

# David Hare:

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

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### Descriptive Summary

<b>Creator</b>	Hare, David, 1947-
<b>Title</b>	David Hare Papers
<b>Dates:</b>	1968-1996
<b>Extent:</b>	51 document boxes (21.42 linear feet), 1 oversize folder
<b>Abstract:</b>	These papers consist of typescript drafts, notes, rehearsal scripts, schedules, production notes, correspondence, resumes, theatre programs, posters, 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.
<b>Call Number:</b>	Manuscript Collection MS-01834
<b>Language:</b>	English
<b>Access</b>	Open for research

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### Administrative Information

<b>Acquisition</b>	Purchases, 1993 (R12976), 1996 (R13607)
<b>Processed by</b>	Katherine Mosley and Joan Sibley, 1995; Katherine Mosley, 1996
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## 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 Bicat. 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 Bicat, 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 Bicat. 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.

Hare has written several screenplays and even founded a film company, Greenpoint Films, in 1982. Among screenplays by Hare are *Plenty* (1985), *Wetherby* (1985), *Strapless* (1989), *Paris by Night* (1989), and *Damage* (1992). *Wetherby*, about repressed passions among members of the middle class, won the Golden Bear award at the Berlin Film Festival.

Hare married theatrical agent Margaret Mathieson in 1970; they had three children, Joe, Darcy, and Lewis, before divorcing in 1980. Hare married designer Nicole Farhi in December 1992.

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

### 1993 Acquisition

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 papers, 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. An index of correspondents in the 1993 acquisition 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 *Beside Guardian* in 1986, and Hare sent a piece criticizing 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 Bicat, Tony Bicat, 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 Bicat and Tim Rose-Price.

As a director, Hare has directed not only productions of his own plays, but also plays by Tony Bicat, 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.

**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!"

Drafts, rejected scenes, and a French translation of Hare's screen adaptation of Josephine Hart's *Damage* (1992) are present. Among *Paris by Night* (1989) manuscripts are research materials; rejected scenes; and a production file of casting, schedule, crew, location, rewrite, and storyboard material. Other screenplay materials include those of *Plenty* (1985), *The Secret Rapture* (1993), and a dialogue and continuity script, production material, and a typescript discussion on making the film *Strapless* (1989). Hare's first and best-received screenplay, *Wetherby* (1985), is represented by drafts, rejected scenes, memos, and a press kit. Unproduced screenplays include "The Jugular Vein"; "Somewhere in England," based on the book by Reg Gadney; "Stella"; "Transit of Venus," based on 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 from the 1993 acquisition 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 Bicat, Tony Bicat, 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 Bicat 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 *Conundrum*, 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 Bicat, 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 Bicat'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 Bicat; 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; 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 1993 acquisition 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 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.

### **1996 Acquisition**

This addition to the papers of playwright David Hare contains manuscripts, typescripts, notes, programs, posters, and correspondence. Among the works represented are Hare's trilogy, *Racing Demon*, *Murmuring Judges*, and *Absence of War*. Also present is material related to *Asking Around*, *The Life of Galileo*, *Mother Courage and her Children*, *Plays One*, *Skylight*, and *The Young Indiana Jones Chronicles*. Correspondence dates from 1993 to 1996.

The Index of Correspondents at the end of this finding aid lists the names of correspondents from only the 1993 acquisition and not the 1996 acquisition.

## **Related Material**

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.

## **Note to Researchers**

The inventory for the David Hare Papers is a conflation of one finding aid created in 1995 and a preliminary inventory created for a minimally processed addition received in 1996. The 1996 addition was appended to the end of the original finding aid. Because both descriptions began the box numbering with Box 1, the 1996 addition is differentiated by adding the letter "a" to the original box number (e.g., Box 1a, Box 2a, etc.). The inventories were combined in 2025 to comply with a new content management system.

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## Index Terms

### Correspondents

Ashcroft, Peggy, Dame  
Aukin, David  
Ayckbourn, Alan, 1939-  
Bachmann, Lawrence P.  
Bicât, Tony  
Boddington, Diana  
Bond, Edward  
Brenton, Howard, 1942-  
Bridges, Alan  
Callow, Simon, 1949-  
Campbell, Nell  
Chruchill, Caryl  
Dench, Judi  
Downie, Penny  
Edgar, David  
Eszterhas, Joe  
Eyre, Richard, 1943-  
Farhi, Nicole  
Frayn, Michael  
Gadney, Reg, 1941-  
Gaskill, William  
Gordon, Heather  
Griffiths, Trevor  
Hall, Peter, Sir, 1930-  
Hampton, Christopher, 1946-  
Hart, Josephine  
Hinton, William  
Howe, Tina

King, Kimball  
Le Carré, Jone, 1931-  
MacDonald, Sharman  
Matheson, Margaret  
Millar, Kenneth, 1915-  
Mortimer, John Clifford, 1923-  
Nelligan, Kate  
Nichols, Peter, 1927-  
Osborne, John, 1929-  
Papp, Joseph  
Parker, Ellen  
Pike, Frank  
Pinter, Harold, 1930-  
Plater, Alan, 1935-  
Pollock, Patsy  
Rampling, Charlotte  
Ramsay, Margaret  
Rich, Frank  
Rose-Price, Tim  
Roth, Phillip  
Rushdie, Salman  
Seth, Roshan  
Shawn, Wallace  
Smith, Richard M.  
Snepp, Frank  
Spender, Stephen, 1909-  
Stoppard, Tom  
Trojanowski, Anna  
Wardle, Irving, 1929-  
Weller, Michael, 1942-  
Wilson, Caroline  
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

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**Original Acquisition (R12976)**

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

<i>The Asian Plays</i> --Book. Typescript introduction with holograph corrections, nd	<b>box 1</b> <b>folder</b> 1
<i>The Bay at Nice</i> --Playscript. Typescript with holograph corrections, nd. With typescript comments by Reg Gadney, typescript notes and sketches of dialogue, and carbon copy typescript draft pages.	<b>folder</b> 2
<i>The Bay at Nice</i> and <i>Wrecked Eggs</i> (double bill)--Playscript	
Photocopy typescript with holograph revisions, bound, nd	<b>box 1</b> <b>folder</b> 3
'Text as performed on Press Night 9 Sept. 1986,' photocopy typescript, 4 Sept. 1986, with some holograph revisions	<b>folder</b> 4
'Die Bucht von Nizza und Einfach Eies' [German translation by Paul Bäcker], photocopy typescript, bound, [1987]	<b>folder</b> 5
The Bloody Workers--Unproduced teleplay. Typescript, nd	<b>folder</b> 6
<i>Damage</i> --Screenplay based upon the book by Josephine Hart	
Typescript and holograph scene synopses, 9 and 16 June 1991, nd	<b>box 1</b> <b>folder</b> 7
'First Draft,' printout typescript, Aug. 1991. With letter from Josephine Hart to Louis Malle, 2 Sept. 1991	<b>folder</b> 8
'David's Working Copy--First Draft,' photocopy typescript with holograph revisions, Aug. 1991. With typescript rewrite notes, nd	<b>folder</b> 9
'David's Working Copy--Intermediate Draft,' photocopy typescript with holograph revisions, 28 Nov. 1991	<b>folder</b> 10
'Birthday Draft,' printout typescript, 5 Dec. 1991	<b>folder</b> 11

'David's Working Script Birthday Draft,' photocopy typescript with holograph revisions, 5 Dec. 1991	<b>box 2 folder 1</b>
'David's Working Script--Second Draft,' printout typescript, Dec. 1991	<b>folder 2</b>
'David's Script' 'Christmas Draft,' photocopy typescript with holograph revisions, bound, Dec. 1991, with inserted revision pages, 21 Jan. 1992	<b>folder 3</b>
'Master Script' 'Valentine's Draft,' photocopy typescript with holograph revisions, bound, 1 Feb. [1992]	<b>folder 4</b>
'Master Script' 'Revised Valentine's Draft,' photocopy typescript with holograph revisions, 1 Feb. 1992	<b>folder 5</b>
'Shooting Draft,' photocopy typescript with holograph revisions, bound, Feb. 1992.	<b>folder 6</b>
With additional revision pages, 1 March 1992, nd	
'Rejected Scenes,' typescript pages with holograph revisions, with two memos from Hare to Louis Malle, nd	<b>box 2 folder 7</b>
French translation with English dialogue. Photocopy holograph manuscript in unknown hand, nd	<b>folder 8</b>
<i>Deathsheads</i> [Deaths and Diseases]--One-act play	
Mimeograph typescript with holograph revisions, nd	<b>box 3 folder 1</b>
Thermofax typescript, nd. Two copies	<b>folder 2</b>
Thermofax typescript, nd	<b>folder 3</b>
<i>Dreams of Leaving</i> --Teleplay	
'First Draft and Notes,' typescript with holograph revisions, nd. With lists of script problems and locations, and letter from Roger	<b>box 3 folder 4</b>

Gregory to Hare, 14 Feb. 1979	
Mimeograph typescript, 23 April 1979, with typescript inserts and holograph revisions	<b>box 3 folder 5</b>
Notebook. Notes and drawings of scene locations, nd	<b>folder 6</b>
Scene Breakdowns. Mimeograph typescripts, 14 May 1979	<b>folder 7</b>
Mimeograph typescript, with holograph revisions. With original and photocopy typescript list of voice-overs with holograph revisions, nd	<b>folder 8</b>
Production Material. Photocopy and original typescript lists of extras and locations; schedules; sequence running order; memos; budget; and holograph notes, Feb-July 1979	<b>folder 9</b>
<i>Fanshen</i> (based upon <i>Fanshen: A Documentary of Revolution in a Chinese Village</i> by William Hinton)	
William Hinton's interview with Chou En-lai, in <i>New China</i> vol. 1, nos. 1 and 2, 1975.	<b>box 3 folder 10</b>
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.	<b>box 3 folder 11</b>
'Synopses and Improvisations including two sets of analysis of problems and material,' original and photocopy typescripts, some with holograph revisions, nd	<b>folder 12</b>
Preliminary poster, with mimeograph program, nd (housed in oversize folder)	
'Spare Fanshen Notes,' typescript fragments, nd	<b>box 4 folder 1</b>
'First Draft,' mimeograph typescript with holograph revisions, nd	<b>folder 2</b>
Mimeograph typescript fragments, nd	<b>folder 3</b>

- 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**

Published text in *Plays and Players*, vol. 19, no. 8, issue no. 224, May 1972. **folder**  
Two copies 3

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

Typescript draft fragments and notes, with holograph revisions. With photocopy of **box 5**  
article "Mr. Mathew Versus the Rest," from *The Sunday Correspondent*, 4 March **folder**  
1990 4

Rehearsal Script. Photocopy typescript with holograph revisions, bound, nd **folder 5**

Production File, including casting, schedule, crew, rewrite, and contract material, **box**  
1990, nd 37  
**folder**  
1

*How Brophy Made Good*--Play script

Mimeograph typescript with holograph revisions, nd **box 5**  
**folder 6**

Photocopy typescript, bound, nd **folder 7**

In Your Eye --Unproduced teleplay. Incomplete typescript with holograph revisions **folder**  
and typescript notes nd 8

It's Good to Know --Unproduced teleplay. Typescript, nd **folder 9**

*The Jugular Vein* --Unproduced screenplay

Typescript with holograph revisions, nd **box 5 folder**  
10

Original and photocopy typescript, with holograph revisions, nd **folder 11**

*Knuckle*

Play script

'Notes and Bum Drafts' 'Notes and Early Drafts,' typescript drafts and notes with **box 6**  
holograph revisions, nd **folder**  
1-2

'Early Draft Work,' typescript draft and notes, with holograph revisions, nd	<b>folder</b> 3
'First Draft,' carbon copy typescript, nd	<b>folder</b> 4
Photocopy typescript, bound, nd	<b>folder</b> 5
'Dave's Copy,' photocopy typescript, bound, nd	<b>folder</b> 6
Photocopy typescript with holograph revisions, bound, nd. With photocopy typescript rewrites, nd	<b>folder</b> 7
Discarded pages. Original and photocopy typescript pages, with holograph revisions, nd	<b>box 7</b> <b>folder</b> 1
Radio adaptation by Walter Hall. Mimeograph typescript. With letter from Penny Gold of the BBC to Hare, 14 April 1981	<b>folder</b> 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	<b>folder</b> 3
Television adaptation. Rehearsal Script. Photocopy typescript, [1988]	<b>folder</b> 4
Photocopy typescript, marked up for publication, bound, nd. With additional photocopy typescript pp. 73-93, with holograph corrections	<b>folder</b> 5
<i>Licking Hitler</i>	
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)	<b>box 7</b> <b>folder</b> 6
Typescript with holograph revisions, nd	<b>folder</b> 7

'Revised rehearsal script,' photocopy typescript, 31 March 1977. Two copies. With letter from Steve _____ of Time Out to Hare, 23 March 1978	<b>folder</b> 8-9
Photocopy typescript with holograph revisions, nd. With letter from Stephen Rawsthorne to Hare, 30 Jan. 1978	<b>box 8</b> <b>folder</b> 1
Published text. Photocopy page proofs, 1978. With typescript and holograph notes, nd	<b>folder</b> 2
<i>[The Madman Theory of Deterrence]</i> 'I Will Go Batshit,' photocopy typescript, nd	<b>folder</b> 3
<i>Man above Men</i> [The Auschwitz Orchestra] [Trailblazers] --Teleplay	
Two incomplete typescripts with holograph revisions, nd. With typescript and holograph notes, nd	<b>box 8</b> <b>folder</b> 4
Two photocopy typescripts, nd; one with holograph revisions, nd	<b>folder</b> 5
Camera Script. Photocopy typescript, with holograph notes	<b>folder</b> 6
Mandrax --Unproduced teleplay, carbon copy typescript, nd. With letter from Ann _____ of the BBC to Hare, 26 May 1970	<b>folder</b> 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	<b>folder</b> 8
<i>A Map of the World</i> --Play script	
Photocopy typescript, bound, nd. Two copies	<b>box 8</b> <b>folder</b> 9-10
'Second Draft Original,' typescript with holograph revisions, nd	<b>folder</b> 11
Photocopy of typescript with holograph revisions, bound, nd	<b>folder</b> 12

'Rejected Scenes,' typescript notes and draft pages, nd	<b>box 9</b> <b>folder</b> 1-2
Australian production papers.	<b>folder 3</b>
Correspondence, audition and casting papers, and notes, Sept.-Dec. 1981, Jan.-March 1982, nd. With British Council Visitors Proposal Form for Parsuraman Ramamoorthi, 1981	
'David's Script' 'Version C,' photocopy typescript, 19 Aug. 1985, with holograph revisions, 10 Sept. 1985. With photocopy N. Y. production calendar, 9 July 1985, and contact sheet, 22 Oct. 1985	<b>box 9</b> <b>folder</b> 4
<i>Murmuring Judges</i> --Play script	
Research Notes, typescript, 16 Nov. 1990	<b>box 9</b> <b>folder 5</b>
'David's Research,' typescript with some holograph revisions. With note from [Tom Erhardt] to Hare, nd	<b>folder</b> 6
Incomplete photocopy typescript, 22 Feb.	<b>folder 7</b>
Photocopy typescript, 19 April	<b>folder 8</b>
'First Draft,' photocopy typescript, nd	<b>folder</b> 9
'Notes,' photocopy typescript notes with some holograph revisions, nd	<b>box 10</b> <b>folder</b> 1
'Rejected Scenes,' photocopy typescript pages, some with holograph revisions, nd	<b>folder 2</b>
'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	<b>folder 3</b>
<i>Paris by Night</i> [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	<b>box</b> 10 <b>folder</b> 4-5

Research. Clippings and typescript notes, 1978, 1981, 1983, 1985	<b>folder 6</b>
First Draft, photocopy typescript, bound, nd	<b>folder 7</b>
First Draft, photocopy typescript, bound, Feb. 1984. Two copies (1 of 2)	<b>folder 8</b>
First Draft (2 of 2)	<b>box 11 folder 1</b>
'Second Draft,' photocopy typescript with typescript inserts and some holograph revisions, bound, June 1985	<b>folder 2</b>
'Newest Draft,' photocopy typescript with holograph corrections, nd. With typescript list of suggested cuts, 10 April	<b>folder 3</b>
Photocopy of typescript with some holograph corrections, bound, April 1987. Two copies	<b>folder 4-5</b>
Photocopy typescript, 22 Sept. 1987, bound, with photocopy typescript inserts, 6-20 Oct. 1987, and some holograph revisions. With additional photocopy typescript rewrite pages, 27 Nov. 1987, nd	<b>folder 6</b>
'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	<b>folder 7-8</b>
Production notes, typescript, 11 April 1988. With letter from Cineplex Odeon Films to Patrick Cassavetti re. screenings, 2 June 1988	<b>folder 9</b>
Production File, including casting, schedule, crew, contact list, location, rewrite, and storyboard material, 1987-88, nd	<b>box 37 folder 2</b>
French translation by Christiane Barry, [1985]	<b>box 12 folder 1</b>
<i>Plenty</i>	
Play script	

Typescript of scenes 1-7, nd, and typescript of First Draft with some holograph corrections, 15 Feb. 1977. With program from Israeli production	<b>box</b> 12 <b>folder</b> 2
Incomplete photocopy and original typescripts and typescript and holograph notes, nd. With typescript notes [by Reg Gadney], nd	<b>folder</b> 3
Photocopy typescript, nd. Two copies	<b>folder</b> 4-5
Photocopy typescript with some holograph revisions, 16 Jan. 1978	<b>folder</b> 6
Photocopy typescript with holograph revisions, bound, nd. With photocopy typescript rewrites of scenes 3 and 6	<b>folder</b> 7
Mimeograph typescript, bound, nd	<b>box</b> 13 <b>folder</b> 1
'Blind Alleys on Plenty,' photocopy and original typescript pages, some with holograph revisions, nd. With typescript notes, nd	<b>folder</b> 2
Typescript and holograph notes, memos, rewrite pages, expense estimates, schedules, and set design notes and drawings, Feb.-March 1978, nd	<b>folder</b> 3
'Unrevised First Draft,' photocopy typescript, bound, 8 Nov.	<b>folder</b> 4
Screenplay	
'The film of Plenty,' typescript draft pages, nd. With typescript synopsis, Aug. 1983, and treatment, nd	<b>box</b> 13 <b>folder</b> 5
First Draft, typescript, nd	<b>folder</b> 6
First Draft, photocopy typescript with holograph revisions, bound, nd	<b>folder</b> 7
Second Draft, photocopy typescript, bound, 13 Aug. 1984	<b>folder</b> 8
<i>Racing Demon</i>	
Play script	

'Research,' typescript and holograph research notes and draft pages, and correspondence and notes by others about the play, 1983, 1987, 1989, nd	<b>box</b> 14 <b>folder</b> 1-2
'First Draft' '25 May Draft (Minor Corrections),' photocopy typescript with holograph revisions, 25 May	<b>folder 3</b>
'Second Draft' 'New Draft,' photocopy typescript, 12 June	<b>folder 4</b>
'Final Revised,' photocopy of 6 Dec. Rehearsal Script, with holograph revisions, nd	<b>folder 5</b>
Screenplay	
Incomplete photocopy typescript, nd	<b>box 14</b> <b>folder 6</b>
'Notes,' typescript notes, nd. With letter from Bill Gaskill to Hare, 21 Jan. 1979	<b>folder 7</b>
Resurrection--Unproduced play adaptation of the book by Tolstoy. Incomplete typescript, nd	<b>folder 8</b>
<i>The Rules of the Game</i> --Translation of <i>The Parts They Play</i> by Luigi Pirandello	
Literal translation by Gwenda Pandolfi, typescript, bound, nd	<b>box 14</b> <b>folder</b> 9-10
Photocopy typescript with holograph revisions, bound, nd. With cast list and notes, 19 May 1971, nd	<b>box</b> 15 <b>folder</b> 1
Photocopy typescript, nd	<b>folder 2</b>
<i>Saigon: The Year of the Cat</i> --Teleplay	
'Saigon First Draft,' typescript with holograph revisions, nd	<b>box 15</b> <b>folder 3</b>
First Draft, photocopy of typescript with holograph revisions, nd	<b>folder 4</b>
First Draft, photocopy typescript with holograph revisions, July 1980	<b>folder 5</b>

Photocopy typescript, bound, Sept. 1980. Two copies. With letter from Don Marbury of Corporation for Public Broadcasting to Hare, 14 April 1982	<b>folder</b> 6-7
Photocopy typescript with some holograph corrections, Sept. 1980	<b>folder 8</b>
Photocopy typescript, nd	<b>box 16 folder 1</b>
Photocopy typescript with holograph revisions, nd, and with inserted photocopy typescript revision pages, nd. With fragment of photocopy letter from Frank Snepp, nd	<b>folder</b> 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	<b>folder</b> 4-5
Photocopy of typescript with holograph revisions, nd	<b>folder 6</b>
'Pick-Up Script (Provisional 14 March 1983) Revised 18 March,' photocopy typescript with holograph revisions, nd	<b>folder 7</b>
<i>The Secret Rapture</i> [The Power of Prayer]	
Play script	
Incomplete photocopy of typescript with holograph revisions, nd	<b>box 16</b> <b>folder</b> 8
Typescript with holograph corrections, nd	<b>folder 9</b>
Photocopy of typescript with holograph corrections, nd. With typescript page of notes, nd	<b>folder</b> 10
Photocopy typescript pages, nd	<b>box 17 folder</b> 1
'NT Prompt Copy,' photocopy of typescript with holograph revisions in an unknown hand, nd. Two copies, one bound	<b>folder</b> 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	<b>folder 4</b>

'Version C,' photocopy of typescript with holograph revisions, 4 Oct. 1989, with typescript inserts, 14 Aug.-16 Oct. 1989, and additional holograph revisions, nd. With contact sheet from the New York Shakespeare Festival production, 28 Sept. 1989, typescript rehearsal notes and 3 Chinese fortunes, nd **folder 5**

Photocopy typescript, 24 Oct. 1989, with holograph revisions, nd. With costume, plot, and prop lists, and prop preset, nd **folder 6**

'Rapture Notebook,' holograph notes, nd **folder 7**

'Rejected Scenes and Notes,' typescript draft pages and notes, with holograph revisions, nd **folder 8**

Production contract with New York Shakespeare Festival, 1 Sept. 1989. With photocopy letters from Victoria G. Traube of ICM to Tom Erhardt of Margaret Ramsay Ltd., 21 Sept. 1989, and to Karen Levinson of Paul, Weiss, Rifkind, Wharton, & Garrison, 15 Sept. 1989 **folder 9**

Typescript letter from Hare to Frank Rich of the New York Times, 13 Dec. **folder 10**

#### 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 **box 17 folder 11**

#### Screenplay

Film Synopses, typescript synopses, one with holograph revisions by Howard Davies, nd; typescript notes, nd; and faxed rewrite pages, 1992 **box 17 folder 12**

First Draft, photocopy typescript with holograph corrections, 26 Feb. 1992 **box 18 folder 1**

'March 23 Draft,' photocopy typescript with holograph revisions, 23 March 1992 **folder 2**

Pre-Production Draft, photocopy typescript with some holograph revisions, 18 May 1992 **folder 3**

Pre-Production Draft, photocopy typescript, 20 May 1992	<b>folder 4</b>
'Simon's Return' 'Running Changes,' photocopy typescript of Heatwave Draft, 15 June 1992, with holograph revisions, nd	<b>folder 5</b>
Simon's Return Draft, photocopy typescript, 18 June 1992	<b>folder 6</b>
Pre Production Draft, photocopy typescript, 19 June 1992	<b>folder 7</b>
Reading Draft, photocopy typescript with holograph revisions, 13 Aug. 1992	<b>folder 8</b>
Final Draft, photocopy typescript with holograph revisions, 28 Aug. 1992, with photocopy typescript insert pages, 25 Sept.-18 Dec.	<b>folder 9</b>
'Rapture Film Rejected Scenes,' photocopy and original typescript draft pages and notes, 3-14 Aug., nd. With memo from Hare to Howard Davies, nd	<b>box 19</b> <b>folder 1-2</b>
French translation by Jean-Marie Besset, photocopy typescript, bound, nd	<b>folder 3</b>
<b>Published Text</b>	
Photocopy page proofs with holograph revisions, nd	<b>box 19</b> <b>folder 4</b>
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	<b>folder 5</b>
Shop! --Unproduced teleplay. Typescript, nd, with additional holograph and typescript draft pages and notes, nd	<b>folder 6</b>
<i>Slag</i> --Play script	
Photocopy typescript with holograph revisions, nd	<b>box 19</b> <b>folder 7</b>
Photocopy typescript, bound, nd	<b>folder 8</b>
Rehearsal Script [director's copy] Photocopy typescript with holograph revisions and production notations, bound, nd	<b>folder 9</b>

French adaptation by Gabriel Arout, photocopy typescript, bound, nd	<b>box 20</b> <b>folder 1</b>
Somewhere in England--Screenplay based upon the book by Reg Gadney	
First Draft, typescript, with drawings of sets, nd	<b>box 20</b> <b>folder 2-3</b>
First Draft, photocopy typescript, nd	<b>folder 4-5</b>
Second Draft, photocopy typescript with holograph revisions, nd. With typescript script notes, nd; and letter from Rassegna Internazionale del Teatri Stabili, 20 April 1972	<b>folder 6</b>
Photocopy typescript, bound, nd	<b>folder 7</b>
'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	<b>box 21</b> <b>folder 1</b>
'Rejected Scenes,' typescript and holograph draft pages, nd	<b>folder 2</b>
Stella--Unproduced screenplay	
Typescript synopses, 5 Jan. 1980, nd. With letter from Stephen _____ to Hare, 3 Jan. 1980	<b>box 21</b> <b>folder 3</b>
Typescript draft pages and notes, with holograph revisions, nd	<b>folder 4-6</b>
Typescript, with holograph revisions, nd	<b>folder 7</b>
Photocopy typescript with holograph revisions, bound, nd. With typescript notes, nd	<b>folder 8</b>
First Draft, photocopy typescript with holograph revisions, nd	<b>box 22</b> <b>folder 1</b>
<i>Strapless</i> --Screenplay	
Photocopy typescript with holograph revisions, nd	<b>box 22</b> <b>folder 2</b>

'First Draft--Top Copy,' photocopy of typescript with holograph revisions, Jan. 1988. With notebook of holograph notes, nd; photocopy typescript revision pages with holograph revisions, 14, 22 July, 8 Aug. 1988; British Telecom brochure, [1983]; unsigned nudity contract addendum, nd; provisional one-line schedule, 3 June 1988; and typescript cast list, 30 Sept. 1988

**folder**  
3-4

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

**folder 5**

Photocopy typescript with some holograph revisions, bound, nd

**folder 6**

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

**folder 7**

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

**box**  
23  
**folder**  
1

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

**folder 2**

Production Folder, containing casting, filming, research, crew, location, script, publicity, and agreement material, 1988

**box**  
37  
**folder**  
3

Typescript discussion on making the film, nd

**box 23**

### *Teeth 'n' Smiles*

#### Playscript

Photocopy of typescript with some holograph revisions, nd

**box 23**  
**folder 4**

First Draft, mimeograph of typescript with holograph revisions, nd

**folder 5**

Typescript, with some holograph corrections, nd. With bound photocopy, nd, and holograph notes, nd

**folder**  
6-7

Author's First Draft, mimeograph of typescript with some holograph revisions, 15 Dec. 1975. Four copies, two bound	<b>folder</b> 8-10
Author's First Draft (4 of 4)	<b>box 24 folder 1</b>
Photocopy typescript with holograph revisions, nd	<b>folder 2</b>
'Dave's Copy,' composite photocopy and original typescript, with holograph revisions, bound, nd	<b>folder 3</b>
Photocopy typescript, bound, nd. With letter from Sheila of Michael Codron Ltd. to Hare, 26 Sept. 1977	<b>folder 4</b>
Typescript and holograph notes and draft pages, nd. With rail express parcel receipt, nd. On some versos: typescript <i>Fanshen</i> fragments, nd	<b>folder 5</b>
Screenplay	
Final Draft, typescript with some holograph revisions, 8 April 1976	<b>box 24</b> <b>folder</b> 6
Final Draft, mimeograph typescript, 8 April 1976. With letter from Simon Relph of Skreba Films to Hare, 30 Dec. 1981	<b>folder 7</b>
'First Draft,' incomplete typescript with holograph notes and revisions, nd	<b>folder 8</b>
Mimeograph of typescript with some holograph corrections, with additional holograph notes, nd	<b>folder 9</b>
'Teeth Film--My Copy,' typescript and holograph script notes, 29 Sept. 1976, 29 Dec., nd	<b>folder</b> 10
Teleplay	
Mimeograph of typescript with holograph revisions, nd	<b>box 25</b> <b>folder 1</b>
First Draft by Geoff Baere, photocopy of typescript with holograph revisions, nd. With letter from Michael of the British Broadcasting Corporation to Hare, nd	<b>folder 2</b>
Transit of Venus--Unproduced screenplay based on the book by Shirley Hazzard	

Clippings, agreement, and holograph notes, 1980-81	<b>box 25 folder 3</b>
The Unseen Enemy--Unproduced screenplay based on the novel <i>Il Fascistibile</i> by Giulio Castelli	
Typescript and holograph notes, nd	<b>box 25 folder 4</b>
Typescript with holograph revisions, nd	<b>folder 5</b>
Mimeograph typescript, nd. Two copies, one incomplete	<b>folder 6-7</b>
'First Draft Work,' discarded original and carbon copy typescript pages, some with holograph revisions, nd	<b>folder 8</b>
<i>Wetherby</i> [No, Go On, Say] [O! Solitude] [In Harm's Way]--Screenplay	
Photocopy of typescript with holograph corrections, nd	<b>box 25 folder 9</b>
'Drafts and First Finished,' typescript draft, nd. With typescript draft fragments and character analyses, nd	<b>folder 10</b>
'Revised,' photocopy typescript with holograph notes and revisions, bound, nd	<b>folder 11</b>
Photocopy typescript, bound, nd	<b>box 26 folder 1</b>
Photocopy typescript, with some holograph revisions, bound, nd	<b>folder 2</b>
Photocopy typescript, bound, nd. Two copies	<b>folder 3-4</b>
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	<b>folder 5</b>
'Rejected Scenes,' original and photocopy typescript draft pages and notes, nd	<b>folder 6</b>
Memos from Simon Relph and Sally Jenkins, 2 May 1984, 13 July 1984	<b>folder 7</b>

'Post Production Script,' photocopy typescript, nd	<b>folder 8-9</b>
Press Kit, 1985	<b>folder 10</b>
<i>What Happened to Blake--Playscript</i>	
Mimeograph typescript, nd	<b>box 27 folder 1</b>
<i>Wrecked Eggs--Playscript (see also The Bay at Nice)</i>	
Photocopy typescript with holograph revisions, nd	<b>box 27 folder 2</b>
Photocopy typescript with holograph revisions, nd	<b>folder 3</b>
'Rehearsal Script,' 'Control Script,' original and photocopy typescript, with holograph revisions, nd	<b>folder 4</b>
'The Second Half,' original and photocopy typescript notes and draft pages with holograph revisions, nd	<b>folder 5</b>
<i>Writing Left-Handed--Book</i>	
Incomplete composite of original and photocopy typescripts and photocopies of printed texts, with holograph revisions, nd	<b>box 27 folder 6</b>
Composite of original printout and photocopy of printout with holograph revisions, with additional holograph revisions, nd. With typescript list of corrections, nd	<b>folder 7</b>
'Essays, Lectures, Etc.,' Original and photocopy typescripts and clippings of published articles and reviews by Hare; printout fragment with holograph revisions of <i>Writing-Left Handed</i> ; typescript outline of proposed chapters for <i>Writing Left-Handed</i> , 1980-81, 1986, May 1987, 1989, May 1991	<b>folder 8</b>
'Articles, Speeches, etc.,' Typescript and printed "Diary" from the <i>Spectator</i> , 27 Feb., 5 March, 12 March 1988; typescript drafts with holograph revisions of Hare's essay "An Unacceptable Form: On The Knife," typescript notes reviewing Kathleen Tynan's biography of Kenneth Tynan, typescript essay on Thatcher, typescripts and corrected proofs of "The Awkward Squad: About Joint Stock," typescript of "An Introduction to the Asian Plays," typescript fragment of "Sailing Downward: On <i>Pravda</i> ," early typescript of "Writers and the Cinema: On <i>Wetherby</i> ," holograph notes about <i>Pravda</i> , a birthday photograph, and clippings, nd	<b>folder 9</b>

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- Fox, Edward, 1937- --34.4
- Fox, James, 1939- --34.1
- Franklin, Patricia--34.2
- Fraser, Shelagh--33.6, 35.2
- Frayn, Michael--33.3, 33.6, 34.6
- Frayne, Francis--33.5
- Frears, Stephen (and Anna)--21.3, 33.6, 33.8, 34.4
- Freedman Broder & Angen (Debra Bonseigneur to and from Heather Gordon)--35.3, 35.4
- Friels, Colin--33.4
- Gadney, Reg, 1941- (1 to Caroline, 1 to David and Margaret Hare, 1 to Hare and Howard Brenton, 12 to and 1 from Hare)--7.6, 29.1 (2), 29.2 (4), 33.3, 33.5, 34.2 (2), 34.4 (4), 35.2
- Gale, Steven H. (Missouri Southern State College)--33.7
- Galloway, Jenny--34.2
- Gambaccini, Paul, 1949- (1 to Hare, 1 from Ghita Cohen of the National Theatre)--34.6
- Gaskill, William--14.7, 33.3
- Gawtry, Lee Stephen (with 1 letter from Central School of Speech and Drama and 1 letter from Vivyan Ellacott of Kenneth More Theatre)--35.3
- Gay Sweatshop (Richard Sandells)--34.4
- Genard, Emily--33.7
- Gerard, David--35.1
- Gero, Frank--34.6
- Giannachi, Gabriella--33.3
- Glenister, John--33.6
- Goldfarb, Michael--34.5

- Goldie, Lawrence, Dr. (Society for the Medical Treatment of Victims of Torture)--35.3
- Gonet, Stella--33.5, 35.1
- Good Food Guide (Drew Smith)--34.1
- Goodwin, John, 1921- --33.3
- Goodwin, Roy--33.5
- Gordon, Paul--35.2
- Gowrie, Alexander Patrick Greysteil Ruthven, Earl of, 1939- (from Hare)--34.5
- Grabowsky, Malgorzata and Andrzej--33.6
- Grade, Michael Ian, 1943- --35.3
- Granada Group PLC (Denis Forman, Sir, 1917-) (3)--37.7
- Granada Film Productions Limited (Sue Austin to Hare and from Karen Jaehne of Spectrafilm, Mike Wooler to and from Hare)--37.3
- Granada Television Network, Ltd. (Alex Bew)--22.5
- Granada Television Network, Ltd. (Michael Cox)--33.6
- Grange, Derek (?)--34.6
- Grant, Steve (Time Out (London, England))--35.1
- Granta (Bill Buford)--34.1
- Great Britain. Board of Inland Revenue (V. Hicks)--35.2
- Great Britain. Post Office. Telecommunications Management Services Dept.--33.3
- Greatrex, Christina (?)--33.4
- Greenpoint Films Ltd.--33.5
  - Patrick Cassavetti to Hare, to Margaret Ramsay, to Carolyn Wilson--34.4
  - Hare to Lord Gowrie, Judy Lee Oliva, Lord Ted Willis--35.1
  - Simon Relph to and from Susan Binney of Channel Four--35.2
  - Juanita Sturgis--34.5
- Greenwood, Jane (and Ben, Sarah, and Kate)--33.4, 34.1, 34.2 (2), 35.3
- Gregory, André--35.3
- Greig, Virginia--34.2
- Griffiths, Trevor (4 to Hare, 1 to Robyn \_\_)--31.5 (2), 31.6, 33.3 (2), 33.6
- Grove, Valerie--34.6, 35.2
- *Guardian, The* (Nicholas de Jongh)--34.1, 35.3
- *Guardian, The* (Patrick Ensor)--33.6 (2)
- *Guardian, The* (Bill Webb)--34.1, 34.2 (3)
- Guildhall School of Music and Drama (London, England) (Church, Tony)--33.7
- Gunter, Mich & John--34.2 (3)
- Hachem, Samir--33.3, 35.1
- Hackett, Jeanie (to Tom Erhardt of Margaret Ramsay Ltd.)--35.3
- Hackett, John--35.1
- Hain, Peter, 1950- --35.3
- Halifax Building Society (D. Bennett, J. D. Birrell, D. A. Griffiths)--34.5 (2)
- Hall, Christopher--37.3
- Hall, Peter, Sir, 1930- (The Peter Hall Company, National Theatre Triumph Productions Ltd.) (1 to Peggy Ramsay, 10 to and 1 from Hare, 1 from Ghita Cohen of the National Theatre)--13.3 (2), 31.4, 33.6 (2), 33.7, 33.8 (2), 34.2 (2), 34.6 (3)
- Halliday, Ruth (4)--37.3
- Halliwell, David (Vardo Productions Limited)--35.2 (2)
- Halpern, Daniel, 1945- --see *Antaeus*
- Halsey, Katharine A. (re. Patrick Halsey)--34.6
- Halsey, Patrick--34.2
- Hampton, Christopher, 1946- (4 to Hare, 1 to Peggy Ramsay)--33.3, 33.6 (4)
- Hancox, Alan (Alan Hancox Fine Books)--34.6, 35.1

- Harbin, Billy J., 1930- --33.8
- Harbottle & Lewis (G. Laurence Harbottle) (3 to Hare, 1 to Simon Callow)--33.3 (2), 33.5, 35.4
- Hardy, Cordelia--35.2
- Hardy, Robert--34.5
- Hare, Clifford and Agnes (A. C. and Nancy) (parents) (1 to Margaret Morris)--34.1, 34.2, 34.5
- Hare, Darcy (daughter)--34.1, 34.4 (2)
- Hare, Jenny (with note from Agnes Hare to Margaret Morris, and from Morris to David Hare)--34.5
- Hare, Joe (son)--34.1, 34.2, 33.7
- Hare, Lewis (son)--33.7, 34.4
- Hargreaves, Gill--35.1
- Harris, Walter B.--33.7
- Hart, Josephine (and Maurice Saatchi) (6 to Hare, 1 to Louis Malle)--1.8, 33.5 (3), 34.4, 35.3, 35.4
- Hazzard, Shirley, 1931- --33.6
- Hebb, Barbara--35.1
- Hemming, Lindy--34.2
- Henson, Nigel (son of Basil Henson)--35.1
- Henson, Patricia--35.1
- Herrmann, Ed--33.7, 34.1, 34.2
- Heyman, Norma--35.1
- Higgins, Clare--35.1
- Hiley, Jim--34.2
- Himelstein, Elizabeth--35.1
- Hinton, William (3 to Hare, 1 to Tom Erhardt of Margaret Ramsay Ltd, 3 to and 1 from Peggy Ramsay)--35.5 (8)
- Holt, Michael--33.4
- Hope, Polly--35.1
- Hopkins, Anthony, 1937- --34.6
- Horovitz, Israel--34.6
- Howe, Tina--33.5
- Hudson, D. (?)--33.7
- Hughes, Dusty--34.1, 34.2
- Hughes, Walter--34.5
- Humberts Chartered Surveyors--34.2
- Hunter, Al--33.3, 33.5
- Hurt, Mary Beth--33.4
- Hutchinson (Firm) (Paul Sidey to Stephanie Tanner of Margaret Ramsay Ltd.)--34.5
- Hytner, Ben--33.4 (2), 35.1
- Independent on Sunday (London, England) (Blake Morrison)--35.3
- *Index on Censorship* (George Theiner)--33.8 (2)
- Institute of Contemporary Arts (London, England) (Lisa Appignanesi)--33.7
- Institution of Professionals, Managers, and Specialists (Sarah Goodall)--33.4
- International Creative Management
  - Sam Cohn--33.4, 34.6
  - Dennis--34.1
  - Victoria G. Traube to Tom Erhardt of Margaret Ramsay Ltd., to Karen Levinson of Paul, Weiss, Rifkind, Wharton & Garrison, and to Vincent Malle)--17.9, 35.2
- International Foundation for Training in the Arts (David MacCreedy)--35.2
- Jamison, Jim--33.7

- Jarre, Charlotte Rampling--see Rampling, Charlotte
- Jarrow 86 Trust Ltd. (Osborn, Simon)--34.5 (2)
- Jenkins, Peter--33.8
- Jenkins, Sally-26.7
- Jessop, D. J. (Jessop Associates)--33.5
- Joint Council for the Welfare of Immigrants (Claude Moraes)--35.3
- Joint Stock Theatre Group (13 from Graham Cowley to Hare, 1 from Cowley to Arts Council of Great Britain)--32.6, 32.7
- Jones, Anthony (Fraser & Dunlop Scripts, Ltd.)--34.6
- Jordan, Andy (Bristol Express Theatre Company)--33.7
- Jordan, Neil--34.2
- Justice (Society) (Elizabeth Aldwinckle)--35.3
- Kayden, Jerold S.--34.2 (2)
- Keeler, Richard (and Jeremy Nichols, re. Patrick Halsey)--34.2
- Kenny, Mary (1 to Hare and 1 from Ghita Cohen of National Theatre)--34.6 (2)
- Kenway, John--35.3
- Kerley, William--35.3
- Kielley, Philip--33.5
- Kimber, M.--33.4
- King, Kimball--34.6, 35.3
- Kirby, Johanna--33.6
- Knapp-Fishers (R. Fountaine to A. M. Tony Bicat)--32.5
- Kolouchová, Eva--33.6, 33.7
- Kurtz, Swoosie--34.6
- Lambert, Verity (?)--4.11
- Lapotaire, Jane--33.3
- Lawson, Kenneth--33.4
- Le Carré, John, 1931- --33.7
- Leeb, Eugene--33.5
- Leigh-Hunt, Barbara "Bar"--35.1
- Lemmon, David (Pelham Cricket Year)--33.7
- Levai, Rosemary "Rosi" (and Pierre, Paula, Jenny (Hare), and Jorgie (Hare))--33.3, 34.2 (3)
- Levy, B. S. (Burt S.)--33.7
- Lewis, Juliette--33.5
- Lloyd, Matthew (Hampstead Theatre)--33.7
- Lloyd, Norman, 1914- --7.3
- Lloyd, Peter--34.5
- Loftus, Timothy--33.7
- London International Literary Festival 1992 (Caroline Michel)--35.2
- London Weekend Television, ltd. ("Plays on Stage") (Michael Hallifax)--35.3; see also South Bank Show
- Lopata, James A.--33.3
- Lord, Derek--35.3
- Luke, Clare N.--35.3
- McCallum, Martin--32.3
- McCallum, Rick (1 to Sue Austin, 1 from Linda Gregory, 2 from Hare)--35.2, 27.3
- McCann, Elizabeth Ireland--35.1
- McDermott, Ed--33.7
- Macdonald, Ross--see Millar, Kenneth, 1915-
- Macdonald, Sharman-35.1
- McDonald, Sheena--34.6

- McGrath, John, 1935- --34.1
- McKellen, Ian--34.2
- Mackintosh, Kenneth--34.2
- MacLeod, Charlie--35.2
- Malchiodi, Giovarmo (?)--34.5
- Malle, Louis, 1932- (1 from Julie, 2 from Hare, 1 from Josephine Hart)-- 1.8, 2.7, 35.2
- Margaret Ramsay Ltd.
  - Mary Carter--37.1
  - Sally Emmett) (2 to Hare, 1 from Paul R. King of Pumpkin Players)-- 34.4 (2), 34.5
  - Tom Erhardt (1 from Marta Andras, 1 to Barry Braverman of *Monthly Review*, 3 to Hare, 1 from William Hinton, 1 from Genista McKintosh, 1 from Angela K. Röhl, 1 from Victoria Traube) --9.6, 17.9, 30.6, 34.5, 35.1, 35.2, 35.5
  - Margaret Ramsay--see Ramsay, Peggy
  - Micheline Steinberg (1 to Hare, 1 from Frank Pike of Faber and Faber)--34.2 (2)
  - 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
- Marks and Spencer--34.4
- 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
- Matheson, 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
- Matthe, 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
  - 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)
  - 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
- Observer (London, England)
  - 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
- 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
  - 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
- St. Martin-in-the-Fields (Church: Westminster, London, England) (Geoffrey Brown)--35.1
- Sam Cohn Office (Dennis)--33.5; see also Cohn, Sam
- Sampliner, Susan--34.6
- Sanders, Douglas W.--35.1
- Sawkins, John--33.5
- 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
- Sinclair, Malcolm--35.2
- Singer, Nicky, 1956- --33.7
- Sipper, Ralph B. (Joseph the Provider)--33.8, 34.1
- Slingsby, Sally--34.2
- Slovenské Národné 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)
- Snapp, Frank--16.3
- Soames, Mary (National Theatre)--35.2, 35.4

- Society for Pirandello Studies (Elizabeth Schächter)--33.5
- Soho Theatre Company (Abigail Morris)--35.3
- South Bank Show (Jamie Muir)--33.7 (2), 33.8
- South Bank Show (Melvyn Bragg)--34.1, 35.3
- Spender, Stephen, 1909- --31.2
- Sphinx Theatre Group (Theresa Boden)--34.1
- Spink, Brian--34.2
- Stacey, Nicholas--34.6
- Stafford-Clark, Max--see Royal Court Theatre
- State Theatre Company of South Australia (Mary)--33.8, 35.2
- Steppenwolf Theatre Company (Randall Arney)--35.1
- Stevens, Rochelle--33.7
- Stewart, Paul--34.2
- Stokes, Simon (to Matthew Evans)--32.8
- Stone, Karen--34.2
- Stoney, Heather--34.6
- Stoppard, Tom--33.6, 33.8 (2), 34.6
- Strapless Films Ltd. (Christopher Hall, Wendy Shorter (3))--37.3
- Stubbs, Imogen --35.2
- Sunday Telegraph, (London, England) (Trevor Grove)--35.3
- 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
- Ward, Philip--33.4
- 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 from 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, Caroline "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
- *Unidentified*
- 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
- 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 (Citicorp 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