

# 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
<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 "M"an*), 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 galley proofs 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.

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## **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.

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## 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.

**Due to size, this inventory has been divided into two separate units which can be accessed by clicking on the highlighted text below:**

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*Artist Descending a Staircase*

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Photocopy and faxes typescript, with holograph revisions, 7 June 1994, nd. With additional photocopy typescript draft fragment, with holograph revisions, nd	<b>Container</b> 58.3
Second Draft, photocopy typescript, with holograph revisions, 12 June 1994	<b>Container</b> 58.4
Faxes of typescript and holograph pages, 27 and 29 July 1994	<b>Container</b> 76.13
Typescript pages with holograph revisions in Jacky Matthews' hand and fax of holograph revision page, 3 Aug. 1994	<b>Container</b> 76.14
Faxes of typescript and holograph revision pages, 3 Aug. 1994	<b>Container</b> 76.15
Photocopy typescript, with holograph revisions and insert pages, 5 and 6 Aug. 1994. With additional "dead" photocopy typescript draft fragments, nd, and holograph rewrite pages, Feb., March, July, and Aug. 1994. On some versos: photocopy pages of unidentified book and photocopy typescript list of <i>Arcadia</i> script revisions, nd]	<b>Container</b> 58.5-6
Typescript draft with holograph revisions in Jacky Matthews' hand and faxes of typescript and holograph revision pages, 10 and 11 Aug. 1994	<b>Container</b> 76.16
Third Draft, photocopy and faxed typescript, with holograph revisions, Aug. 1994	<b>Container</b> 58.7
Photocopy typescript, with holograph revisions, nd	<b>Container</b> 58.8

- Third Draft, photocopy typescript, with holograph revisions, bound, Aug. 1994 **Container**  
59.1
- Holograph script notes, 19 Aug. and 16 Sept. 1994; faxed typescript outline for revisions for third draft, 14 Sept. 1994; faxed memo re. script timing, 4 Oct., and faxed memos re. third draft, 26 Aug. 1994 **Container**  
59.2
- Photocopy typescript, with holograph revisions and holograph insert pages, 1 and 3 Oct. 1994, nd **Container**  
59.3
- Faxes of typescript and holograph revision pages, 4 and 5 Oct. 1994 **Container**  
76.17
- Incomplete faxed typescript, with holograph revisions, 5 Oct. 1994 **Container**  
59.4
- Revised Third Draft, typescript, with holograph revisions, Oct. 1994 **Container**  
59.5
- Typescript fragment with holograph revisions in Jacky Matthews' hand, nd **Container**  
77.1
- Typescript draft with holograph revisions in Jacky Matthews' hand, nd **Container**  
77.2
- Typescript fragments, nd **Container** 77.3
- Typescript song list, with holograph corrections in Jacky Matthews' hand, nd **Container**  
77.4
- Typescript and holograph pages with holograph revisions, with memo from Stoppard to Jacky Matthews, [27 Dec. 1994] **Container**  
77.5-6
- Typescript fragment with holograph revisions, nd **Container** 77.7
- Faxes of typescript pages, 30 Dec. 1994 **Container** 77.8
- Composite typescript and faxed typescript pages, with holograph revisions, 31 Dec. 1994 and 2 Jan. 1995 **Container**  
77.9
- Bound typescript with holograph corrections, 2 Jan. 1995 and with memo to K., 30 May **Container**  
77.10
- Notes and correspondence, 5 April-23 Dec. 1994, nd **Container**  
77.11

*Chaplin* [Charlie] --Revision of screenplay by William Boyd II and Bryan Forbes

Bound photocopy typescript by William Boyd, and duplicate pages, Jan. 1991	<b>Container</b> 77.12-13
Bound photocopy typescript by William Boyd, with holograph revisions and notes to Stoppard in unidentified hand, March 1991	<b>Container</b> 78.1
Typescript fragment, nd	<b>Container</b> 78.2
Faxed typescript fragment with holograph revisions, 7 March 1991	<b>Container</b> 78.3
Typescript fragments with holograph revisions, nd	<b>Container</b> 78.4-7
Typescript draft with holograph revisions, nd	<b>Container</b> 78.8
Typescript page with holograph revisions, nd	<b>Container</b> 78.9
Faxes of typescript pages with holograph revisions, 20 March 1991	<b>Container</b> 78.10
Typescript draft with holograph revisions in Jacky Matthews' hand, nd	<b>Container</b> 78.11
Typescript pages with holograph revisions in Jacky Matthews' hand, nd	<b>Container</b> 78.12
Incomplete typescript draft with holograph revision in Jacky Matthews' hand, nd	<b>Container</b> 78.13
Typescript pages with holograph revisions, nd	<b>Container</b> 78.14-15
Typescript fragment with holograph revisions, March 1991	<b>Container</b> 78.16
Faxes of typescript pages with holograph revisions, 28 March 1991	<b>Container</b> 78.17
Typescript fragment, March 1991 [with holograph revisions in Jacky Matthews' hand, nd]	<b>Container</b> 79.1
Typescript fragments, with duplicate pages, nd	<b>Container</b> 79.2-3
Typescript fragments, nd	<b>Container</b> 79.4
Correspondence, Dec. 1990-April 1991. With Rosencrantz & Guildenstern typescript on versos of some pages	<b>Container</b> 79.5

*Dalliance* --Adaptation of Arthur Schnitzler's *Liebelie*

## Stage play

Photocopy of printed text of "The Prologue to Anatol" ("Yesterday and To-day") and <i>Playing with Love (Liebelie)</i>	<b>Container</b> 79.6
Literal translation of <i>Liebelie</i> by Anthony Vivis, photocopy typescript with holograph revisions by Stoppard, nd	<b>Container</b> 79.7
Mimeo typescript, Jan. 1986	<b>Container</b> 79.8
Photocopy typescript, with holograph revisions, nd	<b>Container</b> 3.8
Mimeo typescript, with typescript and holograph revisions, March 1986	<b>Container</b> 79.9
Bound photocopy typescript with holograph revisions, March 1986	<b>Container</b> 79.10
Typescript, with typescript and holograph revisions, March 1986	<b>Container</b> 3.9
Photocopy and original typescript draft fragments, nd	<b>Container</b> 4.1
Photocopy typescript pages with holograph revisions, nd	<b>Container</b> 79.11
"As Sent to Faber 6 Oct. 1986," typescript with typescript and holograph revisions, in ringed binder	<b>Container</b> 79.12
Bound photocopy of typescript with holograph revisions in unidentified hand, with additional holograph revisions by Stoppard, nd	<b>Container</b> 79.13
Holograph and typescript song lyrics for "The False Hussar," 15 and 21 April 1986, nd	<b>Container</b> 79.14
Photocopy typescript cast list for Lyttelton Theatre production with holograph notations re. gifts sent, May 1986	<b>Container</b> 79.15
Programs, 1986, 1987	<b>Container</b> 79.16
Mounted poster: National Theatre, London, 1986 (Oversize Folder 7)	
Articles and reviews, 1986	<b>Container</b> 80.1
Correspondence, 1986-87	<b>Container</b> 80.2



*Dalliance and Undiscovered Country* --Book

Typesetting copy--composite photocopy of typescript with typescript and holograph revisions and photocopy page proofs, cut and pasted to versos of photocopy proofs of Donald Mitchell's *Gustav Mahler*, all with holograph printer's marks, nd **Container** 80.3-4

Photocopy of corrected page proofs, [1986] **Container** 4.2

*Despair* --Screenplay adaptation of the book by Vladimir Nabokov

Holograph draft, Aug. 1976-March 1977 **Container** 4.3

Thermofax typescript with typescript revision pages and additional thermofax typescript draft fragments, Nov. 1976. With thermofax letter from Stoppard to Helmut Krapp, 25 Nov. 1976 **Container** 4.4

Photocopy typescript screenplay, with holograph corrections, bound, nd **Container** 4.5

Thermofax and original typescript insert and revision pages, March-April 1977. With thermofax letter from Stoppard to Peter Märthesheimer and Rainer Fassbinder, 7 March 1977 **Container** 4.6

Articles and reviews, 1978 **Container** 4.7

Correspondence, 1976-78 **Container** 4.8

Correspondence, 1992-93 **Container** 80.5

*Dirty Linen and New-Found-Land*

## Stage play

Holograph and typescript drafts, Jan.-March 1976 **Container** 4.9

Holograph and typescript drafts **Container** 5.1

[Maddie Sees It Through], carbon typescript, with holograph revisions, nd **Container** 5.2

[Maddie Sees It Through], carbon typescript of *Dirty Linen*, with typescript and holograph corrections, nd **Container** 5.3

[Maddie Sees It Through], photocopy of corrected typescript of *Dirty Linen*, nd **Container** 5.4

Photocopy of corrected typescript of *Dirty Linen*, with additional holograph revisions, nd **Container** 5.5

French program containing text of play, Nov. 1976	<b>Container</b> 80.6
Programs and production photographs, 1976-79	<b>Container</b> 5.6
Poster: Kennedy Center (copy one of two, Oversize Box 2, folder 1)	
Mounted posters:	
Almost Free Theatre, 1976 (Oversize Box 3)	
Barcelona, Spain, nd (Oversize Box 3)	
Articles, reviews, and advertisements, 1976-77	<b>Container</b> 80.7
Articles and reviews, 1977	<b>Container</b> 5.7
Postmark cancellation, 1979	<b>Container</b> 80.8
French translation by Claude Etienne, photocopy typescript, bound, nd	<b>Container</b> 5.8
<i>The Dissolution of Dominic Boot</i>	
Radio play	
Photocopy typescript, 1978	<b>Container</b> 5.9
Photocopy of typescript with holograph notations, nd	<b>Container</b> 80.9
<i>Script as broadcast for Just Before Midnight</i> No. 37, mimeograph typescript, with holograph revisions, nd	<b>Container</b> 66.18
Teleplay (as <i>The Engagement</i> )	
"First Draft," photocopy typescript, with holograph revisions, bound, nd	<b>Container</b> 5.10
Typescript scene outline and typescript insert pages, nd	<b>Container</b> 5.11
Photocopy typescript, nd	<b>Container</b> 66.19
Reviews, 1970	<b>Container</b> 80.10
<i>Doctor Masopust, I Presume</i> --Episode One of radio serial "Tales of Doctor Masopust," by Gordon M. Williams and Tom Stoppard	

Mimeo of typescript with holograph revisions, nd	<b>Container</b> 80.11
Mimeo of typescript with holograph revisions, nd. [With mimeo typescript synopsis of serial premise, nd]	<b>Container</b> 80.12
Mimeo of typescript with holograph revisions	<b>Container</b> 80.13
Correspondence, 1973	<b>Container</b> 80.14
<i>The Dog It Was That Died</i> [Goodbye Again]	
Radio Play	
"First version of " <i>The Dog It Was That Died</i> , photocopy typescript, bound, Aug. 1982	<b>Container</b> 59.6
Bound photocopy typescript with holograph revisions, 16-18 Oct. 1982, nd. With photocopy of partially revised typescript	<b>Container</b> 80.15
Bound mimeo typescript with holograph revisions, notes, and notations, Oct. 1982	<b>Container</b> 80.16
Articles and reviews, nd	<b>Container</b> 80.17
Sony Radio Award certificate, 1983 (Oversize Box 5, folder 2)	
The Giles Cooper Award certificate, 1992 (Oversize Box 2, folder 2)	
Teleplay	
"Master Copy," typescript with typescript revisions taped in, nd	<b>Container</b> 80.18
Photocopy typescript with holograph corrections, nd	<b>Container</b> 81.1
Bound photocopy typescript, nd	<b>Container</b> 81.2
Bound photocopy typescript with holograph revisions, nd	<b>Container</b> 81.3
Composite original and photocopy typescript with holograph revisions, Oct. 1987	<b>Container</b> 81.4
Bound photocopy typescript with holograph revisions, Oct. 1987	<b>Container</b> 81.5

Photocopy typescript page with holograph revisions, nd	<b>Container</b> 81.6
Photocopy typescript revision pages with holograph corrections, nd	<b>Container</b> 81.7
Typescript pages with holograph revisions, nd	<b>Container</b> 81.8
Composite original and photocopy typescript draft, with holograph revisions and taped-in typescript revisions, April 1988	<b>Container</b> 81.9
Photocopy typescript production material and script, with holograph revisions, May 1988	<b>Container</b> 81.10
Film schedule, 4 May 1988	<b>Container</b> 81.11
Correspondence, 1982-94	<b>Container</b> 81.12
<i>The Dog It Was That Died, and Other Plays --Omnibus</i>	
Photocopy page proofs, with holograph corrections, Aug. 1983 [Faber and Faber 1983 edition]	<b>Container</b> 5.12
Photocopy page proofs, 1983	<b>Container</b> 81.13
<i>Dogg's Hamlet, Cahoot's Macbeth --Double-bill of one-act plays; Dogg's Hamlet is based on Dogg's Our Pet and Fifteen-Minute Hamlet [ Fifteen-Minute Dogg's Troupe Hamlet ]</i>	
Stage play	
Holograph draft, primarily of <i>Cahoot's Macbeth</i> , with some typescript pages, Dec. 1978-July 1979	<b>Container</b> 5.13-14
Photocopy typescript of <i>Dogg's Hamlet</i> , with holograph revisions, May 1979	<b>Container</b> 6.1
Photocopy typescript of <i>Cahoot's Macbeth</i> , with holograph revisions, nd	<b>Container</b> 6.2
Stage manager's script of <i>Cahoot's Macbeth</i> , photocopy of corrected typescript with light and sound cues, with additional holograph revisions, nd	<b>Container</b> 6.3
Various photocopy typescript fragments, some with holograph revisions, July [1976], nd	<b>Container</b> 6.4
Programs, 1978-79	<b>Container</b> 6.5

Program for <i>Mackoon's Hamlet, Cahoot's Macbeth</i> [rewrite for San Diego production]	<b>Container</b> 82.1
Mounted poster: Bangalore, India, nd (Oversize Box 4)	
Articles and reviews, nd	<b>Container</b> 82.2
Correspondence and publicity material, Aug.-Oct. 1979	<b>Container</b> 6.6
Correspondence, 1990-91	<b>Container</b> 82.3
Correspondence for <i>Mackoon's Hamlet, Cahoot's Macbeth</i>	<b>Container</b> 82.4
<b>Book</b>	
Printed copy of Inter-Action 1979 edition, with holograph revisions and notes to printer for use as Faber and Faber 1979 edition. With additional original and photocopy typescript pages, with holograph revisions and notes to printer, nd	<b>Container</b> 6.7
Page proofs, Faber and Faber 1979 edition (Oversize Box 7)	<b>Container</b> 6.8
Page proofs, with holograph corrections, Faber and Faber 1980 edition	<b>Container</b> 6.9
Flyer for booksigning, nd	<b>Container</b> 82.5
Bound typescript of Icelandic translation by Gudjón Olafsson, [1990]	<b>Container</b> 82.6
<i>Dogg's Our Pet</i>	
<b>Stage play</b>	
Photocopy of corrected typescript, 1971	<b>Container</b> 6.10
Photocopy of corrected typescript, nd	<b>Container</b> 6.11
Mimeo typescript with holograph revisions, nd. [With typescript pages with holograph revisions, nd]	<b>Container</b> 82.7
Diary notes (see <i>Galileo</i> notebook, Folder 84.15)	
Programs, 1972	<b>Container</b> 6.12
Flyer, 1971	<b>Container</b> 82.8

"Misc. cuttings," articles and reviews, 1971-72	<b>Container</b> 82.9
Correspondence, 1972	<b>Container</b> 82.10
Book	
Photocopy page proofs, two sets, [1971]	<b>Container</b> 6.13
"Filmstrip," photocopy typescript, nd	<b>Container</b> 66.20
<i>Empire of the Sun</i> --Screenplay adaptation of the book by J. G. Ballard	
Research photographs of Shanghai, nd. With typescript of Shanghai climate information, nd	<b>Container</b> 8.8
Copy of a 1926 map of Shanghai, nd (Oversize Folder 1)	
Bound photocopy typescript of detailed film scenario for the book, divided by chapter; outline of scenes by chapter; and descriptions of characters, with sample dialogue. With one page of holograph notes by Stoppard, nd	<b>Container</b> 82.11
Photocopy typescript, bound, [June 1985]	<b>Container</b> 6.14
Holograph draft, Oct. 1985. With holograph notes, June 1985, nd	<b>Container</b> 6.15
Holograph drafts, June 1985-March 1987, nd With typescript outline, nd	<b>Container</b> 6.16
Typescript draft, nd	<b>Container</b> 7.1
Photocopy typescript, bound, nd	<b>Container</b> 7.2
Holograph notes on screenplay changes for preceding bound photocopy typescript	<b>Container</b> 7.3
Photocopy typescript, bound, nd	<b>Container</b> 7.4
Typescript pages with holograph revisions, nd	<b>Container</b> 82.12
Original and photocopy typescript fragments with holograph and taped-in typescript revisions, [1986]	<b>Container</b> 82.13
"First Draft," incomplete typescript draft, 17 Jan. 1986 Pages missing from this version were incorporated into the succeeding draft	<b>Container</b> 7.5
Typescript, nd Incorporates pages from 17 Jan. 1986 typescript	<b>Container</b> 7.6

"Corrected odd pages Second Draft 23-5-86," photocopy typescript draft fragments, with holograph revisions	<b>Container</b> 7.7
"2nd Draft," photocopy typescript, bound, May 1986	<b>Container</b> 7.8
Second Draft, bound photocopy typescript, nd	<b>Container</b> 82.14
Third Draft by Stoppard and Menno Meyjes, bound photocopy typescript, 11 July 1986, with photocopy typescript revision page inserts, 15 July 1986, and holograph notations, nd	<b>Container</b> 82.15
"Revised 3rd Draft," photocopy typescript, bound, Sept. 1986	<b>Container</b> 8.1
Photocopy typescript revision pages, some with holograph revisions or notations, 2 Feb.-28 March 1987	<b>Container</b> 83.1
The Camp Section, photocopy typescript fragment with holograph revisions, 2 and 26 Feb., 31 March 1987	<b>Container</b> 83.2
The Camp Section, photocopy typescript fragment with holograph revisions, 2 and 26 Feb., 31 March 1987. With duplicates, earlier, and later versions of some pages	<b>Container</b> 83.3
"The Camp Section, Original text 1/4/87," photocopy and original typescript fragment of 2 Feb. 1987 shooting script, with typescript revisions taped in, 31 March 1987. With typescript memo from Stoppard to Steven Spielberg, 1 April 1987	<b>Container</b> 83.4
"The Camp Section," incomplete photocopy typescript fragment, 2 and 26 Feb., 31 March 1987 With holograph revisions and notes. With duplicates of some pages	<b>Container</b> 83.5
"Revised 4th Draft-Shooting Script," composite photocopy and original typescript draft, with holograph corrections, Feb.-April 1987. With photocopy memo from Steven Spielberg to "All Concerned," 27 Feb. 1987	<b>Container</b> 8.2
Revisions and memos from Stoppard to Spielberg regarding Revised 4th Draft. Photocopy typescripts, with holograph corrections, Feb.-May 1987	<b>Container</b> 8.3
Typescript notes, 23 May 1986, nd; and memos to Steven Spielberg, 23 March-2 April 1987	<b>Container</b> 83.6
"Additions-Jerez, May 87," holograph and photocopy typescript revision pages for Revised 4th Draft, 20 May 1987	<b>Container</b> 8.4
Correspondence re. script revisions, writing credits, and production, 1985-87	<b>Container</b> 8.5-6

Correspondence re. travel and reimbursement, 1985-87	<b>Container 8.7</b>
Correspondence, 1987-93	<b>Container 83.10</b>
Photographs, July 1987, nd	<b>Container 8.9</b>
Negatives <b>(RESTRICTED)</b>	
Photograph of Steven Spielberg and Christian Bale, nd	<b>Container 83.7</b>
Publicity brochure, nd, and name badge, 19 May 1987	<b>Container 83.8</b>
Articles and reviews, 1987-88	<b>Container 83.9</b>
<i>The Engagement</i> (see teleplay of <i>The Dissolution of Dominic Boot</i> )	
<i>Enigma</i> --Screenplay adaptation of the 1995 novel by Robert Harris	
Memo from Anthony Jones to Stoppard, 1 Feb. 1996	<b>Container 83.11</b>
<i>Enter a Free Man</i> [ <i>A Walk on the Water</i> ] [ <i>Preservation of George Riley</i> ]	
Teleplay	
Camera Script, stamped "Final Draft Script," mimeograph typescript, 1963	<b>Container 67.1</b>
Reviews, nd	<b>Container 84.1</b>
Radio Play	
Mimeograph typescript, with holograph revisions in an unknown hand, 1965	<b>Container 67.2</b>
Stage play	
Holograph draft fragments and printed fragment, nd	<b>Container 9.1</b>
"The Preservation of George Riley," bound photocopy typescript with holograph revisions, nd	<b>Container 83.12</b>
Composite photocopy, carbon, and original typescript, with holograph revisions, nd	<b>Container 67.3</b>
Programs, 1974	<b>Container 9.2</b>



Programs, 1968, 1990, 1992, nd	<b>Container</b> 83.13
Articles, reviews, and advertisements, 1968, 1970	<b>Container</b> 83.14-15
"Foreign Language Cuttings" [articles and reviews], 1964-1969	<b>Container</b> 83.16
<b>Book</b>	
Incomplete page proofs, 1968	<b>Container</b> 84.2
"Der Spleen Des George Riley" --German translation, [teleplay] shooting schedule, photocopy typescript, 1982. With letter from George Galitzine, 14 June 1982	<b>Container</b> 9.3
Folder label of German translation by Gustav Frank, nd	<b>Container</b> 84.3
<i>Every Good Boy Deserves Favour</i>	
<b>Stage play</b>	
Holograph and typescript drafts, Oct. 1974-Jan. 1978	<b>Container</b> 9.4-5
Carbon typescripts of two drafts, June, July 1976	<b>Container</b> 9.6
Thermofax of July 1976 typescript, with holograph revisions, March 1977. With thermofax of letter from Stoppard to Trevor Nunn, nd	<b>Container</b> 9.7
Typescript with two thermofax copies, March 1977	<b>Container</b> 9.8
Photocopy typescript, bound, 4 copies, March 1977	<b>Container</b> 9.9-10
Stage manager's script. Photocopy typescript with light and sound cues, March 1977	<b>Container</b> 9.11
Bound photocopy of typescript with holograph revisions in unidentified hand, [1986]	<b>Container</b> 84.4
Programs and production photograph, 1977-81	<b>Container</b> 9.12
Audio cassette tape, 1978	<b>Container</b> 84.5
Photocopy of Moody Blues album cover, nd	<b>Container</b> 84.6

Flyers and programs, 1977-78	<b>Container</b> 84.7
Articles and reviews, 1976-78	<b>Container</b> 10.1
Articles and reviews, 1977-79	<b>Container</b> 84.8
Mounted posters:	
Ro Theater, Rotterdam, Holland, 1979 (Oversize Folder 2)	
John Player Centenary Festival, 1977 (Oversize Folder 6)	
National Theatre, Norway, 1979 (Oversize Box 3)	
Pact Drama, Johannesburg, 1986 (Oversize Box 4)	
Book	
Introduction to Faber and Faber 1978 edition, typescript with holograph instructions to printer, 19 Oct. 1977	<b>Container</b> 10.2
<i>La Musique Adoucit les Moeurs</i> --French adaptation by Guy Dumur, photocopy typescript, with holograph revisions, bound, nd, and photocopy typescript, with holograph corrections, nd	<b>Container</b> 10.3
Correspondence and production file, 1976-79	<b>Container</b> 10.4-5
Correspondence, 1982-93 With Los Angeles contact sheet, 1986, and RPO rehearsal schedule, 1987	<b>Container</b> 84.9
<i>Every Good Boy Deserves Favour</i> [and] <i>Professional Foul</i> --Omnibus	
Setting copy, photocopy of corrected typescript with instructions to the printer, nd	<b>Container</b> 10.6
Page proofs, with holograph corrections, Faber and Faber 1978 edition (galley files)	
<i>A Far Off Place</i> --Screenplay adaptation of the book by L. van der Post	
Typescript list of spellings; typescript draft fragments; and typescript "Extract from Testament to the Bushmen" by Laurens van der Post and Jane Taylor, nd	<b>Container</b> 84.10
Photocopy typescript with holograph notes and revisions, bound, 1 Oct. 1988	<b>Container</b> 43.1
Photocopy typescript, bound, 1 Dec. 1988	<b>Container</b> 43.2
Correspondence, 1988-93	<b>Container</b> 84.11

*The Fifteen-Minute Hamlet* [ *The Fifteen-Minute Dogg's Troupe Hamlet* ]--Stage play

Double bill with *The Real Inspector Hound*, photograph and program, 1992 (see *The Real Inspector Hound*, Folders 104.16 and 104.17)

Puppentheater, Berlin, production by Zlatko Bourek, photographs, 1987; **Container**  
Tschechow program, 1988 84.12

Mounted poster: Zlatko Bourek's puppet production at Teatar & TD, Zagreb, Croatia, nd  
(Oversize Folder 3)

Bound typescript of Icelandic translation by Gudjón Olafsson, nd **Container**  
84.13

*Tom Stoppard's 15 Minute Hamlet* --Screenplay adaptation by Todd Louiso, **Container**  
photocopy typescript, bound, 1994 59.7

*Four Plays for Radio* --Omnibus

Photocopy of corrected page proofs, June 1984 [Faber and Faber 1984 edition] **Container**  
10.7

*The Frog Prince* --Screenplay based on the short story by John Collier, never produced

Youth, Age, & A Frog Prince [short stories by John Collier], bound photocopy **Container**  
typescript, nd 84.14

Incomplete carbon typescript, nd **Container** 10.8

Holograph and carbon typescript drafts, July 1976. **Container** 10.9

Correspondence, 12-26 Aug. 1976 **Container** 10.10

*Funny Man* --Unproduced teleplay

Photocopy typescript, nd, with holograph title page in unknown hand **Container**  
67.4

*Galileo* --Unproduced screenplay

Notebook of holograph research notes, Jan. 1971. Includes notes for *Where Are They Now*, Nov. 1969, and diary notes for *Dogg's Our Pet*, 30 Sept., 12 Nov.-6 Dec. 1971 **Container**  
84.15

Bound photocopy typescript, May 1971. Two copies, one incomplete **Container**  
84.16-17

Photocopy typescript with some holograph corrections, bound, nd. With note from Stoppard to Trevor [Nunn]	<b>Container</b> 43.3
Photocopy typescript with some holograph corrections, bound, nd	<b>Container</b> 43.4
Photocopy typescript with some holograph corrections, bound, nd	<b>Container</b> 43.5
Clippings, 1971	<b>Container</b> 85.1
[Life of Galileo], screenplay by Barbara Bray and Joseph Losey, based on the 1947 Charles Laughton film version of the play by Bertolt Brecht. Photocopy typescript draft with holograph revisions in unidentified hand; photocopies of drawings by John Hubley, typescript excerpts of Brecht's notes, set design, typescript list of props, actors, costumes, sound, and set requirements by sequence, typescript notes by Losey, and typescript extracts from Losey's "L'Oeil du Maitre." 20 June 1974	<b>Container</b> 85.2
Letter from Stoppard to Michael ____, 13 June	<b>Container</b> 59.8
<i>The Gamblers</i> --Stage play	
Typescript synopsis, nd	<b>Container</b> 10.11
Holograph notes, nd	<b>Container</b> 10.12
Holograph draft, nd	<b>Container</b> 10.13
Incomplete carbon typescript, with holograph revisions, nd	<b>Container</b> 10.14
Incomplete photocopy typescript, [1960]	<b>Container</b> 67.5
Review clipping, 1965	<b>Container</b> 85.3
[The Grapefruit Millionaire], holograph pages, Oct. 1974-Jan. 1975	<b>Container</b> 85.4
<i>Hapgood</i>	
Stage play	
Holograph notes, 22 April 1986	<b>Container</b> 85.5
Holograph drafts, July 1986-Nov. 1987	<b>Container</b> 11.1-3
Holograph and photocopy holograph drafts, Nov.-Dec. 1986	<b>Container</b> 11.4

Holograph draft, Sept.-Nov. 1986, Nov. 1987	<b>Container</b> 11.5-7
Photocopy typescript draft fragments, nd	<b>Container</b> 12.1
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Typescript draft with holograph revisions and insert pages, 16 March 1994, nd	<b>Container</b> 86.4

Photocopy typescript, with holograph revisions and insert pages, nd. [With additional faxed typescript pages, 22 March 1994]	<b>Container</b> 59.12
Faxes of holograph and typescript pages with holograph revisions, 24 March 1994	<b>Container</b> 86.5
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Photocopy typescript, with holograph revisions, nd	<b>Container</b> 60.2
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Photocopy typescript, 26 Nov. 1994	<b>Container</b> 86.7
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Typescript pages, nd	<b>Container</b> 86.8
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Rehearsal photograph of Stoppard with Felicity Kendal and Nigel Hawthorne, nd	<b>Container</b> 43.6
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- Notebook containing notes from meetings with Kathleen Kennedy and Hugh Hudson, Aug. and 3 Sept. 1995. With notes re. *Indian Ink* and notes re. card scheme. **Container** 90.4
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#### Stage Play

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Incomplete typescript with holograph revisions in Jacky Matthews' hand, with faxes of typescript pages with holograph revisions and insert pages, 8 and 9 Sept. 1994	<b>Container</b> 92.1
Typescript fragments, with holograph revisions in Jacky Matthews' hand, nd	<b>Container</b> 92.2-3
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"Corrected" photocopy typescript fragment, Sept. 1994	<b>Container</b> 92.7
Typescript pages with holograph revisions in Jacky Matthews' hand	<b>Container</b> 92.8
Photocopy typescript, with holograph revisions, Sept. 1994	<b>Container</b> 62.6
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- Holograph and photocopy typescript revision pages, 8, 24 and 25 Jan. 1995, nd **Container** 92.13
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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
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Programs and flyers, 1974-93	<b>Container</b> 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, 1974-77, 1993, nd

**Container 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	<b>Container</b> 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	<b>Container</b> 53.1
Photocopy page proofs, 1999	<b>Container</b> 120.9
Correspondence, 1975-78	<b>Container</b> 31.6
Correspondence, including reproduction of drawing of Stoppard by Antony Sher, 1981-98	<b>Container</b> 120.10
German translation by Hilde Spiel, "Playing Text Akademie Theater," photocopy typescript, with holograph revisions, bound, nd	<b>Container</b> 31.7
German translation by Hilde Spiel, photocopy typescript, with holograph revisions, nd. With correspondence re. German production, March 1975-Dec. 1976	<b>Container</b> 31.8
[ <i>Travesties: An Opera in Two Acts</i> ], by Bolen High, "Incomplete Second Draft," photocopy of corrected typescript, March 1981	<b>Container</b> 31.9
<i>Two Acts of Love with a 15 Minute Interval</i> --Ford Martin Fund benefit to which Stoppard contributed "Magic Moments with Mantovani" and "Welcome to the Club"	
Program, 1987	<b>Container</b> 120.11
<i>Undiscovered Country</i> --Adaptation of Arthur Schnitzler's <i>Das Weite Land</i>	
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	<b>Container</b> 121.6
[ <i>The Vast Domain</i> ] --Translation of <i>Das Weite Land</i> , by Edward Woticky and Alexander Caro, photocopy, nd	<b>Container</b> 33.8
<i>Vatel</i> --Screenplay, co-authored by Jeanne Labrune	
Typescript pages faxed to Liz Boorn, 28 June 1999	<b>Container</b> 121.7
<i>A Walk on the Water</i> (see <i>Enter a Free Man</i> )	
<i>Where Are They Now?</i>	
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 galleys, 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
- "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
- "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 **Container**  
holograph revisions, 11 Oct. 1988 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) **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*. **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