

# Tom Stoppard:

## An Inventory of His Papers at the Harry Ransom Center

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### Descriptive Summary

<b>Creator:</b>	Stoppard, Tom
<b>Title:</b>	Tom Stoppard Papers 1939-2000 (bulk 1970-2000)
<b>Dates:</b>	1939-2000 (bulk 1970-2000)
<b>Extent:</b>	149 document cases, 9 oversize boxes, 9 oversize folders, 10 galley folders (62 linear feet)
<b>Abstract:</b>	The papers of this British playwright consist of typescript and handwritten drafts, revision pages, outlines, and notes; production material, including cast lists, set drawings, schedules, and photographs; theatre programs; posters; advertisements; clippings; page and galley proofs; dust jackets; correspondence; legal documents and financial papers, including passports, contracts, and royalty and account statements; itineraries; appointment books and diary sheets; photographs; sheet music; sound recordings; a scrapbook; artwork; minutes of meetings; and publications.
<b>Call Number:</b>	Manuscript Collection MS-4062
<b>Language</b>	English
<b>Access</b>	Open for research

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### Administrative Information

<b>Acquisition</b>	Purchases and gifts, 1991-2000
<b>Processed by</b>	Katherine Mosley, 1993-2000
<b>Repository:</b>	Harry Ransom Center, University of Texas at Austin

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## Biographical Sketch

Playwright Tom Stoppard was born Tomas Straussler in Zlin, Czechoslovakia, on July 3, 1937. However, he lived in Czechoslovakia only until 1939, when his family moved to Singapore. Stoppard, his mother, and his older brother were evacuated to India shortly before the Japanese invasion of Singapore in 1941; his father, Eugene Straussler, remained behind and was killed. In 1946, Stoppard's mother, Martha, married British army officer Kenneth Stoppard and the family moved to England, eventually settling in Bristol.

Stoppard left school at the age of seventeen and began working as a journalist, first with the *Western Daily Press* (1954-58) and then with the *Bristol Evening World* (1958-60). Having developed a specialization in film and theatre criticism, in 1960 Stoppard became a free-lance journalist, writing critical articles and, for the *Daily Press*, two pseudonymous weekly columns. By the end of the year, he had completed his first full-length play, *A Walk on the Water* (later produced on stage in 1968 as *Enter a Free Man*), and acquired an agent, Kenneth Ewing of Fraser and Dunlop Scripts. He also wrote a short piece, *The Gamblers*, which was eventually performed by the University of Bristol drama department in 1965. Stoppard has referred to this as his "first" play in that he claims *A Walk on the Water* was an unoriginal composite of several plays he admired. Over the next few years, Stoppard wrote various works for radio, television, and the theatre. Among these were *"M" Is for Moon among Other Things* (1964), *A Separate Peace* (1966), and *If You're Glad I'll Be Frank* (1966). *A Walk on the Water* had been broadcast on ITV Television in 1963 and on BBC-TV in 1964, and Stoppard wrote many episodes of the radio serial *A Student's Diary: An Arab in London* (1966-67). In addition, three short stories were published by Faber and Faber in the anthology, *Introduction 2: Stories by New Writers* (1964).

From September 1962 until April 1963, Stoppard worked in London as a drama critic for *Scene*, writing reviews and interviews both under his name and under the pseudonym William Boot (taken from Evelyn Waugh's *Scoop*). In 1963, he began writing his only novel, *Lord Malquist and Mr. Moon*. The names Boot and Moon recur in many of Stoppard's works, generally with Boot being a character who makes things happen and Moon being a character to whom things happen.

While participating in a colloquium sponsored by the Ford Foundation in Berlin in 1964, Stoppard wrote a one-act play that later became *Rosencrantz and Guildenstern Are Dead*. The play, which focuses on two minor characters from *Hamlet*, examines the ideas of fate and free will. In August 1966, *Rosencrantz and Guildenstern Are Dead* was performed by Oxford University students as part of the Edinburgh Festival fringe, and, at the same time, Stoppard's only novel was published; to Stoppard's surprise, it was the play that succeeded, establishing his reputation as a playwright. When the play, having caught the attention of Kenneth Tynan, was performed by the prestigious National Theatre Company at the Old Vic in London in 1967, it received immediate and widespread acclaim. Stoppard, at age 29, was a major success.

Of Stoppard's plays written over the next ten years, *Jumpers*, produced in 1972, and *Travesties*, produced in 1974, are among the best known. *Dirty Linen and New-Found-Land* (1976) was written for Ed Berman, founder of the Inter-Action community arts organization, on the occasion of his being granted British citizenship.

By 1977, Stoppard had become concerned with human rights issues, in particular with the situation of political dissidents in Eastern Europe and the Soviet Union. In February 1977, he visited Russia with a member of Amnesty International. In June, Stoppard met Vladimir Bukovsky in London and traveled to Czechoslovakia, where he met Václav Havel. Stoppard became involved with *Index on Censorship*, Amnesty International, and the Committee against Psychiatric Abuse and wrote various newspaper articles and letters about human rights. He organized a Roll Call, or reading of names of Soviet refuseniks, at the National Theatre in 1986.

Stoppard's political concerns surfaced in his work. *Every Good Boy Deserves Favour* (1977) was written at the request of André Previn and was inspired by a meeting with Russian exile Viktor Fainberg. The play, about a political dissident confined to a Soviet mental hospital, is accompanied by an orchestra using a musical score composed by Previn. *Professional Foul* is a television play that Stoppard wrote over a period of three weeks as a contribution to Amnesty International's declaration of 1977 as Prisoner of Conscience Year.

Subsequent major stage plays by Stoppard include *Night and Day* (1978), *The Real Thing* (1982), *Hapgood* (1988), *Arcadia* (1993), *Indian Ink* (1995), which was based upon his radio play *In the Native State* (1991), and *Invention of Love* (1997).

In addition to his original stage plays, Stoppard has written original screenplays, teleplays, and radio plays, as well as adaptations for the stage and screen. His screenplay of *Brazil*, coauthored with Terry Gilliam and Charles McKeown, was nominated for an Academy Award in 1985; *Shakespeare in Love*, a screenplay co-written with Marc Norman, won that award in 1999. Other well-known screenplays by Stoppard include *Empire of the Sun* (1987, adapted from the novel by J. G. Ballard), *The Russia House* (1989, adapted from the novel by John le Carré), and *Billy Bathgate* (1991, adapted from the novel by E. L. Doctorow), as well as a film version of his own *Rosencrantz and Guildenstern Are Dead* (1991) that won the Grand Prize at the Venice Film Festival. Stoppard also sometimes reads and contributes to scripts by other writers for directors Kathleen Kennedy, Mike Nichols, and Steven Spielberg. Among teleplays by Stoppard, the best known is *Squaring the Circle: Poland, 1980-81*, a fictional documentary about the history of Solidarity.

*The Dissolution of Dominic Boot* (1964), Stoppard's first radio play, was the basis for his teleplay *The Engagement* (1970). *Albert's Bridge*, produced by the BBC in 1967, won the Prix Italia. Other successful radio plays by Stoppard include *Artist Descending a Staircase* (1972), *The Dog It Was That Died* (1982), and *In the Native State* (1991).

Tom Stoppard has established an international reputation as a writer of "serious comedy"; his plays are plays of ideas that deal with philosophical issues, yet he combines the philosophical ideas he presents with verbal wit and visual humor. His linguistic complexity, with its puns, jokes, innuendo, and other wordplay, is a chief characteristic of his work. In recognition of his achievements, Stoppard was knighted in 1997.

Stoppard has been married twice, to Jose Ingle (1965-72), a nurse, and to Miriam Moore-Robinson (1972-92), the head of a pharmaceutical company, and he has two sons from each marriage.

More information about Stoppard and his work may be found in *Contemporary Authors: New Revision Series*, vol. 39 (1993); *Dictionary of Literary Biography*, vols. 13 (1982) and 233 (2001); "Ambushes for the Audience: Towards a High Comedy of Ideas" in *Theatre Quarterly* (vol. 4, no. 14, 1974); "Profiles: Withdrawing with Style from the Chaos," by Kenneth Tynan in the *New Yorker* (19 December 1977); and "Tom Stoppard: His Life and Career Before *Rosencrantz and Guildenstern*," by John Fleming in *The Library Chronicle*, vol. 26, no. 3 (1996).

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## Scope and Contents

The Stoppard papers consist of typescript and holograph drafts, revision pages, outlines, and notes; production material, including cast lists, set drawings, schedules, and photographs; theatre programs; posters; advertisements; clippings; page and galley proofs; dust jackets; correspondence; legal documents and financial papers, including passports, contracts, and royalty and account statements; itineraries; appointment books and diary sheets; photographs; sheet music; sound recordings; a scrapbook; certificates; artwork; minutes of meetings; and publications, all ranging in date from 1939 to 2000, but primarily from 1970 to 2000. The material is organized in five series: Works (1962-2000, nd, 114.5 boxes), Works about Stoppard (1974-81, nd, 2.5 boxes), Correspondence (1954-93, 21.5 boxes), Legal and Personal Material (1944, 1966-72, 1987, nd, 8 boxes) and Works by Other Authors (1975-78, nd, 2.5 boxes).

Nearly all of Stoppard's major plays, screenplays, teleplays, and radio plays are represented in some form, along with many of his lesser-known works and some that were never produced. Stoppard's short stories are not well documented in the collection, although his only novel, *Lord Malquist and Mr. Moon*, is represented. For many works, materials from first or early drafts through various revisions, production, further revisions, and publication are present, reflecting Stoppard's practice of rewriting passages of his work continuously. Many of the typescripts are the result of Stoppard's dictation to a typist via cassette tape. Stoppard's revision process continues even after a play has begun production and been published. Page proofs, galleys, and typesetting copy typescripts show changes made in subsequent editions after the initial publication of a work.

For many of the works represented in the collection, Stoppard has maintained correspondence files, including production files and fan mail, separate from his general correspondence files, although similar materials may be found in both locations. Correspondence filed under a title usually consists of letters from people involved in various phases of a production, or from people praising or commenting upon the work. Reviews and articles about a work accompany the manuscripts, and are located under that title. When Stoppard collaborates with other writers, he works with them on a sequential basis rather than concurrently, and his amount of involvement varies by

situation. Stoppard often is involved in film projects anonymously. For example, he often provides input on scripts sent to him by Stephen Spielberg, Mike Nichols, and Kathleen Kennedy.

Stoppard's career as a journalist is not as well documented in the collection as his playwriting career. However, through the years Stoppard has continued to write occasional pieces for various periodicals, and many of those are present. Folders of reviews and articles by Stoppard, some accompanied by letters from editors, are located at the end of the Works series. Additional articles by Stoppard about political issues are located in his "Russia File" in the Correspondence series. Most correspondence from editors of periodicals is housed with the general correspondence.

Correspondence in the collection relates almost exclusively to Stoppard's career rather than to his personal life. Most of the correspondence is letters from people involved in productions of his plays, as well as translators, journalists, periodical editors, fellow playwrights, and admirers of his work. Nearly all of the letters have brief notations, made mainly by Stoppard and his secretary Jacky Matthews, recording any responses. Photocopies of some outgoing letters, usually dictated by Stoppard to his secretary, are housed with the incoming correspondence. Of particular interest is Stoppard's correspondence with Anthony C. H. Smith; covering an approximate 30-year span, these letters trace Stoppard's writing career from its beginning. Letters from Stoppard's agent, Kenneth Ewing, cover the years 1962-87 and also follow the rise of Stoppard's career. Correspondence from Faber and Faber, Stoppard's primary publisher, discusses publication of Stoppard's books and includes printed dust jackets. Other significant correspondents include Ed Berman, Dirk Bogarde, Noël, Carr, Michael Codron, Guy Dumur, Lady Antonia Fraser, Michael Frayn, David Hare, Glynn Boyd Harte, Michael Horovitz, Ilya Levin, Bryan Magee, Trevor Nunn, Laurence Olivier, Harold Pinter, Ned Sherrin, and Kenneth Tynan. All correspondents in the Stoppard collection may be found in the Index of Correspondents.

Stoppard's interest in human rights issues is reflected throughout the collection. Correspondence with many human rights organizations, files on Czechoslovakia and Russia, and material from his work organizing the Roll Call at the National Theatre reveal the extent of his involvement in these issues. Through his contacts with political dissidents, Stoppard became friends with Czechoslovakian playwright and politician Václav Havel. Correspondence with and about Havel, copies of his works, and material from Stoppard's translation of Havel's *Largo Desolato* were originally grouped together. The correspondence has been separated and added to the Correspondence series, while *Largo Desolato* material has been housed with other works by Stoppard. Translations of Havel's *The Beggar's Opera* and *The Conspirators* are located in the Works by Other Authors series, along with works by Christopher Figg, Tomás Gartland, Tony Harrison, Vladimir J. Konecni, David Mamet, James Saunders, Peter Shaffer, Anthony C. H. Smith, Stephen Sondheim, and others.

Few original materials relating to Stoppard's personal life are present in the collection, although some letters to his parents, photocopies of marriage, divorce, and birth certificates, memorabilia, and photographs are present. The collection does provide information about Stoppard's interests in cricket, chess, fishing, and other subjects. For example, Harold Pinter arranged cricket matches with Stoppard through correspondence, while Anthony Smith, his wife, and Stoppard used their letters to each other to play

chess. Similarly, typescript and printed copies of interviews, Stoppard's responses to various requests, and correspondence about production disputes provide insights into Stoppard's character and personality. Stoppard's interest in Ernest Hemingway, as well as his ability to form friendships quickly, can be seen in correspondence with Joan St. C. Crane of the University of Virginia, Carol (Mrs. Patrick) Hemingway, and Margie (Mrs. Louis Henry) Cohn of House of Books.

Additions to the collection are expected. Other manuscripts relating to Stoppard at the HRC may be found in the Gordon Dickerson, David Hare, Francis Henry King, London Magazine, Harold Pinter, and James Saunders papers.

## Series Descriptions

### Series I. Works, ca. 1960-2000, nd (122 boxes)

The series is divided into two subseries: Original Works and Adaptations; and Reviews, Articles, and Lectures. The Original Works and Adaptations subseries, arranged alphabetically by title and within title by genre, consists of typescript and holograph manuscripts, revision pages, outlines and notes, page proofs, galley proofs, printed pages and books, theatre programs, production materials, photographs and negatives, posters, advertising material, clippings, correspondence, and awards. Nearly all of Stoppard's plays, screenplays, teleplays, and radio plays are represented in some form, some quite extensively. Because Stoppard continuously revises his works, even after they are produced and published, many variant versions are present. Stoppard's original labeling of manuscript versions has been retained and is indicated in the folder list with single quotation marks. In keeping with Stoppard's original filing system, some correspondence regarding a work is housed with that work, while similar letters regarding works are housed with general correspondence in the Correspondence series. Clippings, primarily reviews collected by Stoppard's parents, and numerous posters and programs from domestic and international productions cover nearly all of Stoppard's major works. Works particularly well represented in the collection include *Arcadia*, *Cats*, *Empire of the Sun*, *Hapgood*, *Hopeful Monsters*, *Indian Ink*, *The Real Thing*, *Rosencrantz and Guildenstern Are Dead*, and *Travesties*. Among early manuscripts by Stoppard are holograph and typescript drafts of his only novel, *Lord Malquist and Mr. Moon*; a short play, *The Gamblers*, which he refers to as his first "original" play; and *Higg and Cogg*, which was performed with *The Gamblers* by the University of Bristol drama department. Reviews of those works are also present. Stoppard's first full-length play, *A Walk on the Water*, which was produced as a teleplay, staged in Hamburg, adapted for broadcast as a radio play, and eventually revised for a London stage production as *Enter a Free Man*, is represented by typescripts, a shooting schedule, programs, clippings, and page proofs. Stoppard originally wrote *Rosencrantz and Guildenstern Are Dead* as a one-act play about the characters from *Hamlet* meeting the mad King Lear when they arrive in England. Among very early versions of *Rosencrantz and Guildenstern* in the collection is a mimeograph typescript of *Rosencrantz and Guildenstern Meet King Lear*. *Rosencrantz and Guildenstern* is a good example of the many forms of material present in the collection for a single title; in addition to items relating to various productions of the play, there are also materials from the 1978 and 1983 radio productions, an unproduced 1968 screenplay, the film that was eventually produced in 1991, and page proofs of various Faber and Faber editions of the published work. *Jumpers* material consists of typescripts, correspondence, theatre programs, posters, and clippings from various productions, as well as a reproduction of a drawing by William Hewison, sheet music, page proofs, and a French translation by Jacques De Decker. The author's notes to translators accompanies one of several early *Travesties* drafts, and typescripts showing revisions made for the 1993 production are also present. Among other *Travesties* materials are a memo from Stoppard to directors, clippings of articles and reviews,

profit sheets, photographs, posters, programs, and an ink caricature drawn by William Hewison for *Punch*. Letters from Noël Carr, widow of Henry Carr, are among correspondence about the play. In addition, there are German translations of the play by Hilde Spiel, correspondence regarding a German production of the play, and an incomplete draft of an opera by Bolen High. *Night and Day* is represented by various drafts, programs, posters, production notes, articles and reviews, and correspondence, including correspondence relating to a German production. A German translation of the play by Hilde Spiel is also present, as are typescripts and page proofs of various printed editions and drafts of a screenplay based on the play. Many manuscripts relating to one of Stoppard's most popular plays, *The Real Thing*, are present; of particular note are performance notes; drafts of revisions made for the 1984 American production; photographs; posters; and production correspondence, including lists of casting possibilities, rehearsal schedules, touring schedules, cast lists and other company information, correspondence with actors, directors, and others, congratulatory notes, telegrams, and fan mail. Page proofs, galleys, and typescripts of various published editions trace many of the revisions made to the play over the years. A proposed précis by Otis Guernsey for *The Best Plays of 1983-84* and related correspondence are also included, as are French and Italian translations. Stoppard's Tony Award for the play is housed with the Center's personal effects collection. A typescript for a radio broadcast of *The Real Thing* is also present. Notable *Hapgood* manuscripts include numerous revision pages, production correspondence, fan mail, a printed teacher's handbook, and corrected page proofs of the 1988 and 1994 Faber and Faber editions of the play. Draft fragments from an abandoned film adaptation are also present. Among *Hapgood* correspondence are letters between Stoppard and J. C. Polkinghorne discussing physics and physicists. Of Stoppard's more recent plays, *Arcadia* and *Indian Ink* are the most heavily represented. Numerous drafts, production materials, photographs, tickets, programs, posters, correspondence, and page proofs from both works are present. In addition, there are typescripts from the radio production of *Arcadia*. Manuscripts of Stoppard's radio play *In the Native State*, the precursor to *Indian Ink*, include drafts, clippings, awards, and correspondence. Among drafts and translations of the radio play *Artist Descending a Staircase* are those used to enter the play in the Italia Prize. In addition, that work was later adapted for the stage, and drafts, programs, and posters from the production are present. Materials relating to the screenplay of *Rosencrantz and Guildenstern Are Dead* consist of typescripts, trailer notes, preliminary production notes, filming notes, cue sheets, photographs, correspondence, financial files, and advertising material, including rejected layout ideas. Among other screenplays represented in the collection are *Brazil*, *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, and *Shakespeare in Love*. Besides various drafts of *Brazil*, there are a plot outline and synopsis by Terry Gilliam and production material, including correspondence showing the problems that arose as a result of the collaboration between Stoppard, Gilliam, and Charles McKeown. *Empire of the Sun* materials consist of numerous drafts, a shooting script, production memos, correspondence regarding script revisions and other production matters, research photographs of Shanghai, and production photographs. Included in production correspondence are letters between Stoppard and the Writers Guild of America relating to a writing credit dispute that Stoppard eventually won. *The Russia House* materials comprise typescripts and a production file of correspondence with Fred Schepisi about script revisions. Drafts and correspondence for *Billy Bathgate* are present, as are drafts, clippings, awards programs, and some correspondence relating to *Shakespeare in Love*. Screenplays present in the collection that were never produced include *Hopeful Monsters* (based upon the book by Nicholas Mosley), *Cats* (an animated screenplay adaptation of the musical by Andrew Lloyd Webber), *Innocent Blood* (from the novel by P. D. James), *Knuckle* (an adaptation of the play by David Hare), *Galileo*, and *The Frog Prince* (based upon John Collier's short story). Also noteworthy are drafts of filmscripts for Stoppard's popular radio play *Albert's Bridge* and his novel *Lord Malquist and Mr. Moon*. Uncredited revisions of screenplays by other authors include those for *Always*, *Chaplin*, *Indiana Jones and the Last Crusade*, *Medicine Man*, *Schindler's List*, and *Sleepy Hollow*. Stoppard's well-known teleplay *Squaring the Circle: Poland, 1980-81* is represented by background research,

multiple drafts, notes on revisions, and a correspondence and production file. Drafts of the introduction to the Faber and Faber text and correspondence with director Mike Hodges, Stephen Schlow and Dale Sheets of Metromedia, and James Gatward of TVS provide information about a dispute with Metromedia regarding changes to the film for the American market. *Poodle Springs* was a made-for-television film of Robert Parker's Philip Marlowe book; correspondence and numerous drafts from that project are present. The second subseries is comprised primarily of clippings, typescript and holograph drafts, and galleys of reviews and articles by Stoppard on a variety of topics. Some of these are accompanied by correspondence from the editors of periodicals in which they were published. Lecture material is also located in this subseries and includes notes, drafts, correspondence, programs, and advertisements.

### **Series II. Works about Stoppard, 19[60]-99, nd 2 boxes**

The second series is divided into three subseries: Articles and Interviews, Literary Criticism, and Bibliographies. The first subseries consists of correspondence regarding articles on and interviews with Stoppard, in some cases accompanied by typescripts, and printed articles and interviews, all ranging in date from 1966 to 1999. Also included are an outline, draft, and proofs of Mel Gussow's *Conversations with Stoppard*, as well as a typescript of "Stoppard This Evening," which was designed as part of a touring educational program sent by the University of California to various university campuses in the United States. The second subseries contains typescripts of books by Jim Hunter and other critical works, while the third subseries is made up of bibliographies by David Bratt, Corinne George, and Kimball King.

### **Series III. Correspondence, 1954-2000, nd 19 boxes**

The third series is also divided into three subseries: General Correspondence; Political, Human Rights, and Charitable Organizations Correspondence; and Declined Proposals. Correspondence was originally maintained in roughly reverse chronological order by date received, which has been retained wherever possible. Most letters have notations, mainly by Stoppard and his secretary, usually Jacky Matthews, regarding the date they were answered, how they were answered, etc. The correspondence is primarily incoming, but some photocopies of letters by Stoppard, usually dictated to his secretary, are also filed here. It should be noted that correspondence regarding particular works may also be found in the Works series. For information about the location of letters by a single correspondent, see the Index of Correspondents. The first subseries contains letters grouped by date as well as by subject, and consists for the most part of correspondence from people with whom Stoppard worked, as well as translators, journalists, periodical editors, fellow playwrights, and admirers of his work. Letters from Stoppard's agent, Kenneth Ewing of Fraser and Dunlop Scripts, filed with the miscellaneous correspondence, cover the years 1962-87 and follow Stoppard's career from its beginning. Other significant correspondents include Kingsley Amis, Dame Peggy Ashcroft, Ed Berman, Dirk Bogarde, Michael Brandman and others at Brandman Productions, Noël Carr, Michael Codron, E. L. Doctorow, Guy Dumur, Richard Eyre, Lady Antonia Fraser, Michael Frayn, Elisabeth Frink, Shusha Guppy, David Hare, Glynn Boyd Harte, Michael Horovitz, John Le Carré, Ilya Levin, Brian Magee, Trevor Nunn, Laurence Olivier, Harold Pinter, Ned Sherrin, and Kenneth Tynan. Business correspondence with Faber and Faber about Stoppard's books is accompanied by printed dust jackets. Correspondence with and about Václav Havel has been grouped together and includes letters regarding Stoppard's acceptance on Havel's behalf of an honorary degree awarded by Toulouse University in 1984, and a copy of Havel's "Politics and Conscience" written for that occasion. Two folders of letters from Stoppard to Anthony C. H. Smith from about 1960 to 1993 complement other Smith correspondence which is located within the miscellaneous correspondence folders. The second subseries consists of correspondence with various political and human rights organizations with which Stoppard became involved beginning in the 1970s. Among these are Amnesty International, Writers and Scholars Educational Trust (WSET)



and its *Index of Censorship*, and the Campaign Against Psychiatric Abuse. There is a significant amount of material relating to Stoppard's organization of the Roll Call, or reading of the names of Soviet refuseniks, at the National Theatre in 1986. Stoppard's "Czechoslovakia File" and "Russia File" contain correspondence and articles relating to human rights issues and political dissidents in Czechoslovakia and Russia. Additional articles by Stoppard relating to political topics may be found with other articles by Stoppard in Series I. A typescript diary of Stoppard's visit to Russia with a member of Amnesty International may be found in his "Russia File." Prints of photographic negatives from Stoppard's trips have been developed by the Center and placed in the collection. Stoppard and his wife Miriam served as patrons of various charitable organizations and made many financial donations through the charitable trusts they established; files relating to those causes are also present. The third subseries consists of correspondence from individuals and organizations requesting interviews, talks, or financial contributions, or proposing theater or film projects for Stoppard's consideration. Stoppard's original separation of these requests from similar, sometimes accepted, requests found in the miscellaneous correspondence has been retained.

#### **Series IV: Legal and Personal Material, 1939, 1944, 1966-2000, nd 7.5 boxes**

The fourth series includes a continuous run of appointment books and desk diaries from 1980 to 1993, numerous awards and honorary degrees received by Stoppard, legal documents such as passports and birth certificates, memorabilia, and miscellaneous clippings, theater programs and posters, and periodicals of interest to Stoppard. Bank statements dating from July 1967 through December 1974 provide information on various productions around the world. Photographs and drawings of Stoppard, his family, and his associates are also present.

#### **Series V: Works by Other Authors, 1967-94, nd 3 boxes**

The fifth series contains translations of works by Václav Havel, works by Tony Harrison, Harold Pinter, James Saunders, Peter Shaffer, and A. C. H. Smith, among others. Some of these are accompanied by letters to Stoppard.

## **Related Material**

The following items have been removed from the collection and housed with the Center's **Personal Effects** holdings:

- *Every Good Boy Deserves Favour* needlepoint, nd
- *Rosencrantz & Guildenstern Are Dead* ball and cup, "Zagreb 1990"
- Silver cricket bat charm, with stone inlays and engraved on the back: "Tom from Henry & Annie New York 5-1-84 Keep nudging..."
- Silver airplane tie clip
- Ivory letter-opener in the form of a cricket bat
- Fishing flies attached to label "777W72 Gareth & Keeyard "(?)
- Silver skiing medallion "Offert Par Les Skis Rossignol" (in box)
- White t-shirt with purple "Playbill Lincoln Center Theater *Hapgood* " logo

- Glass paperweight, "The First New York International Festival of the Arts June 11-July 11, 1988 Music, Dance, Theatre, Film and Television of the 20th Century"
- Framed cartoon by "Marc," captioned "He's deeply depressed-he got a brilliant review in the *Sunday Times*, " Nov. 1978"
- Miniature Liberty Bell "presented to Stoppard by Mayor Edward G. Rendell, City of Philadelphia, February 7, 1996"
- Presentation key engraved "Terry Hands," in pouch inscribed "Taormina Arte"
- Graduation hood for honorary degree bestowed by the University of York, with accompanying letter from robe makers Ede and Ravenscroft, 1984
- Antoinette Perry award for *The Real Thing*, 1984
- International Film & Television Festival of New York award, 1984 (medallion, in box)
- Drama Desk Award, "1983 1984 Outstanding New Play *The Real Thing* By Tom Stoppard" (two metal plates mounted on wooden blocks)
- Lincoln Center Theater "Joan Cullman Award for Extraordinary Creativity Tom Stoppard *Hapgood* 1995 *Arcadia* " (bronze award in box)
- Los Angeles Drama Critics Circle award for Distinguished Achievement, "1997 Writing, Tom Stoppard, *Arcadia*, Center Theatre Group/Mark Taper Forum" (plaque)
- Las Vegas Film Critics Society's 1998 Sierra Award to: "Tom Stoppard, Best Screenplay *Shakespeare in Love* " (plaque)
- Broadcasting Press Guild Television Awards "1977 Best Single Play *Professional Foul* by Tom Stoppard, Produced by Mark Shivas, Directed by Michael Lindsay-Hogg for BBC-2" (framed award certificate)
- "The British Academy of Film and Television Arts Certificate of Award The Council hereby certifies that Tom Stoppard won the British Academy Award for Outstanding Achievement During 1977 in the Category Best Script Presented at the Wembley Conference Centre, May 16 1978" (framed certificate)
- "Nomination Antoinette Perry Award Best Play *Arcadia*, Author: Tom Stoppard, Producer: Lincoln Center Theater, André Bishop, Bernard Gersten, 1994-1995, The American Theatre Wing, Inc. and The League of American Theaters and Producers, Inc." (framed certificate)
- University of London Doctor of Literature honorary degree certificate, 9 June 1982, program of the proceedings, and text of introductory speech (all in embossed degree holder tube)
- Brunel University honorary degree certificate, 18 Dec. 1979, and text of introductory speech (in embossed degree holder tube)

- "Oh! Look what I've got on my plate!" ceramic plate painted with titles of early works by Stoppard, [ca. 1977]

The following have been removed from the collection and are housed with the Center's **film** holdings:

- Thirteen "Master" Beta videotapes of the Roll Call at the National Theatre, 1986
- Six audio tape reels of the Roll Call at the National Theatre, 1986
- VHS videotape of the University of Hull degree conferment, 1998
- VHS videotape of the University of York honorary degree conferment, 1984
- Fragments of film showing the making of the film *Rosencrantz & Guildenstern Are Dead*, [1990]

Three original **watercolors** of Victorian postcards, ca. 1898, have been removed from the collection and housed with the Center's Art Collection. One is labeled "Isle of Wight" by "John Renage"

A **bust** of Stoppard by Alan Thornhill is on display in the Center's Reading Room.

In addition, **printed editions** of Stoppard's works in a variety of languages have been removed from the collection and are cataloged with the Center's book holdings, as is a publication about Costas Tsoclis' "Ark" project that had accompanied correspondence regarding that project.

## Arrangement

### Note to Researchers

This finding aid for the Stoppard papers is a conflation of the five finding aids that were created for the original collection received in 1991 and 1993, and for four accretions that were described separately, received in 1994-1996, and 1998-1999. Materials added to the collection over time have not been physically interfiled for the most part, but the series descriptions and folder list group materials relating to a specific work or topic regardless of when they were received by the Center.

## Index Terms

### Correspondents

Amis, Kingsley

Ashcroft, Peggy, Dame  
Ayer, A.J. (Alfred Jules), 1910-  
Beckett, Samuel, 1906-  
Bell, Quentin  
Berman, Ed  
Bigsby, C.W.E.  
Billington, Michael, 1939-  
Blackford, Richard, 1954-  
Blackwell, Vera  
Bogarde, Dirk, 1921-  
Bolt, Robert  
Boorman, John, 1933-  
Bukovskii, Vladimir Konstantinovich, 1942-  
Carr, Noël  
Carsen, Robert  
Codron, Michael  
Cohn, Louis Henry, Mrs.  
Cooper, Donald  
Crane, Joan St. C.  
Doctorow, E.L., 1931-  
Dumur, Guy, 1921-  
Evans, Harold  
Ewing, Kenneth  
Eyre, Richard, 1943-  
Fainberg, Viktor  
Fassbinder, Rainer Werner, 1946-  
Fraser, Antonia, 1932-  
Frayn, Michael  
Frink, Elisabeth, 1930-  
Gaskell, Philip  
Ghose, Zulfikar, 1935-  
Gilliam, Terry

Gray, Simon, 1936-  
Greene, Graham, 1904-  
Griffiths, Trevor  
Guppy, Shusha  
Hall, Peter, Sir, 1930-  
Hampton, Christopher, 1946-  
Hardy, Joseph, 1929-  
Hare, David, 1947-  
Harte, Glynn Boyd  
Harwood, Ronald, 1934-  
Havel, Václav  
Hedberg, Johannes  
Horovitz, Michael, 1935-  
James, Clive, 1939-  
Jellicoe, Ann  
Kerensky, Oleg, 1930-  
Kundera, Milan  
Le Carré, John, 1931-  
Levin, Ilya Davidovich, 1948-  
Losey, Joseph  
Luff, Peter  
McKellen, Ian  
Magee, Bryan  
Marcus, Frank  
Märthesheimer, Peter, 1938-  
Matthews, Jacky  
May, Robert M. (Robert McCredie), 1936-  
Mitchell, Adrian, 1932-  
Mortimer, John Clifford, 1923-  
Mosley, Nicholas, 1923-  
Nichols, Peter, 1927-  
Nunn, Trevor

Olivier, Laurence, 1907-  
Pike, Frank  
Pinter, Harold, 1930-  
Read, Piers Paul, 1941-  
Saunders, James, 1925-  
Shaffer, Peter  
Sher, Antony, 1949-  
Sherrin, Ned  
Smith, A.C.H. (Anthony Charles H.), 1935-  
Spiel, Hilde  
Spielberg, Steven, 1947-  
Swander, Homer D., 1921-  
Theiner, George  
Toms, Carl  
Trotter, Josephine  
Tynan, Kenneth, 1927-  
Vladislav, Jan, 1923-  
Wells, John, 1936-  
Wesker, Arnold, 1932-  
Wintour, Charles  
Wood, Peter, 1927-

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Fraser & Dunlop Scripts Ltd  
House of Books, Ltd. (New York, N.Y.)  
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*Artist Descending a Staircase*

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"New York Prompt Script, Property Plot, Prop Inventory," thermofax of typescripts with holograph changes and cues, [1974]	<b>Container</b> 95.2
Photocopy typescript, with holograph revisions, bound, nd. With photocopy typescript Coda, nd, and photocopy holograph draft fragments, 20 Aug. 1976	<b>Container</b> 15.7
Incomplete photocopy of typescript with typescript and holograph revisions in unidentified hand, [1984]	<b>Container</b> 95.3
"Forget Yesterday," published sheet music by Marc Wilkerson, words by Stoppard, 1972	<b>Container</b> 95.4
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Programs, 1973-78	<b>Container</b> 15.8
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Posters:	
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Akademietheater, Vienna, 1973 (Oversize Folder 5)	
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The Royal Exchange Theatre Company, 1984 (Oversize Folder 9)	
Billy Rose Theater, New York, 1974 (Oversize Box 4)	
Aldwych Theatre, London, nd (Oversize Box 4)	
Nottingham Playhouse, England, nd (Oversize Box 4)	

"Cuttings," articles and reviews, 1972-76, 1984-85	<b>Container</b> 95.8
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Page proofs on galleys, 1972 (galley files)	
Photocopy page proofs (Faber and Faber 1986 edition), with holograph corrections, March 1986. With letter from Jane Robertson, 18 Feb. 1986.	<b>Container</b> 16.1
Photocopy page proofs with holograph corrections, [1996]. With note from Frank Pike, nd	<b>Container</b> 95.9
Photocopy page proofs, 1999	<b>Container</b> 95.10
Correspondence, 1971-95	<b>Container</b> 95.11
<i>Les Acrobates</i> , bound mimeo typescript of French adaptation by Jacques De Decker, nd	<b>Container</b> 95.12-13
<i>Knuckle</i> [ <i>Naked without a Gun</i> ] --Unproduced screenplay adaptation of the play by David Hare	
Holograph pages, Nov. 1974-June 1975, nd	<b>Container</b> 96.1-4
Carbon typescript fragment with holograph revisions, nd	<b>Container</b> 96.5
Incomplete carbon typescript with holograph revisions, some in unidentified hand, nd	<b>Container</b> 96.6
Carbon typescript pages with holograph revisions, nd	<b>Container</b> 96.7
Bound photocopy typescript with holograph revisions, nd	<b>Container</b> 96.8
Typescript of revised outline by unknown person, with holograph corrections in unidentified hand, 10 April 1975	<b>Container</b> 96.9
"Old Script and Paper" composite fragment of carbon and photocopy typescript pages with holograph revisions, and with holograph insert page and typescript notes re. possible endings, nd; holograph pages, April-July 1975.	<b>Container</b> 97.1-2
Incomplete carbon typescript with typescript and holograph revisions, some in unidentified hand, nd	<b>Container</b> 97.3
Typescript fragment with holograph notations in unidentified hand, nd	<b>Container</b> 97.4

Incomplete composite draft of original, carbon, and mimeo typescript pages with holograph revisions, nd	<b>Container</b> 97.5
Incomplete composite draft of original, carbon, and photocopy typescript pages with holograph revisions, nd	<b>Container</b> 97.6
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Stage play	
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Typescript with holograph revisions, nd.	<b>Container</b> 97.8
Photocopy typescript with holograph revisions, nd	<b>Container</b> 97.9
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Photocopy typescript, with holograph revisions, 8 Sept. 1986	<b>Container</b> 16.6
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- Photocopy of corrected page proofs with notes to printer, [1986], nd **Container**  
16.9
- Photocopy of page proofs with holograph printer's corrections and  
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- Photocopy page proofs, with holograph revisions, [1987]. With letter from  
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16.10
- Le Dindon* --Stage play by Georges Feydeau, with revisions by Stoppard for  
Peter Hall **Container**  
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Holograph revision pages, [1994]

*Lord Malquist and Mr. Moon*

## Novel

- Holograph draft fragments, 4 June, nd **Container** 16.11
- [Ad Absurdam (sic)], typescript with holograph revisions, nd. With  
holograph page of notes, nd **Container**  
16.12
- Typescript with holograph revisions, 1966 **Container** 98.5
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## Screenplay

- "First Draft," bound photocopy typescript, nd **Container** 98.9
- Love for Three Oranges* --English translation of the libretto of the opera *Amour des trois oranges* by S. Prokofiev, for Glyndebourne Touring Opera
- Photocopy typescript, with holograph revisions, nd **Container**  
16.13
- Photocopy of corrected typescript, nd **Container** 17.1
- Program for Glyndebourne Touring Opera, 1983 **Container**  
98.10

*"M" Is for "Moon" among Other Things*

## Short story

Carbon typescript with holograph revisions (see *Pursuit of Happiness*, Folder 49.6)

## Radio Play

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Mimeograph and photocopy typescripts, 1964.

Review, [1964]

**Container** 98.11

## Stage play

Articles and reviews, nd (see also *Pursuit of Happiness*)

**Container**  
17.2

*Medicine Man* [The Stand] --Revision of the screenplay by Tom Schulman and Sally Robinson

Two bound photocopy typescripts, Dec. 1990, with holograph revisions by Stoppard, nd

**Container**  
98.12-13

"Last version Dec. 21," typescript draft, 20 Dec. 1990, with holograph revisions by Stoppard; typescript revision pages with memo from Stoppard to John McTiernan, 24 Jan. 1991

**Container**  
99.1

Correspondence, 1990-93

**Container** 99.2

*Merry Widow* --English narration for Franz Lehár's opera, for Glyndebourne Festival Opera

Original and faxed typescript drafts with holograph revisions, draft pages, notes, and outlines, 16-28 Jan., 8 and 15 Feb. 1993. With faxed letter from Sarah Plummer of Glyndebourne Festival Opera to Jacky Matthews, 18 May 1993 (see also *Hopeful Monsters* versos)

**Container**  
48.8

Photocopy and faxed typescript drafts, with holograph revisions, 7 and 15 July 1993, nd. With Glyndebourne Festival Opera program, June-July 1993, and holograph breakdown of acts, nd

**Container**  
63.7

Article, April 1993

**Container** 99.3

*Neutral Ground* --Teleplay

[The Wound and the Bow], typescript synopsis with letter from Stoppard to Derek Bennett, 15 June 1966, and letter from Bennett to Stoppard, 20 June 1966

**Container**  
17.3

"First Draft," carbon typescript, nd

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Camera Script, mimeograph typescript, 18 Nov. 1968	<b>Container</b> 48.9
Carbon and photocopy typescripts, nd	<b>Container</b> 67.12-13
Thermograph typescript with holograph markings, nd	<b>Container</b> 99.4
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Stage play	
Holograph drafts, Jan.-April 1978	<b>Container</b> 17.5-8
Photocopy typescript, bound, May 1978	<b>Container</b> 17.9
Photocopy typescript, with holograph revisions, bound, May 1978	<b>Container</b> 17.10
Thermofax typescript, with holograph corrections, May 1978	<b>Container</b> 17.11
Holograph, typescript, and thermofax typescript revision pages and draft fragments, Sept.-Dec. 1978	<b>Container</b> 18.1
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Photocopy typescript, bound, Dec. 1978	<b>Container</b> 18.3
Photocopy typescript, with holograph revisions, nd	<b>Container</b> 18.4
Photocopy typescript, with holograph revisions, Aug.-Nov. 1979	<b>Container</b> 18.5
Bound mimeo typescript, [ca. Sept. 1979]	<b>Container</b> 99.7
"Second Draft," bound photocopy typescript with holograph revision, Aug. 1980	<b>Container</b> 99.8
Programs, 1978-79. With holograph and typescript production and program notes, nd	<b>Container</b> 18.6

Programs, flyer, 1979, 1982 **Container 99.9**

Posters: Toronto Free Theatre, Canada, 1982 (Oversize Box 5, folder 1)

Mounted posters:

Akademietheater, Vienna, production, 1980 (Oversize Folder 2)

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Articles and reviews, Phoenix Theatre production, Nov. 1978 **Container 18.7**

Correspondence, Feb. 1978-July 1979 **Container 18.8**

Correspondence re. German production, 10 Jan. 1978-4 April 1979 **Container 18.9**

### Screenplay

Holograph draft, April-May 1980. With photocopy typescript fragments, nd **Container 18.10-11**

"First Draft," typescript, with holograph revisions, June 1980 **Container 19.1-2**

### Book

Page proofs, with holograph corrections, Faber and Faber 1978 edition (galley files)

Composite typescript, page proofs, and thermofax typescript typesetting copy, Faber and Faber second edition, [1979] **Container 19.3-4**

Photocopy typesetting copy fragments, Faber and Faber second edition, [1979] **Container 19.5**

Page proofs, Faber and Faber second edition, [1979] **Container 19.6**

Photocopy typescript typesetting copy, with holograph notes to printer, Grove edition, 1979. With dust-jacket **Container 19.7**

"Text for Samuel French, May 1980," photocopy of typescript pages with technical cues and holograph revisions in unidentified hand, with additional holograph revisions by Stoppard, nd; typescript author's note with holograph revisions, nd **Container 99.10**

- "Text for Samuel French, May 1980," composite draft of carbon typescript pages and photocopies of typescript pages with holograph revisions in unidentified hand and taped-in typescript revisions, all with holograph revisions by Stoppard **Container** 99.11-12
- Articles and reviews, 1978-80 **Container** 100.1
- Correspondence, 1982-83 **Container** 100.2
- German translation by Hilde Spiel, photocopy typescript, bound, [1979] **Container** 19.8
- On the Razzle* --Adaptation of Johann Nestroy's *Einen Jux will er sich machen*
- Stage play
- Translation by Neville & Stephen Plaice, mimeograph typescript, nd **Container** 49.1
- Photocopy typescript draft fragment, nd. [With photocopy of printed text of *A Day Well Spent* by John Oxenford] **Container** 49.2
- Photocopy typescript, bound, Feb. 1981 **Container** 20.1
- Incomplete photocopy of corrected typescript, Feb. 1981 **Container** 20.2
- Photocopy of corrected typescript, some revisions in unknown hand, with additional holograph revisions, 1981. [With cast list, nd] **Container** 20.3
- "Rehearsal text for Theatreworks," photocopy typescript, bound, May 1984 **Container** 20.4
- Holograph and original, carbon, and photocopy typescript memos and revision pages, 1981, nd **Container** 20.5
- Program, [1981] **Container** 20.6
- Programs, 1981-88 **Container** 100.3-4
- Mounted posters:
- State Theatre Company, Australia, 1985(Oversize Folder 4)
- Guthrie Theater, Minneapolis, 1986 (Oversize Folder 4)
- Posters:
- National Theatre, London, 1981 (Oversize Folder 5)

New Athenaeum Theatre, Glasgow, 1988 (Oversize Box 5, folder 1)

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CentreStage Company, Toronto, Canada, 1983 (Oversize Folder 6)

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Correspondence, 1981-96 **Container** 100.6

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Page proofs, with holograph corrections, Faber and Faber 1981 edition (galley files)

Page proofs on galleys, 1982 (Oversize Box 7)

Photocopy typescript and sheet music of musical adaptation by Ernest Millard, **Container** 1985, with letter from Millard, 22 Jan. 1985 100.7

*On the Razzle: An Opera in Three Acts*, by Robin Orr--Vocal score, bound photocopy sheet music, 1986 (Oversize Box 7)

*One Pair of Eyes: "Tom Stoppard Doesn't Know"*--Episode of BBC television series

Reviews and advertisement, 1972 **Container** 100.8

*The Plays for Radio 1964-91* --Omnibus **Container** 63.8

Holograph and faxed typescript drafts and proofs of Introduction, with holograph revisions, 24 Jan. 1994, and a letter from Charles Boyle of Faber and Faber to Stoppard, 6 May 1994

*Plays Four* --Omnibus of *Dalliance*, *Undiscovered Country*, *Rough Crossing*, *On the Razzle*, and *The Seagull*

Photocopy page proofs, 1999. Two copies **Container** 100.9-12

*Plays Five* --Omnibus of *Arcadia*, *The Real Thing*, *Night and Day*, *Indian Ink*, and *Hapgood*

Photocopy page proofs, 1999. Two copies **Container** 101.1-4

*Poodle Springs*--Teleplay, based on the book by Raymond Chandler and Robert Parker

Holograph notes, 31 May-22 June 1991 **Container** 101.5

Typescript draft fragments, nd	<b>Container</b> 49.3
Typescript fragments, nd	<b>Container</b> 101.6-8
Typescript revision pages, nd	<b>Container</b> 101.9
Typescript fragment, 26 June 1991. [with holograph revisions, nd]	<b>Container</b> 101.10
Incomplete photocopy typescript, with holograph revisions, 26 June 1991	<b>Container</b> 63.9
Faxed typescript fragment with holograph revisions, 19 July 1991	<b>Container</b> 101.11
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Incomplete photocopy typescript, with holograph revisions, nd. With holograph and faxed typescript draft pages, 16, 24-28 July 1991, and additional photocopy typescript pages, all with holograph revisions	<b>Container</b> 63.10
Incomplete typescript draft, nd. With faxed typescript pages with holograph revisions, 29 July 1991	<b>Container</b> 102.1
Composite draft of original and faxed typescript pages with holograph revisions, 26 and 30 July 1991	<b>Container</b> 102.2
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Photocopy typescript, Aug. 1991. Three copies, two bound and with holograph revisions (1 and 2 of 3)	<b>Container</b> 63.11-12
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Typescript draft, Aug. 1991. With holograph revisions in unidentified hand. With faxes of typescript pages with holograph revisions by Stoppard, 5 Aug. 1991	<b>Container</b> 102.4
Typescript pages with holograph revisions, nd	<b>Container</b> 102.5
Typescript draft, Aug. 1991. Two copies, one bound	<b>Container</b> 102.6-7
Typescript fragments, nd	<b>Container</b> 102.8-9

Incomplete photocopy typescripts, with holograph revisions, nd, and holograph draft pages, Oct.-Nov. 1991	<b>Container</b> 64.2-3
Incomplete typescript draft with holograph revisions, nd	<b>Container</b> 103.1
"1st Revision," incomplete typescript draft with holograph revisions, 1 Dec. 1991	<b>Container</b> 103.2
Typescript draft with holograph revisions, nd	<b>Container</b> 103.3
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"1st Revision," photocopy typescript, bound, Dec. 1991	<b>Container</b> 64.4
Typescript fragment with holograph notes and revisions, nd	<b>Container</b> 103.6
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Holograph script notes, 19 and 24 Jan. 1992	<b>Container</b> 64.5
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Typescript draft with holograph revisions, nd	<b>Container</b> 103.10
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Typescript fragments, nd	<b>Container</b> 104.2
"2nd Draft," typescript, Feb. 1992	<b>Container</b> 49.4
Composite original and faxed typescript with holograph revisions, 11-12 Feb. 1992, nd	<b>Container</b> 104.3
Typescript draft, nd	<b>Container</b> 104.4
Faxes of typescript pages with holograph revisions, 18 Feb. 1992	<b>Container</b> 104.5

- Faxed typescript draft page, with holograph revisions, 18 Feb. 1992 **Container**  
64.6
- Incomplete photocopy typescript, with holograph revisions, nd **Container**  
64.7
- Typescript pages, with photocopy diagram from chess book, nd **Container**  
104.6
- Correspondence, 1991-92 **Container** 104.7

*Professional Foul*

## Teleplay

- Holograph draft, March-April 1977. With fragment of closing titles **Container**  
20.7-8
- Articles and reviews, 1978 **Container** 20.9
- Articles and reviews, including a transcript of "Critics' Forum," 1977-78 **Container**  
104.8-9
- Correspondence, 1977-1992 **Container** 104.10
- Czechoslovakian translation, typescript with holograph corrections in  
unknown hand, nd **Container**  
49.5

## Radio play

- "Rehearsal Script," photocopy of corrected typescript, nd **Container**  
20.10
- Typescript, June 1978 **Container** 20.11

"Scenes from "Professional Foul," " galley proofs, with holograph corrections, of  
excerpts published in *Encounter*, February (galley files)

*Pursuit of Happiness* --Companion documentary teleplay for *A Separate Peace*

- "Chess-Dubbing Script," carbon typescript, with holograph revisions, 13 April 1966 **Container**  
20.12
- Carbon typescript with holograph revisions, nd Removed from binder labeled **Container**  
*Albert's Bridge*, housed in Folder 49-7 49.6-7

Subseries A: Original Works and Adaptations, (R-Z) 1962-2000

*The Real Inspector Hound* [Murder at Mousetrap Manor]

## Stage play

- [The Stand-Ins], carbon typescript, with holograph revisions, nd **Container**  
21.1
- [The Stand-Ins], holograph notes and draft, in notebook. With holograph  
draft fragment of *Rosencrantz and Guildenstern Are Dead*, nd **Container**  
21.2
- Holograph and typescript drafts, Jan. 1962, nd **Container** 21.3
- Holograph and typescript drafts, July 1963, nd **Container** 21.4
- Incomplete carbon typescript, with holograph revisions and typescript note  
to Michael Codron, nd **Container**  
67.14
- Carbon typescript, with holograph revisions, nd **Container**  
67.15
- Bound photocopy typescript with holograph revisions, nd **Container**  
104.11
- Holograph notes (see *Artist Descending a Staircase*, Folder 72.7)
- Double bill with *After Magritte*, program and flyers, articles, reviews, and  
advertisement, 1972-75 **Container**  
104.12-13
- Double bill with Peter Shaffer's *Black Comedy*, two posters, Comedy Theatre, London  
(Oversize Box 5, folder 1)
- Double bill with Sheridan Morley's *The Critic*, cast list, correspondence,  
blue prints, mounted poster of touring production, mounted poster of  
Theatre de l'Europe, Odéon, Paris, 1986; review clippings, and programs, **Container**  
1985-86 (blue prints removed to Oversize Folder 1) (mounted poster of  
touring production removed to Oversize Folder 7) (mounted poster of  
Theatre de l'Europe removed to Oversize Box 3) 104.14-15
- Double bill with *The Fifteen Minute Hamlet*, photograph and program,  
1992 **Container**  
104.16-17
- Photograph, 1998 **Container** 105.1
- Programs, flyers, ticket, 1968-95 **Container** 105.2
- Programs, 1974, 1977. With photocopy typescript cast list, 26 Oct. 1976 **Container**  
21.5
- Poster: Teatro Nelson Rodrigues, Sao Paulo, Brazil, nd (Oversize Folder 5)



## Mounted posters:

Slovenian production, nd (Oversize Box 1)

Theatre Four, New York, 1972 (Oversize Box 4)

Articles, reviews, and advertisements, 1968-72 **Container**  
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"Foreign Language Cuttings," articles and reviews, 1969 **Container**  
105.5

Articles and reviews, 1974 **Container** 21.6

Faxed typescript transcript of interview with Stoppard and Peter Shaffer re. **Container**  
double bill with *Black Comedy*, with holograph revisions by Stoppard, 2  
April 1998 105.6

Correspondence, 19[68]-96 **Container** 105.7

## Book

Page proofs composed of pages of printed text, with typescript and **Container**  
holograph revisions, nd 68.1

Mounted dust jacket design, 1998 **Container** 105.8

## Translations

*Le Véritable Inspecteur Hound*, mimeo typescript with holograph **Container**  
corrections in unidentified hand of French adaptation by Frédéric Latin, nd 105.9

Bound typescript of Icelandic translation by Guðjón Olaffson, [1990] **Container**  
105.10

*The Real Inspector Hound and Other Entertainments* --Omnibus

Photocopy page proofs, with holograph corrections by Stoppard and an **Container**  
additional copy of *After Magritte* proofs. With letter from Lesley Levene of  
Faber and Faber to Jacky Matthews, 4 Sept. 1992 49.8

*The Real Thing*

## Stage play

Mimeo typescript of Act One, 2 Feb. 1982 **Container**  
105.11

Bound photocopy typescript, Feb. 1982. [Two copies]	<b>Container</b> 105.12-13
Notebook of holograph revisions, nd	<b>Container</b> 105.14
Bound photocopy typescript with holograph revisions, nd	<b>Container</b> 105.15
Bound photocopy typescript with holograph revisions, nd	<b>Container</b> 106.1
Incomplete photocopy typescript, Feb. 1982	<b>Container</b> 21.7
"1st Draft Original," photocopy typescript, with holograph revisions, Feb. 1982	<b>Container</b> 21.8
Photocopy typescript, with holograph revisions, [Feb. 1982]	<b>Container</b> 21.9
1st Draft, photocopy typescript, bound, Feb. 1982	<b>Container</b> 21.10
Photocopy typescript, bound, Feb. 1982	<b>Container</b> 22.1
Photocopy typescript, with holograph corrections, bound, Feb. 1982	<b>Container</b> 22.2
Photocopy typescript, bound, Feb. 1982	<b>Container</b> 22.3
Typescript performance notes, with holograph revisions, 11 Nov. 1982	<b>Container</b> 22.4
Typescript, photocopy typescript, and photocopy holograph revision pages, Sept.-Oct. 1981, nd	<b>Container</b> 22.5-7
Bound photocopy typescript, Jan. 1983	<b>Container</b> 106.2
Bound photocopy typescript, Jan. 1983 With holograph revisions, nd	<b>Container</b> 106.3
Bound photocopy typescript, Jan. 1983 With holograph revisions, May 1983	<b>Container</b> 106.4
Photocopy typescript revision pages with holograph revisions in unidentified hand, nd	<b>Container</b> 106.5
"USA," bound photocopy typescript, July 1983 With holograph revisions, nd	<b>Container</b> 106.6

"USA Performance Script," bound photocopy typescript, Jan. 1984	<b>Container</b> 106.7
Typescript and photocopy typescript revision pages for U.S. production, 1984	<b>Container</b> 22.8
"Rehearsal Script," bound photocopy typescript, 26 April 1999. With holograph revisions, nd	<b>Container</b> 106.8
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Correspondence and production file, July 1982-Dec. 1986 (Oversize Box 6)	<b>Container</b> 22.9-10
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Posters:	
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Teatro Ziembinski, Rio de Janeiro, Brazil, 2000 (Oversize Folder 5)	
Redgrave Theatre, Farnham, England, 1985 (copy one of two, Oversize Box 2, folder 1)	
Plymouth Theatre, New York, nd (Oversize Box 2, folder 1)	
Donmar Warehouse, London, 1999 (Oversize Box 2, folder 1)	
City Players of St. Louis, Missouri, nd (Oversize Box 5, folder 1)	
Mounted posters:	
Le Théâtre du Trident, Quebec, Canada, 1986 (copy three of three, Oversize Box 1)	
Redgrave Theatre, Farnham, England, 1985 (copy two of two, Oversize Box 3)	

## Montparnasse Theatre, Paris, nd (Oversize Box 3)

Articles and reviews, 1983-84, nd **Container** 107.1

Articles and reviews, 1982-84 **Container** 23.1

Articles and reviews, Broadway production, 1984. [With letter from Bill Evans, 12 January 1984] **Container** 23.2

Mounted advertisement, Japanese production, 1984 **Container** 107.2

Antoinette Perry Award presenter's envelope and card, 1984; Drama Desk nomination certificate, 1999 **Container** 107.3

## Radio play

Photocopy typescript, 1992 **Container** 49.9

## Book

Galley fragments, with holograph corrections, Faber and Faber 1982 edition (galley files)

Page proofs, with holograph corrections, July 1982 [Faber and Faber 1982 edition] **Container** 23.3

Composite page proofs and typescript draft, with holograph corrections and notes to printer, used as typesetting copy, Faber and Faber 1983 edition **Container** 23.4

Uncut page proofs, [April 1983] [Faber and Faber 1983 edition] (galley files)

Photocopy of the Faber and Faber 1983 edition with holograph revisions for U.S. edition, 1984 **Container** 23.5

Photocopy typescript, with holograph revisions for U.S. edition, Jan. 1984 **Container** 23.6

Galley sheets of alterations for U.S. edition, with holograph corrections, [1984] (galley files)

Photocopy page proofs with holograph revisions, [July 1986] (Oversize Box 7)

Proposed précis for *The Best Plays of 1983-84*, photocopy typescript. With letter from Otis Guernsey to Stoppard, 18 July 1984, letter from Angela Clements to Stoppard, 30 April 1984, and photocopy letter from Guernsey to Susan Nash of Faber and Faber, 10 April 1984 **Container** 23.7

Correspondence, 1982, 1988-94 **Container** 107.4

## Translations

*Le château de cartes* [French adaptation by Guy Dumur], bound photocopy of typescript with holograph corrections, [1983] **Container** 107.5

La Cosa Reale [ *La Cosa Vera*] [Italian translation by Raffaele La Capria with the collaboration of William Weaver], bound photocopy of typescript with holograph revisions, [ca. 1983] **Container** 107.6

*La Vérité Vraie* [French adaptation by Jean Claude Carriere], bound photocopy typescript, 29 March 1985 **Container** 107.7

*Restoration* --screenplay by Rose Tremain and Rupert Walters, with revisions by Stoppard

Faxes of a holograph memo and revision pages, 2 Oct. 1995. [typescript revision pages] **Container** 107.8

Advertisement and article, 1996, nd **Container** 107.9

"The Reunion" --Short story published in *Introduction 2*

Review, [1964] **Container** 107.10

*Regarding Henry* --Screenplay by Jeffrey Abrams, with revisions by Stoppard

Holograph outline, nd **Container** 23.8

*The Romantic Englishwoman* --Screenplay, co-authored by Thomas Wiseman

Holograph pages, 12-22 July 1974, nd **Container** 107.11

Photocopy typescript, with holograph revisions, bound, 16 Aug. 1974 **Container** 23.9

Production file and reviews: original and photocopy typescripts by Joseph Losey and Thomas Wiseman, typescript memo from Losey to Stoppard, carbon typescript from Stoppard to Losey, carbon typescript draft fragments, printed letter from Fox-Rank Distributors to Stoppard, and photocopy news clippings, 1974-76, nd **Container** 23.10

*Rosencrantz and Guildenstern Are Dead*

Stage play

Holograph and typescript drafts, nd, including early typescript of *Rosencrantz and Guildenstern Meet King Lear* **Container** 23.11

Early mimeograph typescript, nd **Container** 24.1

Mimeograph typescript, with holograph revisions and typescript inserts, 1966	<b>Container</b> 68.2
Typescript, with holograph revisions, nd	<b>Container</b> 24.2
Holograph draft fragment, nd (see <i>The Real Inspector Hound</i> , folder 21-2)	
Photocopy of early typescript with holograph revisions, nd	<b>Container</b> 107.12
Photocopy typescript, nd	
Photocopy typescript with holograph and typescript revisions, nd	<b>Container</b> 108.1
Incomplete typescript of dialogue only, nd	<b>Container</b> 108.2
Typescript dialogue pages (see versos of <i>Chaplin</i> correspondence, Folder 79.5)	
Bound typescript with holograph revisions, nd	<b>Container</b> 108.3
Typescript cast lists and printed teaching guide, nd	<b>Container</b> 24.3
Photographs from New York production, 1967	<b>Container</b> 108.4
Photographs from 1969 Japanese production and 1994 Skopje, Macedonia, production	<b>Container</b> 108.5-6
Photographs [Paris production, 1976]	<b>Container</b> 24.4
"Soundtrack," audio cassette recording from the 1994 Dramski Theatre Skopje production in Macedonia	<b>Container</b> 108.7
Programs, 1966-77	<b>Container</b> 24.5
Programs, flyers, and educational packet, 1966-2000	<b>Container</b> 108.8-9
Grove Press study guide and article, 1968	<b>Container</b> 109.1
Theatre program and leaflet, Japan, 1994	<b>Container</b> 64.9
Poster: Piccadilly Theatre, London, production, signed by Stoppard (Oversize Folder 5)	

## Posters:

National Theatre, London, 1995 (Oversize Folder 5)

Japanese, two copies, nd (Oversize Folder 5)

Advertising tetrahedron, Oxford Theatre Group, Edinburgh, two copies, 1966  
(Oversize Box 5, folder 1)

## Posters:

Dramski Theatre, Skopje, Macedonia, 1994 (Oversize Folder 1)

Teatr Szwedzka, Warsaw, Poland, nd (Oversize Folder 1)

Russian production, nd (Oversize Folder 1)

Czech production, nd (Oversize Folder 5)

Belvoir St. Theatre, Australia, nd (Oversize Box 5, folder 1)

## Mounted posters:

University of Valladolid, Spain, 1979 (Oversize Box 2)

Cantonese production, Showson Theatre, Hong Kong, 1989 (Oversize Box 2)

Alvin Theatre, New York, 1967 (Oversize Box 4)

Correspondence and reviews, 1974-79 **Container 24.6**

Review, in *Plays and Players*, vol. 14, no. 9, June 1967 **Container 64.8**

Articles, reviews, and advertisements, including original and photocopy  
typescripts of review transcripts and translations, 1966-87 **Container 109.2-6**

"Foreign Language Cuttings," 1967-69 **Container 109.7**

Scrapbook, 1967 (Oversize Box 9)

"Press book," bound articles and reviews of Dix-Huit Théâtre, Paris,  
production, 1991 **Container 109.8**

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Holograph draft fragments, Nov. 1978, nd **Container 24.7**

Mimeo typescript, 1978	<b>Container</b> 109.10
Mimeograph typescript of adaptation with some holograph revisions, [1978]	<b>Container</b> 49.11
Photocopy typescript, 1983	<b>Container</b> 109.11
Screenplay	
First Draft, carbon typescript with holograph revisions, [1968]	<b>Container</b> 68.3
"Working Draft," composite original and photocopy typescript draft, 24 July 1987 With holograph revisions, nd	<b>Container</b> 110.1
Photocopy of "Working Draft" with holograph revisions, with additional typescript revisions taped in, nd	<b>Container</b> 110.2
Photocopy typescript, bound, Aug. 1987	<b>Container</b> 64.10
Photocopy typescript, bound, Oct. 1987	<b>Container</b> 24.8
Composite original and photocopy typescript draft, with holograph revisions, Oct. 1987	<b>Container</b> 110.3
Incomplete composite photocopy and faxed typescript fragment, with holograph revisions and diagrams by Stoppard, and holograph revisions in Jacky Matthews' hand, 12 Dec. 1988, nd. With typescript insert pages, nd	<b>Container</b> 110.4-5
Composite original and photocopy typescript fragment with holograph revisions and diagrams by Stoppard, and holograph revisions in Jacky Matthews' hand, nd. With typescript revision page, nd	<b>Container</b> 110.6
Photocopy typescript, Jan. 1989	<b>Container</b> 110.7
Photocopy typescript, Jan. 1989. Two copies, one bound and with holograph corrections (1 of 2)	<b>Container</b> 64.11
Photocopy typescript, Jan. 1989 (2 of 2)	<b>Container</b> 65.1
Photocopy typescript, with holograph revisions, bound, Jan. 1989	<b>Container</b> 24.9
Duplicate photocopy typescript, with additional holograph revisions, bound, Jan. 1989	<b>Container</b> 24.10
Photocopy typescript, bound, nd	<b>Container</b> 24.11-12



Duplicate photocopy typescript, with holograph revisions, bound, nd	<b>Container</b> 24.13
Bound photocopy typescript, nd	<b>Container</b> 110.8
Bound photocopy typescript with holograph revisions, nd	<b>Container</b> 111.1
Photocopy typescript with holograph revisions, typescript trailer notes, two photocopy typescript drafts with holograph revisions of preliminary production notes, and photocopy advertising layouts with related correspondence, 18-23 July 1990, nd	<b>Container</b> 25.1-2
Typescript, July 1990	<b>Container</b> 111.2
"Film Accounts," statements and receipts, 1988-89	<b>Container</b> 111.3
Photocopy typescript filming notes regarding props, effects, and locations, Oct.-Dec. [1989]	<b>Container</b> 25.3
Album of location photographs, [compiled by Tamás Hornyánszky], 1989	<b>Container</b> 50.1
Set location photographs, [1989]	<b>Container</b> 149.6-8
Photocopy and faxed typescript cue sheets, 22-23 May 1990, nd	<b>Container</b> 25.4
Call sheet, photocopy typescript, Jan. 1990. Two copies.	<b>Container</b> 65.2
Photographs, [1990]	<b>Container</b> 111.4
Photocopy advertisements (Oversize Box 6)	
Articles and reviews, including bound photocopies of foreign language articles re. the Golden Lion Award, 1990-91	<b>Container</b> 111.5-6
"Film Festivals," correspondence, business cards, advertisement, and entry form, 1990-91	<b>Container</b> 111.7
Correspondence and production material; press packet	<b>Container</b> 111.8-9
Correspondence and production material; press packet (continued)	<b>Container</b> 112.1-5
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## Book

- Page proofs, with holograph revisions. With printed dust jacket, Faber and Faber edition, 1967 **Container** 25.5
- Photocopy page proofs, April 1986 Faber and Faber 1986 edition. With letter from Jane Robertson, 29 April 1986. **Container** 25.6
- Rosencrantz and Guildenstern Are Dead: The Film*, photocopy page proofs, with holograph revisions, Nov. 1990 **Container** 112.6
- Rosencrantz and Guildenstern Are Dead* [the play], photocopy page proofs, 1999 **Container** 112.7
- Correspondence, 1990, 1995 **Container** 112.8
- Articles, reviews, and advertisements, 1967-69 **Container** 112.9

## Translations

- Rosencrantz et Guildenstern Sont Morts*, bound mimeo typescript of the French translation by George Lambert, Jan. 1967 **Container** 113.1
- Rosencrantz et Guildenstern Sont Morts*, bound mimeo typescript of the French adaptation by Lisbeth Schaudinn and Eric Delorme, nd. Two copies, one incomplete and labeled "uncorrected" **Container** 113.2-3

*Rough Crossing* --Adaptation of Ferenc Molnar's *Play at the Castle*

## Stage play

- "Play at the Villa," mimeo typescript translation by unidentified author, [1926] **Container** 113.4
- Holograph notes, on tablet, 3 Feb., 18 and 24 March, 7 April 1984. With holograph notes re. *Squaring the Circle*, nd **Container** 25.7
- Typescript draft fragment, with holograph corrections, nd **Container** 25.8
- Typescript draft, with holograph corrections, nd. With holograph revision pages, April-June 1984 **Container** 25.9
- Holograph drafts, April-Sept. 1984 **Container** 25.10-12
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Typescript draft, July 1984	<b>Container</b> 26.2
Photocopy typescript, bound, July 1984	<b>Container</b> 65.3
Bound photocopy typescript, July 1984	<b>Container</b> 113.5
Original, carbon, and photocopy typescript draft fragments and revision pages, [Aug. 1984]	<b>Container</b> 26.3
Bound photocopy typescript, July 1984. With holograph revisions, Sept. 1984	<b>Container</b> 113.6
Holograph and typescript revision pages, 5-6 Sept. 1984, nd	<b>Container</b> 26.4
"Revisions August `84," typescript and photocopy typescript, with holograph revisions. With typescript revision pages, Sept. 1984	<b>Container</b> 26.5
Photocopy typescript, with holograph revisions in unknown hand, nd. With holograph and photocopy typescript revision pages, Oct. 1984, nd	<b>Container</b> 26.6
Original and photocopy typescript revision pages and memos, some with holograph revisions, 1 and 26 Oct., 14 Dec. 1984, nd	<b>Container</b> 113.7
Photocopy typescript with holograph revisions, nd	<b>Container</b> 113.8
Photocopy typescript, nd. Two copies, one incomplete. With additional duplicate pages, nd	<b>Container</b> 113.9-11
Bound composite draft of photocopy printed text and typescript pages with holograph revisions, nd	<b>Container</b> 114.1
Typescript revision pages, nd	<b>Container</b> 114.2
Act Two, composite of photocopy printed text and typescript pages, with holograph revisions, nd; photocopy with additional holograph revisions, nd (Oversize Box 7)	
Act Two, bound composite of photocopy printed text and typescript pages with holograph revisions in unidentified hand, nd	<b>Container</b> 114.3
"Master," photocopy typescript, March 1987. Two copies, one bound	<b>Container</b> 114.4-5
Bound composite draft of photocopy printed text and typescript revision pages with holograph corrections and notations, nd	<b>Container</b> 114.6
Correspondence and production material, 1984-94	<b>Container</b> 114.7-8

Programs, 1984-93	<b>Container</b> 114.9
Mounted posters:	
National Theatre, London, 1984 (Oversize Folder 6)	
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Photocopy typescript, Nov. 1984	<b>Container</b> 26.7
Photocopy typescript with printer's notations, nd	<b>Container</b> 114.11
Photocopy of corrected page proofs, 25 Feb. 1985. Faber and Faber 1985 edition. With letter from Jane Robertson, 14 Feb. 1985	<b>Container</b> 26.8
Photocopy of printed text, nd	<b>Container</b> 50.2
Photocopy of printed text with holograph revisions, bound, nd. With photocopy typescript and holograph inserts	<b>Container</b> 50.3
<i>The Russia House</i> --Screenplay adaptation of the book by John Le Carré	
Bound photocopy page proofs of the book by Le Carré, with holograph revisions [by Le Carré], Feb. 1989	<b>Container</b> 115.1
Photocopy typescript with holograph markings, 5 Jan. 1989	<b>Container</b> 115.2-4
Photocopy typescript pages, nd. Two sets	<b>Container</b> 115.5
Photocopy typescript, bound, May 1989	<b>Container</b> 26.9
"Revised First Draft," typescript fragment, June 1989. Composite original and faxed copy with holograph revisions, 9 June 1989	<b>Container</b> 115.6
"Revised First Draft (2)," photocopy typescript, 23 June 1989	<b>Container</b> 116.1
Holograph pages, nd	<b>Container</b> 116.2

Photocopy typescript, Aug. 1989. With holograph and taped-in typescript revisions. With original and photocopy typescript revision pages with additional holograph revisions, nd	<b>Container</b> 116.3-4
Typescript pages with holograph revisions, nd; revised typescript pages with additional holograph revisions, nd; fax of typescript page, 10 Aug. 1989	<b>Container</b> 116.5
Original and photocopy typescript pages, nd	<b>Container</b> 116.6
Typescript fragments, nd	<b>Container</b> 116.7
Photocopy typescript with holograph revisions, nd	<b>Container</b> 116.8
Photocopy typescript with holograph revisions, nd	<b>Container</b> 116.9
"Second Draft (Revised)," bound photocopy typescript, 24 Aug. 1989. With holograph revisions, nd	<b>Container</b> 116.10
"Second Draft (Revised)," photocopy typescript, with holograph revisions, bound, 24 Aug. 1989	<b>Container</b> 27.1
Photocopy typescript revision pages, with holograph revisions, 20 Sept. 1989	<b>Container</b> 27.2
Holograph draft pages, 8 May and 8 Dec.	<b>Container</b> 65.4
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"Le Carré Film Ex[pense]s," invoice, 23 Aug. 1989	<b>Container</b> 117.1
Review, 1990	<b>Container</b> 117.2
Correspondence, 1989-91	<b>Container</b> 117.3
Correspondence and production file, 25 April-15 May 1990, nd	<b>Container</b> 27.3
<i>Schindler's List</i> --Screenplay by Thomas Keneally and Steven Zaillian, based upon the book by Keneally, with revisions by Stoppard	
Photocopy typescript with some holograph notations, nd. With additional holograph and photocopy typescript draft pages, nd	<b>Container</b> 65.6-7
<i>The Seagull</i> --English translation of the play by Anton Chekov	

Correspondence and drafts of blurb and program biographical note, 1997-98 **Container**  
117.4

*A Separate Peace*

Stage play

Photocopy typescript, 18 Jan. 1993. With rehearsal schedule and photocopy **Container**  
cast photographs, nd 50.4

Review, 1984 **Container** 117.5

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Photocopy typescript of *Reader's Digest* version, nd. With letter from **Container**  
Kenneth Ewing to Stoppard, 15 Dec. 1978 50.5

Photocopy printed text from *Playbill Two* with holograph revisions in **Container**  
unknown hand and with highlighted indications of requested cuts and  
proposed edits if necessary for time, 1 Sept. 1992 50.6

*Shakespeare in Love* --Screenplay, co-authored by Marc Norman

Second Draft by Marc Norman, photocopy typescript with holograph notes by **Container**  
Stoppard, bound, 1 June 1992 50.7

Typescript draft fragments with holograph revisions, nd **Container**  
50.8-9

Photocopy typescript with holograph notes and revisions, Aug. 1992 **Container**  
51.1

Typescript with holograph revisions, nd **Container** 51.2

Typescript draft with holograph revisions, Aug. 1992 **Container**  
117.6

Typescript fragment, nd **Container** 117.7

Typescript draft, nd. Two copies **Container** 117.8-9

Second Draft, typescript with a few holograph revisions, bound, Sept. 1992 **Container**  
51.3

Typescript with some holograph revisions, nd **Container** 51.4

Second Draft, typescript with some holograph revisions, bound, Sept. 1992 **Container**  
51.5

Typescript draft fragment with holograph revisions, nd, and holograph revision pages, notes, and outlines, 11 March-20 Oct. 1992. On some versos: <i>Arcadia</i> typescript pages with holograph revisions and note from Stoppard to Edmund Stoppard, nd	<b>Container</b> 51.6
Photocopy typescript draft of production notes, Nov. 1998	<b>Container</b> 117.10
Advertising postcard, poster, press brochure, 1998 (poster removed to Oversize Folder 1)	<b>Container</b> 117.11
Articles and reviews, 1998-99	<b>Container</b> 117.12
Awards programs, tickets, certificates, invitation, and holograph draft of message from Stoppard, 1999	<b>Container</b> 117.13-14
Correspondence, 1992-99	<b>Container</b> 117.15
<i>Sleepy Hollow</i> --Screenplay adaptation by Kevin Yagher and Andrew Kevin Walker of the story by Washington Irving, with revisions by Stoppard	
Typescript pages faxed to Scott Rudin, some with holograph revisions in Jacky Matthews' hand, dictated by Stoppard, 23 Aug. and 9 Sept. 1999, nd	<b>Container</b> 117.16
Correspondence, Sept. 1999, nd	<b>Container</b> 117.17
<i>Squaring the Circle: Poland, 1980-81</i>	
Teleplay	
Synopses and background information on Polish Solidarity, some by Janie Ericsson, Feb.-Nov. 1982, nd (Oversize Folder 5)	<b>Container</b> 27.4-5
Photocopy typescript, bound, April 1982	<b>Container</b> 27.6
Photocopy typescript, with typescript revisions, April 1982	<b>Container</b> 27.7
Photocopy typescript, April 1982	<b>Container</b> 27.8
Typescript draft with holograph and typescript revisions, April 1982	<b>Container</b> 118.1
Photocopy typescript, April 1982	<b>Container</b> 118.2
"Insertions into a Script (Cut up)," typescript insert pages, nd	<b>Container</b> 118.3
"Second Draft," photocopy typescript, July 1982	<b>Container</b> 27.9

"Second Draft," photocopy typescript, with holograph revisions, July 1982	<b>Container</b> 27.10
"Second Draft," photocopy typescript, with holograph revisions, July 1982	<b>Container</b> 28.1
"Second Draft," photocopy typescript, with holograph revisions, July 1982	<b>Container</b> 28.2
Holograph draft fragments, Feb. 1983, nd	<b>Container</b> 28.3
Typescript with holograph revisions, Feb. 1983	<b>Container</b> 118.4
Photocopy typescript, bound, Aug 1983	<b>Container</b> 28.4
Photocopy typescript, with holograph revisions, Aug. 1983	<b>Container</b> 28.5
Photocopy typescript, with holograph revisions, Sept. 1983. With holograph and typescript draft fragments, July-Oct. 1983, photocopy typescript schedule, 15 July, and holograph note from Stoppard to Barnaby Stoppard, nd	<b>Container</b> 28.6
"101," photocopy typescript, bound, 26 Sept. 1983	<b>Container</b> 28.7
"104," incomplete photocopy typescript, with holograph revisions, 26 Sept. 1983	<b>Container</b> 28.8
"123," photocopy typescript, bound. "Amended 4th October '83," with further revisions dated 10-24 Oct.	<b>Container</b> 28.9
Photocopy typescript, 26 Sept. 1983. With photocopy typescript revisions dated 4-24 Oct. 1983	<b>Container</b> 29.1
Bound photocopy typescript, 4-21 Oct. 1983. With holograph markings, nd	<b>Container</b> 118.5
Photocopy typescript pages, 4-21 Oct. 1983. With holograph revisions, nd	<b>Container</b> 118.6
Holograph notes on revisions, [1984] (see <i>Rough Crossing</i> , folder 25-7)	
Articles, reviews, and advertisements, May 1984-Dec. 1985, nd	<b>Container</b> 29.2



Articles and reviews, including articles by Stoppard for <i>TV Guide</i> , "C4 Magazine," and <i>The Times</i> , with accompanying drafts, correspondence and agreement, 1984-85	<b>Container</b> 118.7
Photographs (Oversize Box 8)	
Correspondence and production file, Oct. 1982-Sept. 1986. With typescript draft fragments, nd	<b>Container</b> 29.3-4
Correspondence, 1984	<b>Container</b> 118.8
Book	
"Final text as sent to Faber," photocopy of corrected typescript, 20 March 1984	<b>Container</b> 29.5
Various typescript and photocopy typescript drafts of the Introduction for Faber and Faber text, with holograph and typescript revisions, April-May 1984	<b>Container</b> 29.6-7
Photocopy of corrected page proofs, June 1984. Faber and Faber 1985 edition	<b>Container</b> 29.8
"The Story" --short story	
Photocopy printed fragment from <i>Gentlemen's Quarterly</i> , nd	<b>Container</b> 29.9
Reviews of Faber's <i>Introduction 2: Stories by New Writers</i> , 1964	<b>Container</b> 118.9
<i>Tango</i> --Adaptation of the play by Slawomir Mrozek	
Incomplete mimeo typescript of the translation by Nicholas Bethell with holograph revisions in unidentified hand, nd	<b>Container</b> 118.10
Incomplete bound carbon typescript of the translation by Nicholas Bethell, with holograph revisions by Stoppard and others, nd	<b>Container</b> 118.11
Correspondence, 1984-94	<b>Container</b> 118.12
Program, 1966	<b>Container</b> 29.10
<i>Teeth</i> --Teleplay	
Photocopy of typescript with holograph revisions, nd. Two copies, one with additional holograph notes and revisions in an unknown hand	<b>Container</b> 68.4

Photocopy of typescript with holograph revisions, nd	<b>Container</b> 119.1
Articles and reviews, 1967	<b>Container</b> 119.2
<i>The Television Plays 1965-1984 --Omnibus</i>	
Holograph and faxed typescript drafts of Introduction, 30 Nov. 1992, nd. With revised photocopies of the introductions to printed texts of Stoppard's work, primarily <i>Squaring the Circle</i>	<b>Container</b> 51.7
Photocopy page proofs, nd	<b>Container</b> 51.8
Photocopy page proofs with a few holograph corrections, nd	<b>Container</b> 51.9
<i>This Way Out With Samuel Boot --Unproduced teleplay</i>	
Photocopy of typescript with holograph revisions, [1964]	<b>Container</b> 68.5
<i>Three Men in a Boat --Adaptation of the book by Jerome K. Jerome</i>	
Teleplay	
Holograph outline, nd; holograph pages, 20 Feb., 8 and 14 March 1975, nd	<b>Container</b> 119.3
Incomplete carbon typescript with holograph and typescript revisions, nd	<b>Container</b> 119.4
Photocopy typescript pages with holograph revisions, nd	<b>Container</b> 119.5
Thermofaxes of typescript pages with holograph revisions, nd	<b>Container</b> 119.6
"Draft Script," photocopy typescript, nd	<b>Container</b> 65.8
"BBC-2 Filming Script," photocopy typescript, nd. With duplicates of some pages, one with a holograph notation, and with one holograph page of notes, nd	<b>Container</b> 119.7
Filming schedule, June-July 1975	<b>Container</b> 29.11
Typescript dubbing notes with holograph corrections, Sept. 1975	<b>Container</b> 29.12
Photograph, [1975]	<b>Container</b> 119.8

Articles and reviews, 1975	<b>Container</b> 29.13
Radio Play	
Photocopy and faxed typescript draft of teleplay, with holograph revisions, holograph insert pages, and holograph memos to Jacky Matthews, Sept.-Oct. 1994, nd	<b>Container</b> 65.9
Photocopy typescript, with holograph corrections, nd	<b>Container</b> 65.10
Photocopy typescript, with holograph revisions, nd	<b>Container</b> 66.1
Faxes of typescript revision pages with holograph revisions, 12-15 Oct. 1994	<b>Container</b> 119.9
Production information, [Nov. 1994]	<b>Container</b> 119.10
Correspondence, 1976, 1995	<b>Container</b> 119.11
<i>Tom Stoppard: Plays Five</i> (see <i>Plays Five</i> )	
<i>Tom Stoppard: Plays Four</i> (see <i>Plays Four</i> )	
<i>Travesties</i>	
Stage play	
Original and photocopy holograph and typescript draft, June 1973-April 1974. With typescript excerpt from Fritz Platten's <i>Lenin's Journey Through Germany in the Sealed Train</i> , nd	<b>Container</b> 30.1-4
Holograph pages, July 1973-Jan. 1974. With typescript research notes, nd	<b>Container</b> 119.12
Incomplete photocopy of typescript with holograph revisions, [Jan. 1974]	<b>Container</b> 119.13
Photocopy typescript, with holograph revisions, bound, nd. With typescript revision pages, May 1974, nd	<b>Container</b> 30.5
Incomplete composite draft of original, thermofax, and photocopy typescript pages with holograph revisions, nd. With holograph revision pages, 2 June 1974	<b>Container</b> 119.14
Thermofax typescript page, nd	<b>Container</b> 119.15

Photocopy typescript with holograph revisions, nd	<b>Container</b> 120.1
Photocopy typescript, with holograph revisions, bound, nd. Includes photocopy typescript of author's notes for translators	<b>Container</b> 30.6
Photocopy typescript, 2 Feb. 1976. With a list of differences between script, performance, and published texts, by unknown person, nd	<b>Container</b> 30.7
Weekly grosses as reported in <i>Variety</i> , Dec. 1975-April 1976	<b>Container</b> 31.1
Open memo from Stoppard to directors, nd, photocopy typescript draft fragments, nd, and profit sheets, 1975-76. With letter from Stoppard to Edward [Parone], 11 Aug. 1976	<b>Container</b> 31.2
Photocopy typescript, nd. With photocopy typescript author's notes to translators	<b>Container</b> 52.1
Photocopy typescript with holograph revisions, nd. With photocopy typescript author's notes to translators	<b>Container</b> 52.2
Photocopy typescript with holograph revisions, nd. With photocopy typescript of author's notes to translators, nd	<b>Container</b> 52.3
Photocopy typescript with holograph revisions, bound, nd	<b>Container</b> 52.4
"Master Copy Photocopy Only," photocopy of typescript with holograph revisions, most in unknown hand, "revised August 1993," with additional holograph revisions, nd	<b>Container</b> 52.5
Photocopy of typescript with holograph revisions mostly in an unknown hand, "revised August 1993," with additional holograph revisions, nd	<b>Container</b> 52.6
"1993 Rewrite," original, photocopy, and faxed typescript revision pages with holograph revisions, and holograph revision pages, 31 June, 6-15 July, 2-16 Aug., 13 Sept. 1993, nd. With faxed letter from Stoppard to Adrian Noble, 12 July 1993. On versos: letter from Stoppard to Mr. Priest, 10 July 1993; <i>Merry Widow</i> holograph and photocopy typescript pages; and <i>Hopeful Monsters</i> holograph revision pages	<b>Container</b> 52.7-8
Photographs, nd	<b>Container</b> 31.3
Photograph, nd	<b>Container</b> 120.2
Theatre program research material and drafts, 17 Aug. 1993, nd	<b>Container</b> 52.9

Programs, 1973-78 **Container 31.4**

Programs and flyers, 1974-93 **Container 120.3**

Czechoslovakian production printed photographs and program material, bound, 1991  
(Oversize box 7)

Posters:

Royal Shakespeare Company poster proofs, nd. (Oversize Folder 1)

Rideau du Bruxelles, Belgium, production, 1977. (Oversize Folder 5)

The Company's production at Upstairs at the Market, two copies, 1978. (Oversize Folder 5)

Akademietheater, Vienna, production, 1976. (Oversize Folder 5)

Nimrod upstairs, [Australia], nd (Oversize Box 2, folder 1)

Nimrod Theatre, Australia, nd (Oversize Box 5, folder 1)

Mounted posters:

Teatar & TD, Zagreb, Croatia, nd. (Oversize Folder 3)

Akademietheater, Vienna, nd. (Oversize Folder 4)

Mercury Theatre, Colchester, England, nd (Oversize Folder 8)

Royal Shakespeare Company, Aldwych Theatre, 1974. (Oversize Folder 8)

Double bill with *The Importance of Being Earnest*, Oxford Playhouse, Oxford, 1985 (Oversize Folder 8)

Greek production, three posters, nd (Oversize Box 1)

Odeon Theatre, Paris, 1978 (Oversize Box 3)

Realistické divadlo, Czechoslovakia, production, two copies, [1991] (Oversize Folder 5)

Articles and reviews, 1974-77 **Container 31.5**

Articles, reviews, and advertisements--photocopy clippings and transcripts, **Container**  
1974-77, 1993, nd 120.4-5

Advertisement, on back of *Johnny on the Spot* cast list, 1994 (see *Johnny on the Spot*, Folder 63.4)

Ink caricature of Royal Shakespeare Company's Aldwych Theatre production, by William Hewison for 19 June 1974 issue of *Punch* (Oversize Box 5, folder 5)

Antoinette Perry Award nomination certificate, 1976 **Container**  
120.6

## Book

Page proof fragments with holograph revisions in an unknown hand, nd. (Oversize Box 7)

Photocopy typescript with holograph revisions and notes to printer in unidentified hand, nd **Container**  
120.7

Author's Note--photocopy of printed text from program; a later typescript with holograph revisions, nd **Container**  
120.8

Galley proofs, 1975, two copies, both with holograph revisions (Galley files)

Photocopy page proofs with holograph revisions, 17 Nov. 1993. With faxed production information with holograph revisions, 9 June 1993 **Container**  
53.1

Photocopy page proofs, 1999 **Container** 120.9

Correspondence, 1975-78 **Container** 31.6

Correspondence, including reproduction of drawing of Stoppard by Antony Sher, 1981-98 **Container**  
120.10

German translation by Hilde Spiel, "Playing Text Aikademie Theater," photocopy typescript, with holograph revisions, bound, nd **Container**  
31.7

German translation by Hilde Spiel, photocopy typescript, with holograph revisions, nd. With correspondence re. German production, March 1975-Dec. 1976 **Container**  
31.8

[ *Travesties: An Opera in Two Acts* ], by Bolen High, "Incomplete Second Draft," photocopy of corrected typescript, March 1981 **Container**  
31.9

*Two Acts of Love with a 15 Minute Interval* --Ford Martin Fund benefit to which Stoppard contributed "Magic Moments with Mantovani" and "Welcome to the Club"

Program, 1987 **Container** 120.11

*Undiscovered Country* --Adaptation of Arthur Schnitzler's *Das Weite Land*

Stage play

[Open Country], photocopy typescript, with holograph revisions, nd. With holograph draft fragments, 23 Feb. 1979, nd	<b>Container</b> 32.1-2
Thermofax of corrected typescript, Feb. 1979	<b>Container</b> 32.3-4
Photocopy typescript, with holograph revisions, nd	<b>Container</b> 32.5-6
Photocopy of corrected typescript, originally dated April 1979	<b>Container</b> 32.7
Programs, 1979	<b>Container</b> 32.8
Program, [1982]	<b>Container</b> 121.1
Mounted poster: National Theatre, London, 1979 (Oversize Folder 7)	
Reviews, [1979]	<b>Container</b> 121.2
Teleplay	
Typescript, with typescript corrections, nd	<b>Container</b> 32.9
Typescript, with holograph corrections, nd	<b>Container</b> 32.10
Photocopy typescript, with holograph revisions, nd	<b>Container</b> 33.1
Photocopy typescript fragments, with holograph revisions, nd	<b>Container</b> 33.2
Photocopy typescript, with holograph revisions, Feb. 1983	<b>Container</b> 33.3
Bound photocopy typescript, Feb. 1983. Two copies	<b>Container</b> 121.3-4
Correspondence, April 1982-Feb. 1983	<b>Container</b> 33.4
Book (Faber and Faber 1980 edition)	
Page proofs	<b>Container</b> 33.5
Book cover and printed pages, with holograph revisions, nd. With holograph "breakdown of three parts," nd	<b>Container</b> 33.6-7
Flyer for booksigning, [1980]	<b>Container</b> 121.5

- Correspondence, 1982 **Container** 121.6
- [ *The Vast Domain* ] --Translation of *Das Weite Land*, by Edward Woticky and Alexander Caro, photocopy, nd **Container** 33.8
- Vatel* --Screenplay, co-authored by Jeanne Labrune
- Typescript pages faxed to Liz Boorn, 28 June 1999 **Container** 121.7
- A Walk on the Water* (see *Enter a Free Man*)
- Where Are They Now?*
- Radio Play
- Holograph notes on "The Old Boys" (see *After Magritte* notebook, Folder 69.2)
- Holograph notes (see *Galileo* notebook folder 84.15)
- Photocopy typescript, nd. Two copies, one bound and with additional pages and holograph printer's marks for publication **Container** 121.8-9
- Mimeo typescript with holograph revisions, [1970] **Container** 121.10
- Mimeograph typescript, 1970. With mimeograph copy, with holograph notations in an unknown hand, 1970 **Container** 68.6
- Photocopy typescript, bound, nd **Container** 68.7
- Reviews, Dec. 1970 **Container** 121.11
- Screenplay
- "First screen treatment by Rory H. MacLean," photocopy typescript, nd **Container** 33.9
- Book
- Page proofs (see *Artist Descending a Staircase* and *Where Are They Now?*, Folders 73.9 and 73.10)
- [Untitled stage play], holograph page, nd **Container** 66.2
- Untitled short story written for *Esquire* to be cowritten by a succession of authors, photocopy typescript, 6 May 1980; correspondence, 1980, 1985 **Container** 121.12



- Photographs of unidentified [Hungarian] productions **Container**  
121.13
- Unidentified set design sketches, possibly for *Rosencrantz and Guildenstern Are Dead*, nd  
(Oversize Box 5, folder 4)
- Subseries B: Reviews, Articles, Lectures, 1962-2000, nd
- Miscellaneous reviews and articles--clippings, original and thermofax  
typescripts, and galley, with accompanying correspondence, 1962-78. (Galleys  
removed to galley files) **Container**  
34.1
- Miscellaneous reviews and articles--clippings, 1968-91; typescript with  
holograph revisions, nd; galley proofs, 1971, nd. (Galley proofs removed to  
Oversize Box 5, folder 3) **Container**  
121.14
- "A Case of Vice Triumphant"--review of *The Soldier's Fortune*, in *Plays and Players*,  
March 1967 Photocopy of printed text (see Correspondence-Methuen, folder 130.1)
- "Creative Writing and the University: A Correspondence"--published  
correspondence between Stoppard, A. C. H. Smith, Richard Hoggart, David  
Lodge, and Mark Spilka, in *Alta*, vol. 2, no. 7, Winter 1968-69. Whole issue **Container**  
121.15
- "The Definite Maybe"--essay from *Author Author: A Selection from the Author*,  
*the Journal of the Society of Authors Since 1890* (London: Faber and Faber,  
1984), correspondence, photocopy of the published text, [1984] **Container**  
121.16
- "The Event and the Text"--lecture at William Jewell College, 30 Nov. and 1 Dec.  
1981. Program **Container**  
121.17
- "Event and the Text"--1988 Whidden Lecture at McMaster University, poster,  
correspondence, program, and printed transcript in *Ta Panta*, 1988-89 (poster  
removed to Oversize Box 5, folder 1) **Container**  
121.18
- "The Hemingway Hero Is Put to Bed"--review of Ernest Hemingway's *The*  
*Garden of Eden*, for *The Observer*, 8 Feb. 1987. Holograph and typescript drafts,  
clipping **Container**  
34.2
- "Just Impossible"--review of *The Impossible Years*, in *Plays and Players*, Jan. 1987.  
Photocopy of the printed text (see Correspondence-Methuen, 130.1)
- "The Less than Sacred Text"--1985 lecture at Darwin College, Cambridge, poster (Oversize  
Box 5, folder 1)
- "Let Iran Make Amends on Rushdie"--edited printed version of a speech by  
Stoppard, holograph and typescript drafts of speech; faxed typescript drafts of  
article, with holograph revisions; clipping; correspondence; Article 19 reports,  
1992-93 **Container**  
121.19

- "On the Other Side of Hamlet"--lecture at the 13th National Student Drama Festival at Bradford, program, 1967 **Container**  
121.20
- "Paradise and Purgatory"--article for *The Weekend Magazine*, Feb. 20-21 1982. Re. visit to the Galapagos Islands, notebook of holograph notes; clipping, 3-9 March, nd **Container**  
121.21
- "Playing with Science"--lecture at Caltech, 20 Oct. 1994. Published in *Engineering and Science*, Fall 1994
- Photocopy typescript draft of the talk, with holograph revisions and insert pages for publication, nd **Container**  
66.3
- Faxed page proofs, 5 Dec. 1994. With holograph corrections **Container**  
121.22
- "Pragmatic Theater"--in *New York Review of Books*, 23 Sept. 1999. Based on the talk "Technique and Interpretation in the Performing Arts" delivered at the New York Public Library, fax of holograph draft, 8 July 1999; typescript draft; fax of typescript with holograph revisions, 9 July 1999 **Container**  
121.23
- "Real Books, Real Authors: A Letter to the Editor"--in *The Author*, Summer 1984. Correspondence, photocopy typescript drafts with holograph revisions, photocopy of page proofs with holograph revisions, and printed text, 1984 **Container**  
121.24
- "Reflections on Ernest Hemingway"--after-dinner speech given at the opening of the "Ernest Hemingway: the Writer in Context" exhibition at Northeastern University, 21 May 1982. Invitation, program, holograph notes on index cards, original and photocopy of typescript with holograph and typescript revisions, 1982 **Container**  
121.25
- "To Film or Not to Film"--article re. filming of *Rosencrantz and Guildenstern Are Dead*, in *Premiere*, Nov. 1990. Faxed and typescript drafts with holograph revisions, July 1990; memos, July 1990; faxed galley with holograph revisions, 30 July 1990; faxed copies of printed article, Oct. 1990 **Container**  
122.1
- "Tom Stoppard: In Person!"--lecture for course by Homer Swander, University of California at Santa Barbara, poster, nd (Oversize Box 5, folder 1)
- "Treasure Island"--Stoppard's contribution to an article in *Architectural Design*, June 1969. Carbon typescript and photocopy of printed article **Container**  
34.3
- "Truth and Invention"--lecture at the New York Public Library, 29 March 1999. Advertising brochure, 1999 **Container**  
122.2
- Unidentified lecture re. *Rough Crossing* and translations--typescript with holograph revisions, nd **Container**  
122.3

Unidentified article re. Stoppard's family, for *Talk Magazine*

Holograph draft, [1999] **Container** 122.4

Faxed typescript with holograph revisions, 29 June 1999. Photocopy of the corrected faxed typescript with additional holograph revisions and inserts, nd; memo to J. B., nd **Container** 122.5

Correspondence, 1999 **Container** 122.6

Czech reprint, in issue of *Xantypa*, with note from Magdalena Dietlová, Feb. 2000 **Container** 122.7

## Unidentified piece about Jack Mapanje

Typescript drafts faxed to Rex Bloomstein and Sylvia Van Kleef, Oct. 1988 **Container** 66.4

Photocopy typescript with holograph revisions, nd. Fax of later typescript with holograph revisions, 11 Oct. 1988 **Container** 122.8

**Series II. Works about Stoppard, 19[60]-99, nd 2 boxes**

## Subseries A: Articles and Interviews, 1966-98

- Correspondence. With photocopy and original typescripts, 1974-80 **Container**  
34.4-5
- Printed articles and interviews, including typescript transcript, 1966-98; galley proofs, 1978 (Oversized printed articles and interviews removed to Oversize Box 6) (Galley proofs removed to Oversize Box 5, folder 3) **Container**  
122.9-12
- Printed articles and interviews, 1977-79, nd **Container** 34.6
- Articles and interviews, 1991, 1994. (Oversized material removed to Oversize Box 6) **Container**  
66.5
- Guppy, Shusha. "Tom Stoppard: The Art of Theatre VII," in *The Paris Review*, vol. 30, no. 109, Winter 1998. Whole issue of *The Paris Review*. Reprinted in Viking's *Writers at Work* Series, vol. 9, correspondence, 1986-91. **Container**  
122.13-14
- Gussow, Mel. *Conversations with Stoppard* (London: Nick Hern Books, 1995), photocopy typescript outline and draft, nd; photocopy page proofs with holograph revisions by Stoppard, [1995] **Container**  
123.1-2
- Lutterbie, John and Phyllis Ruskin. "Balancing the Equation"--essay re. *Mackoon's Hamlet Cahoot's Macbeth* for *Modern Drama*, correspondence, July 1982; photocopy typescript, 1982 **Container**  
123.3
- "Stoppard This Evening," photocopy typescript, 1988. With photocopy typescript of similar program on Harold Pinter and letter from Homer Swander of ACTER (The Alliance for Creative Theatre, Education and Research) to Stoppard, 17 Nov. 1988 **Container**  
53.2

## Subseries B: Literary Criticism, 1981-99, nd

- Becci, Nadia., *Il teatro di Tom Stoppard fra impegno e disimpegno*, with *Artista che scende una scala* [her Italian translation of *Artist Descending a Staircase*], bound photocopy typescript, 1993 **Container**  
123.4
- Guralnick, Elissa S., " *Artist Descending a Staircase*: Stoppard Captures the Radio Station -- and Duchamp" in *PMLA* (Publications of the Modern Language Association of America, vol. 105, no. 2, March 1990. Offprint **Container**  
123.5
- Hunter, Jim.
- Tom Stoppard's Plays*, photocopy of corrected typescript, [1981] **Container**  
34.7-8

*Faber Critical Notes: Tom Stoppard*, photocopy of typescript with holograph revisions, 1999 **Container**  
123.6

Labinger, Jay A., "Metaphoric Usage of the Second Law: Entropy as Time's (Double-Headed) Arrow in Tom Stoppard's *Arcadia*," photocopy typescript, nd **Container**  
123.7

Townsend, Edward Darlington, *Communication in the Slip-Stream: A Study of Meaning in Selected Plays of Tom Stoppard*--dissertation, Rand Afrikaans University, bound photocopy typescript, Dec. 1983 **Container**  
123.8

Walton, J. Michael, *Dionysus in Arcadia: An Ancient God for a Modern Theatre* (The University of Hull Press, 1994) **Container**  
123.9

Subseries C: Bibliographies, 1976-91

Bratt, David. *Tom Stoppard: A Reference Guide*, photocopy of the printed text. With note from Gordon Dickerson to Jacky [Matthews], nd **Container**  
53.3

George, Corinne. *The Works of Tom Stoppard: A Bibliography*, photocopy typescript, April 1979 **Container**  
34.9

King, Kimball. *Twenty Modern British Playwrights: A Bibliography, 1956 to 1976*, thermofax typescript, 1977. With letter from King to Fraser and Dunlop Scripts Ltd., 7 April 1977 **Container**  
34.10

Reference works, [1976], 1982-91 **Container** 123.10

**Series III. Correspondence, 1954-2000, nd 19 boxes**

## Subseries A: General Correspondence, 1954-2000, nd

## By Date

1968-2000, nd	<b>Container</b> 124.1-5
1994, nd	<b>Container</b> 66.7
"Miscellaneous," Aug. 1992-Nov. 1993	<b>Container</b> 53.4
Copies of outgoing letters, 1989-91	<b>Container</b> 125.3
Copies of outgoing letters, 1981-1982	<b>Container</b> 125.4
"Personal Letters," 1973-75	<b>Container</b> 124.6
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Amblin- primarily commenting on screenplays, 1988-93	<b>Container</b> 125.6
"Articles on T.S., Interviews with T.S.," 1982-91, [1995]	<b>Container</b> 125.7
"Art Dealers" and Artists, 1983-94	<b>Container</b> 126.1
Honorary Degrees, Memberships, and Awards, including the Shakespeare Prize, 1976-94	<b>Container</b> 126.2-3
Books and Manuscripts, 1979-90, nd	<b>Container</b> 126.4
"BBC Radio," 1982-94	<b>Container</b> 126.5-6
"BBC- TV" projects and proposals, 1982-94	<b>Container</b> 126.7

"BBC Video and Other Videos," correspondence and catalogs, 1981, 1983, nd	<b>Container</b> 127.1
"Channel Four," 1982-94	<b>Container</b> 127.2
Chess, 1989-91	<b>Container</b> 127.3
"Cluedo/[John] Landis" [Proposed screenplay of <i>Clue</i> ], 1982-83	<b>Container</b> 127.4
Michael Codron, 1985-93	<b>Container</b> 127.5
"Contracts" with the BBC and others, correspondence, contracts, payment receipts, 1980-93	<b>Container</b> 127.6
Crown Publishing Group re. proposed Maurice Sendak collaboration on "The Magic Flute," Nov. 1985-June 1986	<b>Container</b> 36.4
Faber and Faber, 1968-87	<b>Container</b> 36.5-6
"Faber and Faber," correspondence, drafts of introductions, page proofs, dust jacket designs, catalog, invoices, 1987-99, nd	<b>Container</b> 127.7-8
Correspondence re. Václav Havel's <i>The Conspirators</i> , 1971-72, 1983-84	<b>Container</b> 36.7
Correspondence with and about Václav Havel, 1970-86	<b>Container</b> 36.8
"[Václav] Havel," correspondence, flyers, 1987-1991, nd	<b>Container</b> 127.9
"Hemingway," 1985-94	<b>Container</b> 127.10
"Inter-Action," correspondence, brochure, 1982-91	<b>Container</b> 127.11
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"Lectures-USA and Others" and "Pending Lectures," correspondence, itineraries, contracts, receipt, and flyer, 1981-91. Holograph lecture notes, primarily on index cards, nd	<b>Container</b> 129.5-7
"Methuen," 1983-92	<b>Container</b> 130.1

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"Other TV Stations," correspondence, contract, and Broadcasting Bill information, 1982-94	<b>Container</b> 130.4
"PEN" (Poets, Essayists, and Novelists), correspondence, 1983-93. Photocopy typescript draft of introduction to <i>Published and Be Damned: Cartoons for International PEN</i> , 1987; holograph lecture notes, [1985]; membership cards, 1983-93; flyers, 1984-86; two issues of <i>THE PEN</i> , 1984 and 1985; minutes and notices of meetings 1983-88; financial report, 1984	<b>Container</b> 130.5-6
"Pinter" correspondence, 1986-94. Clippings, 1944, 1990; photocopy typescripts and holograph works by Harold Pinter, including "Latest Reports from the Stock Exchange," "Precisely," "Restaurant," "Poem," "Mountain Language," and a letter to the editors of <i>The New York Review</i> ; photocopy draft transcript of "A Play and Its Politic" interview between Pinter and Nick Hern, 1985	<b>Container</b> 130.7
"Playwrights Company/Co-operative," correspondence, reports, brochures, and clippings, 1983-94	<b>Container</b> 130.8
"Radio," 1993-94	<b>Container</b> 130.9
"Rowholt Theater-Verlag," correspondence, clippings, 1982-87	<b>Container</b> 130.10
"Royal National Theatre," correspondence, brochures, flyers, annual report, minutes of meetings, press releases, clippings, i.d. card, and photocopy typescript draft of spoken prologue, 1976, 1982-95, nd	<b>Container</b> 131.1-3
"Royal Shakespeare Company," 1984-92	<b>Container</b> 131.4
"Samuel French Ltd.," correspondence, invoices, royalty statement, and photocopy revision pages, 1981-92	<b>Container</b> 131.5
Letters from Stoppard, commenting on various screenplay scripts( <i>Beethoven</i> , <i>Dangerous Woman</i> , <i>Dummies</i> , and <i>Stop or My Mom Will Shoot</i> ), April, May, Sept. 1991, nd	<b>Container</b> 66.6
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"Sutton Place"--proposed play re. Anne Boleyn, correspondence; photocopy typescript of "The Story of Sutton Place" by Stephen Tudsbery-Turner; brochures, 1982-83 **Container** 131.7

"Universal [Pictures]," correspondence, receipts, itineraries, agreement, 1991-93 **Container** 131.8

"Yugoslavia/Croatia Ben Simms/[Srdjan] Soric," 1989-94 **Container** 131.9

Subseries B: Political, Human Rights, and Charitable Organizations Correspondence, 1973-99

Human rights organizations: Index on Censorship, Writers & Scholars Educational Trust, Campaign Against Psychiatric Abuse for Political Purposes, Amnesty International, and others, 1975-79, 1988 **Container** 37.3-5

"Causes" and "Appeals," 1979-94 **Container** 132.1-4

Stoppard Charitable Trusts, 1991-94 **Container** 132.5

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"War Child," correspondence, brochure, holograph and faxed typescript essay draft by Stoppard, 1993-98 **Container** 133.6

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"Czechoslovakia File," 1978 **Container** 37.6

Czech Republic File, including the Charta 77 Foundation, correspondence, brochures, Alexander Goldscheider documents, and Frantisek Janouch report, 1982-94 **Container** 134.1-3

Visit to Prague, 1981. (WSET) **Container** 134.4

Jana Cervenková (writer and columnist, chair of Committee for Imprisoned Writers of the Czech Centre of International PEN, winner of Tom Stoppard Award), clippings and photographs, 1999 **Container** 134.5

Jan Hus Educational Foundation, correspondence, annual reports, minutes of meetings, 1981-94 **Container** 134.6

Olga Havel Foundation: A Committee of Good Will, correspondence, photographs, and brochure, 1991-92 **Container** 134.7

U.K. Committee for the Defence of the Unjustly Persecuted (CDUP), 1982-86	<b>Container</b> 134.8
Photographs--Eastern European trips, [1977]	<b>Container</b> 37.7
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International Association on the Political Use of Psychiatry (IAPUP), correspondence and bulletins, 1983-92	<b>Container</b> 134.9
Jewish Organizations and Issues, correspondence, 1988, typescript with holograph revisions by Stoppard, brochures, newsletters, and clippings, 1979, 1982-93	<b>Container</b> 134.10-11
National Council for Soviet Jewry -- Roll Call at the National Theatre, 1986	
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Writers and Scholars Educational Trust (WSET), correspondence, reports, minutes of meetings, clippings, flyers, publications, 1980-94; script and material relating to film <i>The Censor</i> , 1985	<b>Container</b> 136.6-7
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<i>Index on Censorship</i> 25th Anniversary Celebration, correspondence and photographs, 1997	<b>Container</b> 137.6
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**Container** 139.4-7

[Nov. 1987]-April 1991 (continued)

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Diary sheets, original and faxed typescript pages with holograph revisions,  
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53.5

"Diary Sheets," [1990], Feb. 1995-Oct. 1996, 1998 **Container**  
140.7-9

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- *Daily express* (London, England) (Christopher \_\_\_\_\_; Peter Evans, 1933-; Louisa Young)--35.4, 36.3, 140.3
- *Daily mail* (London, England) (John Bryant, Tom Clarke, David Johnson, B. McAvoy, Lester R. D. Middlehurst)--34.1, 128.5, 134.11, 135.5
- *Daily news*, London (Robert Maxwell, 1923-)--143.5
- *Daily telegraph* (London, England) (Conrad Black; W. F. (William Francis) Deedes; Miriam Gross; Max Hastings; Andrew Knight; Nicholas Shakespeare, 1957-)--125.3, 128.6, 129.1-2, 135.5, 139.6, 140.3, 145.4
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- National Theatre Workshop of the Handicapped (Rick Curry, 1943-)--125.3
- National Trust (Great Britain) (David Bett, Sheila Gale, Anthea Palmer)--138.2, 142.4
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- Nederlands Theater Instituut (Steve Austen)--38.3
- Needle in a Haystack Inc. (Steven B. Zaboji)--126.3
- Nelson Mandela International Reception Committee (Bishop Trevor Huddleston, 1913-)--129.2
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- *New Criterion* (New York, N. Y.) (Erich Eichman)--35.4
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- New York Times (Firm) (Suzanne Cassidy; (Joseph) Anthony Lewis, 1927-; A. M. (Abraham Michael) Rosenthal, 1922-; Robert B. Semple, Jr.; Andrea Stevens)--22.10 34.4, 35.6, 36.1, 124.3, 139.1
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- "Yes We Have No Banana"(Article)--121.14