David Hare:

An Inventory of His Papers at the Harry Ransom Humanities Research Center

Descriptive Summary

Creator: Hare, David, 1947-
Title: David Hare Papers
Dates: 1968-93
Extent: 37 boxes (15.42 linear feet), 1 oversize folder
Abstract: These papers consist of typescript drafts, notes, rehearsal scripts, schedules, production notes, correspondence, theatre programs, resumes, photographs, and published texts associated with Hare's plays, teleplays, screenplays, and essays, as well as foreign-language translations of Hare's works; works by other authors; personal correspondence; minutes of meetings; and Hare's English papers from Cambridge University.

RLIN Record #: TXRC95-A129
Language: English.
Access: Open for research

Administrative Information

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Processed by: Katherine Mosley and Joan Sibley, 1995
Repository: Harry Ransom Humanities Research Center University of Texas at Austin
Biographical Sketch

British playwright David Hare was born June 5, 1947, in St. Leonards, Sussex, England, the son of Clifford and Agnes Gilmour Hare. Clifford Hare was a sailor, and when David was five, the family moved to Bexhill-on-Sea, also in Sussex. Hare attended Lancing College and then went on to Jesus College, Cambridge, in order to study with famed Marxist Raymond Williams. After graduating from Cambridge in 1968 with an honors M.A. in English, Hare briefly worked for the film company A. B. Pathé before co-founding the Portable Theatre Company with Tony Bicât. Portable Theatre, a touring experimental theatre group, became a leader in the fringe theatre movement. Hare wrote his first plays for Portable Theatre and served as its director from 1968-71. He also served as literary manager of the Royal Court Theatre from 1969-70 and as its resident dramatist from 1970-71.

Hare's first major play, Slag (1970), won him the Evening Standard Drama Award for most promising new playwright. Like Slag, The Great Exhibition (1972) viewed the failure of contemporary English society to change or accomplish anything. In 1972, Portable Theatre and its subsidiary, Shoot, declared bankruptcy, and Hare became resident dramatist at Nottingham Playhouse. Brassneck, which Hare wrote with Howard Brenton, was produced there that same year. At about the same time, Hare co-founded the Joint Stock Theatre Group with David Aukin and Max Stafford-Clark, and he served as director there from 1975-80. Knuckle (1974), the first of Hare's plays to be produced in London's West End, received the John Llewellyn Rhys Memorial Award; Hare was the first dramatist to win the award. Hare's first plays had established the primacy of social and political issues in his work, but with Knuckle, he shifted from contemporary satire toward what he calls his “history” plays. Hare's plays usually present a romantic relationship between members of the middle class and use the decline and corruption of the characters' careers, relationships, and idealism to reflect historical events.

In Fanshen (1975), based on the book by William Hinton, Hare looked at the process of revolution. As a Joint Stock production, Fanshen was a collective effort in which actors collaborated with the writer, improvising and discussing the text at workshops and rehearsals. With Teeth 'n' Smiles (1975), Hare returned to an examination of the state of post-World War II English society, which he sees as dominated by dishonesty and corruption. A collaboration with Nick and Tony Bicât, it was Hare's only play to premiere at the Royal Court Theatre. Plenty, considered Hare's best play, was produced in 1978 and was Hare's first original play at the National Theatre. The play, about a woman who served in the French Resistance during World War II but finds only disillusionment in post-war Britain, shows the inability of people to effect change. A Map of the World (1983) expands to a global perspective and uses the device of a play within a play; by this time, Hare had become more interested in style and form. Pravda (1985), co-written with Howard Brenton, is a scathing attack on the press. In The Secret Rapture, a Margaret Thatcher-like M.P. takes advantage of her sister's goodness, with tragic consequences. A trilogy on institutions, Racing Demon (1990), Murmuring Judges (1991), and Absence of War (1993), looks at religion, the legal system, and political parties. Hare's most recent play, Skylight (1995), is less directly political, focusing on the
failed relationship between two former lovers who meet again.

In addition to directing his own plays, Hare has directed such works as *The Pleasure Principle* (1973) by Snoo Wilson, *The Party* (1974) by Trevor Griffiths, *Weapons of Happiness* (1976) by Howard Brenton, and *Devil's Island* (1977) by Tony Bicât. Hare also directed a production of *King Lear* at the National Theatre in 1986, with Anthony Hopkins starring as Lear. Hare became associate director at the National Theatre in 1984 and has also been a member of the council of the English Stage Company.

Like many British playwrights, Hare has written teleplays for the BBC. *Licking Hitler* (1978) uses a World War II setting to examine the pervasiveness of lies in English culture. As in other Hare works, in *Dreams of Leaving* (1980) the main characters' loss of idealism leads to despair and madness. *Saigon: The Year of the Cat* (1983), directed by Stephen Frears, is about the Vietnam War and again juxtaposes personal lives with historical events. *Heading Home* is about a woman looking back at choices she made that led to her sense of loneliness.


David Hare's papers were acquired by the HRHRC in 1993. Additional materials are expected for the collection, and they will be described separately.

More information about David Hare and his work may be found in his autobiographical *Writing Left Handed* (London: Faber and Faber, 1991), David Hare by Joan FitzPatrick Dean (Boston: Twayne Publishers, 1990), and *The Plays of David Hare* by Carol Homden (Cambridge University Press, 1995).

**Scope and Contents**

The *David Hare* papers consist of typescript drafts (many with holograph revisions), notes, lists, rehearsal scripts, schedules, production notes, correspondence, theatre programs, a poster, clippings and articles, brochures, resumes, photographs, page proofs, and published texts associated with Hare's plays, teleplays, screenplays, and essays, as well as foreign-language translations of Hare's works; works by other authors; personal correspondence; minutes of meetings; and Hare's English papers from Cambridge University, all ranging in date from 1968 to 1993. The material is organized in six series: Works by Hare (1970-92, nd, 27.5 boxes); Collaborations (1971-87, 1.5 boxes); Directing Activities (1969-86, nd, 1 box); Theatre Group Activities (1965, 1971-88, nd,5 box); Career and Personal (1968-92, nd, 4 boxes); and Works by Others (1993, nd,.5 box).
All of David Hare's stage plays, teleplays, and screenplays from the beginning of his career through 1991 are represented in some form and, along with articles, essays, lectures, and some unpublished works, comprise the largest series. Multiple drafts; rehearsal scripts; notes and dialog fragments; rejected scenes; production material, including casting and rehearsal notes, rehearsal calls, schedules, memos, financial information, and programs; foreign language translations by other authors, and versions of published texts are all present. Among Hare's major stage plays are *Slag*, *The Great Exhibition*, *Knuckle*, *Fanshen*, *Teeth 'n' Smiles*, *Plenty*, *A Map of the World*, *The Secret Rapture*, *Racing Demon*, and *Murmuring Judges*. Noteworthy manuscripts from these works include notes from *Fanshen* workshops, improvisations, and collaborative rehearsals; *Plenty* production material, such as expense estimates, schedules, and set design notes and drawings; and rejected scenes, rehearsal notes, and costume, plot, and prop lists from *The Secret Rapture*. Among unpublished works present are "What Happened to Blake," "Deathsheads," and "The Madman Theory of Deterrence." Hare's best known teleplays include *Man above Men*, *Licking Hitler*, *Dreams of Leaving*, *Saigon: Year of the Cat*, and *Heading Home*. Among unproduced teleplays are "The Bloody Workers," "In Your Eye," "It's Good to Know," "Mandrax," and "Shop!" In addition, Hare's screenplays of *Damage*, *Plenty*, *The Secret Rapture*, *Strapless*, and *Wetherby* are represented in the collection. Typescripts of Hare's collection of autobiographical essays, *Writing Left-Handed*, are also included, as are essays, lectures, and reviews by Hare.

The files also document Hare's involvement with fringe theatres such as the Portable Theatre Co. and Joint Stock Theatre Group, as well as his later associations with the Royal Court Theatre and the Royal National Theatre. Hare was a founder of Portable Theatre, and relating to that venture are materials from the production of *England's Ireland*, including notes and letters documenting efforts to arrange a tour schedule, and papers relating to the theatre's financial collapse in 1973. Hare also was a founder of the Joint Stock Theatre Group, and its collaborative workshop approach to writing and producing plays can be seen in his *Fanshen* notebook and notes. In addition, minutes of board meetings, applications for financial assistance, and correspondence from Joint Stock are present. Royal Court Theatre materials include applications for the post of artistic director and related correspondence dating from 1988. Also, notes of English Stage Company council meetings and schedules of Royal Court productions sent to Hare by general manager Graham Cowley may be found with the general correspondence.

While correspondence is scattered throughout the collection, most of it is gathered in the Career and Personal Series. The correspondence is a strength of the collection, and letters, notes, cards, postcards, and telegrams from friends, relatives, colleagues, actors and actresses, other directors, a variety of theatre companies, and theatrical, political and academic organizations may be found. Topics include business matters, Hare's social and political concerns, and personal matters. Noteworthy correspondents include Hare's agent Margaret "Peggy" Ramsay; his editor Frank Pike at Faber and Faber; his accountants at Midgley, Snelling, and Co.; directors Max Stafford-Clark and William Gaskill; actress Kate Nelligan; and playwrights Trevor Griffiths, John Osborne, and Michael Weller. Some letters are accompanied by clippings, photographs, or brochures. A complete index of correspondents in the Hare collection is located at the end of this inventory. Most of the correspondence is incoming; the few copies of Hare's letters to other people are indicated in parentheses in the index. Other career and personal
materials include theatre programs, a file documenting some of Hare's censorship concerns, and school papers from Cambridge University.

Hare has been called a political playwright, and his social and political concerns are reflected throughout the collection. For example, Hare served on the Board of Trustees of Jarrow 86 Trust Ltd., which campaigned against high unemployment levels; letters regarding its financial difficulties were sent to Hare by Simon Osborn. Indications of Hare's political leanings are found in the minutes of the June 20 Group, essays on Thatcher and the political right, and correspondence with organizations such as the Joint Council for the Welfare of Immigrants, Justice, the Nicaragua Solidarity Campaign, and the *Index of Censorship*. A folder Hare labeled "Polemic" contains notes and drafts giving his views on the theatre, actors' agents, television drama, the Arts Council, and other subjects.

Although Hare's career began as official censorship of plays in Britain ended in 1968, he has always been concerned with the issues of censorship and the power of the press in its choice of what to publish. He regarded the unwillingness of theatres to present *England's Ireland* as a form of censorship. Bill Webb of *The Guardian* asked Hare to write an introduction to its *Bedside Guardian* in 1986, and Hare sent a piece criticising not only the press in general, but also The Guardian itself; it was not published. A negative review by *New York Times* critic Frank Rich resulted in the closure of the New York production of *The Secret Rapture* and generated an argument between Rich and Hare about Rich's power. Hare also exchanged heated correspondence with critic Irving Wardle over *A Map of the World*. In a ""Censorship"" folder, Hare filed correspondence with the BBC about its banning Roy Minton's play *Scum* and Ian McEwen's play *Solid Geometry*. The Censorship file also contains letters from a solicitor analyzing possible libel danger in republishing Hare's "Ah Mischief: The Role of Public Broadcasting" article, originally written for *The Guardian*, as well as Hare's notes for a debate with Mary Whitehouse about censorship.

Hare has collaborated on various works with Nick Bicât, Tony Bicât, Howard Brenton, David Edgar, and Snoo Wilson, among others. Notable collaborations represented in the collection include *Brassneck* and *Pravda*, both cowritten with Howard Brenton, *England's Ireland*, which was written with six other playwrights, and *The Knife*, with Nick Bicât and Tim Rose-Price.

As a director, Hare has directed not only productions of his own plays, but also plays by Tony Bicât, Howard Brenton, Trevor Griffiths, Christopher Hampton, and Snoo Wilson. Typescripts, correspondence, and production material from these are contained in the collection.

Within the Works by Others series are two screenplays, *Skin Flicker* by Howard Brenton and *The Serpent's Kiss* by Tim Rose-Price, a playscript of *Castle of the Sea* by Colin Haydn Evans, and *The Fever*, a performance piece by Wallace Shawn.

Other manuscripts relating to Hare at the HRHRC may be found in the London Review of Books (correspondence 1979-81), James Saunders, and Tom Stoppard collections.
Series Descriptions

Series I. Works by Hare, 1970-92, nd, 27.5 boxes

Hare's stage plays, teleplays, and screenplays are interfiled and arranged alphabetically by title. Hare's autobiographical book, *Writing Left-Handed*, and separate folders of essays, articles, and lectures kept by Hare are located at the end of the series. For any given work, there may be research material, multiple draft versions (many of which have holograph revisions); typescript notes of dialog fragments, phrases, and lists of script problems; "rejected scenes" or discarded pages; rewrite pages; and production material, including audition and casting material, rehearsal calls, rehearsal, production, and tour schedules, contact lists, expense and budget information, set design notes and drawings, sound and lighting notes, photographs, and correspondence. Translations, published texts, and page proofs are also present. Correspondence about a work may range from production memos through opening night telegrams, notes, and fan letters from colleagues as well as from strangers giving their reactions to the work. Teleplays and screenplays may also have synopses, storyboard material, lists of locations, publicity material, cast and crew lists, one-line schedules, and continuity scripts.

All of Hare's major plays from the beginning of his career through 1991 are represented. Of particular interest among the manuscripts of Hare's best-known works are a copy of a rehearsal script of *Slag*, with light, sound, and other cues; notes from workshops, improvisations, and collaborative rehearsals of *Fanshen*; rewrite pages and production material from *Plenty*, including expense estimates, schedules, and set design notes and drawings; and *The Secret Rapture* rejected scenes, rehearsal notes, costume, plot, and prop lists, as well as Hare's second letter to critic Frank Rich regarding his influence in closing the play.

Among typescripts of Hare's lesser-known and one-act plays, some of which have never been published, are those for his first play, the one-act *How Brophy Made Good* (1969); the one-act "What Happened to Blake" (1970); his adaptation of Pirendello's *The Rules of the Game* (1971); the one-act "Deathsheads" (1971); "The Madman Theory of Deterrence" (1983); and the double-bill *The Bay at Nice* and *Wrecked Eggs* (1986). Notes and fragments of unfinished plays, as well as typescripts of plays that were never produced, include "The Gift of Money," "Manningham by Winthrop," and a project with Bill Gaskill to adapt Tolstoy's *Resurrection* for the stage. Unidentified fragments of works are located at the end of the series.

Hare's teleplays are present in the collection as drafts and a camera script of the unpublished *Man above Men* (1973); notes, drafts, and production material of *Licking Hitler* (1978); drafts, lists of script problems, scene locations, lists of voice-overs, and other production material from *Dreams of Leaving* (1980); drafts and notes for *Saigon: Year of the Cat*, including notes on meetings with Frank Snepp, author of *Decent Interval*; and drafts, a rehearsal script, and a production file for *Heading Home* (1991). Among typescripts of unproduced teleplays are "The Bloody Workers," "In Your Eye," "It's Good to Know," "Mandrax," and "Shop!"

the book by Shirley Hazzard; and "The Unseen Enemy," based on the novel *Il Fascistibile* by Giulio Castelli.

Drafts of a collection of autobiographical essays, *Writing Left-Handed* (1991), comprise annotated original and photocopy typescripts and photocopies of printed texts. These are followed by typescripts, corrected proofs, and clippings of essays, lectures, and reviews by Hare.

Hare's original folder titles have been retained and are indicated by single quotation marks in the folder list, while alternate titles of works are given in brackets. Hare's filing system has been maintained, so that some correspondence regarding a work is housed with that work, while similar letters remain housed with general correspondence in the Career and Personal series. All correspondents are listed in the Index of Correspondents at the end of this inventory.

**Series II. Collaborations, 1971-87, nd, 1.5 boxes**

At various times during his career, David Hare has collaborated with Nick Bicât, Tony Bicât, Howard Brenton, Ken Campbell, Brian Clark, David Edgar, Francis Fuchs, Reg Gadney, Trevor Griffiths, Steven Poliakoff, Tim Rose Price, Hugh Stoddart, and Snoo Wilson. Of these, the best known are two stage plays written with Howard Brenton, *Brassneck* (1973) and *Pravda* (1985). *Brassneck* materials consist of various scripts, a rehearsal notebook, and production material for the teleplay; a German translation; and a copy of the published text in *Plays and Players*. Among *Pravda* materials are drafts, photographs of the German production, an adaptation in French and one for radio, and rejected scenes from a proposed screenplay. Notes and correspondence with Reg Gadney accompany a typescript of a proposed screenplay titled "The Crumb Bun." The Portable Theatre project *England's Ireland* (1972), cowritten with six other playwrights, is represented by typescripts as well as a production folder that is housed with Portable Theatre material and records efforts to schedule a tour of the controversial play. *The Knife* (1987) was an opera with music written by Nick Bicât and lyrics by Tim Rose Price and starring Mandy Patinkin as a man who undergoes a sex change operation. Many draft versions, along with such production material as rehearsal notes and a comparison to *Comundrum*, are present. Typescripts of *Deeds* (1978), written with Brenton, Griffiths, and Campbell, and *Inside Out* (1968), an adaptation of Franz Kafka's diaries cowritten by Tony Bicât, are present as well. Manuscripts of all collaborations are arranged alphabetically by title.

**Series III. Directing Activities, ca. 1969-86, nd, 1 box**

In addition to directing his own plays, Hare has directed some of the first productions of plays by his contemporaries. Included in the collection are a typescript of Howard Brenton's *Christie in Love* (1969); a rehearsal script and production schedule and notes for Tony Bicât's *Devil's Island* (1977); a typescript, cast list, rehearsal notes, and correspondence relating to Trevor Griffith's *The Party* (1974); and a typescript and production file for Snoo Wilson's *The Pleasure Principle* (1973). Holograph notes for a production of *The Provoked Wife* (1973), and a typescript of *Total Eclipse* (1981) by Christopher Hampton are also present, as are typescripts, correspondence, production schedules, and a seat availability list for Howard Brenton's *Weapons of Happiness* (1976). Hare directed a production of *King Lear* at the National Theatre in 1986, and production material from that show, such as correspondence regarding Anthony Hopkins' performance and other matters, and a typescript interview, are also part of the series.

**Series IV. Theatre Group Activities, 1965, 1971-88, nd, .5 box**

Hare is also important in modern British theatre for his involvement with fringe theatres that produced the early works of many contemporary playwrights. From his association with the Portable Theatre Company come a press release, clippings, a program, and correspondence connected with its production of *England's Ireland*, particularly with attempts to arrange a tour schedule. A folder labeled "The Final Days" contains Portable Theatre's application for financial assistance and related
correspondence. Minutes of board meetings, applications for financial assistance, a list of actors, and correspondence from the Joint Stock Theatre Group are present. Applications for the post of Artistic Director at the Royal Court Theatre in 1988 and pertinent correspondence complete the series.

**Series V. Career and Personal, 1968-92, nd, 4 boxes**

In 1988, Hare, Margaret Drabble, Antonia Fraser, Michael Holroyd, John Mortimer, Harold Pinter, Salman Rushdie, and others met as what came to be called the June 20 Group to discuss ways to reestablish the intellectual basis of the political left. Summary notes on that meeting, along with a cover letter from Pinter to Hare, are present. Hare's "Censorship" file contains letters about his essay "Ah Mischief," along with a copy of that essay, and correspondence with the BBC regarding the teleplays *Scum* and *Solid Geometry*. Hare's clipping files consist mainly of articles and reviews pertaining to Blair Brown, *The Secret Rapture*, its critic Frank Rich, and *Writing Left-Handed*.

Hare's chronological arrangement of his correspondence has been maintained, and included are both his personal correspondence and that relating to his work. Noteworthy correspondents include David Aukin; Tony Bicât; Diana Boddington; Nell Campbell; Frances Conroy; Judi Dench; Pennie Downie; David Edgar; Richard Eyre; publisher Frank Pike at Faber and Faber; Reg Gadney; William Gaskill; Jane Greenwood; Trevor Griffiths; Peter Hall and others at the National Theatre; Christopher Hampton; Josephine Hart; agents Margaret “Peggy” Ramsay and Tom Erhardt at Margaret Ramsay Ltd.; Hare's ex-wife, Margaret Matheson; accountants Midgley and Snelling; John Mortimer; Kate Nelligan; John Osborne; Joseph Papp; Patsy Pollock; Charlotte Rampling; Philip Roth; Salman Rushdie; Roshan Seth; Wallace Shawn; Max Stafford-Clark and others from the Royal Court Theatre; Tom Stoppard; Anna Trojanowski; Peter Hall and others at the National Theatre; Christopher Hampton; Josephine Hart; agents Margaret “Peggy” Ramsay and Tom Erhardt at Margaret Ramsay Ltd.; Hare's ex-wife, Margaret Matheson; accountants Midgley and Snelling; John Mortimer; Kate Nelligan; John Osborne; Joseph Papp; Patsy Pollock; Charlotte Rampling; Philip Roth; Salman Rushdie; Roshan Seth; Wallace Shawn; Max Stafford-Clark and others from the Royal Court Theatre; Tom Stoppard; Anna Trojanowski; Irving Wardle; Michael Weller; Caroline Wilson; and Snoo Wilson. Some letters are accompanied by clippings, photographs, or brochures. A separate folder of correspondence with William Hinton about *Fanshen* has been retained. Hare was very close to Peggy Ramsay, and in addition to her letters to him discussing his work and other playwrights, there are condolences he received after her death in 1991 and letters from Simon Callow and solicitors Harbottle & Lewis discussing matters of her estate. Notes that Hare made for her funeral service accompany some of Ramsay's favorite quotations, sent to Hare by Callow. Along with clippings housed separately in the same series, Hare's second letter to Rich, an exchange of letters with Richard Smith of *Newsweek*, and letters of support from fans, actors, playwrights, and others associated with the theatre document Hare's well-publicized debate with Frank Rich about Rich's power and responsibility as a critic. Hare's rejected essay for *The Bedside Guardian* criticizing the press accompanies *The Guardian* editor Bill Webb's letters to Hare. The Guardian did publish an article by Hare discussing theatre critics, and letters he received in response include one from Michael Billington. Filed in the general correspondence, letters from Colin Ludlow and Gordon House of the BBC discuss cutting offensive parts of *Knuckle* and *The Secret Rapture*. A complete index of correspondents in the Hare collection is located at the end of this inventory.

Theatre programs and leaflets include those for Hare's own plays *Fanshen*, *Murmuring Judges*, and *Pravda*, as well as Arthur Miller's *A View from the Bridge*, Peter Gill's *Mean Tears*, Alan Ayckbourn's *A Small Family Business*, and Heathcote Williams' *The Local Stigmatic*. A program from a celebrity cricket match, a booklet on Pebble Mill programs; a souvenir program from the first production at the Lancing Theatre of Lancing College, and a throwaway for the National Theatre's touring production of *Hamlet* are also present.

Hare's English papers from Cambridge University date from 1968.

**Series VI. Works by Others, 1993, nd .5 box**

Typescripts of works by other authors, in addition to those directed by Hare, are arranged alphabetically by author. Among them are the screenplays *Skin Flicker* by Howard Brenton and *The
Hare, David, 1947-

*Serpent's Kiss* by Tim Rose-Price; a playscript, *Castle of the Star*, by Colin Haydn Evans; and *The Fever*, a performance piece by actor and playwright Wallace Shawn.

## Index Terms

### Correspondents

- Ashcroft, Peggy, Dame
- Aukin, David
- Ayckbourn, Alan, 1939-
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- Bicât, Tony
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- Brenton, Howard, 1942-
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- Gordon, Heather
- Griffiths, Trevor
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Trojanowski, Anna
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Wilson, Snoo, 1948-

Organizations

British Broadcasting Corporation
Channel Four (Great Britain)
Faber and Faber
Grennpoint Films Ltd.
The Guardian
Joint Stock Theatre Group
Margaret Ramsey Ltd.
Martonplay
Midgley, Snelling & Co.
Miramax Films
National Theatre (Great Britain)
New York Shakespeare Festival
Royal Court Theatre

Subjects

Authors, English
Authors and publishers
Experimental theater--Great Britain
Literary agents
Theater critics
Theater--Production and direction

Document Types

First drafts
Love letters
Photographs
Screenplays
Scripts
Theater programs
### Series I. Works by Hare, 1970-92, nd, 27.5 boxes

**The Asian Plays** -- Book. Typescript introduction with holograph corrections, nd

**The Bay at Nice** -- Playscript. Typescript with holograph corrections, nd. With typescript comments by Reg Gadney, typescript notes and sketches of dialogue, and carbon copy typescript draft pages.

**The Bay at Nice** and *Wrecked Eggs* (double bill) -- Playscript

Photocopy typescript with holograph revisions, bound, nd

'Text as performed on Press Night 9 Sept. 1986,' photocopy typescript, 4 Sept. 1986, with some holograph revisions

'Die Bucht von Nizza und Einfach Eies' [German translation by Paul Bäcker], photocopy typescript, bound, [1987]

**The Bloody Workers** -- Unproduced teleplay. Typescript, nd

**Damage** -- Screenplay based upon the book by Josephine Hart

Typescript and holograph scene synopses, 9 and 16 June 1991, nd


'David's Working Copy--First Draft,' photocopy typescript with holograph revisions, Aug. 1991. With typescript rewrite notes, nd

'David's Working Copy--Intermediate Draft,' photocopy typescript with holograph revisions, 28 Nov. 1991

'Birthday Draft,' printout typescript, 5 Dec. 1991
'David's Working Script Birthday Draft,' photocopy typescript with holograph revisions, 5 Dec. 1991


'Master Script' 'Valentine's Draft,' photocopy typescript with holograph revisions, bound, 1 Feb. [1992]

'Master Script' 'Revised Valentine's Draft,' photocopy typescript with holograph revisions, 1 Feb. 1992


'Rejected Scenes,' typescript pages with holograph revisions, with two memos from Hare to Louis Malle, nd

French translation with English dialogue. Photocopy holograph manuscript in unknown hand, nd

Deathsheads [Deaths and Diseases]--One-act play

Mimeograph typescript with holograph revisions, nd

Thermofax typescript, nd. Two copies

Thermofax typescript, nd

Dreams of Leaving --Teleplay

'First Draft and Notes,' typescript with holograph revisions, nd. With lists of script problems and locations, and letter from Roger
Hare, David, 1947-

Gregory to Hare, 14 Feb. 1979

Mimeograph typescript, 23 April 1979, with typescript inserts and holograph revisions

Notebook. Notes and drawings of scene locations, nd

Scene Breakdowns. Mimeograph typescripts, 14 May 1979

Mimeograph typescript, with holograph revisions. With original and photocopy typescript list of voice-overs with holograph revisions, nd

Production Material. Photocopy and original typescript lists of extras and locations; schedules; sequence running order; memos; budget; and holograph notes, Feb-July 1979

_Fanshen_ (based upon _Fanshen: A Documentary of Revolution in a Chinese Village_ by William Hinton)


With thermofax copy of Hinton's article "Awaken the Mountains, Let the Rivers Change Their Faces...," 1974

Notebook. Work journal and notes, including notes from workshops and collaborative rehearsals, 6 Aug.-3 Sept., nd.

'Synopses and Improvisations including two sets of analysis of problems and material,' original and photocopy typescripts, some with holograph revisions, nd

Preliminary poster, with mimeograph program, nd (housed in oversize folder)

'Spare Fanshen Notes,' typescript fragments, nd

'First Draft,' mimeograph typescript with holograph revisions, nd

Mimeograph typescript fragments, nd
Mimeograph typescript for BBC television production, nd 

folder 4

Published text, in *Plays and Players*, vol. 22, no. 12, issue 263 and vol. 23, no. 1, issue 264 

folder 5

'Sundries-- "some small changes" Mar. 14 (2 sheets, one edited), Author's Preface,' Corrected proofs, derived from published text in *Plays and Players*. With revised list of changes and preface

folder 6

The Gift of Money--Unproduced playscript

Typescript draft fragments, nd

box 4 folder 7

Typescript draft fragment and typescript notes with some holograph revisions, nd

folder 8

Incomplete typescript, with letter from Wallace Shawn to Hare, nd.

folder 9

Incomplete photocopy typescript, nd

folder 10

Typescript draft fragments with holograph corrections, and notes, with letter from [Verity Lambert] to Hare, 8 April 1980

folder 11

*The Great Exhibition*

Playscript

Photocopy typescript, bound, nd. Two copies

box 4 folder 12-13

Teleplay

Mimeograph typescript, nd

box 5 folder 1

Published Text

Photocopy typescript, bound, with holograph corrections, used as proofs for published text nd

box 5 folder 2
Hare, David, 1947-

Published text in *Plays and Players*, vol. 19, no. 8, issue no. 224, May 1972. Two copies

*Heading Home* [Safe As Houses]--Teleplay

Typescript draft fragments and notes, with holograph revisions. With photocopy of article "Mr. Mathew Versus the Rest," from *The Sunday Correspondent*, 4 March 1990

Rehearsal Script. Photocopy typescript with holograph revisions, bound, nd

Production File, including casting, schedule, crew, rewrite, and contract material, 1990, nd

*How Brophy Made Good* --Play script

Mimeograph typescript with holograph revisions, nd

Photocopy typescript, bound, nd

In Your Eye --Unproduced teleplay. Incomplete typescript with holograph revisions and typescript notes nd

It's Good to Know --Unproduced teleplay. Typescript, nd

The Jugular Vein --Unproduced screenplay

Typescript with holograph revisions, nd

Original and photocopy typescript, with holograph revisions, nd

*Knuckle*

Play script

'Notes and Bum Drafts' 'Notes and Early Drafts,' typescript drafts and notes with holograph revisions, nd
'Early Draft Work,' typescript draft and notes, with holograph revisions, nd
folder 3

'First Draft,' carbon copy typescript, nd
folder 4

Photocopy typescript, bound, nd
folder 5

'Dave's Copy,' photocopy typescript, bound, nd
folder 6

Photocopy typescript with holograph revisions, bound, nd. With photocopy typescript rewrites, nd
folder 7

Discarded pages. Original and photocopy typescript pages, with holograph revisions, nd
box 7
folder 1

Radio adaptation by Walter Hall. Mimeograph typescript. With letter from Penny Gold of the BBC to Hare, 14 April 1981
folder 2

Television adaptation by David Scott Milton. 'First Draft' Photocopy typescript, 27 Nov. 1974, with holograph revisions. With letter from Peggy Ramsay to Hare, 16 Dec. 1974, and thermofax letter from Norman Lloyd to Hare, 6 Dec. 1974
folder 3

Television adaptation. Rehearsal Script. Photocopy typescript, [1988]
folder 4

Photocopy typescript, marked up for publication, bound, nd. With additional photocopy typescript pp. 73-93, with holograph corrections
folder 5

Licking Hitler

Teleplay

'Notes and First Draft,' photocopy typescript production material, typescript rewrite pages, typescript notes, and thermofax typescript with holograph revisions, April-Oct. 1977, nd. With car rental receipt, July 1977, and letters from Carol Parks of the BBC (20 April and 26 Oct. 1977) and Reg Gadney to Hare (29 Sept. 1976)
box 7
folder 6

Typescript with holograph revisions, nd
folder 7
'Revised rehearsal script,' photocopy typescript, 31 March 1977. Two copies. With letter from Steve _____ of Time Out to Hare, 23 March 1978

folder 8-9

Photocopy typescript with holograph revisions, nd. With letter from Stephen Rawsthorne to Hare, 30 Jan. 1978

box 8
folder 1

Published text. Photocopy page proofs, 1978. With typescript and holograph notes, nd

folder 2

[ *The Madman Theory of Deterrence* ] 'I Will Go Batshit,' photocopy typescript, nd

folder 3

*Man above Men* [The Auschwitz Orchestra] [Trailblazers] --Teleplay

Two incomplete typescripts with holograph revisions, nd. With typescript and holograph notes, nd

box 8
folder 4

Two photocopy typescripts, nd; one with holograph revisions, nd

folder 5

Camera Script. Photocopy typescript, with holograph notes

folder 6

Mandrax --Unproduced teleplay, carbon copy typescript, nd. With letter from Ann_____ of the BBC to Hare, 26 May 1970

folder 7

Manningham by Winthrop--Unproduced play. Typescript, nd. With typescript lists of actors and writers and with letter from Max Stafford-Clark of the Royal Court Theatre to Hare, 11 April 1984

folder 8

*A Map of the World* --Play script

Photocopy typescript, bound, nd. Two copies

box 8
folder 9-10

'Second Draft Original,' typescript with holograph revisions, nd

folder 11

Photocopy of typescript with holograph revisions, bound, nd

folder 12
'Rejected Scenes,' typescript notes and draft pages, nd

Australian production papers.


Murmuring Judges --Play script

Research Notes, typescript, 16 Nov. 1990

'David's Research,' typescript with some holograph revisions. With note from [Tom Erhardt] to Hare, nd

Incomplete photocopy typescript, 22 Feb.

Photocopy typescript, 19 April

'First Draft,' photocopy typescript, nd

'Notes,' photocopy typescript notes with some holograph revisions, nd

'Rejected Scenes,' photocopy typescript pages, some with holograph revisions, nd

'Murmuring Rewrites,' photocopy typescript pages with some holograph revisions, nd. With memos from Hare to Richard Eyre, letter from Hare to Daphne Tagg of Faber and Faber, and letter from Tagg to Hare

Paris by Night [Butter Mountain] --Screenplay

'Casting and Research,' clippings, typescript research notes, and brochures, 1980, 1983, 1985, nd. With letter from Rowena Buckeridge of British Screen Finance Ltd. to Patrick Cassavetti, 11 July 1986

First Draft, photocopy typescript, bound, nd

First Draft, photocopy typescript, bound, Feb. 1984. Two copies (1 of 2)

First Draft (2 of 2)  box 11 folder 1

'Second Draft,' photocopy typescript with typescript inserts and some holograph revisions, bound, June 1985

'Newest Draft,' photocopy typescript with holograph corrections, nd. With typescript list of suggested cuts, 10 April

Photocopy of typescript with some holograph corrections, bound, April 1987. Two copies


'Rejected Scenes,' original and photocopy typescript pages with holograph revisions, Aug. and Oct. 1987. With list of rewrites, 4 Sept. 1987; 1985 CPC Summer School joining instructions; and typescript fragment of essay on journalists, nd

Production notes, typescript, 11 April 1988. With letter from Cineplex Odeon Films to Patrick Cassavetti re. screenings, 2 June 1988

Production File, including casting, schedule, crew, contact list, location, rewrite, and storyboard material, 1987-88, nd

French translation by Christiane Barry, [1985]

Plenty

Play script

Incomplete photocopy and original typescripts and typescript and holograph notes, nd. With typescript notes [by Reg Gadney], nd.

Photocopy typescript, nd. Two copies.

Photocopy typescript with some holograph revisions, 16 Jan. 1978.

Photocopy typescript with holograph revisions, bound, nd. With photocopy typescript rewrites of scenes 3 and 6.

Mimeograph typescript, bound, nd.

'Blind Alleys on Plenty,' photocopy and original typescript pages, some with holograph revisions, nd. With typescript notes, nd.

Typescript and holograph notes, memos, rewrite pages, expense estimates, schedules, and set design notes and drawings, Feb.-March 1978, nd.

'Unrevised First Draft,' photocopy typescript, bound, 8 Nov.

Screenplay


First Draft, typescript, nd.

First Draft, photocopy typescript with holograph revisions, bound, nd.


Racing Demon

Play script
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<th>Description</th>
<th>Box/Folder</th>
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<td>research notes and draft pages, and correspondence and notes by others about</td>
<td>14 folder 1-2</td>
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<td>the play, 1983, 1987, 1989, nd</td>
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<td>'First Draft' '25 May Draft (Minor</td>
<td>photocopy typescript with holograph revisions, 25 May</td>
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<td>typescript, 12 June</td>
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<td>Rehearsal Script, with holograph revisions, nd</td>
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<td>Incomplete photocopy typescript, nd</td>
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<tr>
<td>'Notes,' typescript notes, nd. With letter</td>
<td>With letter from Bill Gaskill to Hare, 21 Jan. 1979</td>
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<td>Resurrection--Unproduced play adaptation</td>
<td>of the book by Tolstoy. Incomplete typescript, nd</td>
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<tr>
<td>of the book by Tolstoy. Incomplete</td>
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<td><em>The Rules of the Game</em> --Translation of</td>
<td><em>The Parts They Play</em> by Luigi Pirandello</td>
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<td>Literal translation by Gwenda Pandolfi, typescript, bound, nd</td>
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<td>Photocopy typescript with holograph</td>
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<td><em>Saigon: The Year of the Cat</em> --Teleplay</td>
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<tr>
<td>'Saigon First Draft,' typescript with</td>
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<td>First Draft, photocopy of typescript with</td>
<td>typescript with holograph revisions, nd</td>
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<tr>
<td>holograph revisions, nd</td>
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<tr>
<td>First Draft, photocopy typescript</td>
<td>typescript with holograph revisions, July 1980</td>
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</table>
Photocopy typescript, bound, Sept. 1980. Two copies. With letter from Don Marbury of Corporation for Public Broadcasting to Hare, 14 April 1982

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Photocopy typescript with some holograph corrections, Sept. 1980

folder 8

Photocopy typescript, nd

box 16 folder 1

Photocopy typescript with holograph revisions, nd, and with inserted photocopy typescript revision pages, nd. With fragment of photocopy letter from Frank Snepp, nd

folder 2-3

'Notes,' typescript and holograph drafts, correspondence, and notes, including corroboration of events and notes on meeting with Frank Snepp, Jan. 1982, 2 June, 6 Aug., 9 Oct., nd

folder 4-5

Photocopy of typescript with holograph revisions, nd

folder 6

'Pick-Up Script (Provisional 14 March 1983) Revised 18 March,' photocopy typescript with holograph revisions, nd

folder 7

*The Secret Rapture [The Power of Prayer]*

Play script

Incomplete photocopy of typescript with holograph revisions, nd

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Typescript with holograph corrections, nd

folder 9

Photocopy of typescript with holograph corrections, nd. With typescript page of notes, nd

folder 10

Photocopy typescript pages, nd

box 17 folder 1

'NT Prompt Copy,' photocopy of typescript with holograph revisions in an unknown hand, nd. Two copies, one bound

folder 2-3

'Version C,' bound photocopy of typescript with holograph revisions, 15 Sept. 1989, with typescript inserts, and additional holograph revisions, with typescript inserts, 14 Aug.-4 Oct. 1989, and additional holograph revisions, nd

folder 4
Hare, David, 1947-


Photocopy typescript, 24 Oct. 1989, with holograph revisions, nd. With costume, plot, and prop lists, and prop preset, nd

'Rapture Notebook,' holograph notes, nd

'Rejected Scenes and Notes,' typescript draft pages and notes, with holograph revisions, nd


Radio Adaptation

BBC World Service adaptation by Chris Venning, photocopy typescript, nd. With letter from Gordon House of BBC World Service to Hare, 20 May 1991

Screenplay

Film Synopses, typescript synopses, one with holograph revisions by Howard Davies, nd; typescript notes, nd; and faxed rewrite pages, 1992

First Draft, photocopy typescript with holograph corrections, 26 Feb. 1992

'March 23 Draft,' photocopy typescript with holograph revisions, 23 March 1992

Pre-Production Draft, photocopy typescript with some holograph revisions, 18 May 1992

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Pre-Production Draft, photocopy typescript, 20 May 1992

'Simon's Return' 'Running Changes,' photocopy typescript of Heatwave Draft, 15 June 1992, with holograph revisions, nd

Simon's Return Draft, photocopy typescript, 18 June 1992

Pre Production Draft, photocopy typescript, 19 June 1992

Reading Draft, photocopy typescript with holograph revisions, 13 Aug. 1992


'Rapture Film Rejected Scenes,' photocopy and original typescript draft pages and notes, 3-14 Aug., nd. With memo from Hare to Howard Davies, nd

French translation by Jean-Marie Besset, photocopy typescript, bound, nd

Published Text

Photocopy page proofs with holograph revisions, nd

Photocopy page proofs, with holograph revisions, nd. With notes from Anna Pinter and Frank Pike of Faber and Faber, nd, and photocopy dust jacket design, nd

Shop! --Unproduced teleplay. Typescript, nd, with additional holograph and typescript draft pages and notes, nd

Slag --Play script

Photocopy typescript with holograph revisions, nd

Photocopy typescript, bound, nd

Rehearsal Script [director's copy] Photocopy typescript with holograph revisions and production notations, bound, nd
French adaptation by Gabriel Arout, photocopy typescript, bound, nd

**Somewhere in England--Screenplay based upon the book by Reg Gadney**

First Draft, typescript, with drawings of sets, nd

First Draft, photocopy typescript, nd

Second Draft, photocopy typescript with holograph revisions, nd. With typescript script notes, nd; and letter from Rassegna Internazionale del Teatri Stabili, 20 April 1972

Photocopy typescript, bound, nd

'First Draft Cuts,' 'Cuts Second Draft,' research material, photocopy typescript draft pages with holograph revisions, drawings, and typescript notes, including script notes by Gadney, 29 Jan. 1972, nd

'Rejected Scenes,' typescript and holograph draft pages, nd

**Stella--Unproduced screenplay**


Typescript draft pages and notes, with holograph revisions, nd

Typescript, with holograph revisions, nd

Photocopy typescript with holograph revisions, bound, nd. With typescript notes, nd

First Draft, photocopy typescript with holograph revisions, nd

**Strapless --Screenplay**

Photocopy typescript with holograph revisions, nd

Photocopy typescript, bound, Feb. 1988. With note from Alex Bew of Granada to Hare, nd

Photocopy typescript with some holograph revisions, bound, nd

'David's Copy,' Photocopy typescript, 23 May 1988, with holograph revisions, nd

'Rejected Scenes,' original and photocopy typescript pages, with holograph revisions, nd

'Proofing Copy,' 'Combined Dialogue and Continuity Post Production Release Script,' photocopy typescript, bound, 22 March 1989

Production Folder, containing casting, filming, research, crew, location, script, publicity, and agreement material, 1988 (housed in larger box at end of collection)

Typescript discussion on making the film, nd

_Teeth 'n' Smiles_

Playscript

Photocopy of typescript with some holograph revisions, nd

First Draft, mimeograph of typescript with holograph revisions, nd

Typescript, with some holograph corrections, nd. With bound photocopy, nd, and holograph notes, nd
Author's First Draft, mimeograph of typescript with some holograph revisions, 15 Dec. 1975. Four copies, two bound

Author's First Draft (4 of 4)

Photocopy typescript with holograph revisions, nd

'Dave's Copy,' composite photocopy and original typescript, with holograph revisions, bound, nd

Photocopy typescript, bound, nd. With letter from Sheila of Michael Codron Ltd. to Hare, 26 Sept. 1977

Typescript and holograph notes and draft pages, nd. With rail express parcel receipt, nd. On some versos: typescript Fanshen fragments, nd

Screenplay

Final Draft, typescript with some holograph revisions, 8 April 1976


'First Draft,' incomplete typescript with holograph notes and revisions, nd

Mimeograph of typescript with some holograph corrections, with additional holograph notes, nd

'Teeth Film--My Copy,' typescript and holograph script notes, 29 Sept. 1976, 29 Dec., nd

Teleplay

Mimeograph of typescript with holograph revisions, nd

First Draft by Geoff Baere, photocopy of typescript with holograph revisions, nd. With letter from Michael of the British Broadcasting Corporation to Hare, nd

Transit of Venus--Unproduced screenplay based on the book by Shirley Hazzard

Clippings, agreement, and holograph notes, 1980-81
The Unseen Enemy--Unproduced screenplay based on the novel *Il Fascistibile* by Giulio Castelli

Typescript and holograph notes, nd  

Typescript with holograph revisions, nd  

Mimeograph typescript, nd. Two copies, one incomplete  

'First Draft Work,' discarded original and carbon copy typescript pages, some with holograph revisions, nd  

*Wetherby* [No, Go On, Say] [O! Solitude] [In Harm's Way]--Screenplay

Photocopy of typescript with holograph corrections, nd  

'Drafts and First Finished,' typescript draft, nd. With typescript draft fragments and character analyses, nd  

'Revised,' photocopy typescript with holograph notes and revisions, bound, nd  

Photocopy typescript, bound, nd  

Photocopy typescript, with some holograph revisions, bound, nd  

Photocopy typescript, bound, nd. Two copies  

Photocopy typescript, 4 May 1984, with holograph revisions and typescript insert pages, 29 May and 9 June 1984. With shot list, list of voice tracks required, call sheet, and other production material, 17 Sept. 1984, nd  

'Rejected Scenes,' original and photocopy typescript draft pages and notes, nd  

Memos from Simon Relph and Sally Jenkins, 2 May 1984, 13 July 1984  

'Post Production Script,' photocopy typescript, nd
Press Kit, 1985

*What Happened to Blake* --Playscript

Mimeograph typescript, nd

*Wrecked Eggs* --Playscript (see also The Bay at Nice)

Photocopy typescript with holograph revisions, nd

Photocopy typescript with holograph revisions, nd

'Rehearsal Script,' 'Control Script,' original and photocopy typescript, with holograph revisions, nd

'The Second Half,' original and photocopy typescript notes and draft pages with holograph revisions, nd

*Writing Left-Handed* --Book

Incomplete composite of original and photocopy typescripts and photocopies of printed texts, with holograph revisions, nd

Composite of original printout and photocopy of printout with holograph revisions, with additional holograph revisions, nd. With typescript list of corrections, nd


'Polemic,' typescript reviews and essays, some with holograph revisions, and notes about theatre, the Arts Council, and actors' agents. With typescript resumes, nd
'Lectures,' typescripts with holograph revisions of talks given by Hare, nd, including “The Awkward Squad: About Joint Stock,” a lecture at Notre Dame, and others. With letter from Steve Rogers of Midland Group Nottingham to Hare, 30 Oct. 1980.

'Old Notes,' sonnet written with a friend as a poetry magazine hoax, nd; unidentified works, nd; and typescript list of Hare's plays, [1980]

'Big Play,' untitled fragments of early play and teleplay, nd. With tax slip, 1972

Unidentified Works, typescript fragments and notes, nd
Series II. Collaborations, 1971-87, nd, 1.5 boxes

*Brassneck* (with Howard Brenton)

Playscript

Mimeograph typescript with holograph revisions, nd

*Teleplay*

Photocopy typescript with holograph revisions, nd

BBC Rehearsal Script, mimeograph typescript, 1975

Camera Script, mimeograph typescript, Feb. 1975

Rehearsal Notebook, nd. With some notes on *Knuckle* and *The Pleasure Principle*, nd

'Production Notes,' holograph and typescript rehearsal notes and schedules, cast lists, and other production material, nd. With letter from Bob Ringwood to Hare, nd

German translation by Gustav K. Kemperdick, mimeograph typescript, bound, 1974

*Published Text*

Published text, in *Plays and Players*, vol. 21, no. 1, issue no. 241, Oct. 1973

Correspondence re. publication, Oct. 1973

*The Crumb Bun* (with Reg Gadney)--Screenplay

Typescript and holograph notes, nd. With letter from Reg Gadney to Hare, nd, and letter from Hare to Gadney, nd; notes on *Knuckle*; and letter from Charles Davy of *The Observer* to Walter Stock [authors of *England's Ireland*], 13 Oct. 1972
Typescript with holograph corrections, nd, and typescript notes, 23 March 1973. With letters from Reg Gadney to Hare, 2 April, 17 April, 27 April, and 14 May 1973

Deeds (with Howard Brenton, Trevor Griffiths, and Ken Campbell)--Playscript

Mimeograph typescript, with some holograph revisions, nd

England's Ireland [Northern Ireland] (with Tony Bicât, Howard Brenton, Brian Clark, David Edgar, Francis Fuchs, and Snoo Wilson)--

Playscript

Typescript with holograph notes and revisions, nd

Mimeograph of typescript with holograph notes [by Howard Brenton], nd

Inside Out (with Tony Bicât)--Playscript

Mimeograph typescript, with holograph revisions, nd

The Knife (book for opera by Nick Bicât, with lyrics by Tim Rose-Price)

'Version B Post Presentation Script,' photocopy typescript, bound, 8 July 1986, with typescript inserts and page of holograph notes, nd

'Version C,' photocopy typescript, bound, 14 Nov. 1986

'Version C,' 'David's Script,' photocopy typescript, with some holograph revisions, bound, 14 Nov. 1986

'Version D,' photocopy of typescript with holograph revisions, bound, 12 Feb. 1987

'Version D,' photocopy of typescript with extensive holograph revisions, bound, 6 March 1987. With letter from Serge Mogilat of the New York Shakespeare Festival to Hare, 28 April 1987
Hare, David, 1947-

'Nick's Opera,' Production material, including typescript and holograph notes, typescript notes by Mandy Patinkin, typescript rehearsal notes, printout typescript comparison to Conundrum, holograph and typescript draft pages, and typescript list of problems, March 1987, nd

Lay-By (with Howard Brenton, Brian Clark, Trevor Griffiths, Steven Poliakoff, Hugh Stoddart, and Snoo Wilson)--Text and review published in Plays and Players, vol. 19, no. 2, issue no. 218, Nov. 1971

Pravda (with Howard Brenton)

Playscript

First Draft, photocopy typescript, bound, 3 Dec. 1984

'Final Version,' photocopy typescript with holograph revisions, bound, nd

Photographs of German production, nd. With note from Tom Erhardt to Hare, nd

French adaptation by Guy Dumur, printout typescript, bound, [1986]

Radio adaptation by Richard Worley, mimeograph typescript with holograph revisions, nd

Filmscript

'Film--Rejected Scenes,' typescript pages with holograph revisions, nd
Series III. Directing Activities, ca. 1969-86, nd, 1 box

*Christie in Love* (by Howard Brenton) [1969, 1970]-- Playscript, typescript, nd

*Devil's Island* (by Tony Bicât) [1977]-- Playscript

Rehearsal Script, photocopy typescript with holograph corrections, nd. With typescript and holograph notes, nd; typescript summary, 22 Feb. 1976; and letter from Stephen Spender, 30 July 1976

Photocopy typescript with holograph revisions, nd. With production schedule, contact list, and notes, nd

*King Lear* (by William Shakespeare) [1986]-- Playscript, Production material, including typescript and holograph notes, correspondence, cast list, and interview, Sept.-Dec. 1986, nd. With signed photograph of John Cleese, nd

*The Party* (by Trevor Griffiths) [1974]-- Playscript

Photocopy and original typescript, with holograph revisions and inserts by [Trevor Griffiths], bound, nd. With cast list, Dec. 1973, and notes from Hare to Robyn, Griffiths to Rob[y]n, and Griffiths to Hare, nd

Production File, rehearsal notes, rehearsal calls, and rewrite pages, Sept-Nov. 1974, nd. With letter from Griffiths to Hare, nd, and letter from Nick [Bicât] to Hare, nd

*The Pleasure Principle* (by Snoo Wilson)--Playscript

Photocopy typescript with holograph revisions by [Snoo Wilson], bound, nd

Production File, typescript and holograph notes, correspondence, typescript sound and lighting notes, lists of proposed season productions, audition notes, rehearsal notes, and rehearsal schedule, Oct. 1973, nd

*The Provoked Wife*, holograph notes, nd

*Total Eclipse* (by Christopher Hampton) [ca. 1981]-- Playscript, mimeograph typescript with holograph revisions, bound, nd

*Weapons of Happiness* (by Howard Brenton) Playscript [1976]--
Mimeograph typescript with holograph revisions, 24 May 1975

Mimeograph typescript with holograph notes and revisions, nd

Photocopy typescript with few holograph revisions, bound, nd. With typescript notes, nd. On some versos of notes: mimeograph typescript *Fanshen* pages, nd

Photocopy typescript with holograph revisions, bound, nd. With correspondence, notes, rewrite pages, production schedules, and seat availability list, May, June, Nov. 1976
Portable Theatre Group

*England's Ireland* receipts, correspondence, press release, scene breakdown, costume chart, actor Tim Curry's resume and photograph, tour schedules, clippings, and program, 1972

'The Final Days,' mimeograph application for financial assistance and related correspondence, 1971-73. With mimeograph typescript summary of Harold Pinter's works, for Mummers symposium, Nov. 1965

Joint Stock Theatre Group, minutes of board meetings, applications for financial assistance, and correspondence, 1974-76. With typescript *Timon* idea summary by Tony Bicât and typescript list of Joint Stock actors, nd. On some versos: typescript pages of *Devil's Island*, nd

Series V. Career and Personal, 1968-92, nd, 4 boxes

June 20 Group 'Edited version of meeting of June 20th Group,' typescript, nd. With letter from Harold Pinter to Hare, 12 Aug. 1988

'Censorship' file, correspondence re. ""Ah Mischief,"" "Scum," and "Solid Geometry," 1978-1981. With mimeograph typescripts with holograph revisions of Ah Mischief, nd; and untitled typescript with holograph revisions, nd

Clippings

Reviews and articles, primarily about Hare, Blair Brown, The Secret Rapture, Frank Rich, and Vanessa Redgrave, 1989-90

Reviews, primarily of Writing Left-Handed, 1990-91

Correspondence, 1972-92

'Correspondence 197[2]-1992'

'Private Correspondence 1979-1982'

'Private Correspondence 1983'

'Correspondence 1984'

'Correspondence 1985'

Correspondence 1986

'Correspondence 1987/88'

'Correspondence 19[89]-1991' (1 of 3)

'Correspondence 19[89]-1991'

'Correspondence 1992'

'Hinton/Hare correspondence,' 1975-76
Theatre programs and leaflets, nd

'English Tripos,' Cambridge University exam papers, 1968 (1 of 4)

'English Tripos,' Cambridge University exam papers, 1968
Series VI. Works by Others, 1993, nd .5 box

Brenton, Howard. *Skin Flicker* --Screenplay, mimeograph typescript, bound, nd

Evans, Colin Haydn. *Castle of the Star* --Playscript, photocopy of typescript with holograph revisions, nd. With letter from Andy of Young Indy Series II Ltd., nd


Shawn, Wallace. *The Fever* --Performance piece, photocopy typescript, bound, nd. With letter from Shawn to Hare, nd
David Hare Papers—Index of Correspondents

Each folder contains one letter written by that correspondent to David Hare unless otherwise indicated in parentheses. Organizational affiliations are also indicated in parentheses.

- Alexander, Bill, 1948- (Royal Shakespeare Company)--34.2
- Allberry, William--34.6
- Almeida Theatre Company Ltd. (Jonathan Kent and Ian McDiarmid)--33.5, 35.3
- Ambrose, David Edwin, 1943- --35.3
- American Cinematheque (Dennis Bartok)--35.3
- Anderson, Catherine M.--35.1
- Anderson, Sarah Pia (to Matthew Evans)--32.8
- Ansorge, Peter (British Broadcasting Corporation)--33.3 (2), 33.7
- Antaeus (Daniel Halpern)--35.1
- Apex Trust (Lynne Wallis)--33.4
- Armfield, Neil--33.6
- Armstrong, Karen--34.2
- Arts Council of Great Britain (Ian Brown, Anthony Field, William Rees-Mogg) (2 to Hare, 3 to Tony Bicât, and 1 to Nicki Gaida)--32.5 (3), 34.1 (1), 35.2 (2)
- Arts for Nicaragua Fund (Charlotte Cornwell)--35.1
- Ashcroft, Peggy, Dame (Motley Theatre Design Course)--33.4
- Ashenden, Robin--35.1
- Association for Spina Bifida and Hydrocephalus (Sarah Pracey)--34.5
- Aukin, David (Hampstead Theatre, Haymarket Theatre, Joint Stock Theatre Group, Oval House) (6 to Hare, 1 to N. V. Linklater of the Arts Council of Great Britain)--32.5, 32.6, 33.4, 33.7, 34.1, 35.1
- Ayckbourn, Alan, 1939- (re. Peggy Ramsay)--34.5, 34.6
- Azenberg, Emanuel “Manny”--35.2
- BP Arts Journalism Awards--34.5
- Bachmann, Lawrence P. (4 to Hare, 1 to and 2 from Peggy Ramsay)--33.5, 34.4, 34.5, 35.2
- Baker, Amanda (The Get Real Theatre Company)--35.3 (2)
- Barker, Howard--33.7
- Bartholomew, Ian (also to Howard Brenton)--34.2
- Beech, Julian--13.3
- Berryman, Mark--34.2
- Bertish, Suzanne--31.4, 34.2, 34.5
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Stephanie Tanner (4 to Hare, 1 from Paul Sidey of Century Publishing) --34.4, 34.5, 35.1, 37.3
Peggy Ramsay, Tom Erhardt, Diana, Clodagh, Felicity--33.6
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Marnier, Edward--35.1
Marowitz, Charles (Open Space Theatre)--32.4 (2)
Marr, David--33.4, 34.2
Marshall Best Productions (Jonathan Best)--35.3
Martin, M.--33.4
Martin, Secker & Warburg--see Secker & Warburg
Martonplay (Marta Andras to Tom Erhardt and to Peggy Ramsay)--35.1, 37.2
Marvin A. Krauss Assoc.--33.5
Matheson, Hugh--34.2, 35.1, 35.3
"M"atheson, Margaret M (1 also from Joe, Lewis, and Darcy Hare)--33.3, 33.6 (2), 34.5, 35.1
Matheson, Nina (ex-sister-in-law)--33.5
Mathias, Sean--33.7
Mathieson, Eric (National Theatre)--33.7
• Matthie, Alexandra--34.2
• Maughan, Sharon--33.5, 35.1 (3)
• Mayer, Gerda--33.7
• Mazhar, Amal (Mrs.)--35.3 (2)
• Meacock, June--34.6
• Methuen & Co. (Pamela Edwardes)--34.3
• Methuen London Ltd. (Nicolas Hern)--34.2
• Michael Codron Ltd. (Sheila)--24.4; see also Codron, Michael
• Midgley, Snelling & Co. Heather Gordon (1 to Debra Bonseigneur of Freedman, Broder and Angen; 18 to Hare)--33.4, 34.4 (13), 35.2 (2), 35.3 (2), 35.4
  • Heather Gordon (1 to Debra Bonseigneur of Freedman, Broder and Angen; 18 to Hare)--33.4, 34.4 (13), 35.2 (2), 35.3 (2), 35.4
  • Stanley Vereker (3 to Hare)--34.2, 34.4

• Midland Bank (Michael Ralls)--35.3
• Midland Group (Nottingham, England) (Steve Rogers)--28.1
• Millar, Kenneth, 1915--33.3
• Millian, Andra--35.3
• Milne, Paula--35.1
• Milton, Cherry--33.5
• Milton, Sophie (Lucasfilm, Ltd.) (1 to and 3 from Hare)--34.6, 35.2
• Minton, Roy, 1933--34.1
• Miramax Films (Trea Hoving to Rick McCallum of Young Indy Worldwide Productions, Susan Slonaker to McCallum)--35.2, 37.3
• Miramax Films (Charles Layton)--33.4
• Mitchell, Graham--34.2
• Mitchell, Julian (?)--35.1
• Moberly, Richard (South London Industrial Mission) (3 to Hare, 1 from Ghita Cohen of the National Theatre)--14.1 (2), 34.6 (2)
• Modern Painters (Karen Wright)--33.5, 35.2
• Moffatt, John--34.4
• Montagu, Helen (Helen Montagu Ltd.)--33.7
• Moore, Charles, 1956- (The Spectator)--14.1
• Morahan, Chris--13.3
• Morgan, Cass--34.4
• Moriarty, Paul--33.5
• Morley, Sheridan, 1941- --34.6
• Mornington Building Society--34.5
• Morris, Margaret "Maggie" (sister)--34.2, 34.4, 34.5
• Mortimer, John Clifford, 1923--34.2, 35.1
• Morton, Ian--35.3
• Mosher, Greg (The Goodman Theatre, Chicago Theatre Group, Inc.)--33.4, 33.7
• Mountain Building Services Ltd.--33.4, 34.4
• Moving Pictures International (Kate Bull)--35.3
• Muir, Jamie (London Weekend Television, ltd.)--33.7 (2), 33.8
• Multi Broadcast Home Entertainment Centres (Murphy, V.)--33.4
• National Theatre (Great Britain) Ghita Cohen to William Allberry, Peter Hall, David Hare, Mary Kenny, Peter Wares--34.6 (4), 35.3 Richard Eyre (7 to and 2 from Hare)--10.3, 33.4, 33.6, 34.1 (3), 34.4, 35.2, 35.3 Nick Starr (1 from Anne Busby, 3 to Hare)--33.5, 34.1, 34.5, 35.3 Caroline Wilson--34.2, 34.5 (2); see also Wilson, Caroline
  • Ian--34.2
- John--34.2
- Tim to Hare and David Brenton--34.2
- Jules Boardman--32.3
- Kevin Cahill--33.7, 34.5
- Ann Churchill-Brown--33.6
- Jude Clark--33.4
- Ghita Cohen to William Allberry, Peter Hall, David Hare, Mary Kenny, Peter Warnes--34.6 (4), 35.3
- Giles Croft--35.3 (2)
- Penny Devonshire--33.7
- Richard Eyre (7 to and 2 from Hare)--10.3, 33.4, 33.6, 34.1 (3), 34.4, 35.2, 35.3
- Peter Hall--see Hall, Peter, Sir, 1930-
- Genista McIntosh--35.7
- Eric Mathieson--33.7
- Jill to Josette Nicholls--31.4
- Julie Pike--34.5
- Nick Starr (1 from Anne Busby, 3 to Hare)--33.5, 34.1, 34.5, 35.3
- Caroline Wilson--34.2, 34.5 (2); see also Wilson, Caroline

- National University Publications. Literary criticism series (Patricia Seefelt)--33.3
- National Westminster Bank (H. L. Lovelock to Peter Evans)--32.5
- Naughton, John--33.4
- Nelligan, Kate (K.)--33.1, 33.3 (2), 33.4, 33.6, 33.7 (2), 33.8, 34.1 (3), 34.2
- Neumann, Marianne--35.1
- New Dramatists, Inc. (Paul A. Slee)--35.3
- New York (Rhoda Koenig)--34.4
- New York Shakespeare Festival
  - Robert Kamlot--33.7
  - Serge Mogilat--30.1
  - Joseph Papp--33.4, 33.7, 34.2, 34.4
  - Rosemarie Tichler--35.3
  - Cast of Plenty--34.2

- New Yorker, The
  - William Shawn--34.2
  - Alec Wilkinson--34.1

- Nicaragua Solidarity Campaign
  - Andy De la Tour--33.8 (2)
  - David S. Kitson--34.5

- Nichols, Jeremy (and Richard Keeler)--34.2
- Nichols, Peter, 1927- --35.1
- Nivens, Michele (?)--34.6
- Noble, Adrian (Royal Shakespeare Company Barbican Theatre)--35.1
- Norton, George--35.1
- Norwich Union Fire Insurance Society (Firm) (G. Atcheler)--34.5
- Nottingham Playhouse (Jenni R. Vaulkhard to Peter Evans of Portable Theatre)--32.4
  - Julian Barnes--34.3
Charles Davy to Walter Stock [authors of England's Ireland]--29.1
Jane Lott to Caroline Wilson--34.4
Donald Trelford--35.2

Oestreicher, James--34.2
Oliva, Judy Lee, 1952- (1 to and 1 from Hare)--34.4
O'Neill, William--34.4
Osborne, John, 1929- --33.6, 34.5, 34.6, 35.2, 35.3 (2)
Osmond, Andrew--34.2
Oxfam (Charles Fox, Anne Lloyd-Williams, Marcus Thompson)--34.5
Oxford Playhouse (Elizabeth Sweeting to Snoo Wilson)--32.4
Oxford Union (Christopher Hall)--35.3
PMK Public Relations (Catherine Olim)--33.3, 33.4
P., Judith (re. Peggy Ramsay)--33.4
P., Roger--34.5, 34.6
Page, Katharine--33.7
Palace Pictures (Daniel Battsek, Sydney Sharpe)--34.2 (3)
Palance, Holly--33.7
Pandolfi, Gwenda--33.5
Papp, Joseph (New York Shakespeare Festival) (4 to Hare, 1 from cast of Plenty)--33.4 (2), 33.7, 34.2, 34.4
Paragon House (Andrew DeSalvo)--35.2
Parker, Ellen (with drawing of Hare)--33.5, 33.8, 34.2
Patinkin, Mandy--34.6
Pauker, David--35.1
Paul, Weiss, Rifkind, Wharton & Garrison (to Karen Levinson from Victoria G. Traube)--17.9
Payne, D. P. P.--34.2
Pearce, Edward--33.5
Pember, Ron--34.2
Phillips, Jayne Ann, 1952- --33.6
Phillips, Peter--34.4, 34.5
Pickup, Ronald (Ronnie)--34.4
Pike, Frank--see Faber and Faber
Pile, Stephen--34.1
Pinter, Harold, 1930- --32.9, 34.2
Plater, Alan, 1935- --35.2
Playwrights in Anglia--33.5
Poke, Greville--34.6
Pollock, Patsy (Enigma Productions Ltd., Columbia Pictures Corp. Ltd.) (7)--33.4, 33.6 (2), 34.1, 34.2 (2), 35.1
Pressman, Edward and Annie--33.8, 34.2, 34.4; see also Edward R. Pressman Film Corporation
Professions for World Disarmament & Development (Jeffrey Segall)--33.7
Pryce-Jones, David, 1936- --34.6
Pryor, Cashman, Sherman & Flynn (to Paul J. Sherman from Peggy Ramsay)--33.7
Pumpkin Players, Inc. (Paul R. King to Sally Emmett of Margaret Ramsay Ltd.)--34.4
Puttnam, David, 1941- --see Enigma Productions Ltd.
Quarto (John)--33.6
Quick, Diana (?) (1 to Hare, 1 to Hare and Nicole Farhi)--33.5, 34.1
Raban, Jonathan--34.5
Ralph-Bowman, Mark--33.7
Rampling, Charlotte--33.3, 33.5 (3), 34.6, 35.1

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- Ramsay, Margaret "Peggy" (1 to Dennis, 1 from Marta Andras, 2 to and 2 from Lawrence Bachmann, 1 from Cine Cymru Productions, 1 to Robert Cushman, 1 to and 1 from John Frankau, 1 from Greenpoint Films, 1 from Peter Hall, 1 from Christopher Hampton, 18 to Hare, 2 to and 2 from William Hinton, 1 to Harold Hobson, 1 to Pryor, Cashman, Sherman and Flynn) --7.3, 33.3 (2), 33.4, 33.6 (7), 33.7 (2), 34.1 (2), 34.2 (4), 34.4 (4), 34.5 (4), 34.6, 35.1 (2), 35.5 (4), 37.2 (2)
- Ramsay, Robin (?)--35.2
- Rassegna Internazionale Dei Teatri Stabili--20.6
- Rawsthorne, Stephen--8.1
- Really Useful Group (satirical letter to Nick Bicât purporting to be from Jane Fann)--34.4
- Rees-Mogg, William, 1928- --see Arts Council of Great Britain
- Reginald of London Ltd. Hair Systems (Reginald)--33.4
- Reid, J. Graham--33.8
- Relph, Simon (Skreba Films, Greenpoint Films Ltd.)--24.7, 26.7, 34.1, 34.2 (2)
- René-Martin, Linda--33.5
- Renfrew District Council--35.2
- Rhys Williams, Brandon, Sir, 1927-1988 (Ione Douglas)--34.1
- Rich, Frank (from Hare)--17.10
- Richmond, Stephanie--34.2
- Ridgman, Jeremy--34.2, 35.2
- Rietty, Robert--33.5
- Ringwood, Bob (?)--28.13
- Rissik, Andrew--34.6
- Riverside Studios (Rebecca O'Brien)--33.6
- Roberts, Eileen--34.2
- Roberts, Ivor--34.2
- Roberts, Willem--34.6
- Röhl, Angela Kingsford (Litag/The Literary Agent) (to Tom Erhardt of Margaret Ramsay Ltd., with note from Erhardt to Hare and Hare to Richard Eyre)--35.2
- Rose, Penny--37.3
- Rose-Price, Tim--34.2, 36.7
- Rosenthal, Jack, 1931- --35.1
- Roth, Philip--33.6, 33.7, 34.1
- Round House (George O. Hoskins)--32.7
- Royal Borough of Kensington and Chelsea (T. C. Clowry)--34.4
- Royal Court Theatre Matthew Evans (1 to and 1 from Caryl Churchill, 2 to Hare)--34.2, 34.6
  Max Stafford-Clark (1 from Howard Brenton, 10 to and 1 from Hare, 1 to Matthew Evans)--8.8, 32.6, 32.7, 32.8, 33.3, 33.4, 33.5, 34.1 (3), 34.4, 35.3
  - Danny Boyle--34.1, 34.2
  - Graham Cowley--34.5 (4); see also Cowley, Graham
  - Matthew Evans (1 to and 1 from Caryl Churchill, 2 to Hare)--34.2, 34.6
  - Max Stafford-Clark (1 from Howard Brenton, 10 to and 1 from Hare, 1 to Matthew Evans)--8.8, 32.6, 32.7, 32.8, 33.3, 33.4, 33.5, 34.1 (3), 34.4, 35.3
- Royal Court Young People's Theatre (Elyse Dodgson)--35.2
- Royal Insurance (U.K.) Ltd.--34.5
- Royal Lyceum Theatre (Edinburgh, Scotland) (Clive Perry)--32.4
- Royal Opera House (Jeremy Isaacs, 1932)--34.6
- Royal Society of Literature (Great Britain) (Joseph Bard Memorial Lecture)--33.4
- Royal Shakespeare Company--see Noble, Adrian
- Rudin, Scott, 1958- --33.4
Rudman, Michael (1 to Hare, 1 to Matthew Evans)--35.2
Ruilan, Chen (Peking University)--34.4
Rushdie, Salman--33.8
Russell, Willy (to Al Hunter)--33.5
Rutland, Zoë (?)--34.2, 34.4
Sam Cohn Office (Dennis)--33.5; see also Cohn, Sam
Sampliner, Susan--34.6
Sanders, Douglas W.--35.1
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Scarratt, Elaine (to Roger Gregory)--3.9
Scott-Fox, Judy--33.4, 35.1
Scottish Gourmet, The --34.5 (2)
Secker & Warburg (T. G. “Tom” Rosenthal)--33.7 (2)
Selway, Mary--34.4
Sepp, Anto--33.5
Seth, Roshan--34.1 (3), 35.3
7:84 Theatre Company (John McGrath, 1935-)--34.1
Shawn, Wallace ("Wall," "Wally")--4.9, 33.6, 34.1, 34.2, 36.8; see also Eisenberg, Deborah
Sher, Antony, 1949--35.1
Sidey, Phil--32.10
Simonson, Eric--35.1 (2)
Simpson, Helen--33.5
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Singer, Nicky, 1956--33.7
Sipper, Ralph B. (Joseph the Provider)--33.8, 34.1
Slingsby, Sally--34.2
Slovenské Narodné Divadlo (Darina Porubjaková) --33.5
Smith, A. C. H. (Anthony Charles H.), 1935--34.2
Smith, Bo--35.1
Smith, Philip J.--33.4
Smith, Richard M. (Newsweek) (1 to and 1 from Hare)--34.6 (2)
Snepp, Frank--16.3
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Society for Pirandello Studies (Elizabeth Schächter)--33.5
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South Bank Show (Melvyn Bragg)--34.1, 35.3
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Stacey, Nicholas--34.6
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State Theatre Company of South Australia (Mary)--33.8, 35.2
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Stokes, Simon (to Matthew Evans)--32.8
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- Strapless Films Ltd. (Christopher Hall, Wendy Shorter (3))--37.3
- Stubbs, Imogen --35.2
- Sunday Telegraph (London, England) (Peregrine Worsthorne)--34.4
- Sundholm-Miller, Catharina--35.1
- Susan Smith Blackburn Prize (William Blackburn)--34.5
- Swansea Festival Fringe Company Ltd. (Christopher Hood)--33.8
- Sydney Theatre Company (Christine Dunstan) (to Eamon D'Arcy, Max Harding (2), Arno Leinas, Frank Millane, and Keith Yates; 2 to and 2 from Hare)--9.3
- Sydney Theatre Company (2 from Ann Churchill-Brown to Hare, 1 from Donald McDonald to Hare, 5 from Richard Wherrett to Hare)--9.3
- Sydney Theatre Company--33.6
- Talbot, Mark--33.8
- Telluride Film Festival (Stella Pence)--33.3
- Terkel, Studs, 1912- (WFMT, Chicago)--33.6
- Thames Television, ltd. (John Frankau) (2 to Hare, 1 to and 1 from Peggy Ramsay)--33.6 (3)
- Thames Television, ltd. (to Michael Dunlop from Hare)--33.6
- Thorn, Tracey and Ben Watt--35.1
- Thorpe, Harriet--34.2
- Threadkell, Sarah--35.3
- Time Out (Steve)--7.8
- Times Literary Supplement (Jeremy Treglown)--34.2 (2)
- Tomlin, Gary--33.5
- Tomlinson, Andrew--35.2
- Townley, Alistair--34.5
- Traube, Victoria G.--34.6, 35.2; see also International Creative Management
- Traverse Theatre (Edinburgh, Scotland) (Alan Pollock)--34.4
- Treglown, Jeremy--34.2 (2)
- Trethowan, Ian--32.10
- Trojanowski, Anna and Mike Winchester--33.3, 33.4, 33.5 (3), 34.4, 34.6, 35.4 (2)
- Tydeman, John--35.3, 34.4
- Tynan, Kathleen--33.7, 33.8, 34.4
- Ungaro, Joan--33.3
- University College, Cork (John P. Fraher)--35.4
- University College Cork (Granary Theatre) (Steven H. Gale)--35.3
- University of East Anglia (C. W. E. Bigsby)--33.6
- University of Essex (Kevin O'Malley)--32.4
- University of London. Westfield College (James Redmond, M.A.)--33.7
- Urbanski, Douglas J. (re. Gary Oldman)--35.4
- Vaillant, Nigel le--34.2
- Van Dyck, Jennifer--33.4
- Vancouver International Film Festival (Alison Gumbley)--35.2
- VanderHeyden, Tina (Tina VanderHeyden & Associates)--35.1
- Vanity Fair (Stephen Schiff)--35.2
- Venables, Clare (to Matthew Evans)--32.8
- Verdin, Greta--35.3
- Vernon, Alexander (?)--35.1
- Vinovich, Stephen--33.4
- W., Zee--33.3
- Walking the Line Ltd.--35.3
- Wall Street Journal, The --34.6
Ward, F. Dixon--33.7
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Wardle, Irving, 1929- --32.4, 33.7 (3)
Warnes, Peter (1 to Hare and 1 from Ghita Cohen of National Theatre)--34.6
Watershed (1 to and 1 to Steve Pinhay)--33.6
Watson, George--35.1
Webster, Alan--35.1
Weinstein, Harvey (Miramax Films) (from Hare)--33.4
Weller, Michael, 1942--33.3, 33.6 (3), 33.7 (2), 34.1
Wells, John (Whitehall Theatre)--33.6
Wherrett, Richard (Sydney Theatre Company Limited)--33.7
Westminster, Eng. Dept. of Planning and Transportation (Phillip Thompson to Nicole Farhi)--35.3
Whiteside, Janet--34.2
William Morris Agency--31.4
Williams, Michael--33.5
Willis, Ted--34.5
Wilson, "C"aroline C (National Theatre) (10 to Hare, 1 from Jane Lott of The Observer)--33.3, 33.4, 34.4, 34.5, 34.6, 35.1 (2), 35.2 (2), 35.3 (2)
Wilson, Snoo, 1948- (2 to Hare, 1 from Elizabeth Sweeting)--32.4, 33.6, 34.1
Wilson, Stuart--34.1
Wilton, Penelope--35.2
Wilton, Rosemary--35.1
Woddis, Roger (New Statesman Society)--33.4
Wood, Charles and Valerie (4 to Hare, 1 from Ghita Cohen of the National Theatre)--33.4, 33.5 (2), 34.6 (2)
Wood, Stephen (from Hare)--35.3
Wooldridge, Susi--33.7
Worth, Irene--34.5
Wright, Nicholas--31.4
Wright, Patrick--35.3
Write On! Festival (Liz Leach, Made in Wales Stage Company)--35.2
Wyver, John--34.1
Yallop, David A. (from Hare)--35.1
York, Susannah--33.7
Young Indy Worldwide Productions Ltd. (Rick McCallum and Sophie Milton)--35.2 (3)
Young Vic Company (Karen Stephens)--35.3
Young, Nicola--33.4 (2)
Younghusband, Jan and Grant--34.2, 34.5 (2), 35.1
ZLR the literary magazine (Neil Cross)--34.4
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Unidentified (to Brenton and Hare)--34.2
Unidentified (“Blonde Scots idiot”)--33.3
Unidentified (in Three Birds Alighting in a Field)--33.4
Unidentified (re. Elektra/Orestes opera music)--35.4
Andy (Young Indy (Series II) Ltd.)--36.6
B (Peggy Ramsay doctor)--35.2
B--34.6
C--31.4
Cass and George--34.2
Charles (film The Weather in the Streets)--33.7
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- D (in *Three Birds Alighting in a Field*) --33.5
- Donald--33.3
- Françoise--34.4
- Giles--34.2
- Hannah, Kate, Nick, Natalie, Zoë--34.4
- Iain (re. Alan Clarke documentary)--35.2
- Iona--34.2
- Janet and Louise--34.2
- Jill (Citcorp Investment Bank) (to Josette Nicholls of National Theatre)--31.4
- Jim (*Blood Wedding*) --33.3
- Kevin--34.2
- Marianne (novel about the Bill of Rights)--35.1
- Marjorie (*Plenty*) --33.6
- Mark (*Pravda*) --34.2
- Mary (re. Peggy Ramsay death)--33.4
- Mary--34.2
- Michael--34.2
- Nan (?) (New York *Map of the World*) --34.2
- Nicholas--31.8
- Rich (Holland, interview)--34.1
- Robert (Radio Nottingham)--34.2
- Robin (Robyn) (1 from Hare, 1 from Trevor Griffiths)--31.5
- Saliha (?)--33.5
- Sarah (mentions Nina or Nick and Laura)--33.4, 34.2, 34.6
- Steve (Linden Gardens, London)--33.8
- Tate (?)--34.2
- Tom--33.4
- Tony (Whitehall Rd., London)--34.5
- Trish--35.2
- U., Steven G. (?) (re. Hare in *The Spectator*) --34.5