

# Peter O'Toole:

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

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### Descriptive Summary

- Creator:** O'Toole, Peter, 1932-2013
- Title:** Peter O'Toole Papers
- Dates:** circa 1792-2015 (bulk 1953-2015)
- Extent:** 72 document boxes, 26 oversize boxes (osb) (41.64 linear feet), 25 oversize folders (osf), and 26 electronic files (49 MB)
- Abstract:** The Peter O'Toole Papers consist of scripts, production materials, manuscript drafts, correspondence, photographs, and other professional and personal papers belonging to actor Peter O'Toole. The collection documents the span of O'Toole's nearly sixty-year career on stage and screen as well as the research and writing process for his two-volume autobiographical work *Loitering with Intent*.
- Call Number:** Performing Arts Collection PA-00405
- Language:** English, French, German, and Japanese
- Access:** Open for research. A few documents in the collection contain private information about living persons, including Social Security numbers, bank account numbers, and personal phone numbers. These documents are restricted during the lifetime of the individuals mentioned. Redacted photocopies of these materials are provided in place of the original documents. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials. To request access to electronic files, please email [Reference](mailto:reference@hrc.utexas.edu). **Part or all of this collection is housed off-site and may require up to three business days' notice for access in the Ransom Center's Reading and Viewing Room. Please contact the Center before requesting this material: [reference@hrc.utexas.edu](mailto:reference@hrc.utexas.edu)**
- Use Policies:** Ransom Center collections may contain material with sensitive or confidential information that is protected under federal or state right to privacy laws and regulations. Researchers are advised that the disclosure of certain information pertaining to identifiable living individuals represented in the collections without the consent of those individuals may have legal ramifications (e.g., a cause of action under common law for invasion of privacy may arise if facts concerning an individual's private life are published that would be

deemed highly offensive to a reasonable person) for which the Ransom Center and The University of Texas at Austin assume no responsibility.

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## Administrative Information

**Preferred Citation** Peter O'Toole Papers (Performing Arts Collection PA-00405). Harry Ransom Center, The University of Texas at Austin.

**Acquisition:** Purchase, 2016; Gift, 2019 (16-08-028-P, 16-12-009-P, and 19-07-005-G)

**Processed by:** Ancelyn Krivak, 2019 Born digital materials processed, arranged, and described by Chance Adams and Brenna Edwards, 2016-2022.

**Repository:** [Harry Ransom Center, The University of Texas at Austin](#)

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## Biographical Sketch

Peter James O'Toole was born in Leeds, England on August 2, 1932. His father, Patrick, was of Irish ancestry and had worked as a ship fitter in the shipyards of Sunderland, England as a young man. While earning a living as a racetrack bookmaker in Leeds, Patrick O'Toole met and married Constance Jane Ferguson. Their two children, Patricia and Peter, were raised in Hunslet, a working-class neighborhood of inner city Leeds. Peter O'Toole attended Catholic parochial school in Leeds and was evacuated to rural England during the Second World War. He left school as a teenager and worked a variety of odd jobs before finding a position at the *Yorkshire Evening Post* newspaper. His budding newspaper career interrupted by two years of compulsory service in the Royal Navy, on his return to Leeds, O'Toole found himself drawn to the city's Civic Theatre. After playing a small part in a Christmas pantomime there, in 1953 O'Toole was offered the lead role in *Spring at Marino*, an adaptation of Turgenev's *Fathers and Sons*. Having enjoyed the acclaim he received for his performance in Leeds, on impulse during a trip to London O'Toole applied for admission to the Royal Academy of Dramatic Arts (RADA). O'Toole was accepted and awarded a full scholarship; he graduated from RADA in 1955.

Following his graduation from RADA, O'Toole was accepted as a member of the company at the Theatre Royal, Bristol (now known as the Bristol Old Vic). He acted in over a dozen plays there from 1955 to 1957. His final production of the 1956-1957 season, a musical named *Oh! My Papa!*, transferred to London for a brief run. O'Toole remained in the city, where he acted in various plays over the next few years, including Willis Hall's anti-war play *The Long and the Short and the Tall* (1959), and picked up small roles in television and film. After seeing his performance in *The Long and the Short and the Tall*, American producer Jules Buck offered to represent O'Toole as an agent and got him cast in a film he was producing, *The Day They Robbed the Bank of England* (1960). O'Toole's performance in that movie attracted the attention of producer Sam Spiegel and director David Lean, who were looking for an actor to play the lead role in their film *Lawrence of Arabia* (1962). O'Toole's iconic performance in that film led to his first Academy Award nomination for Best Actor, and O'Toole and Buck formed a production company together, Keep Films, which produced several of the films O'Toole starred in during the 1960s and 1970s, including *Becket* (1964), *Lord Jim* (1965), *Great Catherine* (1968), and *The Ruling Class* (1972). Meanwhile, O'Toole's stage career continued with great success throughout the 1960s. Among his most critically acclaimed roles of the decade were his performance as Shylock in *The Merchant of Venice* at the Shakespeare Memorial Theatre, Stratford-upon-Avon in 1960; his *Hamlet*, directed by Laurence Olivier in the inaugural production of London's National Theatre in 1963; and his portrayal of John Tanner in *Man and Superman* at the Abbey Theatre, Dublin in 1969.

O'Toole's film and stage career waned during the 1970s, as ill health led to a series of hospitalizations and his experiences filming *Man of La Mancha* (1972) and *Caligula* (1980) stoked feelings of dissatisfaction with the movie business. Keep Films produced its last feature film in 1976 and Jules Buck formally withdrew his partnership in 1980. O'Toole increasingly became interested in writing, creating his own adaptations of *Uncle Vanya* and *Juno and the Paycock* under a pen name, "Frederick Monnoyer," and recording stories from his life for a planned memoir titled "Thus Far." By the early 1980s, things were looking up for O'Toole as he received his sixth and seventh Academy Award nominations for *The Stunt Man* (1980) and *My Favorite Year* (1982). After starring in a production of *Macbeth* in 1980 at London's Old Vic Theatre that was reviled by critics, his stage career was similarly revitalized when he appeared as Professor Higgins in *Pygmalion* on the London stage in 1983 and Broadway in 1987. Perhaps his most celebrated stage role was that of journalist Jeffrey Bernard (a real-life friend of O'Toole) in Keith Waterhouse's *Jeffrey Bernard Is Unwell*, which ran in London at the Apollo Theatre in 1989, the Shaftesbury Theatre in 1991, and at the Old Vic in 1999. O'Toole won a Laurence Olivier Award for Outstanding Achievement from the Society for London Theatre for *Jeffrey Bernard Is Unwell* in 2000.

In 1990, O'Toole returned to the memoir he had worked on intermittently throughout the 1980s and composed the manuscript for the first volume of his autobiography, *Loitering with Intent: The Child* (1992). A second volume, *Loitering with Intent: The Apprentice* followed in 1996. O'Toole employed a non-linear, stream of consciousness style to tell the story of his life from early childhood through his education at RADA, interweaving his own memories with world events. A third volume tentatively titled "Loitering with Intent: The Actor (or The Professional)" focusing primarily on his years in Bristol was planned but never completed. O'Toole continued to act in film and television roles throughout the decade of the 2000s. He received an Honorary Award from the Academy of Motion Picture Arts and Sciences in 2003, and subsequently his eighth Academy Award nomination for Best Actor for *Venus* (2006). In addition to his home in London, for many decades O'Toole maintained a residence in Clifden, Ireland. He was an avid sports fan, particularly interested in horseracing, rugby, and cricket. In the 1980s, O'Toole founded the Lazarusians Cricket Club, an amateur team, and continued to play matches with them into the 1990s.

Peter O'Toole died in London on December 14, 2013. He was survived by his sister, Patricia Coombs-O'Toole; his former wife, actress Siân Phillips; and his children, Kate, Pat, and Lorcan.

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## Sources:

In addition to materials within the collection, the following sources were used:

O'Toole, Peter. *Loitering with Intent: The Child*. London: Macmillan, 1992.

O'Toole, Peter. *Loitering with Intent: The Apprentice*. London: Pan Books, 1997.

Sellers, Robert. *Peter O'Toole: The Definitive Biography*. New York: Thomas Dunne Books, St. Martin's Press, 2015.

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## Scope and Contents

The Peter O'Toole Papers consist of scripts and production materials, manuscript drafts, correspondence, photographs, and other professional and personal papers belonging to actor Peter O'Toole. The collection documents the span of O'Toole's nearly sixty-year career on stage and screen as well as the research and writing process for his two-volume autobiographical work *Loitering with Intent*. The collection is divided into five series: I. Plays, 1953-2002; II. Film and Television, 1961-2012; III. Projects, 1967-2011; IV. Writings, 1968-2012; and V. Personal and Career-Related, circa 1792-2015.

The original order of materials kept in vertical files by O'Toole's assistants (such as financial and legal documents and materials related to *Loitering with Intent*) has been preserved and these materials remain as they arrived at the Ransom Center. Folder titles are transcribed in the container list where present and indicated by single quotes. A photocopy of the folder label has been placed with materials that came to the Center in labeled file folders. However, many collection materials arrived in storage containers of unlabeled loose items and were subsequently arranged by order of production title, date, or subject for ease of access. Groupings of correspondence by date and photographs by subject, for example, were created by the archivist and do not reflect an original order that was present in the collection.

Series I. Plays contains scripts, production photographs, programs, posters, and other materials associated with plays O'Toole acted in from 1953 to 1999. The theater and year of production is identified within the container list wherever possible, either directly following the title of the play if all materials relate to a single production, or as part of an item or folder description if O'Toole acted in multiple productions of a play at different theaters. Because the majority of O'Toole's theatrical performances took place in London, the location of a theatre is only identified if it is not in London. Materials related to O'Toole's many performances as a member of the company of the Bristol Old Vic (formerly known as Theatre Royal, Bristol) are filed together under Bristol Old Vic. The most significant volume of material in this series relates to the play *Jeffrey Bernard Is Unwell* in its successive productions from 1989 to 1999. In addition to annotated scripts, there is a particularly large volume of correspondence with author Keith Waterhouse and others involved with the production, fan mail from O'Toole's friends and acquaintances as well as the general public, and production documents such as contracts and box office statements. The scripts for *Uncle Vanya* in this series are a version that O'Toole wrote under the pen name "Frederick Monnoyer" that was produced for a brief North American tour in 1978.

Screenplays, production and publicity photographs, correspondence, posters, and various production documents related to O'Toole's film and television roles make up Series II. Film and Television. Of particular interest in this series are the production journals O'Toole kept on the sets of *Man of La Mancha*, *Caligula*, and *The Last Emperor*, which detail his experiences during the making of those films. Although many film and television productions are represented by only a few items, larger volumes of materials exist for *The Last Emperor* and *Lawrence of Arabia*. The collection is particularly rich in

behind-the-scenes photographs taken during the production of *Lawrence of Arabia* in Jordan and other locations. Also of note is a scene painting of the abandoned building at the Suez Canal by *Lawrence of Arabia's* production designer, John Box. Although screenplays are present for many of his films, O'Toole did not annotate those from his early- and mid-career; many of the screenplays from the 2000s, however, do contain annotations. In order to maintain standardized language across Ransom Center finding aids and render descriptions accessible to a broad English-reading audience, documents from O'Toole's agent labeled "remittance advice statements" are described in the container list as "pay statements" and a "casting advice statement" is described as a "deal memo."

Series III. Projects is comprised of scripts, correspondence, and other materials related to stage and screen productions that were considered by O'Toole but either remained unproduced or were produced without his involvement. Noteworthy in this series are O'Toole's extensive correspondence with playwright John Osborne regarding *Déjàvu*, Osborne's sequel to *Look Back in Anger*, in which O'Toole was originally to play the lead. Also present in this series are files on some of O'Toole's own unrealized projects, including a one-man show, a documentary on Shakespeare as an actor, and a film about artist J. M. W. Turner.

Drafts, correspondence, publicity materials, and research materials for the two published volumes and an unfinished third volume of *Loitering with Intent* comprise the bulk of Series IV. Writings. Also in this series, however, are forewords O'Toole wrote for several of his friends' autobiographies (including Jeffrey Bernard), an unproduced screenplay for *Juno and the Paycock* written under the pen name "Frederick Monnoyer," and a few pieces of poetry and fiction.

Series V. Personal and Career-Related contains the largest volume of items in the collection. It contains materials related to awards, speeches, television appearances on talk shows and commercials, and other professional appearances at various events. Personal materials in the series include address books; business and membership cards; passports and driver's licenses; financial, legal, and medical documents; and scrapbooks. O'Toole's desk diaries and daily itineraries (printed on index cards by his assistants) document his activities from the 1980s through 2012, along with invitations, tickets, and programs collected from various artistic, social, and sporting events. The series also contains a wide variety of materials collected by O'Toole, including theater programs, magazines, and subject files kept about family members and close friends. Artworks, posters, playbills, programs, and photographs that originally hung on the walls of the "greenroom" in O'Toole's London home have been unframed and are described in the finding aid as "greenroom" materials where that information is known.

Personal correspondence in this series is chiefly arranged by date, with some folder groupings of correspondence from specific individuals and correspondence from "important" or "notable" people maintained in their original order. Among the notable individuals that O'Toole corresponded with are actors Kenneth Griffith, John Standing, Katharine Hepburn, Joyce Carey, Edward Hardwicke, Laurence Olivier, John Gielgud, Donald Wolfit, Alec Guinness, and Sophia Loren, and his personal friends Sir John Ackroyd and Charles, Earl Spencer. The largest volumes of correspondence in the collection are with his lawyer, David Wills, and his agent, Steve Kenis. Some folders in this series contain materials related to theatrical, film, and television productions not

found elsewhere in the collection. For example, the folder of correspondence with the William Morris Agency documents several unrealized film and television projects not listed in the Projects series, and folders of legal documents contain contracts for various film and television appearances that are not duplicated in the Film and Television series. Selected correspondence from this and other series is indexed at this end of this finding aid. In general, fan mail and other letters from the general public are not indexed.

O'Toole frequently carried a small notebook or notepad around with him in which he recorded ideas and information, a habit said to have begun when he was a reporter in training at the *Yorkshire Evening Post*. The Personal and Career-Related series contains dozens of notebooks kept by O'Toole from the 1960s or 1970s to the 2010s. Some contained inserted material relating to theatrical and film productions. All inserted material is filed with the notebook it was removed from and is described in the container list. Also present in this series is a significant volume of photographs. In addition to a few folders containing photographs of O'Toole with members of the British royal family and other specific individuals, the photographs are roughly arranged in the following subject groupings: family photographs, head shots and other portraits of O'Toole, snapshots (casual photographs that may include O'Toole and/or other people), and travel photographs. The snapshots include photographs of O'Toole with various notable individuals including Noel Coward, Richard Harris, John Huston, Richard Burton, Kenneth Griffith, Charlotte Rampling, Sophia Loren, Michael Caine, and Geoffrey Household, and photographs of O'Toole with his racehorse, Eric the Red.

A few documents in the collection contain private information about living persons, including Social Security numbers, bank account numbers, and personal phone numbers. These documents are restricted during the lifetime of the individuals mentioned. Redacted photocopies of these materials are provided in place of the original documents.

Some posters, artworks, and photographs from the "greenroom" in O'Toole's London home were found to have mold contamination and were treated to remove spores. These materials are filed with a notice that they were treated for mold contamination; researchers with a high level of sensitivity to mold may wish to wear gloves and/or a mask while viewing these items.

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## Related Material

The Ransom Center holds additional materials relating to Peter O'Toole in several other manuscript collections. The Peter Glenville Papers contain correspondence from Peter O'Toole and other materials related to the film *Becket*. The John Osborne Papers contain correspondence from Peter O'Toole. The John Hall Papers contain scripts for the play *The Holiday*. The Anne Jackson and Eli Wallach Papers contain production photographs and other materials from the film *Lord Jim*. The Ransom Center's T. E. Lawrence Collection contains correspondence related to the film *Lawrence of Arabia*, and its Irwin Margulies Collection is comprised primarily of production materials from that film.

## Separated Material

The following materials were transferred for specialized housing or description:

80 books owned by Peter O'Toole were transferred to the Ransom Center Library.

128 costumes, props, and personal effects were transferred to the Center's Costume and Personal Effects Collection.

151 unpublished, non-commercial audio recordings were transferred to the Center's Sound Recordings Collection.

31 unpublished, non-commercial video recordings were transferred to the Center's Moving Image Collection.

5 computer disks were transferred to the Center's Electronic Records Collection.

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## Index Terms

### People

O'Toole, Peter, 1932-2013.

### Subjects

Actors--Great Britain.

Autobiographies.

Made-for-TV movies.

Motion picture actors and actresses.

Motion pictures.

Shakespeare, William, 1564-1616--Dramatic production.

Television actors and actresses.

Television mini-series.

Television series.

Theaters--Great Britain--History.

Theatrical productions.

### Document Types

Address books.

Appointment books.



Blueprints.  
Clippings.  
Correspondence.  
Costume design drawings.  
Electronic documents.  
Film stills.  
Journals.  
Legal documents.  
Manuscripts.  
Notebooks.  
Notes.  
Photographs.  
Playbills.  
Postcards.  
Posters.  
Programs.  
Scrapbooks.  
Screenplays.  
Scripts.  
Serials (publications).  
Sheet music.  
Storyboards.

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**Series I. Plays, 1953-2002**

- The Apple Cart (Theatre Royal, Haymarket, 1986). Poster (from Hampstead "greenroom"), 1986 **Container**  
osf 1
- Baal (Phoenix Theatre, 1963)
- Poster (from Hampstead "greenroom"), 1963 **Container** osf 13
- Program, 1963 **Container** 1.1
- Bristol Old Vic Theatre Royal
- 'It's All Got to Stop.' Collage created to commemorate Bristol Old Vic season, 1973 **Container**  
osb 22
- King Lear. Playbill (from Hampstead "greenroom"), 1956 **Container** osb  
17.1
- Look Back in Anger. Sheet music ('Two Songs from the play Look Back in Anger'), 1957 **Container**  
1.2
- Production stills, circa 1955-1957, 1973 **Container** 1.3
- Programs
- The Matchmaker, Volpone: Or, the Fox, The Empty Chair, The Rivals, The Recruiting Officer, The Queen and the Rebels, The Slave of Truth and Sganarelle, Sleeping Beauty, Great Expectations, A Midsummer Night's Dream, Romanoff and Juliet, and Waiting for Godot (1955-1957), and 1957-1958 season program **Container**  
1.4
- Photocopies of various programs, 1956-1958 **Container** 1.5
- The Apple Cart, Plunder, and Uncle Vanya (1973), and Autumn Season 1973 **Container**  
1.6
- Programs from 1973 season and photograph of Ralph Lynn mounted on top of Theatre Royal, Haymarket playbill (from Hampstead "greenroom") (removed from frame), undated **Container**  
osf 14
- Dead Eyed Dicks (1976). Notebooks with Peter O'Toole (POT)'s notes on cast and travel to Sydney, transcriptions of lines, and stage diagrams, 1976 **Container**  
1.7
- Hamlet (National Theatre, 1963)
- Cartoon of duck with beer mug autographed by members of the Royal Shakespeare Company with best wishes for Hamlet, circa 1963 **Container**  
osf 15

Correspondence, sword fighting notes, running order, and script pages, 1963	<b>Container</b> 1.8
Poster, 1963	<b>Container</b> osf 15
Production photographs, 1963	<b>Container</b> osb 4.1
Program (two copies) and program mounted on board (from Hampstead "greenroom"), 1963	<b>Container</b> 1.9, osb 17.2
<b>The Holiday (1958)</b>	
Poster, 1958	<b>Container</b> osf 16
Programs from Cambridge Arts Theatre and King's Theatre, Glasgow productions, 1958	<b>Container</b> 1.10
<b>Jeffrey Bernard Is Unwell</b>	
Script by Keith Waterhouse	
Revised, May 1989	
Copy one, with POT's annotations, and correspondence	<b>Container</b> 1.11
Copy two	<b>Container</b> 1.12
Bound, with POT's annotations, and correspondence, undated	<b>Container</b> 1.13
Final production script, undated	<b>Container</b> 2.1
Artwork of POT as Jeffrey Bernard by Simon Redington, 1990	<b>Container</b> osf 17
Box office statements, 1991, undated	<b>Container</b> 2.2
Certificate of Achievement for Lorcan O'Toole for his appearance at the Old Vic, 1999	<b>Container</b> 2.3
Clippings, 1999	<b>Container</b> 2.4, osb 5
Contracts, 1989	<b>Container</b> 2.5
Correspondence, clippings, and pay statements. 1989-1991	<b>Container</b> 2.6

Correspondence and pay statements, 1994-1997	<b>Container 2.7</b>
Correspondence, 1999	<b>Container 2.8-9</b>
Photograph of POT in dressing room and group photograph of POT, Keith Waterhouse, Ned Sherrin, and Jeffrey Bernard, undated	<b>Container osb 19.1</b>
Postcards of POT as Jeffrey Bernard by Simon Redington, undated	<b>Container 2.10</b>
Posters	
Apollo Theatre, 1989	<b>Container osf 2</b>
Old Vic (nine copies), 1999	<b>Container osf 3</b>
Production and publicity materials, including correspondence, notes, contact list, royalty statement for video recording, contract for publicity appearance, and pay statements, 1998-2002	<b>Container 2.11, 3.1-2</b>
Programs	
Apollo Theatre, 1989	<b>Container 3.3</b>
Theatre Royal, Bath, 1989	<b>Container 3.4</b>
Theatre Royal, Brighton, 1989	<b>Container 3.5</b>
Shaftesbury Theatre, 1991	<b>Container 3.6</b>
Old Vic (four copies), 1999	<b>Container 3.7</b>
Scrapbook of correspondence (removed from binder), 1999	<b>Container 3.8</b>
Juno and the Paycock (Gaiety Theatre, Dublin, 1966)	
Production photographs, 1966	<b>Container 3.9, osb 21.1</b>
Poster, 1966	<b>Container osf 4</b>
Program (two copies) and program mounted on board (from Hampstead "greenroom"), 1966	<b>Container 3.10, osb 17.3</b>
Rehearsal call list and correspondence, 1966	<b>Container 3.11</b>
The Long and the Short and the Tall (1959)	

Poster, Royal Court Theatre (from Hampstead "greenroom"), 1959	<b>Container</b> osf 5
Program, New Theatre, 1959	<b>Container</b> 3.12
Macbeth (Old Vic, 1980)	
Cartoon of POT as Macbeth by Jak (from Hampstead "greenroom"?), 1980	<b>Container</b> osf 18
Clipping, undated	<b>Container</b> 3.13
Menu from Garrick Club dinner in honor of POT, autographed by cast, 10 December 1980	<b>Container</b> 3.14
Transcripts of meetings between POT and Timothy West, 1980	<b>Container</b> 3.15
Man and Superman	
Caricature of Henry Irving in The Bells from Vanity Fair, 1874, inscribed to POT by Michael Byrne? (from Hampstead "greenroom"?), 1982	<b>Container</b> osb 17.4
Posters (from Hampstead "greenroom")	
Gaiety Theatre, Dublin, 1969	<b>Container</b> osf 6
Cambridge Theatre, 1983	<b>Container</b> osf 7
Production stills	
Circa 1969	<b>Container</b> 3.16
Circa 1982	<b>Container</b> 3.17
Programs	
Gaiety Theatre, Dublin (two copies), 1969	<b>Container</b> 3.18
Cambridge Theatre, 1983	<b>Container</b> 3.19
The Merchant of Venice (Shakespeare Memorial Theatre, Stratford-upon-Avon, 1960)	
Production photographs, 1960	<b>Container</b> 4.1, osb 17.5, osb 21.2
Publicity clippings, 1960	<b>Container</b> 4.2
Research materials, circa 1960	<b>Container</b> 4.3

## Oh! My Papa! (1957)

Costume sketch autographed to POT by Rosemary Vercoe (from Hampstead "greenroom"), circa 1957 **Container**  
osb 21.3

Script, 1957 **Container** 4.4

Program, Theatre Royal, Brighton, 1957 **Container** 4.5

## Our Song (Apollo Theatre, 1992)

Script by Keith Waterhouse, September 1991

Copy one, with note from Waterhouse **Container** 4.6

Copy two **Container** 4.7

Contract, 1992 **Container** 4.8

Correspondence regarding insurance payments, 1999 **Container** 4.9

Production and publicity materials, including correspondence, casting notes, pay statements, and clippings, 1992-1993 **Container**  
4.10

Program (two copies), 1992 **Container** 4.11

Publicity clippings, 1992-1993 **Container** 4.12

Present Laughter (1978). Cast photograph, 1978 **Container** 4.13

## Pygmalion

Contract, 1983 **Container** 4.14

Clipping and note, 1987 **Container** 4.15

'The Gay Photographer.' Sheet music cover autographed to POT by Lionel Jeffries (from Hampstead "greenroom"?), 1987 **Container**  
osb 17.6

Posters (from Hampstead "greenroom")

Haymarket Theatre, Leicester, 1984 **Container** osf 8

Shaftesbury Theatre, 1984 **Container** osf 9

Plymouth Theatre, New York, 1987 **Container** osf 10

Program, Shaftesbury Theatre, 1984 **Container** 4.16

## Ride a Cock Horse (1965)

Script by David Mercer, autographed by Sian Phillips, circa 1965 **Container**  
4.17

Poster (two copies), 1965 **Container** osf 19

Production stills, 1965 **Container** 5.1

Programs, Theatre Royal Nottingham and Piccadilly Theatre, mounted on board **Container**  
(from Hampstead "greenroom"), 1965 osb 18.1

Spring at Marino (Leeds Civic Theatre, 1953). Program **Container** 5.2

## The Taming of the Shrew (Shakespeare Memorial Theatre, Stratford-upon-Avon, 1960)

Postcard with caricatures of POT and Dame Peggy Ashcroft by Ronald Searle, **Container**  
undated 5.3

Production photographs, 1960 **Container** 5.4, osb 18.2

Program (two copies), 1960 **Container** osb 4.2

## Uncle Vanya (1978)

Scripts, 'a version by Frederick Monnoyer,' circa 1970s

'Original text,' typescript **Container** 5.5

Bound script

Copy one **Container** 5.6

Copy two **Container** 5.7

Copy three **Container** 5.8

Photograph of poster outside Royal Alexandra Theatre, Toronto, 1978 **Container**  
5.9

## Waiting for Godot

Notes, undated **Container** 5.10

Poster (two copies), Nottingham Playhouse (from Hampstead "greenroom"), **Container**  
1971 osf 20

Production stills, Nottingham Playhouse, 1971 **Container** 5.11

Program (two copies), Abbey Theatre, Dublin, 1969	<b>Container</b> 5.12
Set plan, Nottingham Playhouse, 1971	<b>Container</b> osf 21
The Winslow Boy (Ryan Theatre, Harrow School, 1998). Cast photograph, program, correspondence, notes, and script pages with annotations, 1998	<b>Container</b> 5.13
Production photograph album with stills from The Long, the Short, and the Tall, The Merchant of Venice, Baal, and Ride a Cock Horse (removed from binder), 1968	<b>Container</b> 5.14
Unidentified production photographs, undated	<b>Container</b> 5.15, osb 4.3



**Series II. Film and Television, 1961-2012**

## Becket (1964)

'Final Script,' 1 May 1963

**Container 6.1**

## Photographs

Production and publicity, 1963-1964

**Container 6.2, osb  
4.4**

POT and Sian Phillips at New York premiere, 1964

**Container 6.3**

Poster (from Hampstead "greenroom"), circa 1964

**Container osf  
11**

Program, circa 1964

**Container osb 4.5**

The Bible: In the Beginning... (1966). Publicity photographs, 1966

**Container  
6.4**

## Bright Young Things (2003)

Screenplay by Stephen Fry. 'Draft 3.0,' autographed by POT, 16 November 1999

**Container  
6.5**

Call sheet and correspondence regarding costumes, 2002

**Container 6.6**

Production still, circa 2002

**Container 6.7**

Brotherly Love (AKA Country Dance) (1970). Production photographs, circa 1969

**Container  
6.8**

## Caligula (1979)

Journal titled On Gore Vidal/Caligula. Notebook and typescript with corrections, 1976

**Container  
6.9**

Publicity still autographed by unidentified hand, circa 1976

**Container  
6.10**

## Casanova (Television mini-series, 2005)

Screenplays by Russell T. Davies, autographed by POT

Episode 1, 12 July 2004

**Container 6.11**

Episode 2, 16 August 2004

**Container 6.12**

Episode 3, 12 July 2004	<b>Container 6.13</b>
Casino Royale (1967). Stills of POT in uncredited cameo as Scottish piper, 2005	<b>Container 6.14</b>
Civvies (Television series, 1992)	
Screenplays by Lynda La Plante	
Episode 1, undated	<b>Container 6.15</b>
Episode 2, undated	<b>Container 6.16</b>
Episode 3, undated	<b>Container 6.17</b>
Episode 4, undated	<b>Container 7.1</b>
Episode 5, 2 December 1991	<b>Container 7.2</b>
Episode 6, 9 December 1991	<b>Container 7.3</b>
Production and publicity materials, including correspondence, fabric swatches for costumes, pay statements, call sheets and shooting schedules, book cover mock-up for tie-in novel, and publicity flyer, 1992	<b>Container 7.4</b>
Club Paradise (1986). Contracts, 1985	<b>Container 7.5</b>
Coming Home (Television mini-series, 1998). Correspondence, publicity materials, and clipping, 1997-1998	<b>Container 7.6</b>
Creator (1985). Contract and publicity photographs, 1983-1985	<b>Container 7.7</b>
The Dark Angel (AKA Uncle Silas) (Television mini-series, 1989)	
Screenplay with call sheets, circa 1988	<b>Container 7.8</b>
Correspondence, 1988-1989	<b>Container 7.9</b>
PBS Mystery! publicity photograph, circa 1991	<b>Container 7.10</b>
The Day They Robbed the Bank of England (1960). Production still, undated	<b>Container 7.11</b>
Decline of an Empire (2014)	
Screenplay titled Katherine of Alexandria by Michael Redwood. Autographed by POT, 5 September 2009	<b>Container 7.12</b>

Call sheets, shooting schedule, and crew list, 2009-2010	<b>Container 8.1</b>
FairyTale: A True Story (1997)	
Correspondence and pay statements, 1996	<b>Container 8.2</b>
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Screenplay by John Hodge, 29 February 2000, with POT's annotations, call sheets, and storyboards, 2000	<b>Container 8.4</b>
Production and publicity materials, including correspondence, storyboards, script pages, fabric swatches for costumes, and production still, 2000-2001	<b>Container 8.5</b>
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Screenplay by Michael James Love, revisions by Dean Wright, 'Shooting Script,' 31 December 2009, autographed by POT	<b>Container 8.7</b>
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Gulliver's Travels (Television mini-series, 1996)	
Screenplay, 'A television adaptation by Simon Moore'	
'Final draft,' 1990	<b>Container 8.12</b>
Revised 6 March 1995, autographed by POT	<b>Container 9.1</b>
Contracts, clipping, and correspondence, 1995-2001	<b>Container 9.2</b>

Heaven and Hell: North and South, Book III (Television mini-series, 1994). Correspondence, 1993	<b>Container</b> 9.3
Heavy Weather (Television movie, 1995)	
Screenplay by Douglas Livingstone, third draft, 2 November 1994, autographed by POT	<b>Container</b> 9.4
Call sheet and photograph of cast, crew, and pig on location, 1995	<b>Container</b> 9.5
Correspondence, deal memo, and pay statements, 1995	<b>Container</b> 9.6
Note from Verity Lambert and draft of article about Heavy Weather by unidentified author, 1995	<b>Container</b> 9.7
High Spirits (1988)	
Screenplay by Neil Jordan, autographed by POT, 1987	<b>Container</b> 9.8
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Pay statements, 1987-1988	<b>Container</b> 9.10
Publicity photographs, 1988	<b>Container</b> 9.11
Hitler: The Rise of Evil (Television mini-series, 2003). Correspondence and travel memos, 2003	<b>Container</b> 9.12
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Correspondence, 2002	<b>Container</b> 9.14
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Iron Road (Television mini-series, 2009). Contract and correspondence, 2007	<b>Container</b> 9.16
Isabelle Eberhardt (1991)	
Contracts and pay statements, 1989-1990	<b>Container</b> 9.17
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Correspondence and pay statements, 1999	<b>Container 10.1</b>
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King Ralph (1981)	
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Screenplays by Charles Sturridge	<b>Container 10.8</b>
January 2005, autographed by POT	<b>Container 10.9</b>
'Draft production script,' incomplete, with POT's annotations, 13 April 2005	<b>Container 10.10</b>
Contract and correspondence, 2005-2006	<b>Container 10.11</b>
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Call sheet, 1986	<b>Container 10.12</b>
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Correspondence regarding royalties, 1994-1997	<b>Container 10.14</b>
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Photographs of China travel, circa 1986	<b>Container</b> 11.3
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Production and publicity photographs, 1961-1988	<b>Container</b> 11.11, 12.1-2, osb 6.2
Related materials, including photographs of POT at Lawrence of Arabia: The Life, The Legend exhibit, treatment for documentary titled Peter O'Toole: In the Footsteps of Lawrence of Arabia, and booklet from 30th Anniversary Collector's Edition VHS, 1992-2005, undated	<b>Container</b> 12.3
Research materials, including correspondence and photographs of T. E. Lawrence from T. W. Beaumont, and various images of Lawrence, 1961, undated	<b>Container</b> 12.4
Scene painting of abandoned building at Suez Canal by production designer John Box (from Hampstead "greenroom"), undated	<b>Container</b> osf 22
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Photographs of POT at London screening, 2001	<b>Container</b> 12.7
Production and publicity photographs, 1967-1968	<b>Container</b> 12.8, osb 6.3
Lord Jim (1965). Production and publicity photographs, 1964-1965	<b>Container</b> 12.9, osb 6.4
Man and Superman (Television movie, 1982). Correspondence regarding rights to play, circa 1982	<b>Container</b> 12.10
Man Friday (1975). Production photographs, circa 1975	<b>Container</b> 12.11, osb 6.5
Man of La Mancha (1972)	
Address book from Italian location shooting, with POT's notes on Don Quixote, 1972	<b>Container</b> 12.12
'La Mancha Papers.' Typescript journal with correspondence, 1972-1993	<b>Container</b> 12.13
Production and publicity photographs, 1972	<b>Container</b> 12.14, osb 6.6
Masada (Television mini-series, 1981). Correspondence and production photographs, 1980-1997	<b>Container</b> 12.15
Molokai (1999)	
Screenplay, 'Damien,' with correspondence, 1998	<b>Container</b> 12.16
Contracts and correspondence, 1998	<b>Container</b> 12.17
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Production, publicity, and travel photographs, 1970-1971	<b>Container</b> 13.1, osb 6.7
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Screenplay by Stephan Blinn, second draft, autographed by POT, 17 August 2004	<b>Container 13.12</b>
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Screenplay by Jerome Kass, fourth draft, 22 June 1989	<b>Container 13.17</b>



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Present Laughter (Television play, 1967). Production stills, 1967	<b>Container</b> 14.4
Pygmalion (Television movie, 1983). Contract and production photographs, 1983-1984	<b>Container</b> 14.5
The Rainbow Thief (1990). Contracts, correspondence, and pay statements, 1989-1992	<b>Container</b> 14.6
Ratatouille (2007)	
Anton Ego speech and portrait in frame, undated	<b>Container</b> osb 23
Correspondence, character artwork, and script pages (removed from binder), 5 May 2006	<b>Container</b> 14.7
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Clippings and screening invitation, 1991-1992	<b>Container</b> 14.9
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Correspondence regarding royalties, 2002-2004	<b>Container</b> 14.15
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## Rosebud (1975)

Call sheet and notebook with POT's journal entries about production and medical treatment in Paris, 1974 **Container**  
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Svengali (Television movie, 1983). Contract and publicity photograph, 1982-1983	<b>Container</b> 16.7
Thomas Kinkade's Christmas Cottage (2008). Screenplay by Ken LaZebnik, incomplete, with POT's annotations, 24 February 2007	<b>Container</b> 16.8
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'Working script,' incomplete, with POT's annotations, circa 2003	<b>Container</b> 16.9
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Screenplay by Andrew Sinclair, first draft, autographed by POT, undated	<b>Container</b> 16.16
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Screenplays by Hanif Kureishi	
Draft, autographed by POT, undated	<b>Container</b> 17.4
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Screenplay by Salamat Muhamed Ali and Magamed Bachayev, with correspondence, 2011	<b>Container</b> 17.13
Travel to Kazakhstan, including tickets, notes, itineraries, correspondence, business cards, Lucy Villiers's (POT's assistant) notepads, photographs, medical records, and clippings, 2011-2012	<b>Container</b> 17.14, 18.1
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Wings of Fame (1990). Contracts, correspondence, and production photograph, 1988-1989	<b>Container</b> 18.2

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**Series III. Projects, 1967-2011**

## The Best Exotic Marigold Hotel (2011)

Screenplays by Deborah Moggach and Ol Parker

'These Foolish Things.' Draft with POT's annotations on back, 9 March 2008 **Container**  
18.5Draft, 1 November 2009, with correspondence and POT's notes, 2009-2010 **Container**  
18.6Bound volume of location photographs, undated **Container** 18.7

## The Caribbean Tempest (1999)

Scripts

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18.10The Chessplayer (unproduced film). Correspondence, 1994-1995 **Container**  
18.11Color of Night (1994). Script pages with annotations and POT's notes to Richard  
Rush, 1993 **Container**  
18.12Correspondence regarding rejected scripts, 1987-1991 **Container** 19.1

## Déjàvu (1992)

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Gore Vidal's <i>Burr</i> (unproduced film). Screenplay by Gore Vidal, second draft, autographed by POT, 5 May 1991	<b>Container</b> 19.7
<i>Helena</i> (unproduced film). Correspondence, 1988	<b>Container</b> 19.8
Irving, 'an entertainment by Barry Turner and James Roose-Evans.' Script for Royal Theatrical Fund event at Garrick Club, with correspondence, 1994-1995	<b>Container</b> 19.9
Jeffrey Bernard Is Unwell (unproduced film). Screenplay by Keith Waterhouse, second draft revised November 1990	<b>Container</b> 19.10
Lenin's Testament: A Play in Two Acts by Robert Bolt. Typescript of introduction (possibly related to Bolt's play <i>State of Revolution</i> ), undated	<b>Container</b> 20.1
Mary Mother of Christ (unproduced film). Script pages and research clippings, 2011	<b>Container</b> 20.2
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Screenplays, first ('The Peter O'Toole Show') and second drafts, 1993	<b>Container</b> 20.3
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Mysterious Island. Page from unidentified screenplay version, undated	<b>Container</b> 20.6
One Thing Always (unproduced film). Screenplay by Matthew Specktor based on the novel <i>The Transit of Venus</i> by Shirley Hazzard, director's statement by Patricia Rozema and script pages with POT's notes on back, 2006	<b>Container</b> 20.7
The Pit and the Pendulum (1991). Contracts and correspondence, 1989-1991	<b>Container</b> 20.8
Present Laughter. Correspondence and rights agreement for unrealized production, 1988-1989	<b>Container</b> 20.9
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Screenplays by Ronald Harwood	
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White production draft, autographed by POT, with highlighting and sticky notes, 8 August 2011	<b>Container</b> 20.11
Correspondence and notes, 2011	<b>Container</b> 20.12

The Quiet American (unproduced film). Screenplay by Peter Palliser and Daniel Ferrelli, second draft, August 1984	<b>Container</b> 20.13
The Scarperer (unproduced film). Screenplay by Hugh Leonard, first draft, with notes in unidentified hand, January 1967	<b>Container</b> 21.1
Shakespeare: The Actor (unproduced documentary). Correspondence and research materials, 2000, undated	<b>Container</b> 21.2
Shockerwick (unproduced television pilot). Screenplay 'Welcome' by Phil Rosenthal, first draft, 28 April 2009	<b>Container</b> 21.3
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Untitled screenplay about J. M. W. Turner. Research materials, correspondence, notes, and outlines, 1987-1988	<b>Container</b> 21.5
Wellington Unbound (unproduced film). Screenplay by Sean Finnigan and Robb Royer, autographed by POT, undated	<b>Container</b> 21.6



**Series IV. Writings, 1968-2012**

## Loitering with Intent: The Child (1992)

## Thus Far (earliest draft)

'Fancied selections.' Notebook, with correspondence regarding Irish citizenship, 1972, undated **Container** 21.7

Notebook, 1977 **Container** 21.8

'Fancied selections.' and 'The Gut File.' Manuscript pages, research notes, tape transcripts, and typescript pages, some with annotations, 1977-1979, undated **Container** 22.1

## Tape transcripts, undated

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Chapters 1-3, typescript (three copies), 19 June 1983 **Container** 22.9

## Chapter 1

Typescript and various copies, 19 June 1983, with manuscript page inserts, 5 October 1983 **Container** 22.10

'Wastebasket revisited,' typescript pages, 19 June 1983, and manuscript pages, 10 July 1983 **Container** 22.11

Chapter 1 inserts, manuscript, 19 June 1983, and Chapter 3 inserts, manuscript, 10 September 1983 **Container** 22.12

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Chapter 4	
Part 1 'To be edited copy,' notebook, 24 August-22 September 1983, and typescript, 24 August-22 October 1983	<b>Container 23.5</b>
'Continued' manuscript and typescript, August-November 1985	<b>Container 23.6</b>
'Wastepaper basket revisited' manuscript pages, July-September 1985	<b>Container 23.7</b>
'Notions for My Memoirs' manuscript, 24 September 1988, and typescript, 29 September 1988, with correspondence, 1988	<b>Container 23.8</b>
	<b>Disk-ID-No.</b>
'Fair Copy.' 7 electronic files: WordPerfect, 1995	1608028P_004, 1608028P_005
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Original pages with inserts and rewrites, circa 1990	<b>Container 23.9-10, 24.1-2</b>
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Third and 'finalish' drafts, corrected typescript pages, undated	<b>Container</b> 24.7
'Fair Copy Photocopy,' undated	<b>Container</b> 25.1
'(Fair copy) Moelwyn version,' with corrections, and correspondence, 1992	<b>Container</b> 25.2
Proof pages with corrections, 'The Welsh version,' and notes, 1992	<b>Container</b> 25.3-4
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'Discarded original text,' manuscript, typescript, and photocopied pages, undated	<b>Container</b> 26.1
'POT's notes,' with manuscript and typescript pages, and correspondence, 1988-1992	<b>Container</b> 26.2
Book cover mock-up, 1992	<b>Container</b> osb 8
Correspondence	
With contracts, outline for Loitering With Intent: Volume II, postcards, and proof pages, 1990-1992	<b>Container</b> 26.3
With sample of French translation, clippings of reviews, and Bookseller magazine, 3 July 1992, 1992-1994	<b>Container</b> 26.4-5, 27.1
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Photographs	
'Book snaps.' Including production stills and snapshots of POT with Princess Diana and others, with correspondence, 1986	<b>Container</b> 27.3
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Publishing agreement, 1992	<b>Container</b> 27.5
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Reviews, 1992-1993 **Container 27.7**

South Bank Show interview, contract, correspondence, filming schedule, and notes, 1992 **Container 27.8**

#### Research

Heinrich der Hohenstaufe by Dietrich Eckart, photocopy (in German), undated **Container 27.9**

'Hunslet,' notes, with manuscript and typescript draft pages, undated **Container 27.10**

'Misc.—M. Starkey—Poem,' notes, 1977, undated **Container 27.11**

'Mother,' notebook, notes, and tape transcripts, undated **Container 27.12**

Notes and correspondence, 1991-1992, undated **Container 27.13**

Wiener Library, correspondence and printed materials, 1987-1991 **Container 28.1**

#### Loitering with Intent: The Apprentice (1996)

##### Manuscript (removed from binders)

pp. 1-389, undated **Container 28.2-3**

pp. 390-778, 1993 **Container 28.4-5**

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pp. 1110B-1296, circa 1994 **Container 29.2**

'Rough typewritten 1,' with handwritten corrections, undated **Container 29.3-5**

'Rough typewritten 2A,' with handwritten corrections, undated **Container 30.1-2**

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Typescript, incomplete, with handwritten insertions, undated **Container 31.1-2**

'Work in progress' typescript, 13 January 1994	<b>Container</b> 31.3-4
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'Fair copy' typescript, July 1995	<b>Container</b> 32.4-5, 33.1
POT's 'final' rewrites on fair copy, undated	<b>Container</b> 33.2
'Newspaper sequence,' manuscript and typescript pages, undated	<b>Container</b> 33.3
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Book cover image in mat, circa 1996	<b>Container</b> osb 8
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- R: Rat in the Skull, Wisdom Bridge Theatre, Chicago, 1985 (two copies); The Relapse, Aldwych Theatre, 1967; Relatively Speaking, Duke of York's Theatre, 1967; The Return of AJ Raffles, Aldwych Theatre, 1976; The Rivals, Theatre Royal, Haymarket, 1966; The Royal Hunt of the Sun, National Theatre, 1964 (two programs); The Ruling Class, Piccadilly Theatre, 1969 **Container** 72.4
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- Gill Branston & Associates--60.6
- Gillis, Kevin--13.11
- Ginna, Robert Emmett--47.8
- Gish, Sheila, 1942-2005--49.5
- Glickman, Dan (Motion Picture Association of America)--41.5
- Global Asset Management Limited (England)--20.9
- Gold, Jack, 1930-2015--3.8
- Goldberg, Sheri (Miramax Films)--41.5
- Goldman, James ("Jim")--49.7
- Goodman, John, 1952- --49.4-6
- Gottlieb, Sydney--44.2, 47.6
- Grade, Lew, 1906-1998--19.1
- Grade, Michael Ian, 1943- --47.9
- Great Britain. Meteorological Office--43.16
- Green, Benny, 1927-1998--49.6
- Greene, Sally (The Old Vic Theatre)--3.1-2, 3.8, 48.3
- Gregory, John--19.1
- Gregus, Diana--19.1
- Griffith, Eva--21.2, 37.5-6, 38.2-3, 70.4
- Griffith, Kenneth, 1921-2006--2.8, 26.5, 47.6, 47.8-9
- Griffiths, Sally (Zakiya and Associates)--47.9, 52.9
- Guinness, Alec, 1914-2000--49.7, 68.7
- Guttenberg, Steve, 1958- --49.4
- Hal Leonard Publishing Corporation--34.3
- Haldi, John (Zarem Inc.)--67.8
- Hall, John--4.10
- Hall, Peter, 1930-2017--48.5, 49.2-3, 49.7
- Hall, Willis, 1929-2005--48.5
- Halliday, Simon (Anscombe & Ringland)--58.5
- Hallinan, Richard--47.6
- Hambling, Brett--48.1
- Hamill, Pete, 1935- --49.7
- Hammond, David--44.2
- Hammond, Keith--3.8
- Hancock, Sheila, 1933- --49.4
- Hansen, Kris (Sofa Entertainment)--69.7
- Hardwicke, Edward and Prim ("Ted and Prim 'Harbottle'")--48.1, 49.4
- Harper, Gerald, 1929- --48.5, 49.5
- Harris, Ralph--48.2, 48.5
- Harris, Rosemary, 1927- --19.1
- Harrow, Gustave--39.9, 40.1
- Hart, Josephine--48.5

- Hartley, Fred and Glory--9.9
- Harwood, Ronald, 1934- --49.4
- Hastings, Max--3.1
- Havelock-Allan, Anthony--49.7
- Hawkins, Doreen--47.8
- Hawkins, Jack, 1910-1973--49.3
- Hecht, Deborah--44.2
- Hedley Saunders, Mrs. F.--49.4
- Hedren, Tippi--48.5
- Heller, Paul (Paul Heller Productions)--39.9, 40.1
- Hepburn, Katharine, 1907-2003 ("Aquitaine," "Nag")--26.5, 49.3, 49.7
- Herring, John--49.4
- Hersh, Rick--57.4
- Hettrich, Darcy (Turner Classic Movies)--69.10, 70.1
- Hickes, Rene--47.8
- Hicks, H. D. (English-Speaking Union of the Commonwealth)--48.5
- Higgins, Michael D., 1941- --47.8, 48.3, 49.7
- Hill, Gladys, 1916?-1981 ("Glades")--47.6
- Hilton-Johnson, Christopher, Jan, and Oliver--2.8
- Hirsch, Barry L. (Hirsch Wallerstein Hayum Matlof & Fishman LLP)--58.1
- Hobbs, Amanda--27.8
- Hobbs, Betty--49.7
- Hobbs, Bruce, 1920-2005--48.5, 49.7
- Hobson, Harold--49.7
- Hodge, John, 1964- --8.5
- Hoffman, Dustin, 1937- --49.3-4
- Hoffman, Gary, 1946- --20.5, 50.1
- Holden, Anthony, 1947- --3.8
- Holdsworth, Christine--47.6
- Holland, Merlin--19.1
- Holroyd, Michael--48.2
- Holt, Hilary ("Larri")--40.1, 44.2, 47.7-8, 48.5, 50.1, 56.1-2
- Honan, Corinna (The Daily Telegraph)--2.11
- Hope, Susan (You Magazine)--26.3
- Household, Geoffrey, 1900-1988--49.7
- Howard, Dorian ("Dori") (Miramax Films)--3.8, 48.2
- Hudd, Roy--49.4
- Hughes, Brian (Connemara Chamber of Commerce)--48.3
- Hughes, Megan (Lionsgate)--57.5
- Hughes, Ted, 1930-1998--49.3
- Hulme, Nick--3.8, 48.2
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- Hunter, P. D. (Vaughan Library, Harrow School)--70.2
- Hurley, Catherine (Macmillan London)--34.3
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- Hutchinson, Philippa--59.6
- Hyde, Byron M.--57.6
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- Ingrams, Richard (The Oldie)--48.3
- Inoue, Mamoru (Dentsu, Inc.)--69.4
- Institute of Contemporary History and Wiener Library Limited--26.3
- Irons, Jeremy, 1948- --49.5
- Isaacs, Jeremy, 1932- (Channel Four)--39.9
- Jackson, Anne, 1925-2016--49.4
- Jackson, Edward (Edward Oliver) ("Ted")--35.3, 35.5, 48.2, 49.4, 49.6
- Jagger, Bianca (Asia Society)--49.5
- James B. Joyce & Co.--48.2, 58.8
- James, Peter (Lyric Theatre Hammersmith)--50.1
- Jamieson, Renee--3.8, 48.3
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- Jefferies, Catherine--44.2
- Jenkins, Claudia (Personal Secretary to Prince Michael of Kent)--49.5
- Jenkins, Gordon--48.5
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- Joel, Bertie (Royal London Society for the Blind)--47.9, 48.5
- John, Elton--48.3
- Johnson, Frank, 1943-2006--48.1
- Jones, Ashley (The Museum Bookshop Ltd.)--47.8
- Jones, Beryl (Ffilm Cymru Wales)--69.7
- Jones, Dedwydd--60.7
- Judge, Edward, 1922- --34.4
- Kashmir Palace (Firm)--47.7
- Kass, Jerome, 1937-2015--14.3
- Katzenberg, Jeffrey, 1950- --41.5
- Katzin, Olga, 1896-1987--47.6
- Kean, Marie, 1918-1993--39.9, 40.1
- Kearns, Niall J.--42.1
- Keene, Sara (Corbett & Keene Ltd.)--48.5
- Keep Films (Firm)--12.10, 49.2, 57.2
- Keevil McIntosh Gibson Limited--58.5
- Kelleher, John (Film producer and director)--19.1, 49.6, 61.5
- Kellogg, Robert K.--49.7
- Kelly, David, 1929-2012--39.9, 40.1
- Kenis, Stephen M. (William Morris Agency)--1.11, 2.5-7, 2.11, 4.10, 7.6-7, 7.9, 8.2, 8.5, 9.12, 9.16, 10.1, 10.5, 10.13, 11.4, 12.16-17, 13.4, 13.16, 14.2, 14.6, 14.10, 14.13, 15.9, 17.4, 17.11, 17.13-14, 18.1-2, 18.6, 19.1, 19.5, 19.8, 20.5, 20.8, 20.12, 26.5, 34.3, 39.8, 40.1-2, 41.4, 44.2, 47.9, 48.1, 48.3, 48.5, 50.1, 53.3, 53.5-7, 57.4-7, 58.1, 59.5, 68.5, 68.10, 69.4, 69.6-7, 69.10
- Kennedy, Ludovic, 1919-2009--48.3
- Kenny, John--47.7
- Kenny, Nicholas--48.2
- Kenwright, Bill, 1945- --19.5
- Kershaw, Richard, 1934-2014 (Lord's Taverners)--47.9
- Kessler, Linda (Esquire)--48.5
- Kett, Thomas--19.1
- Khan, Aleema (Imran Khan Cancer Appeal)--47.9
- King, David, 1943-2016--27.3

- King, Nicola (Coutts & Co.)--57.6
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- Koenig, Kathy (City National Bank)--68.10
- Kolvekar, Shyam K. (Heart Hospital, London)--48.6
- Koontz, Dean R. (Dean Ray), 1945- --13.16
- Korner, Vickie--3.8, 48.2
- Kot, Rick (Hyperion)--34.3
- Kress, Alaric (Munich Botanical Garden)--26.3
- Kueven, Kirsten--26.4, 27.2
- Kureishi, Hanif--17.4
- La Plante, Lynda--49.5
- Lafford, Anita--47.9
- Lambert, Verity--9.7
- Lang, Jack, 1939- (Ministere de la culture, de la communication, des grands travaux et du Bicentenaire, France)--48.2, 50.1
- Lange, Gudrun--26.4, 27.2
- Lapotaire, Jane--49.6
- Latimer, Sue (Artists Rights Group Ltd.)--48.6
- Lavictoire, Nicola (Chesterton Global Ltd.)--59.5
- Lawrence, Philippa, 1938-2015--2.9, 3.8
- Lawson, Lillian--49.7
- Lawson, Wilfrid, 1900-1966--68.7
- Lazarusians Cricket Club--48.1
- Le Mesurier, Joan--3.8
- Lean, Sandra, 1940- --49.5
- Leeming, Jan--49.5
- Lees, Eric (Stoy Hayward & Co.)--4.10, 11.4, 39.8, 40.1, 44.2, 48.5, 50.1, 54.1. 57.2, 59.1
- Lefever, Robert, 1937- --3.8
- Leicester Environment City Promotions--47.9
- Leigh, Andrew (Old Vic)--48.2
- Lennard, Valerie--43.17
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- Lever, Peter (Rochdale Rugby Union Football Club)--47.9
- Levete, Michael J.--48.1
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- Lewenstein, Oscar, 1917-1997--48.5
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- Lewis, Roger, 1960- --3.8
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- Liddell Hart, Basil Henry, Sir, 1895-1970--49.3
- Liles, Grahame--48.5
- Lim, Frederick T. K. S.--59.5
- Lloyd, Olivia--20.12
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- Lodge, Janine--10.5
- Lomath Brothers--57.2
- Lord, Graham, 1943-2015--47.9
- Loren, Sophia, 1934- ("Scicolone")--49.7
- Losey, Gavrik--39.9
- Losey, Joseph--49.7
- Lotos Club (New York, N.Y.)--48.3
- Ludwig, Eugene Allan, 1946- (Covington & Burling)--50.1
- Ludwig, Marla (MGM Music)--17.11
- Lutyens, Sarah (Macmillan London)--26.5, 34.3, 35.6
- Lydon, Martin--49.7
- Lynch, Joseph--9.9
- Mac Aree, Noel--42.1
- Mac Dermott, Felim (Galway Film Fleadh)--52.11
- Mac Liammoir, Micheal, 1899-1978--49.7
- Mac Manus, Rhoda (The Hawk's Well Theatre)--39.9
- MacDonald, Peter James (Seaforth Highlanders' Regimental Association)--48.1
- Machado, Luis Alberto--13.2
- Macmillan London--25.2, 25.5, 26.3, 26.5, 34.4, 34.7
- Macmillan, David (Pan Macmillan)--26.4, 34.3, 34.7
- Macnaughton, Patricia (MLR Limited)--40.2
- Madden, Freddie (Global Visions Limited)--40.2
- Mahon, Martin (Yellow Asylum Films)--19.1
- Malfait, John and Janet--49.5
- Malleson, Miles--49.7
- Malynn, Patrick--19.1
- Mangan, Richard (Mander and Mitchenson Theatre Collection)--34.3, 35.2-3, 36.3-4, 37.7, 38.1, 38.11, 46.12-13
- Mar, Countess of, 1940- --57.6
- Marx, Maxine--48.1
- Mason Hayes & Curran (Firm)--42.1
- McCann, Donald--48.5
- McCartney, Stella, 1971- --3.2
- McDonald, Charles (Premier PR)--17.4, 41.5
- McDowell, Nick (Macmillan London)--26.2-5, 27.1
- McGowan, Rose, 1973- --48.1
- McKay, Malcolm--19.1
- McKeand, Martin--47.9
- McKenna, Siobhan, 1923-1986--39.9, 40.1
- McLane-Iles, Betty, 1951- --19.1
- McLennan, Colin--21.4
- McNeill, Lindsay (Embassy of the United States of America)--68.10
- McShane, Ian, 1942- --49.4
- Meeson, Andrew A.--59.5
- Meola, Jack F. (Amper Politziner & Mattia)--57.5, 68.10
- Merchant, W. Moelwyn (William Moelwyn), 1913-1997--35.6, 43.15, 47.6-7, 48.5, 61.9, 70.4
- Merriam, Joy (Joy Merriam & Co.)--48.1
- Michell, Roger, 1956- --17.4
- Mickelson, Jean M.--47.7-8
- Mickelson, Kathy--48.1
- Middlemass, Frank--48.4

- Miles, Bernard, 1907-1991--49.7
- Miles, Sarah, 1941- --49.4
- Millbank, Mark--48.5
- Miller, Clare (Macmillan London)--35.7
- Miller, Danny (Hirsch Wallerstein Hayum Matlof + Fishman LLP)--58.1
- Miller, Hugh, 1889-1976--49.7
- Miller, Marie--49.4
- Milligan, Spike, 1918-2002--49.3
- Mills, Royce--3.8, 49.5
- Milner, Richard (Macmillan London)--58.1
- Milton, Ernest, 1890-1974--68.7
- Mintz, Israel (Zionist Central Council of Greater Manchester)--47.9
- Mirvish, Ed, 1914-2007 (Old Vic)--49.6
- Mishon, Barry J.--47.9
- Mitchell, Adrian, 1932-2008--49.5
- Mitchell-Hedges, Anna--47.8
- Molloy, Robert, T.D.--47.6
- Monnoyer, George F. ("Fred")--48.2, 49.4
- Montagu, Helen--19.5, 50.1
- Morgan, Nancy Ellen--47.8
- Morrell, Penny--48.2
- Morris, Michael (The Old Vic Theatre)--3.2
- Morris, Tom, 1964- (Bristol Old Vic)--48.3
- Morrison, Martha (Miramax Films)--17.4
- Mortimer, Penelope, 1918-1999--49.4-5
- Mountbatten of Burma, Patricia Edwina Victoria Knatchbull, Countess, 1924-2017--49.4
- Mughal Sheraton (Tajganj, India)--47.7
- Mulcahy, Patricia (Hyperion)--26.4-5, 27.1
- Muldoon, Claire (Hackney Empire Theatre)--47.9, 48.2
- Mullin, Lawrence--19.1
- Mulvey, John L.--44.1, 54.4, 58.8-9
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- Murphy, Carol (Irish Famine Commemoration Fund)--48.2
- Myers, Laurence--2.11 (recipient), 3.1
- Narizzano, Silvio--19.1
- National Film Trustee Company--10.13
- National Theatre (Great Britain)--1.8
- Neal, Patricia, 1926-2010--48.1 (to Salah Bachir)
- Neeson, Liam--41.5
- Neville, John, 1925-2011--68.7
- Neville, Oliver (Royal Academy of Dramatic Art)--47.8
- Newman, Nanette--49.4
- Newman, Paul, 1925-2008--49.5
- Nexus Network--69.4, 69.7
- NiFhatharta, Treasa (Teach Syngé)--48.1 (to Kenneth Griffith)
- Nichols, Dandy--49.7
- Nichols, Luther (Doubleday & Company, Inc.)--9.9
- Niven, David, 1942- --50.1
- Nixon, Simon (Cambridge Union Society)--47.9
- Noad, Tom--3.8, 5.13
- Noble, Peter (Screen International)--48.5

- Norman, Steve (AmeriCares)--47.9
- North, David (Pan Macmillan)--58.1
- Nunn, Trevor--49.4
- Nyman Libson Paul & Co.--47.6, 58.10
- O'Brien, Michael V.--48.4
- O'Casey, Eileen--39.8
- O'Donovan, Fred--3.8, 3.11, 39.8-9, 40.1-2, 48.1-2, 49.5-6
- O'Donovan, Sally Ann--70.4
- O'Toole, Constance Jane ("Jane O'Toole")--68.7
- O'Toole, Kate--2.11, 38.1, 42.11, 44.1-3, 47.6-7, 48.2-3, 48.5-6, 52.11, 58.1, 59.5, 59.10, 60.1
- O'Toole, Lorcan--2.8, 3.8, 5.13, 48.6, 59.6
- O'Toole, Michael (Brown's Hotel, Laugharne, Wales)--49.7
- O'Toole, Pat--3.8, 47.6, 48.1, 48.3
- O'Toole, Patrick ("Pop")--47.6, 48.5
- O'Toole, Peter, 1932-2013 (outgoing)--2.11, 3.2, 7.9, 8.5, 11.7, 13.7, 13.16, 14.2, 14.6, 17.4, 18.6, 19.1, 19.3, 19.5, 20.5, 20.9, 20.12, 21.4, 21.6, 23.8, 26.3-4, 28.1, 34.3-4, 34.7, 35.2-3, 35.6-7, 37.5-6, 38.1, 39.8-9, 40.1-2, 41.10, 42.11, 43.15-16, 44.1-3, 46.15, 47.7-8, 48.1-2, 48.5-6, 49.4-7, 52.8, 53.3-7, 57.2, 57.4, 57.6-7, 58.1, 58.11, 59.2, 59.6-7, 68.5, 70.1
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- Old Vic Theatre (London, England)--2.8
- Oliver, Patrick, 1933-2009--43.17, 47.6, 47.8, 48.2-3, 48.6
- Oliver, W. T. (?)--59.3
- Olivier, Laurence, 1907-1989--49.3
- Olson, Dale C.--47.9
- Orme, Hazel (Macmillan)--26.4, 34.3
- Osborne, John, 1929-1994--19.3, 19.5, 48.5, 57.4
- Owens, Greg--19.1
- Paer, Ronni L.--50.1
- Paige, Elaine (AIDS Crisis Trust)--47.9
- Papoutsakis, Manolis--49.7
- Pardell, Frances--14.10
- Parker, Liz--48.2
- Pearson, Nicholas (Fourth Estate)--47.2
- Pearson, Noel--39.9, 40.1
- Pepper, D. Stephen--47.8
- Percy, Henry, Duke of Northumberland, 1953-1995 ("Harry 'Hotspur')--48.2
- Philip, Prince, consort of Elizabeth II, Queen of Great Britain, 1921- --49.7
- Phillips, Caroline (Evening Standard)--50.1
- Phillips, Leslie, 1924- --49.4
- Phillips, Sian, 1933- --3.8, 57.2
- Pick, Charles--26.3, 34.3
- Pick, Martin--37.7, 48.3
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- Pierson, Heldring & Pierson N. V.--18.2
- Pigott-Smith, Tim--48.2
- Pinter, Harold, 1930-2008--49.3
- Pizzey, Jane (Macmillan London)--34.3
- Planco, Johnnie (William Morris Agency)--3.8, 19.1, 48.3, 50.1, 58.9, 68.5, 70.1
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- Playfair, David--26.3
- Plowright, Joan--48.5



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- Powell, Henry (I-Spy Tours)--47.9
- Powell, Robert William ("Bob")--47.6
- Pringle, Bryan, 1935-2002--49.5
- Pringle, John (Consolidated Productions Limited)--40.1
- Prout, Len--47.3
- Quarmby, Kevin A.--3.8
- Raidio Teilifis Eireann--39.8, 40.1-2, 48.5
- Raskin, Lawrence--47.9
- Rattigan, Terence ("Terry")--49.7
- Ray, Andrew, 1939-2003--49.4
- Redgrave, Vanessa, 1937- --39.8, 48.6
- Redington, Michael--2.5-6, 4.9-10, 21.4, 26.5, 41.10, 49.4-5, 50.1
- Rees, John (Harrow Development Trust)--70.2
- Reisz, Karel--48.5
- Rhombert, Vince (Public Theatre of Greater Fort Lauderdale, Inc.)--47.9
- Rhymes, Rupert (Society of London Theatre)--41.10
- Rice, David G. (Leukaemia & Cancer Children's Fund)--47.9
- Richards, Alun, 1929- --47.6, 47.8
- Richards, Keith, 1943- --49.4
- Richardson, Ralph, Sir, 1902-1983--49.7
- Rickards, Jocelyn, 1924- --47.8, 49.5
- Ringling, Jean (Al Ringling Theatre)--47.9
- Roberts, John (Stratford Memorial Theatre)--49.2
- Robinson, Chris (Telluride Film Festival)--58.1
- Robinson, Christopher (University of Bristol Theatre Collection)--35.6
- Robinson, Sugar Ray, 1920-1989, and Millie--48.4, 49.3
- Rogers, Ginger, 1911-1995--48.1 (to Salah Bachir)
- Rohr, Tony--47.8
- Roose-Evans, James--19.9
- Rose, Mitchell--47.9, 48.2, 50.1
- Rout, Jackie--3.8
- Royal Theatrical Fund (Association)--48.1
- Rozner, Gina (Macmillan London)--35.7
- Rubinstein, Felicity (Macmillan London)--26.2-3, 26.5, 27.13, 48.5
- Rush, Richard, 1930- --47.6
- Russell, Charles (Charles Russell & Co.)--8.10
- Russell, Dudley--21.4
- Sarah, Duchess of York, 1959- --49.5
- Sasage, Shoji (Dentsu Inc.)--69.4
- Savannah (Ga.) Film Festival--48.3
- Schenbaum, Gail (WitzEnd Productions)--50.1
- Schmidt, Leah (Lemon Unna & Durbridge Limited)--48.1
- Scofield, Paul, 1922-2008--3.8, 49.7
- Scott, Angus--3.8
- Scott, Dora ("Dee")--3.8, 4.10, 47.7, 48.2, 48.4
- Screen Actors Guild Producers Health Plan--68.5
- Seader, Richard--39.8
- Sée, Denise--8.10, 42.1, 47.6, 49.2, 49.7, 57.2, 58.6
- Semple, David (Thorn EMI)--39.9, 40.1
- Sewell, Brian--48.5, 49.4

- Shah, Tahir--48.1
- Shaw, Bernard, 1856-1950--35.3
- Sherak, Tom (Academy of Motion Picture Arts and Sciences)--49.4
- Shergold, Brian--58.1
- Sherrin, Ned--2.8, 3.8
- Sheth, R. K. (Ravi K.)--48.2
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- Silverstone, Alicia--49.5
- Sim, Alastair, 1900-1976--49.3
- Simkins, Michael (The Simkins Partnership)--11.4
- Simpson's-in-the-Strand--41.9
- Sinclair, Andrew, 1935- --48.5
- Sinden, Donald (Royal Theatrical Fund)--48.1
- Slattery, J. M.--59.8
- Smith, Carey (Macmillan London)--34.3
- Smith, Greg (Elstree Company)--40.2
- Smith, Peter--47.8
- Snapes, Michelle (National Film Archive)--48.5
- Snell, Gordon--49.5
- Society of Authors (Great Britain)--8.10, 12.10, 39.8-9, 40.3
- Solomkina, Svetlana--18.1
- Sone, Kyoko--69.4
- Spacey, Kevin--49.4
- Speed, Sasha (Coutts & Co.)--57.6, 59.5
- Spencer, Charles Spencer, Earl, 1964- --48.1, 49.4-7
- Spencer, Edward John Spencer, Earl, 1924-1992 ("John")--49.4
- Spencer, Raine--49.4-5
- Spiegel, Sam--49.7
- St. Johnston, Lady [Charlotte]--3.8
- Standing, John, 1934- ("Bletchley")--47.6, 47.8
- Standing, Sarah--54.1
- Stavis, Barrie--47.8, 48.2
- Steele, Tommy--49.4
- Stetler, Karen (Criterion Collection)--58.1
- Stevens, George, Jr., 1932- (American Film Institute)--49.6
- Stevenson, Adlai E. (Adlai Ewing), 1900-1965--48.5, 49.7
- Stevenson, Wilf (British Film Institute)--47.9
- Sting (Musician)--49.5-6
- Stone, Norman--14.2, 19.1
- Stone, Philip, 1924-2003--48.1
- Stoy Hayward & Co.--2.6-7, 4.10
- Strahan, David J. (Barretstown Gang Camp Fund Ltd)--48.1-2
- Sturridge, Charles--8.2, 9.2, 49.4
- Styler, Trudie--49.5-6
- Suzy Vaughan Associates, Inc.--12.15
- Swift, Clive--49.4
- Takashima, San (Nexus Network)--69.5
- Tallman, Frank G. (Tallmantz Aviation, Inc.)--49.7
- Tant, Russell B.--48.5
- Tarbuck, Jimmy--3.8
- Terry, Nigel--49.5

- Thant, U, 1909-1974--49.3
- Thaw, John, 1942-2002--49.4
- The Friends of the British Theatre--4.10
- The Oldie (London, England)--48.3
- The Spectator--41.5, 47.9
- Thomas, D. D. ("Uncle Dai")--49.7
- Thomas, Jeremy--10.13
- Thompson, Peter (Peter Thompson Associates)--2.11, 3.1
- Thorburn, Cliff (Essex Association of Boys' Clubs)--47.9
- Tickner, Martin--47.9
- Tisdall, Ben--41.9
- Todoroff, Tom, 1957- --35.3
- Tomasin, Jenny--3.8
- Towb, Harry, 1925-2009--49.5
- Toye, Wendy, 1917-2010--2.8, 3.8
- Tracy, John P. (Saint Lawrence O'Toole Rectory)--48.5
- Travers, Ben, 1886-1980--49.3, 49.7
- Trevor-Roper, H. R. (Hugh Redwald), 1914-2003 ("Lord Dacre")--26.3
- Trussell, Samuel (Thomas T. Anderson & Associates)--9.9
- Tufano, Jason (Cineserve)--58.1
- Tunnicliffe, Neil (Kingswood Press)--48.2
- Turner Classic Movies (Firm)--41.5
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