David Mamet:
An Inventory of His Papers in the Manuscript Collection at the Harry Ransom Humanities Research Center

Descriptive Summary

Creator: Mamet, David, 1947-
Title: David Mamet Papers
Extent: 333 document boxes, 17 serial boxes, 12 oversize boxes, 1 galley folder, 21 oversize folders (152.88 linear feet)
Language: English, French, German, Hebrew, Italian, and Spanish
Access: Open for research

Administrative Information

Acquisition: Purchase, 2007 (R16498)
Processed by: Jennifer Hecker and Katherine Mosley, with the assistance of Jesse Cordes Selbin, 2009
Repository: The University of Texas at Austin, Harry Ransom Humanities Research Center
Biographical Sketch

David Alan Mamet was born November 30, 1947, in Chicago, Illinois. His father, Bernard Morris Mamet, was a labor lawyer, and his mother, Lenore June Silver Mamet, was a teacher. Mamet’s parents divorced in 1958.

Mamet was introduced to the theater as a teenager, when he worked backstage at Hull House Theatre and as a busboy at the improvisational comedy troupe Second City. After graduating from Francis W. Parker High School in Chicago, Mamet attended Goddard College in Plainfield, Vermont, studying drama and literature. He also spent a year studying acting with Sanford Meisner at the Neighborhood Playhouse School of the Theatre in New York City. After receiving his B. A. degree from Goddard in 1969, Mamet worked for a year as a drama teacher at Marlboro College in Vermont. During that time his play Lakeboat was produced by his students. Mamet then returned to Chicago for a year, working at a variety of jobs. From 1971 to 1972, he was a drama instructor and artist-in-residence at Goddard College, where he formed a company of actors, the St. Nicholas Company, which produced several of his plays. Mamet returned to Chicago the following year, and with Steven Schachter, William H. Macy, and Patricia Cox, founded a reincarnation of his earlier acting company, the St. Nicholas Theater Company. He served as the company’s artistic director until 1976. He was associate director of the Goodman Theatre in Chicago from 1978 to 1979, and he and Macy founded the Atlantic Theater Company in New York in 1985.

In 1975, a successful double-bill performance of Mamet’s plays Sexual Perversity in Chicago and Duck Variations was staged off-off Broadway at St. Clement’s Theatre in New York. American Buffalo, which opened at Broadway’s Ethel Barrymore Theatre in 1977, was voted the Best American Play of 1976-1977 by the New York Drama Critics Circle and solidified Mamet’s reputation as a playwright. Many of Mamet’s subsequent plays, including Edmond (1982), Glengarry Glen Ross (1984), Speed-the-Plow (1988), Oleanna (1991), and The Cryptogram (1994), also received high acclaim. Mamet was awarded the 1984 Pulitzer Prize for drama for Glengarry Glen Ross, and Speed-the-Plow received the 1988 Tony Award for best play.


In addition to his reputation as a playwright, screenwriter, director, and producer, Mamet is known as an essayist and novelist and has written poetry and lyrics, published a book of cartoons, and contributed drawings and blogs to the news website The Huffington Post. Several of his books and plays were written for children.
Mamet was married to actress Lindsay Crouse from 1977 to 1990; they have two daughters, Willa and Zosia. In 1991, Mamet married actress Rebecca Pidgeon; they have two children, Clara and Noah.

Sources:


Scope and Contents

The papers of American playwright, writer, and film director David Mamet consist mainly of manuscripts and related production materials for most of his plays, films, and other writings, primarily dating from 1969-2005. Included are journals; typescript and handwritten manuscript drafts, revision pages, and notes; photographs, theater programs, posters, schedules, contact lists, set designs, and similar play production material; expense receipts, schedules, cast and crew lists, shot lists, storyboards, location photographs, film stills, movie props, set newsletters, and other film production material; research material; reviews and other clippings; scrapbooks; agreements; page proofs; dust jacket designs; musical scores; artwork; correspondence; agreements; award certificates; datebooks and weekly schedules; office and business files; and periodicals. The collection has been organized in six series: I. Works (1966-2007 and undated, 257 boxes, 8 oversize boxes, 21 oversize folders, 1 galley folder); II. Career-Related Papers (1969-2002, 7 boxes); III. Office and Business Files (1964-2003 and undated, 58 boxes, 1 oversize box); IV. Personal and Family Papers (1918-2000 and undated, 2 boxes); V. Works by Others (1931-2000 and undated, 9 boxes); and VI. Serial Publications (1974-2005, 17 boxes, 3 oversize boxes). While most of the material is in English, some translations and production materials are in other languages.

The Works series has been subdivided into three subseries: A. Journals; B. Plays, Screenplays, Teleplays, and Books; and C. Essays, Articles, Lectures, Lyrics, Poems, Reviews, and Short Stories. The 184 journals, which are arranged chronologically, date from 1966 to 2005 and include Mamet’s handwritten drafts of works, diary entries, drawings, ideas, and notes. Subseries B. comprises the majority of the collection and includes Mamet’s typescript and handwritten drafts, notes and outlines; production and publicity material for his plays and films; and typesetting copies and proofs for his books. Nearly all of Mamet’s work to date, from his 1969 college thesis, Camel, to his
2007 play *November*, is represented in some form, including *American Buffalo*, *Glengarry Glen Ross, House of Games, Oleanna, The Spanish Prisoner*, *Speed-the-Plow, The Verdict*, and *Wag the Dog*. Subseries C. consists primarily of typescript drafts of Mamet’s essays, articles, song lyrics, poetry, and other shorter works, dating from 1975 to 2005.

Series II. Career-Related Papers includes datebooks and weekly schedules; awards and honors; photographs, including those of Mamet’s associates; scrapbooks containing primarily reviews and other clippings about Mamet and his work; materials relating to Mamet’s brief career as an actor and his work as a teacher; and works written about Mamet.

Series III. Office and Business Files is composed of four interrelated groups of files. The first group is composed of the files from David Mamet’s office. These files were primarily maintained by Mamet’s various assistants. The bulk of the material dates from the 1990s, and contains a broad array of subject matter, some of which is related to the materials in the Works series, or contains materials similar to those found in the separate Personal and Family Papers series. The other three groups, the files of the Back Bay Theater Company (a stage production company), Bay Kinescope (a film production company), and The School Company (another film production company) are all related to Mamet productions and the production process.

Among the varied items in Series IV. Personal and Family Papers are Mamet’s baby book; original artwork by Shel Silverstein for birth announcements for Mamet’s children Clara and Noah; clippings on a variety of topics; theater programs, catalogs, and other published material; family photographs; and Mamet’s high school diploma.

Most of the items in Series V. Works by Others are copies of scripts used by Mamet’s first wife, actress Lindsay Crouse. Also present are manuscripts of works by such writers as Grace McKearney, Mamet’s sister, Lynn Mamet, John Sayles, and others.

The final series, Serials Publications, contains full issues of periodicals that include works by or about Mamet; these range in date from 1988 to 2000.

Books, audio-visual materials, electronic records, and personal effects received with Mamet’s papers have been transferred to other departments within the Ransom Center. See the Separated Material description for further details.

**Series Descriptions**

**Series I. Works, 1966-2007, undated (257 boxes, 8 oversize boxes, 21 oversize folders, 1 galley folder)**

The Works series, at 257 boxes, is the largest series and is organized into three subseries: A. Journals; B. Plays, Screenplays, Teleplays, and Books; and C. Essays, Articles, Lectures, Lyrics, Poems, Reviews, and Short Stories. The journals are arranged chronologically, while all works are arranged alphabetically by published title. An index of works and titles provided at the end of this finding aid identifies all locations of a particular work, with the exception of drafts in journals.

Nearly all of Mamet’s works are represented in some form. Many were first written by hand as pages of dialogue in notebooks, called journals. Mamet began keeping these journals while in college as a way to record his daily reflections, notes, ideas, and writings. Some works were
abandoned and exist only as pages of dialogue written longhand in a notebook. Many of the journals have numbered pages, and most entries are dated. The 184 journals, dating from 1966 to 2005, make up Subseries A.

Subsequent drafts of Mamet’s works were typed, and Mamet’s revision process is reflected in the numerous drafts that may be present for a single work in Subseries B. These include typescripts containing handwritten revisions, new typescripts reflecting the changes made, and photocopy "protection copies." Most drafts are dated, although the dates of the handwritten revisions were then used as dates for the subsequent revised typescript produced for Mamet by a typist, so that several drafts may share a date. Many works are also represented by files containing notes, pages of dialogue, and revision pages, or "outtakes." Outlines, notes, and handwritten charts showing plot progression are also common. Production materials for Mamet’s plays include correspondence, schedules, contact sheets, set designs, theater programs, posters, photographs, and review clippings. Production materials for his screenplays include research material, agreements, location information, cast and crew lists, expense receipts, schedules, shot lists, storyboards, movie props, film stills, and set newsletters. Of particular interest are the set newsletters produced for the cast and crew on the set of films he directed; these contain jokes, cartoons by Mamet, and other humorous entries related to the filming. Mamet’s published works are represented by "copyedited" manuscripts, page proofs, dust jacket proofs, and correspondence.

The earliest work represented in the archive is Mamet’s Camel, a revue written in 1969 as Mamet’s thesis at Goddard College. Called The Camel Document, the thesis includes commentary and background information. All of Mamet’s best-known plays are represented in the archive, including but not limited to American Buffalo, Boston Marriage, The Cryptogram, Edmond, Glengarry Glen Ross, Lakeboat, The Old Neighborhood, Oleanna, Sexual Perversity in Chicago, Speed-the-Plow, The Water Engine, and The Woods. Of particular note are drafts for The Cryptogram, which grew out of an earlier work, Donny March. Numerous revisions over a fifteen-year span show the significant changes made, including the evolution of the play’s initial focus on a couple’s failed relationship to the impact their betrayals and separation have on their son. The father, a major character in the early drafts, is not present in the final version. For many works, files containing Mamet’s notes about plots and characters reveal his dramatic intentions.

Of special note are Mamet’s handwritten charts showing plot structures and outlines, including the characters’ mythological journeys, for his screenplays Heist, Homicide, and House of Games. American Buffalo, Glengarry Glen Ross, and Oleanna are represented as both plays and screenplays. Among other well-known screenplays by Mamet are Hannibal, Heist, Homicide, House of Games, The Postman Always Rings Twice, The Spanish Prisoner, Spartan, State and Main, The Verdict, Wag the Dog, and The Winslow Boy. A copy of the 1978 Vintage Books edition of James M. Cain’s novel The Postman Always Rings Twice contains Mamet’s handwritten annotations. Other noteworthy items include the Formula book used as the central prop in the movie The Spanish Prisoner and, for films directed by Mamet, the set newsletters described above. Television projects include episodes of Hill St. Blues and The Unit; Lansky; A Life in the Theatre; Ricky Jay and His 52 Assistants; Texan; Anton Chekhov’s Uncle Vanya; and a film of Samuel Beckett’s Catastrophe for a Beckett on Film project.

In addition to papers relating to Mamet’s well-known works are those for film and television projects that were never produced. Among these are the screenplays Autobiography of Malcolm X, The Contract (an adaptation of Thomas Kelly’s Payback), The Deerslayer (adaptation of the book by James Fenimore Cooper), Dentists with Guns, Diary of a Young London Physician (an adaptation of Robert Louis Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde), Dillinger, Ordinary Daylight (adaptation of the book by Andrew Potok), Spain, and Will B. Good (adaptation of the book Frame-Up: The Untold Story of Roscoe "Fatty" Arbuckle by Andy Edmonds); teleplays of
Mamet, David, 1947-

Acme Affiliated, Extramarital Infidelity, *A Waitress in Yellowstone or Always Tell the Truth*; and proposed television series titled *Bradford*, Chicago, Hotel, Jimmy J, Mercer Street, and *We Will Take You There*.

Mamet’s published collections of essays, including *Bambi vs. Godzilla: On the Nature, Purpose, and Practice of the Movie Business*; *The Cabin*; *Jafsie and John Henry; Make-Believe Town; On Directing Film; Some Freaks; South of the Northeast Kingdom*; and *True and False: Heresy and Common Sense for the Actor*, are represented by multiple drafts of essays, page proofs, and dust jackets. Drafts of poems for two collections of poetry, *The Chinaman* and *Hero Pony*, are present. Other books include Mamet’s novels, *The Old Religion*, *The Village*, and *Wilson: A Consideration of the Sources*, as well as *Henrietta, The Owl, Passover, and Warm and Cold*, all written for children. *Tested on Orphans: Cartoons by David Mamet* is represented by photocopy drawings of the cartoons included in the book.

Also present, in Subseries C., are hundreds of diverse shorter works including essays, articles, lectures, poems, reviews, song lyrics, and short stories. Individual titles may be accessed via the works and titles index. Many of the essays were published in periodicals, and subsequently in one of Mamet’s several essay collections. Often, first drafts were typed by Mamet, then sent along to his assistant to be retyped, sent to his agent (or publisher), and filed. Some short stories and song lyrics were co-authored with friends or family members, including Lindsay Crouse, Rebecca Pidgeon, and Shel Silverstein.

While some correspondence is scattered throughout the Works series, most correspondence is located with Mamet’s office files in Series III. An index of correspondents at the end of this finding aid contains locations for all correspondence in the collection, with the exception of Back Bay Theater Company files, Bay Kinescope files, and School Company files.

In the following container list, photocopies of typescripts are noted as such only when they also contain Mamet’s handwriting. Clippings, faxes and manuscript pages with adhesive tape or post-it notes have been photocopied for preservation purposes.

**Series II. Career-Related Papers (1969-2002, 7 boxes)**

Dating from 1969 to 2002, Mamet’s career-related papers include datebooks and weekly schedules; awards and honors; photographs, including those of Mamet’s associates; scrapbooks containing primarily reviews and other clippings about Mamet and his work; materials relating to Mamet’s short career as an actor and his work as a teacher; and works written about Mamet. Within the photographs are early photographs of Mamet, Mamet at work on various unidentified sets, Mamet with Shel Silverstein, a photograph of John Houseman, and wardrobe continuity photographs of Robert DeNiro. Thirteen scrapbooks date from 1974 to 1983 and appear to have been compiled by Mamet’s mother, Lenore "Lee" Mamet Kleiman. Envelopes of letters, mostly from Mamet and Lindsay Crouse to his mother, that were with the scrapbooks have been removed to family/personal correspondence files within the Office Files in Series III.

Materials relating to Mamet’s acting career include a program and photograph from his role as Theseus in *A Midsummer Night’s Dream* and programs from productions of *Mister Robert* and *The Impossible Years*. Of particular interest in the papers relating to Mamet’s teaching career and lectures are lecture notes taken by a student attending his lectures at New York University and Mamet’s proposal for his "Practical Aesthetics" seminar. Works about Mamet include interviews and other clippings; a transcript from his appearance on the *Dick Cavett Show*, a transcript from a 1986 interview with H. I. Schvey, and theses and other works written about Mamet.

**Series III. Office and Business Files, 1964-2003, undated (58 boxes, 1 oversize box)**
Series III. is composed of four subseries: A. Office Files; B. Back Bay Theater Company Files; C. Bay Kinescope Files; and D. School Company Files. The Office Files were maintained by Mamet’s assistants and include a mix of files concerning Mamet’s professional and personal activities. There are correspondence files dealing with both the Back Bay Theater Company and Bay Kinescope; with various works and other projects; with Mamet’s agent; and with his financial and legal representation. Of note are Bernard Mamet’s files documenting his early representation of his son. Personal and family correspondence can also be found here, along with personal photographs and wedding planning information for Mamet’s marriage to Rebecca Pidgeon. A small amount of material relating to his wives and daughters, and also to his pets and livestock, are present. Also included are extensive files dealing with the purchase, sale, maintenance, furnishing, and renovation of three of Mamet’s homes. Evidence of various personal and professional matters handled by his assistants is present, including records of personal purchases and returns, research files, and travel plans and itineraries. Correspondence in the office files is included in the Index of Correspondents at the end of this finding aid.

The Back Bay Theater Company Files provide a view into the workings of Mamet’s Boston-based stage production company. Included are budgets, contracts, correspondence, financial and legal files, insurance information and policies, photographs, tax information, travel arrangements, and other production-related materials primarily related to Hamlet (both the stage play and a film version) and Oleanna (several different stage productions). Also present is a small amount of material related to other theatrical projects.

The Bay Kinescope Files deal mainly with film production. Present here are budgets, contracts, correspondence, financial records, insurance information and policies, legal files, location photos, schedules, tax information, travel arrangements, and other production-related materials. These primarily concern A Life in the Theatre, Oleanna, and Russian Poland, but also include material for other film projects, including Ace in the Hole, American Buffalo, an unproduced BBC documentary, Bradford, Edmond, Homicide, and others.

The files of The School Company are concerned entirely with the production of the film version of Oleanna. The files are dominated by financial material such as extensive accounts payable, payroll, and petty cash receipt files as well as cancelled checks. Also present are budgets, contracts, insurance information, script revisions and other production-related material.

Series IV. Personal and Family Papers (1918-2000, undated, 2 boxes)

Items in Series IV. Family and Personal Papers include Mamet’s baby book; original artwork by Shel Silverstein for birth announcements of Mamet’s children Clara and Noah; clippings and tear sheets on a variety of topics; theater programs, catalogs, and other published material; family photographs; and Mamet’s diploma from the Francis W. Parker School. Clippings include a piece on Harold Clurman from The Nation at the time of Clurman’s death in 1980, an essay by Steve Martin on "The Nature of Matter and Its Antecedents" from The New York Times Magazine, a review of "Miro, Miro, On the Mall," and a photocopy of the 1937 Encyclopedia Brittanica entry on "Direction and Acting" by Stanislavsky. Published materials include brochures on the Coldstream Guards, a gun sales notice, a "Donald Sultan: Works on Paper" 1989 catalog, a 1923 Columbia Records catalog, "An Introduction to Waldorf Education" by Rudolf Steiner, and a pamphlet on the Liberace Museum. Among the theater programs are those for productions of A Midsummer Night’s Dream (Brooklyn Academy of Music, 1971), Boys’ Life (Lincoln Center Theater, 1988), Higbee of Harvard (Senior Class of P. J. H. S., 1918) and the 1980 National Playwrights Conference. Mamet’s graduation certificate from Francis W. Parker School is housed with the fall 1996 issue of the school’s Parker Magazine.

Series V. Works by Others (1931-2000, undated, 9 boxes)
Most of the items in Series V. Works by Others were used by Mamet’s first wife, actress Lindsay Crouse. Some of these, such as a typescript of Robert Benton’s *Places in the Heart*, contain annotations by Crouse and production material. Also present are manuscripts by Grace McKearney, Lynn Mamet, Rosemarie Santini, John Sayles, and others.

Lynn Mamet, also known as Lynn Weisberg and Lynn Mamet Weisberg, is Mamet’s sister, whom he nicknamed Tunafish. Her works include a typescript for a novel version of her teleplay *Leslie’s Folly* (titled "Home by Another Way") along with a television pilot titled "New South Hell" and a screenplay, "Union Dues". Her contribution to Mamet’s proposed "Hotel" television series is located with his works in Series I.

Two typescripts of William H. Macy and Steven Schachter’s screenplay "Woodbury, Vt." are present, as is Macy’s annotated copy of *Hamlet*. All works by others are arranged alphabetically by author.

**Series VI. Serial Publications (1988-2000, 17 boxes, 3 oversize boxes)**

Serials Publications are issues of periodicals containing works by or about Mamet. They have been arranged alphabetically by serial title. The individual articles within the publications that are by or pertaining to Mamet have been included in the index of works and titles located at the end of this finding aid. Among the periodicals to which Mamet has frequently contributed are *Esquire, Gentlemen’s Quarterly, The New Yorker, New York Times Magazine*, and *Playboy*.

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**Related Material**

The following Ransom Center collections also contain Mamet-related materials:

- American Repertory Theatre
- DeNiro, Robert
- Stoppard, Tom

The University of Delaware Special Collections Department holds a collection of David Mamet material collected by Richard Hoffman.

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**Separated Material**

283 books arrived at the Ransom Center with the Mamet Papers. Included were multiple copies of Mamet’s works, foreign editions, and books used by Mamet for research on specific topics. These volumes have been removed from the archive and cataloged separately for the Center's Library.

Twenty videocassette tapes and seven reels of film have been transferred to the Ransom Center’s Moving Image Collection. Of the cassettes, eighteen are in VHS format, while two are ¾-inch U-matic tapes. Titles of these tapes include *All that Jazz, The Big Carnival, Let It Ride, Love Is Deaf* and *This Is an Important Film with Something to Say*. A small number of tapes related to five of Mamet’s films(*Heist, A Life in the Theatre, Ricky Jay and His 52 Assistants, State and Main, The Spanish Prisoner*) and to his
family life are present. In addition, seven reels of film used in the production of the Bay \Kinescope film logo can also be found here.

Two reel-to-reel tapes, one 12-inch vinyl LP, one 7-inch vinyl record, twenty-seven audio cassette tapes, and three compact discs( *Down From Above* by Rebecca Pidgeon’s band, Ruby Blue) have been transferred to the Ransom Center's Sound Recordings Collection. Six of the cassettes feature Mamet’s lectures about directing films, and two reel-to-reel recordings (plus cassette copies) document his musical talents. Also present are audio tapes of various Mamet-written or -directed productions including *American Buffalo, Edmond, Faust, The Frog Prince, A Life in the Theatre, and The Poet and the Rent*. Eight of the cassettes are recordings of productions for *Chicago Theatres On The Air*. Titles include *Black Beauty, Do the White Thing, The Hero’s Journey, The Jungle, Never the Sinner*, and *Three Women Talking*.

Fifteen computer disks have been transferred to the Ransom Center's Electronic Records Collection. The discs contain literary drafts, production budgets, and artwork.

The following items have been removed from the archive and housed with the Ransom Center's Personal Effects Collection:

- Buffalo-shaped metal lamp
- *Chicago Tribune Magazine* cover featuring Mamet, mounted, 1982 *Heist*, Hinton Field Airport visitor badge *
  *Hill St. Blues*, office key *House of Games*, two glass Critics’ Circle awards, 1988 *An Interview [Death Defying Acts]*, box engraved with "Opening Night March 6, 1995" and containing mold of teeth *Oleanna*, "Get Concerned" buttons *Spanish Prisoner*
  - Patch
  - Prop key to safe which held "The Process" in the film
  - St. Estephe flag
  - Viking hat
- *State and Main*
  - Best Ensemble Performance award from The National Board of Review, 2000, etched glass
  - Best Ensemble Performance award from The National Board of Review, 2000, etched glass
  - Best Film plaque, Fort Lauderdale International Film Festival, 2000
  - Tartan fabric samples
- Vietnam Veterans Workshop photo identification card, 1991

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**Arrangement**

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

David Mamet Papers--Series I. [Part I] [This Page]
Index Terms

Subjects
Authors, American--20th Century
Dramatists, American
Film adaptations
Jewish authors
Motion picture locations
Motion picture producers and directors
Motion pictures--Production and direction
Screenwriters--United States

Document Types
Appointment books
Baby books
Contracts
Doodles
Diaries
Drawings
Film stills
Journals
Legal documents
Photographs
Playbills
Receipts
Scrapbooks
Television scripts
Theater programs

Subseries A. Journals, 1966-2005

1966
20 June- 21 July 1966

16 August 1966- 29 September 1968; 23 April 1969

12 October 1968- 3 June 1969

7 June- 1 September 1969

1 September 1969- 29 January 1970

2 February- 7 September 1970

12 September- 23 October 1970

27 October 1970- 21 January 1971

21 January 1971- 23 January 1972


12 January 1972- ? [Beginning Acting Technique course notes]

23 January- 6 July 1972

2 September 1972- 25 January 1973

8 January 1973 [Beginning Acting Technique course notes]

29 January- 15 June 1973

5 February- 21 February 1973 [Continuing Acting Technique course notes, with Hebrew]

1 June- 28 July 1973 "Anna Christie" rehearsal-production notes"

13 June- 29 September, 1 November 1973

18 September- 1 November 1973
Mamet, David, 1947-

20 October- 7 November 1973

6 December 1973- 17 April 1974

18 April- 13 June 1974

17 June- 2 November 1974

5 November 1974- 28 January 1975

28 January- 19 April 1975

19 April- 30 June 1975

1 July- 15 August 1975

17 August- 6 October 1975

10 October- 3 December 1975

3 December 1975- 27 January 1976

Circa 1976" The Revenge of the Space Pandas, or Binky Rudich and the Two-Speed Clock"  Container 4.8

11 February- 25 May 1976

25 May- 31 August 1976

1 September 1976- 9 January 1977

9 January- 30 June 1977

2 July- 8 October 1977

5 October- 23 November 1977

23 November 1977- 20 January 1978

20 January- 21 February 1978

20 February- 20 March 1978

23 March- 10 May 1978

10 May- 12 June 1978

12 June- 7 September 1978
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<tr>
<td>11- 31 October 1982 &quot;Glengarry Glen Ross&quot;</td>
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<tr>
<td>26 October- 16 November 1982 &quot;Beyond Belief&quot;</td>
<td>10.1</td>
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</table>
19 November- 11 December 1982 "Joseph Dintenfass #1"

14- 29 December 1982 "Joseph Dintenfass #2"

30 December 1982- 25 January 1983

28 January- 9 March 1983 "G[langarry Glen] Ross ... Deer... D[onny] M[arch]... Essay in the Mall... J.D."

10 March- 5 April 1983 "Warm and Cold"

8 April- 8 May 1983

10 May- 19 June 1983

20 June- 9 August 1983

7 July- 11 August 1983 "Summer 1983"

9 August- 23 September 1983

26 September- 7 December 1983

7 December 1983- 15 February 1984

16 February- 19 April 1984

23 April- 26 June 1984

12- 25 May [1984]

28 June- 28 August 1984

30 August- 1 October 1984

2 October- 18 November 1984

19 November- 5 December 1984

6- 28 December 1984

29 December 1984- 5 January 1985 "Cherry Orchard trans. by Mamet"

1 January- 28 February 1985

3 March- 2 May 1985
Mamet, David, 1947-

4 May-19 June 1985 "Rocket #1" Container 13.4
26 June-29 July 1985 "Rocket #2" Container 13.5
4 August-October 1985 Container 14.1
5 November 1985-7 January 1986 Container 14.2
10-24 January 1986 Container 14.3
24 January-4? February 1986 Container 14.4
3-20 February 1986 Container 14.5
24 February-28 April 1986 Container 14.6
28 April-10 June 1986 Container 14.7
12 August-1 October 1986 Container 15.1
2 October-10 December 1986 Container 15.2
10 December 1986-5 February 1987 Container 15.3
26 February-6 April 1987 Container 15.4
6 April-13 May 1987 "w/ Honor" Container 15.5
21 May-4 June 1987 Container 15.6
7 June-6 August 1987 Container 15.7
1 November 1987-1 April 1988 "Hermetic Philosophy, Homicide and [Speed the] Plow notes" Container 16.1
6 April-28 May 1988 Container 16.2
4-10 August 1988 Container 16.3
[September]-18 October 1988 Container 16.4
14 October-26 November 1988 Container 16.5
29 November-10 December 1988 Container 16.6
29 January-8 April 1989 Container 17.1
Mamet, David, 1947-

12 April- 23 May 1989          Container 17.2
24 May- 13 July 1989           Container 17.3
18 July- 4 August 1989         Container 17.4
6- 26 August 1989              Container 17.5
28 August- 28 September 1989   Container 17.6
October- 13 November 1989      Container 17.7
14 November- 21 December 1989  Container 18.1
19 December 1989- 21 May 1990" Three Sisters etc." Container 18.2
12 February- 6 April 1990      Container 18.3
7 April- 30 July 1990          Container 18.4
20 July- 4 December 1990       Container 18.5
4 December 1990- 23 April 1991" Oleanna " Container 19.1
8 January – 6 February 1991 [Hebrew practice notebook] Container 19.2
23 April- 23 July 1991         Container 19.3
28 July- 30 October 1991       Container 19.4
20 February- 7 August 1992     Container 19.6
7 August- 7 September 1992     Container 20.1
13 September 1992- 6 February 1993 Container 20.2
11 February- 8 March 1993      Container 20.3
9 March- 6 June 1993           Container 20.4
7 June- 13 September 1993      Container 20.5
13 September 1993- 25 February 1994 Container 20.6
19 January- 8 May 1994         Container 20.7
Mamet, David, 1947-

12 May - 15 June 1994

16 June - 30 September 1994

1- 21 October 1994

22 October- 27 December 1994

2 January - 3 May 1995

3 May - 12 July 1995

13 July - 12 August 1995

13- 31 August 1995

31 August- 7 November 1995

7 November 1995- 7 January 1996

1 May- 31 July 1996

1 August 1996- 6 January 1997

6 January- 23 April 1997

24 April- 13 June 1997, "Boston Marriage"

13 June- 30 July 1997

30 July- 1 October 1997

1 October- 26 December 1997

25 December 1997- 11 March 1998

10 March- 23 June 1998

23 June- 18 August 1998

20 August- 2 November 1998

2 November 1998- 1 February 1999

1 February- [18 June] 1999

25 April- 12 July 1999

13 July 1999- 23 January 2000
23 January - 26 May 2000

28 May - 24 December 2000 "Notes Holly & Ivy, Joan of Bark"

17 November 2000 - 5 March 2001

12 March - 5 April 2001 "Dr. Faustus"

6 April - 7 June 2001

7 June - 30 July 2001

31 July - 1 October 2001

1 October - 9 November 2001

10 November 2001 - 29 March 2002

31 March - 11 June 2002

11 June - 21 August 2002

7 February - 19 March 2003

23 March - 17 September 2003

18 September 2003 - 4 January 2004

10 May - 5 November 2004

5 November 2004 - 9 March 2005

Undated

[December 1992]

[circa 1994]


"K"


*About Last Night* -- see *Sexual Perversity in Chicago*
Mamet, David, 1947-

_Ace in the Hole_ (screenplay, re-make of the film by Billy Wilder)

Typescript drafts

<table>
<thead>
<tr>
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<th>Description</th>
<th>Container</th>
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<tr>
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<tr>
<td>November 1989</td>
<td>Photocopy with handwritten revisions, November 1989</td>
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<tr>
<td>November 1989, two copies</td>
<td></td>
<td>28.4-5</td>
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<td>April 1990</td>
<td>With typed and handwritten revisions, April 1990</td>
<td>28.6</td>
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<td>April 1990</td>
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<tr>
<td>Revision pages, June 1990</td>
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<td>29.2</td>
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<td>June 1990, two variants</td>
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<td>Original and photocopy with typed and handwritten revisions, July 1994</td>
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<td>July 1994, two copies</td>
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Other materials

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<td>Typed and handwritten notes and notecards, including &quot;outline of 16 June 1989&quot;</td>
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<td>Scene breakdown in unidentified hand, undated</td>
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<td><em>Smithsonian</em> tearsheet re. Floyd Collins</td>
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<td>Draft budgets, 1994</td>
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_Acme Affiliated_ (teleplay)

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<td>Typescript draft with typed and handwritten revisions, November 2002; with photocopy</td>
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<tr>
<td>Typed and handwritten notes, some on index cards, undated</td>
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Across the River and into the Trees (proposed screenplay, based upon the novel by Ernest Hemingway), "notes," typed and handwritten notes, undated; with printed copy of Hemingway’s book with handwritten note by Mamet, 1987

<table>
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</table>
Addiction (play), typescript with handwritten notes, 1985

*All Men Are Whores: An Inquiry* (play), typescript drafts

With handwritten revisions, March 1977; with photocopy made during revision process and March calendar

15 November 1979, two copies

*Almost Done* (play)

Handwritten notes, undated

Typescript drafts

1979, four copies, one with typescript addition; with typescript notes, undated

With handwritten revisions, two variants, 1979

1979, three variants

With handwritten revisions, February 1996

26 February 1996, three copies

*American Buffalo*

Play

"First typescript (1975) and original notes" and outline

"First typescript," with handwritten revisions, June 1975

Typescript, 1975

Typescript with typed and handwritten revisions, 1975

"St. Clement’s," typescript with typed and handwritten revisions, 1975; with Ken’s Resale Shop business card

"Studio dup.," typescript with handwritten revisions, 1976
Typescript with handwritten revisions and typed revision pages, 11-14 February 1977; with production schedule, January 1977  Container 32.4

"Final version, as per: performance, Broadway," typescript with some handwritten revisions, 19 May 1977; with scene design  Container 32.5

"Opening night," theater programs, opening night telegrams, and additional correspondence, February-March 1977  Container 33.1

American productions

American Theater Company, Chicago, photograph, July 2001  Container 33.2

Atlantic Theater Company, London and New York, photograph, 2000  Container 33.3

Ethel Barrymore Theatre, New York, theater program and reviews, 1977  Container 33.4

Long Wharf Theater, New York, review and advertisements, 1981  Container 33.5

St. Clement’s, New York, reviews, 1976  Container 33.6

St. Nicholas, Chicago, reviews and poster, 1975 (*oversize poster removed to oversize folder 1)  Container 33.7*

Stage 2, Chicago, poster, two copies (*oversize poster removed to oversize folder 1)  Container *

French translations and productions

Boucher, Michel-Pierre, typescript, 1982  Container 33.8

Laville, Pierre, typescript, January 1984, two copies  Container 33.9-10

Théâtre du Rond-Point production, Paris, France, reviews and flyers, 2000  Container 33.11-12

Greek production, photographs, theater program, and poster, 1993 (*oversize poster removed to oversize folder 8)  Container 33.13*

Swedish translation, photocopy of typescript by Gudrun Kjellberg with handwritten revisions, undated  Container 33.14
Mamet, David, 1947-

Reviews and correspondence, 1988-1990 (*oversize poster removed to oversize folder 1)  Container 33.15*

Royalties, 1985, 1988, 1989  Container 33.16


Screenplay

Combination typescript and annotated Grove Press edition, September 1992; with photocopy of typescript  Container 34.1-2

Typescript, 1992, three copies, one with corrections  Container 34.3-5

Correspondence, with incidental dialogue, 1994-1995  Container 34.6

Poster, 1996 (*oversize poster removed to oversize folder 16)  Container *

Articles and reviews, 1995, 1996  Container 34.7

Jerusalem International Film Festival, program and certificate (*oversize poster removed to oversize folder 1)  Container 34.8*

Buffalo postage stamp, first day of issue, 1970  Container 34.9

"Buffalo: Back Home on the Range," article by Bryan Hodgson, National Geographic, November 1994  Container 34.10

The Aukland Terrier (play), typescript with handwritten revisions, undated  Container 35.1

The Autobiography of Malcolm X (screenplay)

Typescript drafts

With handwritten revisions, undated  Container 35.2

"Draft 1," with typed and handwritten revisions, August 1982; with photocopy made during revision process  Container 35.3-5

August 1982  Container 35.6

With handwritten notes and revisions, August 1982  Container 36.1

Second draft
Mamet, David, 1947-

With typed and handwritten revisions, February 1983

Typescript, February 1983

With typed and handwritten revisions and notes, February 1983

With typed and handwritten revisions, April 1983

Two copies, April 1983

With one handwritten revision, 14 April 1983

November 1983

Notes

Typed notes on screenplay; handwritten notes on Joseph Campbell and hero mythology, undated

Handwritten notes on index cards, undated

Scene descriptions, photocopy index cards, 12 January 1983, with additional handwritten notes

The Baby (play), typescript monologue, 10 January 1979


Proposal for book to be titled "Sex Secrets of the Vikings," typescript, 2002


"Essays for Sex Secrets of Vikings and also The Guardian ," typescripts of essays, many with handwritten revisions, 2003-2004, undated

Typescript essays with handwritten revisions, 2005

Billy Barkus (play), typescript with handwritten revision, previously titled "The Triumph of Gravity," 13 November 1975; with two photocopies
Mamet, David, 1947-

*The Blue Hour: City Sketches* (play), "final NYSF" typescript, December 1978-January 1979; additional typescript pages with handwritten revisions, December 1978-January 1979; handwritten notes, undated

*Bobby Gould in Hell* (play)

Typescript drafts

August 1989

Photocopy with handwritten revisions, August 1989, two copies

August 1989

With handwritten revisions, 10 September 1989; with photocopy

September 1989, two copies

7 October 1989, with handwritten revisions and typed insert pages, 12 October 1989

13 October 1989, with "pagination respecting previous draft"

13 October 1989, with "continuous pagination"

With handwritten revisions, 17 October 1989

28 October 1989

7 November 1989, with handwritten revisions and with typed insert page, 10 November 1989

22 November 1989

With one handwritten revision, 9 (8?) December 1989

30 December 1989

Revision pages

Handwritten and typed changes and notes

Typed changes sent to Michael Ritchie of the Lincoln Center Theater, October-December 1989
Productions and readings

Center Theater Studio, Chicago, theater program and reviews, 1992  
Container 41.10

German production, press release, undated  
Container 41.11

National Theatre reading, flyer, undated  
Container 41.12

Oh Hell! [double-bill production with The Devil and Billy Markham by Shel Silverstein]

Postsers, [1989] (*oversize posters removed to oversize folder 17 and oversize folder 20)  
Container *

Tickets and opening night party invitation, 1989  
Container 41.13

Page proofs, 1991  
Container 41.14

Boston Marriage (play)

Typescript drafts

Container 41.15-42.1

October 1998, two copies  
Container 42.2-3

With typed and handwritten revisions, December 1998; with photocopy  
Container 42.4-5

December 1998, two copies  
Container 42.6-43.1

With typed and handwritten revisions, March 1998  
Container 43.2-3

March 1998  
Container 43.4

With handwritten revisions in unidentified hand, 3 June 1999  
Container 43.5

6 June 1999  
Container 43.6

Container 44.1

Revision pages and notes

Early typed draft pages, undated  
Container 44.2
"Miscellaneous manuscript notes," typed and handwritten notes and revisions, undated

"Notes," typed and handwritten draft pages and notes, undated

Typed and handwritten draft pages and notes, undated

Typed revision page, 11 May 1999

Correspondence, 2001; Sharon Stone promo, 1995

Artwork by Elizabeth Dahlie, 1999 (*oversize artwork removed to oversize box 354)

Programs, 1999, 2001

Reviews, 1999, 2001

French translation by Pierre Laville, typescript, undated

Italian translation by Masolino D’Amico, typescript, 10 March 2000

Book

Photocopy of page proofs with handwritten revisions, 2000, two copies

"Script they are using at the Public," page proofs, 2002

Bradford (see also Five Television Plays)

Teleplay, pilot episode of proposed series

Typescript drafts

Photocopy with handwritten revisions, undated

With handwritten revisions, November 1988; with photocopy

November 1988, four copies, two with handwritten notes and typed pages of notes, 16 September 2000, undated; one with annotations on the cover

Revision pages and notes
Typed and handwritten notes, undated  Container 46.6

Typed "semi-outline and notes," 2 November 1988, two copies, one with handwritten annotations; with additional typed and handwritten notes, some on index cards, undated  Container 46.7

Typed revisions sent to John Romano  Container 46.8

Screenplay [never produced]

Typescript drafts

With typed and handwritten revisions, October 1997  Container 46.9-10

October 1997, two copies, one with handwritten notes  Container 46.11-47.1

Photocopy with handwritten revisions, November 2001  Container 47.2

November 2001, two copies  Container 47.3-4

C. -- see Joseph Dintenfass

The Cabin: Reminiscence and Diversions (book)

Handwritten draft, February 1987  Container 47.5

Typescript drafts

With handwritten revisions, 1991; with photocopy  Container 47.6

1991, two copies, one with handwritten revisions; with photocopy of each  Container 47.7

1991, three copies  Container 47.8

Review, 1993  Container 47.9

The Camel Document (thesis containing Mamet’s play Camel ), typescript, 3 June 1969  Container 47.10

Catastrophe (adaptation of the play by Samuel Beckett, directed by Mamet for the "Beckett on Film" project)

Typed notes sent to Barbara Tulliver, April 2000  Container 47.11
Typescript, 6 September 1999; call sheet; correspondence; travel expense receipts, schedules, 2000-2001

Article, 2000

Program and poster, 2001 (*poster removed to oversize folder 1)

*The Cheap Hello* (play), two typescripts, with additional copy, February 1992

*The Cherry Orchard* (adaptation of the play by Anton Chekhov)

Play, article, 1984

Book

 Typed pages with editor’s questions and Mamet’s replies

 "Final corrected version for Grove Press," typesetting copy, 1985; with design sketches and spec sheet

Chicago: Uniforms (teleplay, pilot episode of proposed series)

 Typescript drafts

 Photocopy with handwritten revisions, titled "Anniversary," 18 October 1994

 With handwritten revisions, November 1994; with photocopy

 November 1994, two copies

 Notes and correspondence, September-November 1994

*The Chinaman* (book of poetry)

 Typescript poems, 1989-1991; with typed list of poems

 "Untitled poetry collection," typescript poems, 1989-1993; with typed list of poems

"Poems for consideration for inclusion," handwritten and typescript poems, many
with handwritten revisions, 1989-1999, 2001-2002; with handwritten lists of
poems and possible titles [by Harriet Voyt]  Container 49.4-6

Corrections for Overlook Press, undated  Container 49.7

City of Light (screenplay adaptation of the book by Michael Doane)

Typescript drafts

With typed and handwritten revisions, July 1993; with two photocopies  Container 49.8-50.2

July 1993, two copies  Container 50.3-4

Notes

Typed pages and index cards, 6 June 1993, undated; with revision pages, undated  Container 50.5

Typed pages and index cards, 30 June 1993, undated  Container 50.6

Typed and handwritten notes, with summary of the book by Michael Doane  Container 50.7

Come Back to Sorrento (screenplay adaptation, with Rebecca Pidgeon, of the novel by Dawn Powell), typescript drafts by "Jane Lehmann"

With typed and handwritten revisions by Mamet, October 2001  Container 51.1

With handwritten revisions by Mamet and unidentified hand, October 2001  Container 51.2

October 2001, two variants  Container 51.3-4

November 2001, two copies  Container 51.5-6

April 2002  Container 51.7

May 2002, two copies  Container 52.1-2

The Contract (screenplay based upon the book Payback by Thomas Kelly)

Typescript drafts

With typed and handwritten revisions, June 1999; with photocopy  Container 52.3-5
June 1999, two copies, one with handwritten revisions dated 30 June

30 June 1999, two copies

With typed and handwritten revisions, November 2000

Typed and handwritten notes, May and June 1999, undated; with synopsis by unidentified person, January 1999

*Conversations with the Spirit World* -- see *Vermont Sketches*

Cops (play, written with Terry Curtis Fox), photocopy typescript with handwritten revisions, 1974

*Cross Patch* (play; see also *Sketches of War*)

Typescript with handwritten revisions, 1984; with photocopy

Typescript, two copies, 1984

*The Cryptogram* (play)

Typescript drafts titled *Donny March*

With notes and handwritten revisions, 5 May 1980; with photocopy containing additional notes and one handwritten revision

Photocopy with handwritten revisions, June 1980, two copies

Typed fragments with handwritten revisions, January 1981

With handwritten revisions, February 1981

With handwritten revisions, March 1981; with two photocopies

Photocopy with handwritten revisions, with added handwritten revisions, 8 March 1981

Photocopy with handwritten revisions, 13 May 1981; two copies, one with typed and handwritten notes, 8 May 1989, undated

With handwritten revisions, 12 August 1982
Mamet, David, 1947-

Incomplete with typed and handwritten revisions, August 1982; with typed note, 16 July 1989

With handwritten revisions, December 1982; with notes and revision pages, undated

Typescript drafts titled *The Cryptogram*

- With handwritten revisions, January 1990
- January 1990, two copies, one with handwritten notes
- With handwritten revisions, December 1990

Typescript drafts titled *Donny March*

- With handwritten revisions, January 1991
- With handwritten revisions, August 1991, two variants
- With handwritten revisions, September 1992; with photocopy
- September 1992, two copies, one with annotations on title page

Typescript drafts titled *The Cryptogram*

- With typed and handwritten revisions, October 1993; with photocopy in annotated binder
- October 1993, two copies
- With handwritten revisions, November 1993
- With handwritten revisions, November 1993; with photocopy
- November 1993, two copies
- With handwritten revisions, December 1993; with photocopy
- December 1993, two copies
- January 1994, two copies
With handwritten revisions, April 1994; with photocopy

20 May 1994, two copies, one incomplete

7 June 1994, three copies, one with handwritten revisions

With handwritten revisions, November 1994; with photocopy

November 1994

With handwritten revisions, undated; with revision pages, 7 January 1995

With handwritten revisions, 13 January 1995

With handwritten revisions, 22 January 1995; in annotated binder with contact sheet, rehearsal calendar, and premiere invitation for 1995 American Repertory Theatre production

24 January 1995, with revision page, 28 January 1995; two copies

7 February 1995

"David’s revised script," with handwritten revisions, 15 February 1995; with revision pages, 16, 17, and 22 February 1995

"NYC version," 22 February 1995

"NY Cryptogram," 24 March 1995

Revision pages and notes

"Notes April 1980," typed draft pages with notes

"Early notes," notes and draft pages, June and July 1980, undated

"June 1980," draft pages

"Notes June 1980," draft pages and notes

"Notes misc.," notes and draft pages, 21 June 1980, undated
Draft pages and notes, [January 1981], undated  Container 62.1

"Misc.," notes and draft pages, August 1981, undated Container 62.2

Handwritten notes on back of program for Wendy Kesselman’s *My Sister in This House*, [1981] Container 62.3

"Early '91 notes," draft pages Container 62.4

"Yet more notes etc.," notes, 2 December, 8 February, undated Container 62.5

Handwritten notes and draft pages, in notebook, undated; with typed pages, undated Container 62.6

Draft pages and notes Container 62.7-63.1

"Outtakes and notes, April '94" Container 63.2

Revision pages, May and June 1994 Container 63.3

Typed revision pages with handwritten revisions, 7 January 1995 Container 63.4

Productions

Ambassadors Theatre, London, agreements, weekly returns, theater program and reviews, 1994; with typescript draft of "Brief College Days" lyrics with handwritten revisions Container 63.5

American Repertory Theatre, Boston, Massachusetts

Photographs of Mamet, Ed Begley, Jr., Felicity Huffman, and others; slides of Felicity Huffman and child actor taken by Henry Horenstein, [1995] Container 63.6

Correspondence; set designs; contact sheet; theater program; and reviews, 1995 (*oversize set designs removed to oversize folder 8) Container 63.7*

Posters, 1995 (*oversize posters removed to oversize folder 2 and oversize box 354) Container *

Düsseldorfer Schauspielhaus, Dusseldorf, Germany, theater program, 1996 Container 63.8

Finnish National Theatre, Helsinki, Finland, theater program, advertisements, and reviews, 1996 Container 63.9
Hamburger Kammerspiele, Hamburg, Germany, theater program and reviews, 1995 (*oversize reviews removed to oversize box 354)  Container 63.10*

Remains Theatre, Chicago, correspondence, 1994  Container 63.11

RO Theater, Rotterdam, the Netherlands, newsletter and poster, 1996 (*oversize poster removed to oversize folder 2)  Container 63.12*

Steppenwolf Studio Theater, Chicago, 1996, review  Container 63.13

Théâtre de Quat’Sous, Quebec, Canada, 1996

French translation by Maryse Warda  Container 63.14

Photographs, theater program, poster, premiere invitation, advertisements, and reviews; with revenue statement and check, November 1996 (*oversize poster and reviews removed to oversize box 354)  Container 63.15*

Westside Theatre/Upstairs, New York

"Billing," expense receipts, 1995  Container 63.16

Contact sheet; designer agreement; theater program; articles and reviews; set design, posters (*oversize posters removed to oversize folder 2), 1995  Container 63.17*

Unidentified production, set design, undated  Container 63.18

Book, dust jacket proofs  Container 63.19

Cut and Restored (play)

Typescript and notes with typed and handwritten revisions, June 1998; with photocopy  Container 64.1-2

Typescript with notes, June 1998; two copies  Container 64.3-4

Typed notes and pages of dialogue, including "Notes. Draft of November, 1989"  Container 64.5

"Old notes," handwritten and typed notes and draft pages, November 1997, April 1998, undated  Container 64.6-7

Dangerous Corner (adaptation of the play by J. B. Priestley, directed by Mamet)

"Draft for New York production, with notes," typescript with handwritten revisions, July 1995  Container 64.8
"Final draft," typescript, January 1996

Theater program and review, 1995

*Dark Pony* (radio play), typescript, for *Earplay*, National Public Radio, undated

*Death Defying Acts* -- see *An Interview*

*Deeny [D.]* (one-act play; see also trilogy *The Old Neighborhood*), typescript, titled "D.,” 1989, two copies

*Deer Dogs* -- see *Vermont Sketches*

*The Deerslayer, or The First Warpath* (screenplay based on the book by James Fenimore Cooper)

Typescript drafts

With handwritten revisions, August 1990; with photocopy

August 1990, two copies

September 1990, two copies

Photocopy with handwritten revisions, March 1991

March 1991, two copies

"Notes," typed and handwritten notes, July 1990, undated; *Cliff’s Notes* with annotations by Mamet; typed scene explanation and notes by unidentified person, April and July 1990

Dentists with Guns (screenplay; a.k.a. Gunfire at Zinctown, or Sammy Smiles; The Beaver of One Stop; Painless Orthodonture)

"Predraft," typescript with typed and handwritten revisions, 19 January 2001; with photocopy

Typescript with typed and handwritten revisions, February 2001

Typescript, February 2001, two copies

"Various notes and semi drafts, winter, 2000, 2001," typed and handwritten notes and draft pages, some on index cards, March 2000, November 2000, undated; with cartoon drawing by Mamet, undated
Diary of a Young London Physician (screenplay adaptation of *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson)

Typescript drafts titled "Dr. Jekyll and Mr. Hyde"

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<td>68.1-2</td>
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<td>With handwritten revisions, 25 September 1998</td>
<td>68.3</td>
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<td>With typed and handwritten revisions, October 1998; with photocopy</td>
<td>68.4-5</td>
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<tr>
<td>26 October 1998, two copies</td>
<td>68.6-69.1</td>
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<td>With handwritten revisions, 30 October 1998 [note: some revisions pre-date 26 October 1998 draft]</td>
<td>69.2</td>
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<tr>
<td>With typed and handwritten revisions, November 1998</td>
<td>69.3-4</td>
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<tr>
<td>With typed and handwritten revisions, November 1998; with list of changes made</td>
<td>69.5</td>
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<td>November 1998, two copies</td>
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<td>With handwritten revisions, March 1999</td>
<td>70.4</td>
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<td>March 1999, two copies, one missing pp. 138 and 140</td>
<td>70.5-6</td>
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<td>Photocopy with handwritten revisions, 15 March 1999</td>
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Typescript drafts titled "Doctor Jekyll and Mr. Hyde, or Diary of a London Physician"

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<tr>
<td>With handwritten revisions, May 2001</td>
<td>71.4</td>
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<td>May 2001, two copies</td>
<td>71.5-6</td>
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</table>
Mamet, David, 1947-

With typed and handwritten revisions, June 2001; with photocopy

With handwritten revisions, June 2001

Typescript drafts titled "Diary of a Young London Physician"

- June 2001, two copies, one with handwritten revisions and typed insert pages and with added typed pages

- June 2001, two copies

- With handwritten revisions and typed insert pages, 15 June 2001

- With handwritten revisions, 15 June 2001

- 15 June 2001, two copies

- With handwritten revisions, September 2001

- September 2001

- With typed and handwritten revisions, November 2001

- With handwritten revisions, November 2001

- November 2001, two copies

- With handwritten revisions, January 2002

- "Two asterisk version," with handwritten revisions, January 2002

- "Three asterisk version," with handwritten revisions, January 2002

- With handwritten revisions, February 2002

- February 2002, two copies

Revision pages and notes

- "Various Jekyll notes," typed and handwritten notes, undated

- "Notes, etc. on Sept. 1998 Jekyll and Hyde film," typed and handwritten notes; with letter from Art Linson, 1 October 1998
"Notes for November 1998 draft," typed and handwritten notes from conversation with Art Linson and H. Becker, 3 November 1998

Handwritten and typed notes, including notes from discussion with Art Linson and H. Becker, February 1999. On some versos: incomplete letter from Linson to Mamet

Typed revision pages sent to Art Linson, 22 March 1999

"Incidental notes, Dr. Jekyll draft of April 2001," undated, 16 and 24 April 2001

"Various J & H notes April/May ’01," handwritten notes

Revision pages, 14 May 2001

"Cards for May [2001] draft," typed index cards

"Misc. notes late spring ’01," typed notes, 2001


Correspondence, 2001-2002

"Expenses," receipts and invoices, 2001-2002

"Travel 01/02," receipts, invoices, itineraries, correspondence, 2001-2002

Dillinger (screenplay)

Two typescripts with handwritten revisions, March 2003; with photocopy of one

"Notes on Dillinger – first draft 12/02," typed notes by unidentified person, with handwritten annotation by Mamet

The Disappearance of the Jews (one-act play; see also trilogy The Old Neighborhood ), typescript drafts

With handwritten revisions, September 1982
Mamet, David, 1947-

September 1982, two copies, one incomplete and with handwritten revisions

"92nd St. "y" version," with handwritten revisions, November 1982; with photocopy with added handwritten revisions, November 1982

November 1982

14 June 1983; with photocopy

Typed and handwritten notes and draft pages, undated

Dr. Faustus (play)

Typescript drafts titled "The Tragedy of Dr. Faustus"

Photocopy with handwritten revisions, 25 October 2001

With typed and handwritten revisions, 6 November 2001, two variants

With handwritten revisions, 6 November 2001

6 November 2001, three copies, one with handwritten revisions and typed insert page dated December 2001

With handwritten revisions, December 2001

December 2001, two copies

Typescript draft titled "Dr. Faustus," with handwritten revisions, 14 January 2004

Revision pages and notes

"Notes and sketches," 1 June 2001

Photocopy "protection copy" of typescript and handwritten "notes and scenes" through 30 July 2001

Typescript and handwritten notes and revision pages, 25 June, 24 July, and 18 October 2001, undated

"Misc. typescript and ms. notes fall '01"

Dodge (play)
Typescript drafts

Three variants, one with an additional copy, 1987

With handwritten revisions, 1998; with photocopy

1998, two copies

With typed and handwritten revisions, March 1998

March 1998

Correspondence, Boston Theater Marathon agreement, 1998-1999

Dodge (screenplay), "notes on cowboy movie," typescript notes, undated

Donny March -- see The Cryptogram

Dowsing -- see Vermont Sketches

Duck Variations (play; see also Sexual Perversity in Chicago)

Typescript, 1971, two copies

Reviews, 1972, 1975

French translation by Pierre Laville, typescript titled "Variations sur le canard," August 1987

German translation by Bernd Samland, typescript titled "Enten variationen," undated, with correspondence, production press release, 1991, undated

Early Tibet, or With Binky in Olde India (play; see also The Revenge of the Space Pandas), incomplete typescript fragments with handwritten revisions, 1978

The Edge (screenplay)

Typescript drafts titled "Bookworm"

With typed and handwritten revisions, [May] 1995; with photocopy

1995

June 1995, two copies, one with handwritten revisions
With handwritten revisions, June 1995  Container 82.3
With typed and handwritten revisions, June 1995  Container 82.4
June 1995  Container 82.5
With typed and handwritten revisions, July 1995; with faxed revisions, undated Container 82.6-83.1
With typed and handwritten revisions, 10 July 1995  Container 83.2
10 July 1995, two copies, one with corrections in unidentified hand Container 83.3-4
With typed and handwritten revisions, January 1996  Container 83.5
Incomplete typescript with handwritten revisions, untitled, [January 1996]  Container 83.6
January 1996  Container 84.1
With typed and handwritten revisions, February 1996; with photocopy labeled "1st chg 2/2" Container 84.2-4
Typescript drafts titled "Deadfall"
[February] 1996 Container 84.5
Photocopy with handwritten revisions, 20 February 1996 Container 84.6
Revision pages and notes
Typed "notes for Bookworm," 28 December 1994 Container 84.7
"Various notes, draft outlines, cards, etc. spring 1995," typed and handwritten notes, including index cards dated 9 April and 24 August 1995 and typed notes dated March and 6 April 1995 Container 85.1-3
Correspondence, 1996 Container 85.4
Contract, 1995 Container 85.5
Notice of tentative writing credits, 1996 Container 85.6
Reviews, 1997 Container 85.7
Edmond

Play (see also The Woods, Lakeboat, Edmond: Three Plays)

Typescript drafts

1 December 1980, two copies

Photocopy with handwritten revisions, 1 December 1980

Photocopy with handwritten revisions, with added typed and handwritten revisions and typed insert pages, 1 December 1980; with additional draft pages and notes, undated

1 January 1982, two copies

"Notes dr. #1," draft pages and notes, undated

Revision pages sent to Ed Hall of the National Theatre, London, 28 May 2003

Printed 1983 Samuel French edition, with handwritten annotations

Translations and productions

Atlantic Theater Company, New York, reviews, poster (*oversize poster removed to oversize folder 3)

Croatian National Theater of Celje, Slovenia, poster (*oversize poster removed to oversize folder 16)

Danish translation by Poul Borum, typescript, undated


German translation by Bernd Samland, typescript, undated; with two copies of foreign play license contract, 16 January 1986

Provincetown Playhouse/Goodman Theatre, New York, theater program and poster, 1982 (*oversize poster removed to oversize folder 3)

Teatro Stabile di Torino, Turin, Italy, program and poster, 1993 (*oversize poster removed to oversize folder 16)
<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre Varia, Brussels, Belgium, reviews, 1995</td>
<td>87.2</td>
</tr>
<tr>
<td>Screenplay</td>
<td></td>
</tr>
<tr>
<td>Scene breakdown of play, 1 February 1989</td>
<td>87.3</td>
</tr>
<tr>
<td>Typescript drafts</td>
<td></td>
</tr>
<tr>
<td>&quot;1st draft,&quot; with lists of furniture props and costumes, undated</td>
<td>87.4</td>
</tr>
<tr>
<td>March 1989, three copies</td>
<td>87.5-7</td>
</tr>
<tr>
<td>With handwritten revisions, March 1989</td>
<td>87.8</td>
</tr>
<tr>
<td>&quot;Revised draft,&quot; April 1989</td>
<td>87.9-88.1</td>
</tr>
<tr>
<td>Correspondence, 1991</td>
<td>88.2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>An Elephant and a Penguin on Purim (play, cowritten by Rebecca Pidgeon)</td>
<td></td>
</tr>
<tr>
<td>Typescript titled &quot;Two Elephants on Purim,&quot; undated</td>
<td>88.3</td>
</tr>
<tr>
<td>Typescript, two copies, undated</td>
<td>88.4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extramarital Infidelity (teleplay written for Jean Stapleton, never produced)</td>
<td></td>
</tr>
<tr>
<td>&quot;Outline,&quot; typescript outlines; with typescript and handwritten notes, [1977]</td>
<td>88.6</td>
</tr>
<tr>
<td>&quot;Stapleton special pre-draft,&quot; typescript with handwritten notes and revisions, [1977]</td>
<td>88.7</td>
</tr>
<tr>
<td>&quot;Outtakes Stapleton 12.77,&quot; photocopies of first draft typescript pages with handwritten revisions, 16 August 1977</td>
<td>88.8</td>
</tr>
<tr>
<td>Typescript drafts titled &quot;You Always Love the Same Girl, or Extramarital Fidelity&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Stapleton ms. draft #2 Jan. 78,&quot; composite of photocopies of first draft typescript pages with handwritten revisions and original typescript pages with handwritten revisions, January 1978</td>
<td>88.9</td>
</tr>
<tr>
<td>&quot;Stapleton 2nd draft,&quot; typescript, January 1978; with photocopy</td>
<td>88.10-89.1</td>
</tr>
</tbody>
</table>

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<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faust (libretto written with Randy Newman), typescript drafts</td>
<td></td>
</tr>
</tbody>
</table>
Mamet, David, 1947-

Photocopy with handwritten revisions in unidentified hand, undated

Container 89.2

With typed and handwritten revisions, 1 August 1996; with photocopy

Container 89.3-5

1 August 1996, two copies

Container 89.6-90.1

Correspondence, 1996

Container 90.2

Faustus -- see Dr. Faustus

Fish (play), typescript drafts

With handwritten revisions, 1987

Container 90.3

1987, two copies

Container 90.4

Five Television Plays (book), typescript drafts

Introduction, two variants, one with corrections

Container 90.5

1990, two copies

Container 90.6-9

Printer’s copy, 1990

Container 91.1-2

Four A. M. (play), typescript with handwritten revisions, 1983

Container 91.3

Four Queens (screenplay re-make of Norman Jewison’s film, based upon the novel The Cincinnati Kid by Richard Jessup)

Typescript drafts

With typed and handwritten revisions, June 1997

Container 91.4-5

With handwritten revisions, 20 June 1997

Container 91.6

20 June 1997

Container 91.7

With typed and handwritten revisions, October 1997

Container 92.1-2

October 1997, two copies

Container 92.3-4

Typed and handwritten notes, undated, 7 April [1997]; with correspondence from Ricky Jay, March 1997

Container 92.5
Contracts, 1996-1997

_The Frog Prince_ (play; see also _Three Children’s Plays_), typescript drafts

With handwritten revisions, February 1982

1982, two copies; with additional copy containing printer’s marks and a typed note by Mamet regarding costumes, props, and set

_Glengarry Glen Ross_

Play

Typescript drafts

Undated

1982, five copies, three with handwritten revisions

With handwritten revisions and typed insert pages, July 1983

"My ms. w/ corrections London Aug. ’83," with handwritten revisions, July 1983; with publicity memos re. interviews and theater advertisement, August-September 1983

October 1983

With handwritten revisions, 6 October 1983

Translations and productions

Arabic translation by Mohammed El Garbi, based upon the French translation by Pierre Laville, typescript, titled "Tbeznis", March 1986

Finnish translation and production

Typescript [by Antti Hietala, Sirpa Hyttinen, and Jukka Mäkinen], 1988

Helsingin Kaupunginteatteri, Helsinki, theater program, poster, 1988 (*oversize poster removed to oversize folder 8)

French translations and productions

Typescript drafts
Mamet, David, 1947-

By Pierre Legris, undated

Container 95.2

By Pierre Laville, March 1985, two copies

Container 95.3-4

By Olivier Bony and Marcel Delval, undated

Container 95.5

Théâtre La Licorne, Montreal, Canada, poster (*oversize poster removed to oversize folder 8)

Container *

Théâtre National de Marseille-La Criée, Marseille, France, photographs, advertising flyers, newsletter, reviews, and articles, 1985 (*oversize newsletter removed to oversize box 354)

Container 95.6*

Théâtre du Rond-Point, Paris, France, flyer, reviews and articles, 2000 (see also American Buffalo Théâtre du Rond-Point production, folders 33.11-12)

Container 95.7

German productions, including Schauspielhaus Zürich, Zurich, Switzerland, flyer and programs, 1996

Container 95.8

Goodman Theatre, Chicago and New York

Contact sheet, schedule with unidentified notes on verso, theater program, flyer, and poster, 1984 (*oversize poster removed to oversize folder 3)

Container 95.9*

Reviews, 1984

Container 95.10

"Glengarry Glen Ross," royalty worksheets, correspondence, and Court Theatre production reviews, 1985-1989, undated

Container 95.11

Antoinette Perry Award nomination certificate, 1984

Container 96.1

Screenplay

Typescript drafts

Composite of typed and printed text, with handwritten revisions, 1987

Container 96.2-3

1987

Container 96.4

With handwritten revisions, 1987; with photocopy

Container 96.5-6

14 August 1991

Container 97.1
Handwritten and typed notes, including notes for outline, November 1986, undated

Poster, 1992 (*oversize poster removed to oversize folder 16)

Articles and reviews, 1992

Writers Guild of America, East, nomination certificate, 1992

*A Gold Slipper* (play, adaptation of the story by Willa Cather), typescript, 1978

*Goldberg Street: Short Plays and Monologues* (book), photocopy of printed text of Goldberg Street [pp. 2-6], three copies

Grace and Ruthie (play), "notes," typescript pages of dialogue, some with handwritten revisions, undated

*Great Expectations* (narration for the screenplay by Mitch Glazer), typescript drafts

- With handwritten revisions, undated; with photocopy and with handwritten and typed notes, 2 May 1997, undated
- Undated, three copies

The Greg Scene (play), typescript, 9 December 1991

*Hamlet* (production of the play by William Shakespeare by Back Bay Theater Company, directed by Mamet)

"Script before being sent to typist," photocopy printed text, with handwritten notes by Mamet; with typed notes for 24 June 1991 reading at Woodstock, Vermont; handwritten notes for 31 August Los Angeles reading; and handwritten notes, Boston, 16 September; with photocopy of all of these

Typescript with handwritten notes, September 1991; with additional handwritten notes, undated

Budget, 1 October 1991

Poster, 1992, three copies (*oversize poster removed to oversize folder 9)

*Hannibal* (screenplay adaptation of the novel by Thomas Harris)

Typescript drafts
With typed and handwritten revisions, August 1999; with photocopy

With typed and handwritten revisions, September 1999; with photocopy
"protection copy"

With one handwritten revision, 5 September 1999

"Hannibal notes," typed outlines, July 1999; handwritten notes, some on index
cards, undated; and memos, July-August 1999

Expense receipts and notes, 1999

Letter protesting tentative writing credits, from Mamet to Universal Pictures, 13
October 2000

"Hannibal, A Cookbook," article by F. X. Feeney, February 2001

Hard and Fast (play), typescript with handwritten revisions, 1995, and typescript,
1995, two copies

Heist (screenplay)

Typescript drafts

With typed and handwritten revisions, January 1999; with photocopy

January 1999, two copies

With handwritten revisions, 25 January 1999

25 January 1999, two copies

With typed and handwritten revisions, February 1999; with photocopy

February 1999, two copies

With typed and handwritten revisions, 15 February 1999

With typed insert pages and handwritten revisions, 15 February 1999, two
variants

15 February 1999, two variants, one with two copies
With typed and handwritten revisions, March 1999

March 1999, two copies

With handwritten revisions, September 1999

September 1999, two copies, one missing part of page 31 and page 32

With typed and handwritten revisions, February 2000

February 2000

Photocopy with handwritten revisions, March 2000

With typescript and handwritten revisions, May 2000; with photocopy

With handwritten revisions, May 2000

May 2000, three copies

"May-June work on script," with handwritten revisions, May 2000

June 2000

9 June 2000

11 July 2000

With handwritten revisions, 7 September 2000; with filming schedule, undated; preproduction calendar, 7 August 2000; and preliminary crew list, 26 July 2000

10 October 2000, three copies, one with pages 51-62 as faxes

Revision pages and notes

Notes and plot charts, handwritten on two posterboards (*oversize plot charts removed to oversize folder 10)

"Heist notes," typed and handwritten notes, many on index cards, 2 October 1998, undated; with two typed revision pages, undated

Container 102.3

Container 102.4-5

Container 103.1

Container 103.2-3

Container 103.4

Container 103.5

Container 103.6

Container 104.1-3

Container 104.4

Container 104.5-105.1

Container 105.2

Container 105.3

Container 105.4

Container 105.5

Container 105.6

Container 106.1-3

Container 106.4-5
Typed revision pages, 28 January 1999  Container 106.6

"Preliminary notes/outlines," typed and handwritten notes, 23 and 24 January, 16 March, and 20 April 2000  Container 106.7

Typed revision pages with handwritten revisions, February 2000  Container 106.8

"Prelim notes/thoughts on Heist," typed notes, 9 May 2000  Container 106.9

Memo to Scott Ferguson of Cinehaus, with typed revision pages, 26 May 2000  Container 107.1

"Heist notes spring/summer 2000," handwritten notes; with preliminary filming schedule, 22 June 2000  Container 107.2

"Rewrites of the airport sequence," typed revision pages, 29 June 2000  Container 107.3

White revision insert pages, 11 July 2000  Container 107.4

Pink revision insert pages, 17 July 2000, two copies  Container 107.5

Blue revision insert pages, 25 July 2000  Container 107.6

Green revision insert pages, 31 July 2000, with memo re. changes of 25 and 31 July  Container 107.7

Yellow revision insert pages, 10 August 2000  Container 107.8

Goldenrod revision insert pages, 7 September 2000, with memo re. changes  Container 107.9

Doublewhite revision insert changes, 10 October 2000  Container 107.10

Production materials

Closing credits, ninth draft, typescript, March 2001  Container 107.11

Correspondence, crew list, credits, 1999-2001  Container 107.12

Expenses
"Heist expenses," lists of expenses, invoices, and receipts, January 1999-September 2000

"Mamet Montreal lease," lease agreement, 1 July 2000

"Office invoice for $ David owes production," account analysis report, 26 October 2000, two copies, one annotated

"Receipts for Heist including all invoices for Chef Adrian Corbo," receipts and invoices, August-October 2000


La Fondrie[ The Foundry ], cast and crew set newsletter, July-October 2000

"Miscellaneous Heist-related documents," memos, notes, prop designs, and other items, 2000 (*oversize prop design removed to oversize box 354)

Airport maps (*oversize maps removed to oversize folder 16 and oversize folder 20)

Inscribed musical score by Theodore Shapiro (*oversize)

Photographs

Location photographs and prototypes

"Head shot" and resume, Christopher Kaldor, undated

Cast and crew photograph, 2000, three copies, one signed by Mamet; photograph of Mamet and Cas Donovan taken during filming, [2000]

Film stills by Takashi Seida

Contact sheets

Photographs of Rebecca Pidgeon’s make-up test

Photographs of Mamet and cast, copies of contact prints, undated

Storyboards, 31 August 2000, undated
Publicity

Correspondence, 2001

Container 110.2

Pamphlet

Two posters; poster proof signed by David Mamet (*oversize posters removed to oversize folder 9 and oversize folder 16; oversize poster proof removed to oversize box 354)

Container 110.3

Vinyl poster (*oversize poster removed to oversize folder 21)

Reviews and articles, 2001-2002

Container 110.4

Venice Film Festival itineraries and press packet, 2001

Container 110.5

"Venice and Toronto travel," receipts, correspondence, schedules, 2001

Container 110.6

Henrietta (book)

Typescript drafts

With handwritten revision, 1995; with photocopy

Container 110.7

1995, three copies

Container 110.8

With handwritten notes for illustrations, 1995

Container 110.9

Correspondence, article, and review, 1998-1999

Container 110.10

The Hero Pony (book of poetry)

Typescript drafts

Titled "The Blood Chit," 1989, three copies, one with handwritten revisions and added typescript and handwritten poems "revised 3/6/89"

Container 110.11-111.2


Container 111.3


Container 111.4
Mamet, David, 1947-


[1990], with corrected table of contents dated 5 September 1989

With handwritten revisions in unidentified hand, printer’s copy, 1990

Bound proof, with handwritten revisions, 1990

[Revisions], handwritten and typed poems, some with handwritten revisions, 1986-1990, and typescript tables of contents with handwritten revisions, May and August 1989; with printed Christmas card of "A Christmas Poem for Lindsay"

"Unused poems," typed and handwritten poems, many with handwritten revisions, 1981-1989

Grove Press contract, 1989

Review clippings, 1991

High and Low (screenplay remake of Akira Kurosawa’s film High and Low, based on the novel by Ed McBain)

Typescript drafts

"1st draft," with typed and handwritten revisions, March 1990; with two photocopies

March 1990, three copies, one labeled "first draft"

With typed and handwritten revisions, May 1990

"Notes," typed and handwritten notes, many on index cards, undated

"Correspondence," 1998

Hill St. Blues: A Wasted Weekend (teleplay, episode of television series)

Typescript drafts

With handwritten revisions, March 1986; with photocopy

March 1986, three copies
With handwritten revisions, September 1986  Container 114.3

September 1986  Container 114.4

Notes and revision pages, typed pages and index cards, some with handwritten revisions, undated  Container 114.5

Hoffa (screenplay)

Typescript drafts

With handwritten revisions, February 1990; with photocopy and with list of books about Hoffa in unidentified hand  Container 114.6-8

February 1990, three copies  Container 115.1-3

With typed and handwritten revisions, June 1990; with photocopy  Container 115.4-5

8 April 1991  Container 115.6

Notes and revision pages

Handwritten notes, on index cards, undated  Container 116.1

Typed and handwritten notes, some on index cards  Container 116.2

Revision pages sent to Danny [DeVito], 10 June 1990  Container 116.3

Research materials

Typescript notes by Robin Moore, 20 October 1989, with handwritten annotations by Mamet; tearsheets of Playboy articles re. Hoffa; list of books about Hoffa  Container 116.4

Photocopy of Desperate Bargain: Why Jimmy Hoffa Had to Die, by Lester Velie  Container 116.5

Photocopy of The Fall and Rise of Jimmy Hoffa, by Walter Sheridan  Container 116.6-7

Hoffa: The Real Story, by James R. Hoffa as told to Oscar Fraley, printed text with handwritten notes by Mamet  Container 116.8

Photocopy of The Trials of Jimmy Hoffa: An Autobiography, by James R. Hoffa as told to Donald I. Rogers  Container 117.1
Homicide (screenplay)

Typescript drafts

"Pre-draft, October, 1988, including notes," photocopy with handwritten revisions and with typed and handwritten notes, 3 November 1988; with fragments of the original

Container 117.2-3

With handwritten revisions, 16 January 1989; with photocopy

Container 117.4-5

16 January 1989 Container 117.6

With handwritten revisions, March 1989; with photocopy

Container 117.7-118.1

March 1989, two copies Container 118.2-3

With typed insert pages and handwritten revisions, 15 March 1989; with photocopy

Container 118.4-5

15 March 1989 Container 118.6

With typed insert pages and handwritten revisions, 15 March 1989

Container 119.1

With typed insert pages and handwritten revisions, 15 April 1989; with photocopy

Container 119.2-3

With handwritten revisions, 15 April 1989

Container 119.4

With typed and handwritten revisions, May 1990; with photocopy made during revision process

Container 119.5-7

May 1990, two copies, one with handwritten annotation

Container 120.1-2

Photocopy with handwritten revisions, May 1990

Container 120.3

"Shooting script with handwritten notes and sketches," with handwritten revisions, August 1990; storyboards; locker room diagram; cast list, 24 August 1990; photocopy of revised notes for shotlist, June/July 1990; handwritten page of notes, undated

Container 120.4-5

Notes
"Sketches, outlines, notes – to Oct./Nov. ’88," including "notes from 15 Nov. 88: The Pursuit of the Minotaur" [mythological overview of the script], typed notes with handwritten additions, 15 November 1988; handwritten notes on index cards, 20 August and 24 October 1988, undated; typed and handwritten notes, undated

"Notes from 15 Nov. 88: The Pursuit of the Minotaur" [mythological overview of the script], photocopy of annotated typescript with additional handwritten notes; with typed notes, 25 November n.y.

Handwritten notes on index cards, 9 December 1988, 3 January 1989

Typed and handwritten notes, 24 November 1989, undated

Typed and handwritten notes, 14 November 1988; 26 April 1990; 30 May 1990, undated; outline for January draft; notes from meeting with Dustin __, 25 March; memo from Michael Barlow of Orion Pictures, 5 April 1989; plot chart (*oversize plot chart removed to oversize folder 10)

Research material

"NYPD research," articles relating to homicide investigation

Correspondence; medical examiner reports; issue of Soldier of Fortune; firearm catalog; clipping; music

Production material

"Outline for beginning of storyboard," 23 February 1990

"Notes for shotlist," typescript with handwritten revisions, June/July 1990; with photocopy

Casting information, correspondence, resumes, photographs, notes, B&O Railroad Museum press kit; cast list; 1990

Revision pages; list of script changes; shooting schedules; call sheets; shot lists; petty cash envelope receipts; crew lists; credits; Hebrew translations; 1990

Contact list; schedules, fragment of Bison newsletter; mythological overview of the script, 11 May 1990; memo from James Zagel re. "technical stuff," 30 August 1990; research material; birthday cards for Rebecca Pidgeon
"Post-production and editing," notes, correspondence, rental information, 1990  Container 122.5

Storyboards (*oversize storyboards removed to oversize box 355)  Container 122.6*

_Bison_, cast and crew set newsletter, September-November 1990  Container 122.7

Cast and crew poster, five copies, one inscribed by Mamet (*oversize poster removed to oversize folder 9)  Container *

Commemorative badges design drawings, correspondence, invoice, 1990  Container 122.8

Publicity

Film stills  Container 122.9

Press information packet; _Screen International at Cannes_, 9 May 1981; Cannes Film Festival program, 1991  Container 122.10

Original artwork (*oversize artwork removed to oversize folder 3)  Container *

Posters (*oversize posters removed to oversize folder 16)  Container

Articles and reviews, 1991 (*oversize articles and reviews removed to oversize box 355)  Container 122.11*

Jerusalem International Film Festival program and certificate, 1991 (*oversize certificate removed to oversize folder 3)  Container 123.1*

New York Film Festival certificate, 1991 (*oversize certificate removed to oversize folder 3)  Container *

Book

"Copyedited manuscript"

Typescript fragments, with marks and revisions [in copyeditor’s hand], undated  Container 123.2

Typescript, with numerous revisions [in copyeditor’s hand], 29 July 1991, undated; with additional pages containing notes/questions for Mamet, undated, and with Grove Press production check list, June 1991  Container 123.3-5

Typescript with revisions in unidentified hand, printer’s copy, undated  Container 123.6
Hotel/ 6-A (proposed television series)

"A Bowl of Cherries" [pilot episode], two typescripts with handwritten revisions, 1991; typescript, January 1991, two copies


Correspondence, 1990-1991

House of Games (screenplay)

Treatment, cowritten by Jonathan Katz

"Orig[inal] treatment (fire island)," typescript, undated; with typed outline, 19 July 1978

"Final," typescript, undated, two copies; with handwritten notes by Mamet

Typescript drafts titled "The House of Games"

"1st draft, May 1985, my typescript ms.," with handwritten revisions; with photocopy with added handwritten annotations, May 1985

May 1985, two copies

With handwritten revisions, June 1985; with photocopy containing one added revision

June 1985, two copies

Typescript drafts titled "The Tell"

With handwritten revisions, 1986

1986

May 1986, two copies, one with handwritten revisions; with script addenda, 20 May 1986

With handwritten annotations by Lindsay Crouse, May 1986
With handwritten revisions and typed and handwritten insert pages, May 1986

**Notes**

"Mortal Lock," typed notes; handwritten draft pages similar to "Wet Day at Clark and Diversey," undated

Typed and handwritten notes, undated

Typed notes on index cards; handwritten pages of dialogue and notes, undated

Handwritten notes in notebook, 8 April, including handwritten bibliography of Mamet works, undated

**Production material**

"Notes for shot list," typed scene summaries with handwritten revisions and storyboards drawn by Mamet

"Preliminary shot pages and notes," photocopy of typed scene summaries with handwritten revisions and storyboards drawn by Mamet; handwritten notes; 29 May 1986

Storyboards by Jeff Balsmeyer, bound


Typed revision pages, some with handwritten revisions, 30 May, 9 June, 13 June, 24 July, 11 August, and 6 September 1986; set diagrams; action breakdown, 2 and 5 June 1986; plot diagram; shooting schedule; crew list; snapshots; phone messages for Lindsay Crouse, August 1986 (*oversize shooting schedule removed to oversize folder 9 and oversize plot diagrams removed to oversize folder 10 and oversize box 360)

"Misc. outdated film stuff," typed revision pages, some with handwritten revisions, 30 May and 9, 30 June 1986; lists of corrections; location tour itinerary, 9 April 1986; location breakdown, 9 January 1986; copy of Catamount Brewing Company beer label

"Correspondence," Orion Pictures draft agreement letter, 1986; gross receipts, 1989
Publicity

Posters and mounted poster designs (*oversize poster removed to oversize folder 4; oversize poster designs removed to oversize box 354)  

Transcript of Siskel & Ebert review, 1987; tearsheet of essay by David L. Krantz, 1988; HBO promotional card  

Reviews and advertisement, 1987 (*oversize ad removed to oversize folder 4)  

Critics’ Circle 1988 film award certificates  

Book

Film stills included in book  

Paste-up proofs, with printer’s marks, August 1987  

Proofs of photographs used (*oversize)  

Corrected blueline proofs, 1987  

Review clipping, 1989  

If You Were Hot (book, illustrated by Maya Kennedy), color photocopy, undated  

In Old Vermont (play; see also "The Sanctity of Marriage," folder 178.7), typescript, October 1977, two copies  

In the Mall (play), typescript, 1983  

An Interview (play, produced as Death Defying Acts with Central Park West by Woody Allen and Hotline by Elaine May)  

Typescript drafts titled "Several Instances"  

With handwritten revisions, 1993  

1993  

Typescript drafts titled "A Lawyer in Hell"  

With handwritten revisions, [September] 1993; with photocopy
Mamet, David, 1947-

1993, two copies

1994; with typescript revision pages, 1994

Productions

Copenhagen, Denmark, theater program, 1996; Buenos Aires, Argentina, program and review clippings, 1996; Madrid, Spain, photocopy program and clippings, 1996

Czech Republic program

Osnabrück, Germany, reviews, 1998

Teatro Vittoria, Rome, Italy

Translation by Adriana Chiesa and Attilio Corsini, typescript, 10 February 1998

Reviews, 1998

Variety Arts Theater, New York, review, 1995

Investigation (screenplay)

Typescript drafts, also by Paul Schrader

With typed and handwritten revisions, February 1998; with photocopy

February 1998, three copies, one with handwritten revisions, April 1998

With typed and handwritten revisions, June 1998; with photocopy

Typescript draft by Mamet, June 1998

Notes

"Notes and misc. outlines," typed and handwritten notes, including handwritten index cards, undated

Typed and handwritten notes, undated

The Jade Mountain (play), two typescripts, 1991, one with three copies
Mamet, David, 1947-

*Jafsie and John Henry* (book)

Typescript drafts of essays, some with handwritten revisions, 1995-1998; with copyright information, 1998, and "self-portrait" ink drawing by Mamet, 6 May 2000

Review, undated

*Jean and Eddie* -- see *Joseph Dintenfass* and *The Sanctity of Marriage*


Joan of Bark: The Dog that Saved France (screenplay)

Typescript drafts

  - With typed and handwritten revisions and faxed insert pages, 12 January 2004; with photocopy lacking the faxed inserts
  - With handwritten revisions and typed insert pages, February 2004
  - With handwritten revisions and typed insert pages, August 2004; with photocopy
  - "Notes," typed and handwritten notes, some on index cards, and typed revision pages with handwritten revisions, undated
  - Handwritten notes on notepad, 2003

*The Joke Code* (play), three typescripts, one with corrections in unidentified hand, 1989

*Jolly* (play; see also trilogy *The Old Neighborhood*), typescript drafts

  - 1989, two variants with two copies each
  - With handwritten revisions, September 1989; with photocopy
  - September 1989

*Joseph Dintenfass* (play), typescript drafts

  - "C. notes," typed and handwritten notes and revision pages, 1979-1980
"Why Are We Here? notes," typed and handwritten notes and revision pages, including pages titled "White People," "The Bridge," and "Jean and Eddie," undated

With handwritten revisions, 1984

1984

With handwritten revisions, 1984

[October] 1984, four copies, one with handwritten notes and revisions and one with radio broadcast information, December 1988

L. A. Sketches (play)

Typescript, 1983

Photocopy of typescript with annotations in unidentified hand, 1983, two copies

La Maison sous les arbres (English translation of the play by Pierre Laville)

French typescript of La Maison sous les arbres by Pierre Laville, with handwritten annotations by Mamet, undated

Incomplete translation in unidentified hand, titled "Retours," November 1986

Typescript fragment by Mamet, with handwritten revisions, undated

Lakeboat

Play (see also The Woods, Lakeboat, Edmond: Three Plays)

Typescript drafts

With handwritten revisions, undated

"Work copy," photocopy with revisions in unidentified hand, undated ["copyright 1970"]

"Milwaukee Rep. annotated personal script," with handwritten revisions; with chart of scenes and characters, undated; letter from John Dillon of Milwaukee Repertory Theater, 6 November 1979; and handwritten page of notes, undated

"Jan. 1980," two copies
"Feb. 78"

Goodman Theatre, Chicago production, review, article, flyer, program, 1982

Screenplay

Composite typescript and published play text with handwritten revisions, 1994; with photocopy

Typescript, 1994, three copies

Typescript with pink revision pages, 13 August 1999

Additional dialogue sent to Joe Mantegna, typescript pages, 7 January 2000

*Lansky* (teleplay, based in part upon the novel *Meyer Lansky: Mogul of the Mob* by Uri Dan, Dennis Eisenberg, and Eli Landau)

Typescript drafts

With typed and handwritten revisions, 1995; with photocopy

1995, two copies, one with handwritten revisions, February 1996

Two variants, February 1996

With typed and handwritten revisions, October 1997

With handwritten revisions, October 1997

October 1997, two copies

Notes, handwritten notes on index cards, undated, and typescript notes, undated; with photocopy of page from *Meyer Lansky*

"Little Man," numbered print by T.F., 1998

Last Holiday (proposed screenplay adaptation of the screenplay by J. B. Priestley), typescript film treatment, 1977, two copies

*Let It Ride* (uncredited rewrite as Richard Weiss [Weisz] of Nancy Dowd’s screenplay adaptation of the book *Good Vibes* by Jay Cronley)
Mamet, David, 1947-

Typescript with typed and handwritten revisions in unidentified hand, March 1989

Final shooting script, photocopy with revisions in unidentified hand, 18 April 1989, 7 September, undated

Typescript notes [to Lynn Mamet], undated

A Life in the Theatre

Play

Typescript drafts

"Goodman Theatre Stage II performance draft," with handwritten revisions and typed and handwritten insert pages, 3 February 1977

"Goodman," with handwritten revisions, May 1977

With typed and handwritten revisions, some in unidentified hand, undated


Revision pages, "Doctors scene," and "The barker," typescript pages, undated

Productions

American productions

Goodman Theatre, Chicago, reviews, 1977

Theatre de Lys, New York, review, [1978]

Asti Teatro, Italy, posters, undated (*oversize posters removed to oversize folder 17)

"British" productions

Photographs by Nobby Clark, 1988-1989 (*oversize photographs removed to oversize box 358)

Theater program; corrected typescript Mamet biography for program; cast and crew contact sheet; correspondence; reviews; all 1989

French production
Translation by Pierre Laville, typescript, titled "Ma Vie est au Théâtre," undated

Correspondence

Helsingin Kaupunginteatteri, Helsinki, Finland, program, two copies

Book, typescript, printer’s copy [for Samuel French, Inc. 1977 edition]

Teleplay

Typescript drafts

With typed and handwritten revisions, 1992; with photocopy and list of corrections

With corrections in unidentified hand, 1992

1992, two copies


Poster (*oversize poster removed to oversize folder 17)

A Life with No Joy in It (play), typescript, 1990

Litko: A Dramatic Monologue (play), typescript, two variants, 1973, with four copies of one

Live from the Empire Hotel (radio play, cowritten by Shel Silverstein, 1989), invitation, 1989

Lolita (screenplay, based on the novel by Vladimir Nabokov)

Typescript drafts

With typed and handwritten revisions, March 1995; with photocopy

March 1995, three copies, one with handwritten revisions, 10 March 1995

10 March 1995, three copies, one with annotation on cover
Notes and revision pages


"Notes for draft of screenplay," typescript with handwritten revisions, November-December 1994; with photocopy

Correspondence, 1995, and revision pages, 24 October 1995

Lone Canoe; or, The Explorer (musical play, based upon "In the Forests of the North" by Jack London)

Typescript drafts

"Goddard version," with handwritten revisions, 1972; with handwritten notes on index cards, undated

"Draft #1 + #2 + #3," three variants with handwritten revisions, 3, 20, and 29 November 1978; with handwritten notes, undated

"Draft 3-A," with handwritten revisions, 6 December 1978; with typed "notes for draft #4" and handwritten notes, undated

"Draft #4," 19 December 1978

"Draft #4 plus revisions as per Goodman reading," with handwritten revisions, 19 December 1978

"Draft #5," with handwritten revisions, undated

"Draft #6," with handwritten revisions and insert pages, March 1979

"Draft #7 Version A," 18 March 1979

"Version B," undated

"Final Goodman ver. personal copy annot. w/ songs," with typed and handwritten revisions titled "Version B (revised). May"; with typed fragments, 12, 20, and 22 May and undated; typed lyrics by Alaric Jans, 10 May 1979; rehearsal and tech schedule, undated; contact sheet, 3 May 1979

Notes, outlines, and revision pages

"Fall ’76," typed notes and outlines, with handwritten notes, undated

Mamet, David, 1947-
Typed notes, outlines, and revision pages, with handwritten notes and outlines, 26 October n.y., 1978, and undated

Handwritten draft of press release by the Hayburn Theatre, Goddard College production, 1972, in unidentified hand

Goodman Theatre production, program, clipping, [1979]

*Love of Life* (teleplay, episode for the series), typescript, 1975, two copies, one incomplete

*The Luftmensch* (play), typescripts, two variants, 1984, with two copies of one

*Mackinac* (play, for children)

Typescript drafts

With handwritten revisions, undated

"Work copy," with handwritten revisions and notes, 1975

Two typescripts of "The Pottowatomie’s Tale," one with handwritten annotations in unidentified hand, undated

"Draft #3," with handwritten revisions of "The Skeleton on Round Island" and "Loup Garou," undated

"Loup Garou," [February 1975]

"Loup Garou," with typed pages of revisions and specifications by unidentified person and handwritten notes by Mamet, undated

Typed pages, with annotations in unidentified hand, undated

1975, two copies

Typed research notes and notes on actors sent from Douglas Lieberman of Center Youth Theatre to Mamet, February 1975; with typescript and scene specs of "How Nanibouzou Taught the Indians to Dance," [February 1975]
[Notes and production material], handwritten notes, some in unidentified hand; cast list with annotations in unidentified hand; advertisements; theater program; poster; contract, 3 January 1975; and photocopy printed text of "The Skeleton on Round Island" by Mary Hartwell Catherwood, undated (*oversize poster removed to oversize folder 4)

Container 146.3

Make-Believe Town (book)

"Epigram," typescript excerpt of lyrics from the song "Make-Believe-Town" by Peter Yarrow and Elena Mezzetti; with typescript of complete lyrics, undated

Container 146.4

Composite typescript with handwritten revisions, printer’s copy, 1996

Container 146.5-6

Page proofs, February 1996, two copies, one with corrections

Container 146.7-8


Container 146.9

Dust jacket design, British edition, 1996

Container 146.10

Faber and Faber catalog, 1996; reviews, 1996

Container 146.11

Maple Sugaring (play), typescript, 1981; with photocopy

Container 147.1

Marranos (play)

Typescript drafts

"Original draft," with handwritten notes and revisions, 28 August 1975, and photocopy without revisions; with typed outline, undated; handwritten notes in unidentified hand, undated; and handwritten notes by Mamet on folder, undated

Container 147.2-3

"Draft #2," typescript of act one, undated

Container 147.4

"Draft #2-A," with typed and handwritten revisions, undated

Container 147.5

Act one, [October 1975]

Container 147.6

"Suggested act one revisions, with notes on prologue and epilogue," typescript by unidentified person, with handwritten notes by Mamet, 22 September 1975

Container 147.7

Center Youth Theatre, Bernard Horwich Jewish Community Center, Chicago production
Mamet, David, 1947-

Contract, [July] 1975 Container 147.8
Flyer, 1975 Container 147.9

Mercer Street (teleplay, cowritten by Jonathan Katz)

Treatments, one typescript titled "Smashville," undated, and one typescript titled "Mercer Street a/k/a Smashville", 1980 Container 147.10

"Pre-draft, treatment," typescript with handwritten revisions, 1977, and typescript treatment, with handwritten notes, undated, both titled "Smashville" Container 147.11

"1st draft," typescript with handwritten revisions, titled "Smashville," 2 January 1978 Container 147.12

Typescript, titled "Smashville," 1978, three copies, two with list of future episodes and one with handwritten revisions Container 147.13-15

Typescript, titled "Mercer Street," 1980 Container 147.16

"First draft," photocopy of typescript with handwritten revisions, titled "Mercer Street," 22 January 1981 Container 147.17

Handwritten notes, 25 November 1977, undated; and typescript summary, undated Container 147.18

Mr. Happiness -- see The Water Engine and Mr. Happiness

Monologue February 1990 (play), two typescripts, 1990 Container 148.1

Morris and Joe (play), typescript, 1981, two copies Container 148.2

The Museum of Science and Industry Story (teleplay)

"Original," typescript with typed and handwritten revisions, 2 June 1975; with photocopy made prior to revisions and two photocopies made after revisions Container 148.3-6

Typescript outline with typed and handwritten revisions; typed revision pages with handwritten notes and revisions; typed plot summary titled "Nightlives"; and correspondence, May-June 1975, undated Container 148.7

Native Son (uncredited adaptation by Mamet and Greg Mosher of the play by Richard Wright)

Typescript with handwritten revisions, [1978] Container 148.8
Theater program, 1978 Container 148.9
The Neighborhood Playhouse at Fifty: A Celebration (benefit performance)

"Speeches, notes etc.," typescripts of speeches, some with handwritten revisions; typescript with handwritten revisions of "A Tradition of the Theatre as Art," titled "Sanford Meisner and the Neighborhood Playhouse Repertory Company"; program; invitation; production notes; production report by John Weidman; issue of New York Theatre Review; all 1978

"Playhouse benefit outtakes speech anti-Shuberts," typescript, undated

The Nice Dog and the Scary Wolf (book), typescript drafts

With handwritten revisions, 1991

Two variants, 1996, one with photocopy and one with three copies

No One Will Be Immune (play)

Typescript drafts

With handwritten revisions, July 1990; with two photocopies

1990, two copies

Ensemble Studio Theatre production reviews, 1995-1996

November (play), typescript, 11 December 2007

Oh, Hell! -- see Bobby Gould in Hell

Old Chief Hoopjaw's Lone Canoe after the Potlatch Balm and Elixir -- see Lone Canoe, Goddard version

The Old Neighborhood: Three Plays (play trilogy; see also Deeny[ D. ], Disappearance of the Jews, and Jolly)

Typescript drafts

September 1989, undated, two copies

With handwritten revisions, undated

Photocopy with one handwritten revision, 26 April 1997
Mamet, David, 1947-

Productions

American Repertory Theatre, Cambridge, Massachusetts, 1997

Calendar, rehearsal schedule, memos, and *Jolly* revision pages, 20 and 21 March 1997, undated

Container 150.1

Hasty Pudding Club pen and ink drawing, 1997

Container 150.2

Theater program and review, 1997

Container 150.3

The Booth Theatre, New York

Schedules, contact lists, and detailed rehearsal and performance notes, 1997-1998

Container 150.4-5

"Billing," costume purchase receipts, 1997

Container 150.6

Theater program, posters, 1997 (*oversize poster removed to oversize folder 4)

Container 150.7*

Opening night party invitation design, 1997

Container 150.8

Reviews and articles, 1997-1998

Container 150.9-10

"Tickets," ticket requests, 1998, undated

Container 150.11

Royal Court Theatre Downstairs (at the Duke of York’s Theatre), London, correspondence, reviews and articles, 1998

Container 150.12

Theater J, Washington, D. C., theater program, press release, flyer, and reviews, 1999

Container 150.13

Theater Neumarkt, Zurich, and Schlosserei, Cologne, coproduction, theater programs and reviews, 1998

Container 150.14

Page proofs, 16 and 17 December 1997

Container 151.1

The Old Religion (novel)

Typescript drafts

With typed and handwritten notes and revisions, fall 1994; with photocopy

Container 151.2-3

"Typed notes, preliminary sketches," typescript with notes, fall 1994, three copies

Container 151.4-6
"Draft and notes," with typed and handwritten revisions, March 1996; with photocopy

March 1996

With handwritten revisions, April 1997

With handwritten dedication page, April 1997

"Copyedited manuscript," with handwritten revisions, printer’s copy, 1997; with photocopies of some pages

"Author’s proofs," galley proofs with handwritten revisions, June 1997

Faber and Faber dust jacket proof, 1998

"The Old Religion" [excerpt], photocopy of typescript with handwritten revisions and typescript, 1994

[Research material], chapter by chapter summary of the book A Little Girl Is Dead by Harry Golden, typescript by Tom Cole, 25 March 1994

"Publicity," interview and appearance schedules, correspondence, 1997

Review clippings, February 1999

Oleanna

Play

Typescript drafts

"Draft-notes," photocopy with handwritten revisions, April 1991

"Draft-notes," April 1991

With handwritten revisions, October 1991; with two photocopies

October 1991

With typed and handwritten revisions, November 1991; with photocopy lacking some corrections
November 1991, three copies, one with handwritten list of letters to write, undated

"November, #2," with typed and handwritten revisions, Thanksgiving 1991; with photocopy

With handwritten revisions, February 1992; with photocopy

With handwritten revisions, February 1992, and handwritten and typed revision pages

28 April 1992, two copies

"Next to last [script]," 24 May 1992

"June 1, 1992," two copies, 24 May 1992, one with variant final page

"Mary McCann script," photocopy with notations, some in unidentified hand, 15 May 1992; two copies, one with additional revisions in unidentified hand, 23 June 1992

23 June 1992, two copies, one with handwritten revisions in unidentified hand

26 June 1992, two copies

With corrections in unidentified hand, 26 June 1992; with additional typed pages with corrections in unidentified hand, undated, and with packing slip from Charrette Reprographics, July [1992]

With handwritten corrections in unidentified hand, 14 July 1992; with revised typed pages, undated

14 July 1992, two copies, one with faxed revision, undated

With handwritten revisions, 18 October 1992

2 November 1992, two copies

19 February 1993

Notes and revision pages

"Notes," handwritten and typed notes and revision pages, October and November 1991
"Script changes," typed revision pages, some with handwritten revisions, 10-16 April 1992  Container 157.2

Handwritten notes, undated  Container 157.3

Typed notes to actors and revision pages, some with handwritten revisions, undated  Container 157.4

Productions

Aksanat Cultural Centre, Istanbul, Turkey, photographs, flyer, poster, articles, and reviews, 1994 (*oversize poster removed to oversize folder 11)  Container 157.5*

American Repertory Theatre and Back Bay Theater Company, Hasty Pudding Theatre, Cambridge, Massachusetts

Postcards, rehearsal and load in/tech schedules, April 1992; Harriet Voyt’s costume design contract, February 1992  Container 157.6

"Elevations," set designs (*oversize set designs removed to oversize folder 18)  Container *

Theater program, photograph of Rebecca Pidgeon, flyers, poster proofs, posters, reviews, 1992 (*oversize poster proofs and posters removed to oversize folder 11 and oversize folder 18)  Container 157.7*

Back Bay Theater Company, Orpheum Theatre, New York

"Billing," Harriet Voyt’s costume design contract; receipts; notes; catalog; article; taping agreement, 1992-1994  Container 157.8

Set design, contact sheet, theater programs, posters, reviews, 1992-1994 (*oversize poster removed to oversize folder 5 and oversize set design removed to oversize folder 11)  Container 157.9*

Reviews, articles, 1992-1993  Container 157.10-11

Baxter Theatre at the University of Cape Town, and Vereeniging Civic Theatre, South Africa, posters and program, March 1994 (*oversize poster removed to oversize folder 5)  Container 157.12*

Budapest Chamber Theater, Budapest, Hungary, photographs, flyer, and reviews, 1994  Container 157.13

Buenos Aires, Argentina, Ace Award nomination certificate, 2000  Container 157.14
<table>
<thead>
<tr>
<th>Location</th>
<th>Notes</th>
<th>Container Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>City Theatre, Pittsburgh</td>
<td>theater program and reviews, 1993</td>
<td>157.15</td>
</tr>
<tr>
<td>Hilton College Theatre, London</td>
<td>poster, undated (*oversize poster removed to oversize folder 5)</td>
<td></td>
</tr>
<tr>
<td>Jönköping Länsteater, Sweden</td>
<td>program and reviews, 1995</td>
<td>158.1</td>
</tr>
<tr>
<td>Kennedy Center, Washington, D.C.</td>
<td>reviews, 1993</td>
<td>158.2</td>
</tr>
<tr>
<td>Leidse Schouwburg, Leiden</td>
<td>programs and photographs, 1995</td>
<td>158.3</td>
</tr>
<tr>
<td>Nordiska Strakosch Teaterföralaget, Nordic region</td>
<td>touring schedule, 1994; Dramatiska Teatern, Sweden, reviews, 1994 (*oversize reviews removed to oversize box 356)</td>
<td>158.4*</td>
</tr>
<tr>
<td>Projekt Theater &amp; Medien Verlag, German productions</td>
<td>1993-1997</td>
<td>158.5-9*</td>
</tr>
<tr>
<td>Rich Forum, Stamford Center for the Arts</td>
<td>review, 1993</td>
<td>158.13</td>
</tr>
<tr>
<td>Rideau de Bruxelles, Brussels</td>
<td>theater program, poster (*oversize poster removed to oversize folder 5), 1994</td>
<td>158.14*</td>
</tr>
<tr>
<td>South African State Theatre, Pretoria</td>
<td>program, 1994</td>
<td>159.1</td>
</tr>
<tr>
<td>Teatro Caio Melisso di Spoletto, Italy</td>
<td>Italian translation by Masolino d’Amico, May 1993</td>
<td>159.2</td>
</tr>
<tr>
<td></td>
<td>Touring schedule, reviews, 1993</td>
<td>159.3</td>
</tr>
</tbody>
</table>
Teatro María Guerrero, Madrid, Spain, program, reviews, and press packet, including photographs, 1994

Théâtre de Quat’Sous, Montreal, Canada, theater program, flyer, review clippings, 1994 (*oversize clippings removed to oversize box 356)

Théâtre Gaîté-Montparnasse, Paris, France, reviews, correspondence, poster, 1994 (*oversize poster removed to oversize folder 5)

Tiffany Theater, Hollywood, California, articles, 1994

Tokyo, Japan, handbills and programs, 1994

Awards

Drama Desk award nomination certificates, 1993

L.A. Weekly award, Tiffany Theater production, Los Angeles, California, 1994 (*oversize)

Book

Page proofs, October 1992

Dust jacket proof, 1993

Screenplay

Typescript drafts

Composite typescript and printed text with handwritten revisions, 1993; with photocopy

1993

"Shooting script"

March 1994

With handwritten revisions, 29 April 1994

With handwritten notes and revisions, 29 April 1994; with handwritten shot list notes, 10 May 1994, shooting schedule, 3 May 1994; calendar, May 1994; and floor plan, 27 April 1994

With handwritten revisions, 13 May 1994
Production materials

Location scout notes; production notes; script changes; memos; correspondence; song lyrics by Mamet and Rebecca Pidgeon; set newsletter designs and submissions; contact lists; May-June 1994

Cast and crew contact sheet, June 1994; final suppliers contact list; correspondence, 1994-1995; certificates of insurance, 1994; crew photographs, 1994; post-production schedule, 1994; cost reports, 1994; profit and deferment information; participation statements, 1995


"Billing," receipts and invoices, 1994

Film stills by John Seakwood, contact sheets; with list of Mamet’s choices, undated

_The Paradigm_, set newsletters, 1994 (*oversize)

Design for crew hat logo, 1994

Mock-up dust jacket on sticker paper (*oversize mock-up dust jacket removed to oversize folder 5)

Massachusetts certificate of appreciation, October 1994 (*oversize)

Publicity

Clippings, press kit, educator’s kit, stills and color slides, audio cassette art work proof; 1995

Poster, two copies (*oversize posters removed to oversize folder 3)

Screening reactions, review clippings, 1994

_On Directing Film_ (book)

Typescript drafts
Directing IV class, 10 February 1988, transcript of taped lecture with corrections in unidentified hand, titled "Lectures on Film Directing"; with photocopy containing added revisions and editorial notes in unidentified hand

Container 161.8-9

Directing IV class, 24 February and 9 March 1988, transcripts of taped lectures with some handwritten revisions; with photocopy containing revisions and editorial notes in unidentified hand and with photocopy handwritten notes in unidentified hand, undated

Container 162.1-2

Composite typescript and handwritten manuscript in unidentified hand, undated

Container 162.3-4

Sections 1 and 2, with handwritten revisions; with photocopy

Container 162.5-6

Sections 1 and 2

Container 162.7

Sections 3 through 6, with handwritten revisions; with photocopy

Container 163.1-2

With handwritten revisions, titled "On Film Directing," April 1990; with photocopy

Container 163.3-4

Titled "On Film Directing," April 1990

Container 163.5

Preface, original and photocopy of typescript with handwritten revisions; typescript, spring 1990

Container 163.6

Printer’s copy, 1990

Container 163.7

Galley proofs with handwritten corrections, 1990

Container 163.8

Review, undated

Container 163.9

Ordinary Daylight (screenplay based on the book by Andrew Potok)

Typescript drafts

With typed and handwritten revisions, June 1992; with photocopy

Container 164.1-3

June 1992, two copies

Container 164.4-5

With handwritten revisions, July 1992; with photocopy

Container 164.6-165.1

"6/28/92," two copies [title page erroneously dated July 1991 and corrected on one copy] and one fragment copy with handwritten notes

Container 165.2-3
July 1992

"Dave’s changes 12/92," with handwritten revisions, January 1993; with photocopy

January 1993, three copies, one with handwritten revisions titled "draft #2"

"Draft #2," January 1993, three copies

Typed and handwritten notes, with typed summary of the book by Andrew Potok, undated

Bantam Books 1981 edition of *Ordinary Daylight*, by Andrew Potok, with handwritten annotations by Mamet

Osiris (teleplay), typed notes, undated

*The Owl* (book, part of the Goblin Tales series, cowritten by Lindsay Crouse)

"Goblin story," two typescript outlines, undated

Untitled typescript with handwritten revisions by Lindsay Crouse, undated; with handwritten notes, undated

Typescripts titled "Ducks"

With handwritten revisions, March 1986

March 1986, two copies

Typescripts titled *The Owl*

With typed and handwritten revisions, March 1986

1986, two copies

With typed insert pages and handwritten revisions, July 1987

July 1987

*Passover* (book)

Typescript drafts
Mamet, David, 1947-

1994, two variants, with two copies each

With handwritten revisions, July 1994; with photocopy

1994, three copies

Contract and correspondence, 1994-1995, including dust jacket proof, 1995

Advertising display, 1995 (*oversize)

*A Perfect Mermaid* (play), typescript, 1989, with original title "A Scene" marked out

*Pint’s a Pound the World Around* -- see *Vermont Sketches*

Plastic (proposed screenplay, also by J. J. Johnston), typescript treatment, 1976

*The Poet and the Rent* (play; see also *Three Children’s Plays*)

Typescript drafts

Composite draft of handwritten and typed pages, undated

"Work copy," photocopy with handwritten revisions, 1973

With handwritten revisions, inserts, and stage directions in unidentified hand, 1973

St. Nicholas Theater Company production, poster, flyer and program, [1974] (*oversize poster removed to oversize folder 6)

"Poet reviews," review clippings, 1975

Radio adaptation [by unidentified person, for the Atomic Theatre Company], typescript, undated

*The Postman Always Rings Twice* (screenplay adaptation of the novel by James M. Cain)

Typescript drafts

"1st draft [July]," with handwritten revisions, 14 July 1979; with incomplete photocopy with added handwritten revisions
Mamet, David, 1947-

"First draft, revised July draft," composite typescript and photocopy of typed pages with handwritten revisions, with additional typescript and handwritten revisions; with photocopy

Container 168.13-169.1

"First draft," with typed revisions, undated; with photocopy

Container 169.2-3

"1st draft-revised September 1979," with typed and handwritten revisions

Container 169.4-5

"Annotated 1st draft revised 3 December 1979," with handwritten notes and revisions

Container 169.6

"Second draft," with revision pages through 16 January 1980

Container 169.7

"Second draft," with revision pages through 12 May 1980

Container 170.1

Bound typescript, 1980

Container 170.2

Notes and revision pages

Vintage Books 1978 edition of the novel by James M. Cain, with handwritten annotations by Mamet

Container 170.3

"Original notes of Postman filmscript," handwritten notes on index cards, undated

Container 170.4

Michael Barlow’s conference notes and synopsis of novel; article on Lydia Mendoza with song lyrics; handwritten notes by Mamet; typed revision pages with handwritten revisions; May-June 1979, undated

Container 170.5

Typed revision pages with handwritten revisions of "Frank and Cora test scenes," June 1979 and undated; "notes for draft #2," undated; handwritten notes, undated; mailgram to Bob Rafelson, 4 August 1979

Container 170.6

Production material

"Second draft December 1979 and revisions through shooting," typescript with handwritten revisions and revision pages through 10 April 1980; additional revision pages through 12 May 1980; preliminary one-liner schedule, 27 December 1979; staff and crew list, 10 January 1980; call sheet, 19 March 1980

Container 171.1

Set design blueprints, 22 August 1979 (*oversize blueprints removed to oversize folder 12)

Container *

Photographs, 1980

Container 171.2
Mamet, David, 1947-

Publicity, articles, screening invitation, 1981

Potatochip (book), typescript, July 1999, with faxed copy; typescript, 1999, three copies

*The Power Outage* (play)

Typescript with handwritten revisions, titled "The Power Outage: An Actual Conversation," 1977

Photocopy, printer’s copy, 1977; with *New York Times* tearsheets, 6 September 1977

*Prairie du Chien* (radio play), typescript drafts

With handwritten revisions, as a stage play, titled "The Red Dress"

"Earplay version," [for National Public Radio], undated

1978, two copies, one also containing three pages of handwritten notes

"For updating, November 30, 1978," with handwritten revisions

Prince of Providence (screenplay based upon the book by Michael Stanton)

Typescript drafts

"Xerox ms. 1st dr[aft]," photocopy with handwritten revisions, 2004, two copies

With handwritten revisions, 14 October 2004

With handwritten revisions, March 2005

"Notes and outlines," typed notes, including "notes from talk with Mike Corrente," and typed revision pages, undated

Purimschpiel (play, written for the 1999 Purimspiel at Temple Beth El), typescript, 1999

Radio Mystery (radio play), typescript with handwritten revisions, [circa 1980]; with photocopy made during revision process and typescript notes, undated

*Red River* (translation of the play *Le Fleuve Rouge* by Pierre Laville), typescript drafts
With handwritten revisions, 1982

1982, two variants with two copies each

With handwritten revisions, 19 February 1983; with cast and crew list, 21 March 1983, and rehearsal and tech schedule, 16 March 1983

Resurrection (play), typescript with handwritten notes, 1978

Reunion (play; see also Sanctity of Marriage)

Play

Typescript photocopy with handwritten revisions, 1973

Posters (*oversize poster removed to oversize folder 6)

Radio version, for Earplay, National Public Radio, typescript with handwritten revisions, undated

The Revenge of the Space Pandas, or Binky Rudich and the Two-Speed Clock (play; see also Three Children's Plays and Early Tibet, or With Binky in Olde India)

"Final version, St. C[lement’s]," typescript with handwritten revisions, 1976

St. Nicholas, Chicago production, reviews, 1977

Projekt Theater & Medien Verlag, German production

German translation by Bernd Samland, typescript, 1996

Poster (*oversize poster removed to oversize folder 12)

[Richard Jewell project] (proposed screenplay), research material, correspondence, and handwritten notes on index cards, [1997]

Ricky Jay and His 52 Assistants (performance, directed by Mamet)

"Ricky Jay in Hell Night at Sex Camp Five," handwritten notes on index cards; typed and handwritten notes for film, undated

Stage performance
Handwritten notes, November-December 1993; with typed list of tricks, undated

Theater program, 1994, two copies

HBO televised special, photocopy handwritten and typed notes, undated

**Ricky Jay: On the Stem** (stage performance, directed by Mamet)

First draft of opening pitch, typescript with handwritten revisions, 2002

Typed and handwritten notes, undated; with sheet music of "Little Johnny Jones" by George M. Cohan

Poster, two copies (*oversize posters removed to oversize folder 18)

Clipping, 2002

*Rising Sun* (uncredited rewrite of Phil Kaufman’s screenplay adaptation of the novel by Michael Crichton), typescript drafts

With typed and handwritten revisions, March 1992; with photocopy

March 1992

The Rocket (novel), two typescripts of excerpt, 1985

*Romance* (play)

Typescript drafts

1998

1998, three copies, one with handwritten notes and revisions

With handwritten revisions and typed insert pages, May 2004

With handwritten revisions and typed insert pages, 14 May 2004

With handwritten revisions, 26 October 2004

Revision pages, February-March 2005

Mamet, David, 1947-
Ronin (screenplay, as Richard Weisz, also by J. D. Zeik)

Typescript drafts

With typed and handwritten revisions, 25 October 1997

25 October 1997, three copies, one with handwritten revisions

Notes and revision pages

Typed revision pages, 4 November 1997-13 February 1998

Typed revision pages sent to Frank Mancuso and John Frankenheimer, 28 and 30 October 1997

Typed and handwritten notes, including handwritten notes on index cards and handwritten notes from meeting with Mick Gould

Handwritten outline, on five posterboards (*oversize outline removed to oversize folder 12)

Correspondence, agreement, 1997-1998

Poster (*oversize poster removed to oversize folder 18)

Russian Poland (screenplay)

Typescript drafts

Incomplete typescript with handwritten revisions, 1991; with photocopy of complete original but with different title page

June 1991, two copies

June 1991, with annotations re. characters, set dressings, props, location, and extras in unidentified hand; with handwritten notes and typed page breakdown and lists of speaking characters, locations, props, and extras needed, undated; with Hamlet budget on verso of some notes, 1 October 1991

With handwritten revisions, 1993; with photocopy

1993, five copies

Typed notes with handwritten revisions, undated

Container

176.1

Container

176.2-4

Container

176.5

Container

176.6

Container

176.7-8

Container

177.1

Container

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Container

177.2

Container

177.3-4

Container

177.5

Container

177.6-7

Container

177.8-178.3

Container

178.4
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>178.5</td>
<td>Synopsis, 1996, three typescripts, one with two copies, 1996</td>
</tr>
<tr>
<td>178.6</td>
<td>Correspondence, 1994-1996, with typed notes on casting and crew, undated</td>
</tr>
<tr>
<td>178.7</td>
<td>&quot;Early draft,&quot; fragments with handwritten revisions, including &quot;In Old Vermont,&quot; October 1977, undated</td>
</tr>
<tr>
<td>178.8</td>
<td>&quot;Draft #1,&quot; with handwritten revisions, titled &quot;Jean and Eddie,&quot; 8 June 1978; with two photocopies</td>
</tr>
<tr>
<td>178.9</td>
<td>With handwritten revisions, 1978</td>
</tr>
<tr>
<td>178.10</td>
<td>Two variants, one with handwritten revisions, 1979</td>
</tr>
<tr>
<td>178.11</td>
<td>Two variants, one with typed and handwritten revisions, 1979; with typed fragment with handwritten revisions</td>
</tr>
<tr>
<td>178.12</td>
<td>With typed and handwritten revisions, with photocopies of some pages with additional handwritten revisions, 1979</td>
</tr>
<tr>
<td>178.14</td>
<td>&quot;Revised version,&quot; 12 October 1979</td>
</tr>
<tr>
<td>178.15</td>
<td>&quot;Notes- &quot;White People,&quot; typed and handwritten notes and revision pages, some titled White People, and one titled &quot;The Bridge,&quot; 7 September 1978, undated (see also Joseph Dintenfass, folder 135.10)</td>
</tr>
<tr>
<td>179.1</td>
<td>A Scene: Australia (play), typescript, 1989</td>
</tr>
<tr>
<td>179.2</td>
<td>Secrets of the American Black Chamber (play [for Ricky Jay]; see also Spartan notes, folder 198.1), typed notes with handwritten additions, undated</td>
</tr>
<tr>
<td>179.3</td>
<td>A Sermon (play), typescript drafts</td>
</tr>
</tbody>
</table>

With handwritten revisions, also titled "Everything Is True If You Believe It," 1978; with photocopy
"Final Apollo version," photocopy with handwritten revisions, also titled "Everything Is True If You Believe It," 1979; duplicate typescript with handwritten revisions, 1979; typescript, 1979

"Final typescript," with handwritten revisions, 1978

Photocopy of "final typescript," with added handwritten revisions, and typescript with handwritten revisions, also attributed to William Macy

**Sexual Perversity in Chicago**

**Play**

**Typescript drafts**

"Goddard College," with revisions in unidentified hand; with uncorrected copy

Photocopy with revisions in unidentified hand, with added handwritten revisions by Mamet; with photocopy with added handwritten revisions

Titled "Danny Shapiro and the Search for the Mystery Princess," undated; with incomplete photocopy and with typed revision pages titled "Notes"

With handwritten revisions, undated

With typed revisions, 1974

With typed and handwritten revisions, 1974

"Organic Theater version," summer 1974

**Productions**

Stickers, undated

Apollo Theater, Chicago, article and review, 1979

Cherry Lane Theatre, New York, *Sexual Perversity in Chicago* and *Duck Variations*, theater program and poster, reviews [1976] (*oversize poster removed to oversize folder 6)

Organic Theater Company, Chicago, flyer, [1974]
St. Clement’s Theater, New York, program, cast biographies, and reviews, 1975-1976

St. Clement’s Theater, New York, Sexual Perversity in Chicago and Duck Variations, reviews, 1975

"St. Nicholas Theater," Sexual Perversity in Chicago and Duck Variations, summer tour promotional material designs, with unidentified production photographs, [1972] (*oversize design removed to oversize box 357)

Theater Box, Koln, Germany, postcard and poster, undated (*oversize poster removed to oversize folder 6)

Royalties for U.K. performances of Sexual Perversity in Chicago and Duck Variations, 1985

French translation by Valerie de Tilbourg, titled "Tribulations Sexuelles a Chicago," typescript, undated

Screenplay

Typescript drafts

With typed revisions, July 1977; with typed notes from meeting with D.D., 28 June 1977

April 1978, two variants

"Draft #2," with handwritten revisions, June 1978

Typed and handwritten notes, undated

The Shawl (play)

Typescript drafts

With handwritten revisions and notes by Mamet and annotations by B. J., 1985

With handwritten revisions, 8 March 1985

19 May 1985; with typescript of The Spanish Prisoner, 19 May 1985

With highlighting and notes in unidentified hand, 19 May 1985; with rehearsal schedule, 5 December 1985, and calendars for December 1985 and January-February 1986
French translation by Pierre Laville titled *Le Chale*, typescript, August 1987

German production press release, undated

*Shoeshine* (play), typescript drafts

Notes and early drafts, some with handwritten revisions, undated

With typed revisions, 1978; with two photocopies, one with handwritten notes

With typed revisions, 1979; with two photocopies


"Final E[nonce] S[tudio] T[heatre]," photocopy with handwritten revisions in unidentified hand, undated

1980, three copies

*Sister Carrie* (proposed screenplay adaptation of the novel by Theodore Dreiser)

Handwritten notes on index cards; typed notes; typescript draft pages with typed and handwritten revisions, 1994

Contract and correspondence, 1994

*Sketches of War* (performance of plays, readings, songs directed by Mamet and including his "Cross Patch")

Composite typescript and printed text; program of events; clippings; running order; cue to cue; 1988

Correspondence, including update from Patti Wolff, 1988, undated

Budget; clippings; Vietnam Veterans Workshop information packet; request for contributions; 1988

Production material, including contact lists, schedules, preset list, program of events, dressing room assignments, operational report, transportation information, press releases, seating chart, ticket sales, and sponsorship opportunities, 1988

"Brigitte's photos of Sketches of War," photographs by Brigitte Lacombe, [1988]

Theater program, flyers, 1988

Smashville -- see Mercer Street

Some Freaks (book)

"Notes/rough drafts," typescript drafts of essays, some with handwritten revisions; photocopy tearsheets; and typed and handwritten notes, 1987-1989; with table of contents, April 1989; dust jacket proof, undated; research notes on Cabot in unidentified hand; and clippings, 1989

Typescript drafts of essays, some with handwritten revisions, and photocopy texts, 1979-1989; with lists of essays, undated

Typescript drafts of "Poll Finds" and "The Laurel Crown" as sent for original publication, 1987-1989

Composite typescript with handwritten revisions, printer’s copy, [1989]

Corrected galley proofs, 1989

South of the Northeast Kingdom (book)

Typescript, 2002

Typescript with handwritten corrections, titled "Vermont," March 2002

"(Allan and) David’s marked-up copy," printed National Geographic Directions advance reader’s edition, with handwritten revisions and notes by editor and Mamet, May and July 2002

Spain (screenplay)

Typescript drafts

With handwritten revisions, August 1991

August 1991

With typed and handwritten revisions, October 1991; with photocopy
October 1991

With handwritten revisions and typed insert pages, February 1992

February 1992, two copies

Handwritten and typed notes, including research notes, and Abraham Lincoln Brigade brochure, undated

_The Spanish Prisoner_ (play; see also _The Shawl_, folder 181.5), typescript drafts

With corrections in unidentified hand, April 1984

April 1984, three copies and one faxed copy, July 1997

_The Spanish Prisoner_ (screenplay)

Typescript drafts

With typed and handwritten revisions, March 1996; with photocopy

With typed and handwritten revisions, June 1996

June 1996

"Shooting script"

10 July 1996

11 July 1996, two copies, one labeled "#1"

"With name changes as of 25 July," photocopy of 11 July 1996 typescript with handwritten revisions of character names, [25 July 1996]; with copy containing typed insert pages and added handwritten revisions, some in unidentified hand

Photocopy with handwritten revisions, with added revisions, September 1996

"Master revised script," September 1996
"Blue revision," with revision pages through 5 September 1996

"Green revision," with revision pages through 4 November 1996

Notes and revision pages

Typed notes "for the Quicksand movie, to pitch for/with Art Linson, to Fox," along with typed index cards, 1996

Typed and handwritten notes, outlines, and revision pages, February-November 1996, undated

"Misc. notes by DM from the pre-production period," typed and handwritten notes, undated


Typed revision pages, 5 September 1996

Blue revision pages, 5 September 1996

Pink revision pages, 19 September 1996, two copies

Yellow revision pages, 24 September 1996, two copies

Production material

Location photographs, undated

"Preliminary shot list," handwritten manuscript, undated

Shot list, photocopy and original handwritten manuscript, 11 September 1996

"David Mamet memos," handwritten and typed memos, August-September 1996

"Memos and rewrites," typed and handwritten memos, August-September 1996

Location contact list, undated; map, undated; cast and crew lists, 22 August, 3 September, and 13 November 1996; scene shot list, 4 October 1996; letter from Cooper Classics Ltd, 21 August 1996
Shooting schedules, one-liner schedules, and day out of days schedules, September-November 1996

Container 193.2-4

Shot list, photocopy handwritten manuscript, 11 September 1996; crew list, 18 October 1996; cast list, 8 October 1996; shooting schedule, day out of days schedule, and one-liner schedules, 1 and 17 October 1996; shooting script, typescript with revision pages through 5 November 1996 with handwritten revisions; call sheet and mini-script pages with handwritten revisions, 5 November 1996, undated; set diagrams, undated; list of extras, 3 September 1996; handwritten notes, undated; blank greeting card and postcard

Container 193.5-194.1

"Travel," expense receipts, correspondence, list of screening invitees, 1997

Container 194.2


Container 194.3

Petty cash envelope ledger sheet, 9 September 1996

Container 194.4

"Correspondence," including agreements

Container 194.5

Polaroid photographs of chalkboard with Mamet’s notes, undated

Container 194.6

Set designs, 1 November 1996 (*oversize set design removed to oversize box 357)

Container 194.7*

Copies of artwork by Noël Coward and others; copy of photograph of airplane, undated

Container 194.8

The St. Estephe Intellegence [sic], set newsletter, 29 August-9 November 1996; with four bound copies, inscribed from editor Mark Edlitz to Mamet, Rebecca Pidgeon, Harriet Voyt, and Tom Cole, (*oversize bound copies of set newsletter removed to oversize box 357)

Container 194.9*

St. Estephe cartoon drawing by Mamet, mounted original artwork and copy, undated (*oversize mounted artwork removed to oversize box 360 and oversize copy removed to oversize folder 13)

Container *

Crew jacket patch logo and label artwork, correspondence, 1996

Container 194.10

"Luggage tag artwork and sample," with completed St. Estephe luggage tags, undated

Container 194.11
Scrapbook prop [with access copy made for preservation purposes]  

Container 194.12

Copy of photograph used in scrapbook, 1996  

Container 194.13

"The Formula" prop, bound book containing mathematical formulas, undated  

Container 195.1

Film stills by James Bridges, 1996 (*oversize)  

Container 358

Publicity

Poster/advertisement proofs, 1997  

Container 195.2

Posters (*oversize posters removed to oversize folder 18 and oversize folder 20)  

*  

Articles and reviews, 1997, 1998  

Container 195.3

"Sundance Festival trip," correspondence, expense receipts, schedule, 1998  

Container 195.4

Flanders International Film Festival nomination certificate, 1997, and Independent Spirit Awards nomination certificate, 1999  

Container 195.5

*Spartan* (screenplay)

Typescript drafts

"Original ms.," with typed and handwritten revisions, May 2002  

Container 195.6-7

"Second draft," with typed and handwritten revisions, May 2002  

Container 195.8-9

May 2002

Container 196.1

With typed and handwritten revisions, 31 May 2002  

Container 196.2-3

31 May 2002  

Container 196.4

June 2002  

Container 196.5

10 June 2002  

Container 196.6

With typed and handwritten revisions, 2 August 2002  

Container 197.1-2
With handwritten revisions, September 2002; with faxed revision page, 22 August 2002

"Revised 5 Sept. 02," with typed and handwritten revisions, 5 September 2002

With typed and handwritten revisions, December 2002

"Blue revisions," with revision pages through 2 April 2003

Notes and revision pages


"Notes," typed notes, 31 July and 10 October 2001, undated

Handwritten notes on index cards, April 2002; typed notes, undated

"Various spring 2002 notes and outlines and deleted scenes," handwritten and typed pages

"Revisions," typed pages with handwritten revisions, with memos re. changes, 29 August and September 2002

Typed notes, undated, with memo to Cas Donovan re. revisions, February 2003

"Expenses," travel receipts, 2000-2003

*Spartan Times*, set newsletter, 2003

*Speed the Play* (production of condensed *American Buffalo*, *Speed-the-Plow*, *Sexual Perversity in Chicago*, and *Glengarry Glen Ross* as a Lincoln Center Theater benefit for Broadway Cares), theater program, November 1989

*Speed-the-Plow* (play)

Typescript drafts titled "Bobby Gould"

With handwritten revisions, 1984

1984, two copies
With handwritten revisions, April 1985

April 1985, three copies, one with handwritten notes

Typescript drafts titled "Radiation"

With handwritten revisions, October 1986

October 1986, two copies

Typescript drafts titled "Speed-the-Plow"

Fragments with handwritten revisions, undated

With handwritten revisions, December 1986

December 1986

With handwritten revisions, March 1987; with photocopy

March 1987

With handwritten revisions, April 1987

April 1987

With handwritten revisions, June 1987

With handwritten revisions and typed insert page, 9 March 1988

With handwritten revisions, 26 March 1988; with flight boarding pass, 13 March

With Rebecca Pidgeon’s signature, 28 April 1988

Notes and revision pages


Typed and handwritten notes, September- December 1986
"Notes," typed and handwritten notes, 10 November 1986, undated
Typed and handwritten notes, undated

Productions

Lincoln Center Theater at the Royale Theater, Broadway, New York, advertising design, 1987, posters, and reviews, 1988-1989 (*oversize design and posters removed to oversize folder 6)

Miller’s Studio, Zurich, Switzerland, program, 1995

National Theatre, London, England, review clippings and poster, 1989 (*oversize poster removed to oversize folder 13)

NCT [La Nouvelle Compagnie Théâtrale], Montreal, Canada, articles and reviews, 1995

South Coast Repertory, Costa Mesa, California, newsletter and reviews, 1990 (*oversize newsletter removed to oversize box 356)

Stary Teatr, Cracow, Poland, program, flyer, and poster, 1992 (*oversize flyer removed to oversize box 357)

Teatro El Galpon del Abasto, Argentina

Spanish translation by Daniel Genoud, typescript, titled "Un guión para Bob," undated

Theater der Freien Volksbühne, Berlin, and Hamburg, Germany

Program, posters, reviews, 1988 (*oversize posters removed to oversize folder 6 and oversize folder 18)

Royalty statements, 1988-1989

Théâtre de la Michodière, Paris, France, program, undated

Théâtre Le Colibri, Avignon, France, program, reviews, and poster (*oversize poster removed to oversize folder 6)

Wisdom Bridge Theatre, Remains Theatre Ensemble, Chicago

Press kit, 1989
Mamet, David, 1947-

Reviews, 1989

Screenplay, typed and handwritten notes, undated

*Squirrels* (play)

Typescript drafts

Titled "The Bitten Hand," 1974

"Work copy," "St. Nicholas Theater Company," with handwritten revisions; with flyer; handwritten notes, including rehearsal notes, September 1974; contact list; and typescript of "The Get Up"

"Work copy," "St. Nicholas Theater Company benefit January 1975," photocopy of typescript with handwritten revisions but lacking versos; with handwritten calendar and notes, December 1974

With handwritten revisions, 1974; with typed notes and with two photocopies lacking some revisions

"Optional epilogue," typed page, undated

Translations and productions

Dutch translation by Katlijne Damen, Bruno Vanden Broecke, and Peter Vanden Eede, typescript, undated, with poster (*oversize poster removed to oversize folder 6)

St. Nicholas Theater Company, Chicago, flyer and review clippings, 1974

King’s Head Theatre, London, program, 1992

Samuel French 1982 edition, with printer’s marks, undated

*State and Main* (screenplay)

Typescript drafts

June 1984, with handwritten revisions, also by Elaine May

June 1984, three copies, two also crediting Elaine May, June 1984
1996, two copies, one with handwritten revisions

3 March and 2 May 1997

"Interim draft (with Barbara Tulliver’s cuts removed)," photocopy with handwritten revisions, July 1999

With handwritten revisions, August 1999; with faxed list of possible cuts from Barbara Tulliver to Mamet, 5 August 1999

With handwritten revisions in unidentified hand, 6 August [1999]

9 August 1999

With typed and handwritten revisions, 26 August 1999

With typed insert pages and handwritten revisions, 27 August 1999; with photocopy and with additional uncorrected photocopy fragment

27 August 1999

27 August 1999, with typed insert pages and typed and handwritten revisions, 30 August 1999

31 August 1999, with handwritten revisions, two variants

With revision pages through 3 September 1999 and handwritten revisions; with additional typed revision pages, also with handwritten revisions, undated

With revision pages through 25 October 1999 but lacking 20 September, 19 October, and some 25 October revision pages, with handwritten notes and revisions; with typed scene breakdowns, undated; and call sheet, 6 October 1999

"Shooting script," with revision pages through 25 October 1999, two copies

Notes and revision pages

"[Elaine] May and Mamet," photocopy of handwritten notes, with additional handwritten notes, undated

Handwritten notes on index cards, undated

"Shooting script," with revision pages through 25 October 1999, two copies

Notes and revision pages

"[Elaine] May and Mamet," photocopy of handwritten notes, with additional handwritten notes, undated

Handwritten notes on index cards, undated
Notebook with handwritten notes and draft pages, undated

Typed and handwritten notes, undated

"Drafts and notes," typed notes, undated, with calendar, August and September

Memo to Sarah Green re. revisions, 6 August 1999

Typed revision pages, undated

Mauve revision pages, 24 September 1999, with handwritten note by Mamet

"Old pages," typed revision pages, some with handwritten revisions, September 1999, and memos re. changes, 31 August and 15 September

Production material

Typed notes from location scout, contact list, August 1999

"Outline/shot list," typescript with handwritten revisions, undated

"Cheatsheets," typed scene breakdowns, undated

Storyboards, scenes 56 and 61, undated

One-liner and day out of days schedules, 20 August 1999

Contact list, 31 August 1999; day out of days schedule, 8 September 1999; day breakdowns, 14 and 16 September 1999; shooting schedule, 15 September 1999; gag timeline, undated; preliminary call sheet, 29 October 1999; Small Town Pictures business cards; and cartoons by Mamet, undated

End title credits, draft and final approved, March 2000

Set photographs, 1999

Negatives, [1999]

Film stills by James Bridges, 1999
"State and Main," memos; draft of entry for set newsletter; November 1996-October 1999

Memos and correspondence, including cartoons by Mamet, September 1999

Memo, notes, photograph re. costumes, August 1999

Proofs of prop sale signs for Joseph Knight’s Print Shop

Prop newspaper masthead proof, September 1999 (*oversize)

*State of Main*, set newsletter, 4 September-29 October 1999 (*oversize)

"The Song of the Old Mill," typed lyrics and correspondence, 2000; with lyrics of "I Threw a Custard to Her Face," 2000

"Travel," invoices; schedules, including ADR; notes and memos; invitation lists for screenings; correspondence; April 1997-March 2000

Publicity material

"State and Main," memos and correspondence, April-September 2000

Printed production notes, 2000

"Bazoomer.com," correspondence, web address registration papers and agreements, articles, 2000

"N.Y. trip-Dec. 4 and 5," travel expense receipts, schedules, 2000

Screening and reception passes, December 2000

Poster, two copies (*oversize poster removed to oversize folder 18)

Jerusalem International Film Festival program and certificate, 2001 (*oversize certificate removed to oversize folder 7)

*Straight Time* (screenplay adaptation of the novel *No Beast So Fierce* by Edward Bunker), typescript pages of dialogue, undated
Sunday Afternoon (play), two typescripts, 1989; with one photocopy

Tales of the Frozen North

[Radio play], typescript with handwritten revisions, 1978; with photocopy;
[Proposed television series], typescript treatment, undated; with photocopy

The Talking Animals Forum (play), typescript with handwritten notes, undated; with two photocopies

Tested on Orphans: Cartoons by David Mamet (book of cartoons), photocopy drawings, undated, four copies (*oversize photocopy drawing removed to oversize box 356)

Texan (teleplay)

Typescript notes, titled "Flight notes"

Typescript drafts

With handwritten revisions, 1993

1993

Things Change (screenplay, with Shel Silverstein)

Handwritten and typed notes, undated

Publicity material, synopsis and biographies, 1988

Article, 1988

Three Children’s Plays (book), paste-up proofs, 1986

Three Sisters (adaptation of the play by Anton Chekhov, from a literal translation by Vlada Chernomordik)

Typescript translation by Vlada Chernomordik, including introduction and footnotes, with handwritten revisions by Mamet, September 1989

Typescript with handwritten revisions, June 1990; with photocopy

Typescript, June 1990, two copies
American Theatre tearsheets, July/August 1991, two copies

Three Uses of the Knife: on the Structure and Purpose of Drama (book)

Typescript drafts

Drafts of essays, many with handwritten revisions, 1996
"Notes, ms., etc.," composite typescript, with some handwritten revisions, February 1997; with photocopy
"Notes, ms, etc.," typescript, February 1997
"Copyedited manuscript," with handwritten revisions, June 1997; faxed typescript of "Simultanee" ("The End of the Play"), January 1997; faxed dust jacket design, April 1997; and correspondence, 1997

Page proofs, 14 August 1997

True and False: Heresy and Common Sense for the Actor (book)

Typed lecture notes with handwritten revisions, titled "Practical Aesthetics: The Method of Physical Actions," 1983, two variants with two copies of each; with transcripts of lectures
Typescripts titled "True and False: Heretical Common Sense for the Actor"

Composite typescript with handwritten revisions, 1996; with photocopy 1996, two copies

With typed and handwritten revisions, August 1996; with photocopy
August 1996, two copies, one also with revised typescript of "Concentration"

"Concentration," two typescript drafts, one with handwritten revisions, March 1997, two copies of each

Contract with Viking Penguin, 1986

Dust jacket design, undated (*oversize)

Poster, [1997] (*oversize posters removed to oversize folder 7)

Advertisement proofs

Reviews, 1997

Atlantic Theater Company benefit invitation proof, October 1997

Twelfth Night (Circle Repertory Theater, New York, production of the play by William Shakespeare, directed by Mamet)

"Script and notes," photocopy printed text with handwritten notes and revisions; handwritten notes; rehearsal and performance schedules; scene breakdown; list of props; contact sheets; set design, October-November 1980, undated (*oversize set design removed to oversize folder 13)

Photograph, theater program, poster, and review, 1980 (*oversize poster removed to oversize folder 13)

Patches, [1980]

Two Conversations (play), typescript, 1982

Two Enthusiasts (play), typescript, 1989, two copies

Two Guys at a Crap Game, or American Foreign Policy Explained. Hommage [sic] to El Salvador (play), typescript, 1981, two copies

Two Scenes (play), typescript, 1982

Uncle Vanya (teleplay adaptation of the play by Anton Chekhov)

Typescript, 1988

Letter from Vlada Chernomordik, 4 June 1987
Typescript draft of statement for theater program, Goodman Theatre, [1988]  Container 214.13

Typescript, printer’s copy, 1989  Container 214.14-15

Page proofs, 1989  Container 214.16

_The Unit: First Responder_ (teleplay, pilot episode of television series)

Typescript drafts

With typed insert pages and handwritten revisions, 24 November 2004  Container 215.1

With handwritten revisions, 29 November 2004  Container 215.2

With handwritten revisions, 13 December 2004  Container 215.3

With handwritten revisions, 15 February 2005, two variants  Container 215.4-5

"Study guide," typescript character descriptions, with handwritten revisions, undated  Container 215.6

Notes and revision pages

"Various notes and outlines Unit pilot," typed and handwritten notes and typed revision pages, undated  Container 215.7

Typed notes with handwritten revisions, on index cards, undated  Container 215.8

Typed revision pages, 22 February and 2 March 2005, undated, and notes by Cas [Donovan], February 2005  Container 215.9

Untitled Sketch (play), photocopy with handwritten revisions, July 2001  Container 215.10

_The Untouchables_ (screenplay)

Typescript drafts

With typed and handwritten revisions, September 1985  Container 215.11-12

With handwritten revisions and typed insert pages, September 1985  Container 216.1
September 1985

Review clippings and transcript, 1987

*The Verdict* (screenplay adaptation of the novel by Barry Reed)

Typescript drafts

With handwritten revisions, 8 August 1980; with photocopy

Photocopy with handwritten revisions, 15 August 1980

"Rough version 9-12-80 plus notes," with handwritten revisions, [September 1980]; with handwritten and typed notes, undated

"First draft," 11 September 1980

With typed and handwritten revisions and added notes and revisions in unidentified hand, October 1981

With typed and handwritten revisions, October 1981

"Oct A," photocopy with handwritten revisions, October 1981

"Final draft"


With handwritten revisions and with notes [by Lindsay Crouse] re. enunciation, 15 December 1981; with cast list, 30 December 1981; staff and crew list, 17 December 1981; location status, 31 December 1981; and count of interior and exterior pages, undated

30 December 1981, two copies

Notes and revision pages

"Annotated novel and index cards," advance uncorrected proofs of Simon and Schuster 1980 edition of *The Verdict* by Barry Reed, with handwritten notes by Mamet; handwritten notes on index cards, undated

"Notes," handwritten notes, 12-16 August 1980
Photocopy of typed pages with handwritten notes and revisions; photocopy typed and handwritten notes, undated  

Production material  
List of character name changes, undated  

_Vermont Sketches_ (play), typescript drafts  

*Conversations with the Spirit World*, 1982, two copies  

_Deer Dogs_, 1982, two copies  

*Dowsing_, 1983  

*Pint's a Pound the World Around*, with handwritten revisions, 1983; with photocopy  

_The Village_ (book)  

Typescript fragments  

With handwritten revisions, 1993; with photocopy  

1993  

With handwritten revisions, 1993; with photocopy  

1993, two copies  

Originals and photocopies of faxed fragments with handwritten revisions, March 1993  

Typescript drafts  

1993, two copies; with duplicate fragment  

With typed and handwritten notes and revisions, August 1993; with photocopy with list of recipients for bound galleys, undated  

August 1993  

Notes and revision pages
Typed and handwritten notes, including those for "draft #2" and technical notes in unidentified hand, undated

"Notes on The Village," typed and handwritten notes and revisions, undated

Typescript excerpt [chapter 11], 1993

Typescript, printer’s copy, 1994

Photocopy corrected page proofs, April 1994; two copies, one with editor’s notes, deletions, and revisions

"Little, Brown & Co.," contract and correspondence, including text layouts, photographs of Mamet for possible dust jacket use, jacket and catalog copy, and reviews, 1992-1994

"People to send galleys to," notes and correspondence, 1994

"England," dust jacket, Faber and Faber, 1994

Dust jacket, Spanish edition

Reviews, 1994, 1995

Excerpt published in Playboy, galley proof, 1994 (*oversize)

Vint (play, adaptation of the short story by Anton Chekhov)

Typescript with handwritten revisions, undated

Photocopy of published text, in Orchards, 1986

Voss (play), typescript, 1980

The Voysey Inheritance (play, adaptation of the play by Harley Granville Barker)

Composite typescript and photocopy printed text with handwritten revisions, 25 August 2004

Typescript with handwritten revisions, 31 August 2004

Wag the Dog (screenplay, with Hilary Henkin, adaptation of the book American Hero by Larry Beinhart)

Typescript drafts
With typed and handwritten revisions, May 1996

May 1996, two copies, one with typed insert pages and handwritten revisions dated June 1996

June 1996, three copies

With typed and handwritten revisions, July 1996

With handwritten revisions, 10 July 1996

10 July 1996, two copies

"Second draft," with typed and handwritten revisions, September 1996

"Second draft," September 1996

"Second draft," with handwritten revisions, October 1996

"Most recent," "second draft," October 1996, two copies

With typed and handwritten revisions, December 1996

With handwritten revisions, December 1996

December 1996, two copies

With revision pages through 7 January 1997, with handwritten revisions, 13 January 1997

Notes and revision pages

"Notes and cards 1st draft May, 1996," typed and handwritten notes, including index cards, April and May 1996

"Various notes," typed and handwritten notes and revisions, undated; notes from Barry Levinson, 30 May 1996

Typed notes from telephone call with Barry Levinson, 11 August 1996
Additional dialogue and revisions sent to Jane Rosenthal and Barry Levinson, 8 and 11 January and 3 February 1997

Pink revision pages, 2 January 1997

Yellow revision pages, 10 January 1997, two copies

Green revision pages, 14 January 1997, two copies

Buff revision pages, 22 January 1997, two copies

Research material, *Report of the Committee on Alleged German Outrages*

Production material

One-liner schedule and day out of days schedule, 11 January 1997, two copies of each; day out of days schedule, 14 January 1997

"Travel," expense receipts, 1996

"Correspondence," including typescript lyrics of "The Ballad of 303"; signed option for novelization, 1997; and clipping, 1998

Writers Guild of America Annual Award nomination certificate; Golden Globe Award nomination certificate; Academy Awards nomination certificate; all 1997

*A Waitress in Yellowstone, or Always Tell the Truth* (teleplay)

Typescript outline with handwritten notes, undated, and typescript fragment with handwritten revisions, undated

Photocopy with handwritten revisions, 1984

Typescript, 1984, two copies

Photocopies of typescript lyrics, with handwritten revisions, 2001

*Warm and Cold* (book), notes and correspondence regarding publicity; review clippings; 1989 (*oversize Grove Press mailing labels and press list removed to oversize box 357)

*The Water Engine: An American Fable*
Mamet, David, 1947-

Radio play, typescript, 2 September 1976; with typed and handwritten notes, undated

Play

Typescript drafts

"St. Nicholas version," 1976

"St. Nicholas performance version," with typed and handwritten revisions, May 1977; with additional typescript pages with handwritten revisions

"Pre-show warmup," "The Mallory Melody Hour," with handwritten revisions, undated

"New York Shakespeare Festival edition," "Public Theater production book," photocopy with handwritten revisions by Mamet and in unidentified hand and with lighting and other stage directions, 6 December 1977

Productions

"British," Hampstead Theatre, London, poster, review clippings, September 1989 (*oversize poster removed to oversize folder 7)

St. Nicholas Theater, Chicago, program, 1977

Screenplay [teleplay]

Typescript drafts

"Original film treatment," 1976; with photocopy and with handwritten notes, undated

"First draft. October, 1978," with handwritten revisions

1978

"Screenplay more or less as shot for TV…," "revised draft," 17 May 1991

"Shooting script"

With revision pages through 24 June 1991

With revision pages through 10 July 1991

With revision pages through 24 July 1991
Typescript revision pages, 1 and 19 August 1991

Second unit shooting schedule, July 1991

Article and review, 1992

The Water Engine and Mr. Happiness (double bill)

Mr. Happiness (monologue), "original typescript," 1978

"Personal Broadway script," typescripts with handwritten revisions, 22 and 23 February 1978; with handwritten notes, 26 February 1978 and undated; clipping of "President’s Message to the Fair," 28 May 1933; and New York Shakespeare Festival television spot schedule, February 1978

Encore Theatre Company, San Francisco, program, 1988

Atlantic Theater Company, New York, production, photographs, 1999

Photocopy of dust jacket, undated

We Will Take You There: A Hudson’s Bay Start (teleplay, pilot episode for proposed series), typescript drafts

With handwritten revisions, 1983

1983

"Notes and ms. to Nov. 83," handwritten manuscript, undated; handwritten and typed manuscript with handwritten notes; undated

With handwritten revisions and insert pages, November 1983

November 1983, three copies

We’re No Angels (screenplay, based upon the play "La Cuisine des Anges" by Albert Husson)

Typescript drafts

Titled "Two Convicts," 1987

With handwritten revisions, July 1987
"Third draft," 19 January 1989, two copies

"Third draft," with revision pages through 31 January 1989

Notes and revision pages


Typed notes and revision pages, undated

"2nd set revisions," typed revision pages, 24 January 1989

A Wet Day at Clark and Diversey (play), typescript, November 1975; typescript, 1975; original and photocopy with handwritten revisions, undated; typed and handwritten pages, 5 November 1979, undated; and typed and handwritten notes, undated

What Men Talk About When They’re Alone (play), two typescripts, 1997

Where Were You When It Went Down? (play), typescript, 1984, two copies

Why Are We Here? -- see Joseph Dintenfass

The Wicked Son: Anti-Semitism, Self-hatred, and the Jews (book), typescript drafts

"Trollope and Hare," 11 December 2002, and "A Trip to Israel," 9 December 2002, with typed notes, undated

Individual essays, with handwritten revisions, 2004, undated

Will B. Good (screenplay adaptation of the book Frame-Up: The Untold Story of Roscoe "Fatty" Arbuckle by Andy Edmonds)

Typescript drafts

With typed and handwritten revisions, September 1996; with photocopy

September 1996

December 1996
Typed and handwritten notes, some on index cards, February and March [1996], undated; typed summaries by Andy Edmonds of the book and other research material, May 1996, undated

_**Wilson: A Consideration of the Sources** (novel)_

Typescript drafts

Fragments, with more than one draft of some pieces and some handwritten revisions, 10-16 June, July, August 1996; 29 July, 7 November, 2-31 December 1997; 5 and 16 January, 25 February, 5 and 11 March, 12 and 21 May, 7 August 1998; undated


With handwritten revisions, August 1998; with two photocopies containing additional changes

Preliminary proofs, 1998

Proofs with handwritten revisions, March 1999

Page proofs with handwritten revisions, November 1999

Correspondence, revision pages, and Overlook Press dust jacket design, 1998-2001

_The Winslow Boy_ (screenplay adaptation of the play by Terrence Rattigan)

Typescript drafts

Photocopy with typed and handwritten revisions, undated except for faxed page dated 23 September 1997

With typed and handwritten revisions, January 1997

January 1998

With typed and handwritten revisions, 1 February 1998

With handwritten revisions, 1 February 1998
Production material

Typescript draft with handwritten revisions and typescript revised pages of dialogue, spring 1998, and production material, including map and directions; shooting schedules, March-June 1998; typed and handwritten notes, undated; storyboards; contact list; unit list, 2 February 1998; drawings of Rebecca Pidgeon and others by Mamet, undated

Correspondence and memos; typed and handwritten revision pages; agreements; schedules, including day breakdown; 1995-1998

Correspondence, including agreements and expense receipts, 1996-1998

Correspondence, including drafts of credits, 1997-1998; with pencil drawings by S. King of Mamet, Rebecca Pidgeon, and Clara Mamet, March 1998

"Travel expenses," receipts and invoices; ADR and other schedules; screening invitation lists, 1998

Research articles (*oversize articles removed to oversize box 360)

[Varying titles], set newsletter, March-April 1998, undated

Photographs by Brigitte Lacombe, 1998 (*oversize)

Photographs of Mamet and others, with negatives, 1998

Photographs taken at the wrap party, April 1998

Artwork used in filming, including newspaper cartoons and sheet music, and prop letter (*oversize artwork removed to oversize box 361)

"Letters and invitations," stationery and artwork for prop letters

Prop newspapers (*oversize prop newspapers removed to oversize folder 14 and oversize boxes 360 and 361)
Prop posters, with artwork (*oversize prop posters removed to oversize folder 15, oversize folder 19, and oversize box 361)

Publicity material

Postcard designs, 1998

"Early draft of poster," 1998 (*oversize poster removed to oversize folder 7)

Posters, 1998 (*oversize posters removed to oversize folder 7, oversize folder 18, and oversize folder 20)

Oversize photocopies of review and advertisement, with drawings by Raymond Saunders, 1999 (*oversize posters removed to oversize folder 14)

Reviews, advertisement clipping, 1999, 2000 (*oversize advertisement removed to oversize folder 14)

National Fatherhood Initiative Daddy Award, correspondence, brochures, and clippings, 2000

_The Woods_ (play; see also _The Woods, Lakeboat, Edmond: Three Plays_)

Typescript drafts

Incomplete typescript with handwritten notes and revisions, titled "Pan," undated; with additional typed and handwritten notes, undated


"Partial 2nd draft "Pan", July 1976," incomplete typescript with handwritten revisions, [titled Pan ]

With handwritten notes and revisions, 17 August 1976

Incomplete typescript, December 1976

With typed and handwritten revisions, September 1977

"Oct./NYC retype," October 1977

"St. Nicholas rehearsal script," photocopy of October 1977 typescript, with handwritten revisions by Mamet and in unidentified hand
"Version E," New York Shakespeare Festival final script, 24 April 1979

Photocopy of printed text (Grove Press), with added handwritten notes and revisions, undated; with photocopy handwritten notes, undated

"Notes, outtakes, etc.," typescript draft pages with handwritten revisions; handwritten draft pages; handwritten and typed notes, August, undated

Productions

"Complete press Chi[cago]," St. Nicholas Theater Company, Chicago, advertisement, articles, and reviews, 1977 (*oversize advertisement removed to oversize folder 7)

Hollands Diep theater, Dordrecht, the Netherlands, theater program, 1982

The Second Stage, New York, advertising postcard; ticket policy memo; performance schedules; contact sheet; artwork, April 1982

Nordic Drama Corner catalog, 1994

BBC Radio version, adapted by Hilary Norrish, typescript, 1993

_The Woods, Lakeboat, Edmond: Three Plays_ (book), printer’s copy, comprised of photocopies of previously published texts (Grove Press), [1987]

_Writing in Restaurants_ (book)

Composite draft of typescript essays, some with handwritten revisions, and tearsheets, titled "On Writing in Restaurants," 1975-1984

Royalty statement, 1987

_Yes But So What_ (play), two typescripts, one with handwritten revisions, 1982

Subseries C. Essays, Articles, Lectures, Poems, Reviews, Short Stories, and Song Lyrics, 1975-2005, undated

A-Ba

Bb-Cl

Co-De
Df-Fl  Container 246.1-36
Fo-He  Container 247.1-29
Hf-Is  Container 248.1-26
It-L  Container 249.1-38
M-Ni  Container 250.1-33
Nj-O  Container 251.1-36
P  Container 252.1-34
Q-R  Container 253.1-33
S-So  Container 254.1-37
Sp-Tq  Container 255.1-36
Tr-V  Container 256.1-27
W-Z  Container 257.1-34