A

Plays and Sketches for the Stage, Radio and Television

A1 ROSENCRANTZ AND GUILDENSTERN ARE DEAD 1967

a. First edition, Faber and Faber (1967):

Rosencrantz | and Guildenstern | are Dead | by | TOM STOPPARD | FABER AND FABER | 24 Russell Square | London

96 pp. Signed [A]^{8} B–F^{8}. 20 × 12.0 cm. Dust jacket 41.2 × 20.5 cm. Hardback, blue cloth; down spine in gold: 'ROSENCRANTZ AND GUILDENSTERN ARE DEAD · Tom Stoppard Faber'. End papers. Dust jacket blue and pink separated by off-white line on outside and spine, off-white with black lettering on back and flaps; on blue portion of outside front: '[*in black*:] ROSEN- | CRANTZ | and | GUILDEN- | STERN | are DEAD'; on pink portion of outside front: '[*in black*:] by Tom | Stoppard'; on outside back, listing of 'some Faber Plays'. Front flap below title [in black:] three paragraphs on the play. The first paragraph describes the stage history of the play, the second and third quote from performance reviews by Ronald Bryden in *The Observer* and Harold Hobson in the *Sunday Times*. Below these paragraphs, the price is indicated: 18s. Back flap is an account of Christopher Hampton's *When Did You Last See My Mother?* followed by a note on where to obtain from the publishers 'a list of Poetry and Plays'.

Published 4 May 1967 (L accession 10 APR 67). DLC copyright registration 13 November 1989. [PA 471–321]). 1500 copies. On verso title page: copyright and performing rights statements, '*First published in mcmlxvii* | *by Faber and Faber Limited* | *24 Russell Square London WC1* | *Printed in Great Britain by* | *Latimer Trend & Co Ltd Plymouth* | *All rights reserved*',

Contents: [1] half title: 'ROSENCRANTZ | AND GUILDENSTERN | ARE DEAD'; [2] blank; [3] title page; [4] as above; 5–6 details of the first performance at Cranston Street Hall, Edinburgh and the first professional production at the Old Vic Theatre, London; 7–96 text.

Note one: Reprinted in May 1967. Cloth edition bound by A.W. Bain.

Note two: In his 'Author's Note' to the Arion Press Limited Edition of *Arcadia*, Stoppard comments on the 'moment' that he received his 'first published play. It was in boards and the boards were important. *Rosencrantz and Guildenstern Are Dead* was about as slim as a hardback could be, but it was a proper book.

A paperback would not have felt the same. In fact, I received the wrapper before I received the book. The wrapper was pink and blue, with handsome lettering and no illustration. Faber and Faber plays have changed their livery many times since then, but I think the style of '67 (and my pink-and-blue wrapper particularly) is still the most attractive to have been produced by that house' (v–[vi]).

Note three: Jacket and typeface design by Berthold Wolpe. A memorandum in the Faber archives dated 8 February 1967 comments that 'The proofs very heavily corrected and we have had to ask for a complete revise but these should *not* be sent to the author'. The proofs arrived at the publisher's four days previously.

Note four: Stoppard is quoted in Hayman as saying that at the Edinburgh Festival 'fringe' 'The play was done in a church hall on a flat floor so that people couldn't actually see it. There was no scenery, student actors. The director didn't show up. Someone else filled in. I turned up for thirty-six hours and tried to put a few things right. … I added a scene. Laurence Olivier pointed out that the section in which they're asked by Claudius to go and find Hamlet after he's killed Polonius ought to be in the play. So I went off and wrote that' (Hayman: 12, 8).

Note five: The first production, in a slightly shortened form, was by the Oxford Theatre Group in the Cranston Street Hall, Edinburgh, 24 August 1966 as part of the 'fringe' at the Edinburgh Festival. Directed by Brian Daubney with David Marks as Rosencrantz and Clive Cable as Guildenstern. The first London production was at the Old Vic Theatre by the National Theatre Company on 11 April 1967. The director was Derek Goldby with John Stride as Rosencrantz and Edward Petherbridge as Guildenstern. The first New York production, also directed by Goldby, was at the Alvin Theatre, 16 October 1967. For the Lord Chamberlain's Reports (written by C. D. Heroit) for the Cranston Hall performance and for the National Theatre, London production of June 1967, see *Appendix Three*.

Note six: Stoppard received £150 in advance and 10 per cent on sales.

Note seven: Wachs collection has 'Uncorrected Proof Copy' in stiff grey paper covers. There are corrections throughout but the pagination remains the same. For example, a stage direction is repeated twice on p. 8.

Note eight: Stoppard submitted the play to the BBC in the Autumn of 1965. Nicholas Bethell commented, 'not my sort of play at all. There are a few good, striking lines, but I found the script in general long, wordy and rambling. The play seems to have run away with itself'. Bethell adds, 'As it stands, it must last three hours and it would have to be cut in half for Third [Programme] to consider it. I don't think it's on' (WAC, 7 October 1965). In another memo dated 11 May 1967, there is the note: 'Script returned to author at his request on Monday 15 November 1965 for revision […] Nothing further heard'.

Note nine: Various drafts and typescripts now at HRC: see for instance box folders 23.11.24.1 etc.

b. First edition, reprinted as paperback (1967):

96 pp. Signed [A]^{8} B–F^{8}. 19.4 × 11.8 cm. Title page as for first edition. As cased edition except for endpapers, paper cover with wraps, and price '6s 6d net'. Front, back wraps and spine same as for dust jacket. Imprint details the same.

Published 4 May 1967 (L accession 10 APR 95). DLC copyright registration 4 May 1967. [PA 6841]). 4000 copies. Paper edition bound by Latimer Trend Plymouth.

Note: According to the Faber archives, there is also a small cloth edition reprinting 26 March 1968, 1000 copies in reduced size (not seen). Richard Corballis in his *Stoppard: The Mystery and the Clockwork* (Oxford and New York: Amber Lane Press and Methuen, 1984) writes: 'The oft-repeated claim that *Rosencrantz and Guildenstern Are Dead* went into a second edition in 1968, for example, refers to the change from a paper-covered edition to a paperbound one and not to the change in the text, which took place the year before' (190).

c. Second edition (1967):

92 pp. Signed [A]^{8}B–F^{6}. 19.7 × 12 cm. Two free endpapers. Title page as for first edition. As paperback reprint of first edition, paper covers with wraps, and price '6s 6d net'. Front, back wraps and spine the same.

Publication details (L purchased 30 APR 1995). On verso title page: 'First published in May mcmlxvii | by Faber and Faber Limited | 24 Russell Square London WC1 | Reprinted in May mcmlxvii | Second edition October mcmlxvii | Printed in Great Britain by | Latimer Trend & Co Ltd Plymouth | All rights reserved | All professional inquiries in regard to this play shall | be addressed to Fraser & Dunlop (Scripts) Ltd, 91 | Regent Street London W1 | © 1967 by Tom Stoppard'.

Contents: [1] half-title; [2] blank; [3] title page; [4] as above; 5–6 performance details; 7–92 text; [93–96] blank.

Note: There are extensive textual changes and typographical changes between the first and second editions. For instance, at the conclusion of the first act in the first edition, the direction 'a fade-out. That is to say … and fading light' is not in the second edition. There are also considerable changes in the third act and a totally revised ending with a speech by Horatio instead of the stage direction found in the first edition. Some of these changes are discussed in 'Appendix One' of Tim Brassell, *Tom Stoppard: An Assessment* (New York: St Martin's Press, 1985: 270–271).

d. Faber reprint [1969]:

Title page as for second edition.

92 pp., 2 leaves. 18.4 × 11.7 cm. Price given inside paperback back cover is £0-35 and the cloth bound edition is 18s. Verso half-title '*by the same author* | THE REAL INSPECTOR HOUND'. Inside back cover gives details of three Stoppard plays and outside back cover lists 'SOME FABER PLAYS IN PAPER COVERED EDITIONS'. Front cover multicoloured, divided into pink section with black lettering, below which is a black and white photograph of Rosencrantz and Guildenstern in huge barrel, and vertical blue section to right, separated from other sections with white rule; in downward white lettering: 'FABER paper covered EDITIONS'; down spine: '[*in black*:] Rosencrantz and Guildenstern are Dead [*in pink*:] • [*in black*:] Stoppard [*in white*:] FABER'.

Band on front paper cover describes this text as 'FABER paper covered EDITIONS'. This was also reprinted in 1971, 1972 and 1974. The 1974 reprint is '*Printed in Great Britain by* | *Jarrold and Sons Ltd, Norwich*' and priced at 50p. Verso half-title lists seven Stoppard titles. Front cover white with '[*in black*:] Tom Stoppard | [*in blue*:] ROSENCRANTZ | & GUILDENSTERN | ARE DEAD'; below title, black and white photograph of Rosencrantz and Guildenstern in huge barrel; downward grey lettering to right: 'Faber paper covered editions' separated by grey rule; down spine: '[*in black*:] Rosencrantz and Guildenstern are Dead [*in grey*:] • [*in black*:] Stoppard [*in white on blue background*:] FABER'. Inside back cover provides details of two Stoppard plays for radio and *Lord Malquist and Mr. Moon*; outside back cover lists five Stoppard plays.

Publication details. On verso title page: '*First published in May 1967* | *by Faber and Faber Limited* | *24 Russell Square, London WC1* | *First published in this edition 1968* | *Reprinted 1969* | *Printed in Great Britain by* | *Latimer Trend & Co Ltd Whitstable* | *All rights reserved* | *SBN 571 08182 7 (FPCE)* | *SBN 571 08109 6 (Cloth)*' followed by copyright, performing rights statements, and conditions of sale.

Note one: This is a small cloth and paper version.

Note two: L also has a 1971 reprint. Faber archives record a reprint for 23 February 1972, 20,000 copies; 17 February 1976, 50,000 copies; 30 November 1977, 50,000 copies.

Note three: Faber records indicate for 1 January 1973 under ISBN 9780571081820 the twenty-seventh to thirty-fourth print runs. The thirty-first print run had 7000 copies; the thirty-second had 8071; the thirty-third had 5000; and the thirty-fourth had 4000. There is a 1980 Faber edition (ISBN 0 571 08182 7) priced at £1.80 and a 1991 Faber paperback (ISBN 0571 08182 7) at 2000 copies, priced at £5.95. According to verso title page, 1999 reprint, 'This