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David Gateley
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change + expand

I need to meet
you as soon as
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to discuss
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you
with
your
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Tom

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Daniel Goldberg, MD
Fulham

Laurence Korwan MD -
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MD FACS, FRCS

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INTERNATIONAL FAMOUS AGENCY, LTD.

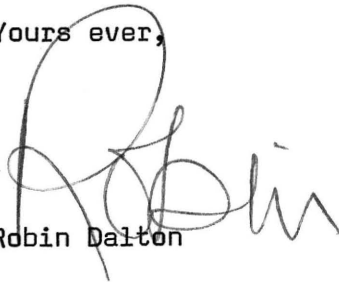
7th February, 1975

Mr. Maurice Rowdon,
5 Tamworth Street,
London, SW6 1LB.

Dear Maurice,

I think really the only sensible thing is to send all these back to you for the time being.

Yours ever,

A handwritten signature in cursive script, appearing to read 'Robin Dalton', written over the typed name.

Robin Dalton

enc.

THAMES AND HUDSON LTD

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30-34 BLOOMSBURY STREET LONDON WC1B 3QP



24th October 1974

Maurice Rowden, Esq.,
5, Tamworth Street,
London, SW6.

Dear Maurice,

DIAGHILEV

I am returning to you herewith the two copies of your outline of "The Indian Crucifixion" which you sent me some weeks ago. I am afraid that we feel unable to make you an offer at this stage.

On account of royalties due to you under the contract for "Diaghilev" you have received the total sum of £1500.00, £500.00 of which is on account of royalties earned on an American edition, which, however, in the absence of a final manuscript, we were not able to settle so far. In addition we paid you £75.00 for expenses on November 7th 1973.

Since you have now received in advance all that you can have under the contract, we feel that it is not unreasonable to expect you to produce a reduced and publishable manuscript before further payments are made. I want you to know though that we are prepared to pay you another advance against royalties once a publishable manuscript is in our hands. Perhaps I should remind you of Stanley's letter to you where he thought it would be necessary to cut the manuscript to 30,000 - 35,000 words.

In great haste, and with all good wishes,

Penelope Britten, pp
Mrs. Eva Neurath.

Dictated by Mrs. Neurath, but due to her departure, unable to be signed by her.

P.B.

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30-34 BLOOMSBURY STREET LONDON WC1B 3QP



EN/PB

3rd February 1975

Maurice Rowden Esq.,
5 Tamworth Street,
London SW6.

Dear Maurice,

DIAGHILEV

We would like to know what progress you have made with the manuscript since you took it back in July of last year.

Yours sincerely,

Eva Neurath

~

11729-5411
3355
Job
Cabin
Tours

Denton Hall & Burgin

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Hong Kong Office
1001 Hutchison House
Harcourt Road, Hong Kong
Tel: 5-261065
Telex: 65750 DHB HX

HMF/PC

5 October 1981

M Rowdon Esq
Casa Compardi
San Gimignano 53037
Siena
Italy

Dear Mr Rowdon

Thank you for your letter of the 13th ultimo, which arrived whilst I was away from the office on vacation.

I have asked someone in our Entertainments Department to look at the position relating to Creepy Weepy Corporation Inc.

I have been advised that it is somewhat difficult from the correspondence to assess the exact relationship between you and your literary agent and Creepy Weepy Corporation Inc. It seems clear, however, that in consideration of the advance you wrote a book based on a story outline provided by the Creepy Weepy Corporation.

Carol Smith in her letter of the 18th August states that the project has now apparently gone dead so that the prospects of your negotiating a contract with Creepy Weepy Corporation seem negligible particularly as the agreement does not appear to have been signed. Incidentally, the copy of the agreement was not enclosed with your letter and we have obtained a copy from Curtis Brown Limited.

In the circumstances, therefore, it looks as if it may be sensible for you to retain the advance that has been paid on the basis of a claim for quantum meruit. You will appreciate that this advice is somewhat unsatisfactory. I suggest that when you are in England next that we should talk about the matter further in case there is sufficient information available to enable you to take proceedings. It would however clearly be very speculative to take proceedings against a New York Corporation. Another course of action may be to contemplate

/...

2...

instituting proceedings in America but again you will be faced with the costs of instituting proceedings with no guarantee as to the outcome.

We have written to the Ramana Health Foundation with regard to the insurance claim and I will let you know as soon as I hear anything further.

I have heard nothing further in respect of the Temple Gothard claim on Portslade Productions Limited up to the present time.

Yours sincerely



Howard M Field

CURTIS BROWN

LIMITED

1 Craven Hill London W2 3EP

Telephone 01-262 1011

G-VII 27.

Dear Naumen,

Think about that contract; could you authoritatively
firmly say, and be a copy - the Creepy Wacky Inc.
I would like, without names or mach'drill, to put
deposit a copy with the Society of Writers. I would
have this contract to survive in any form to longer.

(any y- & Wally.

Best wishes,

Y
to
Ple

P.S. I shall have read Re Wally very soon.

A MEMBER OF THE CURTIS BROWN GROUP LONDON SYDNEY NEW YORK

Directors Richard Odgers (Chairman) Michael Shaw (Managing Director) Diana Baring Andrew Best
Felicity Bryan Peter Murphy Kathleen Nathan Graham Watson George Webster

Telex 261536 Cables Browncurr, London W2 Registered Office address as above Registered in London 1030815

Casa Campædi
San Gimignano 53037
(SIENA)
Italy
21.7.1981

VENDETTA

Dear Carol,

I have your letter of 22 June.

Back in July of last year we discussed a contract with the Creepy Weepy Corporation for VENDETTA in which the Corporation required me not only to sell my copyright outright but to forego all 'moral rights' as author (if such is possible) and even any claim to authorship.

I told you at that time that any agent who presented his clients with such a contract was in my opinion putting the clock back a hundred years, besides putting himself in some professional danger.

There was also the fact that you yourself owned the Creepy Weepy Corporation together with an ex-lawyer in Los Angeles, and could not therefore present yourself as a disinterested party or agent in the proper sense. I found myself in the position of having no one to negotiate for me.

However, you told me that the copyright clause was not your invention but that of your lawyer-partner in the Corporation. He had insisted, you told me, that copyright ownership was essential in the case of a book series. This, I pointed out, was rubbish. You were inclined to agree and said that a new contract would be sent to me which would look after all the points I had mentioned, and meanwhile I was to write the novel in two months, by the end of September, as this was required by Fontana Books. I would receive the first advance, and the revised contract, within days of my returning to my Italian home. I did complete the book by the end of September but no advance or contract arrived. I received a new 'draft' contract in February 1981 together with the first advance, and you promised the final printed contract 'shortly'.

This has now reached me with your letter of June 22. But in it I am still required to sell my copyright outright. The percentages, I notice, are considerably below those mentioned in the first contract, before I set out to write the book, and they are considerably below what is generally accepted today. The subsidiary rights divisions

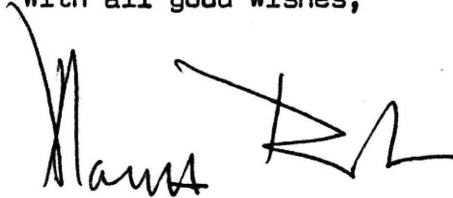
are appallingly disadvantageous to the author. And despite the fact that I am required to sell my copyright I must sign a warranty. That is, I must protect the Creepy Weepy Corporation in all its dealings though I have no control over those dealings and no rights or claims on my own work. I could indeed get myself into serious difficulties by signing such a warranty, without the smallest action on my part.

Moreover, I know nothing of the Creepy Weepy Corporation's agreement with Fontana Books and Bantam Books, and it is surely essential that I should know what contractual arrangements the Corporation has made with these firms when it touches on my work. What you have told me in the past of the Creepy Weepy Corporation has been disquieting. You described your lawyer partner to me as a 'hustler' and, later, a 'killer'. You told me that the final contract had been delayed because you had had a disagreement with him. And you told me that you had succeeded in removing him from the Corporation—there was some matter of an even more powerful gentleman in New York making financial threats in his direction (presumably a greater 'killer').

Frankly, Carol, I do not like the smell of the Creepy Weepy Corporation and believe that if such companies gain an element of control in the book industry it will be a bad day for publishers and authors and their agents.

I realise you provided me with the story line for [€]VENDETTA and of course some adjustment of my royalty must be made to allow for that but I must ask you, when the final draft of the book is complete, to sell it in the ordinary way and repay the Corporation from the new advance.

With all godd wishes,

A handwritten signature in dark ink, appearing to read 'Maurice Rowdon'. The signature is stylized with a large initial 'M' and a long horizontal stroke extending to the right.

Maurice Rowdon

Copy:
Susan Watt, Fontana Books.

FURTHER

MATERIAL

CAROL SMITH

↑

"VENDETTA"

MAHLER at the Arts

'It happened that a few weeks ago I read the script of MAHLER by Maurice Rowdon and reported that while a play for two characters was generally very difficult to put over, this play, though it had a few "contrivances," ran very smoothly, had great zest, a delight in its two characters, and a feeling of rapture for the music that enslaved them . . . a moving play . . .'

THE JEWISH CHRONICLE Feb 23

'Anne Mahler, the daughter of the composer, will not be going to see MAHLER, the new play about her father by Maurice Rowdon . . . 'I know the play,' she said. 'Mr. Rowdon sent it to me some time ago and I sent it back as being beneath discussion. I am scandalised that anyone should put it on.'

THE TIMES Jan 31

'MAHLER covers an infinity of time, during and after the characters' lives . . . Alma sits and faces death with the screaming of a jungle cat . . . the assurance of the young woman who knows that she is secure socially and attractive physically Edith Macarthur handles beautifully.'

THE STAGE Feb 22

'Kit Surrey has designed a structure of wood and gauze that takes John B. Read's evocative lighting well . . . As Mahler Vladek Sheybal nicely understates the 42 year old honeymooner with a book in his hand.'

THE TIMES Feb 15

'Edith Macarthur is very much all-woman, beautiful to look at, graceful in stature and good to hear. Vladek Sheybal is cunningly self-effacing as Mahler, the man who is not of this world but who has to live in it . . . I see that Mahler's daughter Anna, having read the script of this play, described it as inept. It isn't.'

THE EVENING NEWS Feb 15

Maurice Rowdon

44 Brookwood Road London SW18 5BY U.K.

tel: +208.874.5361

e-mail: rowdoxy@aol.com

Marianne Velmans
Transworld publishers
61-63 Uxbridge Road
London W5 5SA

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Will cup
Whim
11.09.04
Wh.
1 Cling
1986

FORWARD TO THE DEATH

Dear Marianne Velmans

I have your letter of the 10th. You say you ought simply to have written me that you don't publish that kind of book. This would certainly have got the thing off your desk, which I believe was your only concern.

But the fact is that you knew perfectly well what kind of book was coming to you because it came to you at the request of your husband, who works at Random House.

The story began when Chrissy Iley at the Sunday Times told your husband at Random House exactly what the subject of my book was.

She told him that she thought that this exactly the right time -- after so many WW2 commemorations and adventure stories about it -- for a book that demolished that war as an idle and frivolous myth.

Your husband was interested and told her to have me send it to you, and to speak to you about it when she could. In all good faith Chrissy passed this message on to me.

Yet you make no mention of her --- nor to the fact that my letter accompanying the script clearly said that I was sending it after being instructed (so to speak) to do so by Chrissy.

such a book -
was
provided
so many lies.
though
wastfully
rough
a fatuous myth.
ever a senseless act
from top to bottom a pointless myth

5 Tamworth Street London SW6 1LB Tel: 01.385 4003

The Society of Authors
84 Drayton Gardens
London
SW 10 9SD

28.1.1975

Dear Sirs,

Some years ago my ex-agents Bolt and Watson negotiated a contract with Maurice Temple Smith Ltd for a non-fiction book to be written by me and called MONASTICISM. Temple Smith was due to pay my agents £1000, £750 on signature and £250 on the pre-sale of the American rights. The contract stated that if within three months no American publisher had made an offer, Maurice Temple Smith and I would discuss another subject, and agree on another book. The £750 was paid to my agent.

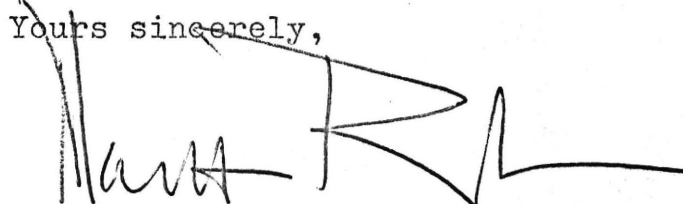
Maurice Temple Smith wished to negotiate MONASTICISM in the States himself, and failed to persuade a publisher to participate (this was my first synopsis, incidentally, not to find an American publisher). During his efforts to sell the book in the States he asked me to produce new synopses repeatedly, and in all I produced four or five before he was satisfied, despite the fact that he had signed the contract on the basis of my first synopsis, which was over ten thousand words in length.

The time came to drop MONASTICISM, as per contract, and I then made several suggestions for a new subject, none of which interested Maurice Temple Smith, who stated in a letter to me that he would be happy to withdraw from the contract.

My agent subsequently submitted to Temple Smith on my behalf two completely new synopses on very different subjects---one an in-depth study of an Italian village (the degree of saleability of my Italian books was well known to Temple Smith) called A TUSCAN VILLAGE, and a book of ideas based on two or three hundred pages of notes called THE INDIAN CRUCIFIXION. I cannot of course plan, research and write new books more than once or twice a year. I also put forward the idea of writing a book on Michelangelo, and Isabella d'Este, but Temple Smith said that unless they were in-depth studies they were outside the scope of his list. Yet A TUSCAN VILLAGE and THE INDIAN CRUCIFIXION were in-depth, and books requiring much work, not picture-book 'quickies' of the kind I sometimes write for Weidenfeld.

Maurice Temple Smith now feels that he must be repaid the money in instalments, and he is preparing to go to law to achieve this. My ex-agents are sending you a copy of the contract by separate cover. I would be glad of your advice.

Yours sincerely,



Maurice Rowdon

23.3.1975

Dear Mr Sheil,

You are receiving by separate cover from Weidenfeld my LEONARDO, and from me THE FALL OF VENICE and A ROMAN STREET. This is a lot of Italy but since I've lived there most of my adult life and still do it seems apt. I enclose now a breakdown of my published things.

David Bolt and I were always, and remain, good friends, and we divided because he no longer understood what I was trying to do as a writer. He is an excellent agent but we both felt the need of a break---and any disagreements we had over contracts and procedure were only symptomatic of the other thing.

Yours sincerely,

Maurice Rowdon

PROJECT

Isabella d'Este Marchioness of Mantua

by J. Cartwright 2 vols

N. Y. DUTTON (1903)

Luce Beltrami Documenti e memorie

...
...
...
...
...

maurice temple smith

ts

Maurice Rowdon Esq
5 Tamworth Street
SW6 1LB

6 February 1975

Dear Maurice,

Thanks for your letter of 4 February. While I'm very anxious to get this matter cleared up quickly I certainly don't want to do so in any atmosphere of ill will so do let me try and straighten out one or two of the misunderstandings that seem to have arisen.

You have, it is true, put forward two specific projects in A TUSCAN VILLAGE and the INDIAN CRUCIFIXION. but for the reasons I explained at the time neither of these seemed to be a possibility for my own list. After that we had a talk here in which I gathered quite clearly that you did not want to commit yourself to a longterm project but would much prefer to find a short-term project with some other publisher from which the £750 advance could be repaid to me. This would leave you in exactly the same financial position as if you had written the book for me and, as I said at the time, it isn't possible for me to offer any short-term project of this kind because this clearly means a heavily illustrated book of a type which I am not publishing. I had a very clear impression that the dilemma was quite simply that at present you did not want to enter into any longterm project, other than the two books which you suggested and which I was not able to commission. I also understood that you were in fact offering one or two shorter ideas for illustrated books for other publishers, but nothing definite seems to have come of that.

You say in your last paragraph that you feel I want to withdraw from the contract without discussion. Believe me, I've no wish to do this. The project has in fact collapsed simply by the inability of any of us to find an American publisher and that was certainly not through want of trying on my part. I spoke to dozens of publishers (literally dozens)

/Contd...

and submitted the synopsis to a number of them, all without success. You said then, and I quite understand the force of this, that it would not be financially possible for you to go ahead and write the book without American support. If it had not been for that difficulty, what was there to stop you writing the book at any time during the four years since we first signed the agreement? Certainly nothing on my side: I would have been very happy to have received the typescript at any time and to have offered the complete book in America.

The business of date is really central. The agreement was made in March 1971 and specified delivery by 1 August 1972. Nothing said or done on my side prevented the book being written by the contractual date. As I understand it, it was purely and simply that you were unwilling to go ahead without an American publisher, and that situation still persists. That being so, I must take it - and indeed you have said this - that you cannot now see your way to writing the book at all.

I'd like you to see things a bit from my point of view. I have lost the use of this money for almost four years, during which time the interest charges have eaten up well over half of it and its buying value has also been reduced by around a half. Even if you repay the money tomorrow, I will have lost three-quarters of its value purely due to the passage of time. On your side, you will have had the interest-free use of the money, which means in effect that I will have paid you something like £300 outright in interest. I must confess that I feel personally very hurt that you should want to make so many difficulties in acknowledging that the money must now be repaid. The facts, surely, are very simple: you contracted to write a book by 1 August 1972. For reasons which had nothing whatsoever to do with me you decided that it was not possible to write the book. For eighteen months I have held back, making repeated attempts to find ways of dealing with the question but you are not able to offer me a project that I want

/Contd...

8.5.1975

Dear Felicity Bryan,

It was a pleasure meeting you yesterday and I enclose THE ITALIAN SKETCHES which you asked for and THE FALL OF VENICE.

I also enclose the first chapter of the proposed new DIAGHILEV which I aim to make between 65000 and 75000 words.

The other immediate book deal I am concerned about is the one I mentioned about DOGS. Werner Schmid is as you may know the most enterprising theatre producer and showman in the German speaking world. He has asked me to write a book on a group of dogs who can talk and add up faster than we can, and Werner will do all the work of selling the project to publishers world wide. He is offering me 15% of all he gets, and wants a two page contract as soon as possible. All this concerns another matter too called Cosmic Nourishment but I won't go into that as well: but if Werner goes into an enterprise---as he decided on a hunch to turn Uri Geller into a world name---we need have no fears.

All this seems to be assuming that we are already in business together but I hope this is so as I feel very much OK with you.

Yours,

Maurice Rowdon

6.5.1975

DIAGHILEV

Dear Eva,

I believe a letter has been written to Messrs Bolt and Watson about this book. As you know, they are no longer my agents. Though I appreciate that they negotiated the contract I cannot believe in their powers to be helpful in any way. It was indeed mainly on account of their handling of DIAGHILEV in my absence last year that I left them.

Robin Dalton who took over my book affairs temporarily has for some time been negotiating with other book agents on my behalf, and the matter should be settled in the next few days. Then I hope that we shall reach an agreement satisfactory to both of us.

Yours,

Maurice Rowdon

1.11.1974

Dear Mr Savory,

Before me is a filmscript based on Jean Rhys's novel GOODBYE TO MR MACKENZIE written by Harold Becker and Mark Smith, and the property of Keep Films, 5 Eaton Place, London, S.W.1.

Last year Harold Becker, the American director of RAGMAN'S DAUGHTER, approached me to write a filmscript for Jean Rhys's novel GOODBYE TO MR MACKENZIE. He pointed out that he had no money to finance the writing but that the film was half-ways set up, financially, in the States (this turned out not to be the case). I agreed to write the script and we met again in France, where the final draft was made, called JULIA. This had been with my agents, IFA, since early this year.

Last month I heard in Rome that a new script based on this book, and by Harold Becker and Mark Smith, had been shown to Julie Christie in California. I called my agent---who is also Julie Christie's---and he pointed out that my name appeared nowhere on the script.

I saw Harold Becker recently in London and he explained that Jules Buck, of Keep Films, had asked him for a 'redraft' of my script, and the one shown to Julie Christie without my name, was the result.

My agents have shown me a copy of this second draft ('by Harold Becker and Mark Smith') and not only has my JULIA been followed throughout for its shape and much of its dialogue but whole scenes purely of my own invention have been included. I wonder if you could suggest to Mr Jules Buck that he is dealing in stolen property: a fact of which he must be perfectly aware, since he knew of the existence of JULIA the moment it was ready.

Yours sincerely,

Maurice Rowdon

maurice temple smith

ts

Maurice Rowdon Esq
5 Tamworth Street
SW6

10 January 1975

Dear Maurice,

Since you are leaving David Bolt (although he will still be responsible as an agent for the contract for MONASTICISM) it obviously becomes more important that you and I should stay in touch over the question of the advance and how it can be recovered, especially if this should involve the advance on another book. Can you tell me who your new agent will be?

With best wishes.

Yours,

K Goaman
PP Maurice

TO

Maurice Rowdon
5 Tamworth St
London SW6 1LB
England

FROM

THOR PUBLISHING COMPANY

P. O. BOX 1782
VENTURA, CALIF. 93001
Phone: (805) 648-4560

SUBJECT:

FOLD



Dear Sir:

DATE

29 Jan 75

The editor for Farout Press Books is away for about 8 weeks. We will hold your letter for her attention.

Very sincerely yours,

ALICE McGRATH

SIGNED

DIRECTORS:

LAURENCE EVANS (MANAGING)
MICHAEL ANDERSON
OTIS S. BLODGET (U.S.A.)
ROBIN DALTON
TIM WILSON

INTERNATIONAL FAMOUS AGENCY, LTD.

Mr. Maurice Rowdon,
5 Tamworth Street,
London SW6.

29th January 1975

Dear Maurice,

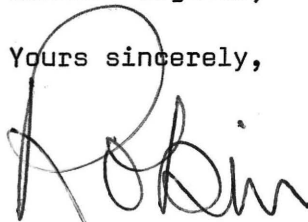
I have had a very qualified answer from A.M. Heath about looking after you, and I think you would be ill-advised to persevere with them in view of their lack of total enthusiasm.

I think what is really needed is a smaller agency with more enthusiasm and with greater knowledge of your way of working. Had you thought, for instance, of Anthony Shiel?

I think the most important thing for you is enthusiasm, and I am sure you will agree.

Kindest regards,

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Robin Dalton', with a large circular flourish above the first 'R'.

Robin Dalton

DIRECTORS:
LAURENCE EVANS (MANAGING)
MICHAEL ANDERSON
OTIS S. BLODGET (U.S.A.)
ROBIN DALTON
TIM WILSON

INTERNATIONAL FAMOUS AGENCY, LTD.

17th January, 1975

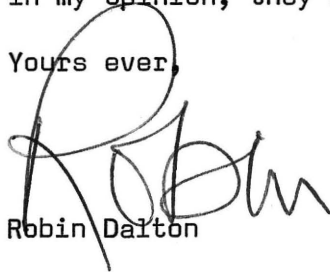
Mr. Maurice Rowdon,
5 Tamworth Street,
London, SW6 1LB.

Dear Maurice,

I am sad about Georges Borchardt after what I heard about him from I.F.A.

I think probably that A.M. Heath would be happy if we let them handle you for the States as well because in the past when I have split it they have not been too happy about it. The only thing is that they work with Brandt & Brandt in America who used to be one of the best agencies, but, in my opinion, they are not too hot now. What do you think?

Yours ever,

A handwritten signature in dark ink, appearing to read 'Robin Dalton', written over the typed name below.

Robin Dalton

34 HASKER STREET
LONDON SW3 2LQ
TEL. 01-589 9875

16th. January, 1975.

Maurice Rowdon, Esq.,
Dark & Light Theatre,
Longfield Hall,
Knatchbull Road,
LONDON,
S.E.5.

Dear Maurice,

I am sure that you'll understand my letter to Frank. Please don't hesitate to ask me if there is anything I can do.

Can I just take this opportunity of saying how much your clear thinking enthusiasm has helped the Dark & Light. I am sure that with you on the board the company will take on the position and meaning that it should have in Lambeth as a centre of entertainment for the public and workshop for black actors.

Yours sincerely,


(George Baker)



16th. January, 1975.

Frank Cousins, Esq.,
Dark & Light Theatre,
Longfield Hall,
Hatchbull Road,
LONDON,
S.E.5.

My dear Frank,

Now that the Dark & Light has formulated its new policy and appointed a new ^Artistic Director I think I should step back into being a patron rather than taking an active part on your board while not carrying out any of a director's responsibilities.

This does not mean, of course, that I shall not be available if I can be of any service at any time. I told Maurice and Norman that I would pursue the possibilities of a London theatre for Sunday night presentations by the Dark & Light and I will continue to follow this up. I think the most appealing idea is to transfer 'The Emperor and the Architect' for Sunday night showing.

I do hope that I have been of some help to you and I re-iterate please call on me for any help I can give you again.

As ever,

cc. Mark Gibbs
Norman Beaton
Maurice Bowden

(George Baker)

18.1.1975

Dear Miss Schoeller,

I believe my agents the International Famous Agency have written to you about my books. By separate cover I am sending you THE FALL OF VENICE (Weidenfeld), which was published in the United States as THE SILVER AGE OF VENICE, also ITALIAN SKETCHES and A ROMAN STREET (both published by Gollancz) which would perhaps make one volume. My satirical novel AFTERWARDS (published by Barrie and Rockcliff) is coming to you from Dr Fischer in Italy.

Yours sincerely,

Maurice Rowdon

15.1.1975

Dear Robin,

Rosemary Macomber of Georges Borchardt Inc feels I am right to have put all my eggs in one basket over here and that I should do the same in the States. She only recently took my work on: before that my American deals were handled either by David Bolt or by the British publisher I was hooking up with.

She doesn't really dig my work---of course that's why she's willing to let me go. This creates a practical probelm---do IFA in the States feel a bit exposed on the bookside? if they do, do they work as you do with an author's agent? or should my work go to A.M.Heath's associate there?

Yours ever,

Maurice Rowdon

Farout Press Books
Thor Publishing Company
P.O. Box 1782
Ventura
CALIFORNIA
USA

15.1.1975

Dear Sirs,

Will you consider publishing a full-length poem which is connected with Indian thought? My books are published in the States by Praeger, St Martin's Press and Regnery. I happen to be using your Kung Fu meditations.

Perhaps I can do something to advance your house in Europe. I live mainly in Italy and know a good many publishers here and there.

Yours sincerely,

Maurice Rowdon

8.1.1975

THE ADVENTURES OF MONSIEUR PUJOL

Dear Robin,

I haven't ever asked you if you handle television material, and it is a medium I love to keep away from, but I enclose a sample of a lighthearted six-part series which might interest you. I wrote it last year when someone brought me the original book (now out of copyright), and did nothing with it.

Yours ever,

Maurice Rowdon

DIRECTORS:
LAURENCE EVANS (MANAGING)
MICHAEL ANDERSON
OTIS S. BLODGET (U.S.A.)
ROBIN DALTON
TIM WILSON

INTERNATIONAL FAMOUS AGENCY, LTD.

2nd January, 1975

Mr. Maurice Rowdon,
5 Tamworth Street,
London, S.W.6.

Dear Maurice,

I have heard from I.F.A. New York that, in their opinion, George Borchardt is a first class agent and they feel you would be ill advised to leave him.

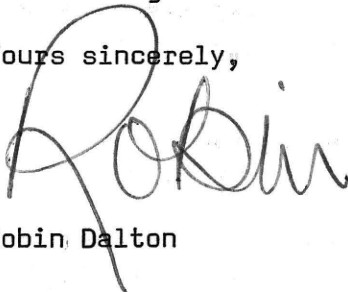
As I am a little bit nervous about my own ability to properly handle your book rights in the way they should be done, maybe we should heed this advise because I would hate to disrupt your American association only to find that I can't handle it properly here.

As you know, I have been nervous about my ability to do so - in terms of background knowledge and time - and I can't help feeling that I might be more use to you as a sort of catalyst and adviser behind the scenes.

We can talk about that at your leisure, but meanwhile, in view of what my ladies in New York say, I think it is important you think seriously about Borchardt.

Kindest regards.

Yours sincerely,



Robin Dalton

4.1.1975

Dear Robin,

Thanks for yours of 2nd January and I've written to Georges Borchardt to have their agreement on all this, as it was David Bolt who took me to them.

I think what you and I need to do now is to decide which of the books and projects of mine for offer should be farmed out to A.M.Heath for routine submission, and which are worth---like DIAGHILEV--- your special attention. The fact is one bogs down with all literary agents, perhaps because of the plodding nature of their work. My INDIAN CRUCIFIXION project has just come back from Eyre Methuen and I feel sure that if you had presented it they would have come up with a yes.

Yours ever,

Maurice Rowdon

4.1.1975

Dear Mrs Macomber,

You may know from David Bolt that I have left his agency and that the IFA, who have hitherto dealt with my plays and films, have taken over all my affairs. They will be handling the book side here in conjunction, probably, with A.M.Heath.

Now the American side of IFA point out that I could not do better than with you, and so I have to put it to you now whether you regard defection from Bolt as defection from you, or whether in plain words you want me to move anyway.

I was with David Higham Associates for some years and moved with David Bolt when he separated from them. I mean by this that I am not in the habit of shifting agents lightly.

Yours,

Maurice Rowdon

DIRECTORS:
LAURENCE EVANS (MANAGING)
MICHAEL ANDERSON
OTIS S. BLODGET (U.S.A.)
ROBIN DALTON
TIM WILSON

INTERNATIONAL FAMOUS AGENCY, LTD.

6th December, 1974

Mr. Maurice Rowdon,
5 Tamworth Street,
London, SW6 1LB.

Dear Maurice,

Thank you for your letter with a copy of your letter to David Bolt.

Could you now send me a full list of all your works, and also W. H. Allen are asking what sort of money we would be looking for on the book. I can answer that question, but I can't answer your full biography.

Yours ever,

H Cochrane Street

p.p Robin Dalton

Portslade Productions Ltd.



5 Tamworth Street London SW6 1LB Tel: 01.385 4003

Directors: Maurice Rowdon and Nicholas Kimber

FINGERPRINTS ON THE WATER

Dear Deborah Norton,

Herewith the play we talked about on the phone yesterday.

The IFA are exceptionally nice, if you're going to get an agent. May I glorify you to them?

Yours,

Maurice Rowdon

6.11.1974

CHRISTOPHE

Dear Denys Becher,

I have pleasure in enclosing a copy of the above for the attention of Ron Lee. As I said over the phone, setting this up will not be easy and it may be a long process. Do you think I could have this copy back as they are disappearing at a stupendous rate, and we have to make lighting and sound insertions for the final draft.

With best wishes,

Yours sincerely,

Maurice Rowdon

Bolt & Watson LTD AUTHORS' AGENTS

8 Storey's Gate London SW1

Tel: 01-930 5378/9 Cables: Bandwag London SW1

Directors: David Bolt Sheila Watson

24th January 1975

Maurice Rowdon Esq.,
5 Tamworth Street,
London SW6 1LB.

Dear Maurice,

The enclosed arrived this morning from Maurice Temple Smith, and it seems pointless to paraphrase - so here is a xerox copy, which presumably your new agents will deal with? However, as we were very much involved, I should be grateful if you would let me know what you decide to do.

One of my outstanding questions is answered, as I understand Borchardt are bowing out.

The other ~~wasn't~~: our Spanish associates have asked for a second copy of SPANISH TERROR to speed up their submissions; is it all right to order this on your A/C and send it, or not?

Yours,



DLB/MYS:encl.

maurice temple smith

TS

David Bolt Esq
Bolt & Watson Ltd
8 Storey's Gate
SW1

23 January 1975

24 JAN 1975

Dear David,

Maurice Rowdon

I wrote on 10 January to Maurice asking who his new English agent would be but I have not heard from him. It is obviously important that we should be able to keep in touch with his new agents since Maurice's suggestion is that the £750 he owes me must be recovered from the advance on his next book. Do you yet know who his agent will be?

I am extremely unwilling to have recourse to legal action but all my suggestions to Maurice for gradual repayment of the money have resulted in no definite response from him at all, only a vague suggestion that somehow or other we might find a book that he could write. He himself admits that he would not want to get involved in a long term project and I am not really in a position to publish short term books, which in this field really mean heavily illustrated books with a short text.

I am willing to consider any sensible arrangement under which we can rely on the money returned within a definite period. But unless I do have from Maurice, presumably through you, some suggestion as to how this might be done in a way that would return the whole of the money due to me within twelve months, then I do not see how I can avoid taking legal action to recover the debt.

With best wishes.

Yours,

Maurice

Maurice Temple Smith
37 Great Russell Street
London WC1 3PP

4.2.1975

Dear Maurice,

I have received your letter of 10 January, and also an enclosure from Messrs Bolt and Watson dated 24 January.

The matter of my literary agent is still not settled, and negotiations will take some time yet. The IFA, who hitherto have represented me only for films and plays, took over my literary affairs from Bolt and Watson as a temporary measure, while they negotiated with a full-time book agent on my behalf. This is a matter neither the IFA nor I are going to hurry, if it means inadequate representation.

Your enclosure from Bolt and Watson says that I have only made 'vague' suggestions to you on subjects for other possible books. This is quite untrue. I have repeatedly suggested titles, and you have repeatedly and without the smallest discussion rejected them. It is not true that I have 'admitted'---I am not before any tribunal---that I do not want to get involved in a long-term project'. Both A TUSCAN VILLAGE and THE INDIAN CRUCIFIXION are long-term projects, exhaustively described in synopsis form, and you rejected both: neither is 'a heavily illustrated book with a short text'. THE INDIAN CRUCIFIXION is described in its close-typed, thirty-page synopsis as a book of 100,000 words, with no illustrations to speak of. It also points out that work has been going on on this project for the last 2-3 years.

Perhaps the truth is what you wrote me in a letter last year, that you would like to withdraw from the contract, without discussion and without sincere endeavour to meet me half-way.

Yours,

Maurice Rowdon

maurice temple smith

18 January 1974

Maurice Rowdon Esq
5 Tamworth Street
SW6

Dear Maurice,

David Bolt says you'd like to have this back with
the idea of thinking about making it a picture book.

I'm looking forward very much to having your synopsis
on A TUSCAN VILLAGE and also some specimen material
for it.

Yours ever,

Maurice

THE ARTS COUNCIL OF GREAT BRITAIN

105 Piccadilly, London, W1V 0AU

TELEPHONE: 01-629 9495

TELEGRAMS: AMEC, LONDON, W.1

CHAIRMAN: PATRICK GIBSON
SECRETARY—GENERAL: SIR HUGH WILLATT

GRANTS TO WRITERS

On the recommendation of publishers, literary editors, and other responsible members of the literary profession, grants may be awarded by the Arts Council to writers who are British subjects or Commonwealth subjects resident in Great Britain; who have normally had at least one volume published or have had a body of work published in critical magazines; and who are currently engaged in writing. The main purpose of such grants is to enable writers to buy time to complete the projects on which they are engaged.

Applications are considered on their individual merit, but as a guide it should be borne in mind that the concern of these grants is with literature as an art rather than with books in general. The scope of these grants is therefore usually confined to works of fiction, poetry, criticism and biography.

Intending sponsors should write to the Literature Director, Arts Council of Great Britain, 105 Piccadilly, London W1V 0AU, for a sponsorship form which, when completed, should be returned to the Literature Director with one copy of a published work (where applicable).

GRANTS TO TRANSLATORS

Arts Council grants are available, on publishers' recommendations, for the translators into English of approved works of foreign fiction, biography and autobiography, travel, poetry, or other kinds of creative writing, which have been proposed for publication. Publishers are required to supply the Literature Director with details of the translators and of their contractual relationship with them.

July, 1973

4.2.1975

DIAGHILEV

Dear Eva,

I am referring your letter of yesterday to my agent Robin Dalton of the IFA.

The IFA, who have hitherto looked after me for plays and films only, took over my literary affairs at the end of last year. They are negotiating with a full-time book agent on my behalf, but in the meantime are representing me for the outstanding books, of which DIAGHILEV is one.

Yours,

Maurice Rowdon

5 Tamworth Street London SW6 1LB Tel: 01.385 4003

Maurice Temple Smith
37 Great Russell Street
London WC1 3PP

4.2.1975

Dear Maurice,

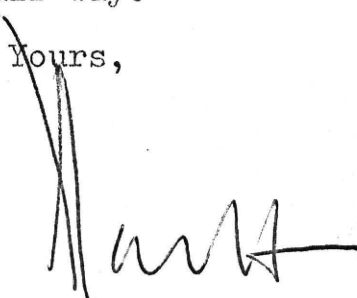
I have received your letter of 10 January, and also an enclosure from Messrs Bolt and Watson dated 24 January.

The matter of my literary agent is still not settled, and negotiations will take some time yet. The IFA, who hitherto have represented me only for films and plays, took over my literary affairs from Bolt and Watson as a temporary measure, while they negotiated with a full-time book agent on my behalf. This is a matter neither the IFA nor I are going to hurry, if it means inadequate representation.

Your enclosure from Bolt and Watson says that I have only made 'vague' suggestions to you on subjects for other possible books. This is quite untrue. I have repeatedly suggested titles, and you have repeatedly and without the smallest discussion rejected them. It is not true that I have 'admitted'---I am not before any tribunal---that I do not want to get involved in a 'long-term project'. Both A TUSCAN VILLAGE and THE INDIAN CRUCIFIXION are long-term projects, exhaustively described in synopsis form, and you rejected both: neither is 'a heavily illustrated book with a short text'. THE INDIAN CRUCIFIXION is described in its close-typed, thirty-page synopsis as a book of 100,000 words, with no illustrations to speak of. It also points out that work has been going on on this project for the last 2-3 years.

Perhaps the truth is what you wrote me in a letter last year, that you would like to withdraw from the contract, without discussion and without sincere endeavour to meet me half-way.

Yours,



Maurice Rowdon

2.3.1975

Dear Mrs Macomber,

Thank you for sending me my manuscripts and list of submissions in the States. I have reimbursed Messrs Bolt and Watson the equivalent of \$4.17.

One MS is still missing, SOPHIA, and I wonder if you would send that on the same arrangement.

Yours sincerely,

Maurice Rowdon

to publish instead and we are therefore driven back to the simple business of repaying the money. There is, after all, no possible question that it is due for repayment.

I suggested some months ago that we should reach a figure for a modest monthly repayment. You are probably no better off personally than I am, and therefore I realise that any repayment is going to be unwelcome. Nevertheless, it is repayment of a debt: I'm not asking for anything from you beyond that.

I must therefore put forward again a perfectly clear suggestion to which I hope you will agree. This is that you should repay a certain sum each month (I suggest the very low figure of £50) until the whole £750 is paid off, with the additional provision that as soon as you receive any advance from another publisher you will let me have half that advance until the remaining sum outstanding between us is paid off. This really seems to me a very modest proposal for recovering a debt which is so long overdue. Please let me have a definite response.

Yours,

Maurice

Copy to David Bolt

Bolt & Watson LTD AUTHORS' AGENTS

8 Storey's Gate London SW1

Tel: 01-930 5378/9 Cables: Bandwag London SW1

Directors: David Bolt Sheila Watson

Maurice Rowdon Esq.,
5 Tamworth Street,
London SW6 1LB.

5th February 1975

Dear Maurice,

Many thanks for yours of the 28th January with the copy of THE SPANISH TERROR which has gone off to Spain.

I'm enclosing a photostat of the Maurice Temple Smith MONASTICISM contract as you ask.

Incidentally, we ought to be quite clear on one point: although (with the exception of THE SPANISH TERROR) we have in effect handed over unsold rights in your work to your agent - Robin Dalton I take it - we are both responsible for and entitled to commission on work where the contract is still in force and was drawn up through us (which includes, of course, Highams). So we shall have to be involved in whatever happens next on DIAGHILEV. I realise that this was the point of controversy, but you must realise of course that we can't simply opt out and abdicate our responsibility as far as the publishers are concerned.

Yours,



DLB/BSH: encl.

THAMES AND HUDSON LTD

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CABLES: THAMESHUDS LONDON WCI · TELEX: 25992 · TELEPHONE: 01-636 5488

30-34 BLOOMSBURY STREET LONDON WC1B 3QP



24th October 1974

Maurice Rowden, Esq.,
5, Tamworth Street,
London, SW6.

Dear Maurice,

DIAGHILEV

I am returning to you herewith the two copies of your outline of "The Indian Crucifixion" which you sent me some weeks ago. I am afraid that we feel unable to make you an offer at this stage.

On account of royalties due to you under the contract for "Diaghilev" you have received the total sum of £1500.00, £500.00 of which is on account of royalties earned on an American edition, which, however, in the absence of a final manuscript, we were not able to settle so far. In addition we paid you £75.00 for expenses on November 7th 1973.

Since you have now received in advance all that you can have under the contract, we feel that it is not unreasonable to expect you to produce a reduced and publishable manuscript before further payments are made. I want you to know though that we are prepared to pay you another advance against royalties once a publishable manuscript is in our hands. Perhaps I should remind you of Stanley's letter to you where he thought it would be necessary to cut the manuscript to 30,000 - 35,000 words.

In great haste, and with all good wishes,

Penelope Britten, pp
Mrs. Eva Neurath.

Dictated by Mrs. Neurath, but due to her departure, unable to be signed by her.

P.B.

FROM
INTERNATIONAL FAMOUS AGENCY, LTD.

WITH COMPLIMENTS

Robin Dalton

11-12, HANOVER STREET,
LONDON, W.1.

**Associated
TeleVision
Corporation
Limited**

ATV House
17 Great Cumberland Place
London W1A 1AG
telephone 01-262 8040
cables and telegrams
Ayteevee London W1
telex 23762



Directors
Sir Lew Grade Chairman
and Chief Executive
Norman Collins Deputy
Chairman
Jack Gill Deputy Chairman and
Finance Director
Louis Benjamin
Bruce Gyngell
Sir Max Aitken Bt DSO DFC
E S Birk
Sir Eric Clayson
Alexander Jarratt CB
C O Stanley CBE

From The Office of Sir Lew Grade

11th November, 1974.

Dear Robin,

Thank you for your letter of
the 8th November.

We are going slowly on the
Lorenzo series for the time being,
due to many complications.

However, I shall let you
know if there is anything at all
I can do with Maurice Rowdon, but
at the present time, we cannot do
anything.

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Lew Grade'.
(Lew Grade)

Mrs. Robin Dalton

21.3.1975

Dear Robin,

SVENGALI

I enclose the letter from Harold Becker which is self-explanatory. He makes a lot of money on commercials and may want to finance this himself, I mean the writing of the script, unless a producer is already there. Please don't hesitate to go in for the highest first payment (by American standards). I don't intend to write any more free scripts.

DIAGHILEV

In view of W.H.Allen's apparent reluctance to commission this should we not tell Stanley Baron of Thames and Hudson that if he wants the book reduced to 32000 words from a contracted 60,000 we must have a new contract (which will also release us from Bolt and Watson). He might feel inclined to invest more money quickly, rather than lose the book. Please let me know if you will handle this yourself, or if current obstacles are too great.

ANTONY SHEIL

I spoke with Sheil and we agreed that I send him a few of my books for him to formulate the position. I also called Dick Blodget to ask why the IFA had failed to communicate with any of its authors, though agreements were signed with the IFA. It seemed funny to disappear without telling their clients.

Yours ever,

Maurice Rowdon

Telephone: 01. 629 7633
Cables: Harlex London W1
Telex: 22233

Our reference G:ms
Your reference

Heald and Nickinson,
48 Bedford Square,
London WCLB 3DS

G. Laurence Harbottle
J. B. Stutter
R. S. Aikin
James C. G. Crichton
Alan J. Patten
H. J. Beach
Mark P. Gibbs
R. W. Lee
F. L. Caldwell
M. H. D. Bowler
R. A. Storer

24th November, 1975.

WITHOUT PREJUDICE

Dear Sirs,

re: Maurice Temple Smith & Maurice Rowdon

Further to our telephone conversation on the 21st November, we note that your clients feel unable to include the dog book in their list.

As your clients appear unable to agree any of our suggestions, our client would be prepared to consider a means of returning money to your clients, but feels it only fair that it should be acknowledged that he has spent a lot of his valuable time in connection with this matter.

Our suggestion would be as follows:

1. That as and when our client has income from the dog book, a proportion would be made available to your client until by that means £375.00 had been repaid. We cannot make a precise proposal with regard to timing on this at this particular stage, but we trust that your client will accept the principle; we would hope to be able to be more precise on timing fairly shortly.
2. With regard to the balance, my client would be prepared to repay that if he obtained income from 'Monasticism'. Thus if he finds another publisher to accept and publish the work, 25% of that arrangement would be applied in repaying the balance of £750. An acknowledgement from your client that it has no rights in 'Monasticism' would be necessary.

We trust that this arrangement meets with your approval.

Yours faithfully,

Harbottle & Lewis

HEALD AND NICKINSON

SOLICITORS

INCORPORATING: GODFREY DAVIS & BATT AND GRUNDY IZOD & COMPANY

48 BEDFORD SQUARE, LONDON WC1B 3DS

TELEPHONES: 01-637 0321 & 01-323 2841

CABLES: RETAINER LONDON WC1

TELEX: 268003

G. K. GODDARD
J. G. SENIOR, O.B.E., M.A.
M. K. STONE, LL.B.
C. ENZER

B. JAQUE
J. BLACK, LL.B.
C. B. E. JAQUE
Y. PATRINGS, M.A.

GODFREY DAVIS, LL.B.
R. R. S. SWAN, M.A.
P. D. R. BROWN, LL.B.
A. LANGLEBEN, LL.B.

ALSO AT:-
CAMBERLEY, SURREY AND YATELEY, HANTS

MADRID OFFICE AT:-
GOMEZ-ACEBO & POMBO, ABOGADOS,
VELAZQUEZ 27, MADRID 1. TEL: 226 02 28.

CONSULTANT: A. D. BRIAN NARIZZANO
OVERSEAS: IAN S. BLACKSHAW

OUR REF.

JB/PHW

YOUR REF.

G:mb

24th November 1975

Messrs. Harbottle & Lewis.
34 South Molton Street,
London
WLY 2BP

Dear Sirs,

re: Maurice Temple Smith
and Maurice Rowden.

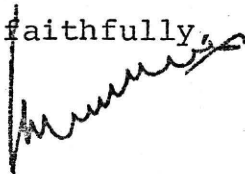
We thank you for your letter of the 14th November. Our clients have considered the draft enclosed with your letter which confirmed to them that whatever the merits of the book as a potential "seller" it is not suitable for their list as your client must be aware.

He should not therefore have been surprised that our clients did not consider that it was appropriate for them to publish even before seeing the manuscript.

We look forward to your proposals now for refund of the advance for which we have been asking without further delay and without further unnecessary expense to either party.

We return the draft typescript herewith.

Yours faithfully



HEALD AND NICKINSON

Enc.

HEALD AND NICKINSON
SOLICITORS

INCORPORATING: GODFREY DAVIS & BATT AND GRUNDY IZOD & COMPANY

48 BEDFORD SQUARE, LONDON WC1B 3DS

TELEPHONES: 01-637 0321 & 01-323 2841

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ALSO AT:-

CAMBERLEY, SURREY AND YATELEY, HANTS

MADRID OFFICE AT:-

GOMEZ-ACEBO & POMBO, ABOGADOS,
VELAZQUEZ 27, MADRID 1. TEL: 226 02 28.

CONSULTANT: A. D. BRIAN HARIZZANO
OVERSEAS: IAN S. BLACKSHAW

OUR REF.

JB/PHW

YOUR REF.

G:mb

24th November 1975

Messrs. Harbottle & Lewis.
34 South Molton Street,
London,
W1Y 2BP

Dear Sirs,

WITHOUT PREJUDICE

re: Maurice Temple Smith Limited
and Maurice Rowden

We refer to the telephone conversation which we had with you last week, and look forward to your detailed proposal now which should please include not merely provision for repayment of half the advance, but also provision for repayment of the balance on the lines discussed with an overall time limit in any event. Our clients understand your client's position and would be prepared to agree reasonable terms for the repayment. They have no wish to be forced to take proceedings in this case and from our conversation it does look as if a settlement may be imminent.

Yours faithfully,



HEALD AND NICKINSON

Harbottle & Lewis
Solicitors

34 South Molton Street
London W1Y 2BP

Telephone: 01. 629 7633
Cables: Harlex London W1
Telex: 22233

Our reference G:mb
Your reference

M Rowdon Esq
5 Tamworth Street
London SW6

G. Laurence Harbottle
J. B. Stutter
R. S. Aikin
James C. G. Crichton
Alan J. Patten
H. J. Beach
Mark P. Gibbs
R. W. Lee
F. L. Caldwell
M. H. D. Bowler
R. A. Storer

14th November 1975

Dear Maurice,

I enclose a copy of a letter I have sent to the publisher's lawyers today. I think in view of what they say in their letter of 16th September, we are not heading for success. However, let's wait and see.

Yours sincerely,

Mark Gibbs



Enclosure

G:mb
JB/LB

Heald and Nickinson
48 Bedford Square
London WC1B 3DS

14th November 1975

C
O
P
Y

Dear Sirs,

Re: Maurice Temple Smith and Maurice Rowdon

With further reference to your letter of 20th October, we have heard from our client, who was somewhat surprised that the publishers rejected the proposed work unseen, just on the basis of a summary.

Our client has actually passed to us a copy of the first draft and perhaps your client would like to give it further consideration.

Yours faithfully,

HARBOTTLE AND LEWIS

Enclosure

DIRECTORS:
LAURENCE EVANS (MANAGING)
MICHAEL ANDERSON
OTIS S. BLODGET (U.S.A)
ROBIN DALTON
TIM WILSON

INTERNATIONAL FAMOUS AGENCY, LTD.

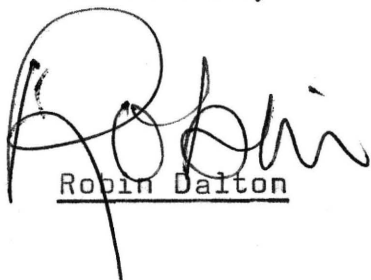
5th March 1975

Maurice Rowdon, Esq.,
Portslade Productions Ltd.,
5, Tamworth Street,
London SW6

Dear Maurice,

Right after talking to you the other day, I
have finally had a call from David Haitley of
W.H. Allen, who says they could well be interested
in DIAGHILEV and would like you to go and see him.

Yours ever,


Robin Dalton

With Compliments

Harbottle & Lewis
Solicitors

34 South Molton Street
London W1Y 2BP

Maurice Rowdon Esq.,
5 Tamworth St.,
London SW6

Telephone: 01. 629 7633
Cables: Harlex London W1
Telex: 22233

Our reference **G:ab**
Your reference

Telephone: 01. 629 7633
Cables: Harlex London W1
Telex: 22233

G. Laurence Harbottle
J. B. Stutter
R. S. Aikin
James C. G. Crichton
Alan J. Patten
H. J. Beach
Mark P. Gibbs
R. W. Lee
F. L. Caldwell

Our reference G:ab
Your reference JB/SL

Messrs. Heald and Nickinson
48 Bedford Square,
London WC1B 3DS.

27th May, 1975.

For the attn. of Mr. Black

Copy

Dear Sirs,

"Monasticism"

We act for Maurice Rowdon, who has passed to us your letter of the 2nd May. We spoke to your office last week to explain our interest.

Although we have seen some correspondence that has passed in this matter, we will need to see the Agreement you refer to dated the 19th March 1971. We shall be grateful if you could let us have a copy as soon as possible.

Yours faithfully,



b.c.c Maurice Rowdon Esq

9.5.1975

Dear Mark,

I enclose

1. the contract on a book to be called MONASTICISM between myself and the publishers Maurice Temple Smith. You will notice that Clause 12 stipulates that in the event of his not finding an American publisher another subject would be chosen by mutual consent.

2. some of my correspondence with Maurice Temple Smith on this.

3. my correspondence on this with the Society of Authors.

4. a letter dated 2 May from Maurice Temple Smith's lawyers threatening proceedings.

As you will see I offered Maurice Temple a biography of Michelangelo on the lines of my LEONARDO DA VINCI which Weidenfeld have just published. I subsequently offered him a longer biography of Beatrice d'Este in whom I was becoming interested. He rejected both ideas. There would have been little doubt of his recouping and much more on these projects, as I have a market on Italian subjects on both sides of the Atlantic. My LORENZO THE MAGNIFICENT last year recouped its advance and much more within a few weeks of publication.

His claim on these ideas was that he did not publish picture-books or short-term books (what we call quickies in the trade). He needed more 'in-depth' or 'long-term' books. I then offered him a complete MS of about 90,000-100,000 words (a quickie is from 40,000 to 60,000 words) of serious history called THE SPANISH TERROR, which seemed to fit him as a publisher of history. This was successfully published last year by Messrs Constable in Britain and St Martin's Press in the States. It recouped more than the advance made by Temple Smith on publication.

Having tried picture books or quickies, a biography and straight history I now tried travel, on the lines of my earlier gravel books published by Gollancz. I offered him a synopsis with photographs of A TUSCAN VILLAGE.

I now tried a book of general ideas called THE INDIAN CRUCIFIXION, which was in-depth, long-term, historical and unillustrated. It was laid out exhaustively in a two-part synopsis. This too he turned down on

the grounds that it was not his sort of book.

I ought to point out that in fact there has never been the smallest discussion between us, except one hinging on the fact that he wanted to withdraw from the contract and had no subjects to suggest. He did suggest one title, to my agent of the time---a book on the art market, about which I know nothing. Each new title of mine he would treat as not having taken place, once he had rejected it. There was never the smallest discussion of my projects, nor was I given the smallest opportunity to persuade that these projects were suitable and profitable.

I think it ought to be pointed out that I am still open to discussion on other titles, and on the rejected ones too.

Yours,

Maurice Rowdon

MEMORANDUM OF AGREEMENT made this ^{19th} day of ^{March} 1971 BETWEEN
 Maurice Rowdon Esquire Chandos House, Buckingham Gate London. S.W.1
 Bolt & Watson Limited of ~~25 Abchurch Lane, London E.C. 4~~
 c/o David Higham Associates Limited of ~~76 Dean Street, Soho, London W.1~~
 (hereinafter called the AUTHOR) of the First Part

AND

Maurice Temple Smith Limited of 37 Great Russell Street, London W.C.1.
 (hereinafter called the PUBLISHERS) of the Second Part

WHEREBY it is mutually agreed as follows respecting a work to be written by the said Author and at present entitled:

MONASTICISM

hereinafter referred to as the said work.

1. The Publishers shall during the legal term of copyright have the exclusive licence of producing and publishing the said work in volume form in the English language throughout the World subject to the conditions following.

2. The said work shall consist of about 100,000 (one hundred thousand) words in length and the Author shall deliver to the Publishers the complete typescript thereof ready for press by ~~1st August 1972~~. The Publishers shall publish the said work within twelve months from such delivery unless prevented from doing so by circumstances beyond their control at a published price of about £3 (three pounds) net in the first instance unless otherwise mutually agreed.

3. The copyright line to be printed by law on every copy of the said work issued by the Publishers or under licence from them shall be as follows:

© 19XX Maurice Rowdon (XX indicates the year of first publication)

4. The Author hereby warrants to the Publishers that the said work is in no way whatever an infringement of any existing copyright and that it contains nothing obscene or which with the intention of the Author is libellous and the Author will indemnify the Publishers against any loss injury or damage (including any legal costs or expenses properly incurred) occasioned to the Publishers in consequence of any breach (unknown to the Publishers) of this warranty.

Initialed by _____

5. The Publishers shall make up accounts of the sales of the said work (excluding copies given away in the interests of the said work and copies accidentally destroyed on which no royalties shall be paid) half yearly to 30th April and 31st October in the first year of publication and thereafter annually to 30th April in each year and deliver and settle the said accounts within three months thereafter respectively provided however that in the event of there being less than £5 (five pounds) due to the Author at any accounting date then no account need be submitted unless specifically demanded nor payment made in respect of that year in which case the amount due will be carried forward to the next accounting date. The Publishers shall pay the Author as follows:

- a) On all copies sold except as specified in Clauses 5 b), c), d), e) and g)

A royalty of 10% (ten per cent) of the British published price on all copies sold to 6,000 (six thousand); a royalty of 12% (twelve per cent) of the British published price on all copies sold thereafter to 12,000 (twelve thousand) and a royalty of 14% (fourteen per cent) of the British published price on all copies sold thereafter.

~~b) On copies sold in the National Book Sale a royalty of 10% (ten per cent) of the National Book Sale price copies only to be sold with the Author's consent.~~

- b) On copies sold in the National Book Sale a royalty of 10% (ten per cent) of the National Book Sale price copies only to be sold with the Author's consent.

- c) On all cheaper editions published at two-thirds or less of the original published price:

A royalty of 8% (eight per cent) of the British published price on all copies sold. In the event of the Publisher issuing the said work in any paperback edition at a price of not more than two-thirds of the original published price a royalty of 7½% (seven and one-half per cent) of the British published price on all copies sold of that edition.

- d) Book Society:

On the sale of a quantity of copies of 2,000 (two thousand) or more to the Book Society or a similar organisation a royalty to be mutually agreed.

e) Sub-licences:

In the event of the Publishers sub-licensing any of the following rights which shall be done only with the consent of the Author such consent not to be unreasonably withheld then (provided that the Publishers do not manufacture the book for the sub-lessee or arrange to participate with the sub-lessee on each individual book in any way in which event the royalty to the Author shall be mutually agreed) the gross sums received from the sub-lease shall be divided between the Author and the Publishers according to the scale set out below:

~~Microphotographic rights:~~Reprint Book Club rights:Book Digest Condensation rights:Picturisation Book rights:

Rights of entry granted to an American publisher or Book Club to distribute American copies in territory granted in this agreement exclusively to the Publishers:

Reprint rights for regular sale:

2) The gross proceeds received by the Publishers under this clause shall be divided as to 50% (fifty per cent) to the Author and 50% (fifty per cent) to the Publishers on the first one thousand pounds received; 60% (sixty per cent) to the Author and 40% (forty per cent) to the Publishers thereafter to £5,000 five thousand pounds); 70% (seventy per cent) to the Author and 30% (thirty per cent) to the Publishers thereafter to £10,000 (ten thousand pounds) and 80% (eighty per cent) to the Author and 20% (twenty per cent) to the Publishers on all sums received thereafter.

~~3) A sum of £1,000 (one thousand pounds) payable on signature of this agreement by both parties in advance and on account of all sums due to the Author under this agreement provided that not more than £300 (three hundred pounds) shall be recoverable from the sale of U.S. or Commonwealth English language rights~~

f) A sum of £1,000 (one thousand pounds) payable as to £750 (seven hundred and fifty pounds) on signature of this agreement by both parties and £250 (two hundred and fifty pounds) on signature by the Publisher of an agreement for U.S. volume rights, in advance and on account of all sums due to the Author under clauses 5 a)b)c)d) and e of this agreement.

g) On all gross sums received from the sale of U.S. Volume rights by way of advances and royalties, 92½% (ninety-two and one half per cent

6. When the demand for the said work has evidently ceased the Publishers shall be at liberty to dispose of the remainder at remainder price which shall not be subject to royalties but when sold above cost the Author shall be entitled to 10% (ten per cent) of the net receipts of the copies sold. The Author shall have the option of purchasing remainder copies at the remainder price. The Publishers shall not destroy their remaining stock without first offering some copies to the Author.

7. All details as to the manner of production publication and advertisement and the number and destination of free copies shall be left to the discretion of the Publishers who shall bear all expenses in connection therewith except the amount (if any) of Author's corrections in the proofs (other than printers' errors) in excess of 10 % (ten per cent) of the cost of composition which extra amount shall be borne by the Author and settled in account.

8. The Author shall receive on publication six presentation copies of the said work and shall be entitled to purchase further copies for personal use (but not for re-sale) at two-thirds of the published price.

Initialed by _____

9. If the Publishers fail to fulfil or comply with any of the provisions of this agreement within one month after written notification from the Author or his representatives of such failure or if they go into liquidation other than a voluntary liquidation for purposes of reconstruction only then and in either of these events this agreement shall automatically determine without prejudice to any claim which the Author may have either for monies due and/or damages and/or otherwise.

10. If the said work be allowed to go out of print to the extent of the Publishers having less than one dozen copies in stock they shall state that fact on the next royalty statement rendered at the accounting day next following the day on which the said work has gone out of print and should they fail to issue a new edition of not less than 500 (five hundred) copies of the said work within nine months of the date on which the said royalty statement was due then this agreement shall automatically determine in respect of the said work without prejudice to royalties and other monies due to the Author from the Publishers and without prejudice to the Publishers' continuing enjoyment of the benefits of any sub-licence granted by them with the Author's consent during the continuance of this agreement. Should the Publishers fail to notify the Author in the manner aforesaid that the said work is out of print then this agreement shall be deemed to have determined in respect of the said work as from nine months from the date on which notification should have been given.

11. All rights other than those herein specifically granted to the Publishers are hereby reserved to the Author except that all proceeds from anthology and quotation rights shall be divided equally between the Author and Publishers and all proceeds from the right to reproduce the work or any part thereof by film micrography xerography or any other such method shall also be divided equally between the Author and Publishers.

12. Should the Publishers be unsuccessful in arranging the sale of U.S. volume rights within three months of the date of this agreement, then the agreement shall be transferred to another work on a subject to be mutually agreed, the terms and conditions, with the exception of the delivery date in Clause 2, to be otherwise the same.

13. All monies due under this agreement shall be paid to the Author's representatives* ~~David Higham Associates Limited of 76 Dean Street, Soho, London~~ ^{Bolt & Watson} whose receipt shall be a full discharge of the monies received and the said ~~David Higham Associates Limited~~ ^{Bolt & Watson} is hereby empowered by the Author to conduct negotiations with the Publishers in respect of all matters arising in any way out of this agreement but the authority given to the Publishers under this clause may be revoked by the Author at any time on giving notice to the said Publishers who shall then upon notification to the said ~~David Higham Associates Limited~~ ^{Bolt & Watson} pay direct to the Author all monies due under this agreement less 10% (ten per cent) which shall be paid to the said ~~David Higham Associates Limited~~ ^{Bolt & Watson} by the said Publishers at the same time as the remainder is paid to the Author and in such case none but the Author's receipt shall be a full and sufficient discharge to the Publishers.

*Bolt & Watson Limited of Chandos House, Buckingham Gate, London

S.W.1

FOR AND ON BEHALF OF THE AUTHOR _____

FOR AND ON BEHALF OF THE PUBLISHERS _____

maurice temple smith

ts

Maurice Rowdon Esq
5 Tamworth Street
SW6

7 November 1974

Dear Maurice,

I was very interested to look at your synopsis for THE INDIAN CRUCIFIXION but, as I feared when we spoke on the phone, it really isn't within the field of my list. I'm sure it would be a mistake to venture into a type of publishing which has become a speciality in its own right, and would do you no good as an author.

I'm afraid this leaves us back where we were and I'll get in touch again with David Bolt.

With best wishes.

Yours,

Maurice

Cables: Auctoritas London
84 Drayton Gardens
London SW10 9SD
(Reg. Office)
Telephone: 01-373 6642

The Society of Authors

A Company limited by shares registered in England No. 19993

Maurice Rowdon, Esq.,
5 Tamworth Street,
London, SW6 1LB.

17th February, 1975

Dear Mr Rowdon,

Thank you for your letter of 28th January and for the copy of the Agreement between you and Maurice Temple Smith for the publication of Monasticism.

This is a peculiar situation and not like one that we have ever encountered before. It seems to us that the legal position turns entirely on the question whether a court would consider that you have made every effort to offer suitable alternatives to Monasticism. We think, therefore, that your best line at this point is to put, in writing, to Temple Smith that you have done everything within your power to comply with Clause 12 of the Agreement; that you consider that the responsibility for failing to reach mutual agreement rests with Temple Smith and you therefore propose not to return the £750 unless he can convince you to the contrary. We suggest that you ask Maurice Temple Smith to set out his contention in detail in a letter which you may show to The Society of Authors, of which you are a member.

Perhaps you will contact us again if the response you have to this is not satisfactory.

As the contract you sent us is a copy, we presume we may keep it.

Yours sincerely,



Roma Woodnutt

HEALD AND NICKINSON

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OVERSEAS: IAN S. BLACKSHAW

OUR REF. JB/SL

YOUR REF.

2nd May 1975

Maurice Rowdon Esq.,
5 Tamworth Street
London S.W.6.

Dear Sir,

We act on behalf of Maurice Temple Smith Limited of 37 Great Russell Street, London W.C.1. who have instructed us to apply to you for payment of the sum of £750.00 which our clients instruct us, is due and payable by you to them.

By an agreement, dated 19th March 1971, between yourself of the one part and our clients of the other part, you agreed to write for them a book, then entitled "Monasticism" which they agreed to publish and our clients paid an advance to you on the signing of the agreement of £750.00.

We are instructed that the book was not in fact, written and that in spite of all efforts, it was not possible to arrange the sale of United States rights in the proposed book as contemplated by the agreement.

That being the case, much discussion and correspondence followed between you and your agent on the one part, and our clients on the other part, to try to find a substitute subject which would be acceptable for publication but this as you know has not proved possible.

Our client has accordingly, on many occasions asked you for repayment of the advance of £750.00 which is therefore due to them and no such payment has yet been made. In the circumstances, they have no alternative but to ask that this sum now be paid to them, or to us on their behalf within fourteen days from the date of this letter, which we are sending to your London address with a copy to your agent Mr David Bolt in London.

Should payment not be made within the period stated, then our Clients reserve the right to take proceedings, not only for recovery of this amount, but also for all damage which they have suffered, together with interest on the amount outstanding for the whole of the period for which this may lawfully be claimed.

We trust that it would not be necessary to resort to proceedings, and we look forward to hearing from you.

Yours faithfully,

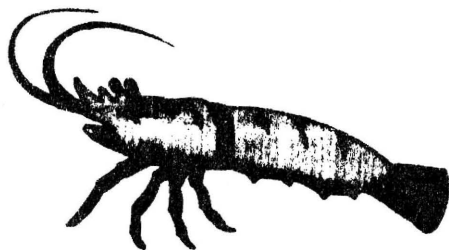
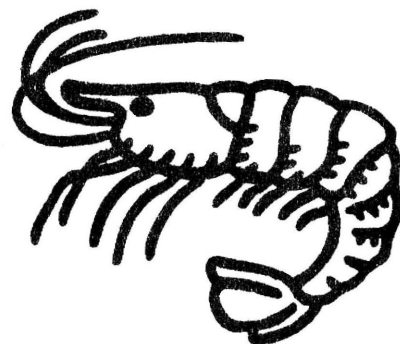


Dear D & M - though these 2
 doggerels might amuse you.
 Maurice Eat Eat Eat!
 - it shouldn't be difficult in France!

Love
 S & J

**"A Dish of Drunken Shrimps"
 (Western Lake, China)**

A self-indulgent, gastro-wimp,
 I ate a live and drunken shrimp
 Fished from the giant Western Lake
 And treasured for it's flavours sake.
 Plunged living into old rice wine,
 He was no enemy of mine,
 As from the white dynastic bowl,
 I plucked him out and ate him whole
 (may God have mercy on my soul).
 No bludgeoned steer or slaughtered goat
 But a small creature, so remote,
 Dredged from the lake in gleaming shoals
 To pleasure Epicurean souls.
 Not boiled or stir-fried, steamed or grilled
 And too small to be stuffed or filled,
 He was a whiskery, doomed crustacean,
 consumed with cruelty most Asian.
 I'll not forget his tiny eyes,
 Looking at me with pained surprise,
 As I devoured him with one swallow,
 And many more like him to follow.
 But retribution is at hand
 For bloated gourmets of the land.
 And at the bottom of the lake,
 His kin, the dragon, lies awake.
 Plotting against the human race,
 - which only lives to feed it's face.



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LE MOULIN
27710 St. Georges - Motel
France

Dear Maurice Rowden

July 8

Thank you for your interesting letter of July 4 which you addressed to the other part of the Domaine. We now live at "Le Moulin" where Winston Churchill spent many days before WW2 - painting & writing. You must come and lunch with us if you come this way.

The Domaine is a Refuge for les oiseaux and animals. No hunting is permitted (we are opposite the Forest of Droux). The exhibit at Versailles is to benefit principally the International League for the protection of horses.

I think we're on the same wave length & I hope one day we will meet. Our mutual friend Charles Faucett - we have known for many years - and we do enjoy his friends & he sends our way.

If you can copy the relevant pages from your book - plan to lunch with us and bring them with you. Look forward to your visit.

Sincerely -

Albert Moulin

37 4350 47

Fax 37 4354 40

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The Society of Authors

84 Drayton Gardens, London SW10 9SB

Maurice Rowdon
44 Brookwood Road
London
SW18 5BY

2 October, 2003

Dear Mr Rowdon,

I am pleased to inform you that you have been elected to membership of the Society.

Your membership is valid until 31 October 04. I would be grateful if you would return to me the slip at the bottom of the enclosed rates sheet, with the Direct Debit Mandate if you would like to use this method of payment (offering a discount) in the future.

In the near future, the Authors' Licensing and Collecting Society (ALCS) will be sending you some forms to complete and sign. If you don't already belong, we recommend that you do this in order to facilitate the payment of any copying, broadcasting and recording fees that may be due to you (for more details see enclosed information sheet or www.alcs.co.uk). As a member of the Society, you can join the ALCS free of charge.

Also among the enclosed papers is the current copy of *The Author*. In the winter issue, your name will appear in the list of new members, unless you let me know otherwise, as: Maurice Rowdon.

With best wishes

Yours sincerely



Emma Boniwell
Membership Secretary
Email: eboniwell@societyofauthors.org

tel 020 7373 6642
fax 020 7373 5768
email info@societyofauthors.org
website www.societyofauthors.org

President Baroness James of Holland Park OBE
Chairman Antony Beevor
General Secretary Mark Le Fanu

TO: KATHY NORRISH SPOTLIGHT
FROM: MAURICE ROWDON 020 8874. 5361/ Rowdoxy@aol.com
DATE: 20.7.00

three pages only

Further to my e-mail I'm sending the new copy and the corrected proof. Thanks for all.

stand by for two more pages

Maurice Rowdon
La Luciole, Chemin des Patins, 84160 Cucuron, France

April 1994

Dear Arthur:

Thank you for your letter of March 24. You seem to regard our professional association as a flimsy one but this is the twenty-seventh letter I will have written to you and it seems pretty solid to me. Your reasoning is based on the assumption that I would find a world rights offer by a London publisher the best thing since sliced bread. On the contrary, there would be many things to think about, among them the highly important one that a loyal agent is worth far more than an individual contract with a publisher or even fifty.

And where *did* you get the idea that I wanted to 'control' your submissions? There is so much that the average author is unlikely to know about the publishing scene that 'control' of submissions by an author is simply balmy.

You say that contracts are on the increase especially in 'muddy' situations. But there is nothing muddy at all in the fact of a London agent dealing with British and Commonwealth rights and an American agent dealing with American rights---for the simple reason that this is the usual and accepted and universal procedure. Otherwise almost every agent in New York and London would be up to his eyes in mud, and have been there for the last fifty years, since working associations between London and New York agencies began. I doubt if any of these agencies are legally bound to each other. The nearest to that is Wm Morris but this is because they are the same firm in both capitals. Some agencies have exclusive associations, as you know, others have three or four associates. More important, any contract drawn up between us would be equally drawn up by a New York lawyer acting for me, and believe me he would make sure that all the conditions of mutual freedom at present existing between us were maintained. This is what lawyers are for. Neither you nor I want to go down in a sea of small legal print. Either you trust me and I trust you or we don't. I repeat, my impression is that we are both trustworthy and loyal people.

All the best and much power to
your elbow

BARCLAYS

RM/MKP.

BARCLAYS BANK LIMITED

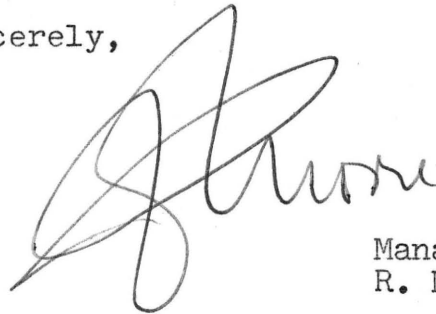
Brompton Road Branch
137 Brompton Road, London, SW3 1QF
Telephone: 01-584 3621

29th March, 1973.

Dear Mr. Rowdon,

I overlooked mentioning Portslade Productions Limited to you when you called to see me just recently and to let you know this account is now £311.01 overdrawn, and to say we would like to have some funds in to put this account in order. May I trouble you to kindly deal with this.

Yours sincerely,



Manager.
R. Moore.

M. S. Rowdon, Esq.,
5, Tamworth Street,
London, S.W.6.



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56 CHURCH STREET
SHEFFIELD S1 2GP
SHEFFIELD 2 6622

Maurice Rowdon Esq
5 Tamworth Street
London SW 6

Dear Mr Rowdon

Following the installation of fresh equipment on our switchboard, we are happy to announce that additional facilities are now available to all local subscribers.

This new installation known as TEED Service, will enable us to answer with your name or number, without any alteration to your present telephone installation. All your incoming calls are signalled simultaneously on our switchboard, and our telephone-secretary will answer whenever you wish, according to your own instructions.

The charges we make are our standard 'A' Service rates, and these include the cost of a special relay which goes on our switchboard to ensure secrecy on your line.

Connexion can be effected with the minimum of delay at a Post Office charge of £1.00 - non-recurring. Their subsequent quarterly rental for the extension is only £3.25 for any London number beginning with '581', '584' or '589'; with neighbouring exchange areas proportionately higher. (These items are added to your normal P.O. telephone bill). **

For any further information, please do not hesitate to ring us. We shall be pleased to answer all your queries.

** The Post Office charge on a 385 number is £12.50 quarterly.

Yours truly,
for ANSWERING Ltd.,
F. J. Supp
Sales Department

P.S. There is no need to return to your premises to pick up messages - ring in whenever you please, from wherever you are - and you can deal with those urgent calls right away! It's a personal service.....there is no long contract to sign.

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3. If a subscriber wishes to withdraw from a service during the currency of a specified period he may do so upon giving previous notice in writing to Answering Ltd. but no refund of an unexpired portion of his subscription can be made to a Subscriber to Service D which must be for a minimum period of one year certain. In the case of Services A, B and C payment of a refund and the amount thereof, if any, in respect of the unexpired portion of a subscription will be in the absolute discretion of Answering Ltd. and will in no event be in excess of the rate of the service per period.

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Reader's report.

TITLE Steel Canticles
AUTHOR Maurice Rowdon
TYPE poems
LENGTH potentially a book of some 90-100
 pages, if properly designed
READER
FOR
DATE 10.12.70.

A canticle, as of course you know, is a little song--generally of the religious kind. There is a definite thread of religion running through these 45 canticles (most of which are 2-3 pages long, each); but that thread is more or less a secondary or background-ish or choric theme. Mr Rowdon has engaged his obviously active mind, his extensive reading and his undoubted energies to weave together a most complex number of themes, subjects, image-motifs, ideas, polemics and current prejudices.

It's a most impressive sight. In this bit of weaving, the warp is that love is good, the woof is that war is bad, and the interconnection is that technology (represented by Steel) favours war. Make love, not steel, he may be saying. But he resists simplification, resists it most doggedly. His main characters are two young products of this modern society, who seem to have been overcome by love: through the tracing of their background enters the poetic survey of the society's background.

Most impressive, as I say; so too, indeed, is watching a weaver at work on a large hand loom. Regrettably, the activity can seem impressive whether the end-product is superb or just pedestrian. And Mr Rowdon, for all his range of imagery and allusion, for all his gifted ability to juxtapose his bits and pieces, never really gets his feet off the ground. The language is flat, lacking voltage; the rhythms seem to have been purposefully sacrificed for a sort of flowing monotone like a Presbyterian minister; the glosses that accompany the main body of verse (elucidating, commenting, expanding) often outweigh the poetry, which is also a mistake, and are if anything even flatter in language than the verse bits.

In short, an ambitious conception that doesn't come off because the writer lacks the resources of poetry to match the range of his thought and concerns. So---reject, with mildly regretful encouragement.

SPEECH AND DRAMA

The following colleges and universities offer degrees in Speech and Drama. A Bachelor's degree in Speech and Drama at an American University provides an area of specialization amounting to about a third of the four year degree program in these fields. The remaining two thirds of the degree program will consist of prescribed general courses and elective courses chosen by the student.

In some cases Speech and Drama are combined in a single department; in others, they are separate. Unless otherwise indicated, degrees in both fields are granted. The study of Speech at an American institution can include 1) public address, 2) group communications, 3) oral interpretation, and 4) speech education. Additionally, the Speech Department often offers courses in speech therapy. Universities accredited by the American Speech and Hearing Association to give such degrees are indicated by *. In addition to practical courses in acting and stage design and operation, the drama degree includes courses in dramatic literature, dramatic theory and criticism, and theatre history.

The degrees granted are shown as follows: D=Doctorate, M=Master's, B=Bachelor's.

ARIZONA:

- MB Arizona State University, Tempe, AZ 85281.
- MB University of Arizona, Tucson, AZ 85721.

ARKANSAS:

- MB University of Arkansas, Fayetteville, AR 72701.

CALIFORNIA:

- MB California State College at Fullerton, Fullerton, CA 92631.
- MB California State College at Long Beach, Long Beach, CA 90801.
- MB California State College at Los Angeles, Los Angeles, CA 90032.
- MB Fresno State College, Fresno, CA 93710.
- MB Sacramento State College, Sacramento, CA 95819.
- MB San Diego State College, San Diego, CA 92115.
- MB San Fernando Valley State College, Northridge, CA 91324.
- MB San Francisco State College, San Francisco, CA 94132.
- MB San Jose State College, San Jose, CA 95112.
- DMB University of California at Berkeley, Berkeley, CA 94720.
- DMB University of California at Los Angeles, Los Angeles, CA 90024.
- DMB University of California at Santa Barbara, Santa Barbara, CA 93106.
- MB University of Redlands, Redlands, CA 92373.
- DMB *University of Southern California, Los Angeles, CA 90007.

COLORADO:

- MB Colorado State College, (University of Northern Colorado), Greeley, CO 80631.
- MB Colorado State University, Fort Collins, CO 80521.
- DMB *University of Colorado, Boulder, CO 80302.
- DMB University of Denver, Denver, CO 80210.

CONNECTICUT:

- MB *University of Connecticut, Storrs, CT 06268.
- DMB Yale University, New Haven, CT 06520. (Drama only, most postgraduate).

DISTRICT OF COLUMBIA:

- MB Catholic University, Washington, D.C. 20017.

FLORIDA:

- DMB Florida State University, Tallahassee, FL 32306.
- DMB University of Florida, Gainesville, FL 32601.
- MB University of Miami, Coral Gables, FL 33124.

GEORGIA:

- MB University of Georgia, Athens, GA 30601.

HAWAII:

- MB University of Hawaii, Honolulu, HI 96822.

IDAHO:

- MB Idaho State University, Pocatello, ID 83201.

ILLINOIS:

- MB Illinois State University, Normal, IL 61761.

ILLINOIS, cont.:

- MB* Northern Illinois University, Dekalb, IL 60115.
- DMB Northwestern University, Evanston, IL 60201.
- DMB *Southern Illinois University, Carbondale, IL 62901.
- DMB University of Illinois, Urbana, IL 61801.
- MB Western Illinois University, Macomb, IL 61455.

INDIANA:

- MB Ball State University, Muncie, IN 47306.
- MB Indiana State University, Terre Haute, IN 47809.
- DMB Indiana University, Bloomington, IN 47401.
- DMB Purdue University, Lafayette, IN 47907.

IOWA:

- B Drake University, Des Moines, IA 50311.
- B Iowa State University, Ames, IA 50010.
- DMB *University of Iowa, Iowa City, IA 52240.

KANSAS:

- MB Kansas State Teachers College, Emporia, KS 66801.
- MB Kansas State University, Manhattan, KS 66502.
- DMB *University of Kansas, Lawrence, KS 66044.
- B Wichita State University, Wichita, KS 67208.

KENTUCKY:

- MB University of Kentucky, Lexington, KY 40506.

LOUISIANA:

- DMB Louisiana State University, Baton Rouge, LA 70803.

MAINE:

- MB University of Maine, Orono, ME 04473.

MARYLAND:

- DMB University of Maryland, College Park, MD 20742.

MASSACHUSETTS:

- MB *Boston University, Boston, MA 02215.
- MB Brandeis University, Waltham, MA 02154. (Drama only).
- MB Emerson College, Boston, MA 02116.
- MB Smith College, Northampton, MA 01060.
- DMB Tufts University, Medford, MA 02155.
- MB University of Massachusetts, Amherst, MA 01002.

MICHIGAN:

- MB Central Michigan University, Mt. Pleasant, MI 48858.
- MB Eastern Michigan University, Ypsilanti, MI 48197.
- DMB Michigan State University, East Lansing, MI 48823.
- DMB University of Michigan, Ann Arbor, MI 48104.
- DMB Wayne State University, Detroit, MI 48202.
- MB *Western Michigan University, Kalamazoo, MI 49001.

MINNESOTA:

- DMB *University of Minnesota, Minneapolis, MN 55455.

MISSISSIPPI:

- MB University of Mississippi, University, MS 38677.
- MB University of Southern Mississippi, Hattiesburg, MS 39401.

MISSOURI:

- MB Central Missouri State College, Warrensburg, MO 64093.
- MB Saint Louis University, St. Louis, MO 63103.
- B Stephens College, Columbia, MO 65201.
- DMB *University of Missouri, Columbia, MO 65201.
- MB University of Missouri, Kansas City, MO 64110.

MONTANA:

- MB University of Montana, Missoula, MT 59801.

NEBRASKA:

- MB University of Nebraska, Lincoln, NE 68508.

NEW JERSEY:

MB Montclair State College, Upper Montclair, NJ 07043.

NEW MEXICO:

MB University of New Mexico, Albuquerque, NM 87106.

NEW YORK:

MB Adelphi University, Garden City, NY 11530.

City University of New York:

MB Brooklyn College, Brooklyn, NY 11210.

MB City College, New York, NY 10031.

D Graduate Center, New York, NY 10036.

B Queens College, Flushing, NY 11367.

MB Columbia University, New York, NY 10027. (Drama only.)

DMB Cornell University, Ithaca, NY 14850. (Drama only).

MB Hofstra University, Hempstead, NY 11550.

DMB State University of New York at Buffalo, Buffalo, NY 14214.

MB State University of New York College at Geneseo, Geneseo, NY 14454.

MB Syracuse University, Syracuse, NY 13210.

B Vassar College, Poughkeepsie, NY 12601. (Drama only).

NORTH CAROLINA:

MB University of North Carolina, Chapel Hill, NC 27514.

NORTH DAKOTA:

MB North Dakota State University, Fargo, ND 58102.

MB University of North Dakota, Grand Forks, ND 58201.

OHIO:

DMB Bowling Green State University, Bowling Green, OH 43402.

MB *Case Western Reserve University, Cleveland, OH 44106.

B Denison University, Granville, OH 43023.

MB Kent State University, Kent, OH 44242.

MB Miami University, Oxford, OH 45056.

DMB Ohio State University, Columbus, OH 43210.

DMB Ohio University, Athens, OH 45701.

MB University of Akron, Akron, OH 44304.

DB University of Cincinnati, Cincinnati, OH 45221.

OKLAHOMA:

MB Oklahoma State University, Stillwater, OK 74074.

DMB *University of Oklahoma, Norman, OK 73069.

MB University of Tulsa, Tulsa, OK 74104.

OREGON:

MB Portland State University, Portland, OR 97207.

DMB University of Oregon, Eugene, OR 97403.

PENNSYLVANIA:

DMB Carnegie-Mellon University, Pittsburgh, PA 15213. (Drama only).

DMB *Pennsylvania State University, University Park, PA 16802.

MB Temple University, Philadelphia, PA 19122.

DMB University of Pittsburgh, Pittsburgh, PA 15213.

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MB University Of South Dakota, Vermillion, SD 57069.

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B Southwest Texas State University, San Marcos, TX 78666.

MB Texas Christian University, Fort Worth, TX 76129.

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MB Trinity University, San Antonio, TX 78284.

MB University of Houston, Houston, TX 77004.

DMB University of Texas, Austin, TX 78712.

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- . B Brigham Young University, Provo, UT 84601.
- MB *Utah State University, Logan, UT 84321.
- DMB University of Utah, Salt Lake City, UT 84112.

VIRGINIA:

- MB University of Virginia, Charlottesville, VA 22903.
- B Virginia Commonwealth University, Richmond, VA 23220.

WASHINGTON:

- MB Central Washington State College, Ellensburg, WA 98926.
- B Eastern Washington State College, Cheney, WA 99004.
- DMB University of Washington, Seattle, WA 98105.
- MB Washington State University, Pullman, WA 99163.
- B Western Washington State College, Bellingham, WA 98225.

WEST VIRGINIA:

- MB West Virginia University, Morgantown, WV 26506.

WISCONSIN:

- DMB *University of Wisconsin, Madison, WI 53706.
- B University of Wisconsin-Oshkosh, Oshkosh, WI 54901.
- MB University of Wisconsin-Stevens Point, Stevens Point, WI 54481.

WYOMING:

- MB University of Wyoming, Laramie, WY 82070.

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Directors: David Bolt Sheila Watson

Maurice Rowdon Esq.,
5 Tamworth Street,
London, S.W.6.

30th April, 1973

Dear Maurice,

THE SPANISH TERROR

St. Martin's Press are interested, in a small way, in the American rights and are writing to Constable to get a quotation for 2,000 copies excluding royalties. Once they have Constable's figures they will be coming back to Ober with an offer. I don't suppose there's going to be a lot of money in it because we are going to have to refund something to Putnam's I'm pretty sure.

But St. Martin's do feel very strongly that they want a new title insisting that in America the SPANISH TERROR means simply the Inquisition.

Any ideas?

Yours,

David

DLB/BSH

Although every care is taken of MSS while in our possession we can accept no responsibility for loss or damage thereto

5 TAMWORTH STREET
LONDON, S.W.6.
01-385 4003

May 6th 1973

THE SPANISH TERROR

Dear Ben,

I've just had a fairly lengthy phone conversation with Eric Roll, who (I imagine you know) is one of the greatest living authorities on economics and the history of economic thought. He told me he had made a special study of usury when he was a student. He finds that what I have to say about usury, and the theologian's definition of it, the Church's deep opposition to loans and interest, to be perfectly right. Precisely as THE SPANISH TERROR describes, Eric says that the breaking down of this opposition was a very slow but nevertheless spectacular process, and involved the heads of the church.

Yours,

Maurice Rowdon

Myrtou,
Kyrenia District,
Cyprus.

May Day, 1973

My dear Maurice,

Harry Morris was here recently, staying with John Haylock at the Old Police Station, and he gave me not only your address, not only a vivid description of your fascinating play for two people on Mahler, but also an acute sense of guilt mingled with the flight of time: that I have done no more than try and telephone about three times on different occasions when I was in Rome; in vain. Your name has been constantly evoked: by Khalid and Karim when I was in Baghdad last year; by Francis King, whom I saw, also last year, in London; and most curiously by Dr Margaret Clarke, an elderly research-assistant who was helping me over a book on Herzl and who, without knowing that we knew each other, suddenly began extolling Perimeter West as one of the great books of our time. I was, incidentally, most interested that your interest had fallen on Mahler. As for the last few years I too have been engrossed in the Vienna of the Habsburg twilight. My motive was to right/write the portrait of Herzl (first verb a lapsus machinae which I leave!), who struck me as the most complex and therefore interesting of the men who made the last century in the Middle East, when I wrote The Temple of Janus, which you probably have not seen, as Hamish Hamilton hardly advertised it at all. How bad all our educations were -- I left Oxford without knowing anything of that extraordinary, Alexandrian culture which revolved round the Burgtheater. I do hope Harry is right and your play becomes a film because only in that way am I likely to see it. Did you deplore with me that film of Death in Venice with Mr Bogarde cast as an intellectual? Absurd, I thought. The moment of maquillage should be tragic in its horror; with that particular actor I found myself saying, Ah, he looks better with a little slap on ... The dying artist~~s~~ should have the grandeur of Abraham Lincoln or Freud: only then does the collapse signify.

Have just heard President Nixon all but in tears for Watergate. If ever we produced The Chair as a film, we could offer him the part of Simpson.

Do you ever see Rosemary? I have not seen her this year. Last, she was still beautiful but harassed; she has become a student again, at the AUB: and you

*A for Double Day -
it's finished now
but the proof -
reading*

5 TAMWORTH STREET
LONDON, S.W.6.
01-385 4003

May 5th 1973

MAHLER

Dear Sir George,

You asked my agent David Bolt some time ago if I'd like to do a book on Mahler. I told him no. But I'm working with Ken Russell on the film of the play at the moment, and getting deeper into the subject every day, and now find myself so taken with Gustav, so astonished at his achievements and the failure of even the so-called conoscianti like Joan Chisell to understand the utter newness of his approach to the symphony, and the fact that he was the first real conductor, the first real opera producer and the first (also last?) real modern composer, that I now think (it only happened a couple of minutes ago) that I would love nothing better than to do a book on him. It cannot be a life. It must be in the nature of a story of a revolutionary, tracing the revolution in his music, in his relations with the orchestras and the Court Opera, not to say with the Secession movement as a whole.

A life of Gustav would be very difficult because remarkably little is known about him. His family life with Justa is more or less closed to us. I think we would have almost nothing to say if it wasn't for Alma. And a life of a man is premature if he hasn't yet been understood, in the marvellous variety of his work.

I don't want to write a synopsis but map out my progress in the course of the summer so that you can have something to take to an American publisher. We must sign up now however. All that Lorenzo and Diaghilev business has got to be buried.

Yours sincerely,

Maurice Rowdon

Constable Publishers

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London S.W.6.

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Dear Maurice

THE SPANISH TERROR

This will confirm my understanding of what we agreed yesterday, viz. that we will go ahead with the typescript as it stands, and get galleys from the printer, so that you have a chance of making alterations without the excessive expense which these involve once the typescript is in page proof. You will give one set of galley's to the editor you told me about (Mr Kendal).

We agreed that, in principle, the American offer should be accepted, though David Bolt will not be able to sign a contract with St. Martin's Press until we have been able to send them a quotation for bound and wrapped copies. I only hope that we will be able to keep the price low enough for it to be acceptable to St. Martin's.

I will go ahead and collect up the illustrations suggested in your list but I am afraid none of these could be in colour, except possibly a frontispiece.

I hope this covers everything and I am sending a copy of this letter to David Bolt.

*Wants for
Re.*

P.S. Here as promised is the DIAGHILEV material back.

Bolt & Watson LTD AUTHORS' AGENTS

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Directors: David Bolt Sheila Watson

8th May 1973

Maurice Rowdon Esq.,
5 Tamworth Street,
London SW6.

Dear Maurice,

THE FIRST CHRISTIAN MONKS

We are juggling with ideas a bit - trying to keep them all in the air at once - and this one is coming down fast. I thought a letter, because 'phone messages are unreliable and messy in files!

I think, if we accept the advice of our New York people, that there is really no chance of a quick commission on that side; although they do feel the finished book (or a good part of it) would find a market there. One possibility would be shifting the book from Maurice TS to, say, Weidenfeld, and repaying Maurice out of the W&N advance. Which won't, I know, appeal to you much. However, Maurice is asking for a discussion now, and we can't blame him for that. Can you and I have a word?

Yours,



DLB/MYS.

5 TAMWORTH STREET
LONDON, S.W.6.
01-385 4003

May 8th 1973

Dear Eva,

Tony Godwin wanted me to do a definitive biography of Diaghilev, and gave me Buckle's NIJINSKY as a sample (and what was to be the brother-volume to mine). I didn't like Buckle's book. I find it too much of a dossier, and it quotes vastly from Romola's Nijinsky, quite rightly, because the warmth has to come from somewhere.

Very quickly, because it has to be quick, do you want to take the project on? If you don't I may drop the idea altogether, as George Weidenfeld has just asked me to do a book on Mahler.

The top copy of this project is with my agent, David Bolt, for the States. I'm seeing Serge Lifar this month---could you give me an answer by the 15th, when I leave?

Love,

Maurice Rowdon

PS I'm awful about money.

March 1st 1973

LORENZO THE MAGNIFICENT and DIAGHILEV

Dear Christopher Falkus,

The whole matter of this LORENZO book is in such confusion that I think it would save time and heartache to go into it all right now. Tony Godwin and I discussed this book last summer as a quick 'bridge' to the Diaghilev project. I was to use part of the time and the money made available by LORENZO to further investigate the Diaghilev possibilities. I had already contacted Arnold Haskell and been told that there was nothing new to be told on Diaghilev, though he promised all help if I needed it. I then went to Cannes to see Serge Lifar, who was the closest man to Diaghilev, and perhaps the only human being who really knew him. Serge's loyalty to Diaghilev has been extraordinary, though it has not won him friends in the ballet world. For that matter he was loyal to Nijinsky too, and arranged the removal of his remains from this country to Paris after a funeral here with twelve people in attendance! My conclusion after a lot of reading was that Serge Lifar must be the key to any book on Diaghilev. He offered me his close cooperation---after taking great care to discover the quality of my intentions (and the kind of values I had)---on every detail of the book. I found that he did not at all agree that there was nothing 'new' to be said on Diaghilev. On the contrary, a number of people including Coco Chanel have died and it is now possible to talk about the personal and intimate matters for the first time. Richard Buckle did not consult Lifar for his excellent Nijinsky book which you published. My Diaghilev book would therefore fill certain gaps left by that.

I naturally find that working in the theatre both as a writer and producer I get very close, heartrendingly close sometimes, to Diaghilev's problems. I think it will be a vivid and most dramatic book.

But on your side nothing has happened. My letters on Diaghilev have not even been acknowledged. My memo on Lifar created no reaction at all. The Lifars are running a big Diaghilev exhibition in Montecarlo this month which I had innocently hoped would be my starting point on the book.

The LORENZO book got, as you remember, a negative report: part of its error was that it approached my script as a new contribution to Lornezo knowledge based on years of work; in fact three months flat were available for research and writing. I also showed at length that the report was in most places unreliable. I pointed out graver errors in the report than the report was able to show in my book. Yet bad reports stick. In a letter from Barbara yesterday I am told that in fact the book needs little work: some reqrting but mostly condensing and correcting. In other words it is the kind of work one always does on a book after acceptance. Alan Kendall and I polished off my FALL OF VENICE in a matter of days---after acceptance. I not only rewrote paragraphs but inserted wholly new material at his request. I am happy to hear that Alan will be working on LORENZO and I only wish he had been contacted last November so that the book could have gone out on schedule.

But in this case Weidenfeld are asking me to work on a book that has not been accepted. This alone would not worry me, especially as Tony Godwin handed over £500 of the acceptance fee within minutes of my request. But what guaractee have I that the remaining £250 on the acceptance fee will not get involved in the same delays, not to say publication (with the fee due) as well? I handed LORENZO in during the first days of November. Nothing but dithering has taken place since; four months have been needed to get to the point of putting the book out to a competent editor! I have absolutely no reason to believe that any further work I do on the book will eliminate the state of dither. I therefore suggest that you take me seriously as a professional writer and pay the balance of the acceptance fee.

More important than this, the DIAGHILEV project

is still in abeyance. What conceivable argument can there be---unless you are short of money--- for not going ahead with this magnificent idea? In a month of Sundays I could not think of a finer publishing proposition. In the theatre I am often with dancers. Sally Gilpin choreographed an excerpt in my latest show. Ram Gopal is working with me on a film---he knew all the names of that period personally. There is a wealth of stuff to be gleaned from that malicious little ballet world towards which thank God I have the greatest detachment. Surely there too is the value of the Diaghilev book---that it doesn't come from right inside that deeply prejudiced world?

We may as well clear up another matter too. Last November or early December Barbara approached me to find someone to do the LORENZO illustrations. I said I would phone Hanna Kiel in Florence---she was Berenson's assistant and is extraordinarily knowledgeable as well as thoroughly intolerable. After a few minutes' talk I realised that her Hessian standards would stand in the way of her doing a quick job. We obviously couldn't spend months arguing points of academy. So I went to one of the most obvious people for such a job in London---Ian Bennett of Sotheby's. He carries about a quite encyclopedic knowledge in his head (he will be carrying it back from Harvard university in the middle of March). If you happen to know Philip Wilson you could ask about him yourself. Being at Sotheby's he is surely well placed to get the transparencies etc we are after. He writes picture books for Hamlyn, and articles galore for the Connoisseur etc. He worked on the Times-Sotheby index.

But apparently as have called his professional credentials into doubt too! He explained to your firm that naturally he would like a letter offering him the commission, and an advance to secure a deposit on the transparencies. He was promised both (by his own account), and got neither. He rang me several times to ask if I knew when either the letter or the advance was coming. In the meantime he was paged up and down Sotheby's almost daily. He was even told---again I can only quote him---that the advance was 'on the way'.

It never got there. He rang me again and said, 'I'm only doing this for you. They seem quite impossible to deal with, especially as I am supposed to be doing the illustrations for a book that has been' (he thought quite unjustifiably) 'rejected!' Now I hear from Barbara that he has been dropped, and an agency engaged. On the grounds that he 'worried' you. But some time ago he and I sat down (at my request---I got him to overlook the lack of a formal offer) and worked out the transparencies. And they are supposed to be on their way to me. What happens when they arrive?

With best wishes,

Yours sincerely,

Maurice Rowdon

May 7 1973

LORENZO THE MAGNIFICENT

Dear Barbara,

Thank you for the corrected typescript of
LORENZO.

I shan't be in England after about May 16
and am most probably heavily tied up until then.
Until October I shall probably not be in England
for more than a handful of days at a time. We
could meet if I come over, and I could give you
warning of this some time before. George Weid-
enfeld wrote me that Regnery are accepting deliv-
ery July 1974, and that you are publishing in the
early summer of that ~~summer~~ year. Is there such
a hurry then on the illustrations?

Yours,

Maurice Rowden.

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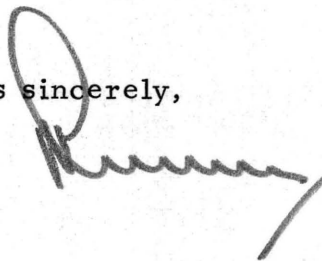
2nd April, 1973

Dear Mr. Rowdon,

I refer to your letter of 30th March.

I have today submitted the problem of the guarantee to my colleagues in the banking department and I will revert to you as soon as possible with their reaction.

Yours sincerely,



Maurice Rowdon, Esq.,
5 Tamworth Street,
London, S.W.6.

RA/msj

May 9th 1973

Dear Harry,

I don't want you to show this to Ken. It's a satire and a laugh, and not his film at all. But I'd just like you to know about it.

All the best, and I'm watching you two buggers hard to see if you do a Mahler picture.

Yours ever,

Maurice Rowdon

April 29th 1973

Dear Ben,

Would a snap decision on DIAGHILEV be possible?
I am going to Cannes 15th May to see Lifar and look
at his Diaghilev collection, which he will then sell.
It would be good to have something tied up before
then.

Yours ever,

Maurice Rowdon

Constable Publishers

Maurice Rowdon, Esq.,
5 Tamworth Street,
London S. W. 6.

Constable & Company Limited
Registered office:
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Benjamin Glazebrook
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Noel Holland
RAA Holt, Miles Huddleston
The Hon. John Jolliffe
Paul N Marks
Richard Tomkins

13 April 1973

Sam Mannin

Thanks for your letter. The Diaghilev project sounds interesting.

I do agree with you that Judith Osborne was very slow and anyway she now has a job with Faber. Are you satisfied with what she has done? I shall be looking at her handiwork this weekend and will be in touch with you early next week.

Worcester
BEZ

date

13/4/73

*copies of their MSS in order to protect against
damage or loss by fire, water,
or from any other cause*
Constable & Company Limited

11 Perceval Avenue

London N W 3

31 March 1973

Dear Maurice (if I may)


The Spanish Terror

Here is another batch. The rest will, I hope, follow tomorrow.

I have just moved to the above address - telephone number 794-0474.

In haste,

Yours sincerely



Judith Osborne

Maurice Rowdon Esq
5 Tamworth Street
London S W 6

5 Tamworth Street
London
S.W.6.
April 4th 1971

THE SPANISH TERROR

Dear Ben,

As I said in my phone message to you, I am in general agreement with you about THE SPANISH TERROR. I think the book may lack balance between the first and second halves.

But I don't foresee that we shall need any working lunch or 'session'. I know ~~ex~~very well what I meant to write, and except in the case of a few sentences which have to be pointed up in the normal course of script revising and proof reading, the book is very much what I meant it to be. Your difficulty with it has to my mind arisen from your assuming that when something looks to you amorphous and badly expressed it is because my mind is empty and I want to cover up with words. On the contrary, you have simply failed to understand it. And my mind is too full, and I have not explained enough.

I shall show you what I mean by dealing with your marginal comments, all of which are wide of the mark. 'How can terror be prepared unwittingly?' Of course it can. Charles had no idea of what he was doing for his son, though he was thoroughly deliberate about everything he did. He prepared the Spanish state for Philip, without knowing that he was preparing a terror-system. Indeed, his mind, being basically mediaeval, was incapable of ideas like 'system' or 'régime' in our sense, since these entered the Christian psychology only during the second half of the century. You cross out my '(and he meant to provide)' in the sentence 'Charles provided (and he meant to provide) his son with a perfect instrument of government' for the simple reason that you have not taken the trouble to find out what I mean by 'unwitting' in the previous sentence. So you cross out unwitting too.

Your suggestion that my sentence 'the empire and the Jesuit movement were simply one and the same effort to stabilise catholic Europe' should read 'they combined to stabilise catholic Europe' shows a complete misunderstanding of the subject and my book. They did not combine. They were not even mildly friendly to each other. But in their nature they were the same thing, they arose from the same thing---from the catholic crisis. And they did not actually stabilise catholic Europe as your phrase suggests: they were an effort to stabilise it---both the empire and the Jesuit movement. Both came into being in order to deal with protestantism. They

would otherwise not have existed. I convey all this---that is, several true ideas---in one short phrase. And you come along and substitute one word which conveys the same number of falsehoods. Do you prefer it your way?

When I say that Philip's detachment and devoutness were 'an ideal image of Spain at that time' you want me to say 'were a precise reflection of Spain at that time'. This is not true. Spain was stewing in corruption. The court too was corrupt. Philip was not. And Spaniards did not wish to be corrupt. They carried the ideal of integrity about with them in their heads. And their king had to represent this integrity. So he was 'an ideal image' of Spain, not at all a 'precise reflection'. Of course you are going to call my work amorphous if you read your own amorphous ideas into it! So again I convey in one short phrase two or three truths, and you convey in a shorter phrase about the same number of falsehoods.

You also want me to say that the empire and the Jesuits wished to root out everything 'implanted' by the protestants, whereas I say 'everything achieved by the protestants'. Why? I say 'achieved' by the protestants because I mean their schools, their town councils (Zurich etc), their new churches. In other words, I mean what I say. You can hardly blame me for failing to say what you mean.

Again, you tell me that to say 'Charles was the end of mediaeval society' contradicts the earlier sentence that he was the start of a new society. Why? If I say that Gray was the last of the classical poets do I contradict the statement that he was the first of the romantics? The whole point about Charles was that he ended one world and brought about another, that he seemed to belong to the mediaeval world but was the author of a secular society which his son inherited. This is the whole theme of the first chapters of the book. It tells the story, year by year, of how Charles decided to do things which quite defiantly had results opposite to those he intended.

Again, when I say that 'Spain's was the first successful nationalism' I do not mean 'Spain was the first example of nationalism'. This may be your idea but it is entirely wrong. I would say that France was the first example of nationalism. Spain's was the first successful and conscious application of the idea. This ties in with the whole theory of empire (a new the ry of empire) which I develop in the book.

Again, you cross out my 'vast' in the sentence 'people's minds could be influenced and intimidated at a great distance without the deployment of vast armies'. Why? Should I say simply 'without the deployment of armies'? But this is untrue. I mean precisely that Philip deployed armies but that they were surprisingly small for the power he wielded. This is why I say 'the power wielded not only (perhaps least of all) by Spanish armies...but by money and influence'. Of course you want to cross out '(perhaps least of all)', because it looks like empty wordage to you. But I am saying that what at first sight seems the most important arm of the empire turns out to be a relatively small factor in the empire's creation of fear.

The first part of the book is difficult. It will always be more difficult than the second half because the ideas are unfamiliar, but once they are grasped they make the second half full of meaning. There was one argument, one quarrel round which the whole of the sixteenth century turned---its politics and wars and coup d'états. This was about whether Christ was spiritually present in the bread and the wine, or actually present in his body, or only symbolised by it, or vaguely present as a witness. Does all this sound amorphous? It is difficult to put it in vivid, personal and concrete terms. Yet all the torture and terror and military occupation and conspiracy was about that. You can't get round it by editing sentences. You can't write a book about the sixteenth century without talking about it---indeed without making it the centre of the narrative.

My hunch at the moment is that the first part of the book needs tightening, and the logical sequence of ideas shown more clearly. I have the advantage of being able to lose 20,000 words if I want to. The first part may need telescoping so as to provide the dramatic steps towards the climax of the narrative from Chapter 12 on.

I am not fixed on the idea of those long chapter titles. I respect your ability to produce books, and therefore credit you with having certain clear ideas behind your objection. The last thing I would want to do is to assume that you have my very amorphous ideas about book production, and then turn round and tell you that I think you are amorphous!

Yours ever,

Stanley House
Farm Lane
London
S.W.6.
Tel: 385.9792
April 2nd 1971

Dear Peter,

You may remember me from your Oxford days, how we met with Patrick Garland. I have a playscript called ELAINE by Maurice Rowdon which I am terribly interested in directing with Lena Eichlerowna (whom you may have heard of as 'the greatest actress alive'--Brecht thought so) in the title role. She has read the play several times and will do it at the National theatre in Warsaw. I am also directing it in Holland this coming summer in Dutch for Adrian Brine, whom you will also remember. But we want Lena to play it here in England, and in English, which she is perfectly, eminently capable of doing. I think she might astonish English audiences with her kind of acting. Rowdon will be going to Warsaw soon to run through the part with her from the language point of view. We are aiming at a West End transfer---Toby Rowland knows the play and he and Rowdon are in constant touch. Is there any chance at your theatre?

The BBC recently asked Rowdon to write a teleplay about Polish émigrés in London, partly as a vehicle for me (actor-wise), and he suggested bringing Lena Eichlerowna over to play opposite me in a two-hander. The idea of casting her as Elaine arose from that. I believe it will be all right with Equity for both the stage and television because there is no actress in England, even among the Polish here, who could conceivably take the part.

I am going to be AWFUL about this script and ring you up in a week from now!! I do hope you are well.

Yours,

Vladek Sheybal

Stanley House
Farm Lane
London
S.W.6.
Tel: 385.9792
April 1st 1971

Dear Stuart,

You may remember we met several years ago about the time I was a director with Granada. I have a playscript called ELAINE by Maurice Rowdon which I am terribly interested in directing with Lena Eichlerowna (whom you may have heard of as 'the greatest actress alive'--Brecht thought so) in the title role. She has read the play several times and will do it at the National theatre in Warsaw. I am also directing it in Holland this coming summer in Dutch for Adrian Brine. But we want Lena to play it here in England, and in English, which she is perfectly, eminently capable of doing. I think she might astonish English audiences with her kind of acting. Rowdon will be going to Warsaw soon to run through the part with her from the language point of view. We are aiming at a West End transfer---Toby Rowland knows the play and he and Rowdon are in constant touch: it was he who suggested trying you. Could you read ELAINE and see if it fits in with your production plans for this year?

BBC Television recently asked Rowdon to write a teleplay about Polish émigrés in London, partly as a vehicle for me (actor-wise), and he suggested bringing Lena Eichlerowna over to play opposite me in a two-hander. The idea of casting her for Elaine arose from that. I believe it will be all right with Equity for both the stage and television because there is no actress in England, even among the Polish here, who could conceivably take the part.

I would have liked to come up to Nottingham to see you but perhaps it is best to do it this way.

Yours,

Vladek Sheybal

DAVID HIGHAM ASSOCIATES, Ltd.

Authors' Agents.

5-8, LOWER JOHN STREET,
GOLDEN SQUARE,
LONDON, W1R 3PE.

Telephone: 01-437 7888.

Telegrams: HIGHLIT, WESDO,
LONDON.

Cables: HIGHLIT, LONDON-W1

DIRECTORS:
DAVID HIGHAM Managing
~~DAVID BOLT~~
~~SHEILA WATSON~~
HILTON AMBLER
BRUCE HUNTER
JACQUELINE KORN
A. J. CROUCH
Accountant & Secretary

Maurice Rowdon Esq.,
5 Tamworth Road,
London S W 6.

22nd February 1971

Dear Maurice Rowdon,

In view of certain arrangements we have thought it necessary to make to ensure the future progress of the firm, Sheila Watson and David Bolt have decided to resign from D.H.A. Ltd. and have told us they intend to set up in authors agency on their own.

They have asked us to consent to their approaching certain authors with whom they have had dealings here and of whom you are one. While we have offered no objection to their doing so, I want to make it clear at once that we very much hope you will wish nonetheless to stay with D.H.A. Ltd. As Sheila and David recognize, you must be perfectly free to do so.

If you did decide not to remain, then it has been agreed that they should take with them relevant papers and records, receive all monies thereafter to become due to you under existing agreements or arrangements and be responsible to you for carrying further all negotiations in progress or in prospect in whatever field. You would have to notify us within a month from now and you would have also to notify publishers formally, in accordance with the agency clause which appears in all your agreements, and also inform the B.B.C., television and film companies or others concerned, and when you have done so we should consent to the commission involved becoming payable to Sheila and David.

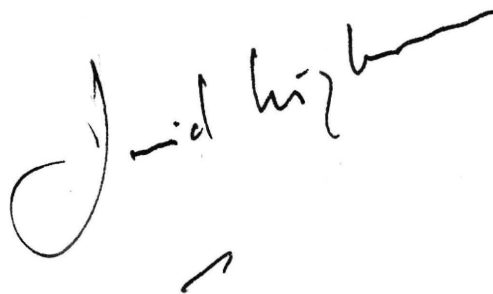
At David Higham Associates I shall of course remain actively at the head of affairs. Hilton Ambler, Bruce Hunter, Jacqueline Korn and Anne McDermid are the younger, very able executives who under the new arrangements will take a greater share of responsibility. I know you know all of them except Anne and they have become increasingly important in the firm in the last few years, three of them of course as directors. Bruce Hunter and Jacqueline Korn have always been closely concerned with the book side; Jacqueline deals also with the serial and other newspaper and magazine rights; Hilton Ambler with film, television, radio and stage rights and Anne McDermid with translation rights. All of these are specialized separate markets which we believe require an expert's knowledge of conditions

and buyers. Beyond this, we believe that consolidating the work here in the hands of, myself apart, younger and enterprising executives will increase both our efficiency and our ability to act to the best advantage on behalf of our authors.

Sheila and David have already left the office and accordingly Bruce Hunter (whom I believe you know) will be taking over for the present what David has been doing for you and if as we hope you do decide to remain with us would very much like to act for you permanently.

If anything in what I have said isn't clear to you or there are any questions you would like to ask please let me know as soon as possible. Indeed if you would like to discuss your position with me or with Bruce we should both be delighted to do so.

Yours,

A handwritten signature in dark ink, appearing to read "David Higham". The signature is written in a cursive, flowing style with a long horizontal stroke at the end.

DH/tf

STATEMENT

TO BE PAID

BRIMFIELD BUILDERS (new extension,
kitchen, lounge, roof, drains,
damp course etc).....£1600

MITCHELL (central heating and new
bathroom, plumbing etc).....£ 800

REID (complete rewiring of the house
and new electrical fittings).....£ 310

TOTAL.....£2710

Re-decoration, wood panelling and
fitted wardrobes not included.

PAYMENTS RECEIVED

November 1970.....£500

December 1970.....£1000

March 1971.....£500

TOTAL.....£2000

But £500 of this was to be
for furniture. Therefore

Payments received for
structural changes....£1500

Balance due on structural changes.....£1210

BALANCE for structural changes after
Council Grant deducted.....£2024

Add £500 already received for furniture.....£2524

TOTAL SUM INCLUDING SALE PRICE OF HOUSE.....£11624.

The Council Grant has been approved at £686, which will be paid in the form of a cheque from Hammer-smith Borough Council to 'G.B.Fischer'.

This will be received only after the work has been inspected and approved, on completion.

The redecorating will cost something in the nature of £250-£300, bringing the total expenditure for the house to.....£12000

The wood panelling and fitted wardrobes mentioned on Page 1 are not included in the above costing because I am treating them as my own expenditure, in order to keep the total borrowing to £12000. They of course are a permanent feature of the house, and cannot be removed.

The value of the house after these structural alterations will be will be £15000-£18000.

This area is scheduled as a residential area, and the prices of houses are expected to go up even further. The price of £9100 is said to be well below present selling prices.

BAVARIA ATELIER GESELLSCHAFT MBH



Bavaria Atelier Gesellschaft mbH · 8 München 90 · Postfach 90 02 29

Mister Vladek Sheybal
c/o Maurice Rowdon
5 Tamworth Street

L O N D O N SW 6

ENGLAND

COPRODUKTION

Firmensitz:
8022 Geiseltasteig
Bavaria-Film-Platz 7
Fernruf 6 49 91
Telex 05 23 254 bavaf d
Drahtwort: Bavariaatelier

Ihre Nachricht vom	Ihre Zeichen	Unsere Abteilung/Zeichen	Durchwahl (0811) 64 99 . 394 331	Tag
-	-	Copr-Wi/Sti		4. 2. 71

Sehr geehrter Herr Sheybal,

Es tut mir leid, Ihnen mitteilen zu müssen, daß wir uns nicht entschließen können, uns an Ihrem Projekt "INCURABLE" zu beteiligen. Ich habe das Buch noch einmal gelesen und meine Bedenken sind nicht kleiner geworden. Ich habe das Buch auch einigen Kollegen zum Lektorieren gegeben und auch sie teilen meine Meinung, daß für einen Feature-Film nicht genügend Attraktionen in dem Stoff sind.

Ich bedaure wirklich, Ihnen nach unserem so ausführlichen und freundschaftlichen Gespräch keine bessere Auskunft geben zu können und bin

mit freundlichen Grüßen


(Dr. Karl Heinz Willschrei)

P.S. Ich schicke Ihnen das Buch mit getrennter Post zurück.

5 Tamworth Street
London
S.W.6.
March 27th 1971

THE FALL OF VENICE

Dear Norman,

I enclose the letter from the Chamber of Commerce in Venice. Usigli should be thanked profusely for all the advocating he did for us, and for appearing in the film. Of course I know you would never send him a copy of the film. He would throw himself in the Grand Canal if he saw it.

I heard last night that the Telegraph had described The Fall of Venice as coming out in April. People say the funniest things. My agent has told me only a few days before that it was not on the April schedule.

Yours,

Maurice Rowdon



BRITISH BROADCASTING CORPORATION

TELEVISION CENTRE WOOD LANE LONDON W12
TELEPHONE 01-743 8000 CABLES: BROADCASTS LONDON PS4
TELEGRAMS: BROADCASTS LONDON TELEX TELEX: 22182

25th March 1971

Maurice Rowdon Esq
5 Tamworth Street
London S W 6

Dear Maurice Rowdon,

"MY HUSBAND, MY HUSBAND"

I am ashamed at the length of time I have had your script and Polish idea. A holiday in Israel and the postal strike both conspired against us. Do please accept my apologies.

I think your Polish idea is an interesting one although not what I personally have in mind. I have in fact just done a play - a comedy by Rhys Adrian - about a long lost husband reappearing. It is not similar in any other way to this. I simply don't feel quite enthusiastic enough to want to commission MY HUSBAND, MY HUSBAND although I am sure you know your characters well.

Sorry to sound so negative but if you do ever write up the play I would like to see it.

Best wishes and thanks for letting me see the other script.

Yours sincerely

Irene S.

(Irene Shubik)
Producer : PLAY FOR TODAY

CR

5 Tamworth Street
London
S.W.6.
March 27th 1971

Dear Irene,

I don't blame you for not commissioning me on a synopsis. I think while a synopsis belongs to an arts feature it may not do for drama. So much depends on the spirit of the dialogue.

Vladek is mightily disappointed that he might not get his play. He is trying to persuade me to write the piece just the same and I say I will do this if you and I can have a further talk together, so that I see better where your reserves to the synopsis lie.

We are mounting a stageplay of mine with Lena Eichlerowna in the lead, here, and Vladek directing, and it would be tremendous for us to have a TV appearance for her as well.

Thanks for the trouble you've taken and I do hope that eventually we might be able to get something out of this that satisfies both of us.

Yours,

Maurice Rowdon

Stanley House
Farm Lane
London
S.W.6.
12th March 1971

INCURABLE

Dear Mr Linnet,

Further to our conversation on the phone yesterday I am leaving here and now a copy of this script, and look forward to hearing from Julia and yourself shortly.

Sincerely,

Mhadek Sheybal

G. P. PUTNAM'S SONS

200 MADISON AVENUE • NEW YORK, N. Y. 10016



January 20, 1971

Mr. Maurice Rowdon
5 Tamworth Street
London SW 6, England

Dear Mr. Rowdon:

I was pleased to hear from you and to discover that THE SPANISH TERROR will be coming along at the end of next month. Assuming there are no major problems with the book and that we are in agreement about any possible revisions, I see no problem whatsoever to your getting the balance of payment before publication. I shall be away for the last two weeks of February and hope the manuscript will be on my desk upon my return.

Sincerely,
Harvey Ginsberg
Harvey Ginsberg

HG:dk

5 Tamworth Street
London
S.W.6.
12th March 1971.

Dear Mr Ginsberg,

I enclose here and now THE SPANISH TERROR.
There are about 120,000 words. List of suggest-
ed illustrations and the bibliography will be
following when I have discussed these with Con-
Stables.

With best wishes,

Sincerely,

Maurice Rowdon

BOLT & WATSON LTD authors' agents

9 Harley Street,
London W1

01-636 3833

17¹² February 1971

Dear Maurice,

David Higham's letter will explain that Sheila Watson and I are resigning in order to set up our own independent agency - Bolt & Watson Ltd. On the formal side I can add only that, as we have each of us been on the board of David Higham Associates for more than ten years, you will know it is not a decision we have taken without careful thought; but it is a decision we feel to be in the best interests of the authors with whom we have had dealings at David Higham Associates Ltd as well as ourselves.

Our purpose is to keep a smaller, close-knit team, with personal day to day control over all aspects of our individual authors' work. Magazine and newspaper rights we shall be looking after ourselves together with volume rights, of which they so often form an inseparable part. For American rights we expect to continue to work in close association with Harold Ober of New York as we have while with DHA Ltd. For certain translation rights we shall have the expert assistance of Miss Charlotte Wolfers, who before she set up her own firm to handle foreign book and serial rights headed the translation rights department at Collins. Sheila will deal direct with German and Italian rights as she used to do.

The only rights which will be actually handled outside our own office are film and television rights, which will be in the capable hands of Douglas Rae and Michael Imison of CMA who may well be known to you as one of the very top agencies in this specialised and competitive field, with many years experience of handling directors and producers as well as writers. CMA have offices in New York, Los Angeles and Rome as well as London.

As you know, it is our intention to take with us the present and past files and contracts of the authors we represent so that there will be complete continuity, and this has been agreed with the remaining partners of David Higham Associates Ltd. But it is, of course, entirely dependent upon the author's consent in each case, and although I am writing this in the hope and expectation that we can count on you, nevertheless if for any reason you should decide not to come with us, then I will myself give all possible assistance to whoever at Higham's takes over your work, to make the change-over as smooth as possible.

Assuming that you do come, don't worry about the paperwork. We will draw up the necessary letters for, as we say, your approval and signature, giving formal instructions to DHA; publishers and others where appropriate. There will, I know, be questions you will want to ask, and I look forward to hearing from you as soon as possible, by telephone or letter. (My home number, after office hours, is 01-589 1217.)

We are at the moment in temporary offices, but as soon as our new offices are ready for occupation, we plan to have a modest house-warming party, and I hope very much that you will be able to come along. It is an occasion we ourselves are looking forward to immensely!

x both.

Yours,

David.

before soon?

5 Tamworth Street
London
S.W.6.
Tel: 385.4003
March 11th 1971.

INCURABLE

Dear Mr Medwin,

I wonder if I could interest you in an original filmscript called INCURABLE by Vladek Sheybal, on a coproduction basis with a German company. You will certainly know of Sheybal as an actor on the big and small screen, and perhaps something of him as a director too. His feature credits are negligible---a short in Poland (O'Neil's BEFORE BREAKFAST), and he co-directed with André Wajda GATES TO PARADISE which was shown at the National Film theatre a few weeks back. But whatever he touches seems to create a stir. He was for three years a producer at Granada, and has many TV productions behind him, including PAGLIACCI with the BBC.

Michael York is very keen to play the lead in INCURABLE and will if necessary take a shoe-string fee with a participating interest. He will be free in a couple of months.

Jerzy Lipman (KANAL, GENERATION, ASHES AND DIAMONDS, KNIFE IN THE WATER) will direct the photography. He has been working in Germany for the last few months with lavish technical possibilities, and has developed new techniques which he wants to use in INCURABLE.

I shall call you next week if I may, to hear if you would care to see the script.

Sincerely,

Maurice Rowdon

5 Tamworth Street
London
S.W.6.
6th March 1971

THE SPANISH TERROR

Dear Mr Ginsberg,

I enclose a copy of the above, about 120,000 words long.

Illustrations and bibliography will follow after I have discussed them with Constable.

With best wishes,

Yours sincerely,

Maurice Rowdon

Constable Publishers

Maurice Rowdon, Esq. ,
5 Tamworth Street,
London S. W. 6.

Constable & Company Limited
10 Orange Street
London WC2
Telephone: 01-930 0801/7
Trade: 0621 81 6362/7
Telegrams: Dhagoba London WC2

Chairman & Managing Director:
Benjamin Glazebrook
Directors:
Noel Holland
RAA Holt, Miles Huddleston
The Hon. John Jolliffe
Paul N Marks

January 18, 1970

Dear Maurice ,

THE SPANISH RENAISSANCE

In principle, we agree to pay to you the rest of the advance on delivery of your typescript, but we would want to read it first. End of February delivery sounds fine. Try not to be later if possible - printing presses get so bunged up towards the end of the year.

Looking forward to seeing you and your typescript in about six weeks' time.

Yours ever
Ben.

5 Tamworth Street,
S.W.6.

22nd February 1971

David Higham Esq.,
David Higham Associates Ltd.,
5-8 Lower John Street, W.1.

Dear Mr Higham,

I am enclosing a letter to Constable (with copies to the other publishers concerned) authorising the transfer of volume rights in my work to Bolt & Watson Ltd.

Of course, as I have told Hilton and Bruce, I shall be staying with David Higham Associates for television, film and theatre rights, and this has been with their agreement.

I shall be seeing Jacqueline very soon to sort out the question of serial rights.

Yours sincerely,

Maurice Rowdon

5 Tamworth Street,
S.W.6.

22nd February 1971

To Whom it May Concern.

Change of Agency

Would you please note that I have asked David Bolt of Bolt & Watson Ltd to represent me both for future work and also in respect of agreements (and arrangements) negotiated in the past through David Higham Associates Ltd and still in effect. I should therefore be grateful if you would arrange with immediate effect for all future moneys due to me under such agreements (or arrangements) to be paid direct to Bolt & Watson Ltd., of 9 Harley Street, W.1. without deduction of commission.

I understand that my former agents, David Higham Associates Ltd, have no objection to this, and have kindly agreed to endorse this letter to that effect.

Yours faithfully,

Maurice Rowdon.

B.J. Glazebrook, Constable & Co.
Weidenfeld & Nicolson Ltd.,
Wm Collins & Sons Ltd.,
Maurice Temple Smith Ltd.
Victor Gollancz Ltd.
Barrie & Jenkins Ltd.

POST CARD

THE ADDRESS TO BE WRITTEN ON THIS SIDE



V. Sheybal Esq,
Stanley House,
Farm Lane,
London S.W.6.

The
Birmingham

Repertory Theatre Ltd. . Station Street .

Telephones:
021-643 2471 Box Office
021-643 2472 Offices

Birmingham 5

7th April 1971

This is to acknowledge receipt of your play
ELAINE by Maurice Rowdon, which we look forward
to reading. As Mr. Dews is not in Birmingham at
the moment we will be in touch as soon as he has
read your play - which won't be for another three/
four weeks I'm afraid.

Sue

Ryland
Secretary

UNIVERSITY OF CALIFORNIA, RIVERSIDE

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

COLLEGE OF LETTERS AND SCIENCE
DEPARTMENT OF POLITICAL SCIENCE

RIVERSIDE, CALIFORNIA 92502

6 November 1970

Dear Mr Rowdon,

I have been reading your delightful Fall of Venice, and though I have not yet finished it I am moved to write you a note about it, to let you know my pleasure and appreciation. Venice is so fascinating that it is a real pleasure to find someone who seems as one does oneself to love it above all places, and who can so well attempt to pin down the mysterious and elusive genius loci. Reviewers quoted on the dust jacket compare you with various people, but I think the justest comparison is with James Morris's splendid World of Venice. You and he share a lot of merits.

Yet some things connected with possibly rather picayune points of accuracy bother me. May I dare to mention a couple? On page 34, lines 12-13: "Compared with the Thirty Years War, the War of the Spanish Succession in the 1730s was a series of manoeuvres." The dates of the War of the Spanish Succession are 1701-1714. Do you perhaps mean the War of the Polish Succession (1733-1735)? I should hardly describe the war which included Marlborough's victory at Blenheim and his even bloodier victories at Ramillies and Malplaquet as a series of manoeuvres.

On page 38 you speak of "Angelo Emo's bombardment of Susa, Tunis and Bizerta in the sixties of the previous century...." The context, and indeed the theme of your whole book, seem to indicate that you must mean the seventeenth century, i.e. that the bombardment took place in the 1660s. Were there, then, two Venetian attacks on the Barbary pirates? Your own index gives Emo's dates as 1721-1791, and I seem to remember that there is a plaque or inscription in the Maritime Museum in Venice which describes Emo as the "ultimo ammiraglio della Repubblica Veneziana." There is also--again I speak from memory--an etching or diagram of the floating monitors mounted with mortars which Emo invented for the purpose of the attack on the Barbary Pirates' strongholds. I had always supposed that the attack on the Barbary Pirates was one of the two proofs of the Serenissima's remarkable vitality even in its last decades. (The other is the construction of the great murazzi built of Istrian stone, the seaward defences of the lagoon against the Adriatic.)

I realize also that your bibliography is necessarily brief, but I would venture to comment on the lack of mention of almost any of the really excellent writing on Venice that has been done in the last ten to fifteen years--e.g., James Morris's book, Tenenti's Piracy and the Decline of Venice, Hugh Honour's Companion Guide to Venice, W. J. Bouwsma's Venice and the Defense of Republican Liberty, and J. C. Davis's Decline of the Venetian Nobility as a Ruling Class.

I hope you will not find these pinpricks too tiresome. I send them to you only because it bothers me that so enjoyable a book should be even in small things less than perfect.

From one aficionado of Venice to another.

Arthur Campbell Turner.

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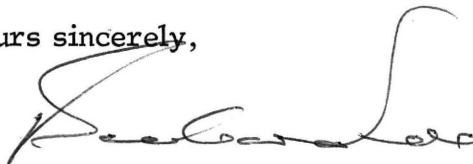
16th April 1971

Vladek Sheybal Esq.,
Stanley House,
Farm Lane,
London, S.W.6.

Dear Mr. Sheybal,

In Mr. May's absence in South America I am writing to thank you for sending him the script of Maurice Rowdon's play ELAINE which he will see on his return at the end of the month.

Yours sincerely,



Barbara Fox
Secretary to Val May

Alexander Solzhenitsyn

On the brink of a cataclysm

A quarter of a century ago, one of your ministers, Herbert Morrison, somehow or other managed to persuade the newspaper, *Pravda*, to devote an entire page to his utterances—and without any censorship. My God, how eagerly we rushed to where the paper was displayed—a crowd of convicts with shaven heads, filthy, tattered jackets, clumsy prison-camp boots. This was it! At last, our subterranean kingdom was about to be pierced with the diamond-bright, diamond-hard ray of truth and hope. At last, Soviet censorship, held for 40 years in the grip of a bulldog's jaws, was to be relaxed. Now he'd make them see the truth! Now he'd stand up for us!

But, as we read and read that feeble, insipid article, so our hopes subsided slowly with it. These were the superficial words of someone who had not the slightest idea of the savage structure, the pitiless aims of the communist world—and, of course, this was precisely why *Pravda* so generously agreed to print them. We had endured 40 years of hell—and this British minister could find no word of hope to say to us.

The years went by. The decades went by. In spite of the Iron Curtain, views about what was happening in the West, what people were thinking about, kept coming through to us, thanks mainly to the BBC's Russian broadcasts, even at the time when they were being most vigorously jammed. And the more we learned, the more the state of your world perplexed us.

Human nature is full of riddles and contradictions; their very complexity engenders art—and, by 'art', I mean the search for something more than simple linear formulations, flat solutions, oversimplified explanations. One of these riddles is: how is it that people who have been crushed by the sheer weight of slavery, and cast to the bottom of the pit can, nevertheless, find strength in themselves to rise up and free themselves—first in spirit and then in body; while those who soar unhampered over the peaks of freedom suddenly lose the taste of freedom, lose the will to defend it, and, hopelessly confused and lost, almost begin to crave slavery? Or again: why is it that societies which have been benumbed for half a century by lies they have been forced to swallow, find, within themselves, a certain lucidity of heart and soul, which enables them to see things in their true perspective and to perceive the real meaning of events; whereas societies with access to every kind of information suddenly plunge into lethargy, into a kind of mass blindness, a kind of voluntary self-deception?

There is a German proverb which runs: *Mutverloren—alles verloren*—'When courage is lost—all is lost.' There is another, Latin one, according to which loss of reason is the true harbinger of destruction. But what happens to a society in which both

these losses—the loss of courage and the loss of reason—intersect? This is the picture which, I found, the West presents today.

In 1917, a crevasse opened up on the very edge of Europe, a yawning gap enticing the world into the abyss. The causes of this crevasse are not hard to find: it came about as the logical result of doctrines that had been at large in Europe for ages, and had enjoyed considerable success. But the crevasse has something cosmic about it, too, in its unplumbed, unsuspected depths, in its unimaginable capacity for growing wider and wider, and swallowing up more and more people.

Forty years previously, Dostoevsky had predicted that socialism would cost Russia 100 million victims. At the time, it seemed an improbable figure. Let me recommend the British press to acquaint its readers with the impartial three-page report of the Russian statistician, Professor Ivan Kurganov. It was published in the West 12 years ago, but, as is so often the case with matters of social significance, we only take cognisance of things that do not run counter to our own feelings. From Professor Kurganov's analysis, we learn that, if Dostoevsky erred, he erred on the side of understatement. From 1917 to 1959, socialism cost the Soviet Union 110 million lives.

When there is a geological upheaval, continents do not topple into the sea immediately. The first thing that happens is that that fatal, initial crevasse has to appear in some place or other. For a variety of reasons, it so happened that this crevasse first opened up in Russia. It might have been anywhere else. And Russia, which people considered a backward country, had to leap forward a whole century, overtaking all the other countries in the world. We endured inhuman experiences, experiences of which the Western world—and this includes Britain—has no real conception, and which the West is frightened even to think about.

It is with a strange feeling that those of us who come from the Soviet Union look upon the West of today. It is as though we were neither neighbours on the same planet, nor contemporaries—and yet we contemplate the West from what will be your future, or look back 70 years, to see our past suddenly repeating itself.

In the years which followed the worldwide upheaval of 1917, that pragmatic philosophy on which present-day Europe was nourished, with its refusal to take moral decisions, has reached its logical conclusion: since there are no higher spiritual forces *above* us, and since I—Man with a capital M—am the crowning glory of the universe, then, should anyone have to perish today, let it be someone else, anybody, but not I, not my precious self, nor those who are close to me.

The apocalyptic storm was already raging over the land which used to be Russia, when Western Europe speedily extricated itself from that terrible war, in its haste to forget it and to bring back prosperity, fashions and the latest dances. Lloyd George actually said: 'Forget about Russia. It's our job to ensure the welfare of our own society.'

In 1914, when the Western democracies needed help, they were not averse to appealing to Russia. But, in 1919, those Russian generals who, for three years, straining Russian resources to the very limit, had fought to save the Marne, the Somme and Verdun, were refused either military aid or even an alliance by their Western allies. Many a Russian soldier lay buried in French soil; others who had gone to Constantinople were charged for their rations, and even had their underwear confiscated in lieu of payment. They were then cajoled into returning to Russia only to be dealt with by the Bolsheviks, or into embarking for Brazil, only to become semi-slaves on the coffee plantations. Unseemly deeds are usually accompanied by high-sounding, even brilliant, justifications. In 1919, no one said openly: 'What have your sufferings got to do with us?' Instead, people said: 'We have no right to support even the authority of an ally against the wishes of the people.'

(Note, however, that, in 1945, when millions of Soviet citizens had to be handed over for despatch to the Gulag Archipelago, this argument was conveniently twisted: 'We have no right to carry out the wishes of these millions,' it was said, 'and to ignore our obligations towards the authorities of an allied country.' How easily one's egoism can be satisfied by a handy formula!)

But there were even nobler justifications than these: all the *aggressive* elements,



IMPERIAL WAR MUSEUM

For Russians, 'the war was a tragic war.'

all the influential elements in society—and this was especially the case in Britain—admired what they called the 'unprecedented progressive experiment taking place in the USSR', while we were being strangled by the cancerous tentacles of the Gulag Archipelago, while millions of hard-working peasants were being sent to die in Siberia in midwinter. Not very far from where you live, in the Ukraine and the Kuban, some six million peasants, including children, old men and women, died of famine—and this was in peacetime—swollen with hunger and writhing in agony. And not a single Western newspaper printed photographs or reports of the famine—indeed, your great wit, Bernard Shaw, even denied its existence. 'Famine in Russia?' he said, 'I've never dined so well or so sumptuously as when I crossed the Soviet border.' For whole decades, your rulers, your Members of Parliament, your spokesmen, your journalists, your writers, your leading thinkers managed *not even to notice* the 15-million-strong Gulag Archipelago. Up to 30 books on the Gulag were published in Europe before mine, and hardly one of them was even noticed.

There was, however, one great exception over the last 100 years or so, and that was your struggle with Adolf Hitler, when Britain cast overboard the philosophy of pragmatism, or utilitarianism—the philosophy of recognising any group of gangsters, any puppets, as head of a country so long as they were in control of its territory. With Hitler, Britain assumed a moral stance, and it was this that inspired her to one of the most heroic acts of resistance in her history. A moral stance, even in politics, always safeguards our spirit; sometimes, as we can see, it even protects our very existence. A moral stance can suddenly turn out to be more far-sighted than any calculated pragmatism.

Your war with Hitler, however, was not tragic in the Aristotelian sense of the word. Your sacrifices, sufferings and losses were justified; they did not run counter to the aims of the war. You defended—and successfully defended—precisely that which you intended to defend. But, for the peoples of the USSR, the war was a tragic war. We were forced to defend our native land with all the strength we could muster (and with infinitely greater losses: Kurganov's figures are indisputable—44 million), and, in so doing, to strengthen all the things that we most loathed—the power of our own executioners, our oppression, our destruction and, as we can see today, ultimately *your* destruction, too. And when those millions of Soviet citizens dared to flee from their oppressors, or even to initiate national liberation movements, then our freedom-loving Western allies—and, not least among them, you British—treacherously disarmed them, bound them, and handed them over to the communists to be killed: they were sent to the labour camps in the Urals, where they mined uranium for the atom bombs to be used against you yourselves.

Nor did you shrink from using the butts of your rifles on 70-year-olds, those very men who had been Britain's allies in the First World War, and who were now being

hastily handed over to be murdered. From the British Isles alone, 100,000 Soviet citizens were forcibly repatriated, while, on the continent, the number was more than a million. But the most remarkable thing of all was that your free, independent, incorruptible press, your famous *Times*, *Guardian*, *New Statesman* and all the rest of them, all wittingly shared in the covering up of this crime, and would have kept silent to this very day had not Professor Epstein from America so tactlessly started his investigations into the fascist techniques which democracies are capable of employ-

'Twice we helped save the freedom of Western Europe, and twice you repaid us by abandoning us to our slavery'

ing. Twice we helped save the freedom of Western Europe, and twice you repaid us by abandoning us to our slavery.

It is clear what you wanted. Once again, you wanted to extricate yourself as quickly as possible from this terrible war; you wanted to rest, you wanted to prosper. But there was a price to pay. And the noble philosophy of pragmatism laid down that, once again, you should close your eyes to a great many things: to the deportation of whole nations to Siberia, to Katyn, to Warsaw—in that same country for whose sake the war had started; you should forget Estonia, Latvia and Lithuania; you should hand over six more of your European sisters into slavery, and allow a seventh to be cut in two; at Nuremberg, you should sit amicably side by side with judges who were every bit as much murderers as those on trial, and never let this disturb your British sense of justice. Whenever a new tyranny came into existence, however far away—in China, say, or Laos—Britain was always the first to recognise it, eagerly pushing aside all competitors for the honour.

All this required great moral fortitude—and your society was not found lacking. All one had to do was to repeat, again and again, the magic formula: 'the dawn of a new era'. You whispered it. You shouted it. And, when you grew sick of it, and decided to reaffirm your valour in the eyes of the world and recover your self-respect, then your country manifested incomparable daring—against . . . Iceland, against . . . Spain, countries which could not even answer you back.

Tank columns in East Berlin, Budapest and Prague declared that they were there 'by the will of the people', but not once did the British government recall its ambassadors in protest from any of these places. In South-East Asia, unknown numbers of prisoners have been killed, and are still being killed, in secret; yet the British ambassadors have not been recalled. Every day in the Soviet Union, psychiatrists murder people with their hypodermic syringes merely because they do not think along accepted lines, or because they believe in God—and

again, the British ambassador is never recalled. But when five terrorists—who had actually committed murder—were executed in Madrid, then the British ambassador was recalled and the din reverberated throughout the world. What a hurricane burst forth from the British Isles! You have to know how to protest. It has got to be done with a great deal of anger—but only so long as it does not run counter to the spirit of the age, and presents no danger to the authorities of those protesting.

Not a single family driving to an airport can be sure that it won't be gunned down by some 'fighter' for someone or other's 'freedom'. No one can be sure that he will get to the end of the street safe and sound. But terrorists can be sure: public opinion guarantees that *their* lives will be safe, that *their* cause will be given publicity and that *they* will be held in decent confinement—until such time as other terrorists come and rescue them. A society for the protection of terrorists, indeed. There *was* such a society in Russia before her collapse: we, too, have trodden this fatal path.

Meanwhile, the crevasse grows ever wider, spreads even further across the globe, shifts into other continents. The most populous country in the world has plunged headlong into it. So, too, have a dozen others. So, too, have numerous defenceless tribes—Kurds, Northern Abyssinians, Somalis, Angolans—without the British, with their great tradition of freedom, showing the slightest anxiety over such petty matters. Even today, you are lulled into thinking that these fine islands of yours will never be split in two by that crevasse, will never be blown sky-high. And yet the abyss is already there, beneath your very feet. Every year, several more countries are seized and taken over as bridgeheads for the coming world war, and the whole world stands by and does nothing.

However hidden it may be from the human gaze, however unexpected for the practical mind, there is sometimes a direct link between the evil we cause to others and the evil which suddenly confronts us. Pragmatists may explain this link as a chain of natural cause and effect. But those who are more inclined to a religious view of life will immediately perceive a link between sin and punishment. It can be seen in the history of every country. The generation of today has had to pay for the shortcomings of their fathers and grandfathers, who blocked their ears to the lamentations of the world, and closed their eyes to its miseries and disasters.

Your newspapers may be famous for their traditions, yet they print a number of articles containing analyses and commentaries which are shamefully shallow and shortsighted. What can one say when your leading Liberal paper compares the contemporary development of the Russian spiritual regeneration with pigs trying to fly? This is not just contempt for the spiritual potential of my people. It is broader than that. It is a kind of fastidious contempt for *any* kind of spiritual regeneration, for anything which does not stem directly from economics, but which is based on moral criteria. What an inglorious end to 400 years of materialism!

The decline of contemporary thought has

been hastened by the misty phantom of socialism. Socialism has created the illusion of quenching people's thirst for justice: socialism has lulled their conscience into thinking that the steamroller which is about to flatten them is a blessing in disguise, a salvation. And socialism, more than anything else, has caused public hypocrisy to thrive; it has enabled Europe to ignore the annihilation of 66 million people on its very borders.

There is a myth that socialism represents a sort of ultra-modern structure, an alternative to dying capitalism. And yet it existed ages and ages before any sort of capitalism. My friend, Academician Igor Shafarevich, has shown, in his extensive study of socialism, that socialist systems—systems, that is, which are being used today to lure us to some halcyon future—made up the greatest portion of the previous history of mankind—in the ancient East, in China; and were to be repeated, later, in the bloody experiments of the Reformation. As for socialist doctrines, he has shown that they emerged far later, but have still been with us for over 2,000 years; and that they originated, not in an eruption of progressive thought, as people think nowadays, but as a reaction—Plato's reaction against Athenian democracy, the Gnostics' reaction against Christianity—a reaction against the dynamic world of individualism and a return to the impersonal, stagnant system of antiquity. And if we follow the explosive sequence of socialist doctrines and socialist utopias preached in Europe—by Thomas More, Campanella, Winstanley, Morelli, Deschamps, Babeuf, Fourier, Marx and dozens of others—we cannot help shuddering as they openly proclaim certain features of that terrible form of society.

It is about time we called upon right-minded socialists, calmly and without prejudice, to read, say, a dozen of the major works of the major prophets of European socialism, and to ask themselves: is this really that social ideal for which they would be prepared to sacrifice the lives of countless others, and even to sacrifice their own?

Socialism begins by making all men equal in material matters only (this, of course, requires compulsion: the advocates of all brands of socialism agree on this point). However, the logical progression towards so-called 'ideal' equality inevitably implies the use of force. Furthermore, it means that the basic elements of personality—those elements which display too much variety in terms of education, ability, thought and feeling—must themselves be levelled out. The English saying, 'My home is my castle', stands in the way of socialism. And again, there is that attractive-sounding formula, 'socialist democracy', which is about as meaningful as talking about 'boiling ice'; for it is precisely democracy that the dragon of socialism is about to devour. And, as democracy grows weaker and weaker, loses more and more ground in the two continents it partially covers, so the force of tyranny spreads throughout the globe.

Great Britain—the kernel of the Wes-

tern world, as we have already called it—has experienced the sapping of its strength and will to an even greater degree, perhaps, than any other country. For some 20 years, Britain's voice has not been heard in our planet; its character has gone, its freshness has faded. And Britain's position in the world today is of less significance than that of Rumania, or even Uganda. British common sense—so lucid, so universally acknowledged—seems to have failed her now. Contemporary society in Britain is living on self-deception and illusions, both in the world of politics and in the world of ideas. People build rickety structures to convince themselves that there is no danger, and that its irrevocable advance is nothing more than the establishment of a stable world.

All of us are standing on the brink of a great historical cataclysm, a flood that swallows up civilisation and changes whole epochs. The present world situation is complicated still more by the fact that several hours have struck simultaneously on the clock of history. We have all got to face up to a crisis—not just a social crisis, not

just a political crisis, not just a military crisis. And we must not only face up to this crisis, but we must stand firm in this great upheaval—an upheaval similar to that which marked the transition from the Middle Ages to the Renaissance. We have become hopelessly enmeshed in our slavish worship of all that is pleasant, all that is comfortable, all that is material—we worship things, we worship products. Will we ever succeed in shaking off this burden, in giving free rein to the spirit that was breathed into us at birth, that spirit that distinguishes us from the animal world?

Radio 3

This talk, together with Alexander Solzhenitsyn's 'Panorama' interview with Michael Charlton, will be published as a booklet, 'Warning to the Western World', by the Bodley Head and BBC Publications in May. Copies of THE LISTENER of 4 March 1976, which contained an edited version of the 'Panorama' interview, are still available from BBC Publications, 144/152 Fermondsey Street, London SE1 3TH, price 24p, including postage.

'The Second Battle of Britain'— some views from the front

The Money Programme (BBC2) last Friday showed some extracts from a CBS film, *The Second Battle of Britain*, which American television audiences had seen two nights earlier. It was made by the CBS commentator, Morley Safer, and claimed to portray 'two decades of decline in Great Britain that have culminated in a kind of anarchy'. It declared its point of view about Britain at the start: 'Labour and capital have been on strike against each other for decades—one consolidating power rather than working, the other preferring investment abroad to reinvestment in new plant at home. The Government seems incapable of any action but more taxation. Britain is going broke, and it seems beyond the power or interest of individuals to help...'

To shots of run-down factories, the nostalgia chorus ran: 'This was the British empire—iron and brass and steam—not the plumage and the viceroys... Well, all that's gone for good. No more empire to exploit and supply and protect.' What was left, said Mr Safer, against a background of welfare forms, was a very expensive state at home to doctor and feed and house and pamper, with one Briton in four now working for the government.

A London motorcycle dealer was seen trying to start an 'average British motorcycle'. It took a very long time. Then he started a Japanese motorcycle. Immediate success. 'A market lost for the want of a starter button,' observed Mr Safer.

Fearsome figures were then reported, showing equally the inefficiency of private industry and the unprofitability of nationalised industry. Men toiling away on the oil rigs were shown to the dispiriting voice-

over of Mr Safer prophesying: 'By the time all the costs have been sorted out, North Sea oil could become just another marginal enterprise as far as Great Britain is concerned.'

Back on land again, viewers saw some Glasgow tenement blocks. 'This housing,' said Mr Safer, 'built in Glasgow a hundred years ago for workingmen, was the best in the world, the envy of all those lesser nations. So not only could Britannia rule the waves, but she could make every Briton live like a prince as well. But maybe,' he continued, venturing on a little philosophy of history, 'nations grow weary when they reach those heights. Maybe there's a time-clock that runs through a nation, so that each new generation, instead of making a fresh beginning, simply grows older and more tired. People still live in these blocks, and they wait for the state to house them elsewhere. And the state is waiting, too—for the state has run out of money, and it's running out of time, and running out of confidence, and maybe running out of friends as well.'

The British 'rock and salvation' in the past had been the class system—'you knew exactly where you came from and where you were going.' But now the upper classes, thought Mr Safer, were either so rich they were indestructible, or else they were 'on the fiddle—not exactly cheating, not exactly not cheating'. The middle class, 'in the middle of the heap', was either going nowhere—or had already gone, emigrated to Canada, Australia or the United States; while for the working class, class loyalty had become the only loyalty, and the idea of British labour willingly given was as dead as the British empire. 'Britain still

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 Sunday, February 25 at 7.30 p.m.
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 Beethoven/Liszt/Rachmaninov
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ABC, Harrow (01-421 7452) From Sunday, February 25: David Lean's masterpiece RYAN'S DAUGHTER (aa) Wk. 3.10, 7.00. Sun. 6.10. Progs. 3.00, 6.45. Sun. 6.00.
ABC, Golders Green (01-421 7452) From Sunday, February 25: David Lean's masterpiece RYAN'S DAUGHTER (aa) Wk. 3.10, 7.00. Sun. 6.10. Progs. 3.10, 7.10. Sun. 6.15.
ABC, Wembley (01-902 0049) From Sunday, February 25: David Lean's masterpiece RYAN'S DAUGHTER (aa) Wk. 3.10, 7.00. Sun. 6.15.
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ACADEMY ONE (437 2981), Alan Tanner's brilliant new film LA PUTEUSE (a) Wk. 2.50, 5.45, 8.45. Sun. 5.20, 8.25. Progs. 2.00, 4.55, 7.50. Sun. 4.30, 7.35.
ACADEMY THREE (457 8191) Double feature Bill Douglas's MY CHILDHOOD (a) and Tony Biebs SKIN FLICKER (x).
ASTORIA, Charing Cross Road (580 9562) Candice Bergen, Peter Strauss. SOLDIER BLUE (x) Cont. progs. wkdays. and Sun. 4.50, 8.50. Late show Saturday 12.55.
BLOOMSBURY, opp Russell Sq. Tube (837 1177), Luis Bunuel's THE DISCREET CHARM OF ANNE BOLEYN (aa) 1.55, 4.15, 6.30, 8.40. Late Show Thurs. and Fri. 10.45. Sat. all-night show 11.45 WAR AND PEACE (a).
CARLTON, Haymarket (930 3711). THE POSEIDON ADVENTURE (a). Progs. 12.40, 3.5, 5.35, 8.5. Late show Sat. 11.15 p.m. Sunday 3.5, 5.35, 8.5.
CASINO CINERAMA (437 6877) THE GREAT WALTZ (u). Peris. 2.30 & 8.0. Sat. 2.50, 5.40, 8.45. Sun. 4.30, 8.0. All bookable.
CLASSIC, Hampstead (794 400). Sun. 7 days THE GETAWAY (x) Steve McQueen, All MacGraw.
COLUMBIA (734 5414) SHAMUS (x). Cont. progs. 1.20, 3.40, 6.0, 8.20. Sunday 3.40, 6.0, 8.20. Late show Saturday 11.0.
CURZON, Curzon St. (499 3737) INGMAR BERGMAN'S CRISIS AND SPRING (a). Progs. 2.20, 4.25, 6.30, 8.40. Sun. 3.35, 5.50, 8.10. Late show Saturday at 11 p.m.
DOMINION, Tottenham Ct. Rd. (580 9562) Peter O'Toole, Sophia Loren. MARRIAGE (a). Progs. 2.30, 7.30, 11.20, 7.30. Late show Saturday 11.15 (bookable).
EMPIRE, Leic. Sq. Robert Bolt's LADY CAROLINE LAMB (a). Sep. peris. 2.30, 5.30, 8.30. Late show Sat. 11.15.
EMPIRE TWO, Leic. Square (formerly RITZ) ELVIS ON TOUR (a). Progs. 2.30, 4.30, 6.35, 8.40. Late Show Fri. & Sat. 11 p.m.
GRANADA, Harrow (427 1946). Retained 2nd week. Friday 9.0 FIDDLER ON THE ROOF (u). Sep. peris. Sun. 6.30, wkdays. 2.0, 7.20.
HENDON ENTERTAINMENT CENTRE (202 7137) Sun. 7 days. Classic 1: CARRY ON ABROAD (a) YOU CAN'T CHEAT AN HONEST MAN (u) W. C. Fields; Classic 2: PORTNOY'S COMPLAINT (x) HUNTED (x) Edward Woodward; Classic 3: GARDEN OF THE FINZI CONTINIS (a) WAY OF LIGHT (u) Yehudi Menuhin.
LEICESTER SQUARE THEATRE (930 5252) YOUNG WINSTON (a). Sep. progs. 2.30, 7.45. Sat. 12.15, 3.45, 7.45. Sun. 3.15, 7.45. Late Show Saturday 11.15. Bookable
LONDON PAVILION, Picc. Cir. (437 2982) Andy Warhol's TRASH (x). Cont. progs. Mon. to Sat. 12.35, 2.25, 4.30, 6.30, 8.40. Sun. 2.35, 4.30, 6.30, 8.40. Sep. Late Show, Sat. 11.15
ODEON, Ilford (Gants Hill) (554 2500) Sun for 7 days FIDDLER ON THE ROOF (u) starring Topol.
ODEON, Golders Green (455 2324). Mon. for 6 days THE RAGMAN'S DAUGHTER (x) plus THE SALZBURG CONNECTION (a). Feb 25 only: COUNTESS COSEL (u) ODEON, Haymarket (930 2738/2771) TCHAIKOVSKY (u). Sep. progs. wkdays. 2.30, 8.15. Sun. 4.30, 8.15. Feature at wkdays. 3.10, 8.55. Sun. 5.10, 8.55. Bkble.
ODEON, Hendon (203 3538) Sun. for 6 days THE RAGMAN'S DAUGHTER (x) plus THE SALZBURG CONNECTION (a). Feb. 28 only: THE LION IN WINTER (a)
ODEON, Leicester Square (930 6111) Maggie Smith, TRAVELS WITH MY AUNT (a). Cont. progs. 2.30, 5.10, 7.55. Sunday 2.45, 5.10, 7.55
ODEON, Marble Arch (723 2011) ALICE'S ADVENTURES IN WONDERLAND (u). Sep. progs. 2.45, 8.0. Sunday 4.0, 8.0
ODEON, St. Martin's Lane (836 0691) Elizabeth Taylor, Richard Widmark. THE TAMING OF THE SHREW (u). Cont. progs. 2.30, 8.15. Sunday 4.30, 8.15
ODEON, Swiss Cottage (722 5905). screen 1: Sun., 7 days THE RAGMAN'S DAUGHTER (x) plus THE SALZBURG CONNECTION (a). Screen 2: Sun. for 7 days, FIDDLER ON THE ROOF (u); Screen 3: Sun. for 7 days HAMMERSMITH IS OUT (x) plus FOOLS (aa).
PARAMOUNT, Piccadilly Circus (839 6494) Steve McQueen, All MacGraw, THE GETAWAY (x). Progs. 1.30, 3.45, 6.10, 8.35. Late Show Friday and Saturday 11.15 p.m. Sunday 3.45, 6.10, 8.35
PRINCE CHARLES, Leic. Square (437 8181) Despite demand must finish March 14! FELINE ROMANCE (x) Sep. peris. 2.30, 6.15, 9.0. Sun. 3.30, 6.15, 9.0. Late show Fri. & Sat. 11.45. Lic'd bar. Bookable. From March 15 LAST TANGO IN PARIS (x) Box Office NOW OPEN.
RIALTO, Coventry St. (437 3488) SOUNDER (u). Cicely Tyson, Patric Knowles. Progs. 1.20, 3.30, 5.50, 8.15. Late Sat. Show. 11.15 p.m. Sun. 3.30, 5.50, 8.15.
STATE, Kilburn (624 8081) Sun., for 7 days THE RAGMAN'S DAUGHTER (x) plus THE SALZBURG CONNECTION (a)
STUDIO ONE, Oxford Circus (437 3300) George C. Scott, FRED PATTON FOR GLORY (a). Progs. 12.30, 3.55 & 7.20. Sundays 3.55, 7.20
STUDIO TWO, Oxford Circus (437 3300) SNOOPY, COME HOME (u). Progs. 1.0, 3.20, 5.45, 8.10. Sundays 3.20, 5.45, 8.10
UNIVERSAL, Piccadilly Circus (930 2944) THE LAST OF THE RED HOT LOVERS (x). 2.30, 4.30, 6.35, 8.45. Late Show Friday and Sat. 11.15 p.m. Sun. 4.30, 6.35, 8.45
WARNER RENDEZVOUS, Leic. Sq. (439 0791) Richard Benjamin in PORTNOY'S COMPLAINT (x). Progs. 2.10, 4.15, 6.20, 8.30. Late Show Sat. 11 p.m. Sundays 3.30, 5.40, 7.55
WARNER WEST END, Leic. Sq. (439 0791) Elizabeth Taylor, Richard Widmark. PORK ORANGE (x). Progs. 2.55, 5.40, 8.30. Late Sat. Show 11.20. Sundays 2.50, 5.35, 8.20.

THEATRES

ADELPHI (836 7611) Evenings 7.30
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 TIME AND TIME AGAIN
 by Alan Ayckbourn. MUST END MAR. 3
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 NOW GREATER THAN EVER
 AS A STAGE MUSICAL
 GONE WITH THE WIND
 "A MIGHTY FINE MUSICAL SPECTACULAR."—Sunday People
DUKE OF YORK (836 5122) Evenings 8.15. Fri., Sat. 5.45, 8.30
 THE RECORD BREAKING HIT COMEDY LESLIE PHILLIPS in
 THE MAN MOST LIKELY TO "I WAS ROLLING ABOUT LAUGHING IN THE STALLS."—Colin Reid, Daily Mail
FORTUNE (36 2238) Evenings 8.0
 Matinee Tu. 2.45. Sat. 5.30 & 8.30
 SIMON OATES in FRANCIS DURBRIDGE'S Thriller Triumph
 SUDDENLY AT HOME
 SECOND THRILLING YEAR
GARRICK (836 4601) From March 6. Evs. 8. Sat. 5 & 8.30. Wed. 2.45.
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GLOBE (437 1592) 8.15. Fr., Sat. 6.0, 8.40
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 "GENUINELY VERY, VERY FUNNY."—F.T.
MAYMARKET (930 9832) Evenings 8.30
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 Matinee Sat. 2.30
 LAUREN BACALL
APPLAUSE "A HIT."—Daily Express
 E. Standard Award "Best Musical of '72"
LYRIC (437 3586) Evenings 8.0
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 DEBORAH KERR and JULIA FOSTER in
 THE DAY AFTER THE FAIR
 Must end May 5, prior to USA.
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THE TOMMY STEELE SHOW
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 ANTHONY NEWLEY in
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 MAGGIE SMITH, Best Actress of the Year
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ST. MARTIN'S (836 1443) Evenings 8.0.
 Sat. 5 & 8.30. Mat. Wed. 2.45. Last 2 wks.
 MARIUS GORING, THOMAS VALENTINE
 in SLEUTH
 FOURTH THRILLING YEAR
 Transfers with new cast to Garrick Theatre,
 March 6th.
ST. MARTIN'S (836 1443) Evenings 8.0.
 at 7.30. Sats. 5.30, 8.15. Sats. 2.45.
 Sally Ann HOWES, Jeremy HAWK
 Derrin NESBITT Kenneth NELSON
 AND Max WALL in
 LOVER
 A murder play by Brian Clemens.
SHAFTESBURY THEATRE (836 6596) Mon.
 to Thurs. 8.0. Fri. & Sat. 5.30 & 8.40.
 FIFTH BEAUTIFUL YEAR OF HAIR!

Arts & Entertainments

Problem of a turning worm
 DAVID NATHAN

The difficulty facing the worm with ambitions to turn is a credibility gap; no one really believes it can happen. I mention this because it is central to Ibsen's *A Doll's House* and the difficulty is not overcome in the production at the Criterion Theatre, excellent though it is in many other ways.

For ninety per cent of the play Nora Helmer is a ninny. Although she has borne Torvald Helmer three children in eight years of



Claire Bloom as Nora and Colin Blakeley as Torvald Helmer in "A Doll's House"

marriage she happily accepts her position as his plaything, a doll a pretty little bird, a cute, furry squirrel—everything that is cuddly and mindless.

Then, at the end of the play, she suddenly confronts him with a fierce, articulate woman intent on abandoning husband, home and children in pursuit of her own individuality.

This transformation from kitten to tiger is caused by a narrowly averted catastrophe—a slight case of feckless, well-meaning forgery on her part—which destroys her husband's loving paternalism and discloses to her what has been long apparent to everyone else—that he is a monument of complacency, smugness and selfishness.

But not without charm in this case. Colin Blakeley endows him with many virtues, not the least being a sense of humour. But Shaw said the action of the play is located in every suburb in Europe and Blakeley makes Helmer seem exceptional to his society and time, not typical of it.

original. However, it flows easily and there are some highly effective moments.

Woyzeck is a young soldier oppressed by poverty and hopelessness to virtual non-existence, who murders his mistress because she has an affair with a drum major. He was executed for it. The play is based on a real case.

But any social comment in the piece is nullified by the fact that Woyzeck is clearly insane. Long before he has any occasion for jealousy he hears voices, sees significant patterns in the way toadstools grow and, in one startling phrase, is described as "rushing through the world like an open razor."

In this sense he was always a potential murderer irrespective of social pressures. Rich madmen also kill.

David Schofield makes an impressive, sunken-eyed, already wraith-like Woyzeck and the play is worth seeing because of its rarity and the skill with which Marowitz has presented it.

Ken Hill's medical satire, *Is Your Doctor Really Necessary?* at the Theatre Royal, Stratford, E, starts off better than it finishes. If it flails about in all directions and flags a bit and is not logically impeccable, it nevertheless captures the essential Theatre Workshop atmosphere of being at a party with some talented friends.

Tony Hill's music—particularly the title song—is catchy and tune-fun and put over with immense zest by three smashing girls: Diane Langton, Toni Palmer and Valerie Walsh.

Mistress of Novices, at the Piccadilly Theatre, concerns the harsh treatment of Bernadette of Lourdes (Rita Tushingham) during her time in a nunnery eight years after seeing her vision of the Virgin Mary and finding the healing waters.

Father of the nation

God, who comes from Lancashire and is not above doing a beamingly happy, light-footed dance for all his years, says "Welcome to the Book of Genesis," and so launches Jacob's Journey, an acceptable prelude to the ever-expanding, wholly delightful Joseph and the Amazing Technicolored Dreamcoat.

Together they must be set for a long stay at the newly-named Albery Theatre (formerly the New) in St. Martin's Lane.

"Joseph," after moving from the Edinburgh Festival to the Young Vic and then to the Round House, has a new cowboy song by Andrew Lloyd Webber (music) and Tim Rice (lyrics) as good as anything they wrote previously and Frank Dunlop's direction and Nadine Baylis' design make the stage glow with colour and vitality.

The splendid cast show more confidence and attack in it than in "Jacob" and with some reason for God, Isaac and his family have been fitted out with dialogue by Ray Galton and Alan Simpson, which is pitched in a different key from the songs.

By their accents Isaac and his family inhabit Scotland, and Jacob, after conning his brother Esau out of both heritage and blessing, comments: "If he wasn't my brother I'd never believe he was Jewish."

I would never believe any of them were, despite the fact that some of my best Jewish friends are Scots.

God shakes his white wig over Jacob's trickery and says it was diabolical, adding that if he hadn't got plans for him he would have turned him into a block of salt.

When Jacob asks Him why he must change his name to Israel, God says that he eventually wants to call a country after him and you couldn't have countries called after people with names like Tom, Dick or Harry. An alternative suggestion He makes is "Venezuela."

It is all jokey and inoffensive enough, an attitude to the Almighty only slightly more matey than Tevye's in "Fiddler on the Roof."

I doubt if it would upset anyone except the most ultra-Orthodox.

Mahler married JEWISH CHRONICLE FEB 23

It happened that a few weeks ago I read the script of Mahler by Maurice Rowdon, and reported that while a play for two characters was generally very difficult to put over, this play, though it had a few "contrivances," ran very smoothly, had great zest, a delight in its two characters, and a feeling of rapture for the music that enslaved them. I added, however, that it was a delicate work that could easily be spoilt by a bad production and equally bad acting.

At the Arts Theatre, my fears were confirmed. Both actor and actress were superficial. The man never reached the inner spirit of the musician who had shed his Jewishness in order to find his artistic inspiration; the woman failed to reach the necessary exhilaration. Nevertheless the kernel of a moving play remained in evidence.

CHARLES LANDSTONE

ART EXHIBITIONS

FIELDBORNE GALLERIES, 63 Queen's Grove, N.W.8 (586 3500). Robert Butler, Roger De Grey, Colin Hayes, Leonard Rosoman, Ruskin Spear
KAPLAN GALLERY, 6 Duke St., St. James's, S.W.1. 19th and 20th Century French paintings. Monday to Friday, 10-6
ROYAL ACADEMY OF ARTS, Dante Gabriel Rossetti, painter and poet. Last two weeks. And Futurism 1905-1919. First major exhibition of Italian Futurism in Britain for over 60 years. Last week. Admission to each exhibition 40p. Mondays 25p. (Joint admission 60p. Mondays 40p). Students and pensioners half price. Weekdays 10-6, Sundays 2-6. And English Drawings & Water Colours, 1550-1850, in the Meier Collection. Opens Feb. 24. Diploma Galleries. Until April 30. Adm. 35p. Mondays 20p. Season tickets £1. Students and pensioners half price. Weekdays 10-6, Sundays 2-6.
 St. James's Antiques Fair starts next week at the Piccadilly Hotel, Piccadilly, Monday-Friday 11 a.m.-8 p.m., daily. Open 2.30 p.m. first day by Norman St. John-Stovas, M.P.

HOWFF THEATRE-CAFE, 109a Regent's Park Rd., N.W.1. 01-586 0030
 The Return to London of
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MAHLER at the Arts

' It happened that a few weeks ago I read the script of MAHLER by Maurice Rowdon and reported that while a play for two characters was generally very difficult to put over, this play, though it had a few "contrivances," ran very smoothly, had great zest, a delight in its two characters, and a feeling of rapture for the music that enslaved them . . . a moving play . . . '

THE JEWISH CHRONICLE Feb 23

' Anne Mahler, the daughter of the composer, will not be going to see MAHLER, the new play about her father by Maurice Rowdon . . . ' ' I know the play,' she said. ' Mr. Rowdon sent it to me some time ago and I sent it back as being beneath discussion. I am scandalised that anyone should put it on.' '

THE TIMES Jan 31

' MAHLER covers an infinity of time, during and after the characters' lives . . . Alma sits and faces death with the screaming of a jungle cat . . . the assurance of the young woman who knows that she is secure socially and attractive physically Edith Macarthur handles beautifully.' '

THE STAGE Feb 22

' Kit Surrey has designed a structure of wood and gauze that takes John B. Read's evocative lighting well . . . As Mahler Vladek Sheybal nicely understates the 42 year old honeymooner with a book in his hand.' '

THE TIMES Feb 15

' Edith Macarthur is very much all-woman, beautiful to look at, graceful in stature and good to hear. Vladek Sheybal is cunningly self-effacing as Mahler, the man who is not of this world but who has to live in it . . . I see that Mahler's daughter Anna, having read the script of this play, described it as inept. It isn't.' '

THE EVENING NEWS Feb 15



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PORTSLADE PRODUCTIONS LTD.

present

**VLADEK
SHEYBAL**

**EDITH
MACARTHUR**

in

MAHLER

by

Maurice Rowdon

Directed by

Peter Watson

.....

Musical Decor
by
Peter Paul Koprowski

Visual Decor
by
Kit Surrey

Seats : £1.50 £1 75p. 50p.
Immediate temporary membership at door 13p.
Only 1 member per party needed.

9.2.1973

Dear Nicholas,

Our first night seems to be almost sold out but I am worried about the 15th and 16th which are always difficult nights before a reaction to the press notices comes. Can you use your best endeavors to fill the house for those nights, Thursday and Friday, while I on my side will issue a certain amount of paper. It is especially important for the second night since there are critics (there being two press nights) and anyway it is discouraging for the actors. From Saturday there is a certain amount of booking already, throughout the initial run.

The atmosphere is tense and fraught, and yesterday the actress threw her rehearsal skirt on the floor and shouted fuck all foreign actors at Vladek. This relieved us all immensely as no one likes to open without one violent row on a sound bed of tension and conflict. We shall all be rags for the first-night party.

Please persuade Trustram Eve whom I met to have his second wall painted as well. If possible have a look at the wall they are doing---the designer and his wife. I shall try to take Wendy along, in case some publicity could accrue from it.

Yours ever,

1.3.1973

LORENZO THE MAGNIFICENT

Dear Barbara,

Thank you for your letter of 27th February. I have written to Christopher Falkus on points I think must be cleared up before I can answer you. Writing to him of course infers no slight of you since the points I raise are not basically editorial ones.

With best wishes,

Yours ever,

Maurice Rowdon

4.3.1973

"MAHEER"

Dear Sirs,

The above show closed at the Arts theatre yesterday Saturday 3rd March, and I wonder if you would kindly arrange the repayment to us of the sum of £300 which we lodged with you prior to opening.

Yours sincerely,

Maurice Rowdon

Provincial Theatre Council
Gloucester House
19 Charing Cross Road
London
W.C.2.

4.3.1973

Dear Sir,

Please credit our account with the enclosed
cheque for £106.

Yours sincerely,

Maurice Rowdon

28.2.1973

MAHLER

Dear Larry Dalzell,

I enclose a cheque for £49.25 for Miss
Edith Macarthur's salary w/e 4.3.1973.

Yours sincerely,

Maurice Rowdon

28.2.1973

MAHLER

Dear Mr Selinger,

I enclose a cheque for £49.12 for Vladek
Sheybal's salary w/e 4.3.1973.

Yours sincerely,

Maurice Rowdon

Portslade Productions Ltd.

Directors :
MAURICE ROWDON
NICHOLAS KIMBER

5 TAMWORTH STREET, LONDON, S.W.6
01-385 4003

1.3.1973

CHRISTOPHE

Dear Pamela Brighton,

Further to our phone conversation I enclose
the play CHRISTOPHE for you to read.

Please give me a call when you've read it.

I hope your show at the Hampstead goes well
and I look forward to seeing it.

Yours,

Maurice Rowdon

15.7.1972

LORENZO THE MAGNIFICENT

Dear Tony Godwin,

I enclose a note on this as we arranged. It is much longer than you asked for but I have great difficulty writing 700 words about anything Italian.

If it is too lengthy for your purposes could you perhaps cut out what you don't want?

Yours,

Maurice Rowdon

LEON GLUCKMAN (LONDON) LIMITED

LYRIC THEATRE OFFICES 5 ARCHER STREET LONDON W1V 7HE

TEL: 01-437 5735

21st February, 1973

Maurice Rowden, Esq.,
c/o The Arts Theatre,
Great Newport Street,
London W.C.2.

Dear Maurice,

I would have written sooner but I have been very pre-occupied with the beginning of rehearsals of my own play.

This short note is really just to tell you that I enjoyed MAHLER very much.

I found it sensitive, interesting, sometimes moving and very well acted, particularly by Vladek Sheybal. His style is extraordinary.


I could not help regretting that the play was called MAHLER. In a way it suggested that one was going to be shown around his life like a visitor to an art gallery. Somehow this gave a formal academic flavour to the piece which was partly unavoidable in any case.

This is a small and petty reservation. I really did enjoy the evening. I fear that in the concrete jungle outside the Arts Theatre, the play would be unlikely to survive commercially. I should have thought though that there must be some mileage in it - certainly in the university towns in America, if not here.

Do let me know what happens to the play.

Once again, sincere congratulations and good luck.

Sincerely,



Leon Gluckman

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YOUR REF.

OUR REF.

1486B/MJ/DR.

6th April, 1973.

M. Rowdon, Esq.,
5, Tamworth Street,
London S.W.6.

Dear Mr. Rowdon,

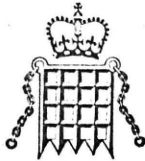
Following our talk recently on Value Added Tax, an application for registration of Portslade Productions Limited was sent to Customs and Excise together with a short explanatory letter of the position.

e I enclose photostat of Customs and Excise reply which I consider satisfactory.

You should be receiving a certificate of registration from Customs and Excise for the company. I should be glad if you would let me know when this has been received.

Yours sincerely,

I. W. M. John



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Customs & Excise VAT Office Crown House
North Circular Rd London NW10 7SU

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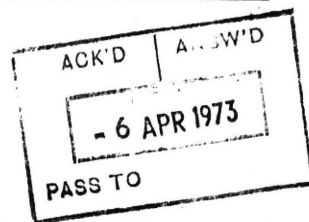
Your reference 1486B/MJ/DR

Our reference 227 6146 64

Date 5 April 1973

Dear Sirs,

Re: VALUE ADDED TAX -
PORTSLADE PRODUCTIONS LTD.



Thank you for your letter dated 29th March 1973.

Your clients will, if registered for VAT, be able to claim all taxable purchases for the promotion of their business, as an input tax deduction, with the exception of motor cars and business entertaining. If their inputs for any particular tax period happens to exceed their outputs they will, for that period, be treated as a repayment trader.

Yours faithfully,

DEREK L. SMITH

5 TAMWORTH STREET
LONDON, S.W.6.
01-385 4003

12.4.1973

THE SPANISH TERROR

Dear Ben,

I enclose my suggestions for illustrations for THE SPANISH TERROR. Although it would increase the price I am now convinced that illustrations for this should be much more lavish. I think that with colour illustrations of scenes from the Inquisition, the American voyages, Peru and Mexico, Burgundian court life etc the book would have twice the appeal.

I also enclose further suggestions for maps, to be added to the list to be found with the script.

Yours ever,

Maurice Rowdon

PS I find that the Cooper Birdgeman library, who as you know are the London agents of Scala, come up with good suggestions of their own for vivid illustrations. I happen to be working with them on another project. Could we not use them for THE SPANISH TERROR? I'm sure Harriet Bridgeman could do a good job.

THE SPANISH TERROR

Extra Maps

- MAP showing the estates of Germany in mid 16th century
(see REFORMATION AND SOCIETY by A.G. Dickens
Thames and Hudson)
- MAP of Spain and Portugal in 1555 opp page 61 of Sir
Charles Petrie's PHILIP 11.
- MAP showing the Netherlands 1579-98 showing the Union
of Utrecht from Merriman's RISE OF THE
SPANISH EMPIRE Vol 4 opp page 494.
- MAP of central Portugal 1580-1 from ditto opp page 360.
- MAP showing the route of the Armada---see Grosser Historische
Weltatlas (111) Bayerische Schulbuch- Verlag
Munich.

THE SPANISH TERROR

Illustrations

Portraits of FERDINAND OF ARAGON and ISABELLA OF CASTILE (Windsor Castle)

Titian's portrait of CHARLES V

Elder Cranach's portrait of CHARLES V (Thyssen Coll. Lugano)

Portrait of Isabel of Portugal (CHARLES V's empress) by Seisenegger.

Portrait of 'Fugger the rich' and his assistant, a miniature of 1519

The massacre of St Bartholomew in Paris, August 24 1572 by Francois Dubois, said to be an eyewitness.

Portrait of Ignatius Loyola.

Titian's portrait of Philip 11 in Naples museum (Capodimonte)

Titian's Duke of Alva (Palacio de Liria Madrid)

Catherine de' Medici by Francois Clouet (Chantilly)

Philip 11 by Pantoja de la Cruz (Pardo)

Queen Elizabeth of England (Accademia Siena---Alinari)

Portrait of Antonio Perez (?)

Portrait of Don Carlos by Sanchez Coello (Prado Madrid)

5 Tamworth Street
London
S.W.6.
17th November 1970

Dear Sir Laurence,

You may remember---but I should be very surprised if you did---reading a script of mine called CARMAGNOLA which Caryl Jenner sent you.

Last year I wrote a similar big-stage script on CHRISTOPHE the negro king of Haiti which Toby Rowland sent to James Earl Jones in New York, in the hope of starting the play on Broadway and bringing it to the West End later. James Earl Jones's agent wrote back that Jones was just signing up to play Christophe in somebody else's play. This is apparently coming to the West End next spring, or perhaps it will start on Broadway.

Now there is no chance of my play being done on the ordinary stage, and competing with the James Earl Jones production. But I thought I would ask you if there was a chance of a production at the National, even with white actors. Certainly no dark actor that I know of in this country could handle the part. And two Chsristophes in the same capital at the same time might be interesting to say the least. The other man's play is at present called Defiant Island.

Toby got me to ^{written} ~~shape~~ the script ^{in a second version,} into a ~~better~~ form, but I would like to send you the first version ^{one} as both he and I felt that I had ~~missed~~ overcut it. It occurred to me to write to you last night while I was watching you in Late Night Line up.

Yours sincerely,

Maurice Rowdon

The Arts Council Letter

— A disgrace that Cieland, Richardson, Redgrave, Scofield, Ashcroft, Greenwood, Francis Davies, Rawlings, Morris, — are not seen regularly on the National Stage, and the young actors there given regular chance to shine under the best directors.

— the ~~of~~ evidence of actors who left the 'evil' atmosphere there quickly — the dictatorship —

— strong and original personalities are too much work for the machine, and in any field they are swallowed up. There is nothing else implacably kept out. 'There are no great actors nowaday.' That is nonsense. They are not given the jobs, & when they are

as the machine soon begins to operate
towards their linearisation. The same
applies to every other artist. *

— The learner ~~personality~~ ~~is~~
imagination seizes up and the pressure
of office work. Yet this cauterised
imagination. He dominates all
artistic pursuit.

The ~~best~~ Actor has no 'personality' of the
essence. This is because the writer cannot
see this. The appealing much - television
purports to be the work of the best writers.
Television produces all papers to be 'written'
of writers. ~~a Ad by person they~~

Tamworth Productions

Vladik Heybal
Maurice Rowdon

VSMR

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Rowdek Productions

Heydon Productions

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* **Madek Associates**

Chapter 19 THE SPANISH TERROR =

~~Term is a technique of government ~~which~~ became an accepted thought,~~

19. Terror became accepted as a technique of government possible everywhere,
while the actual Spanish terror itself ~~was~~
derived Philip II
~~only because in the~~ into the 17th only because
people of the power of the past

Philip III 'the picture-king'!

{ The Spanish Conspiracy in Venice
The Gunpowder Plot

Philip IV and the decline of character in Spain.

The Alternation under Philip III and Philip IV:

The effect of the term - human life

becomes a life: competition, hatred,
struggle for livelihood, collapse of judgment
and ethics. The result of the

Copy

5 Tamworth Street
London
S.W.10.
1.12.1970

Dear Miss Shubik,

Vladek Sheybal tells me that you talked to him about a possible project of doing a series of scripts on immigrant life in London, and that he mentioned my name. I found working with Vladek very fruitful when we were filming together earlier this year in Venice, and later in the summer we discussed another script I had in mind for him, a two-hander which might well interest you for this series. I hope by the way you will see THE FALL OF VENICE when it goes out in 'Omnibus' this January as Vladek departs from his role as what the Sun calls 'Mr Sinister'. I hope he will get more and more roles where his full powers are exploited.

I also think a series on immigrant life would be interesting from the production point of view, as offering the chance of co-production which is happening more and more in drama. I was in Munich last week and was amazed at the drama projects involving every country in Europe.

Sincerely,

Maurice Rowdon

ODANTI SCRIPT SERVICES,
41 - 45 BEAK STREET,
LONDON, W.1.

Tel: 01.437.5737

INVOICE NO: 2109

DATE: 19-4-72

Maurice Rowdon
5 - Tamworth St
S-W-6

To: Typing and Printing:

Name of Play/ Film: "The Song of the Earth"

No. of copies: 12 No. of pages 4to/ f. scap @

£. p.

Reprint 60 pages @ 24p

14 - 40

To: Binding @ 13p per copy:

TOTAL:

1-56
£15-96

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MRS. GOSTLINS

106

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29th March, 1973.

Secretary: K. J. GILLESPIE, F.C.A.

Maurice Rowdon, Esq.,
Portslade Productions Ltd.,
5 Tamworth Street,
S.W.6.

Dear Mr. Rowdon,

"Mahler"

Thank you for your letter of 25th March. The sum of £230
will now be released to E. Babbage & Co. Ltd.

Yours sincerely,

Secretary.

With Compliments

5. 4. 1973

could you kindly put a
second signature on the
enclosed cheques and
return them to us.

Thanking you

Helga Greetham

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Studio 11/13 Neals Yard Monmouth Street WC2



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Your Ref.

M. Rowdon,
Portslade Productions Limited,
5, Tamworth Street,
London S.W.6.

Please reply to Scottish Branch office:

SCOTTISH OFFICE:-

24 Castle Street, EDINBURGH, 2.

Tel: 031-225-1167/8.

10th August, 1972

Dear Sir,

Re: Portslade Productions Limited.

We thank you for your letter of 9th inst. with cheque for £42. 55, for which our receipt is returned, with our invoice re the Registered Office 24, Castle Street, Edinburgh.

A copy of the Balance Sheet only is to be sent to us when the first Annual Return is made, and we lodge this at the Company Office.

Yours faithfully,
BUSINESS ECONOMY PRODUCTS LIMITED

Encl.

T. A. Herbert
Director.

TELEPHONE IVER 546.
LONDON AREA DIAL 490.

NO 15, THE POYNINGS,
IVER, BUCKS, SLO 9DS.

Ref : CMJ /2657 /ROW.

1973 April 12th.

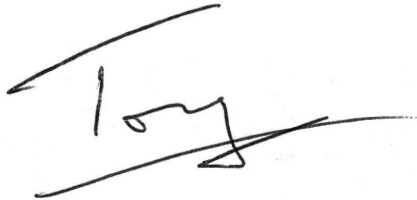
Maurice Rowdon Esq.
5, Tamworth Street,
London SW 6.

Dear Maurice,

Further to the meetings with yourself and Mr. Ram Gopal, I have now carefully checked the possibility of raising funds in the U. K. for the project we discussed, and find that the situation is different from that which I thought at the time of our discussion and I have been advised that I will not have any success at the present time, but that if I care to re-approach my sources in about 12 months' time, the position may well have altered.

I am told that it will be considerably easier to raise funds in the U.S.A. or on the Continent with this particular project if it is important to get it under way during 1973.

Best regards,



Tony Jacobsen.

I AM HOLDING ONE SET OF
PAPERS

MR MORRIS HAS THE OTHER SET

IN THE FACE OF DEATH by Maria Rutkiewicz (now Starewicz).

Madame Starewicz's book is a highly dramatic and harrowing account of her exploits as a member of the Polish underground in the last war. It begins with her ~~training~~ being parachuted back into occupied Poland from a base in the Soviet Union: the only woman of the group (incidentally the kernel of the Polish communist party). She describes her highly dangerous life as the signaller of the group. Once back in Poland she is responsible for the direct radio link with the Soviet Union. She describes the wonderful solidarity between them, and the daily threat to their lives. One by one they are found and either shot or captured. She is taken to a concentration camp (Pawiak) and put in solitary confinement. Only the fact that she is pregnant saves her. Protected by a humane Nazi doctor and his Polish assistants she gives birth to twins. Miraculously she and her children survived. In 1942 the camp broke up and she was freed: the authoress would be well advised to give a clearer account of why the camp broke up than she does in this edition. She then returned to her underground activities and married the father of her children. He was an important figure in the resistance movement and was again captured. The book ends with her visit in 1945 to the concentration camp where he has been imprisoned, to find that he and most of the other inmates were killed in an air attack after Poland's liberation. IN THE FACE OF DEATH is a description of just that---living with death, under sentence of death, for months on end.

This is an East German edition. The book has been translated into a number of languages. Madame Starewicz is the wife of the present Polish ambassador in London.

5 TAMWORTH STREET
LONDON, S.W.6.
01-385 4003

11.4.73

Dear Inge Feltrinelli,

We have several times almost met. I want to talk to you about an Italian---to be precise Sicilian---friend of mine who has been living in Paris for the past fifteen or so years. He last week showed me a sheaf of poems. In all the years I have known him he never mentioned this secret activity. I find these poems extremely difficult---tremendously concentrated, hard with thought and work, as you would perhaps expect from a Sicilian. Mario grew up for the first seven years of his life in Tunisia, before going with his parents to Sicily. His mother was Hungarian. Most of the poetry is a yearning for the light he remembers from his first years. The poems are vividly captured events---pressed together, one potent image in contrast to the next, and following each other in a staccato way. I just have a feeling that someone in Italy should know about this. He may come to Italy soon, on one of his brief five-yearly visits. If you yourself don't publish poetry could you put him on to people who do? I fear I know little or nothing about the Italian publishing world. Could you even write to him? suggest he passes by Milan, something like that? or just send you his work? I just have a certain feeling about it. He is Mario Parrinello, 137 Rue de Sèvres, Paris, VIe. He has two delightful children, one of them, Lorenzo, aged 12, a very remarkable pianist (due to Mario's passionate guidance). He will probably answer you, 'Oh no, the poetry is nothing, Maurice exaggerates'. But I think you might find something remarkable there.

Blessings, also from Annette,

Maurice Rowdon

11.4.1973

Dear Madame Starewicz,

Annette my wife has read your book with enormous interest, and tells me it is full of excitement and atmosphere.

I have taken the liberty of sending this German copy of your book to my agent, David Belt of Bolt and Watson Ltd. He tells me there is a good market both here and in the States for a book of this kind. He will be getting in touch with you later, and then you may decide if you wish him to work on your behalf. He has been my agent for over ten years, and I would certainly recommend him. His associate agent in the States is Harold Ober Associates.

Do let me know how you got on with the play, and perhaps we can meet soon, before we return to Italy.

Yours sincerely,

Maurice Rowdon

12.4.73

DIAGHILEV

Dear Ben,

I sent THE SPANISH TERROR to you ready for press yesterday.

Does the enclosed project interest you?

Judith Osborne took an awful long time over copy editing the Spanish book. Could I recommend Alan Kendall who is freelancing now, having been an editor at Weidenfeld's and Hamlyn's? I have worked with him on two books and find he is quick and easy to get on with, apart from knowing a great deal. His address is 20 The Cloisters, Windsor Castle, Berkshire, and his phone number Windsor (95) 68624.

My suggestions for illustrations for THE SPANISH TERROR follow. The suggested maps are enclosed with the script itself.

Yours ever,

Maurice Rowdon

Bolt & Watson LTD AUTHORS' AGENTS

8 Storey's Gate London SW1

Tel: 01-930 5378/9 Cables: Bandwag London SW1

Directors: David Bolt Sheila Watson

Maurice Rowdon Esq.,
5 Tamworth Street,
London, S.W.6.

3rd April, 1973

Dear Maurice,

Would you be interested in ^a~~THE~~ LIFE OF MAHLER
for Weidenfeld? Perhaps you would like to have a think
and give me a ring.

George saw the play and liked it very much.

Yours,

A handwritten signature in black ink, appearing to read 'David', with a horizontal line underneath it.

DLB/BSH

31.3.1973

"MAHLER"

Dear Ken Russell,

Thank you for your letter of March 9.
I do feel we should sit down and talk about
this soon. I'm only afraid someone else
may pick up the Gustav-Alma idea.

Yours sincerely,

Maurice Rowdon

30.3.1973

G.B.FISCHER GENERAL TRUST

Dear Mr Arnheim,

Further to our telephone conversation today, I enclose the letter of guarantee from my father in law Mr G.B.Fischer on behalf of the G.B.Fischer General Trust for the sum of £400.

The Manager of Barclays Bank at 137 Brompton Road London S.W.3. tells me that he will advance this sum to me for improvements to the above property on receipt of a guarantee from yourselves, in order to obviate the need to hold the deeds etc.

Thanking you for your kind cooperation.

Yours sincerely,

Maurice Rowdon

5 TAMWORTH STREET
LONDON, S.W.6.
01-385 4003

29.3.73

LORENZO and DIAGHILEV

Dear Christopher,

Just to say that Alan Kendall and I completed the work on LORENZO THE MAGNIFICENT the week before last, and he tells me that from his point of view the script is now ready for press.

About Diaghilev, I really am getting so full of the subject that unless we can come to terms now I think I ought to ask my agent to take the project elsewhere. ~~I am also getting nervous that another publisher will pick the idea up, it being nearly a year since we started talking about it.~~

Your

I have tried phoning Tony
Godwin but this has ~~also~~
been unsuccessful.

Yours,
Lynn,

Re: 5 Tamworth Street London S.W.3.

Dear Sirs,

This is to say that we will guarantee the sum of £400 (Four Hundred Pounds) to be credited to Mr Maurice Rowdon by Barclays Bank Ltd 137 Brompton Road London S.W.3. for the purposing of improving the above property.

Maurice
Rowdon

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London. S.W.6

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COWTHORPE ROAD,
WANDSWORTH ROAD, S.W.8.

Copy to Planned Theatre,

OUR REFERENCE

YOUR REFERENCE

DATE

EB/FR.

26th March 1973.

MAHLER.

Dear Sirs,

May we respectfully draw your attention to the outstanding account on the above named production and our communication of the 28/2/1973.

Your direct instructions to the T.T.A. are required for the release of your cheque for £230.00 leaving the balance of £10.00 for the extra's for you to pay direct.

Trusting that you were happy in all that was supplied we await your reply.

Yours faithfully,

H Richman
for E.Babbage & Co.

Portslade Productions Ltd.

Directors :
MAURICE ROWDON
NICHOLAS KIMBER

5 TAMWORTH STREET, LONDON, S.W.6
01-385 4003

23.2.1973

MAHLER

Dear Liz Keys,

I enclose a cheque for £74.30 in settlement
of the balance due on the designer Kit Surrey's
fee.

Yours sincerely,

Maurice Rowdon

24.2.1973

MAHLER

Dear Mr Selinger,

I enclose a cheque for Vladek Sheybal's
salary for the week ending 25.2.1973.

Yours sincerely,

Maurice Rowdon

25.2.1973

Dear Nicholas,

You may be interested in a JEWISH CHRONICLE review that came out yesterday: 'It happened that a few weeks ago I read the script of MAHLER by Maurice Rowdon and reported that while a play for two characters was generally very difficult to put over, this play (though it had a few contrivances) ran very smoothly, had great zest and a delight in its two characters, and a feeling of rapture for the music that enslaved them. I added, however, that it was a delicate work that could easily be spoiled by a bad production and equally bad acting.' He goes on to slam the production but ends: 'Nevertheless the kernel of a moving play remained in evidence.' This does give us a hook for quotation, and I shall blow up the various criticisms (including a recent good one for Edith in THE STAGE) for front of house display tomorrow.

The performance deepens every day, especially on Vladek's side. Edith fell just before curtainrise yesterday evening and the dance had to be cancelled; they just turned about each other slowly at the very end of the music, as the lights came up, and it looked far more haunting and effective than the waltz as done before, which I never liked. The director won't have this however, so I expect we will have Edith hopping about clumsily again by the end of the week. I am trying to be artful by getting Sally Gilpin to come in and rechoreograph them in this new slow haunting movement.

I haven't spoken with Ken Russell yet but will next week.

Claude Lamorisee and Ram Gopal came in twice last week to see the show, and approached me as a result to make a film in India with them. We begin on the script next week, and our company---should plans mature---will be involved in some way. I enclose their blurb. Albert Lamorisse, Claude's husband, was killed you may remember while filming in Persia from a helicopter about two years ago.

We are recommended strongly to invest in GREASE. I enclose a blurb.

Really MAHLER does seem to be making a deep impression.

Yours ever.

23.2.1973

MAHLER

Dear Mr Dalzell,

I enclose a cheque for £49.25 in payment of Miss Edith Macarthur's salary for the week ending 25.2.1973.

Yours sincerely,

Maurice Rowdon

LANNED

THEATRE

TD:

DIRECTORS
John H. deLannoy
Chairman & Managing
Rory Annesley
Hon. George Borwick
John Roberts

11 ALDWYCH
LONDON, W.C.2.

Telephone 01-836 6268/9
Telegrams LANNOYPLAN
LONDON, W.C.2.

Company registration number 1021021.

Your ref:
Our ref:

Maurice Rowdon, Esq.,
Portslade Productions Ltd.,
5 Tamworth Street,
London. S.W.6.

6th March 1973.

Dear Maurice,

Enclosed herewith is the final account for the show, which as you will see remains at a cash balance of £3.25. In order to avoid unnecessary handling of cash I am enclosing at the same time our account for the final week which now reads: £25. less cash received £3.25. equalling £21.75. Perhaps you could let me have your cheque in due course.

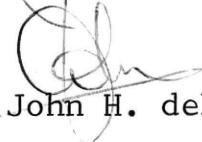
We have in the office prompt script, portfolios of music etc., and when you have a moment perhaps we could meet for a drink or a meal and you could collect them.

I am sorry that the financial result has been so disappointing but hope that something may come of it in the long run and that perhaps Donald may find that he wants to do it in South Africa.

I do hope that when next you have some plans that you will include us, because I have very much enjoyed getting on your first and would like to see you do much better in the future.

All good wishes.

Yours sincerely,



John H. deLannoy.

Portslade Productions Limited,
C/o Arts Theatre,
6/7 Great Newport Street
LONDON, W.C.2.

MAHLER

We have pleasure in enclosing details of the current production at the Arts Theatre. For a number of performances over the next few days we are offering educational establishments £1.00 seats at 50p., and would be grateful if you would return the enclosed application form should you be interested.

Portslade Productions Ltd.

11.3.1973

"MAHLER"

Dear Bill Horne,

I enclose a cheque for £84.20 being the balance of £75 due to Peter Watson on his director's fee and 2% of the box office receipts at the Arts theatre for this show.

Yours sincerely,

Maurice Rowdon

LANNED

THEATRE

TD:

DIRECTORS
John H. deLannoy
Chairman & Managing
Rory Annesley
Hon. George Borwick
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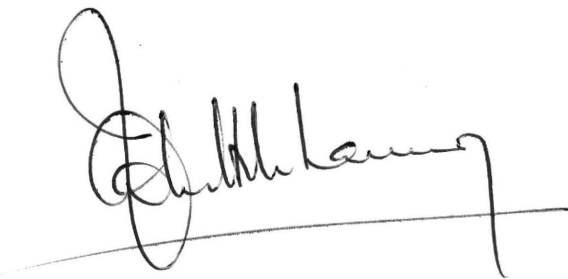
Your ref:
Our ref:

2/2/73.

Dear Maude,

Have spoken to Wetters who have reduced their
hire account from £150 to £135 in view of the Vladelic items
returned prior to opening. I think this quite reasonable so
would you let them have a cheque for the £35 balance due?

Yours



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LONDENT, LONDON, W 1

21st February 1973

Portslade Productions
5 Tamworth Street
S W 6

INVOICE

MAHLER - KIT SURREY

To the expenses of Mr Surrey for three return rail
fares between York and London at £8.10 each, as
agreed in his contract £24.30

PLEASE MAKE CHEQUE PAYABLE TO LONDON MANAGEMENT

LIZ KEYS

ODANTI SCRIPT SERVICES
41 - 45 Beak Street
London, W.1.

Tel: 01 437 5737

COPY.

INVOICE NO. 2498

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SW 6

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41 - 45 Beak Street
London, W.1.

Tel: 01 437 5737

INVOICE NO. 2581

DATE: 4.3.73

Portslade Productions Ltd.
5 Tamworth Road
S.W.6.

To: Typing and Printing:

Name of Play/Film: "Mahler"

No. of copies: 20

No. of pages 4to/fscap. @

£. p.

Reprint 61 pages @ 30p

18.30

V.A.T.

To: Binding @ 13p per copy:

2.60
£ 20.90

We wish to inform our clients that we can only extend credit for 21 days.

Please make cheque payable to: "ODANTI SCRIPT SERVICES" and remit to above address.

Odanti Script Services

41-45 BEAK ST. W.1.

Tel: 01-437-5737

Theatre, Film & Television Scripts.
Offset Litho & Duplicating

Mavnice Rowdon

7.3.73

STATEMENT

Date	Invoice No.	Name of Script	Amount Due
17.5.72	2150		18.20
19.4.72	2109		7s 0.96
13.12.72	2483		9.62
			<hr/>
			£ 28.48

KINDLY REMIT BY RETURN.



THE UNICORN THEATRE For Young People
Arts Theatre, Great Newport Street, W.C.2
General Office: 01-240 2076
Box Office: 01-836 3334

Maurice Rowdon Esq.,
5, Tamworth Street,
London SW 6

7th March 1973.

Dear Maurice,

Enclosed is the invoice for the tickets
we ordered but we didn't need which you
agreed to pay for.

Regards,

Tony.

Wm. Skelton & Son Limited printers

INVOICE N^o 686

Waldeck Road, Strand on the Green, London W4 3NU
Telephones: 01-994 0291/01-995 3180

Skeltons

Caryl Jenner Productions Limited.

Date

28th February, 1973

Our ref.

1351

Your order No.

Letter dated 8.2.73

Delivered to: Arts Theatre,
Gt. Newport Street, W.C.2.

28 sets of dated booking tickets -
March 6th to April 1st, 1973 Plan "A"

4 sets ditto - undated, unpriced Plan "B"

Date despatched	No. of parcels
23.2.73	One

By Our Van

Goods		Tax	
	27	66	
Total	£27	66	Total
Total amount, goods and tax.			

LONDON LIBRARY

LONDON LIBRARY · 14 ST. JAMES'S SQUARE · SW1Y 4LG

N^o 2090

DATE - 7 MAR 1973

Received from M. Rowden

*Twenty Pounds in payment of Annual Membership Fee
to the London Library due on November 1st 1972*

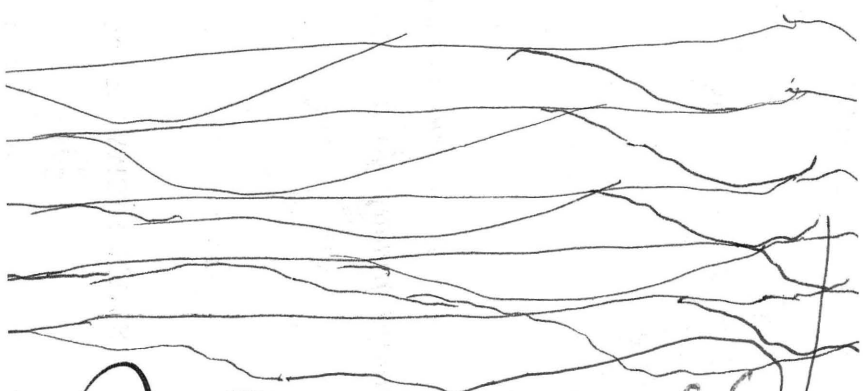
£ 20.00

STANLEY GILBERT
LIBRARIAN

ACCOUNTANT

[Handwritten signature]

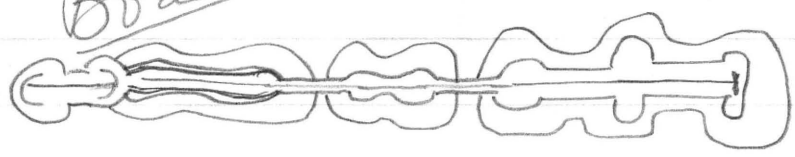
583 3724



752-8537
Sandra

Gas
Board

828.3434



883 1370

Unibond

Ediz. 228 2383



Ram 764 9689
20 Grayhoush Ave.
Norbury

Bolt & Watson LTD AUTHORS' AGENTS

8 Storey's Gate London SW1,
Tel: 01-930 5378/9 Cables: Bandwag London SW1
Directors: David Bolt Sheila Watson

Maurice Rowdon Esq.,
5 Tamworth Street,
London, S.W.6.

16th March, 1973

Dear

Maurice,

I am enclosing our cheque for £212.20 made up as follows. Please let me know immediately if this does not agree with your records.

Received from:
WEIDENFELD (PUBLISHERS) LTD.
Balance of advance on delivery

LORENZO THE MAGNIFICENT	250.00.	
Less Commission 10%	<u>25.00</u>	225.00
Purchases		<u>12.80</u>
		<u>£212.20</u>

Yours,

David

DLB/BSH: encl. cheque

.500
5.00
2.80
12.80 *

INVOICE

H 006538

Maurice Powder Co.

31.7.72

3 Fall of Venice

2.50 7 50
 Less $3\frac{1}{3}$ 2 50
5.00

Department of Origin	Accounts Code (Letter & Numbers)	Company to Charge (Letters)	Approved & Checked by
09	E5	W2	Jag

INVOICE

WEIDENFELD (Publishers) Ltd

H 005698

INCORPORATING

GEORGE WEIDENFELD & NICOLSON LTD., ARTHUR BARKER LTD.,
WEIDENFELD & NICOLSON (WORLD UNIVERSITY LIBRARY) PUBLISHING COMPANY LTD.

5, WINSLEY STREET, LONDON, W1N 7AQ Tele: 01-580 7941

To Maurice Rooden
5 Taniworth St
SW6

Order No.	Date			
3	2.12.71	Full of rent	2.00	7 50
		STATEMENT COPY	Less 33 1/2	2 50
				5 00
Terms: Nett		Please make cheques payable to Weidenfeld (Publishers) Ltd.		

INVOICE

WEIDENFELD (Publishers) Ltd

H 006610

INCORPORATING

GEORGE WEIDENFELD & NICOLSON LTD., ARTHUR BARKER LTD.,
WEIDENFELD & NICOLSON (WORLD UNIVERSITY LIBRARY) PUBLISHING COMPANY LTD.

5, WINSLEY STREET, LONDON, W1N 7AQ Tele: 01-580 7941

To [ROWDON, Maurice]

Order No.

Date

18.8.72.

10

THE FALL OF VENICE/MAURICE ROWDON 42p = £4.20 less 33% dis (£1.40)

= £2.80

STATEMENT
COPY

Terms: Nett

Please make cheques payable to Weidenfeld (Publishers) Ltd.

Theatre Projects Lighting Limited

10 Long Acre, London WC2. Telephone 01 836 7877

14970 = ~~£125~~

THEATRE PROJECTS

Statement

LIGHTING

NAME: PORTSLADE PRODUCTIONS LTD Invoice 6989 = £127.43

ADDRESS: 5, TAMWORTH STREET,
LONDON, S.W.6.

(Sound) already paid

MAR 1973

DATE	DETAILS	DEBIT	TAX	CREDIT	BALANCE
8 FEB 73	14,970 150	125.00			125.00
9 FEB 73	30 CASH			62.50	62.50
<hr/>					425
		1497			
	Sound				425
					9.56
					6.00
					<hr/>
					£15.56

25.3.1973

"MAHLER"

Dear Sirs,

You have been holding the sum of £230 in connection with the construction and delivery by E. Babbage and Co of the set for the above production at the Arts theatre.

The set was delivered and the contract was carried out to our satisfaction.

Yours sincerely,

Maurice Rowdon

Credit Note

C 1348

London and Hollywood

Trafalgar 1651

M. BERMAN LTD.

Theatrical and Film Costumiers

18 Irving Street, Leicester Square, London, W.C.2

Portslade Productions Ltd.,

1.3.73

5, Tamworth Street, London, S.W.6.

CREDIT NOTE:

To Credit part of our Invoice
K.23055 dated 8.2.73.

Articles returned early from
Hire.....

£15 00

THE THEATRICAL TRADERS ASSOCIATION LIMITED

(by Guarantee)

Executive Committee—

M. G. JACKSON (CHAIRMAN)
(A. E. KING & JACKSON LTD.)
STANLEY MOORE
(STAGE DECOR LTD.)
J. O. MCDUGALL
(J. D. MCDUGALL LTD.)
C. T. MATTHEWS
(ALICK JOHNSTONE STUDIOS)
E. BABBAGE
(E. BABBAGE & CO. LTD.)
~~J. R. WALLAGE~~
(BRUNSKILL & LOVEDAY LTD.)
MRS. D. CAPE
(T. IREBY CAPE LTD.)
H. G. HOMAN
(HARKERS STUDIOS)
R. A. HARRIS
(CHAS. H. FOX LTD.)
B. L. KENDALL
(THEATRE PROJECTS LTD.)
R. N. C. MACGREGOR
(WIG CREATIONS LTD.)
K. F. CREASEY
(KEN CREASEY LTD.)
AND THE SECRETARY



President—

SIR BRONSON ALBERY

Vice Presidents—

J. R. BRUNSKILL
A. F. HARRIS
A. J. NATHAN
D. HOMAN

43 CHANDOS PLACE, WC2N 4HT

Telephone: 01-836 5094

Telegrams: "Espiegill, London, W.C.2."

Secretary: K. J. GILLESPIE, F.C.A.

31st January, 1973.

Maurice Rowdon, Esq.,
Portslade Productions Ltd.,
5 Tamworth Street,
London, S.W.6.

Dear Mr. Rowdon,

"MAHLER"

I acknowledge, with thanks, your letter of 27th January enclosing your Company's cheque for £230 to be held by the Association in connection with the construction and delivery by E. Babbage & Co. Ltd. of the set for the above-mentioned production. This sum will not be released to E. Babbage & Co. Ltd. unless and until you inform me in writing that the contract has been carried out to your satisfaction.

Yours sincerely,

K. J. Gillespie
Sincerely

Theatre Projects Sound Limited

10 Long Acre, London WC2. Telephone 01 836 7877

**THEATRE
PROJECTS**

Statement

SOUND

NAME: PORTSLADE PRODUCTIONS,

ADDRESS: 5, TAMWORTH STREET,
S.W.6

MAR 1973

DATE	DETAILS	DEBIT	TAX	CREDIT	BALANCE
15 FEB 73	6,989 100/110	127.43			127.43
26 FEB 73	7,008 110	9.56			136.99
28 FEB 73	7,022 100	6.00			142.99
27 FEB 73	60 CASH			127.43	15.56

PROVINCIAL THEATRE COUNCIL

**GLOUCESTER HOUSE
19 CHARING CROSS ROAD**

W.C.2

**Telephone
01-839 5107**

With Compliments

P.887. RC/GEP.

12th March, 1973.


Gerald Croasdell Esq, O.B.E.,
British Actors' Equity Association,
8, Harley Street,
London W.1.

Dear Gerald,

"Mahler"

John Berkeley has approved the return of the deposit for the above-mentioned production, I therefore enclose a cheque for £300.00 in favour of Portslade Productions Ltd and would be grateful if you would please sign it and forward to Maurice Rowdon in the enclosed stamped addressed envelope.

Yours sincerely,


Reginald Cornish
Deputy Joint Secretary.

c.c. Messrs. John Berkeley, Maurice Rowdon.

✓

Bolt & Watson LTD AUTHORS' AGENTS

8 Storey's Gate, London, SW1

Tel: 01-930 5378/9 Cables: Bandwag, London SW1

Directors: David Bolt Sheila Watson

Maurice Rowdon Esq.,
5 Tamworth Street,
London S.W.6.

28th February 1973

Dear Maurice,

Value Added Tax

As you will know, VAT comes into effect from 1st April 1973. After that date, publishers will add VAT to royalties and advances paid to authors (or their agents) when the authors are taxable persons, whose incomes from authorship and any other business interests (other than income derived as an employee) exceed £5,000 per annum.

If your income for the year beginning 1.4.73 is likely to exceed £5,000, then you should register with your local Customs and Excise office. If you are in any doubt, please consult me, and if necessary your accountant or legal adviser.

If your income is likely to be somewhat less than £5,000, it may still be in your interests to apply to register. Doing so will not be to your financial disadvantage, since it will enable you to recover all VAT which will be charged to you in the course of business. Unregistered authors will be equally liable to pay VAT, but will have no means of recovering such expenditure. There is, however, a good deal of administrative work involved in making the compulsory returns as a registered person or company, and if the amount is small you may decide that it does not justify the trouble.

If you do register, then it is necessary for you to inform us of your registration number, so that we in turn can notify your publisher or publishers and claim VAT on your behalf. I should be grateful, therefore, if you would complete the form below and return it as soon as possible, whether you register or not. Please let me know if you have any queries.

Yours,



DLB/MYS.

Name _____

*My registration number for VAT is _____

*I do not intend to register for VAT

(*delete whichever is inapplicable).

Signed _____

CERTIFICATE OF INSURANCE

EMPLOYERS' LIABILITY (COMPULSORY INSURANCE) ACT 1969

(A copy or copies of this certificate must be displayed at each place of business at which the policy holder employs persons covered by the policy.)

Policy No. 51365199

1. Name of policy holder Portslade Productions Limited
2. Date of commencement of insurance 15th January 1973
3. Date of expiry of insurance 12th March 1973

We hereby certify that the policy to which this certificate relates is issued in accordance with the requirements of the Employers' Liability (Compulsory Insurance) Act 1969 and regulations thereunder.

Signed on behalf of Eagle Star Insurance Company Limited



(Authorised Insurer)

B. B. Muntaner
(SIGNATURE)

IMPORTANT NOTICE TO POLICYHOLDERS

Employers' Liability (Compulsory Insurance) General Regulations 1971

Your attention is drawn to the above mentioned Regulations and particularly to Regulation 6. After the 1st January 1973, an employer is required to display a copy of the Certificate of Insurance at each place of business until the date of expiry of Insurance stated in the Certificate. If the Insurance Policy to which the certificate refers is cancelled before the date of expiry, copies of the Certificate must not be displayed after the date of cancellation.

The attached Certificate of Insurance is issued in accordance with the Regulations. It is not the Insurance Policy, and copies of it should only be displayed if the Policy to which it refers is renewed.

'THEATRES MUTUAL'

COMBINED POLICY FOR THEATRICAL MANagements

Issued by

EAGLE STAR INSURANCE COMPANY LIMITED

HEAD OFFICE

1 THREADNEEDLE STREET LONDON EC2R 8BE

'THEATRES MUTUAL' BRANCH
79 PALL MALL LONDON SW1Y 5HE

Whereas the Insured named in the Schedule has by a proposal and/or other particulars which the Insured has agreed shall be the basis of this contract and shall be held to be incorporated herein applied to EAGLE STAR INSURANCE COMPANY LIMITED (hereinafter called 'the Company') for an insurance in the terms hereinafter stated

Now it is agreed that in consideration of the payment by the Insured to the Company of the Premium the Company will indemnify the Insured in respect of any or all of the contingencies hereinafter mentioned which occur during the Period of Insurance in the United Kingdom of Great Britain and Northern Ireland including the Isle of Man and the Channel Islands

In the event of the death of the Insured the Company will in respect of legal liability incurred by the Insured indemnify the Insured's legal personal representatives in the terms of and subject to the conditions of this Policy provided that such legal personal representatives shall as though they were the Insured observe fulfil and be subject to the terms exceptions and conditions of this Policy in so far as they can apply.

GENERAL EXCEPTIONS

This Policy does not cover:

1. (a) loss or destruction of or damage to any property whatsoever or any loss or expense whatsoever resulting or arising therefrom or any consequential loss
(b) any legal liability of whatsoever nature
directly or indirectly caused by or contributed to by or arising from:
 - (i) ionising radiations or contamination by radioactivity from any nuclear fuel or from any nuclear waste from the combustion of nuclear fuel
 - (ii) the radioactive, toxic, explosive or other hazardous properties of any explosive nuclear assembly or nuclear component thereof.
2. any consequence whether direct or indirect of war invasion act of foreign enemy hostilities (whether war be declared or not) civil war rebellion revolution insurrection or military or usurped power.

Provided always that this Policy shall be subject to the Provisions Exceptions and Conditions hereof and to any Memoranda endorsed hereon, and that such Conditions and Memoranda so far as they relate to anything to be done by the Insured shall be conditions precedent to any liability on the part of the Company under this Policy.

For and on behalf of the Company

Countersigned..... *K. J. Milton*

B. S. Mountain
Chairman.

The Company hereby agrees:

Section A.—‘All Risks’ Insurance on ‘Properties’

THAT if any of the Property Insured shall be lost or damaged within the Limits set forth in the Schedule the Company will make good to the Insured the amount of such loss or damage by payment or at its option by repair reinstatement or replacement provided that in no circumstances shall the liability of the Company exceed the Total Sum Insured or in respect of each item the Sum Insured thereon or the intrinsic value thereof whichever is the less.

LAUNDERERS’ AND CLEANERS’ EXTENSION

The Company will indemnify the Insured against loss of or damage to the Property Insured caused by fire while such Property is in the custody of laundriers or cleaners. Provided always that the liability of the Company under this Extension shall not exceed 10% of the Total Sum Insured.

EXCEPTIONS

This Section of the Policy does not cover:

- (a) depreciation or loss or damage arising from wear and tear or occasioned by moth or vermin or any process of heating drying cleaning dyeing alteration or repair to which the Property Insured is subjected
- (b) electrical or mechanical breakdown
- (c) loss or damage arising from any act of dishonesty committed or connived at by any person in the employ or service of the Insured
- (d) loss or damage occasioned by or happening through or in consequence of earthquake riots strikes or civil commotion
- (e) breakage of china glass marble earthenware or scratching or bruising of furniture household or musical goods unless caused by accident to the vessel or conveyance in which such property is being carried or by fire or by burglary involving breaking into or out of premises in which such property is contained
- (f) loss of or damage to Deeds Bonds Coins Money Securities Stamps Stamp Collections Plans Patterns Designs Documents of Title Contracts or other Documents Business Books Manuscripts or Computer records
- (g) damage to musical instruments caused by climatic and/or atmospheric conditions and/or extremes of temperature or the breakage of strings reeds or drumheads
- (h) loss or damage directly occasioned by pressure waves caused by aircraft and other aerial devices travelling at sonic or supersonic speeds.

Section B.—Employers’ Liability

THAT if any person under a contract of service or apprenticeship with the Insured shall sustain bodily injury or disease arising out of and in the course of his employment by the Insured in connection with the Production the Company will indemnify the Insured against liability at law for damages and claimant’s costs and expenses in respect of such injury or disease.

The Company will in addition pay all costs and expenses incurred with its written consent including the cost of legal representation at a Coroner’s Inquest or Fatal Inquiry in respect of any death which may be the subject of indemnity under this Section of the Policy.

PROVIDED that the Company shall not be liable under this Section of the Policy in respect of liability which attaches by virtue of an agreement (other than a contract to indemnify a Resident Theatre Manager) which would not have attached in the absence of such agreement.

Section C.—Public Liability

TO indemnify the Insured in respect of all sums which the Insured shall become legally liable to pay damages for:

- (a) accidental bodily injury to or illness contracted by any person (whether or not death results)
- (b) accidental damage to property

arising in connection with the Production.

PROVIDED always that the liability of the Company under this section of the Policy for all damages payable to any one claimant or any number of claimants in respect of or arising out of any one occurrence or in respect of or arising out of all occurrences of a series consequent upon or attributable to one source or original cause shall not exceed the sum specified in the Schedule as the Limit of Indemnity but the Company in addition will indemnify the Insured in respect of all legal costs and expenses awarded to any claimant or incurred in the defence of any claim with the written consent of the Company.

EXCEPTIONS

This section of the Policy does not cover:

1. liability for injury to or illness contracted by any person employed under a contract of service or apprenticeship with the Insured if such injury or illness arises out of and in the course of such employment
2. liability for injury illness loss or damage caused by:
 - (a) power operated lifts elevators hoists or cranes owned by or hired or lent to the Insured
 - (b) mechanically propelled vehicles and trailers attached thereto owned by or being driven or used by or on behalf of the Insured
 - (c) ships boats and aircraft
 - (d) the removal or weakening of or interference with support to buildings structures or land
3. liability for loss of or damage to property caused by the explosion of any boiler vessel pipe or apparatus intended to operate under steam pressure or any economiser working in conjunction with such a boiler
4. liability arising by virtue of an agreement (other than an indemnity given to a Resident Theatre Manager) which would not have attached in the absence of such agreement
5. liability in respect of damage to property (other than the Theatre at which the Production is playing) owned or held in trust by or in the custody or control of the Insured or any person in the service of the Insured.

Section D.—Insurance of ‘Money’

TO indemnify the Insured (subject to any limit of liability expressed in the Schedule) against loss of ‘Money’ as defined hereunder relating to the Production whilst

- (a) being carried by the Insured’s Travelling Manager or his accredited representative when deputising for him and whilst at his temporary residence overnight
- (b) at any Theatre at which the Production is appearing or is booked to appear.

PROVIDED always that whenever ‘Money’ exceeding a total of £100 is left in an unattended room or office at the Theatre such ‘Money’ shall be secured in locked safe and the key removed from such room or office.

EXCEPTIONS

This Section of the Policy does not cover:

1. loss arising from theft fraud or dishonesty on the part of any person in the employ or service of the Insured not discovered within 7 working days of the actual occurrence thereof
2. loss during transit by post when the amount of any packet exceeds £5 unless sent by registered post
3. loss due to clerical or accounting errors
4. loss directly occasioned by pressure waves caused by aircraft and other aerial devices travelling at sonic or supersonic speeds.

DEFINITION

For the purpose of this section of the Policy ‘Money’ shall mean cash, bank and currency notes, postal orders, money orders, cheques, national insurance stamps, postage, revenue and holiday-with-pay stamps, national savings stamps, national savings certificates and luncheon vouchers.

EAGLE STAR INSURANCE COMPANY LIMITED



EAGLE STAR GROUP

EAGLE STAR INSURANCE COMPANY LIMITED

MIDLAND ASSURANCE LIMITED

IMPORTANT NOTICE TO POLICY HOLDERS

EMPLOYERS' LIABILITY (COMPULSORY INSURANCE) ACT 1969

EMPLOYERS' LIABILITY (COMPULSORY INSURANCE) GENERAL REGULATIONS 1971



The above mentioned Act and Regulations commence to operate on the 1st January, 1972. ~~The certificate of insurance which insurers are required to issue from that date is enclosed and~~ the attached endorsement has been issued to ensure that the policy covering your Employers' Liability is an approved policy as required by the Act and the Regulations. Please make certain that the endorsement is attached to your policy which you may be required to produce for inspection by an Officer of the Department of Employment.

Memo 1

EAGLE STAR GROUP

EAGLE STAR INSURANCE COMPANY LIMITED

MIDLAND ASSURANCE LIMITED

Endorsement attaching to and forming part of Policy No. 51365199



~~With effect from the 1972 renewal date~~ The indemnity granted by this policy is deemed to be in accordance with the provisions of any law relating to Compulsory Insurance of Liability to employees in Great Britain, Northern Ireland, the Isle of Man or the Channel Islands.

But the Insured shall repay to the Company all sums paid by the Company which the Company would not have been liable to pay but for the provisions of such law.

GL. 10 11/71



Memo 2.

PERSONAL ACCIDENT (Malicious Attack) INSURANCE EXTENSION

It is agreed that if any person whilst engaged in the Insured's business (hereinafter called "the Assured") shall sustain accidental bodily injury by violent external and visible means arising from malicious attack or assault or attempt thereof by any person stealing or attempting to steal "Money" or stamped National Insurance Cards insured by this Policy then the Company will reimburse the Insured in respect of payment to the Assured or his/her legal personal representative as the case may require of the sum or sums set out in the Table of Benefits hereunder:

TABLE OF BENEFITS

If accidental bodily injury as defined above shall be the sole and immediate cause of:—

(1) Death within twelve months of the injury	£2,000
(2) Total loss by physical separation of a limb or limbs at or above the wrist or ankle and/or the total and irrecoverable loss of all sight of an eye or eyes, within twelve months of the injury	£2,000
(3) Total inability to attend to any occupation or profession which, 100 weeks after the injury, is proved to the satisfaction of the Company to be permanent	£2,000
(4) Total inability to attend to the usual occupation or business	The Assured's normal weekly wage or salary not exceeding £20 per week.

Provided always that:—

- (i) The Company shall not be liable under Benefit (4) to pay for a longer period than 100 weeks altogether in respect of any one injury.
- (ii) The Company shall not in respect of the same injury be liable to pay more than one of the Benefits mentioned in the Table of Benefits except in the case of Benefit (3) following upon Benefit (4) but in no case shall more than one Benefit be payable in respect of the same period of time.
- (iii) No Benefit shall be payable until the entire amount thereof has been ascertained and agreed.

It is further agreed that if the Assured as a result of malicious attack or assault or attempt thereof as defined above shall sustain loss of or damage to clothing or personal effects the Company will indemnify the Insured in respect of payment made to the Assured to the extent of the loss or damage so sustained but not exceeding in respect of any one such Assured the sum of £50.



THE SCHEDULE

Policy No. 51365199

The Insured: Portslade Productions Ltd.

Address:

The Production: "Mahler"

Agency: Planned Theatres Ltd.

Branch: Theatres Mutual

Period of Insurance { (a) From noon of the 15th day of January 19 73
to noon of the 12th day of March 19 73
(b) Any subsequent period for which the Company shall have agreed to renew this Policy

First Premium

~~Renewal Premium~~

£ 11.90

Renewal Date

Specification of the Property Insured by Section A of this Policy:

Sum Insured

- (a) Scenery, Properties, Wardrobe, Furniture, Baskets, Band Parts, Printed matter, Musical Instruments appertaining to the Production and belonging to the Insured or on hire or for which the Insured is responsible £ 2,000
- (b) Property used in the Production belonging to Artistes £ Nil
(No one article deemed to be of greater value than £50)
- (c)

TOTAL SUM INSURED .. £ 2,000

LIMITS within which the Insurance by Section A applies } ~~any Theatre, or in any Store approved by the Company, or whilst in transit land or sea.~~
~~anywhere in the United Kingdom~~

Description of Employees to whom Section B of this Policy applies:

Estimated Amount of Wages, Salaries and other earnings

- (a) All employees engaged in connection with the Production other than employees specified in (b) below £ 1,000
- (b) Employees engaged in hazardous acts such as animal turns, acrobatic dancers, flying ballet and the like £ Nil

The indemnity under this Section includes rehearsals and commences on the 15th day of January 19 73

Limit of Indemnity and Special Provisions under Section C of this Policy:

Limit of Indemnity £ 25,000


Special Provisions }

Limits of Liability under Section D of this Policy:

The maximum liability of the Company for any one loss in respect of:

- (a) the Petty Cash Float £ 25
- (b) Money other than the Petty Cash Float £ 200

Policy signed on the 8th day of February 19 73

Examined 

RMC



EAGLE STAR

INSURANCE COMPANY LIMITED

Head Office
1 THREADNEEDLE STREET
LONDON EC2R 8BE

'THEATRES MUTUAL'

COMBINED POLICY FOR THEATRICAL MANagements

'THEATRES MUTUAL' BRANCH
79 PALL MALL LONDON SW1Y 5HE

For your own protection you are recommended to read your Policy and all its Conditions to ascertain that it is made out in accordance with your intentions.

CONDITIONS

1. This Policy and the Schedule shall be read together as one contract and any word or expression to which a specific meaning has been attached in any part of this Policy or of the Schedule shall bear such specific meaning whenever it may appear.
2. This Policy does not cover any loss damage or liability which is insured by or would but for the existence of this Policy be insured by any other Policy or Policies except in respect of any excess beyond the amount paid under such other Policy or Policies or which would have been payable thereunder had this insurance not been effected.
3. If at the time of the happening of any loss of or damage to the property insured by any Item of Section A of this Policy the Sum Insured by that item be less than the total value of the property to which it applies the Insured shall be considered as being his own insurer for the difference and shall bear a ratable share of the loss or damage accordingly.
4. (a) The Insured shall give immediate notice to the Company of any loss damage injury or illness which might give rise to a claim under this Policy and also to the Police when there are grounds for suspecting that a criminal offence has been committed. The Insured shall as soon as possible thereafter deliver to the Company a written statement substantiating the claim and shall supply all information and evidence including vouchers and do all such things as may reasonably be required by the Company including the making of Statutory Declarations as to the truth of the claim.
(b) The Insured shall forward to the Company forthwith after receipt thereof every written notice or information as to any oral notice of claim and of all proceedings relating to any event which might give rise to a claim under Section B or C of this Policy.
(c) The Insured shall not incur any expense by way of litigation or otherwise or make any payment settlement or admission of liability in respect of any matter for which the Company may be liable under Section B or C of this Policy without the written authority of the Company who shall be entitled in all such matters to use the name of the Insured, including the bringing, defending, enforcing or settling of legal proceedings for the benefit of the Company. The Insured shall give all information and assistance and forward all documents to enable the Company to settle or resist any claim as the Company may think fit.
5. The Company may at any time by the payment to the Insured of the maximum sum payable under Section C of this Policy in respect of any one occurrence, or the balance of such maximum sum should any payments have already been made in respect of claims arising out of the same occurrence, or by the payment as aforesaid of the balance of the maximum sum payable hereunder in any one period of Insurance should the same be less than either of the aforesaid amounts by reason of any payments made in connection with any previous claims together with the amount of the legal costs (if any) incurred by the Company to the date of such payment absolve itself from any further liability whatsoever arising out of or in connection with such occurrence. If the sum payable in respect of any claim or claims occurring in connection with or arising out of any one source or original cause exceeds the sum payable under this Policy the Insured shall pay the excess, and shall also pay such proportion of the legal costs payable to any claimant or claimants and/or incurred in the defence of any claim or claims in respect of such occurrence as such excess bears to the total sum payable in respect of such occurrence.
6. The Insured shall exercise reasonable care that only competent employees are employed and shall take all reasonable steps to prevent accidents and to comply with all statutory or other obligations and regulations imposed by any authority.
7. The Company may cancel this Policy by sending seven days notice by Registered Post to the Insured at his last known address and in such event the premium shall be adjusted appropriately for the portion of the period the Policy has been in force.
8. The Insured shall give notice to the Company of any alteration whereby the risk of loss damage or liability is increased and until the Company be advised of such alteration and shall have expressly agreed in writing to accept liability for such altered risk the Company shall not be liable in respect of any loss or damage or liability due altogether or in part to any such alteration or circumstance.
9. The First Premium and all Renewal Premiums that may be accepted hereunder are provisional and subject to adjustment. Within one month from the expiry of this Policy or of any renewal thereof the Insured shall furnish such particulars and information as the Company may require for the purpose of assessing any premium which may be due to or from the Insured.
10. If any difference shall arise as to the amount to be paid under this Policy (liability being otherwise admitted) such difference shall be referred to an arbitrator to be appointed by the parties in accordance with the Statutory provisions in that behalf for the time being in force. Where any difference is by this Condition to be referred to arbitration the making of an award shall be a condition precedent to any right of action against the Company.

27.2.1973

Mahler at the Arts

Dear Ken Russell,

Vladek told me that you were interested in filming MAHLER. Is that so? I think you could do something fascinating with it---and that it should be kept simple and a two-hander. About Alma and Gustav, not a big Gustav Mahler film but a love story. Do let us meet and talk about it.

With best wishes,

Yours,

Maurice Rowdon

5 TAMWORTH STREET
LONDON. S.W.6
01-385 4003

27.2.1973

Mahler at the Arts

Dear Ken Russell,

KEN RUSSELL PRODUCTIONS LIMITED

Telephones:
01-629 5178
01-629 2441

23 Ladbroke Square ~~SUMMIT~~
London W.11. ~~140 PARK LANE,~~
~~LONDON, W.1.~~

9th March, 1973

Maurice Rowdon Esq.
Portslade Productions Ltd
5 Tamworth Street
London S.W.6.

Dear Mr Rowdon,

Thank you for your letter of February 27th.

I am interested in doing a Mahler project and would like to discuss it with you. As I shall be out of England for the next two weeks we shall have to postpone a meeting, but I shall contact you upon my return.

Yours sincerely,

Ken Russell

pp. KEN RUSSELL

5. 3. 1973

Dear Maurice,

thank you for your letter and the surprising invitation. Of course I would love to direct a play at your theatre. I shall look for an appropriate "piece" and I'd be grateful if you sent me some specifications about stage dimensions and theatre capacity. I think it should be a new german play, which would have to be translated into english and that takes time. But we are not in a hurry, I am booked till summer 1974 anyway, and the whole plan - provided that I find a play - should be prepared most carefully.

Give my love to Needy and tell my son I wouldn't mind hearing from him personally once in a while.

Yours
Peter

Nottingham Playhouse

Wellington Circus
Administration 44361

Nottingham NG1 5AF
Box Office 45671 STD 0602

JV/LES

21st February 1973

Maurice Rowdon,
Portslade Productions Ltd.,
5, Tamworth Street,
LONDON.S.W. 6.

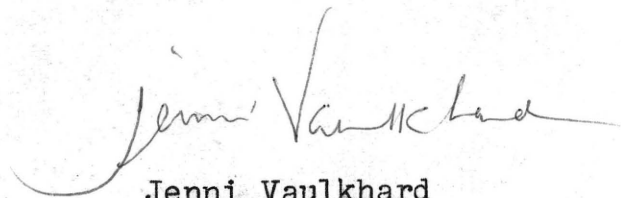
Dear Maurice Rowdon,

CHRISTOPHE

Stuart Burge has asked me to return this to you as I am afraid his commitments would not allow him to undertake anything for at least a year.

However, many thanks for sending it to him.

Yours sincerely,



Jenni Vaulkhard
Assistant to the Director

Enc.

THE ARTS COUNCIL OF GREAT BRITAIN

105 Piccadilly, London, W1V 0AU

TELEPHONE: 01-629 9495

TELEGRAMS: AMEC, LONDON, W.1

SNT/CG

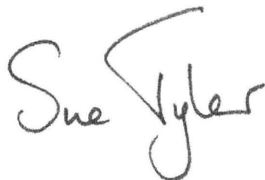
CHAIRMAN: PATRICK GIBSON
SECRETARY-GENERAL: SIR HUGH WILLATT

15th January 1973

Dear Maurice Rowdon,

A SONG OF THE EARTH has now been read and considered under the New Drama Scheme but I regret to say that it has not been recommended for a grant. I am returning the copies herewith.

Yours sincerely,

A handwritten signature in cursive script that reads "Susan Tyler". The signature is written in dark ink and is positioned above the typed name and title.

Susan Tyler
Drama Officer

Maurice Rowdon, Esq.,
Portslade Productions Ltd.,
5 Tamworth St.,
S.W.6.

WESTMINSTER HOSPITAL**INCORPORATING**

Westminster Hospital SW1
 Queen Mary's Hospital Roehampton SW15
 St. John's Hospital SW11
 Westminster Children's Hospital SW1
 Putney Hospital SW15
 The Gordon Hospital SW1
 All Saints' Hospital SE11
 Westmoor House SW15

PATRON
 Her Majesty The Queen

CHAIRMAN
 The Rt Hon Lord Reigate

HOUSE GOVERNOR AND SECRETARY
 R P MacMahon MA FHA

CHIEF NURSING OFFICER
 Miss Marjorie W Mudge SRN CMB NA (H) Cert

Telephone 01-828 9811 Ext

From **WESTMINSTER HOSPITAL** DEAN RYLE STREET, HORSEFERRY ROAD, LONDON, SW1P 2AP

SVM/BVC

Portslade Productions,
 c/o Arts Theatre,
 Great Newport Street,
 London, W.1.

20th February, 1973.

Dear Sirs,

I understand that tickets were made available at the weekend, Saturday and Sunday, for performances of "Mahler" at The Arts Theatre of the above address.

May I thank you most sincerely on behalf of the nursing staff who were able to take advantage of this kind offer.

Yours sincerely,

B.V. Cakobreed.

P.P. Sarah V. Minter
Principal Nursing Officer.

LANNED
THEATRE
TD:

DIRECTORS
John H. deLannoy
Chairman & Managing
Rory Annesley
Hon. George Borwick
John Roberts

11 ALDWYCH
LONDON, W.C.2.

Telephone 01-836 6268/9
Telegrams LANNOYPLAN
LONDON, W.C.2.

Company registration number 1021021.

Your ref:
Our ref:

Portslade Productions Ltd.
5 Tamworth Street,
London. S.W.6.

16th February 1973.

Account No.A/15. 59.

Debtor to Planned Theatre Ltd.,

To four weeks fees from 29th January 1973. £100.00.

To entertaining (John Reed, Tony Horder etc)
at dress rehearsal 80.

To carparking, first night. 1.20.

To Cable to PACT in South Africa. 1.21.

Total due £103.21.

*Received with thanks
by cheque 22/2/73*

J. H. deLannoy

16.2.1973

"MAHLER"

Dear Larry Dalzell,

I enclose a cheque for Miss Edith Macarthur's first week at the Arts theatre. We have calculated this from the day of the get-in, last Sunday, and not opening night on February 14th.

Yours sincerely,

Maurice Rowdon

16.2.1973

"MAHLER"

Dear Dennis Selinger,

I enclose a cheque for Vladek Sheybal's first week at the Arts Theatre.

We have calculated this from the day of the get-in, last Sunday, and not from the opening night on Wednesday.

Yours sincerely,

Maurice Rowdon

LONDON MANAGEMENT

(LONDON MANAGEMENT & REPRESENTATION LTD.)

Reg. Office: 235/241 REGENT STREET,
LONDON,
W1A 2JT

TELEPHONE: 01-734 4192

TELEGRAMS & CABLES:
LONDENT, LONDON, W 1

25th January 1973

Mr John Delannoy
Planned Theatre Limited
11 Aldwych
W C 2

Dear John

KIT SURREY - MAHLER

Many thanks for the letter agreement and I now return the copy duly signed by Kit Surrey. I look forward to receiving a cheque for the first half of the fee which should be made payable to London Management.

Yours sincerely,



LIZ KEYS

LANNED
THEATRE
TD:

DIRECTORS
John H. deLannoy
Chairman & Managing
Rory Annesley
Hon. George Borwick
John Roberts

11 ALDWYCH
LONDON, W.C.2.

Telephone 01-836 6268/9
Telegrams LANNYOPLAN
LONDON, W.C.2.

Company Registration Number 1021021(England)

Your ref:
Our ref:

Miss. Liz Keyes,
London Management
235 Regent Street
London W1A 2JT.

16th January 1973.

Dear Liz,

"Mahler" for Portslade Productions Ltd.
of 5, Tamworth Street, London. S.W.6.

This is to confirm the arrangement whereby your Client Kit Surrey will design the above production for Portslade Productions Ltd., of 5 Tamworth Street, London. S.W.6. for a fee of £100.00. (one hundred pounds) and expenses involved in not more than three return journeys from York to London. Rehearsals start on Monday 22nd January 1973 at Church House, The Boltons, London.S.W.10. and all must be ready for the get-in and fit-up on Sunday 11th February 1973 at 5pm at The Arts Theatre. Fees shall be paid in two equal parts, £50.00. on signing of this letter Agreement and the balance on the date of the first public performance on Wednesday 14th February 1973.

In the event of the production being transferred to a West End theatre, your Client shall have first refusal to re-design at a new fee to be negotiated.

We will ensure that on programmes and printed material under the control of the Management that the normal credit " Designed by Kit Surrey " shall be given.

If the above constitutes your understanding of the agreement reached between us would you kindly sign and return the enclosed copy of this letter to the above address.

Yours sincerely,

John H. deLannoy.
For Portslade Productions Ltd.

Agreed and confirmed

Kit Surrey
Kit Surrey

LARRY DALZELL ASSOCIATES LTD.

14 CLIFFORD STREET
LONDON, W.1

PHONE : 01-499 3811

CABLES : DALMAR LONDON-W 1

DIRECTORS
LARRY DALZELL
PATRICIA MARMONT

Maurice Rowden, Esq.,
Portslade Productions Ltd.,
5, Tamworth Street,
London,
S.W.6.

23rd. January 1973

Dear Mr. Rowden,

I have pleasure in returning herewith EDITH MACARTHUR'S
signed contract for "Mahler". I look forward to receiving
counterpart from you in due course.

Best wishes,
Yours sincerely,

A handwritten signature in black ink that reads "Larry Dalzell". The signature is written in a cursive, flowing style. A long horizontal line is drawn underneath the signature, extending to the right.

LARRY DALZELL

2.2.1973

"MAHLER"

Dear Mr Hancock,

Further to our telephone conversation two days ago I have pleasure in enclosing our agreement.

If there are any other details about the production you would like to have please do not hesitate to get in touch with me.

Yours sincerely,

Maurice Rowdon

2.2.1973

"MAHLER"

Dear Mr Dalzell,

I enclose the counterpart of the MAHLER
contract for Edith's signature.

With best wishes,

Yours sincerely,

Maurice Rowdon

Company registration number 1021021.

John Nathan, Esq.,
Berman Nathan Ltd.,
143 Drury Lane,
London. W. C. 2.

30th January 1973.

Dear John,

" Mahler " For Portslade Productions Ltd.
of 5 Tamworth Street, London. S. W. 6.

Confirming our telephone conversation of this morning, would you please arrange that the costumes for Mr. Vladek Sheybal and Miss. Edith MacArthur shall be available for collection on Monday 5th February. These will be required for a period of four weeks and we understand that in the event of them all being retained, the hire charge will be a total of £150.00. However, as arranged, we enclosing Portslade Productions cheque for £100.00. our understanding being that in the event of any costumes being found surplus to our requirements during the week beginning 5th February we shall have the right to return these and you will then adjust the total hire figure and we will forward you a second cheque for the balance due prior to the production opening at the Arts Theatre on Wednesday 14th February.

Yours sincerely,

John H. deLannoy.
For Portslade Productions Ltd.

LANNED

THEATRE

TD:

DIRECTORS
John H. deLannoy
Chairman & Managing
Rory Annesley
Hon. George Borwick
John Roberts

11 ALDWYCH
LONDON, W.C.2.

Telephone 01-836 6268/9
Telegrams LANNYOPLAN
LONDON, W.C.2.

Company registration number 1021021.

Your ref:
Our ref:

Maurice Rowdon, Esq.,
5 Tamworth Street,
London. S.W.6.

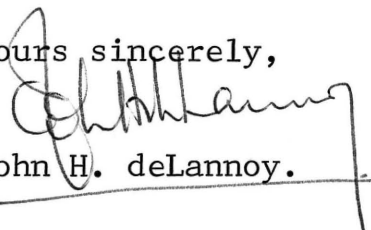
30th January 1973.

Dear Maurice,

Enclosed herewith Alan West's accounts for first rehearsal week ending 27th January. I am not quite certain of the situation over the various contracts and to keep the records straight could you let me know whether you have Vladek Sheybal, Edith MacArthur and Katie Coley's signed by them. We are enclosing Alan West's contract signed by him for your file. If you would sign the other copy and give it to him. We are also enclosing the counterpart of Katie Coley's contract for you to sign and give to her when you receive the other half with her signature. Also enclosed is a copy signed by Kit Surrey, together with a letter from his Agent Liz Keys for your records. I presume you have send the first £50 cheque for this, if not would you please do so.

Since I spoke to you this morning on the telephone, I have spoken to John Read of Theatre Projects and he is prepared to reduce his fee to £125 and will be forwarding a contract for your signature in the course of a few days. He has also said they will endeavour to keep their electrical hires down to £30. per week, but if it is necessary to go any higher he will consult first.

Yours sincerely,


John H. deLannoy.

30.I.1973

"MAHLER"

Dear Mr Watkins,

Further to our conversation yesterday I enclose a cheque for £66 as a first payment for the classifieds we arranged between us.

Yours sincerely,

Maurice Rowdon

30.I.1973

"MAHLER"

Dear John,

I enclose a cheque for Berman and Nathan
as an advance for the costumes we are hiring.

The Arts are sending you a letter about
Vladek's photograph stolen from the foyer,
for the insurance claim.

Yours ever,

Maurice Rowdon

2.2.1973

Dear Nicholas,

Herewith a few more throwaways.

Would you please sign the cheque for Oswald Hickson, this being his fee for consultations about the legal aspect of the play. I am agreeably surprised, thought it would be much more.

Would you also sign the cheque to London Management, they being the agents of Kit Surrey the designer, this being the first half of his £100 fee.

And the cheque to me, being the management salary and £50 expenses.

I spoke to my farmer and he will come in for eight shares, that is a total of £2000. He asked for an agreement right away, and this will go off this evening.

Will let you know my numbers for party over weekend. Matters rather hectic at the moment. Press interest in the play seems to be growing, on the continent as well---the German Der Spiegel interviewed me yesterday.

Yours ever,

Portslade Productions Ltd.

Directors :
MAURICE ROWDON
NICHOLAS KIMBER

5 Tamworth Street, London, S.W.6
01-385 4003

THE PLAY: Maurice Rowdon's play MAHLER is for two characters, the world-famous composer Gustav Mahler (1860-1911) and his wife Alma (1879-1964). It is in two acts. The script switches time and place frequently, without any halt in the action, and demands tour de force performances from the actor and actress.

THE THEATRE: The world première of MAHLER will be at the Arts Theatre, Great Newport Street, near Leicester Square, on February 14, St Valentine's Day, at seven o'clock. Subsequent performances will be starting at 8 o'clock (Saturdays 6.30 p.m. and 9 p.m.). The run will be for a minimum period of three weeks, and a maximum period of four weeks.

THE PLAYERS: Vladek Sheybal, who plays Gustav, has a face known to millions through his films (THE BOYFRIEND, WOMEN IN LOVE, PUPPET ON A CHAIN, THE INNOCENT BYSTANDER). Of Polish origin, he left Warsaw twelve years ago at the height of his stage career there (he got the Polish equivalent of the Oscar). He had rave notices for his stage performances at the Hampstead Theatre Club, and has made something like 50 feature and TV films in this country and the US.

Edith Macarthur, who plays Alma, has appeared with every major Scottish company, and is familiar to a vast TV public as Margaret in THE BORDERERS. Her West End appearances include THE GAZEBO and THE PRIME OF MISS BRODIE, and for a time she was with the Royal Shakespeare Company. Her superb performances at Nottingham Playhouse in THE DOUGLAS CASE, at the Glasgow Citizens Theatre in THE ANATOMIST, with Tyrone Guthrie directing, and recently at the Welsh National Theatre in LONG DAY'S JOURNEY INTO NIGHT will always be remembered by those who saw them.

THE DIRECTOR: Peter Watson began directing six years ago at the Yvonne Arnaud, Guildford. He then became associate director at the Welsh National Theatre, his notable productions there being LONG DAY'S JOURNEY INTO NIGHT, WOZZECK and Goldoni's LA LOCANDIERA, both the latter in his own translation. He has directed Schnitzler's LIEUTENANT GUSTL in a fringe production in London, and two new plays by Howards Barker at the Open Space Theatre ('EDWARD---THE FINAL DAYS' and

Portslade Productions Ltd.

Directors :
MAURICE ROWDON
NICHOLAS KIMBER

5 Tamworth Street, London, S.W.6
01-385 4003

- 2 -

'ALPHA ALPHA' with Miriam Karlin). His most recent show was TOAD OF TOAD HALL at the Jeanetta Cochrane Theatre.

THE COMPOSER: Peter Paul Koprowski has composed the musical décor for MAHLER in such a way that it suggests Mahler's themes while being new music of today. Peter Paul Koprowski left Warsaw three years with his young wife, both of them students, and looked for work in London. He is now teaching at Toronto University in Canada, and he prepared the décor for this show in one of the university workshops.

THE DESIGNER: Kit Surrey joined the Glasgow Citizens Theatre after his training at Wimbledon. Since then he has designed many shows at the Welsh National Theatre, including SHE STOOPS TO CONQUER and WOZZECK. At the Open Air Theatre in Regent's Park he has designed MIDSUMMER NIGHT'S DREAM, MUCH ADO ABOUT NOTHING, ROMEO AND JULIET and recently LORD BYRON. His other notable sets include MARY ROSE at the Yvonne Arnaud, and CATHERINE HOWARD at the Theatre Royal, York.

21.1.1973

Dear Nicholas,

Herewith the investment blurb. You miscalculated the breakeven point through reckoning the rent at a constant £250 per week. In fact this is '£250 or 30% of the box office, whichever is greater', so that the bigger our audiences the more we pay out.

I asked the Arts for a longer option on the theatre and they have agreed to a further 8 or 9 weeks after the initial 3-week run. So we have a possible 12-week run which at 85% audiences would yield a profit of over £6000 (which is why I have reverted to your original 70% to the investor and 30% to the management). You might check on my arithmetic. I don't know if it's etiquette at the Stock Exchange to mention possible profit, but if it isn't you could just put something over that last sentence of the fourth paragraph when you photostat it.

The new outlay (running costs) after the third week will be roughly £1200 weekly, including the house rent and allowing for a rise in salaries for the artists etc. It could be more if we did a publicity boost.

Please no Anna Mahler in the front row or indeed anywhere half way up the house. I am keeping her desire to be in the audience from Vladek, who threatens to walk off! So anywhere in the front rows especially on first night she would be fatal.

Perhaps she means to be!

Yours ever,

PS Of course a week from now Vladek could be insisting on having her there. I am only giving you present feelings, with the director's urgent pleas too.

PPS I took another look at the budget and decided it was safer not to mention it being possibly £4500 etc. If we do keep it down we can always plough it back.

21.1.1973

"MAHLER"

Dear Sirs,

Thank you for yours (Ref 960/I7) of the 15th.

I enclose a cheque for £202.86 and an advertising contract which I have corrected to three weeks.

The Double Crowns and demis are being delivered this week to Chsiwick.

Yours sincerely,

Maurice Rowdon.

Portslade Productions Ltd.

Directors :
MAURICE ROWDON
NICHOLAS KIMBER

5 Tamworth Street, London, S.W.6
01-385 4003

21.1.1973

"MAHLER"

Dear Mr Hancock,

We are opening this show at the Arts Theatre near Leicester Square on February 14, for a limited season, and I wonder if it would interest you as an investment.

I enclose a copy of our circular to investors. You will see that we are offering 20 shares of £250 each.

I also enclose a photograph of the male lead, and a leaflet which will give you most of the relevant information. As you probably know, Vladek Sheybals face is known to millions through his films, and this will no doubt be an added attraction.

Hoping to hear from you,

Yours sincerely,

Maurice Rowdon

28.I.1973

Dear Nicholas,

Please sign

1. the cheque for £6 in the big envelope together with the application form for Theatrical Employers registration (two copies of THE STAGE enclosed as proof of public announcement).
2. the one cheque for John de Lannoy.
3. the one cheque for Wendy Moger (her week's expenses, mostly the printing of the press release and Durrant's press clipping service).
4. the cash cheque for the stage manager to pay next week's wages (£30 for himself, £22 for Deputy Stage Manager, £20 assistant director, £36 the actor and actress, £10 stamps).

Will you then gather your spittle and lick the envelopes and pop them into the post. We are rather late with our employer's registration so please get it off earliest possible.

Yours ever,

28.I.1973

"MAHLER"

Dear Tania,

Herewith two copies of the above. Comps for the first night will be coming to you separately. I hope all goes well with you. This play does not always get home on first reading. Of course it is understood between us that neither of these copies is for S.Fischer Verlag. I am more interested in touring the production there than translation for the moment.

Yours ever,

Maurice Rowdon

27.I.1973

"MAHLER"

Dear John,

Herewith a cheque for £50 being your payment for the two weeks beginning January 15th.

The two cheques, one to Babbage's and the other to the Theatrical Trader's Association, have gone off with the same post. The application to Hammersmith Borough Council for registration as theatrical employers goes off tomorrow with copies of advertisements in THE STAGE.

Yours,

Maurice Rowdon

GUSTAV MAHLER was born of Jewish parentage at Kalischt in Bohemia on July 7 1860.

1869 Grammar school at Iglau.

1877 University of Vienna. Also attended the Conservatory, studying piano ~~and~~ under Julius Epstein.

1878 Met Anton Bruckner, a great event in his life.

Studied composition and counterpoint with him.

1883 Chorus master of Italian opera at the Karltheatre.

First visit to Bayreuth to hear Parsifal.

1885 Appointed firector of Conducted at the Royal Opera House in Prague. The Ring and Tristan. His Beethoven

9th Symphony created enthusiasm.

1886-88 At Stadttheatre in Leipzig under Nikitsch.

Conducted opera in Nikitsch's absence.

1888 Took over Royal Opera House in Budapest, and completely reorganised it.

1891 Appointed conductor at Stadttheatre in Hamburg.

1897 Director of the Royal Opera House in Vienna after

Wilhelm Jahn. Became a Catholic. During the next ten years he wiped out the Royal Opera's debt, showing immense zeal and thoroughness in organisation.

1902 Married Alma Maria Schindler, daughter of a well-known Court painter. She was 19 years his junior.

1907 Left Vienna State Opera.

1907, 1908, 1910 visited the United States, conducting at the Metropolitan Opera House, and with the New York Philharmonic Society. Returned to Europe in broken health.

Died at the age of 50 on May 18 1911. Gustav Mahler wrote ten symphonies and 42 songs. Only the first sketches of the final score for his 10th Symphony were completed.

1892 Visited England and conducted German opera at Drury Lane.

27.I.1973

"MAHLER"

Dear Sirs,

I enclose a cheque for £11.90 being our payment for the insurance to cover the above show.

Yours sincerely,

Maurice Rowdon

27.I.1973

"MAHLER"

Dear Sirs,

I enclose a cheque for £230 being a part deposit to you for the construction and delivery by Messrs E.Babbage of the set for the above show.

Yours sincerely,

Maurice Rowdon

27.I.1973

"MAHLER"

Dear Sirs,

I enclose a cheque for £235 as an advance payment for the construction and delivery to the Arts Theatre London of the set for the above show.

Yours sincerely,

Maurice Rowdon

27.1.1973

"MAHLER"

Dear Sirs,

I enclose a cheque for £3.15 as our
registration fee on the above show.

Yours sincerely,

Maurice Rowdon

27.I.1973

"MAHLER"

Dear Bill,

Thank you for sending me the copy of our agreement for Peter Watson, and I enclose a cheque for £75 as the first half of our payment of the fee of £150.

Yours sincerely,

Maurice Rowdon

APPROVED AS FROM 9th MAY, 1966

Esher Standard Contract

for No. 1 Tours or No. 1 Seasons

AT PROVINCIAL AND LONDON SUBURBAN THEATRES AS APPROVED BY THE PROVINCIAL THEATRE COUNCIL

Agreement

made this...Sixteenth... day of ...January... 19.7.3..., between Portslade Productions Ltd. of 5 Tamworth St., London. SW6. (hereinafter called "the Manager") of the one part and Alan West... of 20. Rothesay Avenue, Richmond, Surrey. (hereinafter called "the Artist") of the other part.

The regulations set out in the Schedules 1 and 2 hereto are a part hereof as though set forth on this page and shall be binding on the parties hereto.

1. The Manager hereby engages the Artist to:—

- (a) Perform the part of ... MAHLER ... in ... MAHLER ... (b) Perform such parts as the Artist may be cast for in ... (c) Play any part or parts the Manager may require. (d) Perform in the Chorus of ... (e) Understudy if required by the Manager. (f) Undertake the duties of Stage Manager/ASM* for the tour or/season at *..Arts..Theatre London.....

*Delete as necessary.

PERIOD OF ENGAGEMENT

*Three of these lines MUST be deleted and initialled by both parties.

*Three of these sub-clauses MUST be deleted and initialled by both parties.

CONVERSION TO DURATION OF TOUR OR SEASON

- 2. The engagement shall commence on the date of the first rehearsal. The engagement shall be:— (a) Once Nightly. (b) Twice Nightly. (c) Once or Twice Nightly at the option of the Manager. (d) Twice Daily in the case of Concert Parties, Resident Revues or Circuses. 3. The engagement shall be:— (a) For the period of rehearsal and for the duration of the tour and/or season. The Manager shall give the Artist as long notice as possible of the termination of the tour and/or season, provided that the Manager guarantees to the Artist that if the Manager produces the play for which the Artist is hereby engaged the Manager will pay the Artist two weeks' salary hereunder notwithstanding that the play may not run for all of such two weeks. (b) For the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time after the first performance, such notice to expire after the last performance on Saturday, except in the event of the termination of the tour or season when such notice may expire on any day of the week. (c) For the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time after the first performance, such notice to expire after the last performance on Saturday, except in the event of the termination of the tour or season when such notice may expire on any day of the week provided that the Manager shall be entitled, not later than the thirteenth day after the first performance of the Artist in the production by notice in writing to convert such engagement into an engagement for the duration of the tour or season under Clause 3(a) hereof, but so that the engagement shall be for not less than the period of rehearsal and two weeks from the date upon which such notice of conversion is given. Any notice given by the Artist shall have no effect if the Manager converts the agreement into an engagement for the tour or season in accordance with this Clause. (d) For the period of rehearsal and thereafter for a definite period of...3....consecutive weeks.

Provided that when the Artist is engaged under (a) above or his engagement is converted under (c) above, the engagement may be terminated at or after the expiry of one year from the date of the first performance by either party giving to the other not less than four weeks' prior notice in writing, such notice to expire after the last performance on a Saturday.

- 4. (a) The tour or season shall commence on the...14... day of...February...1973 or on some day not more than two weeks before or one week after that date at the discretion of the Manager. (b) The period of rehearsal shall commence on a day to be appointed by the Manager not being more than...4....weeks prior to the commencement of the tour or season.

SALARY

5. The Manager shall pay to the Artist:—

- (a) During the period of rehearsal such sums as the Artist shall be entitled to in accordance with the provisions of Schedule 1 hereto. (b) From the commencement of the tour or season the sum of...£30...(thirty...pounds) for every week as defined in the said regulations, and such sums as are therein mentioned for any additional performance.

UNDERSTUDY PAYMENTS

- 6. (a) A Chorister engaged as first understudy to an artist engaged other than under Clause 1(d), 1(e) or 1(f) above shall be paid by the Manager a minimum of £2 per week in addition to the salary stated in Clause 5 hereof so long as the Chorister continues to understudy; such additional salary may include the understudying of any number of parts. When the Chorister is notified by the Manager that he or she is no longer required to understudy, the payment of £2 per week shall cease at the end of the week during which notification is given. Second and subsequent understudies shall receive a minimum payment of £1 per week under the same conditions. (b) If a Chorister engaged as an understudy to an artist in a leading role (as disclosed by the Billing) performs the part which the Chorister is understudying then the Chorister shall receive not less than £2 per performance in addition to the salary stated in Clause 5 hereof, provided that if more than one understudy appears in respect of the same part, the said additional payment of £2 shall be divided equally amongst the understudies who appear. (c) If a Chorister engaged as an understudy to an artist engaged other than under Clause 1(d), 1(e) or 1(f) above, not being an artist in a leading role, performs the part which the Chorister is understudying, then the Chorister shall receive not less than 10s. per performance in addition to the salary stated in Clause 5 hereof. (d) Notwithstanding anything to the contrary in this Agreement, payment for understudy duties shall not commence before the first week of the production. (e) Subject to no understudy payment under this Clause being payable to the Chorister prior to the first performance of the play, a Chorister's engagement as understudy shall commence from the time when the Chorister is directed by the Management to learn the part and shall in the first instance be for a period of six weeks and if the engagement as understudy continues thereafter it shall continue for the remainder of his engagement. (f) Where an understudy attends rehearsal primarily as a "stand-in" for a principal, the Manager shall pay the actual expenses reasonably incurred in consequence of such attendance (e.g. cost of fares and lunch).

Complete when applicable

7. In accordance with Paragraph C (3) of Schedule 1 hereof and subject to Clause 2 the Artist agrees to give.....performances weekly once-nightly or.....performances twice-nightly, as the case may be, for the salary stated in Clause 5 (b) hereof, such salary being more than £50 per week.

TRANSPORT Blank spaces must be filled in

8. The Manager shall provide the Artist's transport from.....and from place to place, where the play is produced during the engagement, including cost of steamship berths on sea journeys at night exceeding four hours, also incidental transport whilst crossing London and other Centres and to.....at the termination of the engagement. The Manager shall not be liable for any railway fares through the termination of the engagement by the Artist. The Artist shall in all cases travel by the train or conveyance appointed by the Manager and in the compartment assigned to him when a coach is reserved. The Artist shall not travel by any other way or means except by permission of the Manager.

SUB-LETTING

9. The Manager shall have the right to assign or sub-let the services of the Artist to any responsible Manager or Managers for such period and on such terms as are not inconsistent with the provisions of this Agreement, but the Manager shall still be responsible for the salary payable to the Artist under the terms of this Agreement.

In the case of a Variety Artist the Manager shall not sub-let his services for a Variety Bill at a less salary than the Artist usually receives for his performance as a Variety Act without the express consent in writing of the Artist. Such consent shall not be unreasonably withheld, and the Artist shall receive any extra payment for such variety engagement, if any, beyond the salary named herein.

ARBITRATION

10. Any dispute and questions whatsoever which shall arise between the parties hereto or their respective representatives touching this Agreement or the construction or application of any clause or thing herein contained in any way relating to this Agreement or the affairs dealt with herein or hereunder or the rights, duties or liabilities of the parties to this Agreement shall if the parties are unable to agree be referred to the Provincial Theatre Council for consideration and recommendation. If either Party shall be unwilling to accept such recommendation the question shall be referred to two Arbitrators, one to be appointed by each party in accordance with and subject to the provisions of the Arbitration Act, 1950, or any statutory modification thereof for the time being in force. One Arbitrator shall be nominated by a recognised theatrical managerial association and the other Arbitrator (to be appointed by the Artist) shall be nominated by British Actors' Equity Association or the Variety Artistes' Federation. Provided that this clause shall not in any way affect or restrict the right of either party to this Agreement to apply to the Courts for relief by way of injunction.

AS WITNESS the hands of the parties on the day and year first above written.

.....MANAGER

.....ARTIST

Handwritten signatures: Maurice R... Alan West

SCHEDULE 1

REGULATIONS APPLICABLE TO THIS CONTRACT

REHEARSAL PAYMENTS

A. (1) Except as provided in sub-paragraph (2) hereof, the Manager shall pay to the Artist whose salary under this Agreement does not exceed £50 per week, and who is not in receipt of a salary from any other engagement, the sum of £7 per week for the first three weeks of rehearsal and thereafter half the weekly salary mentioned in Clause 5 (b).

(2) Where rehearsals are held in the normal place of residence of the Artist the rehearsal salary payable under sub-paragraph (1) hereof shall be £6 instead of £7. Rehearsals held in London will be deemed to be held in the normal place of residence of Artists normally residing in the London Postal District.

(3) The week shall consist of six days excluding Sundays, except that the last Sunday of the rehearsal period shall be included in the last week. The Artist shall be paid £1 3s. 4d. per day for any other Sunday rehearsal. The working week (including costume fittings) shall consist of 48 hours except the last week which shall consist of 55 hours. Overtime shall be paid for at the rate of 2s. for each hour or part of an hour. A broken week at the beginning or end of the rehearsal period shall be paid for at the rate of £1 3s. 4d. per day (or at the rate of £1 if rehearsal payment is under sub-para. (2) hereof). In addition, one dress rehearsal shall be given free. The period of rehearsal shall be deemed to begin from the date on which the Artist is first called and attends.

(4) If any rehearsal is extended beyond the hour of midnight the Manager shall pay any reasonable expenses which the Artist shall incur in providing proper means of transport for the return of the Artist to the Artist's home.

(5) During a period of suspension the Artist may only be called to rehearse by agreement and, if so called, minimum payments for such rehearsals shall be in accordance with Paragraph A (1) or A (2) hereof.

(6) If the Manager calls the artists to rehearse on a Sunday any stage management staff called by the Manager in such a case shall be paid one-sixth of the weekly salary in respect of any such Sunday rehearsal.

REHEARSAL AFTER PRODUCTION

B. (1) After the first performance, rehearsals shall normally be limited to 36 hours in each period of four weeks (or 48 hours in each period of 4 weeks in the case of understudy rehearsals).

(2) Except when additional hours have been required in consequence of an emergency cast replacement, any additional hours shall be paid for at the rates set out in A (3) above.

(3) The provisions relating to rehearsal on Sundays during the period of rehearsal shall apply also after production save that artists in receipt of salaries of £50 per week or less shall be paid £2 6s. 8d. per day for each such Sunday rehearsal after production.

(4) Subject to (1), (2) and (3) above, the Artist shall attend all rehearsals after production without payment.

(5) Rehearsals shall normally end not less than one and a half hours before curtain-up, or a call by the management for "limbering-up."

(6) A period of at least eleven hours shall elapse after the conclusion of each day's work or curtain-down during which the Artist may not be called.

SALARIES

C. (1) Subject always to Paras. C (4), K (1), K (4), M and N hereof, the minimum weekly salary during the tour or season shall be:—

(a) In the case of a Chorister and of not more than one ASM engaged solely as such under the direction of a Stage Manager, £15.

(b) In the case of a Stage Manager, £25, and

(c) In all other cases, £17.

(2) The weekly salary shall cover 8 performances in the case of once-nightly performances and 12 performances in the case of twice-nightly. Any extra performance shall be paid for at the rate of one-eighth of the weekly salary for each extra once-nightly performance and one-twelfth for each extra twice-nightly performance.

(3) An Artist receiving a salary of more than £50 per week may contract for the number of performances stated in Clause 7 hereof at an inclusive weekly salary provided always that if fewer performances than the number contracted for are played no deduction shall be made except as provided in Paragraph C (4), K (1) or M and N hereof. Performances required in addition to those contracted for shall be paid pro rata.

(4) A broken week at the commencement or termination of the tour or season or by reason of the suspension of any performance or performances or the closing of the theatre in accordance with the conditions of this agreement shall be paid for at the rate of one-eighth of the weekly salary per performance once-nightly and one-twelfth of the weekly salary per performance twice-nightly, except in the case of Artists on salaries of £50 per week or less in whose case payment shall be at the daily rate of one-sixth of the weekly salary.

D. If a play is broadcast in whole or part the Artist employed in the broadcast shall receive such additional sum as may be agreed between the B.B.C., the Theatres' National Committee and either British Actors' Equity Association or the Variety Artistes' Federation but this clause shall apply only to sound broadcasts from the theatre during a normal performance.

EXCLUSIVE SERVICES

E. The Artist is engaged exclusively by the Manager and during the continuance of this engagement including Sundays shall not perform or otherwise exercise his or her talent for his or her benefit, or for the benefit of any other Company, institution, person or persons, without the prior written permission of the Manager.

PHOTOGRAPH CALLS

F. (1) During the period of rehearsal attendance for photograph calls shall be deemed to be attendance for rehearsals.

(2) After production the Artist shall attend one photograph call as required by the Manager for a period not exceeding four hours without payment.

(3) The Manager shall use his best endeavours to ensure that photographs of the Artist taken in accordance with the provisions of this paragraph shall not be published for any purpose other than publicity for or advertisement of the play.

BAGGAGE

G. The Artist shall be allowed to have conveyed at the expense and cost of the Manager on trains, boats and other means of conveyance to and from the theatre and also to keep at the theatre subject to permission of the Resident Manager, but at all times at the risk of the Artist, one travelling basket or trunk not exceeding One Hundred Pounds in weight, but the Artist shall pay all expenses between stations and places of Artist's residence. The Artist shall be deemed to consent to the signing of any consignment note by the Manager, whether at "owner's risk" or otherwise for the purpose of such transport and to be a party thereto.

RESIDENCE

H. The Artist shall not without the written consent of the Manager reside more than four miles from the theatre in which he is appearing, but this provision shall not apply in the case of a theatre within the London Postal District.

DRESSING-ROOMS

J. The Artist shall accept and occupy the Dressing-room accommodation assigned to him or her by the Manager or his representative.

ILLNESS

K. (1) No salary shall be paid for any days or nights on which the Artist does not perform by reason of illness or of his own neglect or default, and there shall be deducted for each non-performance from the weekly salary specified in this contract a sum pro rata to the number of performances to be played during the week.

(2) Absence from any rehearsal or performance or part thereof from any cause other than illness or accident shall entitle the Manager at his option to terminate the engagement forthwith, or at once to report the matter to the Provincial Theatre Council who may direct such penalty as they think fit, and the Manager and Artist shall abide by their decision.

(3) An Artist alleging incapacity through illness as the cause of absence from a performance or rehearsal of the play shall forthwith furnish the Manager with a certificate of a fully qualified medical practitioner, stating the fact of such incapacity and the nature of the illness. In the event of failure to produce such certificate the Manager may take action under Paragraph (2) hereof. The Artist shall if required by the Manager submit to examination by a qualified medical practitioner nominated by the Manager.

(4) In the case of an Artist whose salary is £50 per week or less, half-salary shall be paid for any performance in which the Artist does not perform by reason of illness provided that the Manager is not put to the expense of engaging another Artist to take the place of the incapacitated Artist. The Manager shall not be obliged to maintain such payment for longer than two consecutive weeks at the end of which time, if the Artist is still unable to perform, the Manager may terminate the engagement without further liability.

(5) In the case of an Artist whose salary exceeds £50 per week, notwithstanding the production of any such medical certificate as hereinbefore provided the Manager shall be entitled forthwith to terminate the engagement on account of illness if the Artist shall, by reason thereof, have been absent from performances on any six days or from 12 performances, within a period of three consecutive weeks, or from rehearsals prior to production for three days.

(6) The word "illness" shall include any bodily or mental infirmity.

COSTUMES

L. (1) Except as provided in sub-paragraph (2), the Manager shall provide all character and special costumes and wigs. Artists may be required to provide modern costume such as could ordinarily be used by them in their private capacity, subject to the following:—

No male Artist may be required to provide in all more than four suits nor any female Artist more than four dresses.

Artists whose salaries are £50 per week or less may not be required to provide, in the case of male Artists, more than one lounge suit and one evening suit, and in the case of female Artists, more than one day dress and one evening dress.

Hosiery and footwear (except for character and special costumes) and under-garments and linen may be required to be provided by Artists other than choristers but choristers may be required to provide underwear only.

Provided that the Manager shall not omit the Artist from more than 12 performances as aforesaid without first reporting his reasons therefor to the* Theatre Council which shall meet within 72 hours after receipt of such report.

*Insert 'London' or 'Provincial' as appropriate.

(2) An Artist engaged specifically as "a speciality" may be required to supply and maintain his own costume to the approval of the Manager. Variety Artists shall supply their own wardrobe for their individual acts, subject to the approval of the Manager, and may be required to provide modern costume, but all special wardrobe required for character parts used in the production shall be provided by the Manager.

(3) The Manager shall provide that all clothes and costumes are kept in a reasonable state of cleanliness and repair and the Artist shall take proper care of costumes provided by the Manager.

(4) Dressers may be employed at the option of the Manager and at his expense. But an Artist whose salary exceeds £50 per week may be required to pay for his own Dresser if in the opinion of the Manager the Artist's part does not make the provision of a Dresser necessary.

M. (1) No salary shall be payable for any performance or performances upon which the engagement shall be suspended by reason of its being Christmas Day or Good Friday, or by reason of royal demise, national mourning, war, fire, strike or lockouts, loss of or damage to scenery, costumes or properties, order of any licensing or public authority having jurisdiction or for any cause beyond the control of the Manager including circumstances in which notification of closure of a theatre where the production has been booked is received by the Manager within eight weeks prior to the date of presentation of the production at that theatre.

**FORCE
MAJEURE**

(2) In the event of an engagement booked on the tour being cancelled by reason of the absence due to accident, illness or conduct constituting a breach of contract of an Artist named in the Contract with the theatre, the Manager shall be at liberty to postpone or suspend performances for a period of not more than two weeks, always provided that the tour is continued thereafter, or to cancel the tour without liability to any Artist in the Company other than for such sums as may be due up to the time of such postponement, suspension or cancellation.

N. (1) The Manager shall be entitled to suspend the engagement in respect of weeks out subject to the following conditions as to the payment of salary:—

WEEKS OUT

(a) Payment of salary shall not be suspended during the guaranteed period in the case of an Artist engaged under Clause 3 (d) hereof.

(b) Payment of salary shall not be suspended in respect of any week after the Manager or Artist has given notice to terminate the engagement in accordance with the provisions of Clause 3 (b) or 3(c).

(c) (i) In the case of an Artist whose salary is £50 per week or less payment of salary shall not be suspended under this paragraph in respect of more than one week in ten, and at the end of each period of 30 weeks or in the last week of the engagement (whichever is the shorter period) the Manager shall pay to the Artist the sum, if any, necessary to make up the Artist's salary accordingly. In addition to making available to such an Artist at the Manager's expense a ticket to the place where the play is next to be produced, the Manager shall also pay to the Artist the sum of £8 10s. 0d. in respect of any such week during which the engagement is suspended under this paragraph.

(ii) In the case of an Artist whose salary is more than £50 per week payment of salary shall not be suspended under this paragraph in respect of more than one week in five and at the end of each period of twenty-five weeks or in the last week of the engagement (whichever is the shorter period) the Manager shall pay to the Artist the sum, if any, necessary to make up the Artist's salary accordingly.

(2) The Manager shall give the Artist as long notice as possible of any week out.

O. (1) An Artist whose salary does not exceed £100 a week, and who has rehearsed or performed for a period of not less than 26 weeks, shall be entitled to one day of holiday in respect of each completed period of four weeks of the engagement; the periods referred to in this sub-paragraph shall be calculated from the beginning of the Artist's rehearsal period, but shall exclude any period of suspension under Paragraphs N or M.

HOLIDAYS

(2) Any holiday to which the Artist is entitled shall be taken at such time as the Manager shall in his discretion decide.

(3) Where the Artist is entitled to a holiday, but the holiday has not begun before the end of the engagement, the Manager shall pay to the Artist salary in lieu at the rate provided in sub-paragraph (4) below.

(4) Payment during periods of holiday or in accordance with sub-paragraph (3) above shall be at the rate of one-sixth of the weekly salary or £8 6s. 8d., whichever is the lesser, for each day.

P. If for any reason the Manager shall except as provided in Paragraphs M and N fail to produce or present the play or plays for which the Artist is hereby engaged the Manager shall pay to the Artist in satisfaction of all claims a sum of money equivalent to two weeks' salary, except in the case of an Artist engaged under Clause 3 (d) hereof.

**FAILURE TO
PRODUCE**

Q. If the Manager, having terminated the tour or season in accordance with the terms and conditions of this Agreement, shall recommence the tour or season within three weeks of the aforesaid termination and does not engage the Artist for such tour or season on the same terms and conditions as those embodied in this Agreement, and if the Artist shall feel aggrieved on the grounds that such recommencement does not constitute a new tour or season, he may, within three weeks of such recommencement, submit the matter to his Association, who may if they think fit refer the matter to the Provincial Theatre Council for the consideration and decision of the Council and both parties hereby agree to accept and abide by the decision of the Council.

**TERMINATION
OF TOUR OR
SEASON**

R. (1) The Artist shall before the first performance in each town enter in the Stage-doorkeeper's book the Artist's address and shall immediately notify any change thereof.

**GENERAL
PROVISIONS**

(2) All notices referring to the tour or season in general shall be placed on the Stage-door notice board and the placing of such notices on the said board shall be deemed to be valid notice to every member of the Company. All other notices or communications shall be in writing and addressed to the Manager at the office of the Manager or to the Artist at any theatre or place where the Company may be rehearsing or performing or to the address of the Artist entered in the Stage-doorkeeper's book or to the address of the Artist stated herein as appropriate.

(3) All parts written or printed are the property of the Manager and shall not be parted with by the Artist and shall be returned to the Manager whenever notice to that effect is given. In the event of an Artist losing a part or parts the Artist shall be responsible for payment to the Manager of the cost of replacing all the part or parts lost and the Manager shall be entitled to deduct the cost from any salary payable to the Artist.

(4) The Artist shall comply with the rules of any theatre at which the Company may be rehearsing or performing and with all the rules made by the Manager in so far as such last mentioned rules do not conflict with the terms of this Agreement.

(5) Conduct on the part of the Artist liable to bring the Company into disrepute shall be sufficient to justify immediate cancellation of this Contract without any liability to the Manager. Any charge of intemperance shall be made at the time of the offence and the Artist shall have the right to call in and be examined by a medical practitioner at his own expense.

(6) The Artist shall perform the services required of the Artist under this Agreement in a diligent and painstaking manner and shall play the part as directed by the Producer and desired by the Manager and shall not insert or omit any words or business in the Artist's part not approved by the Manager.

(7) Subject to any special stipulation agreed in accordance with Schedule 2 1 (b), the Manager shall have the sole right to determine the inclusion and/or the position of the Artist's name and the size and nature of the type on all bills, programmes and advertisements.

(8) The Manager may without assigning any reason at any time and whether the name of the Artist be advertised or not omit the Artist from any performance or from any number of performances in which case the Artist shall notwithstanding such omission continue to be paid salary in respect of such performances as shall take place and in consideration of such payment all obligations on the Manager to advertise the Artist or to allow the Artist to perform whether expressed or implied and whether arising out of this Agreement or otherwise shall cease.

(9) The Artist shall not introduce into his performance any material not previously approved by the Manager, and where any additional material is introduced with the Manager's consent the Artist warrants that he has the right to use such material and is not infringing any copyright. The Artist agrees to indemnify the Manager against any claim made in the event of such infringement. When any such material is the property of the Artist it shall remain so. No songs, gags, sketches and other material or any part thereof (excepting the Artist's own speciality items) used in the production or entertainment in which the Artist is engaged shall be used by the Artist in any other entertainment. The Artist shall not perform any unlicensed stage play or sketch or introduce into his performance any words not in the licensed script, and in the event of infringement or breach hereof shall be liable for and on demand pay the amount of all damages, penalties and costs incurred by the Manager.

(10) The Artist declares that at the time of signing this Contract he is under no engagement to any other person, firm or company that can preclude him from fulfilling this Contract.

(11) This Contract is subject to written confirmation by the Manager within ten days from the receipt of the contract signed by the Artist and if not so confirmed by the Manager it shall be deemed to be null and void and no liability whatever shall attach to either the Manager or the Artist. If the Artist does not return the contract signed within ten days of receipt, no liability shall attach to the Manager or to the Artist. If, however, the Artist is called to rehearse and rehearses, the contract shall be deemed to have been confirmed by both parties.

(12) The Artist shall not make any public press announcement regarding this engagement or any incident arising therefrom without the written permission of the Management, nor employ or permit any press agent to do so.

(13) On the request of the Manager the Artist shall supply a reasonable number of photographs, suitable for outside display, which shall be returned to the Artist in as good a condition as possible at the end of the engagement.

(14) A complete set of handparts for his own speciality shall be provided by the Artist. Should the Artist fail to do so the Manager will supply the handparts and charge the cost to the Artist.

(15) Where the provisions of Schedule 1 of this Agreement apply to individual Artists above or below certain specified salaries such salary figures shall be multiplied by the number of persons in any Variety Act in order to determine the application of such provisions to such an Act and to the Artists engaged therein.

VARIETY ACTS

(16) This Contract does not apply to supers.

SCHEDULE 2

1. The printed clauses and conditions contained in this contract shall be obligatory and shall not be altered or omitted and no addition shall be made except to provide for:—

(a) The name of Artist, place and nature of performance.

(b) Special stipulations relating to the Artist's position in Bills and Advertisements.

(c) Special stipulations due to the exceptional requirements of particular engagements or to other exceptional circumstances.

(d) Special stipulations for conditional cancellations or postponements of contracts.

2. If complaint is made to the Council by an Associated Body representing Provincial Theatre Managers or by an Associated Body representing Artists that the Rules for the time being in force of the Council are not being fairly observed, a Manager or Artist shall through his Associated Body ask for a decision of the Council upon such complaint.

3. The Council shall give a decision within fourteen days of the date when the complaint is lodged, and if a Manager or an Artist shall fail to comply with the decision, then the Council may take such action in relation thereto as in its discretion it shall deem proper, including the cancellation, suspension or refusal of the registration of a Manager or Artist as provided by the foregoing Rules.

4. The Rules for the time being in force of the Council shall apply to this engagement and including in particular number (IX) of such Rules.

IX. Registration of Managers and Artists and Making of Engagements.

1. The Council shall keep a record of approved Managers and a record of approved Artists. "Approved Managers" and "Approved Artists" are those who are approved by the Council, and who respectively undertake with the Council to make engagements in accordance with

the Standard Forms of Contract for the time being in use and the Rules of the Council for the time being in force; and to such Managers and Artists certificates of registration substantially in the form of the Certificate set out in Appendix 1, signed by the joint Secretaries of the Council shall be issued.

2. Subject to such conditions as the Council may make from time to time, those members of Associated Bodies who are approved by the Council shall be registered, and shall remain registered so long as they remain members of their respective Associations, unless the Council shall otherwise decide. Such other Managers and Artists as may from time to time be approved by the Council may also be registered. The Council shall determine the fee (if any) for registration to be charged from time to time.

3. The Council shall have power to refuse, suspend or cancel the registration and the certificate of any Manager or Artist without assigning or being required to assign, any reason.

4. In order to facilitate the making of engagements between approved Managers and approved Artists the following Rules shall apply:—

(a) A Manager shall have the right to select his own Artists and to be the sole judge of an Artist's suitability for the Manager's particular requirements at the time of engagement.

(b) Neither British Actors' Equity Association nor the Variety Artistes' Federation nor any of their members shall take any action to impede or endanger the production or run of a play, provided that at the time of making the engagement the Manager is registered as an approved Manager and all Artists engaged are registered as approved Artists and that the contract of engagement is in accordance with a Standard Form of Contract. If any question shall arise as to the registration or approval of an Artist or as to the conditions of a contract it shall forthwith be referred to the Council for decision and such decision shall be final and binding on all persons concerned.

OPTION CLAUSE

Memorandum supplemental to the within-mentioned Agreement whereby it is agreed that the Manager may at any time prior to the posting of the notice terminating the run of the tour or season give the Artist notice in writing for a further engagement and such notice shall be deemed to have concluded a Contract for the engagement of the Artist at the salary hereinafter mentioned and otherwise upon the same terms and conditions as are within set forth other than in this option clause for the run of a new tour or season (such run to commence not later than the expiration ofweeks from the termination of the run of the within-mentioned tour or season) at the weekly salary of £.....

Manager

Artist

Date

ESHER STANDARD CONTRACT

**For No. 1 Tours or No. 1
Seasons**

**AT PROVINCIAL AND LONDON
SUBURBAN THEATRES**

(Applicable to Plays and Musical Productions but not necessarily to Road Shows)

DATED

PRODUCTION

ARTIST

Telephone
061-432 1611

NORRIS HILL FARM
HEATON MOOR
STOCKPORT
CHESHIRE
SK4 3LN

8th. November 1972.

Mr. M. Rowdon,
Portslade Productions Ltd.,
5 Tamworth Street,
London S.W.6.

Dear Mr. Rowdon,

Thank you for your letter of the 3rd.
November 1972.

On Thursday November 23rd. 1972 I am
coming up to London for the day to attend a meeting
which is to start at 11--30am. and will last until
about 4--30pm.

Would it be convenient to you if I
called to see you before my meeting ?

Yours sincerely,

Harry Hancock.

Harry Hancock.

OSWALD HICKSON, COLLIER & CO.

SOLICITORS

PETER F. CARTER-RUCK
JOHN C. GOW
JOHN L. KIRKCONEL
JOHN E. PAYNE
GORDON D. CALDWELL
GEOFFREY L. WICKS
ANTHONY J. H. WICKENS
PAUL R. DAVIES
TIMOTHY J. L. COX
JULIE A. SCOTT-BAYFIELD
NICHOLAS N. J. SMITH
DAVID A. CRICK
PHILIP J. A. HAWKES
ROY A. FURNESS
CELIA M. M. HUNTER
DOROTHY E. F. CLIFFORD

ESSEX HOUSE
ESSEX STREET
STRAND
LONDON WC2R 3AQ

01-836 8333 (10 LINES)
HICKSOLOR LONDON W.C.2
TELEX 22533

AND AT
4 RUE D'ANJOU
PARIS VIII (ANJ 1304)

JP/VH.

5th December, 1972.

Maurice Rowdon, Esq.,
5 Tamworth Street,
London, S.W.6.

Dear Mr. Rowdon,

"A Song of the Earth"

I assume that you and your backers
have decided to go ahead with the play without
incurring the expense of instructing me to
make a comparative analysis of the two works.

As I have already done a considerable
amount of work on this matter, may I now render
my firm's account?

With kind regards,

Yours sincerely,


John E. Payne

JOHN STEAN (Mus. Dir. Member Equity: MU)

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PORTSLADE PRODUCTIONS LTD. 5, Tamworth Street, London S.W.6.
01 385 4003 .

Bill Horne, Esq.,
90, York Street,
London. W. 1.

8th January 1973.

" MAHLER "

Dear Bill Horne,

Further to various conversations I am now setting out the agreement between your client Peter Watson and my Company, Portslade Productions Ltd. of 5 Tamworth Street, London.S.W.6.

It is agreed that in consideration of a fee of £150. (one hundred and fifty pounds) to be paid by my Company to you, half on signing this letter agreement and the second half on the opening date of the production at The Arts Theatre on Wednesday 14th February 1973 plus 2% of the gross box office receipts at The Arts Theatre for the run of the play, your client Peter Watson shall direct the play at present entitled " Mahler " for a period of rehearsal starting on 22nd January 1973 the play to open to the public at The Arts Theatre on 14th February 1973.

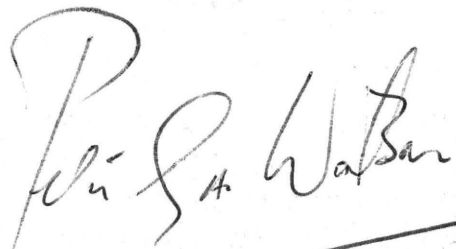
It is further agreed that for the period of rehearsal only my Company will be responsible for the payment of £15 per week to an assistant to Peter Watson of his choice.

In the event of the production being transferred from The Arts Theatre to a regular West End theatre it is agreed that a further fee shall be negotiated between us.

If the above constitutes your understanding of the agreement reached between us would you be good enough to sign and return the enclosed copy of this letter.

Yours sincerely,

MAURICE ROWDON.


Peter Watson



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Maurice Rowden, Esq.,
Port Slade Productions Limited,
5, Tamworth Street,
London, S.W.6.

23rd January, 1973.

Dear Maurice,

I am returning herewith Vladek Sheybal's contract for MAHLER, duly signed and initialled.

May I wish you a very great success with the play.

Kind regards,

Yours sincerely,

Patrick Freeman.

8, Chester Close,
Queens Ride,
S.W.13.

20th. January, 1973.

Dear Mr. Rowdon,

Miss Tutin is extremely busy at the moment and she has therefore asked me to write and thank you for your letter, which she is sorry not to have replied to before now.

She is just about to start rehearsals for "What Every Woman Knows" so unfortunately will not be free to consider "Mahler".

Miss Tutin sends you her very best wishes for a great success at the Arts.

Yours sincerely,



Secretary

WENDY MOGER
61 EATON SQUARE
LONDON S.W.1

(01) 235-1131

19th January, 1973.

Maurice Rowdon, Esq.,
Portslade Productions Ltd.,
5 Tamworth Street,
LONDON. S.W.6.

Dear Maurice,

This will confirm my agreement with Portslade Productions Limited that I will work on your behalf as the press representative for "Mahler". I will take care of the following:

1. Full publicity coverage to the best of my endeavours to include coverage in the media of newspapers, magazines, television and radio.
2. The organisation of press attendance on the first, second and third nights of the production.
3. The writing, handling and mailing of all press releases in relation to the production.
4. The preparation of biographies and editorial matter for the programme, if required.
5. Advising and organising production photographs.
6. The organisation of press receptions and conferences in connection with the production as mutually considered desirable.

My engagement will begin on Monday, January 22nd. The fee we agreed upon is £40 per week for the first twelve weeks and then £25 per week for the rest of the run.

contd.....

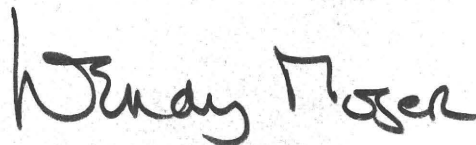
Maurice Rowdon, Esq.

19th January, 1973.

I undertake not to incur expenses exceeding £5 per week without prior agreement.

If the above sets out our agreement as you understand it, would you please sign and return the attached copy of this letter.

Yours sincerely,

A handwritten signature in black ink that reads "Wendy Moger". The signature is written in a cursive, slightly slanted style.

Wendy Moger

Read and agreed to:

Maurice Rowdon

On Bahalf of Portslade Productions Ltd.