Tom Stoppard:
An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

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

Administrative Information

Acquisition: Purchases and gifts, 1991-2000
Processed by: Katherine Mosley, 1993-2000
Repository: Harry Ransom Center, The University of Texas at Austin
Biographical Sketch

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

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

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

While participating in a colloquium sponsored by the Ford Foundation in Berlin in 1964, Stoppard wrote a one-act play that later became Rosencrantz and Guildenstern Are Dead. The play, which focuses on two minor characters from Hamlet, examines the ideas of fate and free will. In August 1966, Rosencrantz and Guildenstern Are Dead was performed by Oxford University students as part of the Edinburgh Festival fringe, and, at the same time, Stoppard's only novel was published; to Stoppard's surprise, it was the play that succeeded, establishing his reputation as a playwright. When the play, having caught the attention of Kenneth Tynan, was performed by the prestigious National Theatre Company at the Old Vic in London in 1967, it received immediate and widespread acclaim. Stoppard, at age 29, was a major success.
Of Stoppard's plays written over the next ten years, Jumpers, produced in 1972, and Travesties, produced in 1974, are among the best known. Dirty Linen and New-Found-Land (1976) was written for Ed Berman, founder of the Inter-Action community arts organization, on the occasion of his being granted British citizenship.

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

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

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

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

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

Tom Stoppard has established an international reputation as a writer of "serious comedy"; his plays are plays of ideas that deal with philosophical issues, yet he combines the philosophical ideas he presents with verbal wit and visual humor. His linguistic complexity, with its puns, jokes, innuendo, and other wordplay, is a chief characteristic of his work. In recognition of his achievements, Stoppard was knighted in 1997.
Stoppard has been married twice, to Jose Ingle (1965-72), a nurse, and to Miriam Moore-Robinson (1972-92), the head of a pharmaceutical company, and he has two sons from each marriage.


**Scope and Contents**

The Stoppard papers consist of typescript and holograph drafts, revision pages, outlines, and notes; production material, including cast lists, set drawings, schedules, and photographs; theatre programs; posters; advertisements; clippings; page and galley proofs; dust jackets; correspondence; legal documents and financial papers, including passports, contracts, and royalty and account statements; itineraries; appointment books and diary sheets; photographs; sheet music; sound recordings; a scrapbook; certificates; artwork; minutes of meetings; and publications, all ranging in date from 1939 to 2000, but primarily from 1970 to 2000. The material is organized in five series: I. Works, circa 1960-2000, undated (122 boxes); II. Works about Stoppard, 19[60]-1999, undated (2.5 boxes); III. Correspondence, 1954-2000, undated (21.5 boxes); IV. Legal and Personal Material, 1939, 1944, 1966-2000, undated (8 boxes); and V. Works by Other Authors, 1967-1994, undated (3 boxes).

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

For many of the works represented in the collection, Stoppard has maintained correspondence files, including production files and fan mail, separate from his general correspondence files, although similar materials may be found in both locations. Correspondence filed under a title usually consists of letters from people involved in various phases of a production, or from people praising or commenting upon the work. Reviews and articles about a work accompany the manuscripts, and
are located under that title. When Stoppard collaborates with other writers, he works with them on a sequential basis rather than concurrently, and his amount of involvement varies by situation. Stoppard often is involved in film projects anonymously. For example, he often provides input on scripts sent to him by Stephen Spielberg, Mike Nichols, and Kathleen Kennedy.

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

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

Stoppard's interest in human rights issues is reflected throughout the collection. Correspondence with many human rights organizations, files on Czechoslovakia and Russia, and material from his work organizing the Roll Call at the National Theatre reveal the extent of his involvement in these issues. Through his contacts with political dissidents, Stoppard became friends with Czechoslovakian playwright and politician Václav Havel. Correspondence with and about Havel, copies of his works, and material from Stoppard's translation of Havel's *Largo Desolato* were originally grouped together. The correspondence has been separated and added to the Correspondence series, while *Largo Desolato* material has been housed with other works by Stoppard. Translations of Havel's *The Beggar's Opera* and *The Conspirators* are located in the Works by Other Authors series, along with works by Christopher Figg, Tomás Gartland, Tony Harrison, Vladimir J. Konecni, David Mamet, James Saunders, Peter Shaffer, Anthony C. H. Smith, Stephen Sondheim, and others.
Few original materials relating to Stoppard's personal life are present in the collection, although some letters to his parents, photocopies of marriage, divorce, and birth certificates, memorabilia, and photographs are present. The collection does provide information about Stoppard's interests in cricket, chess, fishing, and other subjects. For example, Harold Pinter arranged cricket matches with Stoppard through correspondence, while Anthony Smith, his wife, and Stoppard used their letters to each other to play chess. Similarly, typescript and printed copies of interviews, Stoppard's responses to various requests, and correspondence about production disputes provide insights into Stoppard's character and personality.

Stoppard's interest in Ernest Hemingway, as well as his ability to form friendships quickly, can be seen in correspondence with Joan St. C. Crane of the University of Virginia, Carol (Mrs. Patrick) Hemingway, and Margie (Mrs. Louis Henry) Cohn of House of Books.

Other manuscripts relating to Stoppard at the Ransom Center are located in the Gordon Dickerson, David Hare, Francis Henry King, London Magazine, Harold Pinter, and James Saunders papers.

**Series Descriptions**

**Series I. Works, circa 1960-2000, undated (122 boxes)**

The series is divided into two subseries: Original Works and Adaptations; and Reviews, Articles, and Lectures.

The Original Works and Adaptations subseries, arranged alphabetically by title and within title by genre, consists of typescript and holograph manuscripts, revision pages, outlines and notes, page proofs, galley proofs, printed pages and books, theatre programs, production materials, photographs and negatives, posters, advertising material, clippings, correspondence, and awards.

Nearly all of Stoppard's plays, screenplays, teleplays, and radio plays are represented in some form, some quite extensively. Because Stoppard continuously revises his works, even after they are produced and published, many variant versions are present. Stoppard's original labeling of manuscript versions has been retained and is indicated in the folder list with single quotation marks. In keeping with Stoppard's original filing system, some correspondence regarding a work is housed with that work, while similar letters regarding works are housed with general correspondence in the Correspondence series. Clippings, primarily reviews collected by Stoppard's parents, and numerous posters and programs from domestic and international productions cover nearly all of Stoppard's major works. Works particularly well represented in the collection include *Arcadia, Cats, Empire of the Sun, Hapgood, Hopeful Monsters, Indian Ink, The Real Thing, Rosencrantz and Guildenstern Are Dead,* and *Travesties."

Among early manuscripts by Stoppard are holograph and typescript drafts of his only novel, *Lord Malquist and Mr. Moon,* a short play, *The Gamblers,* which he refers to as his first "original" play; and *Higg and Cogg,* which was performed with *The Gamblers* by the University of Bristol drama department. Reviews of those works are also present. Stoppard's first full-length play, *A Walk on the Water,* which was produced as a teleplay, staged in Hamburg, adapted for broadcast as a radio
play, and eventually revised for a London stage production as Enter A Free Man, is represented by typescripts, a shooting schedule, programs, clippings, and page proofs. Stoppard originally wrote Rosencrantz and Guildenstern Are Dead as a one-act play about the characters from Hamlet meeting the mad King Lear when they arrive in England. Among very early versions of Rosencrantz and Guildenstern in the collection is a mimeograph typescript of Rosencrantz and Guildenstern Meet King Lear. Rosencrantz and Guildenstern is a good example of the many forms of material present in the collection for a single title; in addition to items relating to various productions of the play, there are also materials from the 1978 and 1983 radio productions, an unproduced 1968 screenplay, the film that was eventually produced in 1991, and page proofs of various Faber and Faber editions of the published work.

Jumpers material consists of typescripts, correspondence, theatre programs, posters, and clippings from various productions, as well as a reproduction of a drawing by William Hewison, sheet music, page proofs, and a French translation by Jacques De Decker. The author's notes to translators accompanies one of several early Travesties drafts, and typescripts showing revisions made for the 1993 production are also present. Among other Travesties materials are a memo from Stoppard to directors, clippings of articles and reviews, profit sheets, photographs, posters, programs, and an ink caricature drawn by William Hewison for Punch. Letters from Noël Carr, widow of Henry Carr, are among correspondence about the play. In addition, there are German translations of the play by Hilde Spiel, correspondence regarding a German production of the play, and an incomplete draft of an opera by Bolen High. Night and Day is represented by various drafts, programs, posters, production notes, articles and reviews, and correspondence, including correspondence relating to a German production. A German translation of the play by Hilde Spiel is also present, as are typescripts and page proofs of various printed editions and drafts of a screenplay based on the play.

Many manuscripts relating to one of Stoppard's most popular plays, The Real Thing, are present; of particular note are performance notes; drafts of revisions made for the 1984 American production; photographs; posters; and production correspondence, including lists of casting possibilities, rehearsal schedules, touring schedules, cast lists and other company information, correspondence with actors, directors, and others, congratulatory notes, telegrams, and fan mail. Page proofs, galleys, and typescripts of various published editions trace many of the revisions made to the play over the years. A proposed précis by Otis Guernsey for The Best Plays of 1983-84 and related correspondence are also included, as are French and Italian translations. Stoppard's Tony Award for the play is housed with the Center's personal effects collection. A typescript for a radio broadcast of The Real Thing is also present. Notable Hapgood manuscripts include numerous revision pages, production correspondence, fan mail, a printed teacher's handbook, and corrected page proofs of the 1988 and 1994 Faber and Faber editions of the play. Draft fragments from an abandoned film adaptation are also present.

Among Hapgood correspondence are letters between Stoppard and J. C. Polkinghorne discussing physics and physicists.
Of Stoppard's more recent plays, *Arcadia* and *Indian Ink* are the most heavily represented. Numerous drafts, production materials, photographs, tickets, programs, posters, correspondence, and page proofs from both works are present. In addition, there are typescripts from the radio production of *Arcadia*.

Manuscripts of Stoppard's radio play *In the Native State*, the precursor to *Indian Ink*, include drafts, clippings, awards, and correspondence. Among drafts and translations of the radio play *Artist Descending a Staircase* are those used to enter the play in the Italia Prize. In addition, that work was later adapted for the stage, and drafts, programs, and posters from the production are present.

Materials relating to the screenplay of *Rosencrantz and Guildenstern Are Dead* consist of typescripts, trailer notes, preliminary production notes, filming notes, cue sheets, photographs, correspondence, financial files, and advertising material, including rejected layout ideas. Among other screenplays represented in the collection are *Brazil, Empire of the Sun, The Russia House, Billy Bathgate, and Shakespeare in Love*. Besides various drafts of *Brazil*, there are a plot outline and synopsis by Terry Gilliam and production material, including correspondence showing the problems that arose as a result of the collaboration between Stoppard, Gilliam, and Charles McKeown. *Empire of the Sun* materials consist of numerous drafts, a shooting script, production memos, correspondence regarding script revisions and other production matters, research photographs of Shanghai, and production photographs. Included in production correspondence are letters between Stoppard and the Writers Guild of America relating to a writing credit dispute that Stoppard eventually won. *The Russia House* materials comprise typescripts and a production file of correspondence with Fred Schepisi about script revisions. Drafts and correspondence for *Billy Bathgate* are present, as are drafts, clippings, awards programs, and some correspondence relating to *Shakespeare in Love*.

Screenplays present in the collection that were never produced include *Hopeful Monsters* (based upon the book by Nicholas Mosley), *Cats* (an animated screenplay adaptation of the musical by Andrew Lloyd Webber), *Innocent Blood* (from the novel by P. D. James), *Knuckle* (an adaptation of the play by David Hare), *Galileo*, and *The Frog Prince* (based upon John Collier's short story). Also noteworthy are drafts of filmscripts for Stoppard's popular radio play *Albert's Bridge* and his novel *Lord Malquist and Mr. Moon*. Uncredited revisions of screenplays by other authors include those for *Always, Chaplin, Indiana Jones and the Last Crusade, Medicine Man, Schindler's List, and Sleepy Hollow*.

Stoppard's well-known teleplay *Squaring the Circle: Poland, 1980-81* is represented by background research, multiple drafts, notes on revisions, and a correspondence and production file. Drafts of the introduction to the Faber and Faber text and correspondence with director Mike Hodges, Stephen Schlow and Dale Sheets of Metromedia, and James Gatward of TVS provide information about a dispute with Metromedia regarding changes to the film for the American market. *Poodle Springs* was a made-for-television film of Robert Parker's Philip Marlowe book; correspondence and numerous drafts from that project are present.
The second subseries is comprised primarily of clippings, typescript and holograph drafts, and galleys of reviews and articles by Stoppard on a variety of topics. Some of these are accompanied by correspondence from the editors of periodicals in which they were published. Lecture material is also located in this subseries and includes notes, drafts, correspondence, programs, and advertisements.

**Series II. Works about Stoppard, 1960-1999, undated (2.5 boxes)**

The second series is divided into three subseries: Articles and Interviews, Literary Criticism, and Bibliographies.

The first subseries consists of correspondence regarding articles on and interviews with Stoppard, in some cases accompanied by typescripts, and printed articles and interviews, all ranging in date from 1966 to 1999. Also included are an outline, draft, and proofs of Mel Gussow's *Conversations with Stoppard*, as well as a typescript of "Stoppard This Evening," which was designed as part of a touring educational program sent by the University of California to various university campuses in the United States.

The second subseries contains typescripts of books by Jim Hunter and other critical works, while the third subseries is made up of bibliographies by David Bratt, Corinne George, and Kimball King.

**Series III. Correspondence, 1954-2000, undated (21.5 boxes)**

The third series is also divided into three subseries: General Correspondence; Political, Human Rights, and Charitable Organizations Correspondence; and Declined Proposals. Correspondence was originally maintained in roughly reverse chronological order by date received, which has been retained wherever possible. Most letters have notations, mainly by Stoppard and his secretary, usually Jacky Matthews, regarding the date they were answered, how they were answered, etc. The correspondence is primarily incoming, but some photocopies of letters by Stoppard, usually dictated to his secretary, are also filed here. It should be noted that correspondence regarding particular works may also be found in the Works series. For information about the location of letters by a single correspondent, see the Index of Correspondents.

The first subseries contains letters grouped by date as well as by subject, and consists for the most part of correspondence from people with whom Stoppard worked, as well as translators, journalists, periodical editors, fellow playwrights, and admirers of his work. Letters from Stoppard's agent, Kenneth Ewing of Fraser and Dunlop Scripts, filed with the miscellaneous correspondence, cover the years 1962-87 and follow Stoppard's career from its beginning. Other significant correspondents include Kingsley Amis, Dame Peggy Ashcroft, Ed Berman, Dirk Bogarde, Michael Brandman and others at Brandman Productions, Noël Carr, Michael Codron, E. L. Doctorow, Guy Dumur, Richard Eyre, Lady Antonia Fraser, Michael Frayn, Elisabeth Frink, Shusha Guppy, David Hare, Glynn Boyd Harte, Michael Horovitz, John Le Carré, Ilya Levin, Brian Magee, Trevor Nunn, Laurence Olivier, Harold Pinter, Ned Sherrin, and Kenneth Tynan. Business correspondence with Faber and Faber about Stoppard's books is accompanied by printed dust jackets. Correspondence with and about Václav Havel has been grouped together
and includes letters regarding Stoppard's acceptance on Havel's behalf of an honorary degree awarded by Toulouse University in 1984, and a copy of Havel's "Politics and Conscience" written for that occasion. Two folders of letters from Stoppard to Anthony C. H. Smith from about 1960 to 1993 complement other Smith correspondence which is located within the miscellaneous correspondence folders.

The second subseries consists of correspondence with various political and human rights organizations with which Stoppard became involved beginning in the 1970s. Among these are Amnesty International, Writers and Scholars Educational Trust (WSET) and its Index of Censorship, and the Campaign Against Psychiatric Abuse. There is a significant amount of material relating to Stoppard's organization of the Roll Call, or reading of the names of Soviet refuseniks, at the National Theatre in 1986. Stoppard's "Czechoslovakia File" and "Russia File" contain correspondence and articles relating to human rights issues and political dissidents in Czechoslovakia and Russia. Additional articles by Stoppard relating to political topics may be found with other articles by Stoppard in Series I. A typescript diary of Stoppard's visit to Russia with a member of Amnesty International may be found in his "Russia File." Prints of photographic negatives from Stoppard's trips have been developed by the Center and placed in the collection. Stoppard and his wife Miriam served as patrons of various charitable organizations and made many financial donations through the charitable trusts they established; files relating to those causes are also present.

The third subseries consists of correspondence from individuals and organizations requesting interviews, talks, or financial contributions, or proposing theater or film projects for Stoppard's consideration. Stoppard's original separation of these requests from similar, sometimes accepted, requests found in the miscellaneous correspondence has been retained.

Series IV. Legal and Personal Material, 1939, 1944, 1966-2000, undated (8 boxes)

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

Series V. Works by Other Authors, 1967-1994, undated (3 boxes)

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

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

- *Every Good Boy Deserves Favour* needlepoint, nd
- *Rosencrantz & Guildenstern Are Dead* ball and cup, "Zagreb 1990"
- Silver cricket bat charm, with stone inlays and engraved on the back: "Tom from Henry & Annie New York 5-1-84 Keep nudging..."
- Silver airplane tie clip
- Ivory letter-opener in the form of a cricket bat
- Fishing flies attached to label "777W72 Gareth & Keeyard "(?)
- Silver skiing medallion "Offert Par Les Skis Rossignol" (in box)
- White t-shirt with purple "Playbill Lincoln Center Theater *Hapgood*" logo
- Framed cartoon by "Marc," captioned "He's deeply depressed-he got a brilliant review in the *Sunday Times*, " Nov. 1978
- Miniature Liberty Bell "presented to Stoppard by Mayor Edward G. Rendell, City of Philadelphia, February 7, 1996"
- Presentation key engraved "Terry Hands," in pouch inscribed "Taormina Arte"
- Graduation hood for honorary degree bestowed by the University of York, with accompanying letter from robe makers Ede and Ravenscroft, 1984
- Antoinette Perry award for *The Real Thing*, 1984
- International Film & Television Festival of New York award, 1984 (medallion, in box)
- Drama Desk Award, "1983 1984 Outstanding New Play *The Real Thing* By Tom Stoppard" (two metal plates mounted on wooden blocks)
- Lincoln Center Theater "Joan Cullman Award for Extraordinary Creativity Tom Stoppard *Hapgood* 1995 Arcadia " (bronze award in box)
- Los Angeles Drama Critics Circle award for Distinguished Achievement, "1997 Writing, Tom Stoppard, *Arcadia, Center Theatre Group/Mark Taper Forum*" (plaque)
- Las Vegas Film Critics Society's 1998 Sierra Award to: "Tom Stoppard, Best Screenplay *Shakespeare in Love *" (plaque)
- Broadcasting Press Guild Television Awards "1977 Best Single Play *Professional Foul* by Tom Stoppard, Produced by Mark Shivas, Directed by Michael Lindsay-Hogg for BBC-2" (framed award certificate)
- "The British Academy of Film and Television Arts Certificate of Award The Council hereby certifies that Tom Stoppard won the British Academy Award for Outstanding Achievement During 1977 in the Category Best Script Presented at the Wembley Conference Centre, May 16 1978" (framed certificate)


- University of London Doctor of Literature honorary degree certificate, 9 June 1982, program of the proceedings, and text of introductory speech (all in embossed degree holder tube)

- Brunel University honorary degree certificate, 18 Dec. 1979, and text of introductory speech (in embossed degree holder tube)

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

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

- Thirteen "Master" Beta videotapes of the Roll Call at the National Theatre, 1986

- Six audio tape reels of the Roll Call at the National Theatre, 1986

- VHS videotape of the University of Hull degree conferment, 1998

- VHS videotape of the University of York honorary degree conferment, 1984

- Fragments of film showing the making of the film Rosencrantz & Guildenstern Are Dead, [1990]

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

A bust of Stoppard by Alan Thornhill (accession number 96.2.1) was transferred to the Center’s Portrait Busts Art Collection (AR-00209).

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

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

Index Terms

Correspondents

Amis, Kingsley.
Ashcroft, Peggy, Dame.
Ayer, A. J. (Alfred Jules), 1910-.  
Beckett, Samuel, 1906-.  
Bell, Quentin.
Berman, Ed.
Bigsby, C. W. E.
Billington, Michael, 1939-.  
Blackford, Richard, 1954-.  
Blackwell, Vera.
Bogarde, Dirk, 1921-.  
Bolt, Robert.
Boorman, John, 1933-.  
Bukovskii, Vladimir Konstantinovich, 1942-.  
Carr, Noël.
Carsen, Robert.
Codron, Michael.
Cohn, Louis Henry, Mrs.
Cooper, Donald.
Crane, Joan St. C.
Doctorow, E. L., 1931-.
Dumur, Guy, 1921-.
Evans, Harold.
Ewing, Kenneth.
Eyre, Richard, 1943-.
Fainberg, Viktor.
Fassbinder, Rainer Werner, 1946-.
Fraser, Antonia, 1932-.
Frayn, Michael.
Frink, Elisabeth, 1930-.
Gaskell, Philip.
Ghose, Zulfikar, 1935-.
Gilliam, Terry.
Gray, Simon, 1936-.
Greene, Graham, 1904-.
Griffiths, Trevor.
Guppy, Shusha.
Hall, Peter, Sir, 1930-.
Hampton, Christopher, 1946-.
Hardy, Joseph, 1929-.
Hare, David, 1947-.
Harte, Glynn Boyd.
Harwood, Ronald, 1934-.
Havel, Václav.
Hedberg, Johannes.
Horovitz, Michael, 1935-.
James, Clive, 1939-.
Jellicoe, Ann.
Kerensky, Oleg, 1930-.
Kundera, Milan.
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Mitchell, Adrian, 1932- 
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Series I. Works, circa 1960-2000, undated


A.O.P. --Proposed screenplay, never produced

"Film Outline," photocopy typescripts, May 1984  
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Photocopy typescript memo summarizing Warner Brothers agreement, 14 Aug. 1984  
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After Magritte

Stage play

Incomplete typescript draft with holograph revisions, nd  
With holograph revision pages and notes, Aug.-Sept., nd  
Container 1.2

Notebook of holograph draft pages and notes, 2-19 Sept. [1970]; drafts of introduction to teleplay; draft re. proposition vs. fact; notes for Where Are They Now?  
Container 69.2

Photocopy typescript, nd  
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"Revised ms, Prelims copy," photocopy typescript with holograph corrections in unidentified hand and printer's marks, nd. With letter from Faber and Faber to Stoppard, 3 May 1973  
Container 69.4

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"Rehearsal Script," mimeograph typescript, with holograph notes on versos of two pages, nd  
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Double bill with The Real Inspector Hound (see The Real Inspector Hound, Folders 104.12 and 104.13)

Photographs, advertisement, and poster from Sao Paulo, Brazil, production, 1994 (poster removed to Oversize Box 2, folder 1)  
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Program with holograph notes, [1970]  
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Programs and flyers, 1970-85, undated  
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Mounted posters
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Articles and reviews, 1970-73, 1984

Correspondence, 1996, 1999

Book

Dust jacket, [1971]

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Radio Play

Mimeograph typescript, with holograph notes in an unknown hand, 1967. With production information and opening and closing announcements.

Articles and reviews, 1967

Prix Italia award certificate, 1968 (Oversize Box 2, folder 2)

Stage play

Programs, nd

Program, French production, 1999

Articles and reviews, 1969, undated

St. Alban's Repertory Theater production--letter from Albert Ihde, program, articles and reviews, 1969

Articles and reviews, French production, [1974]

Advertisements and poster for Paris production, 1994 (poster removed to Oversize Folder 5)

[Double bill with If You're Glad I'll Be Frank]

Flyer and program, [1969]

Reviews and advertisement, 1969

Signed photo reproduction sent by cast and crew, Jan. 1999 (Oversize Box 7)

Correspondence, 1997, 1998
Screenplay, by Stoppard and A.C.H. Smith

Typescript synopses and notes by Stoppard and Anthony Smith, with holograph corrections, 6 and 25 Sept 1969, undated

"Film Outline," carbon typescript, with holograph revisions, nd

"Film Outline," typescript, with holograph revisions, nd

"Film Outline," photocopy typescript, bound, nd

Typescript, with typescript inserts and holograph revisions, nd

Always (Revision of the screenplay by Jerry Belson and Diane Thomas)

Original and faxed typescript pages with holograph revisions, 11 May, 10 and 17 July, and 10 and 14 Aug. 1989. With memos from Stoppard to Steven Spielberg, 3, 11, and 17 July 1989

Correspondence and meeting notes, 1989-90

Another Moon Called Earth [The Critics]--Teleplay

Carbon typescript, nd

Rehearsal Script. Mimeograph typescript, 1967

Articles and reviews, 1967

Arcadia

Stage play

"Mathematical Chaos and Strange Attractors," photocopy excerpt from Structures and Strangeness, Nov. 1981 With note from Oliver Stoppard to Stoppard, nd

Incomplete typescript with holograph revisions, bound, nd (Missing pages are located in Folder 40.10)

Incomplete typescript, nd (Includes pages from incomplete, bound typescript in Folder 40.9)

Typescript fragment, nd
Typescript of Act One, with holograph revisions, nd

Faxed pages of typescript with holograph revisions, 9 June 1992

"Replacement pages," 30 July 1992

Typescript page, nd

Typescript with holograph revisions, bound, Nov. 1992

Photocopy typescript, with holograph revisions, Nov. 1992

Photocopy of typescript with holograph corrections, Nov. 1992

Typescript with holograph corrections, bound, Dec. 1992

Typescript with some holograph corrections by Stoppard and unknown person, bound, 8 Dec. 1992

Photocopy typescript with holograph corrections, bound, [Dec. 1992]

Photocopy typescript, with holograph revisions, bound, Jan. 1993

Photocopy typescript, bound, Jan. 1993

Printer's copy, Jan. 1993 (bound)

Rehearsal Script. Photocopy typescript with holograph revisions, bound, 29 Jan. 1993

Photocopy typescript, Jan. 1993 (with holograph revisions, March 1993, bound)

Press Script. Photocopy typescript, with a few holograph corrections, bound, 19 April 1993

"Press Script," bound photocopy typescript, 19 April 1993

Photocopy typescript pages, with holograph revisions, nd
"Arcadia Pages," typescript, faxed, and holograph drafts and revision pages; Peters, Fraser, and Dunlop catalogue copy form; rehearsal papers, including rehearsal calls, list of contacts, stage diagrams, rehearsal notes, production schedule, sound and music cues, research material, and rehearsal script; theatre program drafts and page proofs, including drafts by John Barrell, Rupert Christiansen, and Robert M. May; and page proofs for Faber & Faber text; Aug. 1992-April 1993, nd. (With letters from Stoppard to Caroline and to Charles Boyle and letters from Robert May to Stoppard and Emma Fielding) (theatre program drafts and page proofs removed to Oversize Box 7)

Correspondence and production file--correspondence, Royal National Theatre leaflet, theatre tickets, and printed invitation to cast party, Feb.-April 1993. With "roundup" summary of current productions and publications of Stoppard's plays, 1993

Revised production schedule, 12 March 1993

Lincoln Center Theater production

Bound photocopy typescript with holograph revisions, nd

Typescript draft with holograph revisions [Missing pages are located in "Trims Suggested"]

"Trims Suggested for Lincoln Centre," typescript draft pages with holograph revisions, nd

"Arcadia Script Variations," typescript list of changes, with holograph note from Stoppard to company on verso of Hopeful Monsters typescript page, [1995]

Holograph production notes, nd

Rideau de Bruxelles, Belgium, production photographs and poster, 1993 (poster, two copies, removed to Oversize Box 2, folder 1)

Comedie-Francaise productions--programs, flyers, ticket, photographs, posters and faxed and bound reviews, 1997-98 (posters, two copies, with poster of season schedule, removed to Oversize Box 2, folder 1)

Photographs from the original National Theatre production, 1993

Photographs from Cape Town, South Africa, production, nd. With note from Gordon Dickerson of Peters Fraser & Dunlop to Stoppard, undated
Photograph of touring cast, 1995 (Oversize Box 8)

Photographs from various productions, 1997-98, undated

National Theatre brochures, 1992-93

TheatrePrint. The Weekend Ad. Photocopy page proofs, with some holograph corrections, nd (page proofs removed to Oversize Box 7)

Theatre programs--Poland, Australia. With a Lyttelton advertising leaflet proof and a rehearsal note from Aldwych, 1993-94, and with Haymarket Theatre ticket, 19 May 1994

Programs (some signed by cast), flyers, advertising postcard, ticket

Rejected poster design, Lincoln Center Theater, nd

Lincoln Center Theater poster design

Poster: Teatr Wybrzeze, Poland, two copies, 1994 (Oversize Box 2, folder 1)

Articles, reviews, and advertisements, 1993-1999 (see also Oversize Box 6)

The Laurence Olivier Awards program, 1994

Nomination certificates for Writers' Guild Macallan award, 1993, and Laurence Olivier Award, 1994; Critics' Circle London Theatre Award, 1993; Tony Awards tickets, 1995

Drama Critics' Circle award certificate for Best Play, 1994 (Oversize Box 2, folder 2)

Correspondence, 1993-94, undated

Radio Play

Photocopy of miscellaneous typescript draft pages, with holograph revisions in an unknown hand made for radio broadcast, with additional holograph revisions by Stoppard, nd. With letter from BBC Radio to Stoppard, 13 Aug. 1993

Photocopy typescript, with holograph revisions, Sept. 1993

Advertisement from *The Modern Review*, Dec.-Jan. 1993/94 (Oversize Box 6)
Stoppard, Tom

Manuscript Collection MS-4062

Book

Photocopy page proofs, 1999 Container 72.1

Correspondence, drafts of blurb and bio, crossword puzzle, Newstead Abbey guide, 1992-99 Container 72.2-6

Oil pastel portrait of Stoppard as Septimus [by Jennifer Dundas], 30 March 1995 (Oversize Box 5, folder 7)

Artist Descending a Staircase

Radio Play

Typescript, with holograph revisions, nd Container 66.15

Mimeo typescript, with holograph revisions, nd. With holograph notes re. The Real Inspector Hound on versos of pp 44-45 Container 72.7

Mimeograph typescript, 1972 Container 66.16

Mimeo typescript, [1972] Two copies Container 72.8-9

Photocopy of typescript with holograph notations showing cuts, 1972 Container 66.17

Photocopy typescript, with holograph revisions, bound, nd Container 54.15

BBC Entry, Italia Prize, bound photocopy typescript with holograph markings, [1973] Container 72.10

Stage play

Composite draft of typescript pages and photocopy pages of printed text, with typescript revisions taped in, nd Container 72.11

Photocopy of composite draft of typescript pages and photocopy pages of printed text with typescript revisions, nd Container 73.1

Bound typescript with holograph revisions and holograph insert page of notes, nd Container 73.2

Programs and flyer, 1988-89 Container 73.3

Theatre program, Kings Head Theatre Club production, nd Container 54.14
Poster: King's Head Theatre Club, [1988] (Oversize Box 2, folder 1)
Poster: Rideau de Bruxelles, Belgium, 1989 (Oversize Folder 5)

Book

Dust jacket proof, nd

Articles and reviews, 1972-89

Correspondence, 1972-91

Translations

L'Artiste Descendant L'Escaller--translation for Italia Prize by Hélène Corrie, bound photocopy typescript, nd

Listamadur A Leid Nidur Troppur--translation by Gudjon Olafsson, bound typescript, nd

Artist Descending a Staircase and Where Are They Now?: Two Plays for Radio--Book

Incomplete mimeo typescript with holograph printer's marks. With typescript front pages with holograph printer's marks, [1973]

Page proofs with holograph corrections, [1973]

Billy Bathgate--Screenplay adaptation of the book by E. L. Doctorow

Holograph draft sections, Sept.-Nov. 1989

Holograph draft, Sept.-Nov. 1989

Composite photocopy of corrected typescript, and faxes with holograph revisions, Nov. 1989

Photocopy typescript, with holograph corrections, nd

Photocopy typescript, with holograph notes, Nov. 1989

Photocopy typescript, with some holograph revisions, nd. With additional photocopy typescript pages, with holograph revisions, undated

"Revised First Draft," photocopy typescript, March 1990
Revised First Draft, photocopy typescript, with holograph revisions, March 1990

Incomplete photocopy typescript, with holograph revisions, nd. With holograph draft pages, May 1990

"Second Draft," bound photocopy typescript, May 1990 [with holograph revisions]

Revised Second Draft, photocopy typescript, bound, 25 May 1990

Revised Second Draft, photocopy of typescript with holograph revisions, 25 May 1990

Revised Fourth Draft, photocopy typescript, with some holograph notations, 14 Sept. 1990


Sheet music for "Bye Bye Blackbird"

Correspondence, 1989-91

Born Yesterday --Play by Garson Kanin, directed by Stoppard, two copies of Greenwich Theatre magazine cue, no. 8, April/May 1973 One with holograph notes by Stoppard (Oversize Box 6)

The Boundary --Teleplay, co-authored by Clive Exton, 1975

Holograph and typescript draft fragments, nd

Mimeo typescript with holograph revisions, nd

Articles and reviews, nd

Correspondence, 1995

Brazil --Screenplay, with Terry Gilliam and Charles McKeown
Photocopy typescript plot outline and synopsis by Terry Gilliam, nd. With letter from Gilliam, undated  Container 2.5

Typescript draft, nd. With photocopies of some pages  Container 2.6

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Photocopy typescript, with typescript and holograph revisions, Jan. 1983. With note from Gilliam, undated  Container 3.2

Bound photocopy typescript with holograph notes and revisions, Jan. 1983  Container 74.3

Photocopy of corrected typescript, June 1983  Container 3.3

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Photocopy typescript, bound, Oct. 1983  Container 3.5

Typescript fragments, with holograph corrections, nd  Container 3.6

Correspondence and production file, 1982-1986  Container 3.7

Correspondence, 1982, 1989, 1993  Container 74.4

Cats -- Animated screenplay adaptation of Andrew Lloyd Webber's musical based upon Old Possum's Book of Practical Cats by T. S. Eliot

Photocopy typescript draft synopsis, undated, and accompanying notes, 29 Jan. 1994  Container 56.2

Holograph and photocopy and faxed typescript draft pages, with holograph revisions, 11 Feb. 1994, undated. [With letter from Andrew Lloyd Webber to Stoppard, and notes from Stoppard to Lloyd Webber and Jacky Matthews, nd]  Container 56.3

Faxes of typescript and holograph revision pages, revised typescript pages, and faxes of typescript revision pages with holograph revisions, 24 Feb. 1994  Container 74.5

Typescript fragment, nd  Container 74.6

Fax of typescript page with holograph revisions, 1 March 1994

Typescript fragments, nd

Faxes of holograph and typescript revision pages, 2 March 1994

Typescript page, nd

Typescript revision pages, undated; faxes of typescript and holograph revision pages, 3 March 1994

Typescript fragment, with holograph revisions in Jacky Matthews' hand, nd

Typescript fragment, nd

Holograph revision page, nd

Composite fragment of holograph pages and faxed typescript pages with holograph revisions, nd

Typescript fragments, nd

Typescript pages, nd

Typescript fragment with holograph corrections in Jacky Matthews' hand, nd

Typescript fragment, nd. Two copies

Faxes of holograph revision pages, 14 March 1994

Incomplete bound typescript draft, with holograph revisions and insert pages, nd

Photocopy and faxed typescript draft fragment, with holograph revisions, 14 March 1994. With holograph rewrite pages, 4 March 1994, undated
Correspondence with Andrew Lloyd Webber, Trevor Nunn, and Anthony Jones, March-April 1994. With holograph and faxed typescript revision pages, 15 and 16 March 1994

Faxes of holograph revision pages, 20 and 21 March 1994

Composite fragment of original and faxed typescript pages with holograph revisions, 30 March 1994

Holograph revision pages, with photocopy text of songs; typescript pages with holograph corrections in Jacky Matthews' hand, nd

Typescript fragment, nd

Typescript pages with holograph corrections in Jacky Matthews' hand, nd

Holograph rewrite pages, nd

Holograph script notes and holograph, typescript, and faxed typescript rewrite pages, March and April 1994. With letter from Stoppard to Andrew Lloyd Webber and Trevor Nunn, undated

Photocopy and faxed typescript draft fragments, with holograph revisions, 15-17 March, 26 April, 4 May. With song lists and breakdown, undated

Photocopy typescript draft fragment, with holograph revisions, nd

Photocopy typescript draft, with holograph revisions and holograph insert pages. With holograph pages of notes and rewrites, 20 and 22 April 1994, undated

Holograph, photocopy typescript, and faxed typescript draft pages, with holograph revisions, Feb.-April 1994. With "Trevor breakdown," nd

Photocopy and faxed typescript draft fragments, with holograph insert and rewrite pages, 9 Feb.-4 May 1994. With correspondence between Stoppard and Andrew Lloyd Webber, Steven Spielberg, Kenneth Ewing, and Anthony Jones re. script, Feb., April, May, and July 1994; list of songs, undated; and "Trevor breakdown," nd

Preliminary Draft, photocopy typescript draft fragment, with holograph revisions, 5 April 1994
Typescript draft with holograph revisions in Jacky Matthews' hand, undated;
Stoppard's faxed holograph rewrite pages, 11 April 1994; and typescript pages
incorporating the revisions and with holograph corrections in Jacky Matthews'
hand, nd

Typescript draft, nd

Photocopy typescript draft with holograph revisions and holograph insert
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Typescript draft with holograph revisions in Jacky Matthews' hand and faxes
of typescript pages with holograph revisions by Stoppard, 18 April 1994

Typescript fragments, nd

Composite typescript draft, with holograph revisions in Jacky Matthews' hand,
nd

Faxes of holograph pages, 27 April 1994

Holograph title page, 29 April 1994

"First Draft," typescript pages, 29 April 1994. With holograph revisions in
Jacky Matthews' hand, nd

"First Draft," typescript draft, 29 April 1994. Two copies With holograph
revisions, undated.

"First Draft," Stoppard's and his secretary's copies of typescript draft, 29 April
1994. With Stoppard's phoned and faxed revisions, undated

Typescript pages with holograph revisions, nd


"First Draft," typescript draft, 29 April 1994. With holograph revisions in
Jacky Matthews' hand

Typescript pages, nd

Typescript pages with holograph revisions in Jacky Matthews' hand, nd

Typescript page, nd

First Draft, photocopy typescript, 29 April 1994. With faxed typescript rewrite
pages, 5 April 1994
Incomplete photocopy typescript, with holograph revisions, nd  Container 57.7

Photocopy typescript, with a few holograph corrections, nd  Container 57.8

First Draft, typescript, 1 May 1994. With typescript rewrite pages, undated  Container 57.9

First Draft, typescript, with holograph revisions, 1 May 1994  Container 58.1

Photocopy typescript, with holograph revisions and insert pages, nd  Container 58.2

Typescript revision pages and memo from Stoppard to Lloyd Webber, 4 May 1994  Container 76.10

"Second Draft," composite typescript draft, with holograph revisions in Jacky Matthews' hand and with faxes of typescript and holograph revision pages, 8 June 1994  Container 76.11

Typescript fragment with holograph memo from Jacky Matthews to Sarah, nd  Container 76.12

Photocopy and faxes typescript, with holograph revisions, 7 June 1994, undated. With additional photocopy typescript draft fragment, with holograph revisions, undated  Container 58.3

Second Draft, photocopy typescript, with holograph revisions, 12 June 1994  Container 58.4

Faxes of typescript and holograph pages, 27 and 29 July 1994  Container 76.13

Typescript pages with holograph revisions in Jacky Matthews' hand and fax of holograph revision page, 3 Aug. 1994  Container 76.14

Faxes of typescript and holograph revision pages, 3 Aug. 1994  Container 76.15

Typescript draft with holograph revisions in Jacky Matthews' hand and faxes of typescript and holograph revision pages, 10 and 11 Aug. 1994

Third Draft, photocopy and faxed typescript, with holograph revisions, Aug. 1994

Photocopy typescript, with holograph revisions, nd

Third Draft, photocopy typescript, with holograph revisions, bound, Aug. 1994


Photocopy typescript, with holograph revisions and holograph insert pages, 1 and 3 Oct. 1994, nd

Faxes of typescript and holograph revision pages, 4 and 5 Oct. 1994

Incomplete faxed typescript, with holograph revisions, 5 Oct. 1994

Revised Third Draft, typescript, with holograph revisions, Oct. 1994

Typescript fragment with holograph revisions in Jacky Matthews' hand, nd

Typescript draft with holograph revisions in Jacky Matthews' hand, nd

Typescript fragments, nd

Typescript song list, with holograph corrections in Jacky Matthews' hand, nd

Typescript and holograph pages with holograph revisions, with memo from Stoppard to Jacky Matthews, [27 Dec. 1994]

Typescript fragment with holograph revisions, nd

Faxes of typescript pages, 30 Dec. 1994

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Typescript fragments, nd

Correspondence, Dec. 1990-April 1991. With *Rosencrantz & Guildenstern* typescript on versos of some pages

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

Stage play

Photocopy of printed text of "The Prologue to Anatol" ("Yesterday and To-day") and *Playing with Love (Liebelie)*

Literal translation of *Liebelie* by Anthony Vivis, photocopy typescript with holograph revisions by Stoppard, nd

Mimeo typescript, Jan. 1986

Photocopy typescript, with holograph revisions, nd

Mimeo typescript, with typescript and holograph revisions, March 1986

Bound photocopy typescript with holograph revisions, March 1986

Typescript, with typescript and holograph revisions, March 1986

Photocopy and original typescript draft fragments, nd

Photocopy typescript pages with holograph revisions, nd

"As Sent to Faber 6 Oct. 1986," typescript with typescript and holograph revisions, in ringed binder

Bound photocopy of typescript with holograph revisions in unidentified hand, with additional holograph revisions by Stoppard, nd

Holograph and typescript song lyrics for "The False Hussar," 15 and 21 April 1986, undated

Photocopy typescript cast list for Lyttelton Theatre production with holograph notations re. gifts sent, May 1986
Programs, 1986, 1987

Mounted poster: National Theatre, London, 1986 (Oversize Folder 7)

Articles and reviews, 1986

Correspondence, 1986-87

_Dalliance and Undiscovered Country_ --Book

Typesetting copy--composite photocopy of typescript with typescript and holograph revisions and photocopy page proofs, cut and pasted to versos of photocopy proofs of Donald Mitchell's _Gustav Mahler_, all with holograph printer's marks, nd

Photocopy of corrected page proofs, [1986]

_Despair_ --Screenplay adaptation of the book by Vladimir Nabokov

Holograph draft, Aug. 1976-March 1977


Photocopy typescript screenplay, with holograph corrections, bound, nd

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

Articles and reviews, 1978

Correspondence, 1976-78

Correspondence, 1992-93

_Dirty Linen and New-Found-Land_

Stage play

Holograph and typescript drafts, Jan.-March 1976

Holograph and typescript drafts

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

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

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

French program containing text of play, Nov. 1976

Programs and production photographs, 1976-79

Poster: Kennedy Center (copy one of two, Oversize Box 2, folder 1)

Mounted posters:
  Almost Free Theatre, 1976 (Oversize Box 3)
  Barcelona, Spain, nd (Oversize Box 3)

Articles, reviews, and advertisements, 1976-77

Articles and reviews, 1977

Postmark cancellation, 1979

French translation by Claude Etienne, photocopy typescript, bound, nd

The Dissolution of Dominic Boot

Radio play

Photocopy typescript, 1978

Photocopy of typescript with holograph notations, nd

Script as broadcast for Just Before Midnight No. 37, mimeograph typescript, with holograph revisions, nd

Teleplay (as The Engagement)

"First Draft," photocopy typescript, with holograph revisions, bound, nd
Typescript scene outline and typescript insert pages, nd  Container 5.11

Photocopy typescript, nd  Container 66.19

Reviews, 1970  Container 80.10

_Doctor Masopust, I Presume_ --Episode One of radio serial "Tales of Doctor Masopust," by Gordon M. Williams and Tom Stoppard

Mimeo of typescript with holograph revisions, nd  Container 80.11

Mimeo of typescript with holograph revisions, nd. [With mimeo typescript synopsis of serial premise, nd]  Container 80.12

Mimeo of typescript with holograph revisions  Container 80.13

Correspondence, 1973  Container 80.14

_The Dog It Was That Died_ [Goodbye Again]

Radio Play

"First version of _The Dog It Was That Died,_ " photocopy typescript, bound, Aug. 1982  Container 59.6

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Articles and reviews, nd  Container 80.17

Sony Radio Award certificate, 1983 (Oversize Box 5, folder 2)

The Giles Cooper Award certificate, 1992 (Oversize Box 2, folder 2)

Teleplay

"Master Copy," typescript with typescript revisions taped in, nd  Container 80.18

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Bound photocopy typescript with holograph revisions, nd

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Composite original and photocopy typescript with holograph revisions, Oct. 1987

Container 81.4

Bound photocopy typescript with holograph revisions, Oct. 1987

Container 81.5

Photocopy typescript page with holograph revisions, nd

Container 81.6

Photocopy typescript revision pages with holograph corrections, nd

Container 81.7

Typescript pages with holograph revisions, nd

Container 81.8

Composite original and photocopy typescript draft, with holograph revisions and taped-in typescript revisions, April 1988

Container 81.9

Photocopy typescript production material and script, with holograph revisions, May 1988

Container 81.10

Film schedule, 4 May 1988

Container 81.11

Correspondence, 1982-94

Container 81.12

The Dog It Was That Died, and Other Plays --Omnibus


Container 5.12

Photocopy page proofs, 1983

Container 81.13

Dogg's Hamlet, Cahoot's Macbeth --Double-bill of one-act plays; Dogg’s Hamlet is based on Dogg's Our Pet and Fifteen-Minute Hamlet [Fifteen-Minute Dogg's Troupe Hamlet]

Stage play

Holograph draft, primarily of Cahoot's Macbeth, with some typescript pages, Dec. 1978-July 1979

Container 5.13-14

Photocopy typescript of Dogg's Hamlet, with holograph revisions, May 1979

Container 6.1

Photocopy typescript of Cahoot's Macbeth, with holograph revisions, nd

Container 6.2
Stage manager's script of *Cahoot's Macbeth*, photocopy of corrected typescript with light and sound cues, with additional holograph revisions, nd

Various photocopy typescript fragments, some with holograph revisions, July [1976], undated

Programs, 1978-79

Program for *Mackoon's Hamlet, Cahoot's Macbeth* [rewrite for San Diego production]

Mounted poster: Bangalore, India, nd (Oversize Box 4)

Articles and reviews, nd

Correspondence and publicity material, Aug.-Oct. 1979

Correspondence, 1990-91

Correspondence for *Mackoon's Hamlet, Cahoot's Macbeth*

Book

Printed copy of Inter-Action 1979 edition, with holograph revisions and notes to printer for use as Faber and Faber 1979 edition. With additional original and photocopy typescript pages, with holograph revisions and notes to printer, nd

Page proofs, Faber and Faber 1979 edition (Oversize Box 7)

Page proofs, with holograph corrections, Faber and Faber 1980 edition

Flyer for booksigning, nd

Bound typescript of Icelandic translation by Gudjón Olafsson, [1990]

*Dogg's Our Pet*

Stage play

Photocopy of corrected typescript, 1971

Photocopy of corrected typescript, nd
Mimeo typescript with holograph revisions, nd. [With typescript pages with holograph revisions, nd]  Container 82.7

Diary notes (see Galileo notebook, Folder 84.15)  Container 6.12

Programs, 1972  Container 82.8

Flyer, 1971  Container 82.9

"Misc. cuttings," articles and reviews, 1971-72  Container 82.10

Correspondence, 1972  Container 82.11

Book

Photocopy page proofs, two sets, [1971]  Container 6.13

"Filmstrip," photocopy typescript, nd  Container 66.20

Empire of the Sun --Screenplay adaptation of the book by J. G. Ballard

Research photographs of Shanghai, nd. With typescript of Shanghai climate information, nd  Container 8.8

Copy of a 1926 map of Shanghai, nd (Oversize Folder 1)  Container 82.11

Bound photocopy typescript of detailed film scenario for the book, divided by chapter; outline of scenes by chapter; and descriptions of characters, with sample dialogue. With one page of holograph notes by Stoppard, nd  Container 6.14

Photocopy typescript, bound, [June 1985]  Container 6.15


Holograph drafts, June 1985-March 1987, undated With typescript outline, undated  Container 7.1

Typescript draft, nd  Container 7.2

Photocopy typescript, bound, nd  Container 7.3

Holograph notes on screenplay changes for preceding bound photocopy typescript  Container 7.4

Photocopy typescript, bound, nd  Container 82.12

Typescript pages with holograph revisions, nd
Original and photocopy typescript fragments with holograph and taped-in typescript revisions, [1986]  Container 82.13

"First Draft," incomplete typescript draft, 17 Jan. 1986 Pages missing from this version were incorporated into the succeeding draft  Container 7.5

Typescript, nd Incorporates pages from 17 Jan. 1986 typescript  Container 7.6

"Corrected odd pages Second Draft 23-5-86," photocopy typescript draft fragments, with holograph revisions  Container 7.7

"2nd Draft," photocopy typescript, bound, May 1986  Container 7.8

Second Draft, bound photocopy typescript, nd  Container 82.14

Third Draft by Stoppard and Menno Meyjes, bound photocopy typescript, 11 July 1986, with photocopy typescript revision page inserts, 15 July 1986, and holograph notations, nd  Container 82.15

"Revised 3rd Draft," photocopy typescript, bound, Sept. 1986  Container 8.1

Photocopy typescript revision pages, some with holograph revisions or notations, 2 Feb.-28 March 1987  Container 83.1

The Camp Section, photocopy typescript fragment with holograph revisions, 2 and 26 Feb., 31 March 1987  Container 83.2

The Camp Section, photocopy typescript fragment with holograph revisions, 2 and 26 Feb., 31 March 1987. With duplicates, earlier, and later versions of some pages  Container 83.3

"The Camp Section, Original text 1/4/87," photocopy and original typescript fragment of 2 Feb. 1987 shooting script, with typescript revisions taped in, 31 March 1987. With typescript memo from Stoppard to Steven Spielberg, 1 April 1987  Container 83.4

"The Camp Section," incomplete photocopy typescript fragment, 2 and 26 Feb., 31 March 1987 With holograph revisions and notes. With duplicates of some pages  Container 83.5


Revisions and memos from Stoppard to Spielberg regarding Revised 4th Draft. Photocopy typescripts, with holograph corrections, Feb.-May 1987  Container 8.3
Typescript notes, 23 May 1986, undated; and memos to Steven Spielberg, 23 March-2 April 1987


Correspondence re. script revisions, writing credits, and production, 1985-87

Correspondence re. travel and reimbursement, 1985-87

Correspondence, 1987-93

Photographs, July 1987, undated

Negatives **(RESTRICTED)**

Photograph of Steven Spielberg and Christian Bale, nd

Publicity brochure, undated, and name badge, 19 May 1987

Articles and reviews, 1987-88

*The Engagement* (see teleplay of *The Dissolution of Dominic Boot*)

*Enigma* --Screenplay adaptation of the 1995 novel by Robert Harris

Memo from Anthony Jones to Stoppard, 1 Feb. 1996

*Enter a Free Man* [ *A Walk on the Water*] [ *Preservation of George Riley*]

Teleplay

Camera Script, stamped "Final Draft Script," mimeograph typescript, 1963

Reviews, nd

Radio Play

Mimeograph typescript, with holograph revisions in an unknown hand, 1965

Stage play
Stoppard, Tom  

Manuscript Collection MS-4062

Holograph draft fragments and printed fragment, nd  
**Container 9.1**

"The Preservation of George Riley," bound photocopy typescript with holograph revisions, nd  
**Container 83.12**

Composite photocopy, carbon, and original typescript, with holograph revisions, nd  
**Container 67.3**

Programs, 1974  
**Container 9.2**

Programs, 1968, 1990, 1992, undated  
**Container 83.13**

Articles, reviews, and advertisements, 1968, 1970  
**Container 83.14-15**

"Foreign Language Cuttings" [articles and reviews], 1964-1969  
**Container 83.16**

Book

Incomplete page proofs, 1968  
**Container 84.2**

"Der Spleen Des George Riley"--German translation, [teleplay] shooting schedule, photocopy typescript, 1982. With letter from George Galitzine, 14 June 1982  
**Container 9.3**

Folder label of German translation by Gustav Frank, nd  
**Container 84.3**

*Every Good Boy Deserves Favour*

Stage play

**Container 9.4-5**

Carbon typescripts of two drafts, June, July 1976  
**Container 9.6**

Thermofax of July 1976 typescript, with holograph revisions, March 1977. With thermofax of letter from Stoppard to Trevor Nunn, nd  
**Container 9.7**

Typescript with two thermofax copies, March 1977  
**Container 9.8**

Photocopy typescript, bound, 4 copies, March 1977  
**Container 9.9-10**

Stage manager's script. Photocopy typescript with light and sound cues, March 1977  
**Container 9.11**
Bound photocopy of typescript with holograph revisions in unidentified hand, [1986]  Container 84.4

Programs and production photograph, 1977-81  Container 9.12

Audio cassette tape, 1978  Container 84.5

Photocopy of Moody Blues album cover, nd  Container 84.6

Flyers and programs, 1977-78  Container 84.7

Articles and reviews, 1976-78  Container 10.1

Articles and reviews, 1977-79  Container 84.8

Mounted posters:

- Ro Theater, Rotterdam, Holland, 1979 (Oversize Folder 2)
- John Player Centenary Festival, 1977 (Oversize Folder 6)
- National Theatre, Norway, 1979 (Oversize Box 3)
- Pact Drama, Johannesburg, 1986 (Oversize Box 4)

Book

- Introduction to Faber and Faber 1978 edition, typescript with holograph instructions to printer, 19 Oct. 1977  Container 10.2

- *La Musique Adoucit les Moeurs* --French adaptation by Guy Dumur, photocopy typescript, with holograph revisions, bound, undated, and photocopy typescript, with holograph corrections, undated  Container 10.3

- Correspondence and production file, 1976-79  Container 10.4-5

- Correspondence, 1982-93 With Los Angeles contact sheet, 1986, and RPO rehearsal schedule, 1987  Container 84.9

*Every Good Boy Deserves Favour* [and] *Professional Foul* --Omnibus

- Setting copy, photocopy of corrected typescript with instructions to the printer, nd  Container 10.6

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

*A Far Off Place* --Screenplay adaptation of the book by L. van der Post
Typescript list of spellings; typescript draft fragments; and typescript "Extract from Testament to the Bushmen" by Laurens van der Post and Jane Taylor, nd

Photocopy typescript with holograph notes and revisions, bound, 1 Oct. 1988

Photocopy typescript, bound, 1 Dec. 1988

Correspondence, 1988-93

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

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

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

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

Bound typescript of Icelandic translation by Gudjón Olafsson, nd

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

Four Plays for Radio--Omnibus

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

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

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

Incomplete carbon typescript, nd

Holograph and carbon typescript drafts, July 1976.

Correspondence, 12-26 Aug. 1976

Funny Man--Unproduced teleplay

Photocopy typescript, nd, with holograph title page in unknown hand

Galileo--Unproduced screenplay

Bound photocopy typescript, May 1971. Two copies, one incomplete

Photocopy typescript with some holograph corrections, bound, nd. With note from Stoppard to Trevor [Nunn]

Photocopy typescript with some holograph corrections, bound, nd

Photocopy typescript with some holograph corrections, bound, nd

Clippings, 1971

[Life of Galileo], screenplay by Barbara Bray and Joseph Losey, based on the 1947 Charles Laughton film version of the play by Bertolt Brecht. Photocopy typescript draft with holograph revisions in unidentified hand; photocopies of drawings by John Hubley, typescript excerpts of Brecht's notes, set design, typescript list of props, actors, costumes, sound, and set requirements by sequence, typescript notes by Losey, and typescript extracts from Losey's "L'Oeil du Maitre." 20 June 1974

Letter from Stoppard to Michael__, 13 June

The Gamblers --Stage play

Typescript synopsis, nd

Holograph notes, nd

Holograph draft, nd

Incomplete carbon typescript, with holograph revisions, nd

Incomplete photocopy typescript, [1960]

Review clipping, 1965


Hapgood
Stage play

Holograph notes, 22 April 1986  Container 85.5

Holograph drafts, July 1986-Nov. 1987  Container 11.1-3

Holograph and photocopy holograph drafts, Nov.-Dec. 1986  Container 11.4

Holograph draft, Sept.-Nov. 1986, Nov. 1987  Container 11.5-7

Photocopy typescript draft fragments, nd  Container 12.1


Photocopy typescript, bound, Jan. 1987 Container 12.3

Bound photocopy typescript draft, Jan. 1987. Four copies, one incomplete and with a holograph correction  Container 85.6-9

Bound photocopy typescript, Jan. 1987, with holograph revisions, October 1987 Container 85.10

Original and photocopy typescript fragments with holograph revisions, Oct.-Nov. 1987, undated Container 86.1-3

Composite original and photocopy typescript, with holograph corrections, Nov. 1987 Container 12.4

Incomplete photocopy typescript, Nov. 1987 Container 12.5

Photocopy typescript, with holograph revisions, bound, Nov. 1987 Container 12.6

Photocopy typescript, bound, Nov. 1987 Container 59.9

Photocopy typescript, bound. With cast list, nd Container 12.7


Photocopy and original typescript and holograph revision pages and draft sections, 1986-88 Container 13.2-3

Photocopy typescript, with some holograph corrections, bound, 1988 Container 59.10
Photocopy typescript, bound, Jan. 1989  

Holograph draft pages and notes, Nov.-Dec. 1993  

Typescript draft with holograph revisions and insert pages, 16 March 1994, undated  

Photocopy typescript, with holograph revisions and insert pages, nd. [With additional faxed typescript pages, 22 March 1994]  

Faxes of holograph and typescript pages with holograph revisions, 24 March 1994  

Holograph, photocopy typescript, and faxed typescript draft pages, with holograph revisions, March 1994  

Photocopy typescript, with holograph revisions, nd  


Photocopy typescript pages with holograph corrections in unidentified hand; faxes of typescript and holograph revision pages, 29 March 1994, undated  

Photocopy typescript, with holograph revisions, bound, 1 April 1994  


Photocopy typescript, 26 Nov. 1994  

Holograph notes, nd (see Hopeful Monsters notes, Folder 90.3)  

Typescript pages, nd  

"A Matter of Metaphor" [introduction for Lincoln Center Theatre program], faxed typescript and typescript page proof, both with holography revisions, 20 Sept. 1994, undated  

Theatre programs, Wimbledon Theatre and Aldwych Theatre, 1988
Programs, flyers

Posters:

A Contemporary Theatre, Seattle production, nd (Oversize Folder 5)

Aldwych Theatre, London, signed by Stoppard, nd (Oversize Box 2, folder 1)

Rehearsal photograph of Stoppard with Felicity Kendal and Nigel Hawthorne, nd

Container 43.6

Rehearsal photographs, London production

Container 60.9

Negatives (RESTRICTED)

Rehearsal photographs, London production, [1988]

Container 86.10

Negatives (RESTRICTED)

Articles and reviews, March-Sept. 1988

Container 13.5

Articles, reviews, and advertisements, 1988-90

Container 86.11

Correspondence, Oct. 1986-Sept. 1988

Container 13.6-7

Teacher's handbook, by Jonathan Marks, Jack Sharrar, and Barry Kraft, printed and bound, [1988]

Container 13.8

Screenplay ("Abandoned")

Original and faxes of holograph and typescript draft fragments, Nov. 1995-Jan. 1996

Container 86.12

Book

Photocopy page proofs with holograph revisions, May 1988

Container 87.1

Photocopy of corrected page proofs, Faber and Faber 1988 edition

Container 13.9

Printed Faber and Faber 1988 edition with holograph revisions, nd

Container 87.2

Photocopy page proofs with holograph revisions, 1994

Container 87.3
Photocopy of printed text, nd. With note from Angie of Peters Fraser and Dunlop to Jacky Matthews, undated  Container 61.1

Correspondence, 1988-96. With compilation of quotations for American Conservatory Theater production, Leeds stage drawings, cast lists, and tour schedule.  Container 87.4

*Happy & Glorious: Celebrating Forty Years* --Prologue by Stoppard, to be spoken by Sir John Gielgud, never performed due to death of Martin Tickner.


*Hendrick's America* --Proposed teleplay, never produced

Carbon typescript proposal, nd. With letter from John Flaxman of Media Productions Co., 7 Jan. 1974  Container 13.10

*Higg and Cogg* --Stage play

Typescript, nd  Container 13.11

*Hopeful Monsters* --Screenplay adaptation of the book by Nicholas Mosley

Holograph revision pages and outline, 18-31 May, 1-17 June 1993  Container 43.8

Original and faxed typescript draft fragments with holograph revisions, and holograph revision pages, 29 July, 6-14 August 1993, undated. On versos: *Merry Widow* typescript draft fragments with holograph revisions, 14 June 1993  Container 43.9


Photocopy typescript, with few holograph notations, bound, 20 Aug. 1993  Container 61.6

Original and faxed typescript draft fragments with holograph revisions, and holograph revision pages, nd. With holograph note from Stoppard to secretary, nd  Container 44.1

Holograph rewrite page, nd  Container 61.4

Incomplete photocopy typescript, with holograph revisions, nd  Container 61.5
Original and faxed typescript draft fragments with holograph revisions, and holograph revision pages, 20-31 June, 22-31 July, 1-7 Aug. 1993, nd. On versos: Arcadia holograph draft fragments, undated, and Merry Widow typescript draft fragments with holograph revisions, undated

Original and faxed typescript draft fragments with holograph revisions, 6 Aug. 1993, undated

Original and faxed typescript draft fragments with holograph revisions, 13 Aug. 1993, undated

Incomplete original and faxed typescript with holograph revisions, 17 Aug. 1993, undated

Incomplete typescript draft, fragments, and holograph revision pages, with holograph notes from Stoppard to secretary, 24-28 July, 1-30 Aug., 1 Sept. 1993, nd. On versos: Merry Widow typescript draft fragments with holograph revisions and holograph revision pages, undated (1 of 2)

Incomplete typescript draft (2 of 2)

Unfinished typescript with holograph revisions, bound, 20 Aug. 1993

Original and faxed typescript fragments with a few holograph corrections, 24 Sept., 3 and 8 Nov. 1993, undated; and holograph revision pages, 1-22 Sept. and 6-24 Oct. 1993

Incomplete original and faxed typescript with holograph revisions, Oct. 1993, undated

Incomplete typescript draft with holograph revisions, faxed typescript pages with holograph revisions, holograph revision pages, diary sheet, and holograph outline, 16-31 June, 2-9 July, 9 Nov. 1993, undated

Original and faxed typescript draft with holograph revisions, 5 and 8 Nov. 1993, undated

Incomplete typescript with a few holograph corrections, nd

Bound typescript, Nov. 1993

Typescript with holograph revisions, bound, 22 Nov. 1993

Bound photocopy typescript with holograph notes in unidentified hand, 22 Nov. 1993
Bound typescript with holograph notations, 22 Nov. 1993

Incomplete photocopy typescript with holograph revisions, 22 Nov. 1993

Typescript page (see "Arcadia Script Variations," Folder 70.5)

Original and faxed typescript draft fragments with holograph revisions, and holograph revision pages, 2-31 Oct., 1-22 Nov. 1993, undated. [With holograph note from Stoppard to Jeremy ___]

Holograph revision pages; photocopy typescript pages with holograph revisions, 5 April-3 May 1995, undated. On versos of some holograph pages: rejected photocopy typescript pages, undated; holograph and faxed typescript of programmed telephone numbers, 18 April 1995, nd; diary sheets, 14 and 21 April, 5 May 1995; holograph draft of tribute to Andre Previn, undated; holograph draft of invitation, undated; holograph notes to Spatz and Robert, undated; faxed copy of Giles Croft party invitation, 5 May 1995; and holograph notes, Oct. 1995

Incomplete composite draft of photocopy original and faxed typescript pages with holograph revisions and insert pages, 12 May 1995, undated

Holograph and photocopy typescript revision pages with holograph revisions, undated; composite fragment of holograph and photocopy typescript pages with holograph revisions, undated. [On versos: typescript of programmed telephone numbers, nd; holograph notes, 28 and 30 April, 1 and 10 May 1995, 7 Dec., nd; holograph Indian Ink fragment, undated; holograph note to Robert, undated; holograph note to Mr. McCourt, 22 May [1995]]

Composite fragment of faxes of holograph and typescript pages with holograph revisions, 22-23 May 1995. With the originals of the holograph pages

Composite holograph and photocopy typescript revision pages with holograph revisions, nd

Composite photocopy original and faxed typescript fragment with holograph revisions, 24 May 1995, nd

Photocopy faxed typescript fragment with holograph revisions, 25 May 1995

Typescript with holograph revisions and insert pages, nd
Typescript fragment with holograph revisions in unidentified hand, nd

Photocopy typescript fragment, nd

Incomplete typescript fragment with holograph revisions, 19 Aug. 1995

Discarded holograph insert pages, nd. On versos: photocopy typescript page; photocopy typescript pages of unidentified work in French

Typescript fragment with holograph revisions and insert pages, 20 Aug. and 5 Sept. 1995. On versos: photocopy typescript pages of unidentified work in French, undated; holograph page of Invention of Love, 17 July 1995; holograph letters to Jill Evans and David____, undated; holograph page of Indian Ink, nd. Some missing pages were incorporated into Sept. 12 draft

Typescript fragment with holograph revisions and incorporating pages from earlier draft, 12 Sept. 1995

Holograph revision pages, nd

Composite holograph and photocopy and original typescript fragment with holograph revisions. On versos: holograph page of Invention of Love, nd; unidentified holograph notes, undated; and faxed National Theatre publicity draft, 19 Sept. 1995

Typescript with holograph revisions, 26 Sept. 1995

Typescript with holograph revisions and insert pages, 16 Oct. 1995

"Final," photocopy typescript with holograph revisions, 16 Oct. 1995

Holograph notes, 1993-95, undated. On versos: holograph notes on Hapgood, nd; typescript letter to Ian Carrington, 27 April 1995


Correspondence, 26 May 1993-24 Jan. 1994

Correspondence, 1993-96

The House of Bernarda Alba --Stage play, based on the play by Federico Garcia Lorca
Typescript [literal] translation with holograph revisions in Stoppard's hand and others', nd

Photocopy of typescript with holograph revisions and Greenwich Theatre technical production notes in unidentified hand, nd

Photocopy of typescript with holograph revisions, Sept. 1973. With photocopy note to Bill Ball, undated. Two copies

Program, 1973

Flyer, nd

How Sir Dudley Lost the Empire --Teleplay

First Draft, photocopy of typescript, with holograph revisions, nd

The Human Factor --Screenplay adaptation of the book by Graham Greene

"First Draft, 1st Aug. 1978, Copy No. 4," photocopy of corrected typescript, bound


[Second Draft], thermofax typescript, with holograph revisions, nd

Photocopy typescript, nd

Photocopy typescript, with holograph corrections by Otto Preminger, bound, [1978]

Memos and revision pages. Typescripts and thermofax typescripts, 1978, 1979, undated

Articles and reviews, 1978

Article, 1980

Correspondence, 1979

I Can't Give You Anything But Love, Baby --Teleplay, never produced

Holograph and typescript draft fragments, with holograph revisions, nd

If You're Glad I'll Be Frank--Radio Play (see also Albert's Bridge double-bill)
Typescript page with holograph revisions, nd  Container 67.7

Mimeograph typescript, 1966  Container 67.8

Mimeograph typescript, with holograph revisions in an unknown hand, 1966  Container 67.9

In the Native State

Radio play

Incomplete typescript, nd  Container 91.2

Typescript fragments, nd  Container 91.3


Holograph draft (continued)  Container 15.1-2

Incomplete typescript, with holograph revisions, nd. With additional holograph and typescript draft fragments, undated  Container 15.3

Fax of typescript page with holograph notations, 16 Oct. 1990  Container 91.4

Composite fragment of original and faxed typescript pages with holograph revisions, 16 Oct. 1990, nd  Container 91.5

Typescript fragments with holograph revisions, nd  Container 91.6

Typescript fragment with holograph revisions, nd  Container 91.7

Photocopy typescript, bound, Oct. 1990  Container 46.6

Photocopy typescript, bound, Oct. 1990 (2 copies)  Container 61.8-9

Bound typescript, Oct. 1990  Container 91.8


Photocopy typescript with holograph revisions, nd  Container 46.7
Photographs, [1991]  

Articles and reviews, including whole issue of *Radio Times*, April 1991  

Articles and reviews, April 1991. With enclosure letter from John Tydeman, 30 May 1991, fan mail received by Tydeman, April 1991, and BBC listening panel report, 16 May 1991  

The Giles Cooper Award certificate, 1991 (Oversize Box 2, folder 2)  

Sony Radio Awards certificate, 1992 (Oversize Box 5, folder 2)  

Correspondence, 1990-94  

Typescript blurb with holograph revisions, nd  

Book  

Printed copy of 1991 Faber and Faber edition, with extensive holograph revisions  

*Indian Ink* --based on *In the Native State*  

Stage Play  


Original and faxed typescript draft fragment with holograph revisions, 23 and 28 Dec. 1992, Jan. 1993  


Typescript of Act One, nd  

Typescript with holograph revisions, Jan./Feb. 1993  

Typescript draft fragment, nd
Original and faxed typescript revision pages with holograph revisions, and
holograph revision pages, outlines, and notes for Stoppard's address at
Jan., 23-30 April, 1-5 May 1993. With postcard from Frank [Pike] to
Stoppard, nd

Thermofaxes of draft fragments with holograph revisions, undated, and
typescript draft fragment, undated

Typescript, nd. With typescript fragments of pp. 64-67, undated

Typescript, nd

Faxed typescript draft fragments with holograph revisions, 3 and 4 May
1993. With postcard with revision notes and note to Stoppard from
B[arnaby Stoppard], undated

Typescript with holograph revisions, nd

Typescript with holograph revisions, nd

Photocopy faxed revision pages, 12 May 1993

Typescript with holograph corrections [by Jacky Matthews] and photocopy
faxed holograph and typescript revision pages, 12 and 13 May 1993,
undated. With photocopy faxed note from Stoppard to [Matthews], 13 May
1993, and photocopy faxed letter from Ginger [Montel] of Iron Mountain
Productions to Matthews, 15 Jan. 1993

Typescript with holograph revisions and notes to secretary, and holograph
revision pages and outlines, 8 Aug. and 4 Dec. 1992, 22 and 30 April, 2-13
May 1993

Typescript with holograph revisions, bound, May 1993

Typescript pages with holograph revisions, May 1993

Photocopy typescript, with holograph revisions, bound, 17 May 1993. With
holograph insert and rewrite pages, 20-29 Aug.-1 Sept. 1994

Typescript and holograph fragments, with holograph revisions, Aug.-Sept.
1994

Typescript, nd. With holograph revisions and holograph and faxed
typescript insert pages, 9 Sept. 1994, undated
Holograph draft pages, Aug.-Sept. 1994

Typescript of Act One, with holograph corrections in Jacky Matthews' hand, nd. With faxes of typescript revision pages with holograph revisions and insert pages by Stoppard, 7 Sept. 1994

Holograph insert pages, 8 and 9 Sept. 1994

Typescript pages with holograph revisions in Jacky Matthews' hand, undated, and faxes of holograph insert pages, 21 Sept. 1994

Photocopy typescript of Act Two, with holograph revisions, nd

Photocopy typescript of Act Two, with holograph revisions, nd

Incomplete typescript with holograph revisions in Jacky Matthews' hand, with faxes of typescript pages with holograph revisions and insert pages, 8 and 9 Sept. 1994

Typescript fragments, with holograph revisions in Jacky Matthews' hand, nd

Typescript with holograph revision in Jacky Matthews' hand, Sept. 1994

Faxes of holograph pages, 21 Sept. 1994; typescript pages with holograph revisions in Jacky Matthews' hand, nd

Incomplete typescript, nd

"Corrected" photocopy typescript fragment, Sept. 1994

Typescript pages with holograph revisions in Jacky Matthews' hand

Photocopy typescript, with holograph revisions, Sept. 1994

Photocopy typescript, bound, Sept. 1994

Photocopy typescript, bound, Sept. 1994, With holograph revisions, 22 and 23 Nov. 1994, nd

Photocopy typescript, with holograph revisions, Dec. 1994

Typescript with holograph revisions in Jacky Matthews' hand, nd. With faxes of holograph insert pages with additional revisions [by Matthews], and fax of a typescript page with holograph revisions, 14-15 Dec. 1994

"Dead" typescript fragment with holograph revisions, undated; typescript pages with holograph corrections in Jacky Matthews' hand, nd


Incomplete composite draft of originals and photocopies of typescript pages with holograph revisions in unidentified hand, all with holograph revisions by Stoppard. With faxed typescript pages with holograph revisions, 24 Jan. 1995, and with holograph revision pages, nd

Holograph and photocopy typescript revision pages, 8, 24 and 25 Jan. 1995, undated

Incomplete composite draft of originals and photocopies of typescript pages with holograph revisions in unidentified hand, Dec. 1994, with additional holograph revisions by Stoppard, 9 Jan. [1995], undated

"Dead" faxes of typescript revision pages, 5 Feb. 1995, undated; typescript and holograph revisions pages, undated

Holograph notes, cuts, inserts, and revision pages, 12, 19 and 20 Feb. 1995, undated; typescript revisions, undated; and holograph and typescript notes to Peter Wood and Felicity Kendal, undated

Bound photocopy of typescript with holograph revisions in unidentified hand, with additional holograph revisions and photocopy holograph pages of cuts and changes by Stoppard, nd

Corrected theater program drafts and proofs with related correspondence, 2-8 Feb. 1995; production contact sheets, 22 Dec. 1994, undated; production schedule, 8 Aug. 1995

Photographs from National Theatre production, 1996

Programs, flyers, and ticket stub, 1995

Poster: Aldwych Theatre, London, nd (Oversize Box 2, folder 1)
Book


Photocopy page proofs with holograph revisions and insert pages. With letters to and from Charles Boyle, 2 Feb. 1995, undated

Photocopy page proofs with holograph revisions and holograph and photocopy typescript insert pages. With letter from Charles Boyle, 10 May 1995

[Changes for Faber & Faber published editions], holograph, original, faxed and photocopy typescript revision pages with holograph revisions, 5-22 Feb. 1995, nd. With dust jacket proof, undated; original and faxed holograph drafts of blurb and biography, 10 Jan. 1995, undated; and memos to Charles Boyle, 10 Jan. 1995, undated

Correspondence, 1995, undated

Indiana Jones and the Last Crusade --Screenplay by Jeffrey Boam, story by George Lucas, Menno Meyjes, with revisions by Stoppard

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Photocopy typescript revision pages, 15 May 1988. With holograph revision, undated

Review, 1989

Correspondence, 1988-89 With faxes of automated dialogue replacement, 30 Dec. 1988

Innocent Blood --Screenplay adaptation of the book by P. D. James, never produced


Photocopy typescript, with holograph revisions, Jan. 1981

Photocopy typescript, bound, Jan. 1981

Photocopy typescript, bound, Jan. 1981

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Holograph draft page, 18 July 1996. On verso: memo to Juliana, undated Container 94.5

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Photocopy program, photographs, collage, and reviews of Kassel production, 1998. With letter from Nicki Stoddart, 23 Nov. 1998 (collage removed to Oversize Box 3) Container 94.10


Review, 1998 Container 94.12

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Mounted book jacket designs, nd Container 94.13

Correspondence, 1996-99 Container 94.14-15

Bound photocopy typescript of German translation by Frank Günther, nd Container 94.16

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Bound photocopy typescript, nd

Bound photocopy typescript with holograph revisions, nd

"New York Prompt Script, Property Plot, Prop Inventory," thermofax of typescripts with holograph changes and cues, [1974]

Photocopy typescript, with holograph revisions, bound, nd. With photocopy typescript Coda, undated, and photocopy holograph draft fragments, 20 Aug. 1976

Incomplete photocopy of typescript with typescript and holograph revisions in unidentified hand, [1984]

"Forget Yesterday," published sheet music by Marc Wilkerson, words by Stoppard, 1972

Reproduction of a drawing by William Hewison, nd

Programs, 1973-78

Theater program from Paris production, 1993

Programs and flyers, 1972-1995

Posters:

National Theatre, London, [1972] (copy one of two, Oversize Folder 5)

Akademietheater, Vienna, 1973 (Oversize Folder 5)

Theatre Tristan Bernard, Paris, nd (Oversize Box 2, folder 1)

Mounted posters:

National Theatre at the Old Vic, 1972 (copy two of two, Oversize Folder 9)

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Billy Rose Theater, New York, 1974 (Oversize Box 4)

Aldwych Theatre, London, nd (Oversize Box 4)
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"Cuttings," articles and reviews, 1972-76, 1984-85

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Photocopy page proofs with holograph corrections, [1996]. With note from Frank Pike, undated

Photocopy page proofs, 1999

Correspondence, 1971-95

Les Acrobates, bound mimeo typescript of French adaptation by Jacques De Decker, nd

Knuckle [Naked without a Gun] --Unproduced screenplay adaptation of the play by David Hare

Holograph pages, Nov. 1974-June 1975, nd

Carbon typescript fragment with holograph revisions, nd

Incomplete carbon typescript with holograph revisions, some in unidentified hand, nd

Carbon typescript pages with holograph revisions, nd

Bound photocopy typescript with holograph revisions, nd

Typescript of revised outline by unknown person, with holograph corrections in unidentified hand, 10 April 1975

"Old Script and Paper" composite fragment of carbon and photocopy typescript pages with holograph revisions, and with holograph insert page and typescript notes re. possible endings, undated; holograph pages, April-July 1975.

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Carbon typescript of English translation by unidentified person, with holograph revisions by Stoppard, nd  Container 97.7

Typescript with holograph revisions, nd.  Container 97.8

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Photocopy of corrected page proofs with notes to printer, [1986], undated

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Photocopy page proofs, with holograph revisions, [1987]. With letter from Julia Clark, 27 Feb. 1987

Le Dindon --Stage play by Georges Feydeau, with revisions by Stoppard for Peter Hall

Holograph revision pages, [1994]

Lord Malquist and Mr. Moon

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Holograph draft fragments, 4 June, nd

[Ad Absurdam (sic)], typescript with holograph revisions, nd. With holograph page of notes, undated

Typescript with holograph revisions, 1966

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Reviews and advertisement, 1966-68

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"First Draft," bound photocopy typescript, nd

Love for Three Oranges --English translation of the libretto of the opera Amour des trois oranges by S. Prokofiev, for Glyndebourne Touring Opera

Photocopy typescript, with holograph revisions, nd

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Program for Glyndebourne Touring Opera, 1983
"M" Is for "Moon" among Other Things

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

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Mimeograph and photocopy typescripts, 1964.

Review, [1964]

Stage play

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

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


Correspondence, 1990-93

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

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

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

Article, April 1993

Neutral Ground --Teleplay

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

Camera Script, mimeograph typescript, 18 Nov. 1968

Carbon and photocopy typescripts, nd

Thermograph typescript with holograph markings, nd

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Reviews, 1968, 1971

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Stage play

Holograph drafts, Jan.-April 1978

Photocopy typescript, bound, May 1978

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Thermofax typescript, with holograph corrections, May 1978

Holograph, typescript, and thermofax typescript revision pages and draft fragments, Sept.-Dec. 1978

Photocopy typescript, with holograph revisions, bound, Dec. 1978

Photocopy typescript, bound, Dec. 1978

Photocopy typescript, with holograph revisions, nd

Photocopy typescript, with holograph revisions, Aug.-Nov. 1979

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"Second Draft," bound photocopy typescript with holograph revision, Aug. 1980
Programs, 1978-79. With holograph and typescript production and program notes, undated

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Mounted posters:

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"Text for Samuel French, May 1980," photocopy of typescript pages with technical cues and holograph revisions in unidentified hand, with additional holograph revisions by Stoppard, undated; typescript author's note with holograph revisions, nd
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On the Razzle -- Adaptation of Johann Nestroy's *Einen Jux will er sich machen*

Stage play

Translation by Neville & Stephen Plaice, mimeograph typescript, nd

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Mounted posters:

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Photocopy typescript and sheet music of musical adaptation by Ernest Millard,  Container 100.7

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Plays Four --Omnibus of Dalliance, Undiscovered Country, Rough Crossing, On the Razzle,

and The Seagull

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

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Poodle Springs--Teleplay, based on the book by Raymond Chandler and Robert Parker
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Incomplete photocopy typescript, with holograph revisions, nd

Typescript pages, with photocopy diagram from chess book, nd

Correspondence, 1991-92

*Professional Foul*

Teleplay

Holograph draft, March-April 1977. With fragment of closing titles

Articles and reviews, 1978

Articles and reviews, including a transcript of "Critics' Forum," 1977-78

Correspondence, 1977-1992

Czechoslovakian translation, typescript with holograph corrections in unknown hand, nd

Radio play

"Rehearsal Script," photocopy of corrected typescript, nd

Typescript, June 1978

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

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

"Chess-Dubbing Script," carbon typescript, with holograph revisions, 13 April 1966

Carbon typescript with holograph revisions, nd Removed from binder labeled *Albert's Bridge*, housed in Folder 49-7


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

[The Stand-Ins], carbon typescript, with holograph revisions, nd

[The Stand-Ins], holograph notes and draft, in notebook. With holograph draft fragment of *Rosencrantz and Guildenstern Are Dead*, nd

Holograph and typescript drafts, Jan. 1962, nd

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Incomplete carbon typescript, with holograph revisions and typescript note to Michael Codron, nd

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Double bill with Peter Shaffer's *Black Comedy*, two posters, Comedy Theatre, London (Oversize Box 5, folder 1)

Double bill with Sheridan Morley's *The Critic*, cast list, correspondence, blue prints, mounted poster of touring production, mounted poster of Theatre de l'Europe, Odéon, Paris, 1986; review clippings, and programs, 1985-86 (blue prints removed to Oversize Folder 1) (mounted poster of touring production removed to Oversize Folder 7) (mounted poster of Theatre de l'Europe removed to Oversize Box 3)

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"Foreign Language Cuttings," articles and reviews, 1969

Articles and reviews, 1974

Faxed typescript transcript of interview with Stoppard and Peter Shaffer re.
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Correspondence, 19[68]-96

Book

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

Mounted dust jacket design, 1998

Translations

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

Bound typescript of Icelandic translation by Gudjón Olaffson, [1990]

The Real Inspector Hound and Other Entertainments --Omnibus

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

The Real Thing

Stage play

Mimeo typescript of Act One, 2 Feb. 1982
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"USA Performance Script," bound photocopy typescript, Jan. 1984

Typescript and photocopy typescript revision pages for U.S. production, 1984

"Rehearsal Script," bound photocopy typescript, 26 April 1999. With holograph revisions, undated

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Correspondence and production file, July 1982-Dec. 1986 (Oversize Box 6)


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"Film Accounts," statements and receipts, 1988-89

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Photocopy typescript with some holograph notations, nd. With additional holograph and photocopy typescript draft pages, undated
The Seagull -- English translation of the play by Anton Chekov

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

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

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

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

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

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Photocopy typescript with holograph notes and revisions, Aug. 1992

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

Typescript with some holograph revisions, nd
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Photocopy typescript draft of production notes, Nov. 1998

Advertising postcard, poster, press brochure, 1998 (poster removed to Oversize Folder 1)

Articles and reviews, 1998-99

Awards programs, tickets, certificates, invitation, and holograph draft of message from Stoppard, 1999

Correspondence, 1992-99

Sleepy Hollow --Screenplay adaptation by Kevin Yagher and Andrew Kevin Walker of the story by Washington Irving, with revisions by Stoppard

Typescript pages faxed to Scott Rudin, some with holograph revisions in Jacky Matthews' hand, dictated by Stoppard, 23 Aug. and 9 Sept. 1999, undated

Correspondence, Sept. 1999, undated

Squaring the Circle: Poland, 1980-81

Teleplay

Synopses and background information on Polish Solidarity, some by Janie Ericsson, Feb.-Nov. 1982, undated (Oversize Folder 5)

Photocopy typescript, bound, April 1982

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Articles and reviews, including articles by Stoppard for TV Guide, "C4 Magazine," and The Times, with accompanying drafts, correspondence and agreement, 1984-85

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Correspondence and production file, Oct. 1982-Sept. 1986. With typescript draft fragments, undated

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"Final text as sent to Faber," photocopy of corrected typescript, 20 March 1984

Various typescript and photocopy typescript drafts of the Introduction for Faber and Faber text, with holograph and typescript revisions, April-May 1984


"The Story" --short story

Photocopy printed fragment from Gentlemen's Quarterly, nd

Reviews of Faber's Introduction 2: Stories by New Writers, 1964

Tango --Adaptation of the play by Slawomir Mrozek

Incomplete mimeo typescript of the translation by Nicholas Bethell with holograph revisions in unidentified hand, nd

Incomplete bound carbon typescript of the translation by Nicholas Bethell, with holograph revisions by Stoppard and others, nd

Correspondence, 1984-94

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Photocopy of typescript with holograph revisions, nd. Two copies, one with additional holograph notes and revisions in an unknown hand

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Articles and reviews, 1967

*The Television Plays 1965-1984* --Omnibus

Holograph and faxed typescript drafts of Introduction, 30 Nov. 1992, undated. With revised photocopies of the introductions to printed texts of Stoppard's work, primarily *Squaring the Circle*

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Photocopy and faxed typescript draft of teleplay, with holograph revisions, holograph insert pages, and holograph memos to Jacky Matthews, Sept.-Oct. 1994, undated

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Original and photocopy holograph and typescript draft, June 1973-April 1974. With typescript excerpt from Fritz Platten's Lenin's Journey Through Germany in the Sealed Train, nd


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Photocopy typescript, 2 Feb. 1976. With a list of differences between script, performance, and published texts, by unknown person, nd

Weekly grosses as reported in Variety, Dec. 1975-April 1976

Open memo from Stoppard to directors, undated, photocopy typescript draft fragments, undated, and profit sheets, 1975-76. With letter from Stoppard to Edward [Parone], 11 Aug. 1976

Photocopy typescript, nd. With photocopy typescript author's notes to translators

Photocopy typescript with holograph revisions, nd. With photocopy typescript author's notes to translators

Photocopy typescript with holograph revisions, nd. With photocopy typescript of author's notes to translators, undated

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"1993 Rewrite," original, photocopy, and faxed typescript revision pages with holograph revisions, and holograph revision pages, 31 June, 6-15 July, 2-16 Aug., 13 Sept. 1993, nd. With faxed letter from Stoppard to Adrian Noble, 12 July 1993. On versos: letter from Stoppard to Mr. Priest, 10 July 1993; Merry Widow holograph and photocopy typescript pages; and Hopeful Monsters holograph revision pages
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Theatre program research material and drafts, 17 Aug. 1993, undated

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Czechoslovakian production printed photographs and program material, bound, 1991

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

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

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

Odeon Theatre, Paris, 1978 (Oversize Box 3)

Realistické divadlo, Czechoslovakia, production, two copies, [1991] (Oversize Folder 5)
Articles and reviews, 1974-77

Articles, reviews, and advertisements--photocopy clippings and transcripts, 1974-77, 1993, nd

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

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

Antoinette Perry Award nomination certificate, 1976

Book

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

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

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

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

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

Photocopy page proofs, 1999

Correspondence, 1975-78

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

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

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


Two Acts of Love with a 15 Minute Interval --Ford Martin Fund benefit to which Stoppard contributed "Magic Moments with Mantovani" and "Welcome to the Club"
**Undiscovered Country -- Adaptation of Arthur Schnitzler's Das Weite Land**

Stage play

- [Open Country], photocopy typescript, with holograph revisions, nd. With holograph draft fragments, 23 Feb. 1979, nd
  - Container 32.1-2

- Thermofax of corrected typescript, Feb. 1979
  - Container 32.3-4

- Photocopy typescript, with holograph revisions, nd
  - Container 32.5-6

- Photocopy of corrected typescript, originally dated April 1979
  - Container 32.7

Programs, 1979

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Program, [1982]

- Container 121.1

Mounted poster: National Theatre, London, 1979 (Oversize Folder 7)

Reviews, [1979]

- Container 121.2

Teleplay

- Typescript, with typescript corrections, nd
  - Container 32.9

- Typescript, with holograph corrections, nd
  - Container 32.10

- Photocopy typescript, with holograph revisions, nd
  - Container 33.1

- Photocopy typescript fragments, with holograph revisions, nd
  - Container 33.2

- Photocopy typescript, with holograph revisions, Feb. 1983
  - Container 33.3

- Bound photocopy typescript, Feb. 1983. Two copies
  - Container 121.3-4

- Correspondence, April 1982-Feb. 1983
  - Container 33.4

Book (Faber and Faber 1980 edition)
Page proofs

Book cover and printed pages, with holograph revisions, nd. With holograph "breakdown of three parts," undated

Flyer for booksigning, [1980]

Correspondence, 1982

[ The Vast Domain] -- Translation of Das Weite Land, by Edward Woticky and Alexander Caro, photocopy, nd

Vatel -- Screenplay, co-authored by Jeanne Labrune

Typescript pages faxed to Liz Boorn, 28 June 1999

A Walk on the Water (see Enter a Free Man)

Where Are They Now?

Radio Play

Holograph notes on "The Old Boys" (see After Magritte notebook, Folder 69.2)

Holograph notes (see Galileo notebook folder 84.15)

Photocopy typescript, nd. Two copies, one bound and with additional pages and holograph printer's marks for publication

Mimeo typescript with holograph revisions, [1970]

Mimeograph typescript, 1970. With mimeograph copy, with holograph notations in an unknown hand, 1970

Photocopy typescript, bound, nd

Reviews, Dec. 1970

Screenplay

"First screen treatment by Rory H. MacLean," photocopy typescript, nd

Book

Page proofs (see Artist Descending a Staircase and Where Are They Now?, Folders 73.9 and 73.10)
[Untitled stage play], holograph page, nd

Container 66.2

Untitled short story written for Esquire to be cowritten by a succession of authors, photocopy typescript, 6 May 1980; correspondence, 1980, 1985

Container 121.12

Photographs of unidentified [Hungarian] productions

Container 121.13

Unidentified set design sketches, possibly for Rosencrantz and Guildenstern Are Dead, nd (Oversize Box 5, folder 4)

Subseries B: Reviews, Articles, Lectures, 1962-2000, nd

Miscellaneous reviews and articles--clippings, original and thermofax typescripts, and galleys, with accompanying correspondence, 1962-78. (Galleys removed to galley files)

Container 34.1

Miscellaneous reviews and articles--clippings, 1968-91; typescript with holograph revisions, undated; galley proofs, 1971, nd. (Galley proofs removed to Oversize Box 5, folder 3)

Container 121.14

"A Case of Vice Triumphant"--review of The Soldier's Fortune, in Plays and Players, March 1967 Photocopy of printed text (see Correspondence-Methuen, folder 130.1)

Container 121.15


Container 121.16

"The Definite Maybe"--essay from Author Author: A Selection from the Author, the Journal of the Society of Authors Since 1890 (London: Faber and Faber, 1984), correspondence, photocopy of the published text, [1984]

Container 121.17


Container 121.18

"Event and the Text"--1988 Whidden Lecture at McMaster University, poster, correspondence, program, and printed transcript in Ta Panta, 1988-89 (poster removed to Oversize Box 5, folder 1)

Container 34.2


"Just Impossible"--review of The Impossible Years, in Plays and Players, Jan. 1987. Photocopy of the printed text (see Correspondence-Methuen, 130.1)

"The Less than Sacred Text"--1985 lecture at Darwin College, Cambridge, poster (Oversize Box 5, folder 1)
"Let Iran Make Amends on Rushdie"--edited printed version of a speech by Stoppard, holograph and typescript drafts of speech; faxed typescript drafts of article, with holograph revisions; clipping; correspondence; Article 19 reports, 1992-93

"On the Other Side of Hamlet"--lecture at the 13th National Student Drama Festival at Bradford, program, 1967

"Paradise and Purgatory"--article for The Weekend Magazine, Feb. 20-21 1982. Re. visit to the Galapagos Islands, notebook of holograph notes; clipping, 3-9 March, undated


Photocopy typescript draft of the talk, with holograph revisions and insert pages for publication, nd

Faxed page proofs, 5 Dec. 1994. With holograph corrections


"Real Books, Real Authors: A Letter to the Editor"--in The Author, Summer 1984. Correspondence, photocopy typescript drafts with holograph revisions, photocopy of page proofs with holograph revisions, and printed text, 1984

"Reflections on Ernest Hemingway"--after-dinner speech given at the opening of the "Ernest Hemingway: the Writer in Context" exhibition at Northeastern University, 21 May 1982. Invitation, program, holograph notes on index cards, original and photocopy of typescript with holograph and typescript revisions, 1982

"To Film or Not to Film"--article re. filming of Rosencrantz and Guildenstern Are Dead, in Premiere, Nov. 1990. Faxed and typescript drafts with holograph revisions, July 1990; memos, July 1990; faxed galley with holograph revisions, 30 July 1990; faxed copies of printed article, Oct. 1990

"Tom Stoppard: In Person!"--lecture for course by Homer Swander, University of California at Santa Barbara, poster, nd (Oversize Box 5, folder 1)

"Treasure Island"--Stoppard's contribution to an article in Architectural Design, June 1969. Carbon typescript and photocopy of printed article
"Truth and Invention"--lecture at the New York Public Library, 29 March 1999. Container 122.2

Advertising brochure, 1999

Unidentified lecture re. *Rough Crossing* and translations--typescript with holograph revisions, nd Container 122.3

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

Holograph draft, [1999] Container 122.4

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

Correspondence, 1999 Container 122.6

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

Unidentified piece about Jack Mapanje

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

Photocopy typescript with holograph revisions, nd. Fax of later typescript with holograph revisions, 11 Oct. 1988 Container 122.8
Series II. Works about Stoppard, 1960-1999, undated

Subseries A: Articles and Interviews, 1966-98

Correspondence. With photocopy and original typescripts, 1974-80

Printed articles and interviews, including typescript transcript, 1966-98; galley proofs, 1978 (Oversized printed articles and interviews removed to Oversize Box 6) (Galley proofs removed to Oversize Box 5, folder 3)

Printed articles and interviews, 1977-79, undated

Articles and interviews, 1991, 1994. (Oversized material removed to Oversize Box 6)


"Stoppard This Evening," photocopy typescript, 1988. With photocopy typescript of similar program on Harold Pinter and letter from Homer Swander of ACTER (The Alliance for Creative Theatre, Education and Research) to Stoppard, 17 Nov. 1988

Subseries B: Literary Criticism, 1981-99, undated

Becci, Nadia., Il teatro di Tom Stoppard fra impegno e disimpegno, with Artista che scende una scala [her Italian translation of Artist Descending a Staircase], bound photocopy typescript, 1993


Hunter, Jim.

Tom Stoppard's Plays, photocopy of corrected typescript, [1981]
Faber Critical Notes: Tom Stoppard, photocopy of typescript with holograph revisions, 1999


Subseries C: Bibliographies, 1976-91

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

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


Reference works, [1976], 1982-91
Series III. Correspondence, 1954-2000, undated

Subseries A: General Correspondence, 1954-2000, undated

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"Art Dealers" and Artists, 1983-94

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"BBC - TV" projects and proposals, 1982-94

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"BBC Video and Other Videos," correspondence and catalogs, 1981, 1983, undated

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"Contracts" with the BBC and others, correspondence, contracts, payment receipts, 1980-93


Faber and Faber, 1968-87

"Faber and Faber," correspondence, drafts of introductions, page proofs, dust jacket designs, catalog, invoices, 1987-99, undated

Correspondence re. Václav Havel's The Conspirators, 1971-72, 1983-84

Correspondence with and about Václav Havel, 1970-86


"Hemingway," 1985-94

"Inter-Action," correspondence, brochure, 1982-91

"Invitations," 1987-2000

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Mick Jagger and David Bowie projects, 1983-84, 1990-91

"Lectures-USA and Others" and "Pending Lectures," correspondence, itineraries, contracts, receipt, and flyer, 1981-91. Holograph lecture notes, primarily on index cards, nd

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


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


"Causes" and "Appeals," 1979-94

Stoppard Charitable Trusts, 1991-94

"[Tom and Miriam Stoppard's Charitable] Trust B/F when Funds," 1990-93


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

Amnesty International, 1981-94

"Czechoslovakia File," 1978

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

Visit to Prague, 1981. (WSET)

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

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

Olga Havel Foundation: A Committee of Good Will, correspondence, photographs, and brochure, 1991-92
U.K. Committee for the Defence of the Unjustly Persecuted (CDUP), 1982-86

Photographs--Eastern European trips, [1977]

Negatives--Eastern European trips (RESTRICTED)

International Association on the Political Use of Psychiatry (IAPUP), correspondence and bulletins, 1983-92

Jewish Organizations and Issues, correspondence, 1988, typescript with holograph revisions by Stoppard, brochures, newsletters, and clippings, 1979, 1982-93

National Council for Soviet Jewry -- Roll Call at the National Theatre, 1986

Research material, 1981-86

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Correspondence, lists of invitees, records of responses, lists of readers, notes, schedules, invoices, indemnity papers, flyer, press releases, photocopy signatures, 1985-86

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Writers and Scholars Educational Trust (WSET), correspondence, reports, minutes of meetings, clippings, flyers, publications, 1980-94; script and material relating to film The Censor, 1985

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Index on Censorship 25th Anniversary Celebration, correspondence and photographs, 1997

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1985

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1986

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Awards and Honors (see also Photographs)

Royal Television Society Writers Award certificate, 1978 (Oversize Box 5, folder 2)

Certificates from the National Press Club, 1979, and the American Academy of Arts and Sciences, 1986 (Two copies of certificates from the American Academy of Arts and Sciences, one housed in Oversize Box 5, folder 2)

Tom Stoppard Day Proclamation certificate, Philadelphia, 1996 (Oversize Box 5, folder 2)

Evening Standard Drama Awards programs and clippings, 1968-93

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Service of Thanksgiving for the Life and Work of Richard Imison, 1936-1993, printed program with holograph notes by Stoppard, 7 May 1993


Holograph fragments re. Roger Scruton's *A Short History of Modern Philosophy*, nd; the John Whiting Award, undated; and Paul and Marigold Johnson, 28 July 1993

Sotheby's catalogue, March 1979. With Richard Davies Autographs catalog page, undated

Theater programs and flyers: *Balmoral* by Michael Frayn; *Bent* by Martin Sherman; *Dancing at Lughnasa* by Brian Friel; *Fiddler on the Roof; Hamlet; The Importance of Being Earnest; Invisible Friends* by Alan Ayckbourn; *Much Ado About Nothing; Needles & Opium* by Robert Lepage; *Peer Gynt; Richard II; The School for Scandal; Starlight Express* by Andrew Lloyd Webber and Richard Stilgoe; *The Taming of the Shrew; Tartuffe; Translations* by Brian Friel

Proofs and reproductions of posters, advertisements, and book covers designed by Winslow Pinney Pels and McCaffrey and McCall, Inc.: Texas Opera Theater's *Of Mice and Men; Empire State Youth Theatre Institute's A Midsummer's Night Dream and Beauty and the Beast*; various PBS productions, including *Comedy of Errors, Coriolanus, Importance of Being Earnest, Love's Labour's Lost, Pericles, and Two Gentlemen of Verona; Pinocchio*; and others; Andrew Lloyd Webber and Tim Rice's *Jesus Christ Superstar* (Material removed to Oversize Box 2, folder 1; except Jesus Christ Superstar, removed to Oversize Folder 5)

Periodicals:

*The Black Dwarf*, six issues, 1968-69. (Oversize Box 6)

*Encore*, vol. 9, no. 6, Nov./Dec. 1962 and vol. 11, no. 1, Jan./Feb. 1964.


*Flair*, December 1971.

The Realist, no. 35.

The Running Man, vol. 1, no. 1.


Universities' Poetry Four, 1962.
Series V. Works by Other Authors, 1967-1994, undated


Blackmore, D. K. and C. M. Young. "Some Observations on the Diseases of Brunus edwardii (Species nova)," reprinted from *The Veterinary Record*, nd

Burnet, R. A. L. "Did Shakespeare Make Fun of His Patron, James I?," photocopy of typescript with holograph corrections, nd

De Musset, Alfred. *Lorenzaccio*--translated by Beynon John, composite original and photocopy typescript draft, with letter to John Russell-Brown of the National Theatre, 5 July 1974

Figg, Christopher. Film treatment of *Zuleika Dobson* by Max Beerbohm, photocopy typescript, bound, Nov. 1984. With letter from Figg to Stoppard, 7 Dec. 1984


Havel, Václav

*The Beggar's Opera*, photocopy typescript of English translation, 1975

*The Rescuers [The Conspirators]*, [translated by Vera Blackwell], photocopy typescript, nd. With note from George Theiner to Stoppard, 8 March 1984

"Six Asides about Culture," Charta 77 Foundation offprint from *A Besieged Culture: Czechoslovakia Ten Years after Helsinki*, Aug. 1984

Horovitz, Michael. *Poetry*, nd; photocopy essay from *The Spectator*, 1974; *New Departures* newsletter, nd

James, Clive. "A Letter to Tom Stoppard" holograph draft; tearsheet from *New Statesman*, 9 May 1975

Johnson, Paul. "The Media and the Presidency" carbon typescript, nd

Konecni, Vladimir J.
The Boomerang, photocopy typescript, 1988

The Life and Times of Geoff "The Mask," His Eunuchs, and His Harem, photocopy typescript, 1988


Mamet, David and Shel Silverstein. Things Change, bound photocopy typescript, March 1987

Miller, Arthur I. "Aesthetics and Representation in Art and Science," reprinted from Languages of Design. Two inscribed copies, one with holograph notations, 1994

Pinter, Harold. (see "Pinter" correspondence file, folder 130.7)


Saunders, James

After Liverpool, bound photocopy typescript, nd

Hans Kohlhaas, "Prompt" copy, bound photocopy of typescript with holograph revisions, [1972]; issue of cue, no. 6, Feb./March 1973 (see also Oversize Box 6)

Shaffer, Peter. Yonadab (play based on the novel The Rape of Tamar by Dan Jacobson), bound mimeo typescript, Feb. 1985

Sheridan, Richard Brinsley. The Critic, bound photocopy typescript with holograph revisions by Stoppard, nd

Smith, Anthony C. H.

"Structures of a Cancer," in alta, Summer 1967

"The Toffside Rule," for New Society, galley proofs with holograph revisions [by Smith], nd (galley files)


Snodin, David. A Game Called Arthur, bound photocopy typescript, nd


Stoppard, Barnaby

Fragment of screenplay by Stoppard's son, faxed typescript page, 5 April 1994

"Bingo Bob" screenplay. Notes by Tom Stoppard (see "Paradise and Purgatory" notebook, Folder 121.21)

"Moses: The Horror Mov[i]e" typescript, nd


Valachova, Marie. *The Light* --English translation, photocopy of typescript with holograph corrections, nd

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