. Collaborative relationships marked by poetic experimentation ensued between Veitch and members of the Second-Generation New York School, including Ron Padgett, Dick Gallup, Anne Waldman, Ted Berrigan, and Joe Brainard. Veitch would start publishing his work in 1964, attracting the attention of William S. Burroughs and Allen Ginsberg in the process. Following a 1968 move to San Francisco, Veitch increasingly participated in the Underground Comix movement. Much of his work with comics during this period was done in collaboration with Greg Irons. Veitch's varied output of prose, poetry, and editorship – exemplified in *Tom Veitch Magazine* (1970-1972) – attest to his eclectic and evolving literary activities.

The 1980s saw Veitch gradually transition into writing mainstream comics for major publishers like Marvel Comics and DC Comics. *The Light & Darkness War* (1988), a science fiction adventure published by Marvel's Epic Comics, made an impression on George Lucas. What followed was an extensive collaboration between Veitch, Lucasfilm, and Dark Horse Comics to produce new comics for the *Star Wars* franchise. Major works resulting from this collaboration include *Dark Empire* (1991-1992), *Dark Empire II* (1994-1995), *Tales of the Jedi* (1993-1994), *Tales of the Jedi: Dark Lords of the Sith* (1994-1995), and *Empire's End* (1995).

Much of Veitch's literary work in the twenty-first century leaned heavily into themes of esotericism and religiosity. An omnipresent influence throughout his career, Veitch's spiritual life featured a brief tenure as a Benedictine monk in Vermont (1965-1967), decades of dream journaling rooted in Jungian psychology, and a sustained interest in esoteric traditions such as alchemy. In the 2000s, Veitch channeled these existing interests into his "Lightmind Forum," a public space on the internet for discussing spiritual concepts, and later into a book-length biography entitled *Visions of Elias: A True Story in the Life of Spirit* (Sky River Books, 2016). Veitch often used the pseudonym "Elias Oz" for his esoteric and spiritual writings. Veitch passed away in 2022 as a result of the COVID-19 pandemic.

Scope and Contents

The Tom Veitch papers consist of correspondence, writings, journals and notebooks, administrative and research files, photographs, artworks, audiovisual and computer media documenting the personal and professional activities of American writer Tom Veitch.

The collection's contents predominantly document Veitch's career as a comic book writer, the bulk of which spans 1960s-era drafts of independent comics to 1990s-era production files of mainstream science fiction works published by Marvel, DC, and Dark Horse Comics. Writings comprising Series II contain the largest proportion of files related to comic projects. Series I, IV, V, VIII, and computer media within Series IX also contain notable selections of materials relevant to these activities.

Other literary genres that Veitch worked in are documented in Series II and III. These encompass journals, poetry, biographies, and novels. The journals and poetry are also representative of Veitch's spirituality and dream analysis, which are further documented by the audiovisual media within Series IX.

Veitch's personal activities are most prominently reflected in the photographs comprising Series VII, with notable selections also being present in Series I, administrative notebooks within Series IV, and Series V. Due to the personal relationships Veitch maintained with long-term professional collaborators, Veitch's personal and professional activities often intermingle within the materials in each series. Such is evidenced in early collaborations with Ron Padgett, Dick Gallup, and Greg Irons as it is in later endeavors with Cam Kennedy.

Series IX, containing audiovisual and computer media, is undergoing processing and will be made available for research as soon as possible.

Arrangement

Organized into nine series: I. Correspondence, 1967-2020. II. Writings, circa 1950-2022. III. Journals, 1962-2020. IV. Notebooks, 1963-2019. V. Administrative and research files, 1930-2020. VI. Works by others, circa 1971-2016. VII. Photographs, circa 1941-2019. VIII. Artworks, prints, and ephemera, circa 1970-2001. IX. Audiovisual and computer media, circa 1980-2022.

Collection Contents

Series I: Correspondence, 1967–2020

2.5 linear feet (6 boxes)

Series I contains Veitch's incoming and outgoing correspondence spanning the late 1960s-2020.

The General correspondence subseries identifies files by named correspondents. The bulk of these materials span the 1960s-1990s. Topics include both personal and professional matters.

Rick Veitch – Tom Veitch's brother and a comic book writer and illustrator – is the most extensive correspondent in this subseries, with letters ranging from 1972-1996 that feature commentary on each other's literary works and discussions on personal matters. Additional major correspondents include incoming and outgoing letters from visual artist and comic illustrator Cam Kennedy, richly illustrated incoming letters from poet and visual artist Britton Wilkie, and incoming letters from editor, comic illustrator, and author Stephen Bissette.

Veitch sometimes corresponded with and about poets associated with the Second-Generation New York School, such as Anne Waldman, Britton Wilkie, Ron Padgett, and Dick Gallup. Letters with Padgett and Gallup appear in other series, especially within files for collaborative projects in Series II (e.g. project files for *Antlers in the Treetops*, *Star Gut*, and *The Planetary Route*).

Brief files of incoming correspondence from Allen Ginsberg and William S. Burroughs are also present in General correspondence.

The *Star Wars* subseries contains business correspondence from the early to mid-1990s, coinciding with the height of Veitch's work authoring *Star Wars* comics. Correspondence includes incoming and outgoing letters with editors at Dark Horse Comics, Lucasfilm, and LucasArts. Projects discussed include *Tales of the Jedi*, *Dark Empire*, and *Dark Empire II*. Also present is incoming and outgoing correspondence with Kevin Anderson, at the time Veitch's co-author for the *Tales of the Jedi: Dark Lords of the Sith* serialization.

Lists of Veitch's personal and professional contacts are available in an address book in Series IV and a Rolodex in Series V. Email correspondence is available in Series IX.

Series I is organized into two subseries: General correspondence and *Star Wars*.

	General correspondence	1967–2020
b. 1, f. 1	Antliff, Mike Originally labeled "DIGITAL ANIMATION."	1998
b. 1, f. 2-3	Bissette, Stephen Correspondence, Xeroxes of correspondence between Stephen R. (Steve) Bissette and others, original drawings, Xeroxes of drawings, drafts of projects, and other materials related to this American comic book artist specializing in the horror genre, who collaborated with Veitch on "Grumm" and other projects.	1984–1991
b. 1, f. 4	Buddhist discourse between multiple correspondents 7 pp. email exchange on Buddhist discourse, with Aneila Z, Zenmar, and Namdrol as correspondents. Related to Elias Oz and Lightmind Forum.	1995
b. 1, f. 5	Burbey, Mark Originally labeled "BURBEY - DREAMER FILM."	1996 September

General correspondence (continued)

b. 1, f. 6	Burdine, Roy Xerox copies of drawings and drafts of creator agreements with accompanying correspondence, regarding Burdine's illustration of Veitch comic (unpublished), "The Image War."	1995-1996
b. 1, f. 7	Burroughs, William S. Packet of 5 letters, including typescript letters and autograph cards, from W.S. Burroughs to Veitch, most accompanied by envelopes. Carefully cataloged by Veitch himself in accompanying sheet. Dates span from Veitch's time in the Weston Priory to 1974, when he and Burroughs were discussing the possibility of a comic book adaptation of "Naked Lunch." Burroughs and Veitch got along well and remained in communication over the years; Veitch wrote an essay about him and their relationship in his later years which remains unpublished and is included in the archive.	1967-1974
b. 1, f. 8	Critchlow, Carl	circa 1990s
b. 1, f. 9	Ginsberg, Allen 2 autograph letters, signed, from Allen Ginsberg (1971 and 1976), one of which is accompanied by a full-page illustration of "Planet News" and inscribed to Veitch and family.	1971-1976
b. 1, f. 10-11	Irons, Mark	1987-1994, 2001
b. 1, f. 12	Kennedy, Cam Originally labelled "CAM - correspondence."	1986-1988
b. 1, f. 13	Kitchen, Denis Working folder with incoming and outgoing correspondence between Tom Veitch and Denis Kitchen of Kitchen Sink Press, including annotated scripts for consideration, business and brainstorming correspondence, and some related ephemera.	1985-1987
b. 2, f. 1	"Letters II" Mostly incoming correspondence, including publishing solicitations and other project-related activities. Includes thank-you autograph letter, signed, from Joseph Campbell in 1975, typewritten letter, signed, from Aram Saroyan in 1967, 2 autograph notes, signed, from Robert Creeley in 1971, 3 autograph letters, signed, and 1 typewritten letter, signed, from Philip Whalen (Kyoto, 1971, with explicit reflections on the small press publishing scene, and the statement "what the fuck is wrong with you babies" regarding Veitch and Aram Saroyan's recent magazines that he had encountered)	1971-1985
b. 2, f. 2	Medrano, Julio Cesar	1991-1992
b. 2, f. 3	"Misc. Correspondence" Autograph, typescript, and printed email correspondence with De Vore, Angelica Veitch (birthday card), Johnny Stanton, G.B. Trudeau, Pegasus Publishing, Graham Higgins (incoming and outgoing), Jason Colbey ("Blackout"), Stanley Arcieri (also signed "Order"), Bill Berkson, Shepherd Hendrix, and others. Some mail is addressed to Elias Oz.	1975-2020

General correspondence (continued)

	Mohr, Rolf	
	2 folders of correspondence, typescript and printed drafts, and holograph notes between Veitch and Rolf Mohr. At the time of this correspondence, he was an environment artist for DreamWorks Studios. Together, they were developing a science fiction film project titled "Devastator."	
b. 2, f. 4	1992, 1997-1998	1992, 1997-1998
b. 2, f. 5	"SciFi Movie / Rolf MOHR"	1997-1998
b. 2, f. 6	Moore, Alan	1992
b. 2, f. 7	Unsorted	1976-2020
	Outgoing letter to Denis Kitchen regarding Judge Dredd, packet of information protesting Bubba Free John's cult with letter by Veitch, and highly decorated envelope by William Ransonne with 2 pp. typewritten letter, signed, dream reflection.	
	Veitch, Rick	
b. 2, f. 8-9	"Letters to Rick"	1972-1986
	Black binder, titled "Letters to Rick 1972-1982," with over 200 original letters, mostly typescripts from Veitch to Rick Veitch, dated at top of letter (extending to 1985) in red ink, likely at time of binding. Approx. 29 pp. are incoming from Rick Veitch. Topics include comics and alchemy, "Star Wars," ongoing projects, dream interpretation, Veitch's "Visions of a Poet" manuscript, comic collaborations, and other discussions. Includes illustrated pencil and ink panel by Rick Veitch laid in, photograph of Tom, Martha, and parents, and some typescript poems. Includes copy of typewritten letter, signed, to Anne Waldman with accompanying poem submissions about which she expressed hesitation at publishing in 1980. Towards the end of the binder, there is back-and-forth correspondence about the dissolution of the Veitch brothers' collaborations and friendship circa 1984-1985.	
b. 2, f. 10	"RICK VEITCH / family photos"	1979, 1996
b. 3, f. 1	1981	1981
	Folder with autograph letter, signed, from Rick Veitch, containing nos. 355 and 356 of "Sgt Rock," which was lettered by Rick Veitch. In original mailing envelope.	
b. 3, f. 2-3	1988-1994	1988-1994
b. 3, f. 4	Turner, Ron	1986
b. 3, f. 5	"VW [Volkswagen] Letters"	1984
	Several autograph letters back and forth between Veitch and someone selling car parts. During the 1980s, Veitch was an auto mechanic and an editor for "Hemmings Motor News." There are several photographs of Veitch working on cars in the archive.	
b. 3, f. 6	Waldman, Anne	1986
	Folder labeled by Veitch. Two autograph letters, signed, from Anne Waldman in September 1986 regarding "Out of This World" Poetry Project Anthology, including administrative files for contributors and a clipping.	

General correspondence (continued)

b. 3, f. 7	<p>Wilkie, Britton</p> <p>68 pp. of autograph letters from Britton Wilke to Tom Veitch, from 1970–1975. Richly illustrated with pencil, watercolor, colored pencil, ink, and some collage. Extensive and elaborate letters, discussing potential collaborations, artistic influences, and ongoing projects. Accompanied 4 original drawings by Wilkie for "Tom Veitch Magazine," including the cover. With a hand-lettered "Malleus Maleficarum," as well as two astrological volvelles with moving parts. Illustration heavily inspired by medieval illuminated and alchemical traditions, and a beautiful example of Wilkie's talents.</p>	1970–1975
b. 3, f. 8	<p>"The Letters"</p> <p>Manila folder titled "The Letters," with typescript, carbon typescript, and autograph letters, three-hole punched and arranged by Veitch. There are 20 pp. of letters with some additional ephemera; many are outgoing carbon or Xeroxed typescripts to "A," "Annie" [Anne Waldman?], "Britt[on Wilkie]," Rick Veitch, Clark Coolidge, "Al[len Appel]," "Larryoskt [Larry Fagin]," Michael Brownstein, and others. Includes incoming notes from Allen Appel and Michael Brownstein, and a few pages of collaged works likely from "The Words."</p>	1970, undated
	<p>Emails</p> <p>See computer media in Series IX.</p>	undated
	<p><i>Star Wars</i></p>	1992–1995
b. 3, f. 9-11	<p><i>Dark Empire</i> and <i>Tales of the Jedi</i> correspondence with Lucasfilm and Dark Horse Comics</p> <p>Black plastic three-ring binder, assembled by Veitch, containing approx. 2 linear inches of Xeroxed, printed typescript, faxed, and autograph materials. Includes drafts of proposals for "Star Wars, Tales of the Jedi," some with autograph annotation, along with autograph notes on projects. A substantial portion of the binder is devoted to outgoing correspondence with Lucy Wilson, of Lucasfilm, and Barbara Kesel, of Dark Horse Comics, among others. Some incoming correspondence from Wilson and Kesel is present, primarily containing critiques and responses to Veitch's proposed works. Veitch has laid in sticky notes throughout to contextualize certain items.</p>	1988–1992
b. 4, f. 1-2	<p><i>Dark Empire</i> and <i>Tales of the Jedi</i> correspondence with LucasArts and Dark Horse Comics</p> <p>Black plastic three-ring binder, assembled by Veitch, containing approx. 1.5 linear inches of outgoing correspondence, including typewritten, faxed, and printed letters, signed, and Xeroxed typescript with the majority consisting of printed typescript and faxed typescript. Correspondents include Lucy Wilson of Lucasfilm, and Barbara Kesel and Kij Johnson of Dark Horse Comics, among others. Correspondence relates Veitch's outlines and plot proposals for issues of "Star Wars: Dark Empire." Autograph annotations appear on selected outlines, and some autograph notes are present. Includes shipping receipts for hardcopy documents sent to Dark Horse Comics and approximately 20 work orders issued to Veitch by Dark Horse Comics.</p>	1991–1992

Star Wars (continued)

b. 4, f. 3-4	<p>"Star Wars Echo 1"</p> <p>Approx. 1.5 linear inches of printed electronic messages, both incoming and outgoing, related to "Star Wars," regarding Veitch's work on the movies. Correspondents include Skip Shayotovich, Michael Horne, Chris Duemmel, Robert Quillen, Mark Wandrey, Alan Grimes, John Jones, Bill Smith, Mike Hutchings, and Ron Golaszewski, among others. Veitch has underlined and annotated messages in red pen throughout.</p>	1992
b. 4, f. 5-7	<p><i>Dark Empire II</i> and <i>TOTJ Dark Lords of the Sith</i> correspondence with Dark Horse Comics and Lucasfilm</p> <p>Black plastic three-ring binder, assembled by Veitch, containing correspondence with Dark Horse and Lucasfilm, primarily regarding story rights, royalties, and publishing negotiations between Veitch and the respective companies. Includes Xeroxed and faxed typewritten letter, signed, with autograph notes, drafts, and annotations throughout.</p>	1992-1994
b. 5, f. 1-3	<p>"SW - Documents 1995"</p> <p>Xeroxed printed typescript correspondence with Lucasfilm and Dark Horse Comics, much of it related to plot approvals and feedback on delivered story lines; Xeroxed fax materials includes approvals from Lucasfilm, many answered by Lucas, at times in his hand, for Veitch's proposed additions to the "Star Wars" universe; autograph notes by Veitch present along with corner-stapled autograph proposal for "Star Wars, Tales of the Jedi," annotated by Veitch. Approx. half of materials are housed in manila folder titled by Veitch: "Stuff for SW/LFL Binders," in which Veitch has included shipping slips to document hardcopy materials sent to Dark Horse Comics.</p>	1992-1995
b. 5, f. 4-6	<p>Contract discussions with LucasArts and Dark Horse Comics related to <i>Dark Empire II</i> and <i>Tales of the Jedi</i></p> <p>Black plastic three-ring binder, assembled by Veitch, containing approx. 1.5 linear inches of outgoing and incoming correspondence related to "Star Wars: Dark Empire," often in response to contract negotiations and translations of the works. Contains printed, Xeroxed, faxed, and printed electronic correspondence.</p>	1993
b. 5, f. 7	<p>Anderson, Kevin</p> <p>Correspondence between Veitch and collaborator/co-writer Kevin J. Anderson related to "Star Wars, Tales of the Jedi: Dark Lords of the Sith." Includes 2 typewritten letters, signed, from Veitch to Anderson; Xeroxed typewritten letters, signed, from Veitch to Anderson with autograph annotations; typewritten letter from Veitch to Anderson; and typewritten letter, signed, from Anderson to Veitch including brief packet of background documents for character development research.</p>	1993
b. 5, f. 8	<p>"Time Warner SW: DE"</p> <p>Printed typescripts and Xeroxed printed typescripts, some with handwritten revisions throughout, primarily including correspondence related to the Time Warner adaptation of "Star Wars: Dark Empire" into audiobook format. Contains drafts of audiobook scripts with Veitch's edits and annotations, and shipping slip to John Whitman of Time Warner from Veitch.</p>	1993-1995

Star Wars (continued)

b. 5, f. 9	<i>Dark Empire II</i> and <i>TOTJ Dark Lords of the Sith</i> correspondence with Dark Horse Comics and Lucasfilm Black plastic three-ring binder, assembled by Veitch, containing approximately 1 linear inch of outgoing and incoming correspondence with Dark Horse Comics and Lucasfilm. Primarily consists of Xeroxed, faxed, and typewritten letters, signed and unsigned. Some ephemera inserted by Veitch, including signed Certificate of Authenticity for "Star Wars, Tales of the Jedi: Gold Foil" comic set.	1994
b. 6, f. 1	<i>Dark Empire II</i> and <i>TOTJ Dark Lords of the Sith</i> correspondence with Dark Horse Comics and Lucasfilm Black plastic three-ring binder, assembled by Veitch, containing approximately 1 linear inch of outgoing and incoming correspondence with Dark Horse Comics and Lucasfilm. Primarily consists of Xeroxed, faxed, and typewritten letters, signed and unsigned. Some ephemera inserted by Veitch, including signed Certificate of Authenticity for "Star Wars, Tales of the Jedi: Gold Foil" comic set.	1994

Series II: Writings, circa 1950–2022

19.42 linear feet (44 boxes)

Series II contains project files and drafts of published and unpublished writings by Veitch.

Early works mainly feature materials from the 1960s-1970s, with the notable exceptions being a 1950s file of comics drawn during Veitch's youth and later documents that have been interfiled with earlier works. This subseries documents the wide range of Veitch's literary activities that took place after his college years and prior to his success as a mainstream comic writer. Many of these works feature small-press collaborations with counterculture writers and poets in New York and San Francisco. Featured novels include *Star Gut* (unpublished, written 1968) with Ron Padgett, *Antlers in the Treetops* (Toronto: Coach House Press, 1973) with Ron Padgett, *The Planetary Route* (unpublished, written 1969) with Dick Gallup, *The Luis Armed Story* (New York: Full Court Press, 1978 and Berlin: Köln, Kiepenheuer & Witsch: 1970), and *Eat This! A Story* (New York: Angel Hair Books, 1974). Published poetry anthologies include *Cooked Zeros* (Stinson Beach, California: Grape Press, 1970), *My Father's Golden Eye* (in *Adventures in Poetry*, 1970), *Death College* (New York: Siamese Banana Press, 1970), and *Death College and Other Poems* (Bollinas, California: Big Sky, and Berkeley, California: Serendipity Books, 1976). Other notable works include *In the Foundry*, an unpublished stage play co-written with Ted Berrigan and Ron Padgett, as well as drafts of the four-issue *Tom Veitch Magazine* (self-published, 1970-1971).

Comic projects document Veitch's career as a comic book writer through project files containing drafts in the forms of scripts, book dummies, and, frequently, communication with editors and collaborators. Materials generally date from the 1980s-1990s and do not include Veitch's works in the *Star Wars* franchise. Pre-1988 works in this subseries generally reflect Veitch's participation in the Underground Comix movement. These include contributions to horror anthologies such as *Gore Shriek* (FantaCo Enterprises), *Death Rattle* (Kitchen Sink Press), and *Taboo* (Kitchen Sink Press). Several works in this category include Veitch's collaborations with tattoo and comic artist Greg Irons, such as *Deviant Slice* (Print Mint, 1972-1973), *The Legion of Charlies* (Last Gasp, 1971), *Grunt* (Grunt Records, 1972-1973), and *Flenk's Last Tattoo* (unpublished, written 1980s). An unpublished comic from this time, *The First Man and The Last Man*, is also present. Veitch's work with mainstream comics is documented from his work on *The Light and Darkness War* (Marvel's Epic Comics, 1988) onwards. Several of Veitch's works for DC Comics were published during this time, including one-off and ongoing series like *Kamandi*, *Superman*, *Clash* (1991), *Swamp Thing*, and *The Nazz* (1990-1991). Key collaborators for these mainstream works include Cam Kennedy, Bryan Talbot, John Ridgway, and Adam Kubert.

Star Wars contains project files for *Star Wars* comics. All published works were licensed by Lucasfilm and published by Dark Horse Comics in the 1990s. The first of these works was *Dark Empire* (1991-1992), produced in collaboration with *The Light and Darkness War* (1988) artist Cam Kennedy. This serialization resulted in a continuing storyline through *Dark Empire II* (1994-1995) and *Empire's End* (1995). Veitch's other major published *Star Wars* work was *Tales of the Jedi* (1993-1994), co-written with Kevin J. Anderson. Veitch continued work on this storyline through *Tales of the Jedi: Dark Lords of the Sith* (1994-1995) and contributed early concept work for *Tales of the Jedi: The Sith War* (1995-1996), although he was never officially credited for this final work. Two notable unpublished works are documented in this subseries. One is the cancelled *Lightsider* novel from the mid-1990s. The other is an incomplete autobiography in which Veitch reflects on his prior work with the *Star Wars* franchise; this autobiography -- substantial draft material for which is retained in the digital files within Series IX -- is tentatively entitled *Imagining Star Wars: How We Expanded George Lucas' Universe*. Additional materials related to Veitch's writing process and collaborations for *Star Wars* projects are available in Series I, IV, and VI.

Esoteric and spiritual writings contain drafts of works that evoke Veitch's spirituality, often under his pseudonym "Elias Oz." Most are deeply personal in character and, apart from the biography *Visions of Elias: A True Story of Life in the Spirit* (Manchester, Vermont: Sky River Books, 2016), remain unpublished. A notable work documented here is *Visions of a Poet*, an unpublished autobiography written by Veitch during the 1970s. Other materials include early essays on spirituality, dream summaries, and documentation related to Veitch's participation in spiritually inclined internet forums in the 1990s and 2000s. Substantial material related to Veitch's spirituality is present in Series III and Series IX.

For additional materials related to writings, see notebooks in Series IV and artworks in Series VIII.

Series II is arranged alphabetically and divided into four subseries: Early works, comic projects, *Star Wars*, and esoteric and spiritual writings.

	Early works	1950–2009, 1960-1979
	<i>Antlers in the Treetops</i> , with Ron Padgett	
b. 7, f. 1	"ANTLERS - ORIGINAL"	1967–1971
b. 7, f. 2	"Proofs ANTLERS"	postmarked 1971
b. 7, f. 3	Proof copy Envelope from Bernstein with unbound proof pages, postmarked 2009.	1973
b. 7, f. 4	Assorted manuscripts, including prose drafts and literary reviews Several typescripts, including review of "The Job" by W.S. Burroughs; typescript fragment on Greg Irons; "The Trapdoor Method" on teaching; "Untitled M.S. Found in a Garbage Can" by A. Veitch; "The Novels of Tom Veitch" with significant holograph notes, likely not by Veitch; and printed typescript review of Ron Padgett's "How to Be Perfect."	circa 1970s-2007
b. 7, f. 5	<i>Burroughs Dim Far Away</i> , typescript draft and correspondence with Janine	circa 1991-2009
	<i>Cooked Zeros</i>	
b. 7, f. 6	"Camera Copy Cooked Zeros," paste-up 2 manila envelopes, one addressed from [George] Mattingly of Blue Wind Press (publisher of W.S. Burroughs), containing autograph and paste-up bound copy of the manuscript, and another envelope with camera copy.	1970
b. 7, f. 7	"Cooked Zeros MSS.", autograph draft 2 manila envelopes, one addressed from [George] Mattingly of Blue Wind Press (publisher of W.S. Burroughs), containing autograph and paste-up bound copy of the manuscript, and another envelope with camera copy.	circa 1970
b. 7, f. 8	Cut-up and printed collaborations Several typescript collaborations between Veitch and Andrei Codrescu; "The Naked Express" cut-up by "Tom Veitch and Willy," which was a C Press related piece of ephemera created solely by Veitch; and sheet of "Star Spangled" by "Tom Veitch and Willy" with cut-ups, attributed to Veitch and Padgett, as well as Anne Waldman (printed on newsprint).	circa late 1960s
	<i>Death College/Death College & Other Poems</i>	
b. 7, f. 9	"1970 - Death College," xerox book dummy Xeroxed version of this collaboration between Veitch, Dick Gallup, Joe Brainard, George Schneeman, and others, printed by Siamese Banana Press in 1970.	1970

Early works > Death College / Death College & Other Poems (continued)

b. 7, f. 10-11	<p>Various drafts in autograph, typescript, printout, and paste-up</p> <p>5 manila envelopes with draft materials for "Death College" by Siamese Banana Press, and also "Death College and Other Poems," which included "Death College," "Toad Poems," "Cooked Zeroes," "My Father's Golden Eye," and "Tom Veitch Magazine," Veitch's mimeographed publications. Manila envelope addressed to Grape Press, titled "Death College and Other Poems," includes paste-ups, correspondence, typescript and carbon typescript drafts of poems, autograph notes, autograph and typescript drafts of poems, paste-ups for other works, autobiographical drafts, and poetry manuscripts by Veitch. Other envelopes include materials for "Death College and Other Poems," with paste-ups, typescript and Xeroxed material, and an envelope with typewritten letter, signed, from Bill Berkson (October 2 1976) with camera copy of "Death College" as well as paste-ups of "Last Word" collage-poem. There is also an envelope from Anne Waldman with autograph letter, signed, enclosing an early reading copy/draft of "Death College and Other Poems" (with title "American Bodies"), accompanied by typewritten letter, signed, from Bill Berkson to Allen Ginsberg, and 5 pp. of extensive holograph notes by Allen Ginsberg on the manuscript.</p>	circa 1976-1977
b. 8, f. 1-5	<p>Various drafts in autograph, typescript, printout, and paste-up</p> <p>5 manila envelopes with draft materials for "Death College" by Siamese Banana Press, and also "Death College and Other Poems," which included "Death College," "Toad Poems," "Cooked Zeroes," "My Father's Golden Eye," and "Tom Veitch Magazine," Veitch's mimeographed publications. Manila envelope addressed to Grape Press, titled "Death College and Other Poems," includes paste-ups, correspondence, typescript and carbon typescript drafts of poems, autograph notes, autograph and typescript drafts of poems, paste-ups for other works, autobiographical drafts, and poetry manuscripts by Veitch. Other envelopes include materials for "Death College and Other Poems," with paste-ups, typescript and Xeroxed material, and an envelope with typewritten letter, signed, from Bill Berkson (October 2 1976) with camera copy of "Death College" as well as paste-ups of "Last Word" collage-poem. There is also an envelope from Anne Waldman with autograph letter, signed, enclosing an early reading copy/draft of "Death College and Other Poems" (with title "American Bodies"), accompanied by typewritten letter, signed, from Bill Berkson to Allen Ginsberg, and 5 pp. of extensive holograph notes by Allen Ginsberg on the manuscript.</p>	circa 1976-1977
b. 8, f. 6	<p>Early drafts of poems</p> <p>Folder assembled by Veitch with typescript drafts of early works, many with handwritten revisions. Includes "The Erasure," "The Wedding," "Too Bad," and others. Most poems are titled but not dated.</p>	circa 1960s-1970s
b. 8, f. 7-8	<p>Early prose and poetry manuscripts</p> <p>Folder with several title sheets of Veitch's work, as well as typescript drafts of prose and poetry pieces. Folder appears to have been assembled as a compilation, perhaps for Veitch's first collected book of poetry. There is also significant autograph draft material, including notes and side-stapled storyboard script of "The Silver Surfer," an unpublished early comic.</p>	circa 1960s-1970s

Early works (continued)

b. 9, f. 1-2	<p>Early prose, poetry, essay, and stage play</p> <p>A substantial folder for Veitch's early poetry writings and "Tom Veitch Magazine." Contains numerous poetry drafts, "Antlers in the Treetops," "Super Bart," a manuscript of "Untitled Poems for Clark Coolidge" by Martha Veitch, several dozen typescripts of poems and short pieces with handwritten revisions, a two-page comic with Rick Veitch, collaborations with Ron Padgett, essay on underground comix, poetry reading introduction to Veitch, and other works. There is also a short play, as well as pages and paste-ups from "Tom Veitch Magazine." Version of "My Heart is Coo-Coo for God," attributed to "Grape Press 1971" (this work was published also in "Tom Veitch Magazine"). Typescript, carbon typescript, and autograph material that foregrounds Veitch's early collaborations.</p>	circa 1970s
b. 9, f. 3-6	<p><i>Eat This!</i>, three typescript and carbon typescript drafts</p> <p>3 envelopes taped together by Veitch. Includes 4 versions of the manuscript in typescript and carbon typescript form, including one "c/o Ron Padgett." Many autograph annotations throughout.</p>	circa 1973-1974
b. 9, f. 7	<p>"Flag Comics"</p> <p>3 issues of "Flag Comics," nos. 1-3. This was a hand-drawn comic, attributed to "Veitch," and likely created by the young Veitches collaboratively (per the juvenile handwriting). With drawings and activities (such as mazes, puzzles, connect-the-dots, and jokes).</p>	circa 1950s
b. 9, f. 8-9	<p><i>Grinning Boy Who Lets the Wind Come and Go</i>, screenplay drafts by Veitch and Joe Wemple</p> <p>3 copies in green, yellow, and blue folders of screenplay draft by Joe Wemple and Veitch. Green and yellow drafts are dated July 24 1970; blue folder contains draft with significantly more handwritten revisions and annotations throughout. With some handwritten notes laid in.</p>	1970
b. 10, f. 1	<p><i>Grinning Boy Who Lets the Wind Come and Go</i>, screenplay drafts by Veitch and Joe Wemple</p> <p>3 copies in green, yellow, and blue folders of screenplay draft by Joe Wemple and Veitch. Green and yellow drafts are dated July 24 1970; blue folder contains draft with significantly more handwritten revisions and annotations throughout. With some handwritten notes laid in.</p>	1970
b. 10, f. 2	<p>"Grist [Ron] Padgett + Veitch"</p> <p>Folder labeled "Grist," with Xeroxed materials used for cut-up collaborations.</p>	circa 1960s-1970s
b. 10, f. 3	<p>"Horoscopes"</p> <p>Manila envelope with horoscopes drawn up by Veitch for his friends, with detailed astrological notes. Includes autograph and typescript charts for Andrei Codrescu, Darrell [?], Bill Berkson, Rick Veitch, Michael Brownstein, Lewis Warsh, Clark Coolidge, Bill Presson, Nancy Presson, Hugh McKennon, and John Clark.</p>	circa 1960s-1970s
b. 10, f. 4	<p><i>In the Foundry</i>, with Ted Berrigan and Ron Padgett, typescript, carbon</p> <p>4 pp. carbon typescript of play with holograph annotations. The end of the manuscript notes: "written after dinner in 1965 by Ted Berrigan, Ron Padgett, & Tom Veitch, with additional dialogue by Dick Gallup."</p>	1965

Early works (continued)

Luis Armed Story

5 manila envelopes and 1 folder, related to the drafting and production of "The Luis Armed Story." Folder contains carbon typescript draft of work with significant handwritten revisions, and note on inside cover of bound manuscript "164 pages, copy sent to B.H." Envelopes contain typescript and carbon typescript drafts, "first" copy with notes on revisions in 1969, 1972, and 1973, the Full Court Press control edition copy, and two envelopes from Verlag Kiepenheuer & Witsch, the initial German publisher of the work, with reviews and typescript from the publisher circa 1965.

b. 10, f. 5	Typescript, carbon	circa 1965-1972
b. 10, f. 6-7	"PRINTED MATTER"	postmarked 1968
b. 10, f. 8	Manuscript and clippings from German publisher	1970-1971
b. 10, f. 9	"Reviews of Luis Armed," related to German publication	1970-1971
b. 11, f. 1	Bound typescript, likely an early draft Black binder with extensive (1.5 linear inch) early draft of "The Luis Armed Story," featuring introduction by "Carl Jung." Manuscript is a typescript draft with handwritten revisions as well as cut and paste sections throughout; "Jung's" introduction is a Xerox copy.	circa 1970-1978
b. 11, f. 2	"Luis Armed First Version," typescript, carbon	circa 1973
b. 11, f. 3	"Luis Armed Full Court [Press] edition control copy," typescript	circa 1978
b. 11, f. 4	<i>My Father's Golden Eye</i> , typescript Manila envelopes for this <i>Adventures in Poetry</i> publication, with 5 pp. autograph poems and notes laid in on back page.	1970
b. 11, f. 5	<i>My Heart is Coo-Coo For God</i> , pamphlet	circa 1970-1972
b. 11, f. 6	"NEW WORKS" Typescript and autograph material, mostly prose works including draft fragments of "The First Man & The Last Man" with significant autograph edits; typescript extensively annotated on the psychology of guruism; prose piece on "Close Encounters"; and poem for Allen Ginsberg accompanied by typewritten letter, signed, from Bill Morgan in 1984. With some autograph poems. Contains typescript draft on "Helldiver" character and plot sketch.	circa 1965-1991
b. 11, f. 7	"NEW WORKS - NOV 70" Manila folder with Veitch's autograph drawings on cover. Contains typescripts of poems from 1982-1983, with handwritten revisions and notes on where they were submitted and published, as well as paste-ups for publications, edited drafts of prose works (including on Jack Kerouac), and some handwritten notes.	circa 1980-1983
b. 12, f. 1	"NEW WORKS - NOV 70" Manila folder with Veitch's autograph drawings on cover. Contains typescripts of poems from 1982-1983, with handwritten revisions and notes on where they were submitted and published, as well as paste-ups for publications, edited drafts of prose works (including on Jack Kerouac), and some handwritten notes.	circa 1980-1983

Early works (continued)

b. 12, f. 2	"OLD PROSE - Odds + Ends" Folder labeled by Veitch. Contains several typescript fragments, typewritten letter, signed, from Richard Kostelanetz, and typescript draft of "Ernest Hemingway's Hangnail."	1968-1979
b. 12, f. 3	"POETRY MSS." 2 manila envelopes with manuscripts and fragments, one of which is in envelope from Toothpaste Press. In typescript, carbon typescript, and handwritten versions. Includes four poems inscribed to Jim [Gustafson], and fragments with cut-and-paste revisions.	circa 1960s-1970s
b. 12, f. 4	"Poetry MSS Scraps" 2 manila envelopes with manuscripts and fragments, one of which is in envelope from Toothpaste Press. In typescript, carbon typescript, and handwritten versions. Includes four poems inscribed to Jim [Gustafson], and fragments with cut-and-paste revisions.	circa 1960s-1970s
b. 12, f. 5	"POETRY odds + sods" Folder with "Ron—here's more grist for XEROX-ing. Tom" on cover. This refers to the poets' practice of exchanging envelopes of Xeroxed material for cut-up collaborations. Contains typescript poems with handwritten revisions from 1970, and signature removed from composition notebook titled "Enter at Your Own Risk," with extensive autograph manuscript of mostly poetry.	1970
b. 12, f. 6	"PROSE" Folder labeled by Veitch. With title pages of "Book of Dreams" and "The Only Bible," and prose fragments within.	circa 1970s
b. 12, f. 7	"READING w/ RON [Padgett] 2007" Printed typescript for a selection from "Antlers in the Treetops" and "Ernest Hemingway's Hangnail" with speaking parts for both Padgett and Veitch; clipping of Tom Clark poem "Joe"; and typescript with handwritten revisions of "Yes, I am William Burroughs" by Veitch. Accompanied by two reference pieces on Burroughs' cut-up poetry method.	circa 1960s-1970s, 2005-2007
b. 12, f. 8	Selected texts for Visiting Poetics Academy course at Naropa Institute Manila envelope with "Visiting Poetics Academy Naropa Institute" packet, containing selected texts for study for course by Veitch. With carbon copy typescripts of poetry alongside esoteric and Eastern philosophical works.	1978 August
<i>Star Gut</i> , with Ron Padgett		
b. 12, f. 9	"Star Gut (original mss)" with later note from Ron Padgett Folder with autograph note by Ron Padgett: "Old Bean, this is the best photocopy I could get. Xox Ron." Contains photocopy of their early collaboration, "Star Gut." Padgett remembers: "Over the course of a week we wrote alternate pages of a science fiction novella entitled 'Star Gut' (a title taken from a collaborative painting by George Schneeman, Tom, and me, in which the words 'Arlo Guthrie' had been altered to 'Star Gut'). There was much chuckling at the typewriter as Tom and I worked; later we were told by an experienced sci-fi writer that no publisher would take on the manuscript because science fiction isn't supposed to be funny." This text was the precursor to their next collaboration, "Antlers in the Treetops."	1968, 1996

Early works > Star Gut , with Ron Padgett (continued)

b. 13, f. 1	Full manuscript Red binder with manuscript of "Star Gut," by Ron Padgett and Veitch. 1 linear inch of printed typescript with some foxing.	circa 1970-1977
b. 13, f. 2	<i>Ted Berrigan, A Memory</i> , autograph and typescript drafts	circa 1960s-1970s
b. 13, f. 3	<i>The Homeless Only Die Once, Right?</i> , typescript 14 pp. typescript manuscript with handwritten revisions of essay by Veitch.	circa 1960s-1970s
	<i>The Planetary Route</i> , with Dick Gallup Unpublished science fiction novel. Folders containing collaboration with Dick Gallup. One contains copies of Britton Wilkie drawings. Others contain 1 linear inch of typescript drafts with significant holograph annotations, including holograph map drawings and additional autograph notes laid in. See related drafts for this project in the notebooks within Series IV.	
b. 13, f. 4-5	Drafts, holograph and typescript	circa 1969
b. 13, f. 6	Illustrations by Britton Wilkie	circa 1969
b. 13, f. 7	"Visual script for 'The Planetary Route,'" comic adaptation Holograph dummy of a comic, titled "visual script for 'The Planetary Route,'" with storyboard for entire comic with dialogue included. This piece was originally a collaboration between Veitch and Dick Gallup.	1972
	<i>The Words</i>	
b. 13, f. 8	Bound typescript draft Black binder with "The Words" labelled on spine, containing 166 pp. typescript manuscript of "The Words" with handwritten revisions, throughout, signed by Veitch at end of introduction. Epigraph on title page by Dick Gallup crossed out.	1969
b. 14	Typescript draft with paste-up text and revisions Oversize manuscript in folder of "The Words (an absurd textbook)," with "erase your body" on the title page. 138 pp. typescript pasted onto pages, with handwritten revisions throughout. A cut-and-paste work, with autograph colophon on back page that notes collaborations with Ron Padgett, Dick Gallup, and Lewis MacAdams.	circa 1975-1979
b. 13, f. 9	"A Book of Dreams," typescript draft Manuscript titled "The Last Word: A Book of Dreams," with some handwritten revisions.	circa 1960s-1970s
b. 13, f. 10	<i>Them Rolling Hills</i> , typescript draft 2 versions of 10 pp. prose draft.	circa 1960s-1970s
b. 13, f. 11	<i>To Obtain the Value of the Cake Measure from Zero</i> , stage play script by Veitch and Clark Coolidge	1970
b. 13, f. 12	[Transcript of interview between "M" and "T"] (likely Tom and Martha Veitch) Transcript of interview between "M" and "T," likely Martha and Tom. An associative interview about his thoughts on writing.	1977 June 21

Early works (continued)

b. 13, f. 13	Typescript draft excerpted from unidentified autobiographical work Typescript draft fragment with autograph annotations.	circa 1960s-1970s
b. 15, f. 1	Typescript drafts of collaborations with Clark Coolidge Envelope contains lengthy typescript for Clark Coolidge collaborations. Cover sheet in Veitch's hand reads: "Circus Blues / The Haircut Room / The Pope Eats Hot Poop" and lists the authors.	circa 1960s-1970s
b. 15, f. 2	Unidentified comic collaboration between Tom and Rick Veitch Several pages of autograph notes, hand-drawn storyboards, and undated correspondence between Veitch and Rick Veitch, for comic project involving main character "Billy."	circa 1960s-1970s
b. 15, f. 3-5	Unidentified screenplay, typescript draft with revisions	circa 1960s-1970s(?)
b. 15, f. 6	Untitled bound compilation of early writings Black binder with compilation of Veitch's prose works, with autograph table of contents, and Xeroxed, typescript, and paste-up elements. Works included are "The Tom Veitch Story (includes 'Literary Days')," "The Message from You Now Jack Kerouac," "The Words (excerpt + pope's message)," "Them Rolling Hills," "My Heart is Coo-Coo for God," "Strawberries (w. D. Gallup from 'Planetary Route')," "Antlers in the Treetops (excerpt)," "To Obtain the Value of the Cake Measure from Zero (with C.C.)," "The Hippie Termites (w. A. Codrescu chaps. 1-5)," "Star Gut (novel with R. Padgett)." At back, contains carbon typescript of manuscripts and books sold to Louis Collins (a West coast bookdealer) in 1978, including several collaborations between Veitch and Andrei Codrescu.	circa 1970-1978
b. 15, f. 7	"Early Excess," autograph and typescript poems Manila envelope labeled by Veitch, with 6 pp. handwritten poem, "The Journal of My Days Away from You," dated January 1962 (Veitch was 20). Includes several additional typescript poems, some with handwritten revisions.	1962, undated
	Comic projects	1960-2015, bulk 1980-1999
b. 16, f. 1-2	"Angelica [Veitch's] Crazy Critters" 2 nested folders of a project conceptualized by Angelica Veitch and encouraged by Tom Veitch, titled "Crazy Critters." With original drawings by Angelica (some annotation by Veitch) and copies of drawings, as well as includes typewritten letter to Adam [Kubert?] with a newspaper comic strip proposal, inspired by Angelica's creation.	1989
b. 16, f. 3-5	<i>Animal Man</i> drafts 2 folders of printed typescript drafts of script with autograph annotations, holograph storyboards, and Xeroxes of illustrations by Steve Dillon for DC Comics. See related drafts for this project in the notebooks within Series IV.	1991-1992
b. 16, f. 6	"BLOOD OF NIGHT," outline Autograph notes and extensively annotated printed typescripts of outline for plot sketch.	1995

Comic projects (continued)

b. 16, f. 7	<i>Cities of Night</i> proposal 5 pp. copied typescript draft of project proposal, with Veitch's autograph note, "Good Stuff" at top of page. Was pitched to Cam Kennedy to illustrate, as part of a mini-series proposed to Karen Berger (alongside "Swamp Thing," "The Nazz," and other projects).	circa 1987
	<i>Clash</i> See related drafts for this project in the notebooks within Series IV.	
b. 16, f. 8	"BOOK ONE - dummy"	circa 1989-1991
b. 16, f. 9-10	"CLASH 1/2/3," book dummies for #1/2/3 and script for #3	circa 1989-1991
b. 17, f. 1-3	"CLASH - BOOK I," scripts and book dummy	circa 1989-1991
b. 17, f. 4	Drafts, including plot sketches, illustrations, and reference material	circa 1989-1991
b. 17, f. 5	Production file Correspondence, typescript drafts, press, and drafts of letters with handwritten revisions.	1989-1997
b. 17, f. 6	"CLASH #3," plot sketches and storyboards	1990
b. 17, f. 7	<i>Clash</i> #2 drafts, including scripts and book dummies	1990-1991
b. 18, f. 1	<i>Clash</i> #2 drafts, including scripts and book dummies	1990-1991
b. 18, f. 2-3	<i>Clash</i> #3 drafts, including plot sketch, scripts, and book dummies	1990-1991
b. 18, f. 4	"CLASH - PUBLICITY STUFF"	1990-1991
b. 18, f. 5	"COMIC BIZ-CURRENT"	1989-1992
b. 18, f. 6	"COMICS OUTLINES + SYNOPSES (pre-1985)	circa 1970-1985
b. 18, f. 7	"COMICS SCRIPTS etc pre-1985"	circa 1970-1985
b. 18, f. 8	"DEATH ANGELS" Autograph draft of a letter referencing "The Light & Darkness War" and "Cities of Night," with Xeroxes of related drawings.	1987
	<i>Delia Savage</i> (?) 3 folders labeled by Veitch, "OCD Plot," "Plot—OCD," and "OCD notes: misc. good," with holograph notes, character sketches (including Delia Savage, Kent, and Katy), autograph notecards, and other drafting materials. With additional folder of character sketches / "assignments" on Delia Savage, in both typescript and autograph notes. Relates to material on yellow legal pads. See related drafts for this project in the notebooks within Series IV.	
b. 18, f. 9	"Delia Savage OLD"	1995
b. 18, f. 10	"OLD PLOT"	1995
b. 18, f. 11	"OLD notes - misc good"	1995
b. 18, f. 12	"PLOT - OLD"	1995

Comic projects (continued)

b. 19, f. 1	<i>Doom's End</i> proposal 3 pp. proposal for "Doom's End," a proposed graphic novel about Dr. Doom by Veitch and Cam Kennedy, as well as 3 pp. annotated letter to Kennedy.	circa 1988-1995
b. 19, f. 2	"HELLRAISER" <i>Image War</i> 2 folders with autograph, printed typescript, and reference material for project titled "Image War," which explores a private detective in virtual reality. See related drafts for this project in the notebooks within Series IV.	circa 1989
b. 19, f. 3	"IMAGE WAR NOTES"	1995
b. 19, f. 4	"Image War + online G. Nov.," reference material for online graphic novel	1995
	<i>Kamandi: At Earth's End</i> Correspondence, notes, script drafts, storyboards, printed proofs, and project proposal materials for "Kamandi: Earth's End," with Adam Kubert as illustrator. Materials are typescript, printed typescript, and holograph.	
b. 19, f. 5	Proposal for <i>Kamandi</i> series	1989 November 12
b. 19, f. 6	"KAMANDI," production file	1989-1993
b. 19, f. 7-8	"KAMANDI PROOF," relating to issues #1-3	circa 1989-1993
b. 19, f. 9-10	"ISSUE #1" Autograph, printed typescript, and Xeroxed materials from "Kamandi: At Earth's End," no. 1, a Veitch collaboration with artist Frank Gomez for DC Comics. Includes 26 pp. side-stapled mockup with autograph panels, accompanied by autograph panel layouts; several printed typescript drafts of script; Xeroxed mock-up drafts with artwork and dialogue; autograph notes; typescript correspondence from Veitch to Frank Gomez and Mike Carlin, of DC Comics, discussing edits and revisions to scripts and drafts; incomplete Xerox drafts of artwork; and printed typescript for "Thunder Road," which would become issue no. 3. Significant handwritten annotations throughout on almost all materials.	1991-1992
b. 20, f. 1	"ISSUE #2" Autograph, printed typescript, and Xeroxed material from "Kamandi: At Earth's End," no. 2. Includes autograph panel layout; printed typescript drafts of script (including letterer's script, which was prepared for letterer); Xeroxed drafts of artwork by Frank Gomez; and Xeroxed typewritten letter, signed, from Veitch to Mike Carlin. There are autograph annotations throughout.	1991-1992

Comic projects > Kamandi: At Earth's End (continued)

b. 20, f. 2-3	"ISSUE #3" Autograph, printed typescript, and Xeroxed materials related to "Kamandi: At Earth's End," no. 3. Includes autograph panel layout and printed typescript draft of letterer's script along with 2 Xeroxed, side-stapled mock-up dummies with artwork and dialogue. Numerous Xeroxed drafts of artwork by Gomez present along with Xeroxed typewritten letter, signed, from Veitch to Gomez. Significant handwritten annotations and revisions throughout.	1991-1992
b. 20, f. 4	"ISSUE #4" Autograph, printed typescript, and Xeroxed materials from "Kamandi: At Earth's End," no. 4. Includes autograph panel layouts, printed typescript summaries/revisions of pages, printed typescript draft of script, and side-stapled Xeroxed mock-up dummy with artwork and dialogue. Xeroxed drafts of artwork by Frank Gomez included. Significant autograph annotations and emendations throughout.	1991-1992
b. 20, f. 5	"ISSUE #5" Autograph, printed typescript, and Xeroxed materials related to "Kamandi: At Earth's End," no. 5. Includes autograph panel layouts, printed typescript page summaries, FedEx shipping slips, Xeroxed printed typescript letterer's script, Xeroxed printed typescript draft of script, and side-stapled Xeroxed mock-up dummy. Handwritten annotations and revisions throughout.	1991-1992
b. 20, f. 6	"ISSUE #6" Autograph, printed typescript, and Xeroxed materials related to "Kamandi: At Earth's End," no. 6. Includes autograph panel layouts, printed typescript drafts of scripts, letterer's scripts, and Xeroxed drafts of artwork layout with note specifying "for bubbling." With additional Xeroxed drafts of Frank Gomez artwork. Handwritten annotations and revisions throughout.	1991-1993
b. 20, f. 7	Marvel Comics illustrations from "Mark"	circa 1980s-1990s
	<i>My Name Is Chaos</i> See related drafts for this project in the notebooks within Series IV.	
b. 21, f. 1	"JOHN RIDGWAY," project correspondence	1988-1989
b. 21, f. 2	"KAREN BERGER," project correspondence	1988-1991
b. 21, f. 3-5	<i>My Name Is Chaos</i> #1, xerox book dummy	circa 1988-1992
b. 21, f. 6	"CHAOS - BOOK ONE," plot sketches	1989
b. 21, f. 7	Plot sketches and related production materials	1989-1991
b. 21, f. 8	Plot sketches and scripts	1989-1991
b. 22, f. 1	Project drafts, correspondence, and ephemera	1989-1991
b. 22, f. 2	"JOHN RIDGWAY," project correspondence	1990
b. 22, f. 3	"CHAOS #2 DUMMY," and scripts	1990-1991

Comic projects > My Name Is Chaos (continued)

b. 22, f. 4	"CHAOS 1/2/3/4," book dummies for #1/2/3 and cover for #4	circa 1991
b. 22, f. 5	"CHAOS BOOK FOUR," plot sketches and book dummy	1991
b. 22, f. 6	"CHAOS BOOK THREE," script and book dummy	1991
b. 22, f. 7	<i>My Name Is Chaos</i> #4, lettered draft	circa 1991
b. 23, f. 1	"CHAOS #3 - Dummy"	1991-1992
b. 23, f. 2	Story concept and related production materials Ephemera, plot summaries, sample artworks, and other typescript and autograph notes.	1991-1996
b. 23, f. 3	"ORIGIN of AMBUSH BUG" Large folder with several subfolders, created by Veitch. Includes Xeroxes of drawings and publication, small manila packet of photographs of Greg Iron's posters and tattoos (including photograph of him tattooing), and a folder of tattoo drawings featured in early tattoo magazine. There are also Xeroxes of drawings from 1996 onward and of "Grumm" (a project developed by Veitch and Bisette).	1969-1996
b. 23, f. 4	<i>Slith</i> , story proposal and letter to DC Comics	1988
b. 23, f. 5	"STALKER," proposal Autograph notes on "Stalker" project proposal, with carbon copy of letter to John [Ridgway] proposing the series and referencing its approval by editor Karen Berger.	1988
b. 23, f. 6	"STORY IDEAS + REF."	1998
	<i>Superman: At Earth's End</i> See related drafts for this project in the notebooks within Series IV.	
b. 23, f. 7-9	"SAEE papers" Related to one-shot comic written by Veitch and illustrated by Frank Gomez, published by DC Comics. With storyboards, copies of printed proofs, correspondence, holograph notes, early drafts of scripts, and other drafting materials. The story takes place in the Elseworld established in the "Kamandi" mini-series.	1993
b. 23, f. 10	Drafts and production files Related to one-shot comic written by Veitch and illustrated by Frank Gomez, published by DC Comics. With storyboards, copies of printed proofs, correspondence, holograph notes, early drafts of scripts, and other drafting materials. The story takes place in the Elseworld established in the "Kamandi" mini-series.	circa 1993-1994
b. 24, f. 1-2	Drafts and production files Related to one-shot comic written by Veitch and illustrated by Frank Gomez, published by DC Comics. With storyboards, copies of printed proofs, correspondence, holograph notes, early drafts of scripts, and other drafting materials. The story takes place in the Elseworld established in the "Kamandi" mini-series.	circa 1993-1994

Comic projects > Superman: At Earth's End (continued)

b. 24, f. 3	Storyboard draft with revisions 64 pp. side-stapled autograph draft of complete panel layouts for "Superman: At Earth's End," Veitch's 1995 collaboration with artist Frank Gomez for DC Comics. Annotated in red ink and pencil.	circa 1993-1995
<i>Swamp Thing</i>		
correspondence, autograph notes, and references related to a "Swamp Thing" proposal to British comic book artist John Bolton. Proposed as part of a mini-series to Karen Berger at DC Comics, along with "The Nazz," "Thunder Road," and "Cities of Night."		
b. 24, f. 4	"S.T. - ref. + ideas" reference material and notes	circa 1987-1990
b. 24, f. 5	"JOHN BOLTON S.T. PROJECT," early project correspondence	1988 October 24
b. 24, f. 6	"S.T. PROJECT," plot sketches	1989
<i>The First Man and the Last Man</i>		
b. 24, f. 7	Draft of multiple portions in notebook	circa 1980-1991
b. 24, f. 8	Draft, autograph manuscript for Part I	1984
b. 24, f. 9	"PART ONE - TFM+TLM [The First Man and The Last Man]" Typescript manuscript with handwritten revisions in 10 parts, with hand-drawn map of "Continent of Moska." Acronym refers to "The First Man & The Last Man," an early science fiction work by Veitch.	circa 1985
<i>The Light & Darkness War</i>		
See related drafts for this project in the notebooks within Series IV.		
b. 25, f. 1	"L&D EARLY DRAFTS"	1986
b. 25, f. 2	"ARCHIE GOODWIN" correspondence on <i>The Light & Darkness War</i>	1986-1988
b. 25, f. 3	"L+D WAR - 2009 (w/ promo stuff)"	1986-1988, 2014
b. 25, f. 4	"L+D WAR OUTLINES"	1987
b. 25, f. 5	Press clippings and publicity	1987-1988
b. 25, f. 6	"LIGHT + DARKNESS WAR LEGAL DOCUMENTS"	1987-1992
b. 25, f. 7	Plot summaries and production material, likely as reference for the 2015 collected edition	1987-1988, 1996-1997, 2014

Comic projects > The Light & Darkness War (continued)

b. 25, f. 8-9	Production files Printed typescript, typescript, and manuscript material, often with extensive annotations, regarding the development of "The Light & Darkness War," a comic project with Cam Kennedy in six books, published by Marvel Comics' distinguished imprint, Epic Comics. These files trace the earliest discussions about the project in autograph notes, and up to nine versions of each book, showing the extensive narrative design that went into the series. With hand-drawn mockup storyboards; a comprehensive folder of incoming and outgoing correspondence between Cam Kennedy (illustrator) and Veitch with many holograph letters, as well as correspondence with studios/publishers; typescript drafts of scripts and plots; notes (many holograph); printed proofs	1987-1988, 2015
b. 26, f. 1-7	Production files Printed typescript, typescript, and manuscript material, often with extensive annotations, regarding the development of "The Light & Darkness War," a comic project with Cam Kennedy in six books, published by Marvel Comics' distinguished imprint, Epic Comics. These files trace the earliest discussions about the project in autograph notes, and up to nine versions of each book, showing the extensive narrative design that went into the series. With hand-drawn mockup storyboards; a comprehensive folder of incoming and outgoing correspondence between Cam Kennedy (illustrator) and Veitch with many holograph letters, as well as correspondence with studios/publishers; typescript drafts of scripts and plots; notes (many holograph); printed proofs	1987-1988, 2015
b. 27, f. 1-4	Production files Printed typescript, typescript, and manuscript material, often with extensive annotations, regarding the development of "The Light & Darkness War," a comic project with Cam Kennedy in six books, published by Marvel Comics' distinguished imprint, Epic Comics. These files trace the earliest discussions about the project in autograph notes, and up to nine versions of each book, showing the extensive narrative design that went into the series. With hand-drawn mockup storyboards; a comprehensive folder of incoming and outgoing correspondence between Cam Kennedy (illustrator) and Veitch with many holograph letters, as well as correspondence with studios/publishers; typescript drafts of scripts and plots; notes (many holograph); printed proofs	1987-1988, 2015
b. 27, f. 5	"CAM'S [Judge] DREDD XEROXES"	circa 1988
b. 27, f. 6	"L+D - PUBLICITY," with photos of Veitch and Kennedy	1988
b. 28, f. 1	"LOGOS"	circa 1988
b. 28, f. 2	Mark Burbey interview of Veitch Extensive transcript of interview with Mark Burbey and Veitch	1988
b. 28, f. 3	"News Release L+D War"	1988
b. 28, f. 4	"DRAWINGS - L+DW"	circa 1988-1989
b. 28, f. 5	"L&D PRESS/PUBLICITY"	1988-1989

Comic projects > The Light & Darkness War (continued)

b. 28, f. 6	"LDW Sketches," watercolors and photoslide	circa 1988-1989
b. 28, f. 7	"LIGHT + DARKNESS - Sample Script" for Book Six	1988-1989
b. 28, f. 8	"PUBLICITY NOTES - L+D"	1988-1989
b. 28, f. 9-10	Press mentions and Brazilian edition of issues 1-4	1988-1990
b. 29, f. 1	"LETTERS - L+D WAR"	1989, 2007
b. 29, f. 2	"ANDY BECRAFT," translator for Japanese edition	1998
b. 29, f. 3	"LDW - Treatment work" for film adaptation	1998-2001
b. 29, f. 4	First draft of screenplay adaptation Screenplay adaptation first draft by David Kelsay and Shane Bitterling (September 11 1998)	1998 September 11
b. 29, f. 5	"L+D WAR - [Jeff] Krelitz Files"	1999-2000
b. 29, f. 6	"INTERVIEW/PUBLICITY" for <i>The Light and Darkness War</i> and <i>Star Wars</i>	circa 2014-2015
b. 29, f. 7	"LIGHT AND DARKNESS WEBSITE"	2014 July
<i>The Nazz</i>		
See related drafts for this project in the notebooks within Series IV.		
b. 29, f. 8	"PROSE for the NAZZ's novels" features several circa 1960s typescripts of prose and poetry by Veitch, including references to Ron Padgett, W.S. Burroughs, several other participants in the New York School second generation scene, harkening to Veitch's early life in New York City.	circa 1960s
b. 29, f. 9	"NAZZ - CORRESPONDENCE"	1988-1991
b. 30, f. 1	"BOOK ONE NAZZ," plot summary and sketches	1989
b. 30, f. 2	"NAZZ - Ref," reference material	1989-1990
b. 30, f. 3	"THE NAZZ," drafts and dummy for volume 1	1989-1990
b. 30, f. 4	"BOOK FOUR," plot summary, scripts, and dummy	1990
b. 30, f. 5	"NAZZ #2 - DUMMY"	1990
b. 30, f. 6	Preview copy for <i>The Nazz</i> #1	1990
b. 30, f. 7-8	"BOOK #3 DUMMY"	circa 1990-1991
b. 31, f. 1	"BOOK THREE," scripts and dummy	circa 1990-1991
b. 31, f. 2	"BOOK TWO," drafts	circa 1990-1991
b. 31, f. 3	"NAZZ #2 - Dummy"	circa 1990-1991
b. 31, f. 4	"NAZZ - COVER ROUGHS"	circa 1990-1991

Comic projects > The Nazz (continued)

b. 31, f. 5	"NAZZ DUMMY [for volume] #1"	circa 1990-1991
b. 31, f. 6	Script, notes, and ephemera Printed typescripts, "Nazz Notes," ephemera, and other notes with character sketches and plot summaries.	1990, 1996-1997
b. 31, f. 7	"NAZZ Screenplay early drafts"	1997
b. 31, f. 8	First draft of screenplay adaptation Black binder, with 130 pp. printed typescript draft of "The Nazz" screenplay by Veitch, based on the comic book. Noted as a first draft, with light autograph annotation on cover page.	1998 June 12
b. 32, f. 1	"TIME WARS," concept draft 3 pp. of printed typescript draft of project idea.	circa 1990s
b. 32, f. 2	Typescript drafts of <i>The Calling Place</i> , <i>The First Man and The Last Man</i> , and <i>The Moon Device</i> <i>Umbra</i> See related drafts for this project in the notebooks within Series IV.	circa 1980-1991
b. 32, f. 3-4	"UMBRA" drafts and correspondence	1990-1991
b. 32, f. 5	"UMBRA" script and proposal	circa 1990-1995
b. 32, f. 6	"UMBRA - ORIGINAL DRAFTS"	1991
b. 32, f. 7	"UMBRA - Legal Work"	1992-1995
Veitch and Irons, Greg		
b. 32, f. 8	Excerpts from <i>The Legion of Charlies</i> and <i>Deviant Slice</i> no. 1	1971-1972
b. 32, f. 9	Excerpts from <i>A Gothic Tale</i> , <i>Deviant Slice</i> no. 1, and <i>Grunt</i> no. 2	1972-1973
b. 32, f. 10	Excerpts from <i>Ecotopia 2001</i> , <i>Deviant Slice</i> no. 1, and <i>The Last Gasp</i>	1972-1973
b. 32, f. 11	<i>Grunt Comix</i> no. 1-2 and <i>Deviant Slice</i> no. 2	1972-1973
b. 32, f. 12	Draft of <i>Flenk's Last Tattoo</i> , Mark Irons correspondence, and other GI/TV projects	1973-1992
b. 33, f. 1	Draft of <i>Flenk's Last Tattoo</i> , Mark Irons correspondence, and other GI/TV projects	1973-1992
b. 33, f. 2	<i>Radio Comics</i> , typescript drafts and pasteup	circa 1974
b. 33, f. 3	Article in <i>Tattooing</i> 3, no. 1	1985 Winter
b. 33, f. 4	"Agreement Between Sky River Studios and the Estate of Greg Irons" and various GI/TV comic excerpts	1996-1998
b. 33, f. 5-6	Production files related to anthology <i>You Call This Art: A Greg Irons Retrospective</i>	2006

Comic projects (continued)

b. 33, f. 7	Veitch, "A Rosary for Father Sitheus," <i>Taboo</i> Related to "Sitheus" for Steve Bissette's "Taboo" magazine, with proposals, correspondence, autograph notes, annotated copies of illustrations, and related material.	1990-1999
b. 33, f. 8	Veitch, "Daddyum," <i>Taboo</i> Related to "Daddyum" for Steve Bissette's "Taboo" magazine, with proposals, correspondence, autograph notes, annotated copies of illustrations, and related material.	1986-1989
b. 34, f. 1	Veitch, "Intruders at the Gates of the Mind: Horror in the Undergrounds 1968-1975," <i>Gore Shriek</i> no. 5 Typescript essay by Veitch titled "Intruders at the Gates of the Mind: Horror in the Undergrounds 1968-1975," an essay published in "Gore Shriek" that explores R. Crumb, S. Clay Wilson, and other underground comix creators. With typewritten letter, signed, from Tom to "Gore Shriek" in 1988, and additional autograph drafting notes with 2 pp. typescript on S. Clay Wilson. Important writing on the influence of gore and horror for some of the most influential comix illustrators in this experimental genre.	1988
b. 34, f. 2	Veitch, "Roadkills," <i>Death Rattle</i> #6 10 pp. copy of "Roadkills" comic script.	circa 1986
b. 34, f. 3	"Wolverine/Nick Fury concept"	1990 January 13
b. 34, f. 4	"Adam's Children," plot sketch	undated
b. 34, f. 5	"FREAKS," proposal 5 pp. typescript and Xeroxed typescript sketches for a comic project on "freaks."	undated
b. 34, f. 6	"HELLDIVER/ANGER," draft 6 pp. typescript draft fragment.	undated
b. 34, f. 7	"MISC. SCRIPTS by T.V. [Tom Veitch]" Includes typescripts and Xeroxed drawings for "Ideas are Fish," a short prose piece; typescript for "The Erasure" with autograph note to Bill [Berkson?] at top, and autograph comic layout on "The Thing." All with handwritten revisions.	undated
b. 34, f. 8	"San Garcia novel," drafts In manila envelope labeled "San Garcia novel," extensive typescript draft of manuscript with handwritten revisions. Possibly connected to "Umbra," as an earlier iteration of Veitch's ideas about artificial intelligence. Accompanied by a copy in a folder.	undated
b. 34, f. 9	Veitch, "Comix: How to think the unthinkable & live," <i>San Francisco Phoenix</i> Paste-up created by Veitch of article on underground comix and their gruesome imagery.	undated
	<i>Star Wars</i>	1977, circa 1989-2022

Star Wars (continued)

b. 34, f. 10	"1977 LUCAS Ref." Approx. 55 pp. Xeroxed reference materials. Includes 11 pp. from book about Wookies with "Star Wars" author Brian Daley's name on Xerox; interview between George Lucas and "Carol" about Han Solo in August 1977; interview between "C-3PO" (likely Lucas) and "Carol" in July 1977; and interview between "Princess Leia" (identified as Lucas) and "Carol" in August 1977.	1977
b. 34, f. 11	"ART SAMPLE SCRIPT" 5 pp. Xeroxed printed typescript outlining art panels for "Star Wars" comics, June 1992.	1992 June 25
b. 34, f. 12	"Darksider: The Myth of Evil in Star Wars and other films of G. Lucas" <i>Dark Empire / Dark Empire II / Empire's End</i> See related drafts for these projects in the notebooks within Series IV.	circa 1996
b. 34, f. 13	Early concept work for <i>Dark Empire</i> Printed typescript, Xeroxed typescript, and comic book panels, with autograph and holograph annotations throughout. Includes early drafts of material that would become the "Dark Empire" series, with plot summary of "Dark Power of the Empire" and glossary of terms. Xeroxed materials include extensive typewritten letter from Veitch to Cam Kennedy outlining responses to proposed artwork, collaged Xerox cutouts from "Comics Buyers Guide," no. 808 with a feature on Veitch/Kennedy collaboration, and 23 pp. excerpt from unspecified "Star Wars" comic.	1989
b. 34, f. 14-15	"SWDE," issue #1 scripts and book dummies Electric typescript drafts of story and dialogue for "Star Wars: Dark Empire," many with autograph and holograph annotations; Xeroxed and printed copies of page art by Cam Kennedy; faxed drafts of work; side-stapled holograph page layouts; and autograph and holograph drafts of the work.	1989
b. 35, f. 1	"STAR WARS - SYNOPSES" 3 pp. autograph notes on "Star Wars: Dark Empire" proposal; 11 pp. printed typescript, "Notes on proposed STAR WARS story by Veitch/Kennedy"; 16 pp. printed typescript, "Synopses of the Epic limited series"; 19 pp. Xerox copy of printed typescript, "Synopses of the Epic limited series"; 3 pp. autograph panel layout; 20 pp. printed typescript, "Star Wars - by Veitch/Kennedy"; Xerox of announcement for Veitch/Kennedy collaboration; autograph notes and panel layout; 17pp. printed typescript, "Star Wars: Dark Empire," story summary; 16 pp. printed typescript, "Star Wars: Dark Empire"; 15 pp. Xeroxed printed typescript, "Star Wars: Dark Empire"; 15 pp. Xeroxed printed typescript, "Star Wars: Dark Empire"; Xeroxed holographic note on "Hilroy Stormbringer," author unknown. Autograph and holograph annotations present throughout on almost all documents.	1989-1990
b. 35, f. 2	"STAR WARS - Book #2," <i>Dark Empire</i> #2 early scripts and panel layout Printed typescripts with autograph annotations throughout. Includes early "Dark Empire" drafts from 1990 with notes from Veitch to "Check for unused ideas." Includes stapled booklet of autograph panel mockup layouts.	1990

Star Wars > Dark Empire / Dark Empire II / Empire's End (continued)

b. 35, f. 3	"STAR WARS - SCRIPTS," <i>Dark Empire</i> #2 script 15 pp. printed typescript draft of script for "Star Wars: Dark Empire," no. 2.	circa 1990-1992
b. 35, f. 4	"STAR WARS - #1," <i>Dark Empire</i> #1 script and editor comments 13 pp. printed typescript draft of script for "Star Wars: Dark Empire," no. 1. With postcard from Barbara Kesel discussing draft.	1991
b. 35, f. 5	"STAR WARS - ISSUE #2," <i>Dark Empire</i> #2 scripts and book dummies Printed and Xeroxed drafts of work related to "Star Wars: Dark Empire," no. 2 with light autograph and holograph annotations throughout. Xeroxed drafts include artwork with script.	1991
b. 35, f. 6-7	"DARK EMPIRE #3," scripts and book dummies Printed and Xeroxed typescript from "Star Wars: Dark Empire," no. 3 with autograph annotations throughout. Autograph opening crawl text on legal-size paper included.	1991
b. 35, f. 8-9	"DARK EMPIRE - #4," scripts and editor comments Autograph draft of opening crawl text for "Star Wars: Dark Empire," no. 4. Includes also printed typescript and Xeroxed typescript drafts of work related to "Star Wars: Dark Empire," no. 4, with letterer's scripts, many with significant autograph annotation throughout. With some Xeroxed fax correspondence with Barbara Kesel and Dark Horse Comics, and Xeroxed advertisements for "Star Wars: Dark Empire" comics with sticky note: "For CAM."	1991
b. 36, f. 1-2	"STAR WARS: DARK EMPIRE," issue #1 page mockups Black plastic three-ring binder, assembled by Veitch, containing approx. 145 pp. full-color printed page mockups for "Star Wars: Dark Empire," no. 1 by Veitch and Cam Kennedy.	circa 1991
b. 36, f. 3-4	"Dark Empire #5," illustrations and book dummy Printed typescript and Xeroxed page mock-ups with art and script for "Star Wars: Dark Empire," no. 5. Includes handwritten revisions throughout. There are 5 separate drafts, of which 4 are corner-stapled and one is unbound.	1991-1992
b. 36, f. 5	"DARK EMPIRE - ISSUE #5," scripts and editor comments 25 pp. autograph panel mockup layout for "Star Wars: Dark Empire," no. 5, on dot matrix paper folded once to create a booklet; printed typescript with significant autograph annotations throughout. Some outgoing Xeroxed fax correspondence with Dark Horse Comics included, along with shipping slips for materials sent to Barbara Kesel at Dark Horse Comics.	1991-1992
b. 36, f. 6	"DARK EMPIRE - ISSUE #6," scripts and storyboard 25 pp. autograph panel mockup layout for "Star Wars: Dark Empire," no. 6 on dot matrix paper, folded once to create a booklet; approx. 46 pp. printed typescript drafts of work for issues no. 5 and 6 of "Star Wars: Dark Empire," along with 19 pp. Xeroxed drafts of work from issues no. 5 and 6; autograph page of panel layouts along with Xeroxed typewritten letter, signed, from Veitch to Barbara Kesel. Includes shipping slips for materials sent to Cam Kennedy and Barbara Kesel.	1991-1992

Star Wars > Dark Empire / Dark Empire II / Empire's End (continued)

b. 36, f. 7-8	"STAR WARS DARK EMPIRE TEXT PAGES + TECH READOUT" Black plastic three-ring binder, assembled by Veitch, with printed typescript drafts of work from "Star Wars: Dark Empire." Printed storyboards and tech readouts, with printed typescript glossary and approx. 8 pp. Xeroxed press ephemera.	1992
b. 37, f. 1-2	"SW DE - Glossary" Black plastic three-ring binder, assembled by Veitch, containing printed and Xeroxed typescript glossary pages produced by Veitch and collaborator Cam Kennedy for their "Star Wars: Dark Empire" stories. Glossaries are divided into sections within the binder with autograph tabs. Glossaries of images contain collaged content by Veitch. There are also some loose leaves, including approx. 8 pp. Xeroxed "Star Wars: Dark Empire no. 5 pencils" drafts.	1992
b. 37, f. 3	"SWDE #6," letterer's script Printed typescript, along with corner-stapled letterer's script for "Star Wars: Dark Empire," no. 6, dated August 21 1992. Draft of opening crawl text, with "Final Rollup" written in marker across the top.	1992 August 21
b. 37, f. 4	"SWDE II #1 color copies of ART w/o dialog" Manila letter-size envelope with clasps housing approx. 24 pp. full-color printed illustrated storyboards for "Star Wars: Dark Empire," without script.	circa 1992-1994
b. 37, f. 5-7	"SW: DE II Issue #6," scripts and book dummies Autograph, printed typescript, and Xeroxed materials related to "Star Wars: Dark Empire II," no. 6. Includes 25 pp. side-stapled autograph panel mockup; 4 pp. panel layout along with several pages of autograph notes; printed typescript drafts of proposals for plot with autograph and holographs annotations throughout; correspondence providing feedback from Dark Horse and Lucasfilm; and Xeroxes of proposed artwork and panel layouts, with and without lettering, with include numerous handwritten revisions.	1992-1994
b. 37, f. 8	"SWDE," <i>Empire's End</i> #1 lettered art and <i>Dark Empire</i> reference material Printed typescript with some full-color printed artwork and Xeroxed typescript, with drafts of material from "Star Wars: Dark Empire," nos. 4-6, including opening crawl text, plot summaries, and artwork.	1992-1995
b. 38, f. 1	"SWDE," <i>Empire's End</i> #1 lettered art and <i>Dark Empire</i> reference material Printed typescript with some full-color printed artwork and Xeroxed typescript, with drafts of material from "Star Wars: Dark Empire," nos. 4-6, including opening crawl text, plot summaries, and artwork.	1992-1995
b. 38, f. 2	<i>Dark Empire Sourcebook</i> manuscript by West End Games Manila envelope housing printed typescript draft of "Dark Empire Sourcebook" by Bill Smith. Veitch has annotated in red pen.	1993

Star Wars > Dark Empire / Dark Empire II / Empire's End (continued)

b. 38, f. 3-4	<p>"SWDEII Issue #1," scripts, illustrations, and notes</p> <p>Folder containing: full notebook, 40 leaves, titled "Graphic Story Album Part Two," with autograph drafts; full notebook, 40 leaves, titled "GSA 3," with autograph drafts; shipping slip for documents sent to Cam Kennedy; printed drafts of work related to "Star Wars: Dark Empire II," with autograph annotation and storyboards with pencil notations, accompanied by Xeroxed page art.</p>	1993
b. 38, f. 5-6	<p>"SW: DE II Issue #2," scripts and book dummies</p> <p>Autograph, printed typescript, and Xeroxed materials related to "Star Wars: Dark Empire II," no. 2. Includes 6 pp. autograph panel layouts; 5 pp. autograph chapter outlines; printed typescripts of opening crawl text; drafts of proposed changes sent to Cam Kennedy by Veitch; Xeroxed artwork by Kennedy, much with autograph annotations; full-color prints; and shipping slip from Veitch to Kennedy.</p>	1993
b. 38, f. 7	<p>"SW: DE II Issue #3," scripts and book dummies</p> <p>Autograph, printed typescript, and Xeroxed materials related to "Star Wars: Dark Empire II" no. 3. Includes 6 pp. autograph panel layouts; 5 pp. autograph chapter outlines; printed typescript drafts of opening crawl text and story proposals; typewritten letter from Veitch to Kennedy regarding their working partnership and relationship with Dark Horse, on top of which Veitch has written "Not Sent Per T.J."; Xeroxed art and scripts with autograph annotations throughout; 2 pp. change request from Dark Horse Comics; and shipping slips.</p>	1993-1994
b. 39, f. 1	<p>"SW: DE II Issue #3," scripts and book dummies</p> <p>Autograph, printed typescript, and Xeroxed materials related to "Star Wars: Dark Empire II" no. 3. Includes 6 pp. autograph panel layouts; 5 pp. autograph chapter outlines; printed typescript drafts of opening crawl text and story proposals; typewritten letter from Veitch to Kennedy regarding their working partnership and relationship with Dark Horse, on top of which Veitch has written "Not Sent Per T.J."; Xeroxed art and scripts with autograph annotations throughout; 2 pp. change request from Dark Horse Comics; and shipping slips.</p>	1993-1994
b. 39, f. 2	<p>"SW: DE II Issue #4," script and book dummies</p> <p>Autograph, printed typescript, and Xeroxed materials related to "Star Wars: Dark Empire II," nos. 3 and 4. Includes 4 pp. autograph panel layouts; printed typescript drafts of proposals for plot and opening crawls, with significant handwritten annotations and corrections; and Xeroxed artwork with and without lettering, with light handwritten annotations.</p>	1993-1994

Star Wars > Dark Empire / Dark Empire II / Empire's End (continued)

b. 39, f. 3-5	<p>"SEQUEL + DE final synopsis," <i>Empire's End</i> scripts and art</p> <p>Autograph, printed typescript, and Xerox drafts of work related to "Star Wars: Dark Empire: Empire's End." Autograph materials include 25 pp. saddle-stitched panel outline for "Empire's End," no. 1 and 25 pp. corner-stapled panel outline for "Dark Empire," no. 8. There are also 8 pp. panel layouts for "SWDE III Issue #1," presumably "Empire's End," no. 1; 5 pp. outline for "DE II Sequel"; and printed typescript and Xeroxed drafts of outlines for proposed "Empire's End" issues, including plot proposals, character proposals, and light correspondence related to these documents with significant autograph and holograph annotations throughout. Includes also the proposal draft for "Boba Fett Vs. The Empire," an unpublished story by Veitch that was rejected by Dark Horse Comics. With Xeroxed art and some color printed art.</p>	1993-1995
b. 39, f. 6	<p>"SW: DE II Issue #5," script and illustrations</p> <p>Autograph, printed typescript, and Xeroxed materials related to "Star Wars: Dark Empire II," no. 5. Includes 25 pp. side-stapled autograph panel mockups, and 2 pp. autograph chapter notes. Printed typescript material includes scripts, proposals, and opening crawl text. Xeroxed panel art without script included.</p>	1994
b. 39, f. 7	<p>"Empire's End #2 pages 2-25 lettering dummy"</p> <p>23 pp. Xeroxed artwork with lettering added for "Star Wars: Dark Empire" volume, "Empire's End," no. 2. Holograph annotations on Xerox.</p>	1995
b. 40, f. 1	<p>"SWDE," <i>Empire's End</i> #1-2 scripts and lettering dummy</p> <p>Autograph notes and printed typescript drafts of work related to "Star Wars: Dark Empire" volume "Empire's End." Significant autograph annotations to typescripts throughout, along with Xeroxed artwork on versos. Veitch has added sticky notes with additional information to many pages.</p>	1995
b. 40, f. 2-3	<p>"SWDE," <i>Empire's End</i> #2 scripts and lettering dummy</p> <p>Printed and Xeroxed artwork, primarily from "Star Wars: Dark Empire" volume "Empire's End." Numerous autograph and holograph annotations and edits throughout. Includes printed email to Veitch from "Mike" commenting on "Star Wars" drafts in progress.</p>	1995
b. 40, f. 4	<p>"SWDE PANEL TRANSCRIPTS"</p> <p>Printed typescript drafts of public lectures given by Veitch regarding his writing for "Star Wars." Light autograph annotations throughout.</p>	circa 2016-2022
<i>IMAGINING STAR WARS: How We Expanded George Lucas' Universe</i>		
b. 40, f. 5	<p>"STAR WARS IDEAS Q&A"</p> <p>Printed typescript transcript of conversations about "idea for 'Star Wars' that [Veitch] came up with in 1988-1989 but never used." Autograph annotations throughout.</p>	circa 2010-2022
b. 40, f. 6	<p>"TOJ [Tales of the Jedi] Q&A"</p> <p>Printed typescript interview with Veitch regarding "Star Wars, Tales of the Jedi," likely intended for inclusion in Veitch's manuscript, "Imagining Star Wars: How We Expanded George Lucas' Universe." Autograph annotations throughout.</p>	circa 2010-2022

Star Wars > IMAGINING STAR WARS: How We Expanded George Lucas' Universe (continued)

b. 40, f. 7	"TRAGEDY OF LUCAS Q&A"	circa 2010-2022
b. 40, f. 8	"Q&A FORCE AWAKENS" Approx. 40 pp. printed typescript with autograph annotations. Excerpt from Veitch's manuscript, "Imagining Star Wars: How We Expanded George Lucas' Universe," primarily related to "Star Wars, Episode VII: The Force Awakens."	circa 2015
b. 40, f. 9	"The Force Awakens Part Two" 10 pp. printed typescript excerpt from Veitch's long in-progress manuscript "Imagining Star Wars: How We Expanded George Lucas' Universe," a book-length project exploring Veitch's time writing "Star Wars" stories, analyzing the stories that came after, and discussing motifs throughout the films. Excerpt contains transcription of conversation between Veitch and several writers identified only by first name about plot lines and character development for "Star Wars, Episode VII: The Force Awakens."	circa 2015-2022
b. 40, f. 10	"ROGUE ONE NOTES -- (3rd iteration)" 9 pp. printed typescript, corner-stapled. Likely an excerpt from "Imagining Star Wars: How We Expanded George Lucas' Universe." Contains plot summaries and notes from "Star Wars" movie "Rogue One" with autograph annotations throughout.	circa 2016
b. 40, f. 11	Reviews of Disney-era <i>Star Wars</i> films 5 pp. Xeroxed review from "Bennington Banner" reviewing Veitch's "The Visions of Elias," including original cutouts from newspaper. Includes also approx. 24 pp. printed typescript of reviews of "Star Wars" movies, including "Star Wars, Episode VIII: The Last Jedi" and "Solo: A Star Wars Story." There is also a 10 pp. printed typescript plot summary and analysis of "Solo: A Star Wars Story" with annotations by Veitch in red pen throughout.	circa 2016-2018
b. 40, f. 12	"INTERVIEWS + PROMOS STAR WARS" Printed typescript and some Xeroxed materials related to Veitch's various "Star Wars" publications. Included are printed typescript drafts of Veitch's answers to interview questions, often with autograph annotations to the text; faxed written answers from Veitch and Kennedy to interview questions; biographical statement from Veitch; printed typescript interview "Questions for Kevin Anderson," possibly by Veitch, with light autograph annotation; and 2 printed typescript essay drafts by Veitch with autograph annotation throughout, titled "The Dark Secrets of Oz" and "Graffiti Seen on a Cantina Wall: Anakin Skywalker is a Mythological Wuss." Selection of Xeroxed material from magazine reviews of Veitch's work.	circa 1994-1997
<i>Lightsider</i>		
b. 41, f. 1	"LIGHTSIDER," manuscript drafts Autograph draft, 40 pp., of unpublished "Star Wars" novel "Lightsider" with handwritten revisions throughout. Includes also Xeroxed autograph draft, 31 pp., from an earlier version of the same autograph manuscript included in the folder, with minor differences from the autograph original.	circa 1990-1996

Star Wars > Lightsider (continued)

b. 41, f. 2	Complete draft, typed and numbered manuscript 120 pp. printed typescript draft of manuscript for Veitch's unpublished "Star Wars" novel, "Lightsider." Draft dated May 15 1993. Light autograph annotation on sticky notes.	1993 May 15
b. 41, f. 3-4	"GRAPHIC STORY ALBUM," script and notes Black plastic three-ring binder, assembled by Veitch, containing approx. 120 pp. printed typescript draft of Veitch's unpublished "Star Wars" novel "Lightsider," draft dated May 15 1993. Additional 17 pp. printed typescript draft of first chapter is included in the back of the binder. Approx. 6 pp. autograph notes included in binder's front pocket, along with 3 pp. Xeroxed comments on "Lightsider" story by "Slap" and printed typescript response, likely by Veitch, corner-stapled together.	1993
b. 41, f. 5	"Legal - LIGHTSIDER" 5 pp. printed draft of typewritten letter from Veitch to Mark Anderson, of Dark Horse Comics, with Veitch's annotations throughout; 5 pp. autograph draft of letter to Anderson from Veitch on legal-size paper; 2 pp. autograph notes.	1994
b. 41, f. 6	"STAR WARS - REF" Approx. 75 pp. printed typescript, Xeroxed magazine pages, and 2 pp. newsprint assembled by Veitch as reference material. Includes printed typescript glossary of "Star Wars, Tales of the Jedi," assembled by Bob Cooper, of Dark Horse Comics, along with printed typescript response by Veitch to the glossary.	circa 1990-1995
b. 41, f. 7	"SW LEGAL - CURRENT + CRITICAL" 10 pp. autograph notes and drafts of correspondence, as well as printed typewritten letter, signed, from Veitch to Mike Richardson of Dark Horse Comics, all related to proposed cancellation of Veitch's work with Dark Horse. Veitch notes that his "Boba Fett proposal...submitted in October was rejected" and that "DH would not welcome any further proposals."	1994
	<i>Tales of the Jedi / Tales of the Jedi: Dark Lords of the Sith / Tales of the Jedi: The Sith Wars</i>	
	See related drafts for these projects in the notebooks within Series IV.	
b. 41, f. 8-9	"Chris Gossett," illustrations from penciller Approx. 2 linear inches of printed typescript, original pencil illustrations, Xeroxed artwork, and faxed artwork related to "Tales of the Jedi." Bulk of material includes Xeroxed drafts of artwork and panels by penciler Christ Gossett, many from issues no. 1, 2, 5, and 6. Several original pencil sketches by Gossett are included, as are printed typescripts by Veitch with proposals and outlines for respective issues and an autograph panel layout. Frequent autograph and holograph annotations and revisions occur throughout, including on Xeroxed material. There is also some printed typescript correspondence, along with several FedEx shipping slips documenting materials sent by Veitch to Gossett.	1989-1993

Star Wars > Tales of the Jedi / Tales of the Jedi: Dark Lords of the Sith / [...] (continued)

b. 42, f. 1	<p>"Chris Gossett," illustrations from penciller</p> <p>Approx. 2 linear inches of printed typescript, original pencil illustrations, Xeroxed artwork, and faxed artwork related to "Tales of the Jedi." Bulk of material includes Xeroxed drafts of artwork and panels by penciler Chris Gossett, many from issues no. 1, 2, 5, and 6. Several original pencil sketches by Gossett are included, as are printed typescripts by Veitch with proposals and outlines for respective issues and an autograph panel layout. Frequent autograph and holograph annotations and revisions occur throughout, including on Xeroxed material. There is also some printed typescript correspondence, along with several FedEx shipping slips documenting materials sent by Veitch to Gossett.</p>	1989-1993
b. 42, f. 2	<p>"[Dark Lords of the] SITH," incomplete and early drafts</p> <p>Approximately 65 pp. printed typescript, Xeroxed printed typescript, and Xeroxed artwork, most of which are drafts of proposals for the plot and characters of "Star Wars, Tales of the Jedi: Dark Lords of the Sith," nos. 1-12, co-authored by Veitch and Kevin J. Anderson. Autograph and holograph revisions occur throughout, along with some Xeroxed artwork. There is also outgoing correspondence from Veitch and from Anderson to Lucasfilm, with some shipping slips.</p>	1989-1994
b. 42, f. 3	<p>Plot summaries for all issues and Skywalker Ranch photographs</p> <p>6 pp. printed typescript of timeline for "Star Wars, Tales of the Jedi"; 2 pp. Xeroxed fax response from Lucasfilm with answers for questions posed by Veitch while writing, likely "Tales of the Jedi"; 5 photographs from Veitch and Martha Veitch's visit to Skywalker Ranch, taken by Veitch and Martha; photograph of Veitch; 3 photographs of unidentified scenes; and Xerox cover from "Scenes from the Nativity" comic, featuring Rick Veitch as penciller.</p>	circa 1990-1993
b. 42, f. 4	<p>"TOJ #1&2," illustrations and book dummy</p> <p>27 pp. Xeroxed mock-up of "Star Wars, Tales of the Jedi," no. 1, with autograph annotation throughout and sticky notes with additional autograph notes attached; 25 pp. Xeroxed mock-up of "Star Wars, Tales of the Jedi," no. 2, with light holographic annotations visible in the Xerox; Xeroxed autograph letter, signed, from Veitch to Dan Thorsland, of Dark Horse Comics; and printed typewritten letter, 2 pp., from Veitch to Chris Gossett.</p>	circa 1992-1993
b. 42, f. 5-6	<p>"TOJ ISSUE #4," scripts and book dummy</p> <p>Printed typescript and Xeroxed materials related to "Star Wars, Tales of the Jedi," no. 4. Printed typescripts include panel and page breakdowns, scripts, and project proposals, with extensive autograph and holograph annotations throughout. Includes also Xeroxed artwork accompanied by script with handwritten revisions. Several FedEx shipping slips included, marking dates of exchanged material.</p>	1992-1993
b. 42, f. 7	<p>Multi-issue illustrations and <i>Dark Lords of the Sith</i> #1 script</p> <p>Electric typescript and Xeroxed drafts of work for "Star Wars, Tales of the Jedi." Xeroxed drafts of artworks from issues no. 2, 4, and one unidentified issue, all without script, along with electric typescript draft of script for no. 1. Artists include Chris Gossett and David Roach. Housed in manila envelope, with corner-stapled Xerox of art and script for "Green Arrow."</p>	circa 1992-1994

Star Wars > Tales of the Jedi / Tales of the Jedi: Dark Lords of the Sith / [...] (continued)

b. 42, f. 8	<p>"TOJ/SITH Plots + Glossaries"</p> <p>11 corner-stapled documents containing drafts of proposals, opening crawl text, and proposed plots for "Star Wars, Tales of the Jedi," many with autograph and holograph revisions. Proposals sent largely by Veitch to Bob Cooper and Lucy Wilson, as well as to co-author Kevin J. Anderson. Includes Xeroxed, faxed typewritten letter, signed, from Anderson to Veitch.</p>	1992-1994
b. 42, f. 9	<p>"Dark Lords of the Sith 2-5," proofs</p> <p>Proof copies and Xeroxed artwork with script for "Star Wars, Tales of the Jedi: Dark Lords of the Sith," nos. 2-5. Frequent autograph and holograph annotations and revisions throughout by Veitch, Chris Gossett, and likely Kevin J. Anderson, Veitch's co-writer for the series.</p>	circa 1992-1995
b. 43, f. 1	<p>"Dark Lords of the Sith 2-5," proofs</p> <p>Proof copies and Xeroxed artwork with script for "Star Wars, Tales of the Jedi: Dark Lords of the Sith," nos. 2-5. Frequent autograph and holograph annotations and revisions throughout by Veitch, Chris Gossett, and likely Kevin J. Anderson, Veitch's co-writer for the series.</p>	circa 1992-1995
b. 43, f. 2	<p>"[Dark Lords of the] SITH #2," scripts and illustrations</p> <p>Materials related to "Star Wars, Tales of the Jedi: Dark Lords of the Sith," no. 2. Includes: Xeroxed, faxes autograph letter, signed, from Veitch to Chris Gossett; Xeroxed, faxed typewritten letter, signed, from Veitch to Kevin J. Anderson and Gossett; typewritten letter, signed, from Anderson to Veitch with annotations by Veitch throughout; 2 pp. Xeroxed drafts of pages with art and dialogue; FedEx shipping slip from Veitch to Anderson; Xeroxed, faxed autograph letter, signed, from Veitch to Anderson with printed typescript attached; 6 pp. autograph notes on legal-size paper; 28 pp. faxed art mockup; 19 pp. Xeroxed art mock-ups with dialogue; and 24 pp. printed typescript draft of script. Significant autograph or holograph annotation throughout.</p>	1993
b. 43, f. 3	<p>"Bound Mock-up," <i>Dark Lords of the Sith</i> #1 (?) partial book dummy</p> <p>27 pp. printed mock-up of "Star Wars" comic without title, with black and white interior and color cover, bound in plastic wrappers. Veitch has placed sticky notes with annotations in red pen throughout.</p>	circa 1993-1994
b. 43, f. 4-6	<p>"[Dark Lords of the] SITH #1," scripts and book dummies</p> <p>Printed typescript and Xeroxed material, with some autograph material, related to "Star Wars, Tales of the Jedi: Dark Lords of the Sith," no. 1. Includes 3 printed typescript drafts of script; Xeroxed printed typescript draft; printed typescript drafts of opening crawl text; 6 Xeroxed drafts of page layouts with complete art and scripts, one of which is side-stapled; Xeroxed drafts of illustrations, likely by Chris Gossett; and printed typescript and Xeroxed correspondence between Veitch and Kevin J. Anderson, related to edits and versioning between drafts. Autograph and holograph annotation is present throughout on majority of materials.</p>	1993-1994

Star Wars > Tales of the Jedi / Tales of the Jedi: Dark Lords of the Sith / [...] (continued)

b. 43, f. 7-8	<p>"[Dark Lords of the] SITH #3," scripts and illustrations</p> <p>Printed typescript and Xeroxed materials related to "Star Wars, Tales of the Jedi: Dark Lords of the Sith," no. 3. Includes 4 printed typescript script drafts; 2 pp. autograph panel layouts, and some printed printed typescript correspondence between Veitch, Chris Gossett, and Kevin J. Anderson. There are also Xeroxed drafts of illustrations by Gossett, along with Xeroxed drafts of panels with illustrations and script. Holograph and autograph annotations present throughout.</p>	1993-1994
b. 44, f. 1-2	<p>"[Dark Lords of the] SITH #4," scripts and illustrations</p> <p>Autograph, printed typescript, and Xeroxed materials related to "Star Wars, Tales of the Jedi: Dark Lords of the Sith," no. 4. Includes 7 pp. of autograph notes and 2 pp. autograph panel layout; 5 different printed typescript drafts of scripts for text, all with autograph annotations, along with printed typescript correspondence from Veitch to Kevin J. Anderson and Chris Gossett outlining changes and revisions to story and illustrations; 14 pp. printed typescript manuscript by Kevin J. Anderson titled "The Illustrated Star Wars Universe, Yavin 4"; 3 Xeroxed drafts of artwork with script, one of which is a partial version, with minor holograph annotations; and some shipping labels.</p>	1993-1994
b. 44, f. 3-4	<p>"[Dark Lords of the] SITH #5," scripts and book dummies</p> <p>Printed typescript and Xeroxed materials related to "Star Wars, Tales of the Jedi: Dark Lords of the Sith," no. 5. Includes printed typescript drafts of scripts; typewritten letter, signed, from Kevin J. Anderson to Veitch; different versions (including one side-stapled booklet) of Xeroxed mockup drafts with artwork and scripts; and shipping slips. Autograph and holograph annotations throughout on majority of materials.</p>	1993-1994
b. 44, f. 5-7	<p>"TOJ 6 DLOTS #0," drafts of issues #6-7 <i>The Freedom Nadd Uprising</i></p> <p>Printed typescript and Xeroxed materials related to "Star Wars, Tales of the Jedi: Freedom Nadd," no. 6. Includes 4 pp. autograph panel layouts; printed typescript drafts of scripts, plot proposals, and opening crawl text; and 4 25 pp. side-stapled panel layout mockups with script. Xeroxed drafts of panel artwork include autograph annotations throughout.</p>	1993-1994
b. 45, f. 1	<p>"TOJ - Freedom Nadd," <i>The Freedom Nadd Uprising</i> #2</p> <p>Printed typescript drafts and Xeroxed drafts of artwork. Includes mock-ups from "Star Wars, Tales of the Jedi: The Freedom Nadd Uprising," no. 2, along with printed typescript drafts for "Star Wars, Tales of the Jedi: The Sith War," no. 1. Autograph annotation to documents throughout along with some holograph responses. There is also a typewritten letter, signed, from Kij Johnson, of Dark Horse Comics, regarding Veitch's unpublished novel "Lightsider."</p>	1993-1994
b. 45, f. 2-3	<p>"TOJ ISSUE #5," scripts and book dummy</p> <p>Autograph notes, printed typescript, Xeroxed materials from "Star Wars, Tales of the Jedi," no. 5. Bulk includes Xeroxed artwork with scripts, often with autograph annotations. There are also 3 side-stapled 25 pp. panel mock-ups; a small selection of autograph notes; printed typescript drafts of scripts, opening crawl text, and proposals; and printed typescript and Xeroxed correspondence related to corrections and changes to draft materials.</p>	1993-1994

Star Wars > Tales of the Jedi / Tales of the Jedi: Dark Lords of the Sith / [...] (continued)

b. 45, f. 4	<p>"[Dark Lords of the] SITH #6," scripts and storyboard</p> <p>Autograph notes and printed typescript with significant autograph annotation throughout, primarily including proposals for plot and development of "Star Wars, Tales of the Jedi: Dark Lords of the Sith," no. 6. Edits to documents were shared between Veitch, Kevin J. Anderson, and Chris Gossett. Includes side-stapled autograph mock-up storyboard. Veitch has, at times, added sticky notes with autograph notes, including to the inside front cover of the folder.</p>	1994
b. 45, f. 5	<p>"DLOTS - Second Series," scripts and plot summaries</p> <p>Drafts of proposals and plot outlines from Veitch and Kevin J. Anderson for "Star Wars, Tales of the Jedi: Dark Lords of the Sith," primarily for nos. 7 and 8, as well as draft materials from "Star Wars, Tales of the Jedi: The Sith Wars." Typescript correspondence, primarily from Veitch and intended for fax to Anderson, focuses on critiques of work and drafts in progress. Includes 25 pp. saddle-stitched panel mockup layout; 12 pp. autograph responses to plot proposals written on legal-size paper; and shipping slips.</p>	circa 1994
b. 45, f. 6	<p>"NEW STAR WARS / LUCAS 1998-1999 REF," early drafts for <i>The Sith Wars</i></p> <p>22 pp. printed typescript draft of script for "Star Wars, Tales of the Jedi: Dark Lords of the Sith," no. 8 with typewritten letter, signed, from Kevin J. Anderson attached; 10 pp. printed typescript draft of page breakdown for "Star Wars, Tales of the Jedi," no. 3, with light autograph annotation throughout; and 8 pp. autograph notes for "Star Wars, Tales of the Jedi: Dark Lords of the Sith," no. 2. Includes also Xerox mock-up with illustrations and script for "Star Wars, Tales of the Jedi: Dark Lords of the Sith," no. 3.</p>	1994
b. 45, f. 7	<p>"SITH ART," <i>The Sith Wars</i> #1 book dummy</p> <p>Xeroxed artwork with holograph revisions from "Star Wars, Tales of the Jedi: The Sith Wars," no. 1, a sequel comic by Kevin J. Anderson following Veitch's earlier series "Dark Lords of the Sith." Veitch co-wrote scripts for the earlier issues in this series but was never officially credited.</p>	circa 1994-1995
b. 45, f. 8	<p>"VEITCH / SW EVENT 2010"</p> <p>Printed typescript advertising Veitch talk on November 24 2010.</p>	2010 November 24
b. 45, f. 9	<p>"STAR WARS NEWS," letterhead</p> <p>7 sheets of "Star Wars News" letterhead/cover sheets plus original mock-up. 2 sheets have been addressed by Veitch, to Cam Kennedy and Dan Thorsland.</p>	undated
	Esoteric and spiritual writings	circa 1962-2016
b. 46, f. 1	"ANINA and the ANGEL," plot notes	1995 July 19

Esoteric and spiritual writings (continued)

b. 46, f. 2-3	"Dreams," typescript summaries 2 manila envelopes with carbon typescripts of "Dreams" manuscripts, in which Veitch recounts dreams by date. There are two different manuscripts, suggesting this was an experimental or ongoing exchange with Larry Goodell and Duncan McNaughton in particular. Envelope from Duende Press postmarked in 1974 contains several smaller corner-stapled drafts, and one postmarked from [Duncan] McNaughton in 1973 contains a large sheaf of dreams, one per page, from 1969 to 1973.	1969-1974
b. 46, f. 4	"Elijah the Prophet and the Four States of Consciousness" and untitled work 2 corner-stapled typescripts with handwritten revisions on "Elijah the Prophet and the Four States of Consciousness" and on spiritual teachers/gurus.	circa 1980s
b. 46, f. 5	<i>Eye of Gold: Self-Transcendence and the Reality of the Psyche</i> , signed and dedicated manuscript Velo-bound copies of manuscript titled "Eye of Gold: Self-Transcendence and the Reality of the Psyche." Notes that the work was editioned in 25 copies (Xeroxed), this is no. 9 "for Ray and Katherine Masden with love," dated June 21 1981. 111 pp.	1981
b. 46, f. 6	Galley proofs and promotional materials for <i>Visions of a Poet</i> , <i>Eye of Gold</i> , and <i>The Self That We Are</i> Galley proofs, paste-ups, and other production files for the publication of the work "Visions of a Poet." Includes a prospectus, indicating this work was published around the same time as "Eye of Gold."	1981
b. 46, f. 7	"IMPERMANENCE WEBSITE" Mail addressed to Elias Oz, including photographs of others provided to Elias, typescript of "Jim and Snoph's Excellent Adventure: Or Down the Rabbithole to Buddhaland," and "Ask Gazer" printed typescript for dream interpretation through a website.	1998-2000
b. 46, f. 8	"MEDITATIONS for the HEART of LIGHT," draft of introduction 8 pp. printed manuscript with autograph reading note at top of first page.	1996
b. 46, f. 9	Notes on Benedictine biblical study Folder of 5 slim blue notebooks with autograph notes by Veitch, likely from his time as a Benedictine monk. With drawings and religious notes. Important early theological and spiritual thinking.	circa 1966-1967 (?)
b. 46, f. 10	"SKY RIVER - The Journal of Consciousness" Proofs, autograph brainstorming notes, and production files related to printing of "Sky River," a spiritually-oriented magazine produced in one issue by Veitch in 1996.	1996
b. 46, f. 11	"SPIRITUAL DREAMING OUTPOST," GeoCities website Files, including autograph notes, manuscripts, and other fragments for the development of a "Spiritual Dreaming Outpost" website. Includes printed typescript by "Martha Oz," as well as several quotations on writing that were likely displayed near a desk or workstation.	1997
	<i>The Psyche As It Is: 400 Dreams of Transformation</i>	
b. 47, f. 1	"400 DREAMS," typed manuscript	1982

Esoteric and spiritual writings > The Psyche As It Is: 400 Dreams of Transformation (continued)

b. 47, f. 2	<p>"THE PSYCHE AS IT IS - (MSS.) 400 DREAMS (1982)"</p> <p>Early typescript fragment of "The Psyche As It is: 400 Dreams of Transformation," including dreams culled from the 1970s onward. With several printed typescripts from 2008 that attest to the beginning of this project, which pulled from Veitch's dream journals and selected dreams from specific time periods, expanding the project over time. Included also are typesetting notes on typeface and production.</p>	1982, 2008
<p><i>The Visions of Elias: A True Story of Life in the Spirit</i></p> <p>See related drafts for this project in the notebooks within Series IV.</p>		
b. 47, f. 3	<p>Typescript drafts and ephemera</p> <p>3 side-stapled booklets with sections 1-3 of "The Visions of Elias," comprising printed computer typescripts with extensive autograph annotations. Includes different versions of sections of the project, as well as promotional ephemera regarding book's publication.</p>	circa 2000-2016
b. 47, f. 4	<p>"Tom's Book by Elias," draft and references</p> <p>Green binder with manuscript of "Elias" project, including organizational materials, references to journals, and sticky-note tabs for March-July.</p>	2008
b. 47, f. 5-7	<p>Three proof copies of <i>Visions of Elias</i> (Manchester, VT: Sky River Books)</p> <p>3 copies of "The Visions of Elias," each with sticky notes marking different passages and readings. 2 of these copies have handwritten revisions throughout.</p>	2016
b. 48, f. 1	<p>Transcripts of spiritual discourses in Internet chatrooms</p> <p>Manila envelope from Mike[?] Destrude to Elias Oz, with several packets of chat room forum transcripts featuring Andy, Elias, and several other participants on the nature of consciousness, meditation, and spiritual topics. Accompanied by an autograph letter, signed.</p>	1998-2000
b. 48, f. 2-4	<p>Two full galley proofs for <i>Visions of a Poet, Eye of Gold, and The Self That We Are</i></p>	1981
b. 48, f. 5	<p>Untitled manuscript on spiritual dream "lessons"</p> <p>Likely associated with "Visions of a Poet," based on typescript notes with this title at rear of folder. Includes several typescripts with "lessons" on meditation, dreams, and spirituality, with handwritten revisions.</p>	circa 1970s
<p><i>Visions of a Poet</i></p> <p>See related drafts for this project in the notebooks within Series IV.</p>		
b. 48, f. 6	<p>Bound typescript draft</p>	circa 1970s
b. 48, f. 7	<p>Draft version entitled "God's Body: A Spiritual Autobiography"</p>	circa 1970s
b. 49, f. 1	<p>Early typescript draft</p>	circa 1970s
b. 49, f. 2	<p>Early typescript draft, entitled "Dreams of God: An Odyssey in Consciousness"</p> <p>97 pp. Xeroxed typescript with title page: "Dreams of God * An Odyssey in Consciousness," an early draft of "Visions of a Poet." With two sheets of pen and ink drawings, cut as though for paste-ups.</p>	circa 1970s

Esoteric and spiritual writings > Visions of a Poet (continued)

b. 49, f. 3-5	Typescript drafts of various sections 3 side-stapled booklets (numbered 1-3), with typescript drafts of a manuscript on spirituality, consciousness, and ego. With additional corner-stapled typescripts of exoteric works in several parts on the transcendental community, God, and Siva-Yoga, as part of "Visions of a Poet."	circa 1970s
b. 49, f. 6-7	"Visions of a Poet (fifth version)"	circa 1970s
b. 49, f. 8	"V.O.A.P. autobiog scraps"	circa 1970s
b. 49, f. 9-10	Complete typed manuscript	1978
b. 50, f. 1	Complete typed manuscript, bound Black bound binder of manuscript of "Visions of a Poet," dated 1978. With extensive autograph and cut-and-paste revisions throughout.	1978
b. 50, f. 2	"Visions of a Poet SCRAPS" Addressed to Veitch from Joan Simon, postmarked March 1978. Contains extensive copies and cut-up fragments of manuscript, including some typescripts with handwritten revisions.	postmarked 1978 March
b. 50, f. 3	"THE ART of DREAMING - (mss. 1980 to 1982)" Printed galleys for book of dreams project, variously titled "The Art of Dreaming," or "Book of Dreams," or "400 Dreams." Likely related to "Visions of a Poet."	1980-1982
<i>Waking Up In God's Dreams</i>		
b. 50, f. 4	"WAKING UP IN GOD'S DREAMS," part one draft "Part One" of printed typescript manuscript with extensive autograph annotation and notes, titled "Waking Up From God's Dream." An autobiographical piece about Veitch's early life and its spiritual component in New York City. Contains also autograph notes for a presentation on a similar topic, and a 5 pp. typescript with autograph notes dated 1962 containing the first few pages of the "Waking Up From God's Dreams" manuscript.	circa 1962-1968
b. 50, f. 5	"Waking Up in the Dreams of God," draft Known also as "Waking Up in God's Dreams" or "Waking Up From God's Dreams." Attributed to Elias Oz, with several drafts laid in at back. Typescript with revisions, and handwritten notes laid in. With notes on word count, and "Part One" noted on cover.	circa 1973
b. 50, f. 6	Paper samples for "Ten Steps of Conscious Dreaming" "Ten Steps of Conscious Dreaming" graphic with note on paper type for reprinting.	undated
b. 50, f. 7	"SPIRITUAL GAME (Research)" "Chutes & Ladders" New Yorker cartoon with Veitch autograph notes.	undated

Series III: Journals, 1962–2020*7.92 linear feet (19 boxes)*

Series III contains 118 journals spanning 1962-2020. These journals primarily document Veitch's practice of dream analysis as well as his spiritual attitudes. At times, this content is blended with poetry, photographs, and ephemera.

Dream journals, 1960s-1990s, contain a sequence of personal journals maintained by Veitch from his time residing in New York City onward. Earlier content reads akin to a textual and visual diary of Veitch's life. In 1969, Veitch began using these journals to record his dreams. This practice, by 1973, would develop into decades of Jungian dream analysis. Veitch systematically dated each entry, in addition to paginating and numerically cataloging each journal, presumably to facilitate his own future reference to specific content. Entries consist of dream summaries accompanied by narrative analyses, which are marked by a dual perspective of Christian spirituality and psychological introspection. The consistency of this journaling practice slowed as Veitch's career in writing mainstream comics evolved. New entries temporarily ceased after 1993.

Dream journals, 2010s, represent the revival of Veitch's earlier practice in Jungian dream analysis. Veitch resumes dating the entries and restarts the pagination, though without the numerical cataloging scheme.

Spiritual awareness journals predominantly range from 1993-2011, placing this activity roughly between Veitch's earlier and later periods of dream journaling. This selection of journals restarts the pagination and is inconsistently cataloged. While the journals sometimes recount dreams, their content generally embodies a shift away from dream summaries and structured narrative analysis. In their place is a loose, poetic form containing lengthy discourses rooted in esoteric and spiritual traditions like alchemy, astrology, Eastern philosophies, and Catholicism. At times, Veitch describes these journal entries as "spiritual awareness poems" or "sutras."

Martha Veitch, wife of Tom Veitch, created her own dream analysis journals. They are recorded on loose leaf paper and are sporadically dated, with the most consistent sequence being from 1993-1997. Like Veitch, Martha employs Jungian dream analysis methods along with dated entries and a perspective marked by personal spirituality. Additional works by others are available in Series VI.

Series III is organized into four subseries: Dream journals, 1960s-1990s; dream journals, 2010s; spiritual awareness journals, and Martha Veitch.

	Dream journals	1960s-1990s
b. 51, f. 1	1	1962-1969
	Composition notebook, no. 1. Title page reads "Apodictic Fists," and cover has an image of an embryo. 90 pp. of collage, typewritten and autograph poems and notes, photographs, and letters pasted in. Includes photographs of Veitch, Ted Berrigan, Dick Gallup, and others from 1962, an early photograph of Anne Waldman and Lewis Warsh, photograph of Joe Brainard, Martha Veitch (inscribed to Veitch), Veitch in monastic robes in 1968, and others. Some clippings pasted in include an interview with W.S. Burroughs, and early promotions of Berrigan's "The Sonnets." Includes a pasted-in typed poem near beginning of the book as part of a series: "Me. I'm dead, call me 'literature.' / They found all my notebooks in the drawers / but me, I'm dead, call me 'exponent of joy.'" Includes a bulletin from Weston Priory signed by the monks, including Elias and Veitch, for Easter 1968.	

Dream journals (continued)

b. 51, f. 2	2	1970–1971
	Composition notebook, no. 2. 102 pp. of collage, autograph poems, drawings, correspondence, photographs, and other media. Includes photographs of Veitch and Martha Veitch, Lewis Warsh, and others. With poetry reading flyers, typescript poem by Dick Gallup in 1970, lists of brainstorming titles with Andrei Codrescu, and dream reflections including Bill Berkson.	
b. 51, f. 3	3	1971–1972
	Composition notebook, no. 3. The first of subsequent plain gray, sequentially-numbered notebooks through no. 20. Paginated 1–120. With collages, drawings, descriptions of dreams, photographs, and reading notes. One entry notes: "My own goal as a writer was to destroy literature. Now there will be no more literature. No more comics even. These words are the final dregs of philosophy...Goodbye all you word-guys! Poor bastards!" Includes work on "Deviant Slice" with Greg Irons, at "Rolling Stone," and drafts for "Big Jesus Comics #1."	
b. 51, f. 4	4	1972–1973
	Composition notebook, [no. 4]. Image of Hopper painting on cover of regular marbled notebook (the final such one in notebooks nos. 3–20). Paginated 121–358; pagination appears in red pen and was likely added at a date post-composition. Includes collage, autograph poems, reading notes, dreams, correspondence, and photographs. With typewritten letter, signed, from Ron Padgett mentioning "Antlers in the Treetops," photograph of Lewis Warsh, and photograph of Veitch and Greg Irons. Pp. 282–308 feature a prose story that has been stapled together. Includes ephemera related to underground comix convention in San Francisco, Last Gasp royalty statements, and other comics-related projects.	
b. 51, f. 5	"Catalog of Dreams"	1973 May 1–1974 May 23
	Composition notebook, with "May 1, 1973–May 23, 1974" on cover and spine. 29 pp. inventory of all dreams had in that year, with one to two-line summaries and annotation of patterns. Includes also a 3 pp. letter draft to Rick Veitch. Dreams are recorded in the notebooks numbered 1–20, and notebooks are cited in the catalog. Poets present in the dreams include Tom Clark, Bob Dylan, Florence Gude, John McAuliffe, Richard Waring, Ron Turner, Nancy Presson, Larry Fagin, Phoebe MacAdams, Lewis MacAdams, Ron Padgett, Bonnie Bromlett, Rebecca Wright ("Fury at Rebecca Wright who stole my yogurt and blueberries"), Brother Elias, Sonny Rollins, Jim Carroll, Greg Irons, Andrei Codrescu, and many others.	
b. 51, f. 6	5	1973 July
	Composition notebook, no. 5. Paginated 359–480. Illustrated cover, with a sword through a heart. Primarily explores Jungian psychology's intersection with alchemy and dreams, including Veitch's own notation of dreams along with collaged images. Includes reading list at back.	
b. 51, f. 7	6	1973 August
	Composition notebook, no. 6. Paginated 481–600. Illustrated cover, with alchemical bird. Focuses on alchemical process, with collaged alchemical images. Includes dream notation, typescript poem by Steve Winwood, clipping of Veitch quotation from "Rolling Stone," and drawings by Veitch.	

Dream journals (continued)

b. 52, f. 1	7	1973 August
	Composition notebook, no. 7. Paginated 601–724. Illustrated cover with image drawing from occult themes, including eye, cross, and moon motif in double triangle. Notes on dreams, collective unconscious, Goethe, and Joseph Campbell. Includes cover image of “The History of the Growth of Heaven” by Andrei Codrescu, whose original photograph is collaged in an earlier journal.	
b. 52, f. 2	8	1973 September
	Composition notebook, no. 8. Paginated 725–846. Illustrated cover with tree deity, whose roots reach into water and with lotus hands and head. Mostly dream recordings and notes on dream-related readings, with some clippings and drawings. Back cover reads “If I had not found this man Jung, / what would I have done?” opposing a colorful mandala.	
b. 52, f. 3	9	1973 October– 1973 November
	Composition notebook, no. 9. Paginated 847–968. First page contains Veitch’s birth chart, and note that he began Jungian analysis on November 4 1973. Primarily recordings of dreams, with some collaged elements from poetry readings and other sources, as well as several mandalas drawn and colored by Veitch. Veitch has revisited this book and noted mandalas of particular interest on the inside front cover.	
b. 52, f. 4	10	1973 November– 1973 December
	Composition notebook, no. 10. Paginated 969–1092. Primarily dream recordings with some collages; many of the dreams involved fellow poets. Includes photographic negative for offset printing laid in, with art likely by Greg Irons.	
b. 52, f. 5	11	1973 December– 1974 January
	Composition notebook, no. 11. Paginated 1093–1216. Blue image of siren pasted to cover. Dream recordings, some collaged alchemical images, and colorful mandalas.	
b. 52, f. 6	12	1974 January– 1974 February
	Composition notebook, no. 12. Paginated 1217–1340. Dreams, mandalas, and diagrams of dream sites. Includes many references to poets and friends.	
b. 52, f. 7	13	1974 February– 1974 April
	Composition notebook, no. 13. Paginated 1341–1464. Dreams and mandalas, with notes on color theory. Many dreams are revisited in a different ink color with further notes.	
b. 53, f. 1	14	1974 April–1974 June
	Composition notebook, no. 14. Paginated 1465–1586. Dreams, mandalas, and some collage, with typescript dream notes pasted in.	
b. 53, f. 2	15	1974 June–1974 August
	Composition notebook, no. 15. Paginated 1587–1710. Dreams and some mandalas, along with images of Tibetan deities.	
b. 53, f. 3	16	1974 August– 1974 September
	Composition notebook, no. 16. Paginated 1711–1834. Dreams and small drawings, with some prayers.	

Dream journals (continued)

b. 53, f. 4	17 Composition notebook, no. 17. Paginated 1835–1954. Dreams accompanied by small drawings and reflections, as well as reading notes on Jung and alchemy.	1974 September–1974 October
b. 53, f. 5	18 Composition notebook, no. 18. Paginated 1955–2077. Notes on Don Juan, fecal matter (poem), dreams, and extensive reflections on dreams as well as prayers and spiritual writing.	1974 October– 1974 November
b. 53, f. 6	19 Composition notebook, no. 19. Paginated 2079–2200. Dreams, drawings, and collaged material, including typescript poem by Larry Fagin and Richard Manuel. Includes reading notes on the "Shadow" and other Jungian concepts.	1974 December– 1975 January
b. 53, f. 7	20 Composition notebook, no. 20. Paginated 2210–2324. Dreams and notes, with some colorful illustrations.	1975 January
b. 54, f. 1	21 Black notebook, no. 21. Paginated 2325–2607. Dreams recorded in typescript, and mostly two-column page system, as well as colorful mandalas (mostly near front of book), spiritual and religious writing, and other notes.	1975 February– 1975 April
b. 54, f. 2	22 Black notebook, no. 22. Paginated 2609–2892. Contains notes on Bubba Free John and Meher Baba, spiritual writings, dream recordings (extensively revisited in different ink) and drawings.	1975 April–1975 July
b. 54, f. 3	23 Black notebook, no. 23. Paginated 2893–3176. Dream recordings, reflections, writings, and drawings. On back page is a timeline of Veitch's life, year by year, from June 1959 to the final day of the journal, September 1 1975.	1975 July–1975 September
b. 54, f. 4	24 Black notebook, no. 24. Paginated 3177–3460. With two of Veitch's drivers' licenses pasted on the inside front cover. Dream recordings, poems, notes, and extensive I Ching casting, including on whether Franklin Jones / Bubba Free John is the devil. List of teachers and gurus on p. 3294. On p. 3370, Veitch notes: "at this point I stopped recording my dreams" and offers an explanation of the rest of the contents of the notebook. Includes photographs of Veitch, and of Ron Padgett's house in Calais. Includes also notes about "The Luis Armed Story," publications and other poets, and projects. There are also I Ching castings for joining Bubba Free John's community.	1975 September–1981 November

Dream journals (continued)

b. 54, f. 5	25 Black half-bound notebook with "Little League Baseball" sticker on front cover; no. 25. Paginated 3461–3616. Though Veitch indicated that he no longer recorded dreams regularly after November 1975, this notebook is paginated like the notebooks prior. Instead of dream reflections, it contains photographs of Veitch and Martha Veitch, clippings (of Ed Sanders and Tom Veitch, newspaper stories, and other items of interest), family photographs and photographs of friends' children, ideas for larger spiritual works, and aphorisms.	1981 October– 1986 July
b. 55, f. 1	26 Composition notebook, no. 26. Does not continue pagination of no. 25. 92 pp. of collage, aphorisms, photographs, clippings, and other notes. Includes some poems by Angelica Veitch, and some ephemera and notes laid in but not yet collaged. Includes essay titled "I am the Ancient One. I Write Comic Books," among other writings.	1987–1993
b. 55, f. 2	27 Composition notebook, no. 27. With hot spring image on the back. Title page indicates that the work begins in the center and works out in both directions, and labels this book "#1," contrary to the 27 on the spine. 7 leaves in the front of the book, appearing to be from 1986 and involving dreams, are taped to the cover. 62 pp. of writings.	1986 August– 1986 October, 1993 August– 1993 October
	Dream journals	2010s
b. 55, f. 3	2011 August - October 10 x 7 in. navy snakeskin notebook. On cover: "Notebook 8.3.11 to 10.5.11." 220 pp. of dreams and notes. Some annotation in different ink suggests returning to notebook for ideas, including jotted note on "L&D," or "The Light & Darkness War."	2011 August - October
b. 55, f. 4	2011 October - December	2011 October - December
b. 55, f. 5	2011 December - 2012 March 10 x 7 1/2 black notebook. Titled "Dec 25, 2011." 239 pp. Dreams and notes, with different pen color indicating revisitation and light revision to some entries.	2011 December - 2012 March
b. 55, f. 6	2012 March - May 10 x 7 1/2 black notebook. Titled "March 16, 2012 to May 27, 2012." 240 pp. of dreams, waking notes, and poems. Includes observations about building out their Vermont house in Bellows Falls.	2012 March - May
b. 56, f. 1	2012 May - August 10 x 7 1/2 black notebook. Titled "May 28, 2012." 239 pp. Dreams and notes.	2012 May - August
b. 56, f. 2	2012 August - October 10 x 7 1/2 black notebook. Titled "August 10, 2012." 240 pp. Dreams and waking notes. Investigative journalism and detective characters are a theme.	2012 August - October
b. 56, f. 3	2012 October - December 10 x 7 1/2 black notebook. Titled "October 23, 2012." 239 pp. Dreams and waking notes.	2012 October - December

Dream journals (continued)

b. 56, f. 4	2012 December - 2013 March 10 x 7 1/2 black notebook. Titled "December 22, 2012." 238 pp. Dreams and waking notes, and some poems.	2012 December - 2013 March
b. 56, f. 5	2013 March - May 9 x 7 in. Piccadilly notebook. Titled "March 20, 2013. 152 pp. of dream journals and notes.	2013 March - May
b. 56, f. 6	2013 May - September 10 x 7 1/2 black notebook. Titled "Monday May 20, 2013 to Monday, September 2, 2013." Front page also notes "end of Elias fb forum 8.21.13 (p. 214)," referencing an online forum on spirituality that Veitch maintained for some time. 240 pp. of dreams and notes.	2013 May - September
b. 57, f. 1	2013 September - December 11 X 8 1/2 in. black sketchbook. Page of clippings as cover page, with no title. Entries begin on September 2 2013 and finish with December 10 2013. There are 4 pp. of notes on a game named "Sevens," upside down in the back of the notebook.	2013 September - December
b. 57, f. 2	2013 December - 2014 February 8 1/2 x 5 1/2 in. red notebook. Titled "December 11, 2013." 193 pp. Dreams and waking notes.	2013 December - 2014 February
b. 57, f. 3	2014 February - April 8 1/2 x 5 1/2 in. grey notebook. Titled "February 14, 2014." 192 pp. Dreams and waking notes.	2014 February - April
b. 57, f. 4	2014 April - May 8 1/2 x 5 1/2 in. red notebook. Titled "April 4, 2014." 190 pp. Dreams and waking notes.	2014 April - May
b. 57, f. 5	2014 May - July 8 1/2 x 5 1/2 in. grey notebook. Titled "May 24, 2014." 191 pp. Dreams and waking notes.	2014 May - July
b. 57, f. 6	2014 July - August 8 1/2 x 5 1/2 in. red notebook. Titled " July 10, 2014." 193 pp. Dreams and waking notes.	2014 July - August
b. 58, f. 1	2014 August - September 8 1/2 x 5 1/2 in. grey notebook. Titled "August 19, 2014." 192 pp. Dreams and waking notes.	2014 August - September
b. 58, f. 2	2014 September - November 8 1/2 x 5 1/2 in. red notebook. Titled "September 29, 2014." 192 pp. Dreams and waking notes. References to "Visions of Elias" project.	2014 September - November
b. 58, f. 3	2014 November - December 8 1/2 x 5 1/2 in. grey notebook. Titled "November 14, 2014–December 31, 2014." 193 pp. Dreams and waking notes.	2014 November - December

Dream journals (continued)

b. 58, f. 4	2015 January - February 8 1/2 x 5 1/2 in. red notebook. Titled "January 1, 2015." 190 pp. Dreams and waking notes.	2015 January - February
b. 58, f. 5	2015 February - April 8 1/2 x 5 1/2 in. grey notebook. Titled "February 23, 2015." 189 pp. of journaling, especially dream observations. Format of journals notes the time of sleeping and wakefulness, dreams in that time period, and a "notes" section with interpretation. There are also more general observations on waking life, including ongoing political and world events and current writing projects. Many times, observations end with invocation "So It Is," which appears in other journals. Continues in this fashion for 14 similar journals from 2015-2020.	2015 February - April
b. 58, f. 6	2015 April - May 8 1/2 x 5 1/2 in. red notebook. Titled "April 8, 2015." 191 pp. dream journal.	2015 April - May
b. 59, f. 1	2015 May - July 8 1/2 x 5 1/2 in. grey notebook. Titled "May 25, 2015." 193 pp. Dreams and waking notes.	2015 May - July
b. 59, f. 2	2015 July - September 8 1/2 x 5 1/2 in. red notebook. Titled "July 25, 2015." 192 pp. Dreams and waking notes.	2015 July - September
b. 59, f. 3	2015 September - November 8 1/2 x 5 1/2 in. grey notebook. Titled "September 18, 2015." 192 pp. Dreams and waking notes.	2015 September - November
b. 59, f. 4	2015 November - 2016 January 8 1/2 x 5 1/2 in. red notebook. Titled "November 16, 2015." 193 pp. Dreams and waking notes. Includes notes on re-reading notebooks from prior years.	2015 November - 2016 January
b. 59, f. 5	2016 January - March 8 1/2 x 5 1/2 in. grey notebook. Titled "January 15, 2016." 192 pp. Dreams and waking notes.	2016 January - March
b. 59, f. 6	2016 March - May 8 1/2 x 5 1/2 in. red notebook. Titled "March 18, 2016." 192 pp. Dreams and waking notes. Includes observations on "Visions of Elias" project.	2016 March - May
b. 60, f. 1	2016 May - July 8 1/2 x 5 1/2 in. grey notebook. Titled "May 15, 2016 to July 11, 2016." 191 pp. dream journal. With notes reflecting on the arrival of "Visions of Elias" proofs, among other observations of dream and waking life.	2016 May - July
b. 60, f. 2	2016 July - September 8 1/2 x 5 1/2 in. red notebook. Titled "July 12, 2016." 191 pp. Dreams and waking notes.	2016 July - September
b. 60, f. 3	2016 September - November 8 1/2 x 5 1/2 in. grey notebook. Titled "September 7, 2016." 192 pp. Dreams and waking notes.	2016 September - November

Dream journals (continued)

b. 60, f. 4	2016 November - 2017 January 8 1/4 x 5 in. black notebook. Titled "November 6, 2016." 238 pp. dream journal, with notes on dreams and waking life. Dream about Tom Clark on p. 74.	2016 November - 2017 January
b. 60, f. 5	2017 January - March 8 1/2 x 5 1/2 in. brown notebook. Titled "January 22, 2017 to March 24, 2017." Front page also notes "SW book titles—see page 59 (copy to file)." 191 pp. dream journal with dreams and waking notes.	2017 January - March
b. 60, f. 6	2017 March - June 8 1/2 x 5 1/2 in. light blue notebook. Titled "March 25, 2017 to June 16, 2017." Front cover also notes "inside book cover—try lines for cover of new SW book" and "p. 108—the warehouse dream (B. Dylan's psyche)." 190 pp. of dream notes, and 2 pp. of Star Wars notes.	2017 March - June
b. 61, f. 1	2017 June - September 8 1/2 x 5 1/2 in. brown notebook. Titled "June 17, 2017 to Sept. 8, 2017." 189 pp. Dreams and waking notes.	2017 June - September
b. 61, f. 2	2017 September - December 8 1/2 x 5 1/2 in. blue notebook. Titled "Sept 9, 2017 to Dec 31, 2017." 188 pp. Dreams and waking notes.	2017 September - December
b. 61, f. 3	2018 January - May 8 1/2 x 5 1/2 in. red notebook. Titled "January 1, 2018 to May 18, 2018." 188 pp. Dreams and waking notes.	2018 January - May
b. 61, f. 4	2018 May - October 8 1/2 x 5 1/2 in. light blue notebook. Titled "May 19, 2018 to October 15, 2018." 192 pp. Dreams and waking notes. 2 pp. autograph notes dated 2006 laid in at back.	2018 May - October
b. 61, f. 5	2018 October - 2019 April 8 1/2 x 5 1/2 in. brown notebook. Titled "October 16, 2018 to April 9, 2019." 191 pp. Dreams and waking notes.	2018 October - 2019 April
b. 61, f. 6	2019 April - October 8 1/2 x 5 1/2 in. red notebook. Titled "April 10, 2019 to October 9, 2019." 192 pp. Dreams and waking notes.	2019 April - October
b. 62, f. 1	2019 October - 2020 June 8 1/2 x 5 1/2 in. light blue notebook. Titled "October 10, 2019 to June 21, 2020." Front cover also notes: "[see dream p. 102-103]," and lists family birthdays. 192 pp. Dreams and waking notes. The dream on p. 102-103 is noted as a "big dream," in which Veitch starts a new religion.	2019 October - 2020 June
Spiritual awareness journals		1980-2020

Spiritual awareness journals (continued)

b. 62, f. 2	<p>"The Art of Dreaming" and "The Mind is Made Sacred"</p> <p>12 3/4 x 8 "National Diary for 1970" notebook. Table of contents indicates pp. 1-115 are "The Art of Dreaming," "written in Lake County, California in 1980-1981" and on p. 117, "The Mind is Made Sacred," identified as "spiritual awareness sutras, Volume One, August 1993 to May 1994" was written in Bennington, Vermont. 186 pp. total, with some autograph material copied and pasted. Some of the sutras were originally recorded in other notebooks, and these cases have been indicated by Veitch.</p>	1980-1981, 1993 August-1994 May
b. 62, f. 3	<p>"The TREE of LIFE"</p> <p>8 x 5 1/4 in. black "record" book, with title page: "The Tree of Life." Several sections occur within this book, including poetry; teaching notes and class roster (with Simon Pettet, and other poets) for "Poetry and Spirituality"; personal reading lists; a list of Veitch's archive; notes on Kant, alchemy, and other spiritual practices; and notes for "Visions of a Poet." A dense notebook that draws many themes and practices together. Laid in are several photographs, including one of Veitch as a young child with the note: "the last time Tom ran away from home," with an image of him toddling down a sidewalk. Includes a postcard from Rick Veitch postmarked in 1975.</p>	circa 1981
b. 62, f. 4	<p>11, "THE LONG AWAKENING"</p> <p>6 x 4 in. black notebook. Titled "The Long Awakening," "#4," "Winter 1993-1994." Inside cover notes that this item was re-copied January 1996 to "large journal #1." 181 pp., sutras.</p>	1993 Winter - 1994
b. 62, f. 5	<p>5, "BEDTIME NOTES (and R.E.M. scrawls)"</p> <p>9 1/2 x 6 in. yellow spiral-bound notebook. Titled "Bedtime Notes (and R.E.M. scrawls)." Unlike most notebooks, unpaginated by Veitch. Contains poems and sutras. 73 pp.</p>	1994 March- 1994 May
b. 62, f. 6	<p>6, "San Francisco"</p> <p>5 1/2 x 4 in. "fat little wireless neatbook." On cover, notes "San Francisco April 13-28, 1994," and "#6." 35 pp. of sutras within; some pages were removed.</p>	1994 April 13- 1994 April 28
b. 63, f. 1	<p>7</p> <p>12 1/4 x 9 in. quarter-bound notebook, with print on cover signed by Angelica Veitch. Noted as "#7," May 1994, with 119 pp. of sutras.</p>	1994 May
b. 63, f. 2	<p>8, "A Book of God's Heart"</p> <p>8 x 5 1/2 in. tan and patterned notebook. Titled "A Book of God's Heart," dated "summer 1994-12/94" and noted as "#8." 332 pp. of sutras.</p>	1994 Summer - 1994 December
b. 63, f. 3	<p>9, "Notes & Motes of the Rainbow Mind"</p> <p>11 x 8 1/2 in. black notebook, with blue paper cover. Titled "Notes & Motes of the Rainbow Mind." Dated December 1994, San Francisco on the cover page, along with an "aum" sign and the note: "dedicated to the union of speech with the primordial nature." "#9." 176 pp. of poem drafts, and some dream notes.</p>	1994 December

Spiritual awareness journals (continued)

b. 63, f. 4	12, "Abhijnanda's Journal" 11 x 8 1/2 in. quarter-bound red book with paisley covers. Titled "Abhijananda's Journal" and dated August 14 1995 to November 11 1995 on title page, as well as "#12." Includes on cover page notes about "A Warrior's Dreaming" on p. 1, "Notes for a Fantasy Novel" on p. 11, and "The Opening of the World" on p. 13, as well as dates of composition. 158 pp. of poetry manuscripts, as well as note to insert "12a (gray record book) of Vermont trip, Aug-Sept 1995."	1995 March 26, 1995 August- 1995 November
b. 63, f. 5	10, "In the Seat of Spiritual Power" 8 1/4 x 5 1/2 in. cloth-bound notebook with title page: "In the Seat of Spiritual Power," dated April 1995. Notes this is notebook no. 10, and verso of title page notes dreams from 1995 with corresponding page numbers on which they are written. 155 pp. of autograph manuscript, mostly poetry with little editing from pp. 1-150 (as numbered by Veitch), and additional pages dated 2000.	1995 April, 2020 August
b. 64, f. 1	11, "Spiritual Science" 11 x 8 1/2 in. quarter-bound blue book with paisley covers. Titled "Spiritual Science," and dated May 14 1995 on cover with note: "#11." 157 pp. poetry manuscript with titled works, and a few dream notes.	1995 May
b. 64, f. 2	12a, "The Fairness Fulcrum" 12 x 7 1/2 in. grey "record" notebook. Titled "The Fairness Fulcrum," and noted "12a." From "Vermont Trip August 21-Sept 11 1995," with additional note: "These sutras go chronologically on page 30 of notebook #12." 46 pp. of autograph poems/sutras pasted onto rectos of pages, with additional notes on dreams interspersed. Referenced in August 14 1995 notebook (#12).	1995 August- 1995 September
b. 64, f. 3	13, "VERMONT" 5 1/2 x 4 in. "fat little wireless neatbook," blue. On cover, notes "Vermont Aug-Sept 1995" and "#13," as well as note: "used in #12." 33 pp. of assorted notes, including on HTML, patterns, cars, and other daily details.	1995 August- 1995 September
b. 64, f. 4	13, "Mountain Sanctuary" 11 x 8 1/2 in. quarter-bound blue book with paisley covers. Titled "Mountain Sanctuary," dated November 12 1995 on cover page, and noted "#13" with sticky note. 160 pp. poetry manuscript, with many titled poems. "Mountain Sanctuary" is the last poem, suggesting that the book was named after its composition.	1995 November
b. 64, f. 5	"Meditating Love's Apocalypse" 11 x 8 1/2 in. quarter-bound red book with paisley covers. Titled "Meditating Love's Apocalypse," and dated January 22 1996 on cover page. 158 pp. of spiritual poems, some with revisions in a different ink. Veitch has flagged certain poems for future use with sticky notes.	1996 January- 1996 February
b. 64, f. 6	"Light of Lights" 11 x 8 1/2 in. black notebook. Titled "Light of Lights," and dated March 24 1996 on the cover page. 224 pp. poetry drafts, with some dated notes on dreams.	1996 March- 1996 July

Spiritual awareness journals (continued)

b. 65, f. 1	<p>"GOD'S WORK"</p> <p>11 x 8 1/2 in. quarter-bound red book with paisley covers. Titled "God's Work" and dated "7/17/96" on title page. With epigraph: "until I awaken each day / in boundless joy, / my work is not done." 157 pp. of spiritual poems, including some autobiographical (such as p. 76, on Veitch's work in the 1980s).</p>	1996 July–1996 September
b. 65, f. 2	<p>"The Mind of the Dolphin"</p> <p>11 x 8 1/2 in. yellow utility sketchbook. Titled "The Mind of the Dolphin," and dated on title page September 16 1996–April 6 1997. 274 pp., sutras.</p>	1996 September–1997 April
b. 65, f. 3	<p>"Sacred Perceptivity in the Mandala of Time"</p> <p>11 x 8 1/2 in. dark green sketchbook. Titled "Sacred Perceptivity in the Mandala of Time," and dated April 8 1997 to July 24 1997 on cover page. 192 pp. of poetry drafts, with some notes on dreams.</p>	1997 April–1997 July
b. 65, f. 4	<p>"Extreme Optimism (life as sacred light) or Light Be Our Eyes"</p> <p>11 x 8 1/2 in. black sketchbook. Titled "Extreme Optimism (Life as Sacred Light) or Light Be Our Eyes." Dated July 25 1997 to January 13 1998 on cover page. 192 pp. of poems and some notes on dreams; poems are titled and dreams are identified by date.</p>	1997 July–1998 January
b. 65, f. 5	<p>"I go ahead into the Shining Life"</p> <p>11 x 8 1/2 in. dark green sketchbook. Titled "I go ahead into the Shining Life." Dated January 15 1998–April 15 1998 on title page. 190 pp. of poems/sutras.</p>	1998 January– 1998 April
b. 66, f. 1	<p>"The Last Days of Darkness...and the First Day of Light"</p> <p>11 x 8 1/2 in. dark green sketchbook. Titled "The Last Days of Darkness...and the First Day of Light." On first page, date noted: April 16 1998–June 28 1998. 192 pp. of poems/sutras.</p>	1998 April–1998 June
b. 66, f. 2	<p>"UNLOCKING THE BONDS UPON MY HEART - RADIANCE AND RELEASING MY LOVE UPON THE WORLD"</p> <p>11 x 8 1/2 in. black sketchbook. Titled "Unlocking the Bonds Upon My Heart-Radiance and Releasing My Love Upon the World." Dated June 28 1998–October 14 1998 on first page. 192 pp. poems/sutras.</p>	1998 June–1998 October
b. 66, f. 3	<p>"Truth is our Power (Dissolving the Code of the Divided World)"</p> <p>11 x 8 1/2 in. dark green sketchbook. Titled "Truth is Our Power (Dissolving the Code of the Divider World)." Date range indicated on first page. 186 pp. of poems/sutras, some of which are associated with dreams, and some are marked with sticky notes.</p>	1998 October– 1999 February
b. 66, f. 4	<p>"The Perfection of Mind"</p> <p>11 x 8 1/2 in. black sketchbook. Titled "The Perfection of Mind." Date range on first page. 182 pp. of poems/sutras, some of which are marked with sticky notes.</p>	1999 February– 1999 June
b. 66, f. 5	<p>"The New Earth"</p> <p>11 x 8 1/2 in. dark green sketchbook. Titled "The New Earth." Date range on first page. 191 pp. poems/sutras, some of which are marked with sticky notes or annotated.</p>	1999 June–1999 November

Spiritual awareness journals (continued)

b. 67, f. 1	"A New Millenium of Grace" 11 x 8 1/2 in. black sketchbook. Titled "A New Millennium of Grace." Date range on first page. 380 pp. of poems/sutras, ending at 4:30am on August 14 2000. Some marked with sticky notes.	1999 November– 2000 August
b. 67, f. 2	"This Sacred House by the River" 8 1/2 x 11 in. tan sketchbook, 382 pp., with front page titled "This Sacred House by the River." Autograph poems and dream notes, sometimes annotated "good one!" by Veitch or marked with sticky note. With the refrain: "So It Is" and "So Be It," and an overall thematic focus on spiritual teachings and epigraphs.	2000 August– 2001 April
b. 67, f. 3	"The Bardo of Waking" 8 1/2 x 11 in. blue sketchbook, 382 pp. with front page titled "The Bardo of Waking." Contains autograph dream notes and poetry with ending refrain, "So It Is." Poems and dreams are titled and labeled, with sticky notes that mark particular passages.	2001 April–2002 December
b. 68, f. 1	"CESSATION and THE INSEER" 11 x 8 1/2 in. orange sketchbook. Titled "Cessation and the Inseer," dated December 12 2002 to March 31 2004 on title page. 381 pp. autograph manuscript of spiritual poems.	2002 December–2004 March
b. 68, f. 2	"As It Is, So I Am." 11 x 8 1/2 in. navy sketchbook. Titled "As It Is, So I Am" and dated April 2 2004–October 2 2004 on title page. 193 pp. of spiritual poems, many with cross icon as ending ornament.	2004 April– 2004 October
b. 68, f. 3	2004 October–2005 March 11 x 8 1/2. navy sketchbook. Dated October 3 2004–March 25 2005 on title page, with epigraph from Tibetan Book of the Dead on title page. 193 pp. of poems/sutras, most of which end with "So It Is" or cross ornament.	2004 October– 2005 March
b. 68, f. 4	"A WORLD IN GOD" 11 x 8 in. red book. Titled "A World in God." Date on title page: "April 7, 2005 to September 25, 2010." 431 pp. of autograph manuscript of poetry, with some dreams from 2009–2010 included. Poems show little signs of revision, though dreams show signs of revisitation with different inks. Contains notes in back for Old Bennington Books, Veitch's company. Includes also "Titles for Ron" on final page of book.	2005 April–2010 December
b. 69, f. 1	2010 September–2011 August 11 1/4 x 8 1/2 in. black sketchbook. Titled "September 26, 2010." 383 pp. of autograph notes with titled and dated poems.	2010 September–2011 August
	Martha Veitch 13 folders of dream journals, in autograph and printed typescript, by Martha Veitch. In addition to record of dreams, these documents share her reflections and memories of conversations with Veitch, especially on women and female energy, in the Jungian tradition, and her reflections on conversations with Veitch about dreams and shared Jungian philosophy.	1977–1997
b. 69, f. 2	"JOURNAL 77/78 yellow notebook"	1977 November– 1978 January

Martha Veitch (continued)

b. 69, f. 3	"DREAMS 1986"	1986 March- 1987 May
b. 69, f. 4	"DREAMS/NOTES 1987"	1987
b. 69, f. 5	"DREAMS 1988"	1988 January 20
b. 69, f. 6	"DREAMS 1993"	1993
b. 69, f. 7	"DREAMS 1994"	1994
b. 69, f. 8	"DREAMS/JOURNAL 2-94 - 5-94"	1994 February- 1994 May
b. 69, f. 9	"JOURNAL Aug 94 - Dec 94"	1994 August- 1994 December
b. 69, f. 10	"DREAMS 1/95 -"	1995 February- 1995 August
b. 69, f. 11	"JOURNAL 1/95 -"	1995 February- 1995 October
b. 69, f. 12	"DREAMS- 1/96"	1995 December- 1996
b. 69, f. 13	"JOURNAL 1/96"	1995 December- 1996
b. 69, f. 14	"JOURNAL 1/97"	1997 January- 1997 April
b. 69, f. 15	"Elias - Spiritual Life and money 1997"	1997
b. 69, f. 16	"July 97 - events, dreams"	1997 July-1997 August

Series IV: Notebooks, 1963–2019

3.75 linear feet (9 boxes)

Series IV contains a total of 74 notebooks spanning 1963-2019 that document professional and personal aspects of Veitch's life through literary drafts and administrative information.

Drafts encompass the largest number of notebooks in the series, totaling 58. Content relates to a wide range of Veitch's writings. Many notebooks in this sub-series contain drafts of comics, including underground works with Greg Irons and mainstream works commissioned by Marvel and DC Comics. Several "idea logs" provide insight into the earliest brainstorming stages of Veitch's comic drafting process. A significant portion of the notebooks relate to early works like *The Planetary Route* (unpublished, written 1969), in addition to esoteric and spiritual works like *Visions of Elias: A True Story of Life in the Spirit* (Manchester, Vermont: Sky River Books, 2016). The rest contain loosely organized drafts of prose and poetry.

Star Wars notebooks contain drafts relating to *Star Wars* comic projects.

Administrative notebooks document intersections between Veitch's career and personal life through notes on miscellaneous matters, including but not limited to business notes, an address book, and a personal reading list. See Series V for files retained by Veitch for administrative purposes.

For additional drafts relating to all genres and periods of Veitch's writings, see Series II.

Series IV is organized into three subseries: Drafts, *Star Wars*, and administrative.

Drafts	1963–2014
b. 70, f. 1-2	<p><i>The Book of Dreams</i> notes</p> <p>8 1/2 x 11 in. paper box, labeled "Dreams Oct 63–Sept 73." 2 linear inches of typescript drafts of dream notes, with autograph notes at times. Illustrated cover page by Veitch and small illustrations within at times. Related to "The Book of Dreams."</p> <p>1963 October– 1973 September</p>
b. 70, f. 3	<p><i>The Planetary Route</i> and other notes</p> <p>circa 1969</p> <p>1 notebook, which is mostly complete, begins: "This book is a detailed record of the subjective spiritual life of one man. It is a report of dreams and visions, mundane and fantastic." After 28 pp., which reference numbered dreams to be inserted among Veitch's commentary, the first book switches to a detailed summary of "The Planetary Route."</p> <p>See related drafts for this project in the writings within Series II.</p>
b. 70, f. 4	<p>Spiritual reflections on monastic life and Adi Da Samraj</p> <p>circa 1967-1970 (?)</p> <p>The notebook contains several pages of reflection on Veitch's time in the monastery, as well as drafts of letters regarding Adi Da (Bubba Free John). Over 100 pp. of writing.</p>
b. 70, f. 5	<p><i>Visions of a Poet</i> and <i>The Planetary Route</i> notebook</p> <p>circa 1972-1977</p> <p>11 x 8 1/2 in. blue spiral-bound notebook with "Avatar Meher Baba" image and quotation pasted to cover. Contains draft of "God's Body" in typescript and autograph, draft of "The Planetary Route," and additional drafts of spiritual poems and spiritual works. Full notebook.</p> <p>See related drafts for these projects in the writings within Series II.</p>

Drafts (continued)

b. 70, f. 6	Prose and writing about Rick Veitch 11 x 8 1/2 green spiral-bound notebook. Contains autograph prose on Tesla, "Clear Lake Journal," poems, and extensive prose draft of spiritual manuscript.	circa 1976-1989
b. 70, f. 7	<i>Visions of a Poet</i> paste-up and autograph draft 12 1/2 x 8 in. ledger book, with title page initially featuring "Autobiography of an Alchemist by Hermes T. Jung," which has been crossed out to be retitled as "Visions of a Poet." 182 pp. of autograph, typescript, and cut-and-paste manuscript with significant revisions throughout. Includes APC from Bill Berkson laid in, dated January 7 1978. See related drafts for this project in the writings within Series II.	circa 1978
b. 71, f. 1	"Notes for Vol II" notebook, possibly related to <i>Visions of a Poet</i> 10 1/2 x 8 in. green spiral-bound notebook. Titled "Notes for Vol II" on cover. Draft of material for a spiritual work, with drafts of letters and other writing including poetry interspersed. Full notebook.	circa 1981
b. 71, f. 2	Spiritual notebook, possibly related to <i>Visions of a Poet</i> 11 x 8 1/2 in. yellow spiral-bound notebook. Extensive writing on "Undoing the Neurosis of Personal History," as well as drafts of letters to colleagues and "to the editor," song lyrics, and other poetry.	1981
b. 71, f. 3	Spiritual notebook, possibly related to <i>Visions of a Poet</i> 11 x 8 1/2 in. lime green spiral-bound notebook. Spiritual writing from first to last page; book has been flipped upside down and continues front to back with the rest of the draft. Autograph with different colored ink revisions throughout.	1982
b. 71, f. 4	<i>Visions of a Poet</i> and "Homage to Kerouac" notebook 11 x 8 1/2 in. blue spiral-bound notebook. Contains draft of "Homage to Kerouac," draft material related to "Visions of a Poet," including introduction and cover material, as well as drafts of poems, songs, and other projects. Half full notebook. See related drafts for <i>Visions of a Poet</i> in the writings within Series II.	1982
b. 71, f. 5	Notebook related to Adi Da Samraj, prose, and resume 11 x 8 1/2 in. blue spiral-bound notebook. Drafts of letters, including a proposition for an investigative report on Bubba Free John's cult and the note that Veitch was undercover for six months in the community, draft of comic project, how-to notes on seeking publicity, and resume material. Half full notebook.	circa 1982-1985
b. 71, f. 6	Idea log #1 Composition notebook, labeled "Idea Log #1" on spine. Approx. 180 pp. of autograph notes on "The One," Tesla, GI/TV (i.e. Greg Irons and Tom Veitch) stories, and other clippings and writings. See related drafts for Greg Irons and Tom Veitch collaborations in the writings within Series II.	circa 1983

Drafts (continued)

b. 71, f. 7	Poetry notebook 11 x 8 1/2 in. red spiral-bound notebook. 18 pp. of poem drafts, including "What I Know," "For Allen," and "Allen in Tibet" with several drafts, signed and dated by Veitch.	1984
b. 71, f. 8	Notebook with drafts of comic scripts and personal correspondence 10 1/2 x 8 in. three-subject blue spiral-bound notebook. Includes drafts of letters, as well as script draft for "The Saga of Ikon," and storyboards for "John Lennon's Revenge" comics. Full notebook.	circa 1984-1986
b. 71, f. 9	"Crazy Monsters" notebook and interfiled business correspondence Composition notebook, labeled "Crazy Monsters / New Toys" on spine. Contains scripts and plots in Veitch's hand, as well as drawings by Veitch and possibly Angelica Veitch. Includes also two rejection letters from Spielberg and Lucasfilm for unsolicited mail. Approx. half full.	1985
b. 71, f. 10	Idea log #2 Composition notebook, labeled "Idea Log #2" on spine. 114 pp. notes, which have mostly been collaged completely over by Veitch using headlines and news and magazine articles. The obscured manuscript appears to be a script or narrative regarding Jay, Grumm, and Setu—likely the unpublished "Grumm" comic developed with Steve Bisette. Pp. 88 onward are not obscured, and include notes on horror, cyborgs, and other superhero topics.	1985-1989
b. 72, f. 1-2	<i>The Light and Darkness War</i> notebooks Composition notebook, labeled "The War of Light & Darkness / Tales of the Light Gang 1985." Spine label indicates this is the first volume. Includes 160 pp. (completely full) autograph notes, typescript notes, clippings with annotation, revisions, and other plotting details related to the development of this comic with Cam Kennedy. Another composition notebook, labeled "The Light & Darkness War - Page Notes." Spine label indicates this is the second volume. 71 pp. of autograph notes and clippings regarding specific pages of the comic, as well as overall development research. See related drafts for this project in the writings within Series II.	1985-1990
b. 72, f. 3	Notebook with drafts of comic scripts and business correspondence 10 1/2 x 8 in. blue spiral-bound notebook. With letter draft to Denis Kitchen, plot notes on "Roadkills," Tesla notes, notes on synthesizers, storyboard drafts, and additional correspondence drafts. Full notebook.	circa 1986-1989
b. 72, f. 4	Idea log #4 Composition notebook, labeled "Death Angels / Swamp Thing / Kamandi." Spine is labeled "Idea Log #4." 157 pp. of autograph notes on the aforementioned works, with reading lists, research notes, comic sales charts, "Cities of Night" notes, "Helldiver" notes, and other brainstorming. See related drafts for <i>Swamp Thing</i> and <i>Kamandi</i> in the writings within Series II.	1987-1991
b. 72, f. 5	"WATCHMEN - 'MINUTES'" Composition notebook, labeled "Watchmen - 'Minutes'" on spine. 38 pp. "commonplace book" of Alan Moore article in "Minutes" on the "Watchmen" series. Appears that Veitch created notebook to annotate it, but did not do so.	1988

Drafts (continued)

b. 72, f. 6-7	<p><i>Clash</i> notebooks</p> <p>Composition notebook, labeled "Clash" in blue and red ink. 80 pp. of schedule notes, character development, plot summaries, drawings, annotated typescripts, Rick Veitch ideas, correspondence, and extensive autograph notes throughout on nos. 1-3 of the series. Another composition notebook, labeled "Clash." Title page reads "Clash / Book One." 46 pp. of storyboard script drafts for Book One, and 3 pp. of storyboard script drafts for Book Two.</p> <p>See related drafts for this project in the writings within Series II.</p>	circa 1988-1990
b. 72, f. 8	<p>Idea log #3</p> <p>Composition notebook, labeled "Idea Log #3" on spine. Cover states "Amethyst Idea Log." 133 pp. of notes, including on the elements, stones, "Batman," "My Name is Chaos" (including editorial correspondence), and other late 1980s ongoing projects. With some collaging.</p> <p>See related drafts for <i>My Name Is Chaos</i> in the writings within Series II.</p>	1989
b. 72, f. 9	<p><i>The Nazz</i> notebooks</p> <p>Composition notebook, labeled "Nazz Notes." 152 pp. of notes on character and comic development, including deadlines and notes on collaborative discussions. Another composition notebook, labeled "The Nazz - Book One." With 48 tabs for individual page storyboard scripts, which populate this book along with additional notes on the draft.</p> <p>See related drafts for this project in the writings within Series II.</p>	circa 1989
b. 73, f. 1	<p><i>The Nazz</i> notebooks</p> <p>Composition notebook, labeled "Nazz Notes." 152 pp. of notes on character and comic development, including deadlines and notes on collaborative discussions. Another composition notebook, labeled "The Nazz - Book One." With 48 tabs for individual page storyboard scripts, which populate this book along with additional notes on the draft.</p> <p>See related drafts for this project in the writings within Series II.</p>	circa 1989
b. 73, f. 2	<p>Idea log #7</p> <p>Composition notebook, labeled "Log Seven" with Greenpeace sticker on the back, and environmental sticker on front cover. 161 pp. of autograph notes, clippings of news articles with autograph reflections, copies of correspondence, and other inspiration regarding "Animal Man."</p> <p>See related drafts for <i>Animal Man</i> in the writings within Series II.</p>	1989-1990
b. 73, f. 3	<p><i>My Name Is Chaos</i>, <i>The Nazz</i>, and <i>Animal Man</i> notebook</p> <p>Composition notebook, labeled "My Name is Chaos / Book 1." Notebook is two-thirds full of storyboard drafts with Veitch's script notes; the first 48 pp. are for "My Name is Chaos," and subsequent pages are "A-Man" or "Animal Man" for nos. 33 and 34. Extensively detailed storyboards.</p> <p>See related drafts for these projects in the writings within Series II.</p>	circa 1989-1992

Drafts (continued)

b. 73, f. 4	<p>"(SUPERMAN) NOTES and THE SUPERMAN"</p> <p>Composition notebook, labeled "(Superman) Notes and the Superman." 100 pp. of autograph notes, including rear index summary of all Superman comics. Book dedicated to Mike Carlin, "May he go wide open." Notes in several different pen colors on Superman character development, plots, and other aspects of the character and narrative. Includes birth announcement from collaborator Mark Burbey laid in.</p> <p>See related drafts for this project in the writings within Series II.</p>	1989–1994
b. 73, f. 5	<p>"ALL MARVEL" notebook with notes on Wolverine and Nick Fury project</p> <p>Composition notebook, labeled "All Marvel," with Marvel Visitor sticker on cover. 27 pp., with notes on Wolverine, and the naming of black holes.</p>	circa 1990
b. 73, f. 6	<p>"Book of Darkness" with notes on <i>Umbra</i> and <i>Helldiver</i> projects</p> <p>Composition notebook, labeled "Book of Darkness." Contains material related to "Umbra" and "Helldiver," projects reflected in the drafts series of the archive. Two-thirds full.</p> <p>See related drafts for <i>Umbra</i> in the writings within Series II.</p>	1990–1991
b. 73, f. 7	<p><i>My Name is Chaos</i> notebook</p> <p>Composition notebook, labeled "My Name is Chaos: Plus 1995 Ideas" with notes on interior names and titles. Greenpeace sticker from 1990 on cover. 55 pp. of autograph notes, and some additional notes laid in, as well as clippings with annotation, correspondence, and other inspiration.</p> <p>See related drafts for this project in the writings within Series II.</p>	1990–1991, 1995
b. 73, f. 8	<p>Idea log #5</p> <p>Composition notebook, labeled "Idea Log #5" on spine. On cover, titled "New Series Concepts." 62 pp. of autograph notes on future projects and film concepts, with some clippings laid in.</p>	circa 1990-1992
b. 74, f. 1	<p>Notebook, seemingly related to <i>Umbra</i></p> <p>10 1/2 x 9 in. red spiral-bound notebook. Veitch has created tabs using sticky notes from projects within, including "Rodin," "Umbra" "Dante and Tom," and "Sugar," as well as notes about what to type. With notes on Kathryn Kelly story. Approx. half full, and written in throughout notebook.</p>	circa 1990-1995
b. 74, f. 3	<p>"BOOK OF NAMES"</p> <p>13 x 8 in. notebook, labeled "Book of Names (& suggestive words & phrases)." With 27 pp., arranged by alphabetical tabs, for each letter of the alphabet.</p>	circa 1990s
b. 74, f. 4	<p><i>Animal Man</i> notebook</p> <p>Composition notebook, labeled "Animal Man," with 71 pp. of autograph notes, collage, and clippings for the drafting process of the script of "Animal Man" comic. With detailed notes on timeline and collaborations, as well as character and plot development.</p> <p>See related drafts for this project in the writings within Series II.</p>	1991
b. 74, f. 5	<p>"BATMAN"</p> <p>Composition notebook, labeled "Batman" on spine. 93 pp. of notes and clippings on "Batman," comprising research development for new plots and character analysis.</p>	1993

Drafts (continued)

b. 74, f. 5-6	<p><i>Image War</i> notebooks</p> <p>Composition notebook, labeled "Image War." Title page notes that the book contains plot notes, and that another possible title is "Helldiver." 100 pp. of notes, in several different ink colors indicating revision and revisitation of ideas. Includes thoughts and reflections about data, virtual reality, and data transmission. A second composition notebook, labeled "Image War," on Sky River Studios sticker. 31 pp. of notes, in two different pen colors.</p> <p>See related drafts for this project in the writings within Series II.</p>	circa 1993
b. 74, f. 7	<p><i>Superman</i> and Dark Horse Comics notebook</p> <p>10 1/2 x 8 in. yellow spiral-bound notebook. With notes on "Superman," and drafts of letters regarding Dark Horse Comics and other comic topics. Half full notebook.</p>	1993
b. 74, f. 8	<p>Alien UFOs notepad</p> <p>Yellow legal pad, two-thirds full. Contains ideas and observations for potential projects, and notes after attending a UFO convention in 1994. Thematic focus on aliens and meditation, with character sketches of "Bess" and alien narratives.</p>	1994
b. 74, f. 9	<p>"Impregnated by Aliens" notepad</p> <p>Yellow legal pad, mostly full. Titled "Impregnated by Aliens," the pad contains character sketches, plot synopses, background writing, and brainstorming related to this "sensational National Inquirer doesn't consider literary merit" project.</p>	circa 1994-1995
b. 75, f. 1	<p>Alien UFOs notepad</p> <p>Yellow legal pad, mostly full. With some notes laid in. Continues character sketches of "Bess" and alien plot drafts from "Legal Pad 2," and possibly also "Impregnated by Aliens" pad.</p>	1995
b. 75, f. 2	<p><i>Delia Savage</i> and other notes</p> <p>Loose yellow legal pad pages, with notes on projects. Includes character sketches for script involving "Delia Savage" and "Bess," over several pages of notes. Royalty statements from Dark Horse Comics laid in, and 11 pp. Xeroxed illustrated storyboards from "The Light & Darkness War" with autograph corrections.</p> <p>See related drafts for these projects in the writings within Series II.</p>	1995, 2013-2015
b. 75, f. 3	<p>"PLOT OUTLINES - NOVELS + films"</p> <p>Composition notebook, labeled "Novels + Films" on spine. 54 pp., including notes on angels, draft of "Light & Darkness War" from August 2000, as well as notes for animated films, novel plots, and lists of proposed novels, many reflected elsewhere in the archive ("Umbra," "Night of Blood," "Blood of Night," "Image War," and others).</p> <p>See related drafts for <i>The Light and Darkness War</i>, <i>Umbra</i>, and <i>Image War</i> in the writings within Series II.</p>	circa 2000

Drafts (continued)

b. 75, f. 4	<p>Incomplete notebook related to <i>Vision of Elias</i></p> <p>9 1/2 x 6 in. black "record" notebook. Mostly empty notebook, except for title page that states: "Reports from the Afterlife by Elias (as told to Tom Veitch)." This project would become "Visions of Elias," and was clearly drafted elsewhere.</p> <p>See related drafts for this project in the writings within Series II.</p>	circa 2000-2016
b. 75, f. 5	<p><i>Visions of Elias</i> notebook</p> <p>Dark blue Staples wire-bound notebook, with 15 pp. of autograph notes and 7 pp. autograph notes laid in. Entries are signed by Elias, and the front page indicates "Notes on the Shadow" comprises a theme. There are several revisions and different versions of the prose within, indicating an October composition, though no year is mentioned.</p> <p>See related drafts for this project in the writings within Series II.</p>	circa 2000-2016
b. 75, f. 6	<p>"Notes for Novel(s) and Films - January 10, 2005"</p> <p>8 3/4 x 5 3/4 in. yellow half-bound journal. Title page reads: "Notes for Novel(s) and Films—January 10 2005." 95 pp. of autograph character sketches, plots, and dreams. References continuation of ideas in another notebook.</p>	2005-2014
b. 75, f. 7	<p><i>Visions of Elias</i> notebook 1</p> <p>Purple Staples wire-bound notebook, labeled "#1." 132 pp. of autograph notes, titled "Spiritual Life" on front page and continuing with additional poems and writings, some with titles. Some are attributed to Elias, and include dream visions.</p> <p>See related drafts for this project in the writings within Series II.</p>	2008
b. 75, f. 8	<p><i>Visions of Elias</i> notebook 2</p> <p>Red Staples wire-bound notebook, labeled "#2." 135 pp. autograph notes, including dreams, visions, and work attributed to Elias. Passages are revised, and contain references to the larger work, "Visions of Elias."</p> <p>See related drafts for this project in the writings within Series II.</p>	2008 May-2008 June
b. 75, f. 9	<p><i>Visions of Elias</i> notebook 3</p> <p>Dark green Staples wire-bound notebook, labeled "#3." 62 pp. of autograph notes, including dreams, visions, and passages attributed to Elias. With reference to "400 Dreams: Part 2.0," as well as sections titled by date and also theme.</p> <p>See related drafts for this project in the writings within Series II.</p>	2008 June-2008 August
b. 76, f. 1	<p>Story concepts and notes on several projects</p> <p>9 1/2 x 6 1/2 green notebook. 21 pp. of notes on projects, including notes transcribed from other notebooks. Subjects include "Star Wars," "The Light & Darkness War," and plots for various novels and movies, as well as notes on Veitch's visions.</p> <p>See related drafts for these projects in the writings within Series II.</p>	2009-2014

Drafts (continued)

b. 76, f. 2	Books two, three, and five of Nikola Tesla project 3 yellow legal pads, entirely full. Contains script for a narrative involving Tesla as main character; many research files and notes on Tesla appear in the archive. With some revision by Veitch in a different pen color.	undated
b. 76, f. 3	"CRANKED (or 'CRANK IT')" Composition notebook, labeled "Cranked or 'Crank It'" on Sky River Studios sticker. 8 pp. of notes on plot for fast-paced novel idea of Veitch's. In Angelica Veitch's former notebook; first and last pages are pasted down to remove her name from inside cover.	undated
b. 76, f. 4	Incomplete notebook memorializing "Ted" [Berrigan?] 10 1/2 x 8 in. purple spiral-bound notebook. One page: "Remembering 1962 / Ted Notes," with brief remembrance of a vibraphone. Notebook otherwise unpopulated.	undated
b. 76, f. 5	Prose notebook 9 x 6 in. "speed ruled steno book." 69 pp. of autograph draft of prose work, with main characters Tom and Linda. Includes also "essay on authority," poem for Phoebe and Lewis (MacAdams), and other writings. Many pages have small psychedelic drawings.	undated
b. 76, f. 6	Prose notebook 9 x 6 in. "sterling top speed" steno book. 100 pp. of autograph draft of story about Tana Wind.	undated
	<i>Star Wars</i>	1989-2017
b. 76, f. 7	Incomplete draft notebook for <i>Star Wars</i> comic projects Yellow notebook with 13 pp. of autograph notes, drafts, and drafts of correspondence. See related drafts for these projects in the writings within Series II.	circa 1989-1992
b. 76, f. 8	"Log X" Composition notebook, labeled "Log X" on spine. Full notebook (160 pp.) of ideas and notes on Jedi chronicles, "Star Wars," notes from meeting at comic shop on "Star Wars," notes from phone calls with collaborators, and new ideas on the "Star Wars" universe and series.	1989-1993
b. 77, f. 1	Draft notebook for <i>Star Wars</i> comic projects Black leather-bound notebook with autograph drafts of works, plot ideas, and story notes by Veitch related to "Star Wars," including both "Dark Empire," no. 3 and "Tales of the Jedi: Dark Lords of the Sith." 86 pp. of autograph writing with some printed typescript tipped in. Annotations in red pen by Veitch. See related drafts for these projects in the writings within Series II.	circa 1989-1994
b. 77, f. 2	<i>Dark Lords of the Sith</i> notebook Medium green Staples wire-bound notebook, with 16 pp. of autograph notes, including notes on Jedi characters, Nomi Sunrider, and other Star Wars-related themes, including revision in red pen. See related drafts for this project in the writings within Series II.	circa 1994-1995

Star Wars (continued)

b. 77, f. 3	Draft notebook for <i>Star Wars</i> comic projects Black leather-bound notebook containing approx. 171 pp. autograph material by Veitch with some newsprint and printed typescript tipped in, often with annotation by Veitch in red pen. With extensive autograph notes and studies on the original "Star Wars" cinematic trilogy by Veitch, this notebook was likely shared with Cam Kennedy in preparation for writing of "Dark Empire." It contains significant writing and brainstorming throughout on themes and motifs of the "Star Wars" series, with Veitch returning to his own writing later in red pen to further supplement his reflections. Annotations explore themes of Buddhism, Cormac McCarthy, and Jung, and other archetypes in Lucas' films.	circa 1994-1995
b. 77, f. 4	"SW: TOJ [Tales of the Jedi] notes" Red spiral-bound Fays Quality notebook with autograph title on cover. 32 leaves of autograph notes about plot, characters, and correspondence related to "Star Wars, Tales of the Jedi." See related drafts for this project in the writings within Series II.	circa 1994-1995
b. 77, f. 5	Incomplete notebook referencing <i>The Last Jedi</i> film Teal Staples wire-bound notebook with 2 pp. of autograph notes, including administrative notes and one page of script involving Leia from Star Wars.	circa 2017
b. 77, f. 6	Cam Kennedy notes 2 pp. autograph reflections on Cam Kennedy collaboration.	undated
	Administrative	1970-2019
b. 77, f. 7	"GRAPE PRESS/PANTS PRESS" Tan notebook, "Grape Press / Pants Press." Contains 13 pp. of autograph notes for sales of Grape Press books, including "Tom Veitch Magazine." The other side of the notebook is titled "Dreams August 1970," and contains 15 pp. of autograph dream notes. Several additional items of publishing ephemera and dream notes laid in.	1970-1974
b. 77, f. 8	"BOOKLIST" 11 x 8 in. blue notebook, titled "Booklist." 16 pp. of reading lists, including one by W.S. Burroughs, Veitch at Naropa in Summer 1978, and books from Jung's bibliographies, as well as authors influenced by Jung. Other reading lists are also contained in journals.	1978
b. 78, f. 1	Address book Composition notebook, "Names & Addresses." A jam-packed homemade address book with autograph names/addresses, business cards tipped in, some clippings, and other reference. For comics sales, collaborators, reviews, solicitations, and all manner of contacts. Some mail laid in addressed to Elias Oz.	1985-2000
b. 78, f. 2	"BUSINESS NOTES (and TAXES)" Composition notebook, "Business Notes and Taxes." 66 pp. of notes on contracts, discussions about taxes, author benefits, and other details, as well as production schedule for Veitch in the early 1990s as created by him. An interesting glimpse into the practical and financial considerations of his creative practice.	1989-1994

Administrative (continued)

b. 78, f. 3	Contact information and miscellaneous notes 8 x 5 in. spiral-bound notebook picturing Northeast states on cover, with arrow towards Vermont and circle around New York City. Contains 35 pp. of autograph jottings, including notes on computers, house purchases, Veitch practicing his signature, some notes on Star Wars, and other intersections of life logistics and inspiration.	circa 1990-1994
b. 78, f. 4	Administrative notepad Yellow legal pad, approx. half full, with task lists, project notes, and reflections on Veitch's 78th birthday. Includes also notes on brother Michael Veitch's case against a visiting priest at Weston Priory, pursuing justice for an assault inflicted on him during a 1970 visit.	2009-2019
b. 78, f. 5	Notebook with clippings of synthesizers 8 x 5 in. tan notebook with comic pasted to front. Several pages of research within on synthesizer purchases, including latest models and features. Small note on DC Comics contract draft.	undated
b. 78, f. 6	Sketchbook 12 x 9 in. spiral-bound sketchbook, with 20 pp. pencil and pen and ink drawings, and photocopy of drawing signed by Tom Veitch.	undated

Series V: Administrative and research files, 1930–2020, bulk 1977–2000*1.83 linear feet (3 boxes)*

Series V contains a small extent of files documenting Veitch's administrative affairs and research into various topics. Generally, the files comprise a mix of ephemera, clippings, photographs, and notes.

Examples of featured administrative subject matter include mailing lists, event invitations, museum membership, local bookstores in Vermont, and logo designs for Veitch's Sky River Books imprint. There is also a Rolodex of cards identifying Veitch's personal and professional contacts; see the address book in Series IV for similar information.

Subjects of Veitch's research are wide-ranging in topic and often lack clear associations with particular projects. Reference materials relate to subjects like politics and current events, cults, historical images, and vernacular language. For additional files that Veitch used for research, see Series VI.

Series V is arranged chronologically.

b. 79, f. 1	"OLD PHOTOS - MISC"	1930–2012
b. 79, f. 2	"FLOOD PHOTOS"	1936
b. 79, f. 3	"WWII PHOTOS"	1942–1944
b. 79, f. 4	"TESLA"	1977–1987
b. 79, f. 5	"Reference PERUVIAN NOVEL"	circa 1980–1989
b. 79, f. 6	"DINOSAUR NEWS" Folder of selective clippings of unusual news and stories that would likely have been collaged into inspiration journals that Veitch kept from the 1980s onward. Includes also postcard of Tatooine and small autograph note on "Star Wars."	1986–1988
b. 79, f. 7	"MAILING LISTS" Several pages of mailing lists for national and local press, likely related to comics work.	1988
b. 79, f. 8	"COLLEGE SLANG REFERENCE"	circa 1990
b. 79, f. 9	"COLUMBIA COLLEGE" Correspondence regarding "poet's dinner" at Columbia College, honoring Allen Ginsberg, Ron Padgett, Paul Auster, Kenneth Koch, and many other Columbia College alumni from the early 1960s. Includes Veitch's letters to the Dean, as well as Ron Padgett and Allen Ginsberg, expressing his distaste for the organization of the event and his refusal to participate. Includes APC from Ron Padgett as a follow-up on September 18 1990. With interesting ephemera, including guest lists.	1990
b. 79, f. 10	"ALIENS - REFS"	1990–1995, 2018
b. 79, f. 11	Notes on Lightmind Forum, <i>Star Wars</i> , and other projects	circa 1990–2007
b. 79, f. 12	American Museum of Natural History Letter of solicitation from the American Museum of Natural History, inviting associate membership status.	circa 1991
b. 79, f. 13	"GLASGOW/PRESTON MARCH '91"	1991
b. 79, f. 14	"MODEL RAILROAD"	1992

b. 79, f. 15	"M.R. PCANS"	1992
b. 79, f. 16	"MARVEL & COMIC COPIES FROM VARIOUS STORIES"	circa 1994-1995
b. 79, f. 17	"RESEARCH MATERIALS"	1996
b. 79, f. 18	"SKY RIVER - PRINTERS"	1996
b. 80, f. 1	"HEAVEN'S GATE"	1997
b. 80, f. 2	"AUM SHINRIYKYO - (cult)"	1998
b. 80, f. 3	Inuit sled dogs article from the <i>Wall Street Journal</i>	2000
b. 80, f. 4	News articles and reviews	2000-2021
b. 80, f. 5	"BOOKSTORES" Assembled by Veitch. Folder of local ephemera from nearby bookstores, collected during Veitch's time as a bookseller. A portrait of independent bookselling in Vermont.	2001-2012
b. 80, f. 6	Bellows Falls High School class of 1959 reunion Folder for Veitch's 50th reunion, Bellows Falls High School. Includes correspondence with a Vietnam War veteran named Stan, and several copies of material noted "for Lew McA," presumably referencing Lewis MacAdams.	2009
b. 80, f. 7	"POLITICAL REFERENCE READING"	2015
b. 80, f. 8	Song lyrics 4 pp. printed typescript titled "California Suite," with handwritten revisions. Poetry and/or song lyrics by Tom Veitch.	2020 September
b. 81	Rolodex	undated
b. 80, f. 9	"SKY RIVER LOGOS"	undated

Series VI: Works by others, circa 1971-2016*2.08 linear feet (5 boxes)*

Series VI contains works created by people other than Veitch. The materials span circa 1971-2016. It is likely that many of these files were retained by Veitch for their value as reference material for his writings.

Screenplays and other works encompass several forms of materials. Most files feature screenplays or scripts for ten films dating from the 1980s-1990s. Other files contain collected manuscripts by others, including literary drafts from friends and acquaintances during the 1970s, several reviews and essays, and a 2008 proposal for an anthology of academic monographs. There is also an annotated copy of *The Da Upanishad* by Adi Da Samraj (Clearlake, California: Dawn Horse Press, 1989). Additional materials related to Samraj and the Adidam religious movement are available in Series IX.

The *Star Wars* subseries contains materials related to *Star Wars* movies, television series, novels, and comics. This includes multiple draft versions of screenplays and scripts for *Star Wars* movies. Nearly all of the documentary content would have been available to Veitch while he was writing official *Star Wars* comics.

For additional works by others, see Martha Veitch's journals in Series III.

Series VI is organized into two subseries: Screenplays and other works, and *Star Wars*.

	Screenplays and other works	circa 1971-2016
b. 82, f. 1	"MSS. works by other people" "OINK" folder with label by Veitch. Contains manila envelopes with manuscripts for the following: "Thunder Road" by Hitlon [sic] Obenzinger (typescript draft); "Running Gun" by David Amdison with note to Veitch: "Tom—sorry I couldn't do anything to improve it." (typescript draft with handwritten revisions); Bill Berkson's "Phenomenological Wheels" (inscribed to Veitch with original collage elements); Lewis Warsh's "Chestnut Mare" (with original collage and autograph letter to Warsh, inscribed to Veitch and Martha); Larry Fagin's "Brain Damage" (mimeographed typescript); and George Mattingly and Tim Hildebrand's "The Rick Nixon Story" (accompanied by typewritten letter, signed, wondering about Greg Irons as an illustrator).	circa 1971-1974
b. 82, f. 2	<i>Body Heat</i> screenplay Printed at Script City, Hollywood, bound with duct tape. Autograph note on front cover: "Body Heat playing time: 113 mins 205 scenes." Contains Xeroxed third draft, dated October 6 1980, of original screenplay by Lawrence Kasdan.	1980 October 6
b. 82, f. 3-4	<i>Blade Runner</i> screenplay, two drafts Printed at Script City, Hollywood. One copy is a Xerox of John W. Rogers' copy of the storyboards for "Blade Runner"; Rogers was the production manager of the film that was released in 1982.	1981 February– 1981 March
b. 82, f. 5	<i>Wall Street</i> screenplay Printed at Script City, Hollywood, bound with brass fasteners and duct tape. Autograph note on front cover: "Wall Street playing time: 124 mins 192 scenes." Contains Xerox of original screenplay by Stanley Weiser & Oliver Stone. Third draft with several revisions.	1987
b. 82, f. 6	David Huxley, "Naked Aggression: American Comic Books and the Vietnam War," in <i>Tell Me Lies About Vietnam: Cultural Battles for the Meaning of the War</i> , eds. Alf Louvre and Jeffrey Walsh (Philadelphia: Open University Press)	1988

Screenplays and other works (continued)

b. 82, f. 7	<i>Robocop II</i> screenplay, two drafts Printed at Script City, Hollywood, bound with brass fasteners. Autograph note on front cover: "Robocop II: Story treatments: Frank Miler 9/15/88 Walon Green 4/24/89." Xeroxed screenplays within.	1988-1989
b. 83, f. 1	Adi Da Samraj, <i>The Da Upanishad: The Short Discourses on self-Renunciation, God-Realization, and the Illusion of Relatedness</i> (Clearlake, CA: Dawn Horse Press) Copy of "The Da Upanishad," with autograph notes at times and dated 1989 on flyleaf.	1989
b. 83, f. 2	<i>Wild At Heart</i> screenplay Printed at Script City, Hollywood, bound with brass fasteners. Autograph note on front cover: "Wild at Heart playing time: 125 mins 165 scenes." Screenplay by David Lynch, based on the novel by Barry Gifford. Xeroxed screenplay copied from no. 177, revised first draft August 2 1989.	1989 August 2
b. 83, f. 3	<i>Thelma & Louise</i> screenplay Printed at Hollywood Scripts, North Hollywood, bound with brass fasteners. Autograph note on front cover: "Thelma & Louise Oscar Winning Screenplay by Callie Khouri playing time: 127 mins 279 scenes." Xerox of second draft, April 4 1990.	1990 April 4
b. 83, f. 4	<i>Judge Dredd</i> screenplay Unbound script with 3-hole punched papers. Front cover reads: "Judge Dredd by William Wisher starring [sic] S. Stallone as Dredd." Xeroxed version of script, with no version, date, or printer information. Veitch had housed in plastic bag.	circa 1990-1995
b. 83, f. 5	<i>Alien III</i> screenplay Printed at Hollywood Scripts, North Holly, bound with brass fasteners. Contains Xeroxed copy of "Alien III" by Walter Hill and David Giler, with 9 sets of revisions from January 16 1991 to April 10 1991. These revisions should be noted by color in the manuscript, which was copied in black ink.	1991
b. 83, f. 6	<i>The X-Files</i> episode list 6 pp. printed typescript with list of episodes from television series "The X-Files." Veitch has added check marks and x's next to most episodes in red pen.	circa 2002-2016
b. 83, f. 7	Bradford Verter, <i>Subterranean Lives</i> 17 pp. printed typescript prospectus for proposed series "Subterranean Lives: Chronicles of Alternative America," written by editor Bradford Verter for publication at Rutgers University Press. Sent to Veitch with autograph letter, signed, from Verter.	circa 2008
b. 83, f. 8	<i>The Light and Darkness War</i> review by Stephen R. Bissette for 2015 collected edition	2015
b. 84, f. 1	"A Word in Private with Tom" Small handmade booklet of baby photographs and new parents, unidentified; likely from a family member.	undated

Screenplays and other works (continued)

b. 84, f. 2	<i>Burning Chrome</i> screenplay Unbound script with 3-hole punched papers. Front cover reads "Burning Chrome by William Gibson." Xeroxed version of script, with no version, date, or printer information.	undated
	<i>Star Wars</i>	1973-2007
b. 84, f. 3-4	"Star Wars" compilation Black plastic three-ring binder, assembled by Veitch, with approx. 1 linear inch of Xeroxed typescript and comic book material. Includes 13 pp. 1973 draft of proposed story "The Star Wars," by George Lucas; 26 pp. 1983 draft of screen treatment for "Star Wars, Episode III: Fall of the Republic," by John L. Flynn, a fan work sent to Lucas which Lucas declined to produce but authorized for distribution; official glossaries of terms related to "Star Wars"; excerpt of comic book written by Archie Goodwin; collaged glossary of official "Star Wars" posters, created by Veitch, likely as reference material; and 30 pp. printed "Star Wars" comic. This assemblage was likely created in the early 1990s, though the contents of the binder were created prior.	1973-1985
b. 84, f. 5	<i>A New Hope</i> storyboards with dialogue Xeroxed storyboards with dialogue for "Star Wars, Episode IV: A New Hope" bound in Script City paper wrappers. Autograph title to front cover.	circa 1974-1977
b. 84, f. 6	"STAR WARS FIRST DRAFT (July 1974)" 134 pp. Xerox film script, side-stapled in offset wrappers. Script for "first draft" of "Star Wars" by George Lucas, dated July 1974. Provided to Veitch by Lucas as research material for "Star Wars: Dark Empire." Veitch has annotated the script in red pen throughout.	1974 July
b. 84, f. 7	<i>The Star Wars</i> script Printed at Script City, housed in a black plastic three-ring binder. Approx. 145 pp. Xeroxed "first draft" of "The Star Wars" script, by George Lucas, dated July 1974.	1974 July
b. 84, f. 8-9	<i>The Adventures of Luke Starkiller as taken from the "Journal of the Wills"</i> script Printed at Script City. Approx. 156 pp. Xeroxed "revised fourth draft" of film script for what would become "Star Wars, Episode IV: A New Hope," by George Lucas, titled here "The Adventures of Luke Starkiller as taken from the 'Journal of Whillis.'" Veitch has placed three sticky notes on pages in the script, one with autograph notes, and annotated the cover.	1976 March 15
b. 85, f. 1-2	<i>The Empire Strikes Back</i> script Black plastic three-ring binder, assembled by Veitch, containing approx. 435 pp. Xeroxed typescript draft of film script for "Star Wars, Episode V: The Empire Strikes Back" by Leigh Brackett and Larry Kasdan with autograph notes (primarily on sticky notes) throughout. Provided to Veitch at the behest of George Lucas as research for "Star Wars: Dark Empire." Title page notes fifth draft, dated February 1979.	1979 February 20
b. 85, f. 3	"Episode VI: Revenge of the Jedi" screenplay Approx. 25 pp. Xeroxed film script of plot synopsis for "Star Wars, Episode VI: Revenge of the Jedi," by George Lucas. Autograph notes laid in.	1980

Star Wars (continued)

b. 85, f. 4	<i>Return of the Jedi</i> script Printed at Script City. Approx. 137 pp. Xeroxed "second draft" of film script for "Star Wars, Episode VI: Return of the Jedi," by Lawrence Kasdan and George Lucas, dated December 19 1982. Veitch has used numerous sticky notes to annotate the document.	1982 December 19
b. 85, f. 5	<i>Return of the Jedi</i> synopsis and marketing Xeroxed "Marketing Guide" for "Star Wars, Episode VI: Return of the Jedi."	1983
b. 85, f. 6-8	"EWOK SCRIPTS" Approx. 523 pp. Xerox script and scene treatments for two episodes of cartoon series "Star Wars: Ewoks." Housed in cardboard box for mailing and sent to Veitch by Kevin J. Anderson.	1984-1986, 1993
b. 86, f. 1	"EWOK SCRIPTS" Approx. 523 pp. Xerox script and scene treatments for two episodes of cartoon series "Star Wars: Ewoks." Housed in cardboard box for mailing and sent to Veitch by Kevin J. Anderson.	1984-1986, 1993
b. 86, f. 2	Timothy Zahn, <i>Star Wars: The Saga Continues, Book One</i> draft material Manila envelope housing approx. 75 pp. Xeroxed printed typescript and Xeroxed fax correspondence, with autograph letter, signed, from Russel Galen of the Scott Meredith Literary Agency. Majority of material consists of story proposals by Timothy Zahn for "Star Wars: The Saga Continues, Book One."	1990
b. 86, f. 3	<i>Zorba the Hutt's Revenge</i> young adult novel Approx. 80 pp. Xeroxed typescript draft of "Zorba the Hutt's Revenge," a young adult "Star Wars" novel by Paul Davids and Hollace Davids. Red holograph annotations by Barbara Kesel throughout. Sent to Veitch by Kesel.	1991
b. 86, f. 4-7	Timothy Zahn, <i>Star Wars: The Last Command</i> manuscript Approximately 529 pp. Xeroxed printed typescript novel draft of "Star Wars: The Last Command" by Timothy Zahn. Padding provided in box with a newspaper dated 1993.	1993
b. 86, f. 8	Michael Kaminski, "Early Treatment of the Phantom Menace" Approx. 17 pp. Xeroxed printed typescript summarizing "A Look at the Rough Draft of Episode I," later released as "Star Wars, Episode I: The Phantom Menace." Light autograph annotation throughout.	2007 November 10

Series VII: Photographs, circa 1941-2019, bulk 1962-2019*4.58 linear feet (7 boxes)*

Series VII contains photographs taken or collected by Veitch throughout his life. There are approximately 800-1000 individual photographs featuring images captured predominantly from the 1970s-1990s.

All formats appear to be traditional film photography. Most are chromogenic prints between 3½" and 4"x6," although some prints are as small as 3½"x3½" and as large as 8"x10." A handful of miscellaneous sized black-and-white prints are present. Corresponding film negatives are available for many of the prints in either 35mm color or 45mm black-and-white formats. Nine disk film negatives are also present.

Regarding image content, the photographs are thorough documentation of Veitch's personal life. Veitch's youth in Bellows Falls, Vermont, is depicted in a 1940s-era family photo album. A wide variety of locations are represented, including Veitch's residences in the San Francisco area (circa 1970s) and Bennington, Vermont (circa 1980s onward), in addition to his travels in Scotland (1988), California and Skywalker Ranch (1990-1991), Florida (1991), and London (circa 1989-1992). Many photographs lack identifying captions on their versos and have been mixed with images from different film rolls, thereby obscuring information on further dates and locations.

Veitch's family and friends appear often in the images, especially his wife Martha (1969 onward) and their daughter Angelica. A booklet titled "The Penicuik Book" resulted from a 1988 trip to the Scottish town of Penicuik, the ancestral home of the Veitch family.

Other personal subject matter includes Veitch with cars - reflecting his acumen as an auto mechanic in the 1980s - and a file of "photo work" attesting to Veitch's technical studies in photography.

Some image content intersects with Veitch's professional life. Scottish comic artist and illustrator Cam Kennedy, a key collaborator with Veitch on *The Light and Darkness War* (1988) and *Star Wars: Dark Empire* (1991-1992), appears in photographs taken in Scotland and Bennington, Vermont. Another notable aspect concerns images likely captured as reference material for writing projects, including museum exhibitions of modern and historical arms and armor, *Star Wars* realia, and, on the disk negatives, reproductions of natural and religious collection material from the Smithsonian Institution.

Photographs are filed to reflect existing groupings as received. Within files, photographs are sequenced in the order as received regardless of whether the grouping contains images mixed from different film rolls.

While many photographs have been removed from their original enclosures, these enclosures have been retained for their inscriptions and as evidence of how Veitch arranged his photographs.

Series VII is arranged chronologically. Albums have been aggregated under their own heading.

Albums

b. 87	Photographs of Veitch's youth Black album, with "Photographs" gold-stamped on cover. Contains 18 photographs from Veitch's youth, circa 1940s. Many photographs from the album have been removed.	circa 1941-1949
b. 88	Travels to Scotland, Skywalker Ranch, and with Cam Kennedy Album with mostly black and white photographs of Veitch and Cam Kennedy. Some photographs laid in, from Skywalker Ranch visit in 1991, as well as more recent photograph (circa 2010s).	circa 1988-1991 and 2010s

b. 89, f. 1-4	Prints and negatives Several dozen photographs that were originally unfolded. Includes photographs of family, Angelica and Martha Veitch, Bubba Free John, and mostly Veitch. Includes photograph of Veitch and Greg Irons circa 1970s, as well as early photograph of Veitch circa late 1960s. Collection of photographs noted "special photographs" contains primarily family photographs, with some identification on the back. Several photographs of Veitch working with vintage cars over the years, and collection of photographs from early 1970s (up to 1973) of Veitch and Martha, with baby Angelica Veitch.	circa 1962-1995
b. 89, f. 5	"PUBLICITY MATERIAL" Folder assembled by Veitch. Contains several printed typescript biographical notes, promotional card from comic reading, contact sheet from 1970s, images of Veitch and collaborators in several dozen photographs, Veitch in "Batman" shirt with cigar and other headshot-type images, and some negatives of promotional images.	circa 1970-1975, circa 1989-1997
b. 89, f. 6-14	Prints and negatives 8 packets of photographs, some with negatives included. Includes friends and their houses, photographs of "Star Wars" Skywalker Ranch, downtown Bennington Vermont, trips to San Francisco, and family.	circa 1972-2002
b. 90, f. 1-3	Prints and negatives 8 packets of photographs, some with negatives included. Includes friends and their houses, photographs of "Star Wars" Skywalker Ranch, downtown Bennington Vermont, trips to San Francisco, and family.	circa 1972-2002
b. 90, f. 4-8	Color and black-and-white negatives	circa 1980-1999
b. 90, f. 9-10	Disk negatives Disk negatives mostly include reference images of Smithsonian holdings, likely for drawing reference, as well as visit by Cam Kennedy to Bennington, VT. Photographs include friends, art references, Martha Veitch, and family.	circa 1986-1997
b. 91, f. 1-4	Disk negatives Disk negatives mostly include reference images of Smithsonian holdings, likely for drawing reference, as well as visit by Cam Kennedy to Bennington, VT. Photographs include friends, art references, Martha Veitch, and family.	circa 1986-1997
b. 91, f. 5	Binder pages of negatives relating to family life and travel	circa 1990-1991
b. 91, f. 6-8	Scotland photographs Brown leather binder, with photographs from Penicuik, Scotland, where Veitch's father was raised. 61 photographs, labeled with landscapes and including family gatherings. Some were likely removed for "The Penicuik Book," a gift to Veitch's mother.	1988
b. 91, f. 9	The Penicuik Book 19 pp. small booklet with marbled covers, containing photographs and typescript (both tipped in). Inscribed to "Mom Xmas 1988" from Veitch and Angelica Veitch. Contains photographs of Penicuik, Scotland, where Veitch's father was from. With photographs of old family headstones from 19th century family members, narrated by Veitch to his mother.	1988

b. 91, f. 10-11	<p>"PHOTO WORK"</p> <p>Red binder, "Photo Work." Contains reference studies from 1989 as Veitch experimented with capturing quality photographs (from a technical standpoint), including Angelica Veitch as test subject for several shots. In addition to this are 14 photographs of tattoos by Greg Irons, and 3 photographs of Tom Veitch.</p>	circa 1989
b. 91, f. 12-13	<p>Prints and negatives</p> <p>Photographs were printed in mostly July and August 1990, and include friends, art references, Martha Veitch, and family.</p>	circa 1989-1992
b. 92, f. 1-7	<p>Prints and negatives</p> <p>Photographs were printed in mostly July and August 1990, and include friends, art references, Martha Veitch, and family.</p>	circa 1989-1992
b. 93, f. 1-2	<p>Prints and negatives</p> <p>Photographs were printed in mostly July and August 1990, and include friends, art references, Martha Veitch, and family.</p>	circa 1989-1992
b. 93, f. 3-5	<p>Prints and negatives</p> <p>Folder assembled by Veitch, titled "Photographs." Several dozen photographs, including images of family, Veitch, nature, their house in VT, travels (to San Francisco), and several large prints of Veitch with Chewbacca at Skywalker Ranch, taken by Martha Veitch.</p>	circa 2010-2015

Series VIII: Artworks, prints, and ephemera, circa 1970-2001*5.42 linear feet 1 broadside (4 boxes)*

Series VIII contains artworks, prints, and ephemera across different phases of Veitch's literary career.

Most material relates to comic projects, including *The Light and Darkness War* (1988), *Star Wars: Dark Empire* (1990-1991), *Clash* (1991), *Flenk's Last Tattoo* (unpublished) with Greg Irons, *Grumm* (unpublished) with Stephen Bissette, and projects with artist Adam Kubert. Additional subjects include art for *Tom Veitch Magazine* (1970-1971), marketing ephemera for comics and other literature, and reference material for graphic and literary works by Veitch and others.

Oversize material features similar subject matter but with dimensions greater than 14"x18." The largest among these selections is a 22"x34" broadside poster announcing the publication of *Clash*.

See Series II for additional graphic materials related to the writings in this series.

Series VIII is arranged chronologically. Oversize materials have been aggregated under their own hierarchical heading.

b. 95, f. 1	<i>Tom Veitch Magazine</i> transparencies and stencils 3 large photographic negatives used for offset printing of "Tom Veitch Magazine," 1 measuring 10 x 12.5 in., 2 measuring 9 x 12 in.	circa 1970-1971
b. 95, f. 2	<i>Tom Veitch Magazine</i> #4 cover art and unattributed watercolor Artworks created for "Tom Veitch Magazine" cover: drawing with blue and purple marker, 11 x 14 in., with 5.5 x 8.5 drawing in blue marker tipped on, glue detached; photographic negative reproduction of previous drawing, used for printing; watercolor, 12 x 11 in.	circa 1971
b. 95, f. 3-4	<i>Tom Veitch Magazine</i> paste-ups Manila envelope with "Rip Off Press" sticker to flap containing 2 photographs, both with autograph instructions for size and toning (one depicts women walking with baskets of laundry balanced on their heads, the other is of the poet Michael Brownstein); 14 paste-ups for "Tom Veitch Magazine," no. 4, 1971, the majority of which are approx. 12 x 17 in. with some variation (one measures 9 3/4 x 14 in.), which were used to produce offset prints. These paste-ups include a cover paste-up with description of magazine's contents; an excerpt of "Eat This!"; and layouts of the "Letters to the Editor" section, containing original typescript and autograph letters from Ron Padgett, Alan Bernheimer, John Allegro, Jeff Nuttall, Ken Mikolowski, and W.S. Burroughs, among many others.	1971
b. 95, f. 5-6	Reference file of visual works and news clippings Approx. 27 photographs, prints, dust jackets, and newspaper clippings saved by Veitch as reference for work or preservation. Items range from 13 x 19 in. to 4.5 x 7.5 in. Clippings feature mentions of "Tom Veitch Magazine," "The Mick Jagger Story," an essay by Veitch, and "Sight for Sore Eyes," a poem by Anne Waldman.	circa 1971-1985
b. 94, f. 1	"ILLUSTRATIONS" Folder created by Veitch, with clippings (of published drawings by Greg Irons, religious figures, and other images) that would likely have been collaged into journals. Importantly, also contains alchemical designs that appear on the cover of his 1970s notebooks; these have been traced and drawn by Veitch from Xeroxes in sheets of symbols. With Veitch's original artwork.	circa 1972-2001
b. 95, f. 7	Lettered prints by Adam Kubert for unidentified comic project	1977-1978

b. 94, f. 2	<i>Star Wars: Dark Empire</i> advertising poster and <i>Return of the Jedi</i> art print 8.5 x 11 in. offset print featuring Jabba the Hutt; 9.5 x 14 in. Xerox poster advertising the publication of "Star Wars: Dark Empire."	circa 1983-1991
b. 96, f. 1-2	Comics illustrations A 22 pp., 11 3/4 x 16.5 in. Xerox copy of "De Archivaris," with by pencils by François Schuiten and story by Benoît Peeters, absent the lettering of dialogue; 5 pp., 11 x 17 in. Xerox of "Thought-Man" comic, illustrated by Joe Brainard, inscribed to Veitch by Ron Padgett: "12/6/19 Tom - Recognize this? Ron," and housed in a white Teachers & Writers Collaborative envelope; 5 pp., 11 x 17 in., Xeroxed copy of "Sgt. Rock Spectacular," no. 7 by Robert Kanigher and Ric Estrada housed in manila envelope, posted to Veitch's address in San Francisco from Dover, NJ, and housed with "Time" magazine cover; and 11 x 17 in. Xerox poster advertising Veitch's appearance at Hampshire Mall in Hadley, Massachusetts, February 29 1992.	circa 1987-1996
b. 96, f. 3	<i>The Light and Darkness War</i> reference material and sketch map	circa 1988
b. 96, f. 4	<i>The Light and Darkness War</i> designs and marketing	1988-1990
b. 96, f. 5-6	Prints and page mockups for various comic projects 10.5 x 16 in. newsprint reproduction of artwork by Greg Irons; 13 3/4 x 11 in. Xerox reproduction of artwork by Greg Irons; 11 x 17 in. Xerox reproduction of artwork featuring a man walking through falling human body parts and football helmet, no artist attributed; 2 8.5 x 11 in. color Xerox reproductions of characters' headshots, artist unattributed; 7 x 17 in. Xerox reproduction of 1989 artwork by penciler Jim Calafiore; 10 pp. 11 x 8.5 in. Xerox reproductions of comic book panels, many in landscape format with artists unidentified, 1 p. inscribed to Veitch from Adam Kubert, 1 p. identified as "Sunday Night Fever"; 11 pp. 8.5 x 11 in. Xerox reproductions of proofs for "Lobo: Bounty Hunting for Fun and Profit" by Adam Grant and Frank Gomez with holograph titling and numbering present on the original throughout; 10 pp., 11 x 17 in. Xerox reproductions of offset masters with art by Frank Gomez from various comics including "Superman: At Earth's End" and "Lobo: Bounty Hunting for Fun and Profit," among others; 17 x 11 in. Xeroxed reproduction of concept art for character "Rattank - armored terrorsaur," artist unattributed.	circa 1989-1995
b. 94, f. 3	<i>Grumm</i> logo illustrations Several examples of original artwork, Xerox copies at different scale, and other production files related to development of the <i>Grumm</i> title. <i>Grumm</i> was an unpublished collaboration with acclaimed comic artist Steve Bissette.	circa 1990-1999
b. 94, f. 4	"Color Work" by Adam Kubert	1992
Oversize		
b. 97, f. 1	Prints by various artists 8.5 x 11 in. offset print, featuring a cartoon portrait of Tom Veitch by Greg Irons. This is no. 39 from an edition of 75 copies, signed by Veitch. There is also a 14.5 x 11 in. diptych of "Slo.Death/Slow Death," comic covers by Greg Irons and Richard Corben (identified as "Gore"); 8.5 x 10 in. photographic print of "My Name Is Chaos" #3 cover art; 12 x 19 in. offset poster for Holy Ghost, band featuring Mike Veitch and Peter Veitch; 15 x 11 in. offset print, "Teenage Mutant Ninja Turtles," by Steve Bissette, out of 100, unnumbered; and 2 offset prints, 11 x 17 in., by Frank Frazetta.	circa 1980-1992

Oversize (continued)

b. 97, f. 2	<p><i>Flenk's Last Tattoo</i> illustrations by Greg Irons, removed from "Comics illustrations"</p> <p>10 pp., 14 x 20.5 in. Xeroxed drafts of illustrations from "Flenk's Last Tattoo," by Veitch and Greg Irons, with holograph revisions on the original present on several pages. These were the rough sketches of this unfinished final work that Irons and Veitch were pursuing at the time of Irons' death.</p>	circa 1984
b. 97, f. 3-5	<p><i>The Light and Darkness War</i> #1-2 comic art</p> <p>27 x 10.5 in. watercolors signed by Adam Kubert, accompanied by acetate overlay for printing, housed in manila envelope. These are striking artworks that show the interaction between hand-coloring and offset printing of comics. Includes also 6 pieces of ephemera from "The Light & Darkness War," with paste-up announcing issue no. 4 and original marker illustration, unsigned, announcing Veitch as new writer for "Star Wars" comic series; 4 11.5 x 16 in. pages of comic art without dialogue taped together, housed with "The Light & Darkness War" poster in folder with holograph illustrations to inside covers; approx. 34 color prints from "The Light & Darkness War," ranging from 12 x 20 in. to 11 x 17 in. with bulk 11 x 17 in., each signed by Cam Kennedy and Tom Veitch, each numbered from editions of varying sizes, housed with 3 Xerox prints from "The Light & Darkness War" and 1 8.5 x 11 in. color print from the series. Veitch has used sticky notes to mark which issue each print is from. This folder contains prints from nos. 1 and 2.</p>	circa 1986-1988
b. 97, f. 6-7	<p><i>The Light and Darkness War</i> #3-4 comic art</p> <p>Approx. 42 prints from "The Light & Darkness War," numbered and signed by Veitch and Cam Kennedy. This portfolio, with autograph sticky notes, contains prints from issues 3 and 4. Most prints measuring 11 x 17 in., with some 11 x 20 in., and an unsigned print measuring 22 x 17 in., folded once.</p>	circa 1986-1989
f. 98 (Broadside)	<p><i>Clash</i> advertising poster</p> <p>22 x 34 in. poster announcing publication of Veitch and Adam Kubert collaboration <i>Clash</i>.</p>	1991
b. 97, f. 8	<p>Poetry reading poster</p> <p>22 x 14 in. screenprint with blue ink on silver cardstock, with art by Greg Irons depicting Veitch as a monk, announcing 3 readings by Andrei Codrescu, Tom Veitch, and Philip Whalen, sponsored by Yellow Press.</p>	undated

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Authors, American -- 20th Century -- Archives
Authors, American -- 21st century -- Archives
Comic books, strips, etc.
Comics writers
Dream interpretation
Poets, American -- 20th Century -- Archives
Poets, American -- 21st century -- Archives
Science fiction, American
Spiritual life in literature
Star Wars fiction
Underground comic books, strips, etc.

Genres / Formats

Audiocassettes
Born digital
Photographs

Names

Anderson, Kevin J., 1962-
Berkson, Bill, 1939-2016
Berrigan, Ted, 1934-1983
Bissette, Stephen
Brainard, Joe, 1942-1994
Burbey, Mark
Burdine, Roy
Burroughs, William S., 1914-1997
Codrescu, Andrei, 1946-
Critchlow, Carl, 1963-
Fagin, Larry, 1937-2017
Gallup, Dick, 1941-
Ginsberg, Allen, 1926-1997
Irons, Greg, 1947-1983
Kennedy, Cam
Kitchen, Denis, 1946-
Moore, Alan, 1953-
Padgett, Ron, 1942-
Veitch, Martha
Veitch, Rick
Veitch, Tom
Waldman, Anne, 1945-
Wilkie, Britton

Corporate Bodies

Dark Horse Comics
DC Comics, Inc.
LucasArts (Firm)
Marvel Comics Group
Naropa Institute

Contributors

Veitch, Tom
Veitch, Martha

Acquired From

Granary Books, Inc.