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East Sussex BN7 2LU

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Fax. (01273) 476472

The Book Guild Limited

Publishers

Directors:

G. M. Nissen, C.B.E. (Chairman)
C. Biss (Managing)
A. Nissen
J. Nissen
D. Ross

• Mr. Maurice Rowdon,
2a, Cornwall Mansions,
33, Kensington Court,
LONDON W88 5BG.

28 November 1995

Please quote our ref: T16
and the date of this letter

Dear Mr. Rowdon,

RE: NON FICTION BOOK

I enjoyed talking with you today and look forward to receiving your work.

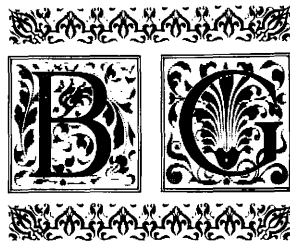
I would like to take this opportunity to give you a brief outline of how we may be able to assist with the publication of your title and hope that the following information will be helpful to you.

As members of the Publishers Association and the Independent Publishers Guild, at The Book Guild we aim to provide an effective and efficient publishing service to a wide range of authors - this includes the established as well as the first time author. We are the leading commissioned publisher, and are often recommended by the Publishers Association and feature in The Writer's Handbook. Our reputation for business integrity and quality of service results from our working to a Code of Practice, which includes external arbitration by The Publishers Association - copies are available on request.

The Book Guild offers authors a comprehensive and personal publishing service. We are selective with our list and only take a finite number of titles each year to ensure maximum potential for each book. Publishing a book should be an enjoyable process and as a result of our policy of working closely with our authors and encouraging participation at all stages, we have many authors coming back to us with their second, third and even fourth books - in fact, over 20% of our current authors have already published a book with us.

If you consider your book of value, we will play our part in terms of publishing skills and general administration. We employ full-time accounting, editorial, production, marketing and publicity staff, and can call on a wide range of specialist writers and editors. In addition to our in-house staff, we reach the British book trade through a national sales team, and have effective sales and distribution links in the United States, Canada and other English-speaking countries (see attached sheet). Our distribution centre is only five miles from the office.

Member of The Publishers Association



Every book is individual and a promotion programme has to be specifically designed for each title. Our publicity department is staffed by a well trained and highly motivated team. Recent successes include Henry McCallion's "Double Kill", now in its fifth reprint, Geoffrey Picot's "Accidental Warrior", for which paperback rights were sold to Penguin, and Dr Denis Hocking's "Bodies and Crimes", for which a TV option has been sold, together with paperback rights to Arrow. This year alone we have sold foreign rights to America, Australia, Croatia, France, Russia, Hungary - and even Latvia. Fully computerised, with an in-house desk top publishing capability, the department's skills and contact lists are constantly updated, resulting in the effective marketing of a wide range of general and specialist titles. We know of no other publishers, working with authors on a co-operative basis who achieve our record on reviews, interviews and media coverage in general.

If we publish your book, you will be asked to contribute the origination costs. In return, you will receive 80% of the net revenue, which is the equivalent of 30% of the full retail price of the book. The fact that we receive 20% of the net revenue ensures that our incentive to sell your book is maintained. Please note that all subsequent editions, however many, are paid for by the publisher. Obviously, it is very difficult to assess the production costs of any manuscript without having sight of it - the number of copies, the length and whether there are photographs or illustrations all have some bearing on cost. We can be more specific when we have seen your work.

We have pleasure in enclosing a small sample of reviews we have obtained in the national and main media press (we have hundreds more on file), together with a current catalogue. For your interest, we are also enclosing information on our Code of Practice, which firmly sets out our high standards.

I do hope this gives you a clear outline of how we work. We look forward to seeing your manuscript, together with a brief synopsis if available, at which point we will obtain a report on your work and, providing your title is acceptable for publication, come back to you with firm proposals. If you would like to discuss any aspects before sending in your work, please do not hesitate to give us a call.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Carol Biss', written in a cursive style.

CAROL BISS
EDITORIAL DIRECTOR

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46-48 Wyndham Street Central
Hong Kong

INFORMATION ON THE BOOK GUILD'S CODE OF PRACTICE

In its dealings with authors who pay for the publication of their books, The Book Guild has always taken pains to explain that the income from sales may not cover the publishing costs. In numerous cases The Book Guild has declined to proceed with a contract if it felt that the cost would be too great for the author to bear.

Now The Book Guild has decided to provide the maximum of assurance to prospective authors by publishing a Code of Practice by which it guarantees to abide. The Code is effective from May 1994 and its key elements are:

- * **The Book Guild makes clear to all prospective authors that the sales generated by their book may not cover their investment.**
- * **The Book Guild informs the author in advance of the minimum number of copies to be produced, and this quantity is included in the contract.**
- * **An Independent complaints procedure, under the aegis of the Publishers Association, is available, and The Book Guild binds itself to accept and act on the arbitrators ruling.**

We believe that these key clauses, combined with the others, are unique in the subsidy publishing field, and serve to give authors the certainty that they will receive a specific level and range of services, with the opportunity for redress if this proves not to be the case.

George Nissen, C.B.E., Chairman of The Book Guild, adds:

"This Code reflects what we are already doing, with the added safeguard of external arbitration. We would be pleased to see it endorsed and accepted by all subsidy publishers, with the proviso that it should be accepted in its entirety, not just the less demanding clauses. Professional subsidy publishers have nothing to hide from their author-clients and we hope that the Code will benefit both authors and those publishers who practise high standards."

A copy of the Complete Code of Practice is available upon request.

Helen Montagu ✓ returned
HM Tennent Ltd
The Globe Theatre
Shaftesbury Avenue
London W1

Tel: 437 3647

Richard Cotrell
Arts Theatre
Peas Hill
Cambridge

Tel: 0223 55246

Oscar Lowenstein
Royal Court
Sloane Square
London SW1

Tel: 730 5174

Gordon McDougall ✓
Oxford Playhouse
Beaumont Street
Oxford

Tel: 0865 723238

Giles Havergal ✓
Glasgow Citizens Theatre
Gorbals Street
Glasgow C5

Tel: 041 429 5561

RYRE ✓
Richard Ayer ✓
Nottingham Playhouse
Wellington Circus
Nottingham

Tel: 0602 44361

Toby Robertson ✓
Prospect Theatre Co.
1-6 Falconberg Place
London W1

Tel: 437 7365

Val May
Yvonne Arnaud Theatre
Millbrook
Guildford
Surrey

Tel: 0483 64571

Stephen Hollis ✓ Negotiating
Watford Palace Theatre
Watford Civic Theatre Trust Ltd
Watford
Herts

Tel: 0923 25455

Michael Codron ✓ Returned
117 Regent Street
London W1

Tel: 437 3577

~~Val May~~
Bristol Old Vic
Theatre Royal
Bristol

Tel: Bristol 26863

19.12.1975

CHRISTOPHE

Dear Dick,

I enclose the Black play we talked to you about when we saw you, and a couple of letters about it from Peter Hall and Lord Birkett at the National theatre. They simply cannot afford this size of production, just as they were unable to afford the Black Festival we were working on for them (you remember we discussed it with you). But I think we can get this play on at the National just the same if we come up with a solid investment programme. Can you cast around for investors? My partner Nicholas Kimber, who is a money-broker, will come in with his investors as soon as he sees encouraging movement from elsewhere. Like all rich men he hates to be alone in the field.

You will see from Lord Birkett's letter that the play has strong film possibilities, so recoupment would have an extra guarantee. I know this play can work. The Mott the Hoople pop group have composed an electronic score for the play which apart from the fact that it will save money (on drummers etc) is extraordinary in itself.

The British Council has been interested in CHRISTOPHE for some time now as the British entry for the Lagos Festival (if it ever comes off) and certainly for an African tour, which they would finance once it is started up here.

PLEASE DO SOMETHING ABOUT THIS AT ONCE---AND
IF YOU KNOW ANY RICH FOLK GET THEM ALL INVOLVED!
I'll be working on my partner this end.

Yours ever,

Maurice Rowdon

WATFORD PALACE THEATRE.

Clarendon Road Watford WD1 1JZ
Telephones Administration 35455 Box Office 25671
Artistic Director Stephen Hollis General Manager Rebekah Levy

REG. No. 834830
(In England)

REGISTERED OFFICE:—
Town Hall,
Watford,
WD1 3EX

13th November 1975

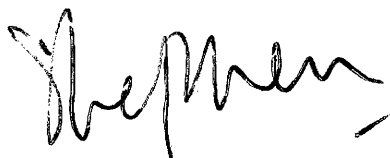
Maurice Rowden
Porstslade Productions Limited
5, Tamworth Street
London

Dear Maurice,

Thank you for your letter and I was very interested to read comments from Peter Hall and Michael Birkett which only confirm my own opinion about 'Christophe' that it is a very exciting and imaginative piece of work. As far as the situation here is concerned I'm now planned right through until June of next year and have not really got round to thinking beyond that date as yet, so unless you come up with a pretty big name for one of the parts I do not think I will be able to entertain mounting a production here as I could not be too optimistic about box office results.

However I am pretty involved with the British Council at the moment as I am probably going to do two shows for them here which will then tour in South East Asia so I will certainly bring up the whole question of Christophe at the next opportune moment and see if they have any constructive suggestions to make.

Best Wishes,



Stephen Hollis
Artistic Director

Directors Oscar Lewenstein
Oscar A Beuselink
Leonard F Ridgley
~~XXXXXXXXXX~~

Oscar Lewenstein Productions Ltd

11, Western Esplanade, Hove, Sussex. BN4 1WE.
Telephone: Brighton (0273) 418705.

~~XXXXXXXXXX~~
~~XXXXXXXXXX~~
~~London WC2~~

~~XXXXXXXXXXXX~~

5th December, 1975

M. Rowdon, Esq.,
Portslade Productions Ltd.,
5 Tamworth Street,
London, SW6 1LB.

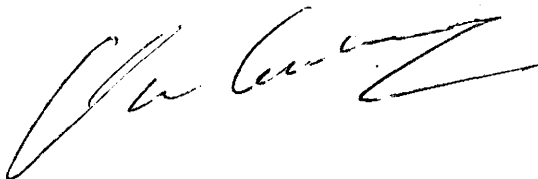
Dear Mr. Rowdon,

CHRISTOPHE

Thank you so much for your letter of the 2nd instant regarding the above. This subject interests me, but unfortunately I am going abroad tomorrow and will be away for six weeks and shall not have time to read it before my return. I hope this will be okay. Incidentally plans for the Round House are very uncertain at the moment so please don't hold up any other approaches whilst waiting for me to read the script.

I will get in touch with you again in about eight weeks time.

Yours sincerely,



FLAT 30
55 PARK LANE
LONDON W.1
01 - 499 1757

M. Rowdon, Esq.,
Portslade Productions Ltd.,
5 Tamworth St.,
London, SW6 1LB

23rd December, 1975.

Dear Mr. Rowdon,

re: CHRISTOPHE

Thank you for your letter of 24th November and the script regarding the above.

I only found your letter on my return to London from Australia, where I had been for some weeks, setting up the production of "Billy" which is due to open in Sydney later next year.

Unfortunately, I am very heavily involved with the Australian production of "Billy" and the Austrian production, which opens in Vienna in February and after that I have another play due to go into rehearsal in the West End, so I'm afraid that I really don't have the time to take on anything else at present.

Thank you for your interest in writing to me and I wish you every success with the venture.

Cordially,



Peter Witt

PP

Encl:

WATFORD PALACE THEATRE.

Clarendon Road Watford WD1 1JZ
Telephones Administration 35455 Box Office 25671
Artistic Director Stephen Hollis General Manager Rebekah Levy

REG. No. 831930
(In England)

REGISTERED OFFICE:-
Town Hall,
Watford,
WD1 3EX

13th November 1975

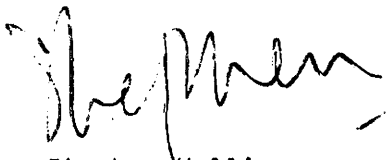
Maurice Rowden
Porstslade Productions Limited
5, Tamworth Street
London

Dear Maurice,

Thank you for your letter and I was very interested to read comments from Peter Hall and Michael Birkett which only confirm my own opinion about 'Christophe' that it is a very exciting and imaginative piece of work. As far as the situation here is concerned I'm now planned right through until June of next year and have not really got round to thinking beyond that date as yet, so unless you come up with a pretty big name for one of the parts I do not think I will be able to entertain mounting a production here as I could not be too optimistic about box office results.

However I am pretty involved with the British Council at the moment as I am probably going to do two shows for them here which will then tour in South East Asia so I will certainly bring up the whole question of Christophe at the next opportune moment and see if they have any constructive suggestions to make.

Best Wishes,



Stephen Hollis
Artistic Director

RSC



ROYAL SHAKESPEARE COMPANY
Trevor Nunn Artistic Director and Chief Executive
Direction
Peggy Ashcroft Peter Brook Trevor Nunn
Consultant Director Peter Hall

Royal Shakespeare Theatre

Stratford-upon-Avon Warwickshire CV37 6BB

Incorporated under Royal Charter Patron Her Majesty the Queen
President The Earl of Harewood Chairman Kenneth R Cork
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Box Office Telephone: Stratford-upon-Avon (0789) 2271

Aldwych Theatre

London WC2B 4DF

Telephone: (01) 379 6721
Box Office Telephone: (01) 836 6404

17 December 1975

Please reply to Aldwych address

Maurice Rowdon
Portslade Productions Ltd
5 Tamworth Street
London SW6 1LB


Dear Mr Rowdon

Trevor Nunn passed on your play "Christophe" to me to read. We've conferred about it today, and he has asked me to return it to you with our regrets that it seems impossible for the RSC.

We can both see that it's a play with immense theatrical possibilities. But it's hard to see how they could be realised with a cast of less than twenty-five or thirty, all but six of them black. In our present financial situation, it would be prohibitively expensive to mount, and in any year it would be an unprecedented departure for us to put on a play which used so few of our regular RSC players. Theoretically, I know, while we are playing straight-run repertory at the Aldwych we can cast any play ad hoc. But in practice this makes us all the more concerned to maintain an obvious identity from production to production, by using actors associated with the RSC in the past. In the nature of Shakespearian casting, very few of these have been black.

Could I make one criticism of the script as it stands? I was put off at the beginning of the play by the prologue scene with the tourists and Tonton Macoute policeman. I can see that it conveys some necessary information, but in most other ways it seemed to me unnecessary and unhelpful: instead of suggesting that the story the play then tells is reality rather than tourist legend, I think it has the reverse effect. I'd have thought myself that the information the scene conveys could be put over equally effectively by one of the English characters, Tom Gulliver or Dr Stewart, perhaps, and that the use of one of them as a narrator-mediator between the story and an English audience might be helpful: might, for instance, discourage them from judging Christophe's rule by the standards of 1975 rather than the early 1800s.

Yours sincerely


Ronald Bryden
Play Adviser

2

again this

BRACKENBURN,
MANESTY PARK,
KESWICK.

afternoon. I'm not
so sure. I was

perhaps taking her
too much for
granite in first
time. You have
lots of girls haven't
you? and I think
you have it in you
to write a novel

entirely of your own,

away from artistic studios
models and drinkers.

To this important

of me? I profoundly

believe it all too

same:

James Joyce

Hyacinth

Chairman
Director
Deputy Director
General Administrator

Sir Max Rayne
Peter Hall
Michael Birkett
Peter Stevens

Address/
Registered Office The Archway
10a Aquinas Street
London SE1 8AE
Telephone 01 928 2033
Cables/Telegrams Thenat London SE1
Registered in
London No 749504

The National Theatre

Maurice Rowdon Esq
Portslade Productions Ltd
5 Tamworth Street
LONDON SW6 1LB

1st September 1975

Dear Mr Rowdon

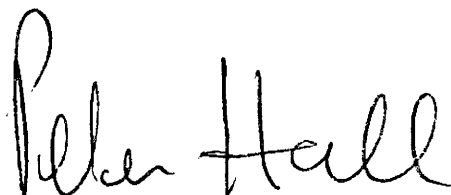
I have now had a chance to examine your text of CHRISTOPHE,
which I found fascinating.

I think the play rings of truth and that the characters are
drawn with clarity and compassion. The story line is strong
and important, and the part of 'Christophe' would provide a
black actor with an opportunity for a great tour-de-force
performance. The background is colourful, exciting and
extravagant.

However, having said that, I don't think that at the moment
it is one for us. In our current state of flux we do not
have the flexibility which would be required to enable us to
incorporate this particular piece into our repertoire.

However it was very good of you to let me see your script,
and I am returning it herewith for safe keeping. I wish you
every success with it.

Best wishes
Yours sincerely



PETER HALL

WATFORD PALACE THEATRE.

Clarendon Road Watford WD1 1JZ
Telephones Administration 35455 Box Office 25671
Artistic Director Stephen Hollis General Manager Rebekah Levy

REG. No. 831930
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13th November 1975

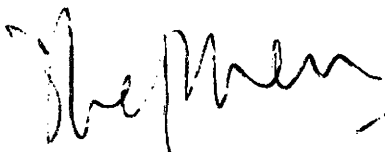
Maurice Rowden
Porstslade Productions Limited
5, Tamworth Street
London

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Best Wishes,



Stephen Hollis
Artistic Director

WOULD LIKE TO PROPOSE
COLLABORATION ON ONE MAN
SHOW WITH BLACK AMERICAN
RONNIE WILLIAMS AND
GUITARIST ROY MARTIN STOP
URGENT SINCE WILLIAMS
RESIDENCE EXPIRES WITHIN
DAYS AND WE MUST HAVE
THEATRE AND TOUR PLANNED
STOP ASSURE THAT YOU THAT
THIS PERFORMANCE WILL BE
A RIOT AND TOUR ^{FOR} YEARS
~~STOP WITH POSSIBILITY~~
~~EXCITING SLEEVE RECOR~~
STOP MEETING OR PHONE
CONVERSATION SOONEST

would BE

APPRECIATED

MAURICE ROWDON

PORTSLADE PRODUCTIONS

21.12.1975

CHRISTOPHE

Dear Nicholas,

I enclose some letters about CHRISTOPHE which you might like to see---from the National (Peter Hall and Lord Birkett), the RSC and the Palace Watford. We shall get there in the end, but the size of the production is the problem.

I have written an unusual one-man show for Ronnoe Williams to keep him occupied until CHSISTOPHE comes off, and to get him a work permit. We would likw to talk to you about this and I shall call you to make a date. Hope all is well with you.

Yours ever,

Maurice Rowdon

Information Department
Community Relations Commission
15/16 Bedford Street
London
W. C. 2.

1.11.1974

CHRISTOPHE

Dear Sirs,

I wonder if you would consider making a special grant for the production of a largely black play of mine dealing with the 'emperor of Haiti', Christophe. I am preparing this production with the Dark and Light Theatre (Frank Cousins), which is London's only black group. The cast is very large by present standards: together with the 'voodoo dancers' and drummers, it will amount to twenty or thirty. The expenses will be very great, even if we launch it in the most modest manner. Our aim is to bring black theatre in England to the notice of theatre-going people in London by taking it to a recognised venue like the Mermaid Theatre or Greenwich Theatre. At present the Dark and Light Theatre, hardly able to hold itself together at its headquarters in Brixton, is touring small halls at the request of the Arts Council: I was present at one of their performances at West Norbury last week and heard people express surprise at the high professional level. There should of course be no surprise, and the Dark and Light Theatre should take its place side by side with the other inner fringe theatres of London. The group at present receives no direct subsidy from the Arts Council, only a guarantee of £2500 on each production, and only two productions a year are provided for. Frank Cousins and I think that CHRISTOPHE, with its sprinkling of white characters, and its presentation of black history in a contemporary Haitian context, would be an excellent medium for the first step in the right direction. At present, there is no black audience to speak of in London, precisely because black groups do not command central attention as they do for instance in New York.

Yours sincerely,

Maurice Rowdon

Department of Employment
Employment Exchange
Fulham Employment Office
Wyfold Road
London
SW6 6SH

20.2.1975

RE: RONALD L. WILLIAMS

Dear Sirs,

With reference to your enquiry about the above actor I enclose a form AR 35A duly filled in. I would be grateful if you would send us another of these forms as the duplicate copy was spoiled.

As we pointed out earlier, we are not yet in a position to fill out form OW1 as we are legally speaking not entitled to trade until we actually go into production. We would also emphasise again that Mr Williams is self-supporting.

We are in process of making him a director of this firm and our lawyers inform us that this could help his residence situation.

Yours sincerely,

Maurice Rowdon

Chairman Sir Max Rayne
Director Peter Hall
Deputy Director Michael Birkett
General Administrator Peter Stevens

Address/
Registered Office The Archway
10a Aquinas Street
London SE1 8AE
Telephone 01 928 2033
Cables/Telegrams Thenat London SE1
Registered in
London No 749504

The National Theatre
Upper Ground
LONDON SE1 9PX

Maurice Rowdon Esq
Portslade Productions Ltd
5 Tamworth Street
LONDON SW6 1LB

28th October 1975

Dear Mr Rowdon

Thank you very much for sending me the play "Christophe", and also the previous correspondence with Peter Hall. I read "Christophe" with particular interest since, when I was a film producer, I had always intended to propose a film on this subject, and indeed had done a certain amount of background research. Like Peter Hall, I found the play extremely powerful in many respects, and it has, as he said, a marvellous part for a black actor. Unfortunately, I don't believe that our new circumstances can really change our reaction to the play. Although we are now in the happy position of being able to move into the new theatre, our subsidy position is, if anything, slightly worse. We have not, in fact, enough money to run both the new main theatres on a repertory basis, and this restricts our work rather more than we had anticipated.

Furthermore I do believe that "Christophe" depends on a pretty elaborate set and a pretty large cast to make it effective, and this I'm afraid is going to be quite beyond us for some time. There is also the problem that our repertory work necessarily involves planning plays in pairs, or even four at a time, and "christophe" is obviously very much a one-off production.

This may seem obvious to you - if so, you must forgive me - but it does appear to me that "Christophe" would make a marvellous television spectacular, or indeed a marvellous film. Is it not possible merely to transform it into a film script, like which it already reads, and submit it to one of the American companies whom I'm sure would be interested.

Thank you for sending it to me and I'm sorry that our response remains unchanged.

Yours sincerely

A handwritten signature in cursive script, appearing to read "Birkett".

Lord Birkett

3.10.1975
3.10.1975

CHRISTOPHER

Dear Lord Birkett,

I am writing to you on the advice of Miss Jane Edgeworth of the British Council, who earlier this year began to take an interest in the above Black play as a possible British entry for the Lagos Festival.

Today we discussed Mr Hall's recent reaction to the script (I enclose a copy of his letter), in the light of the Arts Council's decision to be more generous to the National Theatre. We felt that perhaps this would allow for greater flexibility in the choice of scripts and that it was worthwhile approaching you once more on this subject. Is there a chance of the play fitting more easily now into your production programme?

Yours sincerely,

Maurice Rowdon

3.10.1975

CHRISTOPHE

Dear Lord Birkett,

I am writing to you on the advice of Miss
Jane Edgeworth at the British Council, who earlier

3.10.1975

CHRISTOPHE

Dear Mr Eyre,

I sent you a copy of the above play on
9 May of this year and would be interested to
know if you have had a chance of seeing it.

Yours sincerely,

Maurice Rowdon

3.10.1975

CHRISTOPHE

Dear Mr Robertson,

I sent you a copy of the above play at Miss Jane Edgeworth's suggestion on 1st May of this year and would be interested to know if you have had a chance of considering it.

Yours sincerely,

Maurice Rowdon

3.10.1975

CHRISTOPHE

Dear Mr McDougall,

I sent you a copy of the above Black play at Miss Jane Edgeworth's suggestion on 9 May this year and wonder if you have had a chance of considering it.

Yours sincerely,

Maurice Rowdon

3.10.1975

CHRISTOPHE

Dear Mr McDougall,

I sent you a copy of the above Black play
at Miss Jane Edgeworth's suggestion and would

Portslade

Productions Ltd.



5 Tamworth Street London SW6 1LB Tel: 01.385 4003

Directors: Maurice Rowdon and Nicholas Kimber

3.10.1975

CHRISTOPHE

Dear Mr McDougall,

I sent you a copy of the above Black play
at Miss Jane Edgeworth's suggestion and would

3.10.1975

CHRISTOPHE

Dear Mr Havergal,

I sent you a copy of the above Black play at the British Council's suggestion on 9 May of this year and wonder if you have had a chance of considering it.

Yours sincerely,

Maurice Rowdon

Portslade

Productions Ltd.



5 Tamworth Street London SW6 1LB Tel: 01.385 4003

Directors: Maurice Rowdon and Nicholas Kimber

19.8.1975

CHRISTOPHE

Dear Mr Hall,

I am sending you the enclosed Black play at the suggestion of Jane Edgeworth at the British Council.

I have been discussing it with her in connection with an African tour and also the British entry for the coming Lagos festival, if it ever comes. She asks that if you like it could you please contact her?

After long searching I have found an American Black actor suitable for the title role.

Yours sincerely,

Maurice Rowdon

3.10.1975

CHRISTOPHE

Dear Toby,

I never gave up on the above Black play and I want to keep you informed about any important developments. I recently sent it to the National Theatre and enclose Peter Hall's letter. This was on the advice of Miss Jane Edgeworth at the British Council, who favours the play as the British entry for the Lagos Festival. She also today advised me to go back to the National Theatre, through Lord Birkett, because of the Arts Council's decision last week to give them more money.

Yours sincerely,

Maurice Rowdon

9.5.1975

CHRISTOPHE

Dear Mr Eyre,

I have been discussing the enclosed Black play with Jane Edgeworth at the British Council in connection with the coming Lagos Festival, and as she enjoyed the script so much herself she suggested you might very well be interested in seeing a copy.

She asks that if you do like it could you please get in touch with her?

Yours sincerely,

Maurice Rowdon