Maurice - Residency Papers

Italian

Maurice

Dachau -

~~Residency~~ - France

Maurice old Letters

26th February, 1954 25 ALWIYAH BAGHDAD

AZIZI Maurice:

Every letter should be a love-letter; or a hate-letter; the rest? the kind of things Simpson wd write ' to those interested', out of his pure, disinterested desire that convicted criminals should die cleanly and scientifically. READ the HM Govt's report on capital punishment, in wh the english executioners opt for hanging, finding the two alternative american methods too macabre and depressing: the chair, where the head is shaved at 5 pm (Wake up! it's nearly five!) and the current turned on at 10; the gas-chamber ' with unpleasant associations ', where the victim, or patient, wears only a pair of black crepe de chine shorts, and the head of a stethoscope attached to the chestwall by adhesive plaster (Elastoplast?) which is then joined to a pipe in the chamber (by the Padre?) that leads out to where a doctor in a kisok records the heartbeats! We must get Simpson published: I don't mind by whom, so long as it's somebody, so long as it is in print, and can be read. If all else fails, send it to Eophrion. After all, itss content refutes utterly the usual idea of what a fascist beast is upto - it would be rather fitting, perhaps?

I am glad that your Jewish leftwing friend likes the magazine: he's meant to, we are not writing for one coterie, and the Jewish contribution to European culture has been immense - damaging, in the legacy of christian sex-morality, ennobling, in such persons as Spinoza and Freud, and always stimulating. (I include the Arabs in Europe, meself.) Perhaps people don't realise that twenty years have passed: while Lehmann's gang have merely discarded politics (viz his editorial) wh were the only reason why they were interesting before the war, we have gone beyond our previous politics. Admitted mistakes: is there anything more useful than that? I shd not say ' we', as I was 15 when the war started (I'llsoon be saying 12, no doubt!) and anyway, am much more interested in three other topics than politics. I wish you would write some thing for us; and do subscribe. The two rival mags. are wonderfully produced, have all that Yeast money and Daily Mirror profits on scurrility behind them, they are typographically expert, much advertised in - but I defy anyone to say that either of them is really interesting. You know what a glutton one gets for reading here - I received the first issues of the 2 mags by air, thought, I'll go to bed early and have a delightful evening reading . . . I was up, dressed again by ten, and went to the cinema just in time.

Delighted your novel will be out in the Autumn. If you'ld like, I'll do a long article on it and your first novel and you for the European. Alas, there's no chance of my asking you to do return log-rolling - THE UNSUITABLE ENGLISHMAN has been found too extreme (anti-imperialism, sex, NOT in the least fascist) by all London publishers: will appear in New York chez Farrar, Straus and Young in about July; but out of the reach of the English public. If English people DID read it, they might avoid further MauMaus, Sudans, Kabaka trouble and now, Scotlands. But they won't. Frenzy here because of my February article in the American HOLIDAY, attacking the Alwiyah Club etc. My other novel GIGOLO hangs fire, I need another visit to Cannes, to get all my hackles up, to see a few more Yanks, queens, lesbians, and so on. Iraq is such a nice place, indignation rather dies on one here. John and I are working on a joint travel book, we imagine it will be ready by summer, perhaps hopeful. I have done one v interesting expedition among the Yezidis, have read a lot about them; their theory of dualism, worship of the Peacock Angel, fire, water and trees would have delighted Laurnce. It did me. How typical of Lord Kinross, who has never met us, to spread these lies. Wilfred Kirkpatrick says when he was staying with him in Libya he went out one night determined to be paid (by the Arabs in a bidonville there) and came back with a couple of eggs, a cotton handkerchief, five cigarettes, his loot from a number of clients! R[redacted] managed rather better than that! Patience Ross, by the way, is the sweetest, but perhaps not the most energetic of women. You might do more in an afternoon with yr sweet smile for The Chair than her typist in a year.

Did you ever know Buland al Haidari? Two of his poems I translated for April N World Writing - will get them to send you a copy. Jawad Saleem illustrated them. Buland and I are doing a translation of 25 modern poems (Yeats, Eliot, Pound, Cavafy, the boys in other words) into Arabic, with a long introduction, to sell here as an introduction to modern western poetry. I think Arabic poetry needs stimmlating out of the verbal beauty stage. I might include the Snake?

My summer plans are vague: perhaps June in Krudistan with John writing. Then July 15th a fortnight with my mother in Holland and the Rhineland. Thereafter England for a while anyway. I have a sailor in La Spezia who writes to me constantly as ' il mio unicio raggio di sole' so I dare say I shall go to Italy again. I ~~mi~~ find it hard to keep away, adore Latins, when all's said and done, to use a striking phrase!

Poor Trio in the Montague case! Peter W. Webb once did an SS dagger dance with Michael Kroyer at a party of mine at St Albans, in his underwear, with a policeman demurely sitting helmet on lap, in one corner. Peter used to disapprove of me rather, as wanting to make England unfree — certainly if I had any influence, it would not be in the direction of sexual (or any other) witch-hunts. Ah the Puritan conscience in Tigon months! How I love being under a Moslem sovran!

John sends his love; so I know would Khalil who always asks about you.

How is Joan? Give her my love; and mine to you; even if you deny my I haven't a nice nature always — who has? Not even Sabbra, I shd. hazard. Some dogs, perhaps, who love masters' whip even more than his caress.

Lawrence

5 Redcliffe Gardens,
London, S.W.10.
England.
January 15th 1954.

Dear Mr Bessie,

I'm very grateful to you for your letter about The Embalmers. I'm on a new book and I hope about three months will see it finished. Then I'll get in touch with you. And perhaps third time lucky.

With best wishes

Yours sincerely,

Maurice Rowdon

I hope about three months will see the book I'm on now finished. Then I'll get in touch with you again.

Via Giulia 102,
Rome, Italy.
January 12th 1966.

My Lord,

I had an interesting half-hour with Mr Eric White of the Arts Council some months ago during which he told me some of the things the Arts Council is planning to do for books. As a writer I urged him, and I am writing this letter to urge you now, to adopt the very same policy for publishers as you have (with terrific success) for the theatres: that is to say, to judge MSS submitted to you (by the publisher) as you do a play, and to offer or not a guarantee against loss on its production, with a minimum guaranteed royalty for the author. The experience of your Council is, I believe, that theatres submit plays sensibly; and seventy percent of those submitted are given a guarantee. Being a writer of both plays and books I have a chance of comparing the two worlds. The difference is so enormous that I wonder how many people really know about it. I'm certain the critics don't. I wonder if many of those preparing the Council's plan for literature do, either.

The fact seems to be that literary publishing in England has collapsed. That is to say, the criterion brought to every book is whether or not it will sell or produce lucrative subsidiary rights. Hundreds of first-rate books, even by established and well reviewed writers, are being turned down every year, on the grounds that warm reviews are not enough (which they certainly aren't economically). I believe that many more books than before get maximum attention in the press without selling. And I believe the reason is that the English publisher today is out of touch with the public he is trying to serve; and is using methods for a public that ceased to exist long ago.

I believe that in fact there is a literary reading public in England vaster than it ever was. In the borough where I was born, the largest and most industrial in London, the book-buying situation has not changed in the smallest respect for thirty or so years. Working people who buy cars and TV sets and detached houses---no longer working people at all in the old sense---still have no idea how to buy a book, and still feel intimidated by a bookshop, or would do if they had a bookshop to go to: but at best they have their local tobacconist. Working people have had every other kind of commercial approach, except one from the publishers: so the tobacconist has taken over, which means that the paperback firms have taken over. This is why the paperback firms leave hardback publishers far behind commercially, and find them laughable.

The publishers in the last twenty years have not taught ordinary people how cheap English books are, how nice it is to own one and even sometimes to read it. The lending libraries are crowded every day: this can't be a sign that people are reading less. The greatest mistake of the publishers has been to think that this new public is fit only for crime, detection and sex. They could have consulted the libraries to find out at what rates different types are borrowed: they would have been surprised to find a big public even in places like Wandsworth for some of the 'difficult' non-fiction lines. And I believe that the failure to reach the new public is due partly to the fact that most publishing directors and editors come from public schools, which ceased abruptly to supply any valid picture of life in 1938, when the world that justified their existence collapsed. I think the kind of psychology bred at the English public school is hopeless for dealing with the mountains of manuscripts that pour in every week from unknown people, and for ploughing a straight path through them. That was done by men like Edward Marsh and Ford Madox Ford at one time. They printed pretty well every name we know from the beginning of this century. People like them could simply not get into traditional publishing today, or perhaps would not want to. At any rate, they aren't there.

If you supported publishing with guarantees and subsidies you would provoke competition among firms, far more than you would directly help writers. But this is the first thing to be done, as you have done it in the theatre. New houses would start up (and the last twenty years have been barren of new ventures because of the great financial risks): they might even start in the provinces, among people not jaded by London life, in Manchester or York or Sheffield or Nottingham. A Marsh or Ford Madox Ford would hope to get a subsidy from you by his shere enthusiasm and his ideas, as managers like Peter Cheeseman have got it from you---and proved their value---in the theatre. Some provincial theatres today are able to produce up to eight new plays a year, which would be impossible on private enterprise.

I say the critics know nothing about this situation (that is, they believe that the books published fairly represent the books written) because that is my personal experience. One of my latest (published) books was reviewed in The Times and The Times Literary Supplement in more or less the same vein: why didn't I write more? why wasn't I heard of more? I had no way of explaining that out of the eleven books I have written, only five were published, and these perhaps the less important but subscribing to some 'line' imagined by the publisher to 'go', though in fact one sells exactly the same number every time. Publishers decide about books today irrespective of their authors and the body of his work: they take no notice of the fact (always acknowledged in England hitherto) that he builds up an audience slowly and for the most part invisibly, over the years. The most important thing for a writer, as Arnold Bennet said, is to get into print at least once a year, no matter how many he sells or how he is reviewed.

It has come to the point where good reviews unless they are

at once supported by big sales damn an author in the eyes of the publishing houses and make him a sort of marked man. 'Even if I like the book and think it should be published,' the editor says to himself (or one's agent), 'the public has proved that not the finest reviews will lead it to buy this man.' Sometimes it is better for an English imaginative writer not to have published at all, than to have published books which were well received by the critics.

The plan only to give prizes and grants to writers must fail because it doesn't tackle the real problem at all, namely the difficulty of getting into print. The playwright bursaries you give are only sensible because theatres exist to put the plays on, and do put them on once the writer has got going. But they would be useless if the theatres were in the same situation as they were ten or fifteen years ago. The plays written under your grants would get no further than the writing. You may give a thousand grants of a thousand pounds each to the writers of books, but you will still not be able to guarantee publication. It is the publisher whose security you must look to first, just as you guaranteed the security of theatres up and down the land.

In fact, English publishing is exactly where the West End theatre was ten or fifteen years ago: the editors, like the managers of that time, 'give people what they want', and what they want seems to be crime, detection and sex, supported by the nineteenth century ideal of the Fast Moving Plot. The managers of that time were proved wrong by later events. A vast literary public lay waiting for plays by people like Osborne and Wesker and Pinter and lots of others. Few of these are rich men: but their ideas are known. And this is what the publishing houses make impossible today in the world of books. They have turned the word 'literary' into something meaning recherché or luxury, produced like poetry at great expense for no return (but Faber and Faber I think have made money even out of that, through having a real policy). But the theatre was not swamped by recherché work when literary playwriting came into existence again: on the contrary. Nor will the book market be. There will be a similar rush of ideas, which will make present publishing look just like the West End of a dozen years ago---a graveyard, a worse censorship of opinion than any government could achieve without repercussion.

Yours very sincerely,

Maurice Rowdon.

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Yours very sincerely,

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PERITO INDUSTRIALE EDILE
ROSSANO VANNINI
S. GIMIGNANO (Siena)

S.Gimignano,3I/3/I967

Egr.Signor RoWdon,

Ho ricevuto la sua gentile lettera,pertanto LE comunico che il progetto per l'Ispettorato Agrario è quasi pronto,se Lei stesse poco a venire in Italia aspetterei a presentarlo,in quanto lo firmerebbe direttamente qui, altrimenti sono costretto a inviarLE il tutto a Londra.

Mio padre ha già sistemato più della metà delle viti,però l'altra metà non le può sistemare in quanto gli manca il tempo;pertanto vorrebbe sapere da LEI se intende farle sistemare agli operai,preciso che ogni operaio costa L.2300 al giorno e anche più,se la sua risposta è affermativa mio padre cercherà gli operai che saranno pagati da lei quando verrà in Italia.Pertanto La prego di dare una risposta il più presto possibile,in attesa LA saluto Cordialmente.

pert.Rossano Vannini



Dem Gabin Kähn

4. März 1967

Zurück an Mrs. Annette Rowdon, 49 Waldron Road, London S.W. 18
England

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aus Kommission zurück : 3 Bronzeskulpturen

Angelika Frank

SYNOPSIS Maurice Rowdon.

Their name is Volpati and they have always lived in the country surrounding San Gimignano in Tuscany, working the land. There are three sons, all in their twenties now, and a tiny, black-haired mother withno teeth, her face and hands shrivelled with work. Their father was killed in the last war: his cart and oxen were used by the Germans for transporting ammunition; he was leading the oxen through a stretch of woodland when one of the cart-wheels ran over a landmine and he and the Germans were killed when the ammunition blew up; the oxen broke free and ran back to the farmhouse.

Angelo the eldest son is tall with black teeth, and gangling and awkward especially with women (he says he will never marry): unlike his brothers he can still remember his father. He says he will stay on the land all his life, with his mother: she is already getting past work. He is reconciled to the land: he doesn't ache for factory-work like the others; he isn't impatient, he says, not the impatient type---and you need patience for work on the land. Patience is exactly what Pietro his younger brother has not got: he has great personal flair---takes after his tiny mother who shouts and screams her jokes; he is blond (his mother belongs by birth to the Trento in the north) and has quick, understanding eyes. As a child he used to paint.---the Madonna and Child, crucifixions, nativities. He will show us these sketches: one Madonna and Child is bending with age and damp now, om the mantelpiece, with a tiny electric bulb in front of it, always alight. His mother will scream in your ear, 'Isn't he an artist?' Pietro hates the land, and calls the rest of his family ignoranti. He sweeps up the sodden hay in the stables with disgust, flicks the calfs with a thick switch out of spite, making them clatter about with their hoofs. He has to cut the grass for forage, turning a great wheel, and hawl it into the stables: there is no grazing land in this part of Italy. He can't bear the dull talk, above all the lack of money. He freewheels down the rocky path towards the village to save petrol on his tiny scooter. Without money you can't have girls, for one thing. He worked as a truck driver for a few weeks---Florence-Palermo and back. Then he threw his driving licence into the pig trough while his mother screamed at him: all the money in the world wouldn't drag him back to that life. There wasn't enough grace and dignity in it. Above all Pietro wants somebody to talk to. This is where the Italian woman is no good, he says: the moment yu start taking out an Italian girl she sets her mind to mean little money thoughts and before you know where you are you are caught---on the land, for life, dreaming of freedom every day, every hour of the day, like a dog. No, give him the foreign woman.

Pietro is a ne'er-do-well: this is his reputation with all the peasants. Afraid of work. His artistic side is suspected. 'He doesn't like work'---this is all they have to say ab out him. He says it about himself. He wants to be off bathing in the summer, like the foreigners he sees passing in their cars on the dusty road below the hill. He feels closer to them than he does to the peasants. And when he does get a lift it doesn't seem at all strange to him, sitting in a long car:

he fits---in a car, on the beach, in a restaurant. Whereas Angelo would grin and gangle and lope all the time.

The third and youngest brother is Luigi, beaming with health and bashful joy, as fat as a new pig, flushed, his voice throaty. He takes a bit from each of the brothers: awkward and shy, but with flashes of understanding. He is lazy without the imagination. He doesn't mind Italian women. He yearns for nothing much more than he has, really. He was the first to choose a life away from the land: for the past five years he has worked in a furniture-making shop in the village, pressing sheets of hardboard. He can imagine no alternative to the Saturday night visits to the village club (communist party rooms) and then the cinema afterwards. Of the three only Pietro has learned to talk cogently.

The mother got a pension after the war: a tiny one but enough to make the other peasants feel that she has always been in a special position, without need of their help. They put the laziness of the sons down to the income. They resent the pension. They don't believe it is right, really. There is something morally wrong about it for them, something decadent. It amounts to about ten or fifteen pounds a month. But they admire her. They say she is a wonderful worker. They believe in social welfare---which they have never enjoyed---but they resent this example of it personally and with a trace of violent disgust.

She has had the rearing, all alone, of three sons, from their earliest years: she has brought in the harvests---wheat, wine, oil, maize, every year. She has never had less than two head of cattle. Her boots are broken and bent, and make her legs look like black sticks. Yet she isn't old. When Angelo was old enough to work they began to carry the other two as passengers. So Luigi and Pietro grew up relatively idle. Relatively---because even so they put in four or five hours of ploughing or hoeing or planting evv ry day.

The tiny house is high up, isolated at the edge of woods thirty kilometres deep. People come and say they wouldn't live there for a fortune, because there are no neighbours: the Italian hates the countryside; there are centuries of ignominy in it for him. The family lives mostly in two tiny rooms: opposite their little house, raised by an outdoor staircase above the cattle sheds, is a 'modernised' little apartment where the Milanese owners of their land come every summer, for two or three weeks of holiday. The owners give the Volpati family a good deal: instead of the old-fashioned mezzadria, which divides the takings and expenses of the land into two parts, one belonging to the owner and one to the peasant, on a fifty-fifty basis, the family has the new legalised share of fifty-three percent on the sale of the livestock, and take all the crops, while the owners pay taxes and expsnses. There are few ~~padroni~~ padroni so good. The air up here is good too. But the land is hard work, being stony. The wine is poor, usually less than ten degrees of alcohol. And it is a long climb up to the house, along a narrow rocky path that gleams in the sun, with fossils millions of years old strewn everywhere, as if the volcanic eruption from the sea-bed had happened only a few years ago. The earth is red, from the volcanic lava that poured over it and baked it---'Siena red'. Snakes, mostly harmless grass snakes but sometimes vipers, wind across this path, or

MEMO: COMPANION GUIDE TO UMBRIA.

1. Umbria is much more closely packed with interest than first meets the eye. It has three or four Roman sites which taught me more than Ostia and Pompei. There is probably the largest Etruscan collection (Perugia, Orvieto) in the world, and new sites have been found in the last few years. A study of the frescoes gives a more or less complete history of Christian art, and the churches do the same for archistecture. Almost every town provides a miniature history from Roman times to the period of bland Vatican government in the sixteenth century. The province has above all an important religious history: the church would have collapsed without St. Francis, to my mind; St. Benedict was Umbrian too. So a lot of background has to be given which is not necessary in the case of a town like, say, Venice, where the baroque predominates and a fairly simple line can be followed. Besides which, there are a great many Umbrian festivals and customs that have survived because of the province's geographical withdrawal from the rest of Italy: Assisi's Calendimaggio (May Day celebrations) is the finest pageant I have seen in my life, and is worth quite a few pages alone, apart from Christmas in Assisi, Easter in Assisi.

2. Therefore the book has to be big, about two hundred thousand words, with at least forty photographs, to be anything like complete. The greatest single reason for this is Assisi. It is the most visited town in Umbria, with two million tourists and pilgrims annually from every part of the world; twelve thousand of these are British---the highest proportion of the non-Italian tourists. There is a lot to describe---the beginnings of the Renascence, in the frescoes of the Basilica of St. Francis; you have to give the lives of St. Francis and St. Clare, to make the town comprehensible; you have to fill in the history of the Franciscan order a bit. And the town itself is as complete a survival from the middle ages as there is anywhere. Writing less than 50,000 words on it would not benefit the book. Background has to be provided for the reader who doesn't know what was new about Cimabue and Giottom and how they connect with St. Francis. Were it not for Assisi the book could be got comfortably inside 150,ooo or even 120,000.

3. The following is my estimate of the length needed (only a few villages and a general survey of the province remain to be done, as far as actual fieldwork goes, so the estimate is pretty exact):

at once supported by big sales damn an author in the eyes of the publishing houses and make him a sort of marked man. 'Even if I like the book and think it should be published,' the editor says to himself (or one's agent), 'the public has proved that not the finest reviews will lead it to buy this man.' Sometimes it is better for an English imaginative writer not to have published at all, than to have published books which were well received by the critics.

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Yours very sincerely,

Maurice Rowdon.

Assisi and district.....50,000.
4 major towns (Perugia, Foligno, Spoleto, Orvieto).....70,000.
5 medium towns (Gubbio, Todi, Terni).....30,000.
11 small towns (Amelia, Bevagna, Narni etc).40,000.
7 villages (Acquasparta, Bettona, etc).....10,000.
TOTAL.....200,000.

This estimate includes environs of towns, country routes, Roman sites, festivals etc. My estimate of 200,000 words is a ceiling figure: I should work for as short a book as possible.

4. TITLE or DUST JACKET. My experience is that few know where Umbria is, even educated ones. I think either the title or the dust jacket should include a reference to Assisi, and preferably to Perugia and Spoleto too. I suggest a kind of PANORAMA MAP of the kind they did in the middle ages, all out of proportion, for the dust jacket, with the towns actually painted or symbolised as they look: with their names written in sort of script round them:

5. Further draft of £250?

6. I hope to have the complete text with photographs and maps in by October 1st this year.

reading. There was a quite violent theatre politics, which held the interest of the whole city. Any subject ancient or modern was dramatised---Fielding's Tom Jones was one. But it had to be theatre of aharc character and humour: a new tragedy was once tried and the audience virtually walked out. The Commedia dell' Arte lay deep in Italy's past, an improvised theatre with masks and set characters: it was Goldoni who revived comedy with characters taken from life, following a plot, with a moral edge. He made the comedy contemporary---Brighella and Harlequin and Isabella became the actual people of Venice. Carlo Gozzi was the opposite of Goldoni, all fantasy, and very literary, with his fairy tales of the Venetian past, like a mirage: but he was the same in wanting to entertain, and making that the mark of his work. His brother Gaspero, almost the Republic's official poet, was elegant at all costs, another version of the same ambition. Performance, skill, flourish---these were the important things for Venice, with a melancholy undertone that was almost a self-reminder that something was wrong.

There had always been a dark side to the city: it was the place of spies and unexplained murders. An interesting source of little stories here will be 'Agenti segreti veneziani nel 700' which consist of reports of State informers taken from official records at the time.

There was a great taste for leg-pulling, an outspoken humour in costume and speech. There was no fear of ridicule. Eccentricity was an assertion of your skill and freedom, a kind of artistic claim in a society where only art counted, though it must be baroque art. A priest called Testa collected spiders and slept with a rat in his bed, and enjoyed great social vogue: a close friend of Manin's. He did almost every job from juggler to gondolier. Versatility---a riot of gifts and ambitions in one person, with the simple object of showing prowess in all things (and therefore not quite seriousness in anything). The most versatile of all was Casanova. He was a violinist, a cardinal's secretary, a sailor, before he was twenty. He was thrown out of a priest's seminary and he was imprisonede. He learned Horace by heart. After years of self expression he wore out the patience even of the Venetian republic and was arrested (1755). Scandal was his whole life. A typically Venetian extravagance and vanity (or rather a frenzied will to pursue vain things) pervaded his life. He was a spy, he started a cotton printing works, he was a financier, a historian and

hang from a tree. From the path you look across the lovely valley of the Elsa river. But these things only interest Pietro. The other two have no minds for sea-shells, time, lovely valleys and the thought of journeys ~~XXXXXX~~ abroad that seem so near and are so far...

The young Englishman who gives him a lift to the coast along the dusty road and looks more Italian than he does makes it all possible. It seems almost as if Pietro had drawn him to this spot. The visitor stays with them, is on the loose. He begins to learn a quite different life. His skin changes. He and Pietro go out for girls in Poggibonsi, when they earn enough. Gradually ~~xxxx~~ we see two minds drawing together, from a great distance apart: at first no differences had seemed to exist. But they approach girls differently. Pietro talks badly about one of the village girls because she lets him kiss her: he warns off the other boys---she is not to be married. The visitor is surprised, shocked: that is one of the differences.

Pietro wants a job---abroad. And the visitor gets it for him, by talking to a German tourist on the village square. The work permit arrives, Pietro applies for a passport. It will be in Frankfurt. In a mood of family-solidarity he applies for a passport for his brother Luigi too. They both set off, Pietro and Luigi. The visitor sees them off, ~~xxxxxxxxxxxxxxxxxxxx~~ the mother is in tears. Only Angelo seems happy, underneath. He likes being alone with his mother. And there are two fewer mouths to feed.

The peasants all round are sceptical: Pietro and Luigi will return soon, they say, when they feel the sting of hard work. Because the Germans work. Everybody knew that they would return.

But only Luigi returned, shamefaced. His reason was that the Germans ate no spaghetti, which had given him indigestion. How the Germans could starve themselves on pork, potatoes, black bread and things like that he couldn't see, he said with guilty eyes. He wouldn't face the Englishman. Pietro would return too, he said. But Pietro didn't. By local standards he was earning simply fabulous money. He began sending money back to his mother. She began to look younger. Angelobegan to feel less like work than ever before. He strolled through the village in the evenings looking ridiculous, his hands in his pockets. They left their house on the hill and took one in a black dip, next to the village garbage heap. Then Angelo and Luigi went out as day workers, on someone else's farm, paid by the hour. They no longer hadm wine, oil, cattle. They bought everything from the village shops, proudly. ~~xxxxxx~~ Gradually local opinion altered: Pietro was the worker, while the rest of the family---even the mother now---were idlers. The Englishman took their house on the hill over: under the astonished, watchful eyes of the Milanese owners he began working the land, as he had learned it with the Volpati. But this time he is alone. No one walks up the hill to help him. They want a wage for that, and he has no money to give. Gradually it gets on top of him. He aims a blow at one of the cattle---the first thing he saw Pietro do several months before, and he had taken the switch out of Pietro's hand angrily. He swears at the land, its sones stones, the little rivers that formed in a night of rain, the grind uphill behind the oxen, the filth that formed in the stables every two hours. And he fled, as Pietro had,

only he has no one to see him to the station. He gives away his cattle, stables, crops, for which the local peasants think him genially and admirably mad, whereas they would think any Italian who did it evilly mad. We see the Englishman eyeing the passing cars of foreign toursits with the same anguished yearning as we once saw on Pietro's face. And he gets his lift, to the sea. He basks in the free, leisurely conversation of the tourists. ANd they take him under their wing---to the frontier.

SECOND SYNOPSIS MAURICE ROWDON

The story of a man who believes that life is exactly as it 'used to be', and indeed quite normal and natural. The face of things is their nature for him. He eats a new white bread advertised by TV and has violent stomach ache afterwards, but doesn't---cannot---connect the two. What his body does has no connection with what he puts into it, for him. Fish and chips, hot pork pies, are not what they taste of---they are almost static symbols: his palate 'wondres' at the taste, ready to be convinced of anything. On glowering stormy days he feels angry for no reason, and cannot remember doing so 'in the old days', and when he reads of magnetic storms caused by stratospheric experiments, thought to cause madness, he wonders, wonders again, but cannot connect.

He is on the same terms with his TV set: its little lies---the lies that cover every inch of English life, and makes it the most publicity-gripped life in Europe---are not exactly the truth for him, they are less questionable than that: they are simply reality. His boss is, as we quickly see, not the man he says good morning to: our hero has erected the boss into something of his own, and the boss's actual dirty and crooked dealings, letting people down who need him and obliging those whom he needs, are again simply reality for him, not questionable in any way. ~~The~~ When spring occurs in January, and floods and unbelievable storms are reported in clement Italy, it is still all reality for him with its sane and rational basis, not connected with abnormality in any way. The man on TV who explains that it is due to this or that cyclone is quite enough for him. The local doctor whose face is a picture of inexcusable ill-health, who smokes and lolls and plays out his silly role of the bedside manner to people whose diseases frighten and bewilder him, and for whom his drugs are not just useless but marderously harmful, is for our hero a smooth, knowing reservoir of cures. The politician who is insular and ignorant of any form of life but his own and basically hostile to it, is 'his man', and even the conservative opponent, a public school bully whose bullying has been moderated by the collapse of the business classes since the last war, is for him what he cynically sets himself up to be, a gentleman---of all things. We hear the two politicians

49 Waldron Road
London
S.W.18.
Inghilterra.
2.5.1967.

Gentile Signora Florio,

Siccome non siamo quasi mai a Roma abbiamo deciso di lasciare l'appartamento a Via Giulia 102. Dopo tanti anni!

Partiremo, secondo il contratto, dopo due mesi, cioé i primi di luglio. Quando la mia moglie viene a Roma fra qualche giorni Le telefonera.

Con saluti cordiali,

Maurice Rowdon.

Telephone: Hyde Park 5321

Telegrams: Herakles, London, S.W.1.

Collins·Publishers

14 ST. JAMES'S PLACE, LONDON, S.W.1

Via E. Pincherle, 2
Rome, 12 April 1967

Dear Mr. Rowdon.

Thank you for your letter of the 10th, which just arrived. I had copies of your exchange of letters with Miss Walker, and confess I think you were somewhat excessive; I believe you would agree were you to read your letter to her again.

However, the important thing now is to get on with your book. I'm glad you did more cutting than my pencil marks indicated; they were meant to be mere specimens of what I meant. As to where to send your MS., I think it would be best to send it to Miss Walker with a note saying you require to see the art editor about pictures, — and maps! If you feel you can't go on with her, say so frankly and ask to

P.T.O.

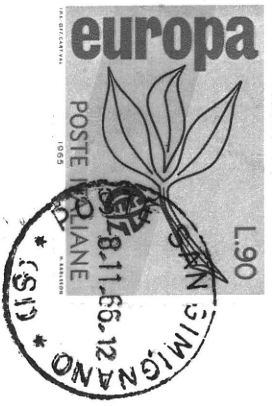
See Michael Walker, who is in fact editor of the series, Oddly, another author in it couldn't deal with Michael and got on splendidly with Elizabeth.

You may find Celia in some disarray – I don't know – you probably saw in Sunday papers about the murder of the Chairman's younger daughter in Bosnia. Husband in hospital with wounds in him from the same burglar, two very young children left alone.

Please give my greetings to your wife.

Yours sincerely,
Victor Gollancz

PERITO INDUSTRIALE EDILE
ROSSANO VANNINI
S. GIMIGNANO (Siena)



Dear Sir

MAURICE ROWDON

49 Waldron Road.

LONDON

S.W.,I8

(England)





PERITO INDUSTRIALE EDILE
ROSSANO VANNINI
S. GIMIGNANO (Siena)

S.Gimignano,lì 7/II/1966.

Egr.Signor ROWDON,

Prima di tutto mi scuso se ho ritardato a scriverLE,in quanto il Signor Marzi non ha provveduto alla rimessa del preventivo accuratamente compilato,benchè da parte mia sia stato diverse volte sollecitato.
Invece i Signori Filiali e Volterrani(Mauro e Bruno) hanno già provveduto alla compilazione del soprascritto preventivo,non gliel'ho inviato in quanto volevo inviarlo insieme a quello del Signor Marzi.Una cosa è certa al Signor Marzi non interessa eseguire i lavori,altrimenti avrebbe provveduto a rimettermi,per tempo, il preventivo.La mia decisione è di aspettare ancora qualche giorno,se in questo periodo di tempo il Signor Marzi non avrà provveduto alla rimessa del preventivo provvederò a spedirLe Quello dei Signori Volterrani e Filiali.
Avrà letto senz'altro che in Toscana,e in Italia in Generale,si è abbattuto, nei giorni scorsi,un violento urugano che ha causato alluvioni e morti oltre a diversi miliardi di danni;fortunatamente qui a S.Gimignano non sono successe gravi disgrazie anche se siamo rimasti isolati causa il crollo di ponti sulle vie principali che ci collegano agli altri paesi,ma ora la situazione sta ritornando normale.Qui al podere siamo stati costretti ad interrompere la sementa, e non sappiamo con precisione quando potremo riprenderla,in quanto i campi sono in gran parte allagati;il raccolto delle ulive è andato in gran parte distrutto.
Per il resto tutto procede bene.Spero che nei prossimi giorni Le invierò i preventivi.Sperando che LEI e la Signora godano ottima salute,le saluto cordialmente.

COLLEGIO PERITI INDUSTR. DELLA PROV. DI SIENA
PER. IND. VANNINI ROSSANO N°90 EDILE

Rossano Vannini

PROMESSA DI COMPRAVENDITA

Il 30 (trenta) Ottobre millenovecentonovantadue in Firenze.

Tra i sottoscritti:

- ANNETTE FISCHER in ROWDON, nata a Berlino il 16 ottobre 1931, C.F. FSC NTT 31R56 Z112T, residente in Londra Stamworth Road Fulham,

parte promittente la vendita

- ELIZABETH CARRAN, nata a Londra il 12 luglio 1942, residente a Richmond - Surrey, 5 Old Palace Terrace - The Green

parte promittente l'acquisto

e con l'intervento del signor:

- ROWDON MAURICE, nato a Londra il 20 settembre 1922, residente in

premesso:

- che la signora Annette Fischer in Rowdon è proprietaria di un piccolo tenimento immobiliare costituito da una casa destinata parte a civile abitazione e parte ad uso agricolo, con annesso fienile e terreno in Comune di San Gimignano, loc.Campardi, denominata "Casa Campardi", per averla acquistata con atto Not.Vannisanti del 28.2.67, rep.7162/246

- che il sig. Maurice Rowdon ha citato dinanzi al Tribunale di Siena, la propria moglie, signora Annette Fischer, per l'adempimento degli obblighi della separazione tra loro convenuta con atto stipulato in Inghilterra il 18.1.1977, al fi-

ne di farsi attribuire la comproprietà degli immobili predetti, e quindi la metà del prezzo in caso di vendita;

- che il medesimo interviene quindi al fine di dicharare il proprio consenso alla vendita e regolare il pagamento del prezzo relativo,

tutto quanto sopra premesso, con il presente atto,

si conviene e si stipula quanto segue

La signora Fischer Annette promette di vendere alla Signora Elizabeth Carran che promette di acquistare per sè e/o persone, e/o Società, e/o Enti che si riserva di nominare in sede di stipula del contratto definitivo, da effettuarsi in Firenze, nello studio ed a ministero del Notaio Lucia Niccolai entro due settimane dalla data di accampionamento del fabbricato al N.C.E.U. e comunque entro il 15.2.1993, salvo consensuale proroga delle Parti, la piena ed esclusiva proprietà dei seguenti beni:

"Ex casa colonica, adibita a civile abitazione e fienile, con annesso appezzamento di terreno di circa mq. 10.000 il tutto in Comune di San Gimignano, loc.Campardi, con accesso dalla strada vicimnale del Casale che si diparte dalla via pubblica per Ponte Rondolino, così come rappresentato con colore rosso nella planimetria che qui si allega sub."A".

Detti beni sono censiti al N.C.T. del Comune di San Gimignano nel Fg. di mappa 73, p.lla 74 e porzione della p.lla 73.

Sono patti del presente atto e dell'atto definitivo a cui le

Parti si obbligano, i seguenti

1) I beni vengono promessi e saranno trasferiti nello stato di manutenzione, uso e destinazione in cui si trovano, con i fabbricati liberi da persone e cose, a corpo e non a misura, con i relativi annessi, affissi ed infissi, pertinenze, dipendenze, impianti, ragioni e diritti che sono solitamente trasferiti con la cosa principale e con tutto quanto ai beni stessi si riferisce, nulla escluso nè eccettuato.

La Venditrice si obbliga a presentare a propria cura e spese un Piano di deruralizzazione degli immobili sopra descritti entro 10 giorni da oggi e ad ottenere il relativo parere favorevole ed a firmare qualsiasi documento sia necessario per l'ottenimento della deruralizzazione stessa.

Per quanto riguarda gli oneri di urbanizzazione essi saranno sostenuti dalla Venditrice e imputati quali spese da detrarre dal prezzo della vendita al fine della ripartizione dello stesso con il Signor Rowdon, il quale quindi sopporterà la metà di tutte le spese relative sia per quanto riguarda la presentazione del piano che per il pagamento degli oneri di urbanizzazione.

Tali oneri devono essere conteggiati tra le parti in riferimento al progetto già presentato dalla Sig.ra Rowdon.

A garanzia del pagamento di detti oneri sarà costituito un idoneo deposito fiduciario a mani del Notaio Niccolai.

2) La parte promittente la vendita garantisce che quanto for-

ma oggetto del presente atto è nella sua piena proprietà e disponibilità e, si intende promesso in vendita libero da oneri reali, diritti a favore di terzi di qualsiasi genere, ivi compresi diritti di prelazione colonica, iscrizioni ipotecarie, trascrizioni pregiudizievoli o limitative di qualsiasi genere, ad eccezione della trascrizione che sarà effettuata dalla citazione che il Sig. Rowdon ha proposto dinanzi al Tribunale di Siena come sopra detto.

Ai fini della legge 28.2.85 n.47, la Parte promittente la vendita dichiara e garantisce che gli immobili oggetto del presente atto sono stati costruiti ed ultimati, nella loro attuale consistenza, prima del 1.9.1967.

La documentazione e gli elaborati catastastali che saranno richiesti dal Notaio incaricato, dovranno essere forniti a cura e spese della parte promittente la vendita, almeno dieci giorni prima della data dell'atto definitivo precisandosi che la medesima dovrà presentare le planimetrie per l'accampionamento del fabbricato principale al N.C.E.U.

3) Gli effetti traslativi della vendita decorreranno dalla data di stipula dell'atto notarile; la decorrenza degli effetti economici ai fini di ogni conteggio per imposte, spese in genere e rendite, decorreranno dalla data di consegna, che avverrà contestualmente al contratto definitivo secondo quanto sopra specificato.

4) Il prezzo della vendita viene stabilito tra le Parti in

300.000.= (trecentomila) sterline e viene regolato come segue:

- 100.000 (centomila) sterline vengono pagate contestualmente al presente atto dalla parte promittente l'acquisto alla parte promittente la vendita, la quale pertanto ne rilascia quietanza, a titolo di caparra confirmatoria e acconto prezzo, per una metà alla Sig.ra Rowdon e per metà al Signor Rowdon che ne danno quietanza.

Si conviene che in caso di mancata conclusione dell'atto di compravendita, per causa imputabile alla Venditrice o al Sig. Rowdon, tali somme saranno restituite con il maggiorazione degli interessi normalmente praticati dalle banche, oltre al raddoppio previsto dalla legge per la caparra come per legge in caso di mancata conclusione del contratto imputabile alla Sig.ra Carran. La medesima perderà la predetta somma di Lire 100.000 sterline oggi pagate

- 200.000 (duecentomila) sterline a saldo saranno pagate contestualmente all'atto di compravendita per una metà alla signora Fischer e per una metà al signor Rowdon.

I Signori Annette Fischer e Maurice Rowdon si obbligano reciprocamente ad impiegare parte di detto saldo prezzo per adempiere a quanto stabilito nel patto n.5, dell'atto di separazione sottoscritto dagli stessi e sopra menzionato.

Sulla parte di prezzo dilazionata non decorreranno interessi a favore della parte promittente la vendita.

Le spese del presente atto e dell'atto definitivo sono a carico della parte promittente l'acquisto.

1) Cassa-fa-

UFFICIO TECNICO ERARIALE DI S I E N A

ESTRATTO DI MAPPA MOD. 8 n° 50807 NORM. 1 URG.

COMUNE DI S. Gimignano

FOGLIO 60 SCALA 1:2000

ALLEGATI /

SIENA, li 10 NOV. 1991

p. L'INGEGNERE CAPO

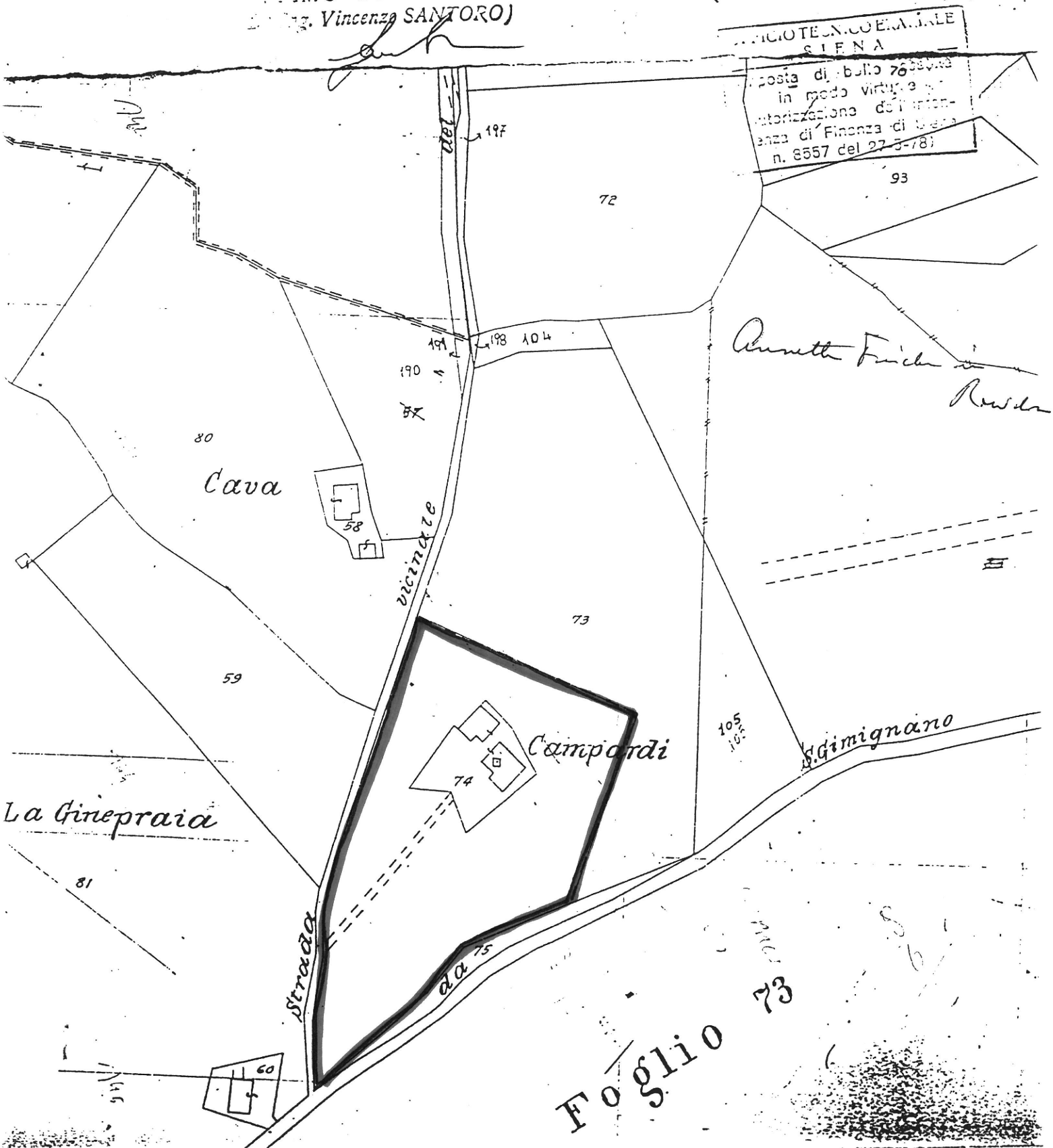
IL DIRETTORE
PRIMO DIRIGENTE
(Ing. Vincenzo SANTORO)

TRIBUTI SPECIALI £ 32400

IMPOSTA DI BOLLO £ 10000
ASSOLTA IN MODO VIRTUALE
AUTORIZ. n° 8557 del 27/5/78

ESENTE DA BOLLO PER GLI US
PREVISTI DALLA LEGGE

ESENTE DA TRIBUTI SPECIAL
(LEGGE 228 del 15/5/1954



PROMESSA DI COMPRAVENDITA

Il millenovecentonovantadue in

Tra i sottoscritti:

- ANNETTE FISCHER in ROWDON, nata a Berlino il 16 ottobre 1931, C.F. FSC NTT 31R56 Z112T,residente in Londra Stamworth Road Fulham,

parte promittente la vendita

- ELIZABETH CARRAN, nata a Londra il 12 luglio 1942, residente a Richmond - Surrey, 5 Old Palace Terrace - The Green

parte promittente l'acquisto

e con l'intervento del signor:

- ROWDON MAURICE, nato a Londra il 20 settembre 1922, residente in

premesso:

- che la signora Annette Fischer in Rowdon è proprietaria di un piccolo tenimento immobiliare costituito da una casa destinata parte a civile abitazione e parte ad uso agricolo, con annesso fienile e terreno in Comune di San Gimignano, loc.Campardi, denominata "Casa Campardi", per averla acquistata con atto Not.Vannisanti del 28.2.67, rep.7162/246
- che il sig. Maurice Rowdon ha citato dinanzi al Tribunale di Siena, la propria moglie, signora Annette Fischer, per l'adempimento degli obblighi della separazione tra loro convenuta con atto stipulato in Inghilterra il 18.1.1977, al fine di farsi attribuire la comproprietà degli immobili predetti, e quindi la metà del prezzo in caso di vendita;
- che il medesimo interviene quindi al fine di dicharare il proprio consenso alla vendita e regolare il pagamento del prezzo relativo,

tutto quanto sopra premesso, con il presente atto,

si conviene e si stipula quanto segue

La signora Fischer Annette promette di vendere alla Signora Elizabeth Carran che promette di acquistare per sè e/o persone, e/o Società, e/o Enti che si riserva di nominare in sede di stipula del contratto definitivo, da effettuarsi in Firenze, nello studio ed a ministero del Notaio Lucia Nicco-

lai entro e non oltre il 15 Febbraio 1995, la piena ed esclusiva proprietà dei seguenti beni:

"Appezzamento di terreno agricolo della superficie di circa ettari 2.76.60 in Comune di San Gimignano Loc. Campardi, con accesso dalla strada vicinale del Casale che si diparte dalla via pubblica per Ponte Rondolino, così come rappresenato con colore rosso nella planimetria che qui si allega sub. "A".

Detti beni sono censiti al N.C.T. del Comune di San Gimignano nel foglio di mappa 73, particella 74 e porzione della particella 73.

Sono patti del presente atto e dell'atto definitivo a cui le Parti si obbligano, i seguenti

1) I beni vengono promessi e saranno trasferiti nello stato di manutenzione, uso e destinazione in cui si trovano, con i fabbricati liberi da persone e cose, a corpo e non a misura, con i relativi annessi, affissi ed infissi, pertinenze, dipendenze, impianti, ragioni e diritti che sono solitamente trasferiti con la cosa principale e con tutto quanto ai beni stessi si riferisce, nulla escluso nè eccettuato.

2) La parte promittente la vendita garantisce che quanto forma oggetto del presente atto è nella sua piena proprietà e disponibilità e, si intende promesso in vendita libero da oneri reali, iscrizioni ipotecarie, trascrizioni pregiudizievoli o limitative di qualsiasi genere salvi i diritti di prelazione previsti dalla Legge.

La documentazione e gli elaborati catastali che saranno richiesti dal Notaio incaricato, dovranno essere forniti a cura e spese della parte promittente la vendita, almeno dieci giorni prima della data dell'atto definitivo.

3) Gli effetti traslativi della vendita decorreranno dalla data di stipula dell'atto notarile; la decorrenza degli effetti economici decorreranno dalla data di consegna che avverrà entro il 15.2.1995.

4) Il prezzo della vendita viene stabilito tra le Parti in 10.500 (diecimilacinquecento) sterline e sarà pagato per intero contestualmente alla stipula dell'atto di compravendita e quindi il 15.2.1995 per metà al Sig. Rowndon e per metà alla Sig.ra Fischer.

Si conviene che sulla somma rappresentante il prezzo saranno dovuti gli interessi dalla data odierna alla data del saldo finale nella convenuta misura dell'8% all'anno; i medesimi dovranno essere pagati anticipatamente al 1° gennaio e al 1° giugno di ogni anno a cominciare dal 1° Giugno 1993.

Le spese del presente atto e dell'atto definitivo sono a carico della parte promittente l'acquisto.

UFFICIO TECNICO ERARIALE DI SIENA

ESTRATTO DI MAPPA MOD. 8 n° 50807 NORM. 2 URG.

COMUNE DI S. Gimignano

FOGLIO 60 SCALA 1:2000

ALLEGATI /

SIENA, li NOV. 1991

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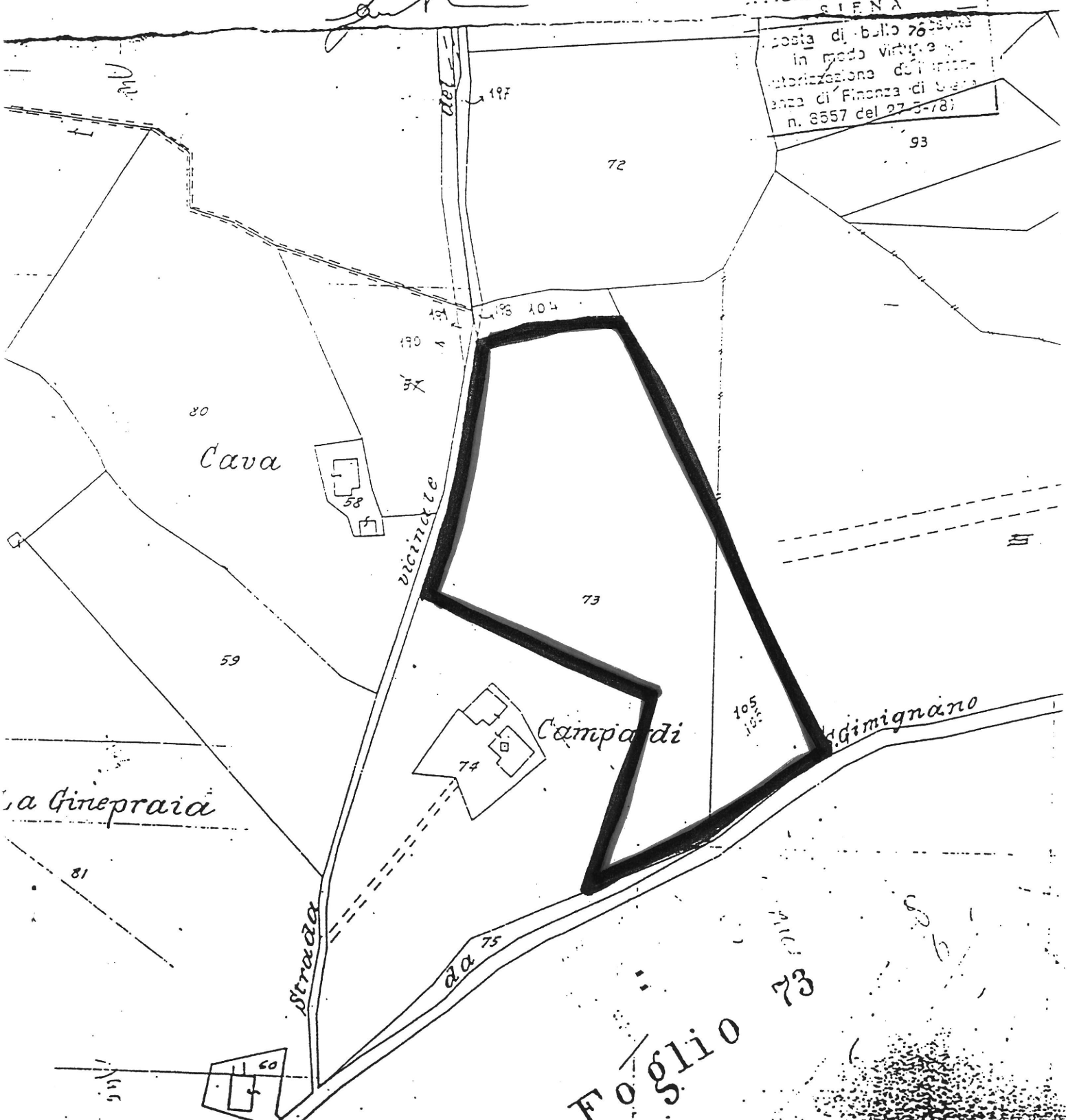
(LEGGE 228 del 15/5/1954

UFFICIO TECNICO ERARIALE
SIENA
Imposta di bollo pagata
in modo virtuale
autorizzazione dell'Intendenza di Finanza di Siena
n. 8557 del 27-5-78



ATTO DI RINUNCIA A DIRITTO DI PRELAZIONE

Il sottoscritto

nella sua qualità di coltivatore del terreno offerto in vendita dalla signoraAnnette Fischer in Rowdon, nata a Berlino il 16 ottobre 1931, preso atto che sono in corso trattative tra la medesima signora proprietaria e terzi per la vendita di tale fondo, rinunzia espressamente al diritto di prelazione all'acquisto attribuitogli dalla legge 26.5.65 n.590 e alla notifica della proposta di alienazione con l'indicazione del prezzo.

Per effetto di tale rinunzia al diritto di prelazione e alla notifica della proposta di alienazione, il sottoscritto coltivatore sig. rinunzia conseguentemente al diritto attribuitogli dalla legge di riscattare il podere da chiunque possa avere acquistato il suddetto fondo o da qualsiasi altro avente causa per qualsiasi prezzo.

Il firmatario con la firma della presente dichiarazione si impegna anche ad intervenire all'atto pubblico per riconfer-

mare la già dichiarata rinunzia al diritto di prelazione ed alle sue modalità di notifica.

ATTO DI RINUNCIA A DIRITTO DI PRELAZIONE

Il sottoscritto

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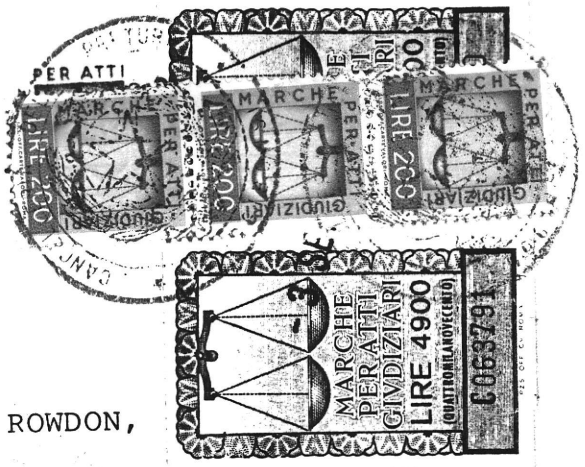
Il firmatario con la firma della presente dichiarazione si impegna anche ad intervenire all'atto pubblico per riconfer-

mare la già dichiarata rinunzia al diritto di prelazione ed alle sue modalità di notifica.



ILL.MO PRETORE DI POGGIBONSI

RICORSO PER PROVVEDIMENTO DI URGENZA

della Signora ANNETTE FISCHER in ROWDON, rappresentata e difesa per mandato a margine del presente atto dall'Avv. Mario Fratoni e dal Dott. Proc. Alberto Bianchi e presso lo studio del primo elettivamente domiciliata in Poggibonsi, Via B.GO Marturi 44.

* * * * *

1.- La ricorrente e suo marito, il Signor Maurice Rowdon, entrambi cittadini inglesi, nel 1977 decisero di vivere separati.

Allo scopo, sottoscrissero un documento in inglese (che si deposita - **doc. 1** - assieme alla relativa traduzione giurata), nel quale specificavano di comune accordo, le regole cui entrambi dichiaravano di attenersi per quanto concerneva il loro futuro comportamento e l'uso dei beni che, anche di proprietà di uno solo dei coniugi (com'è il caso, va detto sin d'ora, di Casa Campardi, ossia del bene immobile sito nel Comune di San Gimignano in relazione al quale si propone il presente ricorso), erano stati sino a quel momento usati da entrambi.

* * * * *

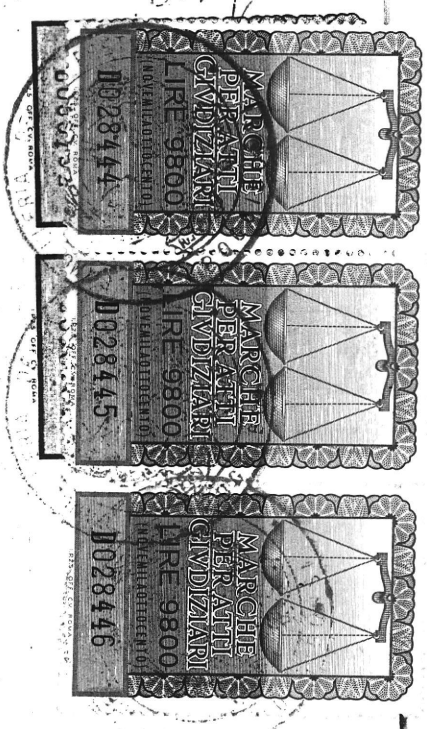
2.- In particolare, nel punto 2 dell'accordo veniva

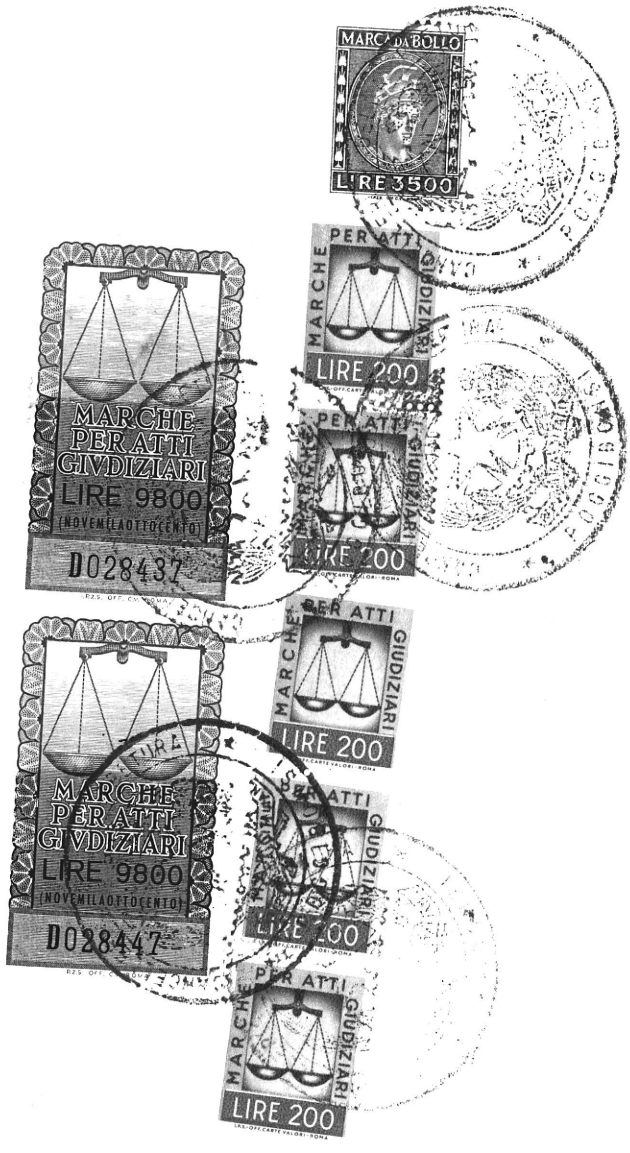
Delego a rappresentarmi e difendermi nel presente procedimento l'Avv. Mario Fratoni e il Dott.Proc. Alberto Bianchi ed eleggo domicilio presso lo studio del primo in Poggibonsi, Via B.go Marturi n. 44.

Annette Rowdon

E' autentica

Alberto Bianchi




MARCA DA BOLLO
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MARCHE PER ATTI GIVDIZIARI
LIRE 9800
(NOVEMILAOTTOCENTO)
D028437
MARCHE PER ATTI GIUDIZIARI
LIRE 200
MARCHE PER ATTI GIVDIZIARI
LIRE 9800
(NOVEMILAOTTOCENTO)
D028447
MARCHE PER ATTI GIUDIZIARI
LIRE 200

stabilito che "le parti in esecuzione di tale "accordo vivranno alternatamente alla suddetta Casa "Campardi S. Gimignano durante periodi concordati "fra di loro o, in mancanza di un accordo, per "periodi alterni di due mesi ciascuno/ciascuna".

* * * * *

3.- E' accaduto che da oltre sei mesi, ben più dei due che erano stati stabiliti nell'accordo, il Signor Rowdon sta occupando stabilmente Casa Campardi, e non mostra alcuna seria intenzione di lasciarla, come dimostrano i documenti che si depositano e in particolare la corrispondenza intercorsa tra i legali delle parti (**docc. 2 - 9**). Ciò concreta una illegittima, non giustificata e non tollerabile violazione dell'accordo stipulato congiuntamente tra le parti nel gennaio 1977: cosicchè la ricorrente, che viene gravemente lesa nei propri interessi da tale violazione, si riserva di agire nelle sedi competenti per ottenere il riconoscimento delle proprie ragioni e il risarcimento dei danni subiti e che subirà per effetto della predetta violazione.

* * * * *

4.- La violazione dei diritti della ricorrente è tanto più grave in quanto in realtà Casa Campardi,

pur usata da entrambi i coniugi in costanza di matrimonio, è di proprietà della sola ricorrente, come risulta dal **doc. 10**, ossia dall'atto di acquisto dell'immobile del 28 febbraio 1967 a rogiti notaio Vannisanti, n. 7162-246 del repertorio, registrato a Poggibonsi il 2 marzo 1967 al n. 193 e trascritto presso la Conservatoria dei registri immobiliari di Siena (**doc. 11**).

Si può aggiungere che, come risulta dal punto 5 dell'accordo del gennaio 1977, l'acquisto di Casa Campardi fu effettuato con un prestito concesso dal Fischer Family Trust, ossia dal trust creato dalla famiglia della ricorrente.

Tutto ciò va detto, ovviamente, per una più completa illustrazione della fattispecie, dal momento che il provvedimento che si richiede all'Ill.mo Pretore è semplicemente volto ad ottenere il rispetto dell'accordo del gennaio 1977 stipulato fra le parti, in relazione all'uso di Casa Campardi.

* * * * *

5.- La realtà è pertanto che il Sig. Rowdon usa da oltre sei mesi di Casa Campardi per risiedervi in modo continuativo, in violazione dell'accordo del 1977 sull'uso del bene, e non mostra alcuna seria

volontà di lasciarla spontaneamente. Anzi, egli ha provveduto nel frattempo a cambiare la serratura della porta d'ingresso dell'immobile, cosicché alla ricorrente, cui l'ex-coniuge non ha fornito la nuova chiave di casa, è impedito l'accesso alla stessa.

Ne segue che, in difetto dello spontaneo doveroso adempimento all'accordo del gennaio 1977, si impone il ricorso ai poteri dell'autorità giudiziaria, per il momento con un provvedimento di urgenza, salve le ulteriori necessarie azioni di merito.

Per effetto del comportamento del Signor Rowdon, la ricorrente si vede privata del godimento di un bene di sua proprietà, in violazione degli accordi liberamente sottoscritti insieme al coniuge per l'uso (e l'uso soltanto) di Casa Campardi.

* * * * *

6.- Non solo, pertanto, la situazione non è tollerabile in diritto, dal punto di vista del rispetto delle leggi, degli istituti fondamentali dell'ordinamento vigente e degli accordi liberamente sottoscritti: ma essa è altrettanto intollerabile in fatto, dal momento che la ricorrente subisce un danno grave e immediato dalla [illegible] di usufruire di Casa Campardi nei

mesi di settembre e ottobre.

La ricorrente infatti svolge un'attività artistica e di svolgimento di seminari di scultura per la quale ha nella zona di S. Gimignano taluni allievi, per seguire i quali le è assolutamente necessario poter risiedere a Casa Campardi nei predetti mesi di settembre e ottobre, allo scopo di poter seguire l'attività dei propri allievi in zona (cfr. docc. 12-20).

Ne segue che qualora, per effetto dell'illecito e continuato comportamento del Signor Rowdon (che per giunta tradisce assicurazioni date dal suo stesso legale sul riconoscimento delle buone ragioni della ricorrente di risiedere a Casa Campardi per almeno due mesi a partire da settembre, cfr. docc. 2 - 9), la ricorrente non potesse risiedere a Casa Campardi nel periodo summenzionato, si troverebbe nell'impossibilità di svolgere la propria legittima attività e di far fronte ai doveri assunti nei confronti dei propri allievi, con intuitive gravi conseguenze in ordine al regolare svolgimento della propria attività professionale.

* * * * *

7.- Ricorrono pertanto i presupposti per la legittima richiesta di un provvedimento urgente che

Elenco degli atti contenuti nel presente fascicolo

consenta alla ricorrente, nella persistenza dell'ostinato rifiuto del Signor Rowdon di liberare Casa Campardi per il periodo richiesto dalla ricorrente e conformemente agli accordi tra gli ex coniugi, di risiedere nel predetto immobile.

E' palese altresì l'estrema urgenza del provvedimento, determinata dal fatto che

a) la ricorrente ha necessità di risiedere a Casa Campardi a partire dalla prossima settimana, dal momento che in zona deve svolgere la propria attività professionale, non rinviabile in alcun modo;

b) sinora la ricorrente ha intrapreso, direttamente o per mezzo del proprio legale, tutte le vie per un soddisfacimento pacifico delle proprie legittime richieste, senza altro risultato che quello di ottenere rifiuti, o invece risposte apparentemente rassicuranti, poi rivelatesi in realtà infondate.

P. Q. M.

si chiede che l'Ill.mo Pretore, inaudita altera parte, voglia emanare i provvedimenti necessari a consentire alla ricorrente di insediarsi a Casa Campardi, nel territorio del Comune di S. Gimignano, a partire dal 9 settembre 1991, per il periodo corrispondente a quello di oltre sei mesi

nei quali il Signor Rowdon ha illecitamente abitato Casa Campardi o quantomeno per un periodo di due mesi, conforme agli accordi tra la ricorrente e il Sig. Rowdon.

Con vittoria di spese ed onorari e con riserva di proporre, nella competente sede, giudizio di merito per il risarcimento dei danni patiti e patiendi dalla ricorrente per effetto della violazione contrattuale.

Si producono i seguenti documenti:

1) Separation Deed del gennaio 1977 e relativa traduzione giurata;
2) lettera da Dott. Proc. A. Bianchi a Mr. Rowdon del 17.4.1991;
3) lettera Scavetta/Bianchi del 22.4.1991;
4) lettera Bianchi/Scavetta del 30.4.1991;
5) lettera Bianchi/Scavetta del 13.5.1991;
6) lettera Scavetta/Bianchi del 21.5.1991;
7) lettera Bianchi/Scavetta del 31.5.1991;
8) lettera Scavetta/Bianchi dell'11.6.1991;
9) lettera Bianchi/Scavetta del 22.7.1991;
10) atto di compravendita di Casa Campardi del 28.2.1967;
11) nota di trascrizione del predetto.
12-20) documenti dimostrativi dello svolgimento

dell'attività della ricorrente a S.Gimignano

a partire dal 14 settembre 1991.

Poggibonsi, 3 settembre 1991.

mct.

Avv. Mario Fratoni

Alberto Bianchi

Dr. Proc. Alberto Bianchi

DEPOSITATO IN CANCELLERIA OGGI 5/9/91

Il Cancelliere

Il Pretore

10094 letto il ricorso che precede

fissa

per la comparizione delle parti l'udienza del 13/9/91 h 10,30 dando termine fino all'11/9/91 per la notifica del ricorso e del presente decreto.

Poggibonsi, 6/9/91

Il Pretore

Depositato in Cancelleria oggi 6.9.91

Il Cancelliere

Pretura di Poggibonsi

Oggi addì tredici del mese di settembre, del millenovecentonovantuno, è stato chiamato dinanzi al dott. Pozzi la causa civile iscritta al n. 2891/91.

Sono presenti la ricorrente sig.ra d. Pandolfi persona, assistita dall'avv. Fratoni e dal dott. Brizzi, in sostituzione del dott. proc. Bianchi. È altresì presente il convenuto il quale fa presente che il suo avvocato oggi non può comparire e chiede un differimento ad altra udienza.

L'avv. Fratoni deposito la copia del ricorso e del decreto e fa presente che non è ancora tornata la cartolina di ritorno.

Il pretore L'avv. Fratoni, fatto salvo ogni diritto in ordine alla tempestività della notifica, chiede che venga disposta la rinnovazione della notifica del provvedimento.

Il Pretore fissa la nuova udienza per il giorno 16 settembre 1991, H. 11.00, dando termine

per la notifica del ricorso e del presente provvedimento fino al giorno 14 settembre 1991.

Il Pretore

E' COPIA CONFORME ALL'ORIGINALE

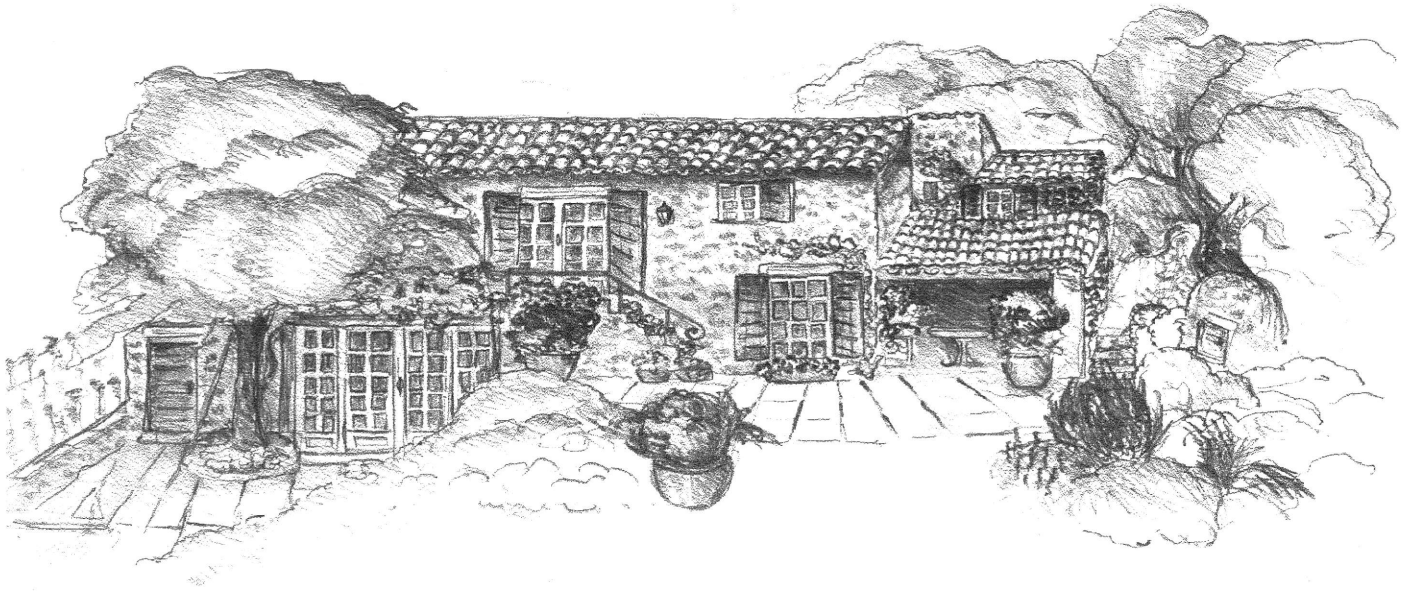
Poggibonsi, li 13/9/91

Il Cancelliere

A richiesta come in atti, io sottoscritto aiutante ufficiale giudiziario addetto all'Ufficio U.N.E.P. presso il Tribunale di Siena, sezione distaccata di Poggibonsi, ho notificato quanto precede al signor Maurice Rowdon loc. Casa Campardi - San Gimignano consegnandone copia, conforme all'originale in mio possesso, nel suo domicilio a mani proprie, così qualificatori, presentatori, spontaneamente negli uffici degli ufficiali giudiziari di Poggibonsi.

Poggibonsi li, 13/9/1991

Ferrara Massimino
Assistente U.N.E.P.
POGGIBONSI



SPRING [illegible]E
DACKI ODDSON
PEN & INK
50.00 1500~

TO: **ARRAMINTA WHITLEY**

FROM: **MAURICE ROWDON** (0181) 858.2937

DATE: 20.3.97

ONE PAGE ONLY

You will forgive me my naivete and confusion but is this some sort of code I should be understanding? The months pass gaily and I sometimes wonder where.

Do let me know what the code is. Perhaps the fun has started and I don't know yet?



RESPONDENCE

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Nov 10/11th

1. MAN CALLED APOLLO
   to Joyce.

1. MAN CALLED APOLLO
   to Arts Council

1. MECHANICAL SAW
   to Arts Council

Nov. 31st

1. A PLAN OF CAMPAIGN
   to Mungey.

[Via M. Volpe:
1 ESKIMO TRANCE
BOCHUM

1 ESKIMO TRANCE
HAMBURG

Feluary 7th:
1
MECHANICAL SAW
to Joyce.

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Directors : MARGERY VOSPER
VERA HANDFORD
(Secretary)

25th March, 1966.

Maurice Rowdon, Esq.,
Via Giulia 102,
ROME.

Dear Maurice,

Just a note to say that ELAINE has arrived safely. I am looking forward to reading it.

Yours,

Margery

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THE ADDRESS TO BE WRITTEN ON THIS SIDE

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Italy.

MARGERY VOSPER LTD.

53a, Shaftesbury Avenue, London, W.1.

Telephones : GERrard 5106-7-8

POSTE ROMA A.D. 6-7 10-XII 1965

7/12/65

Dear Mr. Rowdon,

This is just to acknowledge safe receipt of your play script A PLAN OF CAMPAIGN, which we look forward to reading.

Yours sincerely,

P.P. MARGERY VOSPER LTD

ROMA A.D. 1965 14-15



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MRS. M. THOMAS
EDMUND H. KING
DAVID F. WISEMAN

DS/S4/VE

27th May 1964

Maurice Rowdon, Esq.,
Via Giulia 102
Rome

Dear Mr Rowdon,

I received your letter of May 20th, and if you care to send me THE MECHANICAL SAW I will read it, but must admit in advance that as we have only a few plays to arrange for the remainder of the season, a production is a little unlikely.

Yours sincerely,

pp Derek Salberg

Dictated by Derek Salberg
but signed in his absence

THE PLAYHOUSE

WILLIAMSON SQUARE · LIVERPOOL
ROYal 8363

Proprietors .. .. LIVERPOOL REPERTORY THEATRE LTD.
Manager and Licensee .. .. D. J. HAMILTON-MOORE
Director of Productions .. .. DAVID SCASE

26th May, 1964.

Dear Mr. Rowdon,

I have written to Margery Vosper asking her to send me your revised script, and I will let you know in due course whether we can use it here or not.

Yours sincerely,

David Scase

DAVID SCASE
DIRECTOR OF PRODUCTIONS.

Maurice Rowdon, Esq.,
Via Giulia 102,
R O M E.

The Royal Shakespeare Theatre

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Director PETER HALL

General Manager Patrick Donnell

PLEASE REPLY TO THE
ALDWYCH THEATRE LONDON WC2
Telephone Temple Bar 1446
London General Manager John Roberts

Maurice Rowdon Esq.,
Via Giulia 102,
Rome

16th September 1964

Dear Mr Rowdon,

Please excuse the delay in writing to you about your play, ESKIMO TRANCE. I've just had pneumonia, and am in fact still confined to bed, so all my Aldwych affairs are now completely haywire.

I've sent ESKIMO TRANCE back to Margery Vosper. I admire the play very much indeed, but for various reasons it isn't a suitable play for any Aldwych repertory. The Aldwych is a very large theatre, and any new play we put on has to be 'big' (in the physical sense) or 'strong' (in the thematic sense). Also, the very few new plays that we are able to mount have to compete with the classics which will also be in the repertory next year and the year after. I think ESKIMO TRANCE would have more chance of success in a smaller, more intimate theatre.

I've now received the script of MECHANICAL SAW, and am looking forward to reading this. I'll write to again just as soon as I've had a chance to get at it.

Yours sincerely,

Jeremy Brooks

theatre borough ten

BAT 4374

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LONDON, S.W.11.

15-11-64

Patrons: Anthony Wedgwood Benn M.P., Harold Berens, Lady Clanmorris, Frankie Howerd, Bernard Miles C.B.E., John Nevill, Arnold Wesker, Sir Donald Wolfit C.B.E.

Dear Mr. Rowden,

Please forgive me for not answering your letter before, but a change of secretary plus the frenzy of getting "Hamlet" on, have rather bogged us all down.

I am trying to get a grant from the Arts Council for "The Eskimo Trance". We'd love to do it, but after the outlay on Pirandello & Shakespere we shall go bust unless we do one or two comparative potboilers. However, if the Arts Council, the Borough Council & local industry will come across with a modest sum apiece, we'll have a go.

Yours sincerely

Kenneth McClellan

P.S. Yes, please do send us the new play.

T. T. C.

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18th August, 1965.

Maurice Rowdon Esq.,
La Lastra,
San Gimignano,
(SIENA),
Italy.

Dear Mr. Rowdon,

Thank you for your letters dated August 12th which reached me by the same post on the 17th. Later in the day a registered packet arrived and this morning a second batch. The work is in hand and we will do our best to have the typing ready for you.

I will send a note of my telephone number to the Stoke-on-Trent address and from the headed paper you will see the office is MIDland 2378.

You may not realise that the new Bank Holiday in England is now August 30th and all the manufacturing firms and shops will be closed. I expect to be at the office on morning of 28th but the building is closed on the 30th.

I hope to be in touch with you any time after the 25th so that we may make definite plans.

Yours sincerely,

Ethel F. Fisher

STRATFORD SHAKESPEAREAN FESTIVAL
FOUNDATION OF CANADA

FESTIVAL THEATRE
STRATFORD
ONTARIO

TELEPHONE 271-4040

December 29, 1965.

Mr. Maurice Rowdon,
Via Giulia 102,
Rome, Italy.

Dear Mr. Rowdon:

I acknowledge receipt of your letter of November 13th and apologize for the delay in replying.

Mr. Langham would be very interested in reading your play "ESKIMO TRANCE" if you would be kind enough to have a copy forwarded to him at the above address.

Yours sincerely,

Barbara Duncan

/bd

(Miss) Barbara Duncan,
Secretary to Mr. Langham.

MARGERY

A Plan 9 Campaign	x	Margery. / Wandsworth?
*Elaine	x	Liverpool Rep. ← Ashcroft? (Stoke)
Pam	x	Germany? Ashcroft?
The Regulator		~~Alexandra, Birmingham?~~
Mechanical Saw	x	Stoke
Apollo	x	Hamburg
Eskimo Trance		Bochum
		Canada.

Margery.

1) Are Questors paying for their copy? Mechanical Saw?
2) The Regulator and Elaine for Ashcroft: who is at the Ashcroft now?
3) Elaine ~~for Liverpool and~~ The Regulator for Liverpool?
4) Did The Regulator go to Arts Council?
5) ~~Eskimo~~ Mechanical Saw to Barrow Furness?

Dear David,

Thanks so much for your long letter, & above all for your Adam which it is exciting to have here, and I feel just ready for it. Will send you the copy back if you are hard pressed and need it, when I've finished.

Your letter helped to make a lot of things clear — I feel clear as a result of what I feel about the book. That is, you do make it clear in the book that you are absolutely ~~against the argument of God as a concept & therefore as abstracted from life~~ against the idea of God as a concept (an idea that nobody could sustain for a moment, even Robinson): but the book pursues arguments as if this alone so, conveying the impression (to me) ~~that while of yourself are pitched against the idea, the other school is so prevalent in all facets of life that you~~ that the other school has actually inscribed its doctrines so deeply into life — or rather into (19) the England — that your whole concept of life has to be altered in order to sustain your idea, which it doesn't

seem to be. Therefore three book ideas that life is 'better' now than it was before; that Christ didn't 'hate' & 'lose his temper'; that he was not swarthy or arab-like; that Indian teaching could apply to Magdalen; that

---

This is why the book seems an incomplete argument for Rome: a mute appeal for Rome.

Because 'God as a concept' was made possible — indeed, it was deliberately brought alive — by protestantism: and the 2 main branches of Prot — in daily life — i.e. Lutheranism & Puritanism, have brought alive drastic changes in the whole psychology of the people brought up under them so that none may talk of the Catholic countries as at quite opp. poles of existence within apparently the same 'doctrine'! And this is what your book doesn't seem to have tackled.

I think this is what makes the problem of whether Christ 'hated'! Hatred is rejection if it is Puritan or protestant or Lutheran ~~rejection~~ ~~I believe~~ hatred: but no Italian states like that;

TODI.

9.

From this square we get our first glimpse of the main square, with the Palazzo del Popolo at our side---that is, its flank actually in the smaller square of Garibaldi---and then, right at the end of the

~~as Jews did; only in the puritan society — in psychology — is the fabric of life we broke; in Germany, in England, In America, it is broke — dozen times a day. So that the world is no longer an intimate place to people, that vast and abstract and almost~~

I believe as Jews did; ~~this is the pale~~. this is the 'I will never forgive you' note, not hatred as in the 'south' (call it the south of a soul), where it flares dreadfully, as a passion, one does not in any way reject the victim, it accepts him dreadfully as a kind of prey, much as the parent with anger (but I don't mean Puritan anger) does not reject the child; in fact, the ~~most~~ children who suffer from a sense of being rejected — both of Americans we supposed to — have had anything but anger or hatred, or indeed any passion, about them. They have been, they, been rejected by a cold stare, which is what I feel you take as hatred and which is, I agree, the most frightful wickedness on earth. I don't think Christ meant this by hatred, or we are capable of feeling it. I think it belongs

to the v. sophisticated puritan psychology that only began to develop three centuries ago. ~~(but this is long enough to produce psychologies).~~

The same with the idea of Christ losing his temper. This is only terrible if we mean the puritan or the Lutheran losing of temper: a Cowman — with a psychology inherited, to my mind, from Luther, whether he happens to be a Catholic or Lutheran — simply cannot afford to lose his temper; he loses his whole balance, and the most frightful things cd happen; he is incapable of speech afterwards, incapable of facing his enemy, that is, he rejects I suggest that this whole idea of rejecting a human being / meaning, in the end, one's own self) is of a protestant derivation. This is why I talk what you took & Rome — apart from the joke, which you must please excuse it ~~I can't help making me if it comes my way it~~ because the problem standing in

He follows her into the room miserably.

JULIA: Close the door. (He doesn't move) Do you want a scene? With Burbidge's wife, for instance?

BEINUM: Is she coming, then?

JULIA: Her husband's been taken away. She blames you for that, I ~~dae say~~ dare say

the way of you own splendid themes, are of localised & puritan origin, to my mind. I think C. S. Lewis's wrong what Christ's 'hate' was that of a nice man, ~~in Oxford: an extraordinary civil marvel, the emanation of protestant result; that is, a man who carried his conscience with him instead of leaving it to the people. That is a puritan, the man who carries his conscience with him~~ that is, the child of puritan generations (Italians are never nice in our sense). He was married, as he shd have been, by Christ being said to feel murderously towards other creatures.

Italians — by whom I really mean pre-~~puritan~~ reformation Christians — lose their temper & hate, without the slightest disruption of life, apart from a mother-in-law or wife murdered now & then. Italians don't behave like this because of the 'warm' south; they are much colder people in our sense than the English. It simply is because they never knew what Reform meant, & therefore they had no Enlightenment.

Again, apes: if God isn't concept why can't he shine in his creatures, as he does certainly, in this marvellous kindness & long bearing & tolerance, ~~greater by far than~~ Here I feel you need St Francis —

to remember above all that S Francis really brought the common people back to Christ, because he talked simply & directly ~~(as you wish to)~~ about all of God's creatures. He was inspired in ye knowledge the French - by the kind of new love that C. S. Lewis talks about in his book on the subject - the love of ~~the~~ the new chivalry, the troubadours. St Francis wanted to be a 'troubadour' of God, 'jongleur de Dieu'. I think this makes the ~~no~~ greatest gap in ye book: the feeling that all the vastness of the world is not included except as a concept. Here again is why I feel the need of Rome - in ye own arguments. ~~It was Francis after all who provoked all that~~ ~~The answer to Robinson is not really po~~ The ~~reply to~~ danger of pantheism is only great, again, to the puritan & not to someone for whom St Francis is part of experience.

And Christ as a swarthy Arab, with stained robes. ~~I would hold no brief for the stained~~ I hold no brief for stained robes.

61.

BEINUM: To think I'd been living with her all that time--- without seeing her.

They gaze at each other in silence.

MEADOWS: Burbidge was looking for you all night, like a madman.

robes, especially in — to judge from those of all my Arab friends, without exception — they would, partially, have been spottessly clean. I simply see this one. I find Arabs on the whole cleaner than English people. They are so morbidly clean that the fortunes like to make love by a river, so that they can get to water inhaled afterwards (I mean, if they happen to be caught out). I simply do not see why we shouldn't take Christ as real person unless we have a puritan distrust of real persons as the creatures of God. Swarthy, Arab, clean or dirty, he was that, & said he was that, surely; he was very real, for everyone who met him. He wasn't 'spiritual' in the puritan sense; which is why I think Judean teaching can't apply directly to Magdalen, because the truth is distorted, and the fruit of a development which no one in Christ ~~time (& no Italian now) could understand~~ necessarily. I wasn't depicting Christ as the 'wild' ~~man that (as puritans went in for: a lit of a bohemian~~ the ~~révolté~~ man, the révolté, that puritan thinking has produced. As you say, he is the other side of the 'creeping Jesus' coin. I meant simply that he was real: not that he was 'wild' as a

puritan would be (that is, a poseur): now that he's lost his temper in the puritan way; now that he 'hated' in the puritan way. All these problems are solved by a thorough dismantling of puritan or lutheran psychology. The whole aim of SIENA by the way was to show that this was a false dev. of Christianity, more especially of humanism, for which Luther more even than Henry VIII was responsible; that the Church, & its thought, would have changed — & was changing — under the influence of humanism, had it not been suddenly frightened into reaction by Luther's Eventality. It had accepted Humanism to an extraordinary extent — ~~to the~~ Galileo & Bruno & Copernicus wd certainly not have been persecuted, with the result that this particularly philistine and Godless science of our day ('the world is ~~facts~~ ~~finite~~ matter') wouldn't have developed, but have emerged grad. from the humane studies in which

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5, total eclipse, and has achieved a society based absolutely on heathenism & nothing else whatsoever. In this respect England is with I suppose the land of the Anti-Christ, the USA the worst of all. ~~Compared with the Continent it feels absolutely [illegible]~~

it started I very much feel that you book accepts the present world, & present science, as a natural development, and not as a total distortion. I think this is what stands in the way of your arguments, & why you seem so badly to need Rome, its sure casual charm or easiness of approach if you like. I'm sure you've read it but if not please get Jesus by Daniel Rops from Kyrie & Spottiswoode. To my mind you are in great need of the real theologians of the Continent, not the Robinsons, ~~& the most heathen~~ ~~island in the civilised world.~~

~~This is why I say your valiant~~

So ~~much~~ many of the anxieties ~~and~~ implicit in your arguments seem to me ~~simply~~ partly residues of very sound Catholic teaching, ~~I can't help feeling that a Jesuit could cover the~~ ~~you into happy knots~~ ~~is a moment I hope so~~ ~~lost and distorted~~ ~~in lonely puritan~~ ~~in the~~ & partly unjustified fears that you are ~~being~~ challenging too many tenets too deeply. I'm going to show you look at Neil Middleton, an old friend who's coming to tea in

Sunday – he runs Sheed & Ward. ~~[illegible]~~
~~the Benedictines~~ ~~He really staggers us with~~
He produces the most extraordinary dazzling theological arguments which dispose of more or less anything from the authority of the pope to the flakes of hell: I think one realises how much of Christ one misses as a puritan (I mean here, a Englishman) when one sees what a vast amount is still left, & none of it conceptual.

* I absolutely doubt what you say about our

Keep fighting, & love from us both to Ginny & that delightful little princess of Jason. And ~~also~~ blessings for the one you're waiting for, too.

[illegible]

P.S. We like your books because they convey ~~[illegible]~~ that most English – & French – gift – ~~sense~~ intimacy.

61.

BEINUM: To think I'd been living with her all that time---
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MEADOWS: Burbidge was looking for you all night, like a madman.

where, of all the school children who die each year, one half die of cancer, an unprecedented phenomenon. The 'improvements' tend to have brought about improvements in this disease, as they have in techniques & war. No, the human creature has if anything suffered steadily improving world, because people are living longer: this to my mind is thorough heathenism. The home & metropolis of such an idea is I suppose the U.S.A.

I studied the list you kindly sent me, and was sorry to see that you are yet another publisher blocking any imaginative life in England today: by which I mean that your novel list is taken up by American books – against which there would be no arguments, if there were English ones. The American passion in nineteenth-century literary ideals – the novel with a Fast Moving Plot – and we on the other side of the Atlantic are the sufferers (as from much else in American life). ~~Could you care to follow me in this argument a little? – I shall be as brief as possible.~~

I began to wonder when I saw your list if there wasn't an arrangement between most English publishers and their American 'associates', whereby so many books are taken each year from both sides: but an arrangement with the Americans always means – and this experience had been absorbed by the English between 1939 and 1945 but I'm afraid wasn't — that the American taste and requirements prevail.

~~My own situation as a writer is so~~ appalling and desperate that only a few people believe it: of eleven or twelve books that I have written, five (of the most 'delightful') have been published,

~~and the others are~~

One hears sometimes from me! New York might that a publisher there has 'asked to see' a book which he heard in London: is it possible that the London publisher has said he wd. ~~&~~ do this book if the New York friend (guide, philosopher & friend) does it as well? And then, when there is silence from both sides, doesn't it mean that the decision — like so many decisions about England today — has been made in New York only? As I say, I am only wondering, and as you are the only English publisher I have ever met (& I've met a great many) who seemed interested genuinely in books, you are a good person to ask.

Reluctantly I drag myself in here — but only because I am such a superb example of the ghastly state of things, book-wise, in England today. ~~The fact is that literary publishing has collapsed entirely of eleven books that I have written, only five are published, presumably because these touch no burning issues, or have a 'plot', or something~~ of eleven books that I have written, only five are published. And the other seven — the main body of my works containing all my ideas of

2.

any importance – are kept out of point on the grounds – the most extraordinary grounds – that they would obtain superb reviews. In fact, superb reviews seemed to have for me damned: the publishers say 'If Harold Nicolson can devote a passionate whole page' (I never saw the review, so I don't know if it did take up a whole page). 'and he still only sells a thousand, five hundred copies, what does it mean that I ~~thought~~ think his book eminently publishable or interesting or even marvellous? However, marvellous he doesn't sell.' That, tho' not so clearly, was Collins's answer to my work, ~~the~~ and they're spending a lot of money on me at the moment to get my views on a province of Italy. My agent tells me again & again that I am his Big Problem – that he has never seen such reviews as I get – but they just won't ~~bear~~ buy. And the answer is not that I'm unsaleable, simply that literary publishing in England today does not exist. If anybody saw D. H. Lawrence's sales during his lifetime (I leave) they wd. have to conclude that no D. H. Lawrence not 'have been published had he

he lived today.

This doesn't mean that English publishers are fools, ~~though~~ necessarily, though they ~~mostly~~ often are, as a matter of fact. And there is no fool quite so insurmountable — & in his way, superb — as an English one. Take a good half of the people you know in the publishing world.

SCHWEIZERISCHE BANKGESELLSCHAFT
UNION DE BANQUES SUISSES
UNIONE DI BANCHE SVIZZERE
UNION BANK OF SWITZERLAND

Bergstraße 19 **ZOLLIKON** Tel. 051/24 96 60

Mr.Maurice Rowdon and/or
Mrs.Annette Rowdon

*

Fol.

Kontokorrent per
Compte courant au 31. Dez. 1965

Wir senden Ihnen den Auszug Ihrer Rechnung mit der Bitte, diesen zu prüfen und uns im Falle von Unstimmigkeiten innert 4 Wochen zu berichten.

Vous trouverez ci-dessous le relevé de votre compte courant. Veuillez bien le vérifier et, en cas de désaccord, nous en aviser dans les 4 semaines.

Datum / Date	Jl.	Kto. Nr. / N° du compte	Text / Texte	Fco	Soll / Débit Fr.	Haben / Crédit Fr.	Wert / Valeur	PC-Gebühren Frais post.	WS	Saldo* / Solde* Fr.
30SEP65	\ 5	936,151.01	SALDO			2,307.90	30 9			2,307.90*
3NOV65	\ 5	936,151.01	CHECK NR 40403		260.00		28.10			2,047.90*
4NOV65	\ 5	936,151.01	VERG BARCLAYS BANK		300.00		4.11			1,747.90*
9NOV65	\ 5	936,151.01	CHECK NR 40405		200.00		2.11			1,547.90*
26NOV65	\ 5	936,151.01	VERG ROMA		500.00		26.11			1,047.90*
3DEZ65	\ 5	936,151.01	CHECK NR 40406		200.00		1.12			847.90*
21DEZ65	\ 5	936,151.01	VERG LONDON		157.00		21.12			
			VERG KOELN	◇	179.85		21.12			
			VERG KOELN	◇	93.50		21.12			417.55*
28DEZ65	\ 5	936,151.01	CHECK 40407		200.00		22.12			217.55*
30DEZ65	\ 5	936,151.01	VERG LONDON	◇		123.25	30.12			340.80*

S. E. & O.

Buchungen nach dem Abschlußdatum erscheinen in neuer Rechnung / Les écritures passées après la date de bouclement figureront dans le prochain extrait

* Saldo schwarz = zu Ihren Gunsten
D Saldo rot = zu unsern Gunsten

* Solde noir = en votre faveur
D Solde rouge = en notre faveur

3090 b Zn 6.64

SCHWEIZERISCHE BANKGESELLSCHAFT
UNION DE BANQUES SUISSES
UNIONE DI BANCHE SVIZZERE
UNION BANK OF SWITZERLAND

MR. MAURICE ROWDON AND/OR
MRS. ANNETTE ROWDON

Konto / Compte
* 936.151.01 N

Blatt / Page 2

Sie erhalten nachstehend den Abschluss (mit Zinsstaffel) zum Auszug Ihrer Rechnung.
Vous trouverez ci-dessous le bouclement (avec l'échelle d'intérêt) se rapportant à votre compte-courant.

Währung / Monnaie FRANKEN
Rubrik / Rubrique

per 31. DEZ. 1965

ZOLLIKON

Valeur T/J	Valeur M	Umsatz / Mouvement Soll / Débit	Umsatz / Mouvement Haben / Crédit	Saldo / Solde	C D	Zinsnummern / Nombres Soll Haben 2 Débit Crédit	Zinsnummern / Nombres Soll 1 Débit	Zinsnummern / Nombres N	Tage Jours	Zinsnummern / Nombres Haben 1 Crédit	Zinsnummern / Nombres N
REPORT		3 566	5 874	2 308	C				90		
30	9			2 308	C				28		
28	10	260		2 048	C				4		
2	11	200		1 848	C				2		
4	11	300		1 548	C				22		
26	11	500		1 048	C				5		
1	12	200		848	C				20		
21	12	430		418	C				1		
22	12	200		218	C				8		
30	12		123	341	C						
TOTAL		5 656	5 997	341	C				180		*

Datum / Date T/J	M	J/A	Abschluss / Bouclement	Valeur T/J	M	Soll / Débit	Haben / Crédit
31	12	5	UEBERTRAG				340.80
31	12	5	PORTI UND SPESEN	31	12	13.60	
			TOTAL			13.60	340.80
			Saldo / Solde				327.20

Das Total der Abschlussposten erscheint in neuer Rechnung.
Total des postes du bouclement figurant à compte nouveau.

13.60

9771 N 10.65

Allgemeine Bestimmungen für den Kontokorrent- und den übrigen Bankverkehr

1. Der Abschluß der Rechnung erfolgt nach Wahl der Bank viertel- oder halbjährlich. Die Bank berechnet außer den vereinbarten, von ihr bekanntgegebenen Zinsen und Kommissionen auch ihre Barauslagen für Checkhefte, Porti, Telegramme, Telephon usw.

   Zinsen und Kommissionen verstehen sich netto für die Bank, die sich vorbehält, in den Ansätzen je nach den Geldverhältnissen Abänderungen jederzeit eintreten zu lassen. Allfällige auf Grund von Guthaben, Forderungen oder Sicherheiten erhobene Steuern, Abgaben usw. irgendwelcher Art gehen zu Lasten des Kontoinhabers, auch wenn deren Einforderung erst nach Aufhebung des Kontokorrentverhältnisses erfolgen sollte.

2. **Reklamationen gegen die periodischen Rechnungsauszüge der Bank müssen spätestens innert einer Frist von vier Wochen und solche gegen sonstige Abrechnungen und Anzeigen so bald wie möglich erhoben werden, ansonst die Rechnungsabschlüsse, Anzeigen usw. als stillschweigend richtig befunden gelten.**
   Die Anerkennung des Saldos schließt die Genehmigung und Neuerung aller in der abgeschlossenen Periode in die Rechnung eingesetzten Posten in sich, mit Ausnahme von unter Vorbehalt erteilten Gutschriften.

3. Die Bank behält sich das Recht vor, bestehende Geschäftsverbindungen jederzeit nach ihrem Ermessen aufzuheben, insbesondere eingeräumte Kredite zu annullieren und ihre Guthaben auf einen nach ihrem Ermessen angesetzten Termin einzufordern.

4. Die Mitteilungen der Bank gelten als gehörig erfolgt, wenn sie an die letzte ihr von ihren Kunden zur Kenntnis gebrachte Adresse abgesandt sind.

5. Alle mit der Benützung von Transportanstalten sowie des Telephons und des Telegraphs verbundenen Risiken (Verlust, Verspätung, Mißverständnisse oder Verstümmelungen) trägt der Kunde.

6. Die Bank ist berechtigt, unbezahlte Wechsel nach eigener Wahl entweder dem Zedenten in Rechnung zu belasten oder die Wechselforderung ohne Rücksichtnahme auf das bestehende Rechnungsverhältnis bei jedem Wechselverpflichteten geltend zu machen.
   Soweit die Bank aus Wechseln und Checks auf das Ausland binnen der dort maßgebenden Verjährungsfristen in Anspruch genommen wird, haftet ihr der Kontoinhaber für allen Schaden.

7. Für das Inkasso- und Diskontgeschäft sind die von der Schweizerischen Bankiervereinigung aufgestellten allgemeinen Bestimmungen maßgebend. Für den Check- und Anweisungsverkehr sowie für die Aufbewahrung von Wertschriften oder anderen Depositen gelten die von der Bank erlassenen Spezialreglemente, unter Vorbehalt allfälliger besonderer Vereinbarungen. Für Börsenaufträge gelten die jeweiligen Platzusanzen.

8. Die Gegenanlage der als Fremdwährungsrechnungen bestehenden Guthaben der Kunden wird bei als erstklassig bekannten Korrespondenten auf den Namen der Bank, jedoch auf Rechnung und Gefahr der Kunden vorgenommen, wobei diese auch das Risiko allfälliger gesetzlicher, fiskalischer oder behördlicher Maßnahmen, insbesondere Verfügungsbeschränkungen, tragen. Über solche Guthaben kann, abgesehen von Verkäufen, nur durch Checkbezüge und Überweisungen in der betreffenden Währung, nach Ermessen der Bank, verfügt werden.

9. Die Bank vergleicht jeweils die Unterschriften mit der bei ihr liegenden Unterschriftsprobe, muß aber die Haftung für das Nichterkennen von Fälschungen ablehnen, sofern ihr kein grobes Verschulden nachgewiesen werden kann. Zu einer weitergehenden Legitimationsprüfung ist die Bank nicht verpflichtet.

10. Alle Rechtsbeziehungen der Kunden mit der Bank sind nach schweizerischem Recht zu beurteilen. – Erfüllungsort und Gerichtsstand ist nach Wahl der Bank der Ort ihrer betreffenden Niederlassung oder das Domizil des Kontoinhabers.

Schweizerische Bankgesellschaft

Conditions générales relatives aux comptes courants et aux autres rapports d'affaires avec nos clients

1. Les comptes sont arrêtés, au choix de la banque, chaque trimestre ou chaque semestre. Indépendamment des intérêts et commissions convenus, la banque porte en compte à ses clients ses débours pour carnets de chèques, ports, télégrammes, téléphones, etc.

   Les intérêts et les commissions s'entendent nets pour la banque; cette dernière se réserve d'en modifier les taux en tout temps, suivant la situation du marché de l'argent. Les impôts ou droits de tous genres qui pourraient être prélevés sur les avoirs, créances ou garanties des clients seront mis à la charge des titulaires des comptes, même si le paiement en était exigé seulement après le remboursement du compte.

2. **Les réclamations relatives aux extraits de comptes périodiques doivent être présentées dans un délai de 4 semaines au plus tard; celles relatives à des décomptes ou avis reçus de la banque seront faites le plus rapidement possible. A défaut d'une réclamation en temps voulu, les relevés de comptes, avis, décomptes, etc., seront considérés comme approuvés.**
   La reconnaissance du solde implique l'approbation et la novation de tous les postes portés en compte dans la période ayant fait l'objet du relevé, à l'exception des notes de crédit données sous réserve de bonne fin.

3. La banque se réserve le droit de suspendre en tout temps les rapports d'affaires existant avec un client; elle peut en particulier annuler à son gré les crédits accordés et demander, pour un terme fixé par elle, le remboursement de ce qui lui est dû.

4. Les communications de la banque sont considérées comme valablement faites lorsqu'elles ont été envoyées à la dernière adresse indiquée par les clients.

5. Les risques de toute nature résultant de l'utilisation de moyens de transports quelconques ainsi que ceux dus à des pertes, retards, malentendus, mutilations, etc., survenant dans l'emploi du téléphone ou du télégraphe sont à la charge des clients.

6. Lorsque des effets reviennent impayés, la banque a la faculté soit d'en débiter le compte du cédant, soit de faire valoir la créance pour effet de change contre l'un ou l'autre des signataires de l'effet, sans égard au compte courant existant.
   Si, en vertu d'effets de change ou de chèques sur des pays étrangers, il est exercé contre la banque un recours dans les délais de prescription prévus dans ces pays, le dommage pouvant éventuellement en résulter sera à la charge du titulaire du compte qui a remis ces effets à la banque.

7. Les conditions du tarif d'encaissement des membres de l'Association Suisse des Banquiers sont applicables à l'encaissement et à l'escompte des effets remis à la banque par les titulaires. L'émission de chèques et autres dispositions sur la banque, de même que la garde et la gérance de titres, sont régies par des règlements spéciaux sur la matière, sous réserve d'arrangements pris dans certains cas particuliers. L'exécution des ordres de bourse est soumise aux usances locales.

8. La banque détient la contrepartie d'avoirs en monnaies étrangères en des comptes à son nom, mais aux risques et périls de ses clients, chez les banques reconnues de tout premier ordre des pays d'origine; les clients auront donc à en supporter toutes les conséquences, y compris celles pouvant résulter de mesures légales, fiscales, ou toutes mesures des autorités des pays visés restreignant le droit de disposition. En dehors du cas de cession à la banque, les clients ne peuvent disposer de tels avoirs que par demande de chèques ou virement en monnaie originale, au gré de la banque.

9. La banque compare les signatures qui lui sont données avec les spécimens déposés chez elle, mais elle doit décliner toute responsabilité pour le cas où elle ne s'apercevrait pas d'une falsification, pour autant qu'aucune faute grave ne peut lui être imputée; la banque n'est pas tenue de procéder à un contrôle plus étendu.

10. Tous les rapports juridiques entre les clients et la banque sont soumis au droit suisse. – Le lieu d'exécution et le for judiciaire pour tout ce qui concerne le compte sont, au choix de la banque, soit le domicile du siège ou de la succursale où le compte est tenu, soit celui du titulaire du compte.

Union de Banques Suisses

An / à

Schweizerische Bankgesellschaft
Union de Banques Suisses

ZOLLIKON

MR. MAURICE ROWDON AND/OR
MRS. ANNETTE ROWDON

Konto / Compte

* 936.151.01 N

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Währung / Monnaie FRANKEN

Rubr.

per 31. DEZ. 1965

Wir bitten, dieses Formular unter Verwendung des beiliegenden Umschlages unterzeichnet an uns zurückzusenden und es nicht für andere Mitteilungen zu benützen.

Prière de nous retourner le plus vite possible, au moyen de l'enveloppe ci-jointe, la présente formule dûment signée. Cette formule ne devra pas être utilisé pour d'autres communications.

Richtigbefundanzeige
Accusé de bien-trouvé

Den Auszug meiner/unserer Rechnung, abschliessend mit dem untengenannten Saldo, habe(n) ich/wir geprüft und richtig befunden. Von Ihren allgemeinen Bestimmungen für den Kontokorrentverkehr habe(n) ich/wir in zustimmendem Sinne Kenntnis genommen.

J'ai/nous avons examiné et trouvé exact le relevé de mon/notre compte chez vous, arrêté avec le solde indiqué ci-dessous. J'ai/nous avons pris bonne note de vos conditions générales pour les comptes courants et me déclare/nous déclarons d'accord avec elles.

Datum / Date .....

Unterschrift / Signature .....

Datum / Date T/J	M	J/A	Abschluss / Bouclement	Valeur T/J	M	zu meinen/unseren Lasten à mon/notre débit	zu meinen/unseren Gunsten à mon/notre crédit	Das Total der Abschlussposten erscheint in neuer Rechnung. Total des postes du bouclement figurant à compte nouveau.
31	12	5	UEBERTRAG				340.80	
31	12	5	PORTI UND SPESEN	31	12	13.60		
			TOTAL			13.60	340.80	13.60
			Saldo / Solde				327.20	

9771 N 10.65

Telephone: GERRARD 7888
Telegrams: HIGHLIT, WESDO, LONDON
Cables: HIGHLIT, LONDON

DAVID HIGHAM ASSOCIATES Ltd.

Authors' Agents
76, DEAN STREET, SOHO
LONDON, W.1.

DIRECTORS:
DAVID HIGHAM Managing
JEAN LEROY
MONICA PRESTON
DAVID BOLT
SHEILA WATSON

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome,
Italy.

20th December 1965

Dear Mr. Rowdon,

The sum of £10.9s.3d. (less charges) has been Mail Transferred to: UNION BANK OF SWITZERLAND, Bergstrasse 19, Zollikon, Zurich, Switzerland.

~~We have pleasure in enclosing herewith our cheque value forwarding to your bankers~~ representing the amount due to you in accordance with the undermentioned statement.

If any details do not agree with your records, we should be glad if you would notify us immediately.

		£.	s.	d.	£.	s.	d.
Received from: VICTOR GOLLANCZ LTD.,							
Royalties to 25th March 1965 re:							
"A ROMAN STREET"		2.	3.	1.			
"ITALIAN SKETCHES"		1.	0.	11.			
		3.	4.	0.			
Less 10% commission		-.	6.	5.			
		2.	17.	7			
Less tax @ 8s.3d. in the £. on Home Sales of £1.14s.0d.		-.	14.	2.	2.	3.	5.
HOME JOURNAL	Rands						
First South African serial rights re:							
"MIRIAM AND THE ROAD TO AREZZO"	22.00						
Less 10% retained by Foreign Associate	2.20						
	19.80 =	9.	16.	9.			
Less 9% commission		-.	19.	8.	8.	17.	1.
					11.	0.	6.
Less cost of Cable sent to Italy on 2nd August 1965					-.	11.	3.
					10.	9.	3.

Yours very truly,

Monica Preston

Secretary.

MP/KB encs.

DAVID HIGHAM ASSOCIATES Ltd.
Formerly
PEARN, POLLINGER & HIGHAM, Ltd.
Authors' Agents
76 DEAN STREET, SOHO,
LONDON, W.1

Telephone : GERRARD 7888
Telegrams : ~~HIPOL,~~ HIGHLIT WESDO, LONDON.
Cables : ~~HIPOL,~~ HIGHLIT LONDON.

DIRECTORS:
DAVID HIGHAM } *Managing*
~~LAURENCE POLLINGER~~ }
JEAN LEROY
~~GERALD POLLINGER~~
MONICA PRESTON
David Bolt
Sheila Watson

20th December 1965

I hereby certify that I have deducted the sum of 14s.2d. being the Income Tax at 8s.3d. in the pound on £1.14s.0d in respect of Maurice Rowdon, Esq.,
Via Giulia 102,
Rome, Italy.

under Section 25 of the Finance Act, 1927, and will account for it to the Commissioners of Inland Revenue, under Rule 21 of the General Rules.

MP/KB

Monica Preston
Secretary.

R.142

VICTOR GOLLANCZ, LTD.

14 HENRIETTA STREET, COVENT GARDEN, LONDON, W.C.2 25th July, 1965.

TELEPHONE: TEMPLE BAR 2006 TELEGRAMS: "VIGOLLAN, RAND, LONDON"

ROYALTY STATEMENT FOR HALF-YEAR ENDED 25th March, 1965.

David Higham Associates Ltd.

TITLE OF BOOK A ROMAN STREET AUTHOR Maurice Rowdon.

DATE OF PUBLICATION 13.2.64

PRICE	NUMBER SOLD	DESCRIPTION OF SALES	RATE OF ROYALTY								
21/-	11	HOME	10 % ON 21/-						1	3	1
	4	OVERSEAS	10 % ON 21/-							8	5
		HOME	% ON								
		OVERSEAS	% ON								
	11	COLONIAL & EXPORT	5 % ON 21/-							11	7
		SPECIAL OVERSEAS	% OF								

7½ DLHA
2½ Obes

DEDUCTIONS

ADVANCE

EXCESS CORRECTIONS

INCOME TAX @ IN £ ON

UNEARNED BALANCE BROUGHT FORWARD FROM PREVIOUS ACCOUNT

UNEARNED BALANCE CARRIED FORWARD

TOTAL ROYALTIES DUE £ 2 3 1

CARD

E. & O. E.

VICTOR GOLLANCZ, LTD.

14 HENRIETTA STREET, COVENT GARDEN, LONDON, W.C.2
TELEPHONE: TEMPLE BAR 2006 TELEGRAMS: "VIGOLLAN, RAND, LONDON"

25th July, 1965.

ROYALTY STATEMENT FOR HALF-YEAR ENDED 25th March, 1965.

David Higham Associates Ltd.,

TITLE OF BOOK ITALIAN SKETCHES AUTHOR Maurice Rowden

DATE OF PUBLICATION 13.6.63

PRICE	NUMBER SOLD	DESCRIPTION OF SALES	RATE OF ROYALTY		
21/-	7	HOME	10 % ON 21/-	14	8
	2	OVERSEAS	10 % ON 21/-	4	2
		HOME	% ON		
		OVERSEAS	% ON		
	2	COLONIAL & EXPORT	5 % ON 21/-	2	1
		SPECIAL OVERSEAS	% OF		

DEDUCTIONS

ADVANCE

EXCESS CORRECTIONS

INCOME TAX @ IN £ ON

UNEARNED BALANCE BROUGHT FORWARD FROM PREVIOUS ACCOUNT

UNEARNED BALANCE CARRIED FORWARD

TOTAL ROYALTIES DUE £ 1 - 11

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BARCLAYS BANK LIMITED

BROMPTON ROAD BRANCH
137 BROMPTON ROAD, LONDON, S.W.3
TELEPHONE: KENSINGTON 0131 (2 LINES) AND 3217 (2 LINES)

RMA/BH

29th December, 1965.

M.S. Rowdon, Esq.,
Via Giulia 102,
Rome,
Italy.

Dear Mr. Rowdon,

I notice there is still a small overdraft on your Joint Account which has been outstanding for some little time, and feel I should perhaps write to you in this matter just in case funds you could possibly have remitted from abroad might have gone astray.

The overdraft at the present time is £48.6s.10d., and I shall be glad if you will kindly let me know when funds by way of adjustment can be expected.

Yours sincerely,

ASSISTANT MANAGER.

Herrn

Dianne Bowden

Via Giulia 102

Roma

Italien

WILL QUADFLIEG

Hamburg 39

Alsterufer 43

6. 12. 65

WILL QUADFLIEG

Liber Maurice Rondon!
Herzlichen Dank für Ihren
Brief vom 30.11. Jetzt würde
ich Ihr Stück lesen, nun
sie es mir zurücksenden kann
wollen. Ich freue mich,
dass Ihnette Skulpturen
macht - und damit
Erfolg hat. Bitte grüssen
Sie sie von mir. - Im
September war ich mit
meiner Frau in Rom.
Schade, dass wir Ihre Adresse
nicht wussten!
Herzlich Ihre
Ihr Will Quadflieg

THE TIMES

1785

THE TIMES PUBLISHING COMPANY, LIMITED
PRINTING HOUSE SQUARE
LONDON, E.C.4
TELEPHONE: CENTRAL 2000

Ref. H/W/AAT
S/c. Overdues (April)

December 29, 1965

Mr. Maurice Rowdon,
La Lastra,
San Giminago (Siena)
Italy.

Dear Sir,

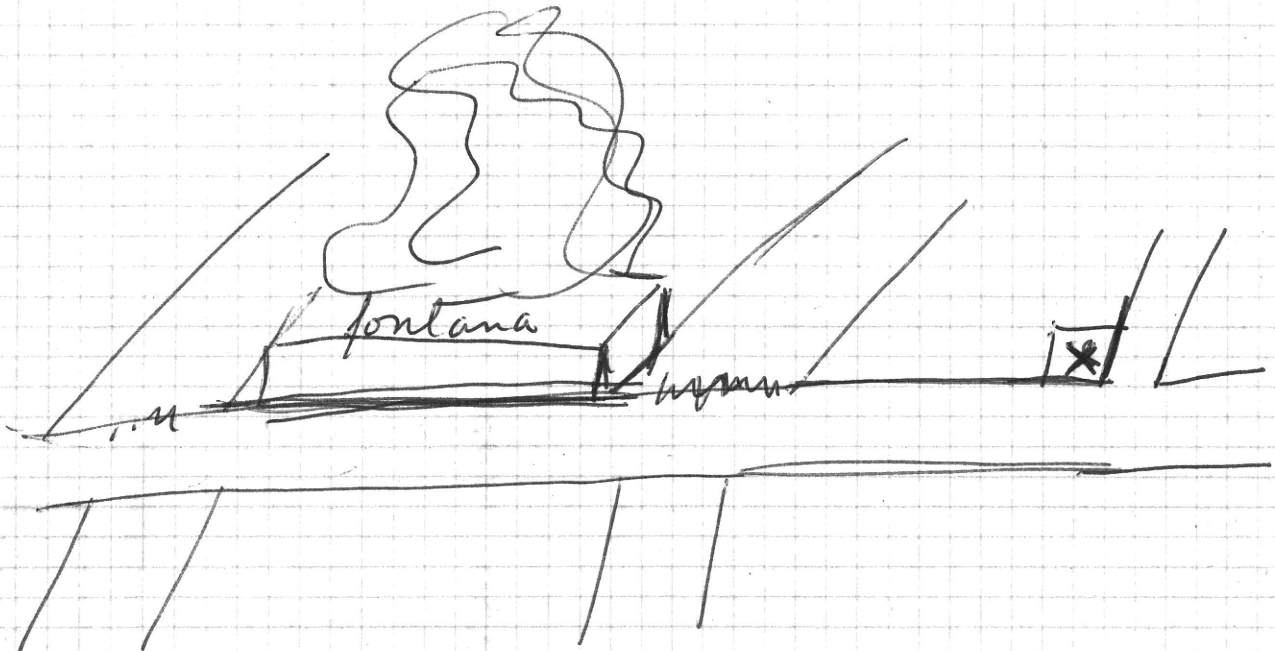
We are in receipt of your letter dated December 12, 1965 in respect of the account rendered you for the sum of £3.5.0. for the insertion of your advertisement "Small House etc.," which appeared in The Times.

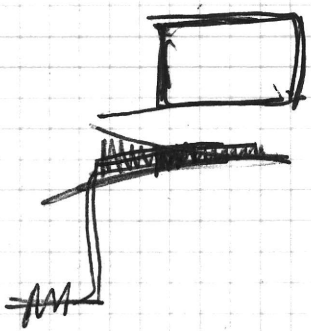
We much regret that this was sent in error as on investigation, we find that your advertisement was duplicated by inserting on July 6 and 26, thus causing us to make our claim.

We would therefore confirm that the account is clear and would ask you to accept our apologies for any inconvenience caused you.

Yours faithfully,

Office Manager,
Advertisement Accounts Department.

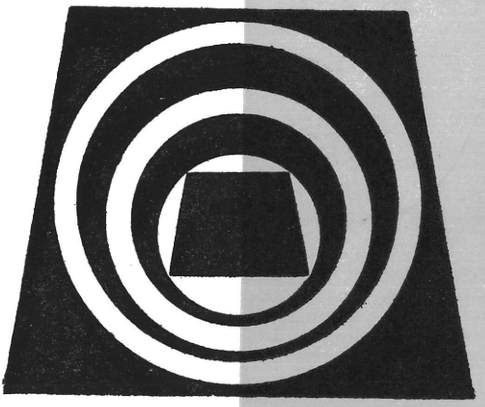

fontana



Assisi – con catene
Perugia

–O

VICTORIA THEATRE



PLAYBILL

1965
November December
January
1966

PYGMALION

Professor Higgins and Eliza Doolittle have recently become two of the most popular and familiar characters in fiction. So popular, in fact, that many people forget that they originated in Shaw's *Pygmalion*, which is among the most delightful classics of any age. Brought back into the repertoire for an extra and final week, the story of Eliza's shocking graduation from rags to riches has rightly become a firm favourite.

MATA HARI

Michael Stott has written what amounts to a life story of the world's most fascinating woman — Mata Hari. A variety of disguises helps an enormous cast of spies and diplomats to follow in the wake of her exotic career: from fan dancer to the most famously ineffective secret agent of all time, and on to her sad fate in front of a firing squad. This play is a tragi-comic account of her life and, as you would expect, this exciting subject deserves (and gets) a rich, fast moving treatment, spiced with music and dancing.

TARTUFFE

The final version of Molière's comedy *Tartuffe* or *The Imposter* was partially censored so that religious fanatics should not be offended. Tartuffe is a supreme hypocrite, a wolf in sheep's clothing, who neatly cloaks his raging lechery with a mass of pious pretensions, till his gullible patron, ludicrously closeted under a table, has his eyes opened just in time. For our production we have finally chosen an accurate and delightful translation by the American poet, Richard Wilbur.

A CHRISTMAS CAROL

A Christmas play for children

All those children who enjoyed *Pinocchio*, *A Sleeping Beauty*, and *The Three Musketeers*, will be looking forward to this year's Christmas play with keen anticipation, and Brian Way will certainly not let them down. This year he has chosen to adapt Dickens' immortal Christmas story. Although *A Christmas Carol* is specially intended for children from 8 to 15, older people with young hearts cannot fail to enjoy this enchanting entertainment.

15 NOVEMBER to 15 JANUARY

Monday to Friday at 7.30; Saturday 5 and 8

Monday - Saturday 15 - 20 November	■ PYGMALION
Tuesday - Saturday 23 - 27 November	✢ MATA HARI
Monday - Saturday 29 Nov - 4 Dec	⁘ TARTUFFE
Monday - Saturday 6 - 11 December	⁘ MATA HARI

Special times for Children's Christmas Play
A CHRISTMAS CAROL by Brian Way
14 DECEMBER to 15 JANUARY

Tues December 14	✢ 2.30 No evening perf.
Wed December 15	2.30 No evening perf.
Thur December 16	2.30 and 7.30
Fri December 17	2.30 and 7.30
Sat December 18	2.30 and 7.30
Mon December 20	2.30 No evening perf.
Tues December 21	2.30 No evening perf.
Wed December 22	2.30 No evening perf.
Thur December 23	2.30 and 7.30
Fri December 24 Christmas Eve	No performances
Sat December 25 Christmas Day	No performances
Mon December 27	2.30 No evening perf.
Tues December 28	2.30 No evening perf.
Wed December 29	2.30 No evening perf.
Thur December 30	2.30 and 7.30
Fri December 31	2.30 and 7.30
Sat January 1	2.30 and 7.30
Mon January 3	2.30 No evening perf.
Tues January 4	2.30 No evening perf.
Wed January 5	2.30 No evening perf.
Thur January 6	2.30 and 7.30
Fri January 7	2.30 and 7.30
Sat January 8	2.30 and 7.30
Mon January 10	■ 2.30 No evening perf.
Tues January 11	2.30 No evening perf.
Wed January 12	2.30 No evening perf.
Thur January 13	2.30 and 7.30
Fri January 14	2.30 and 7.30
Sat January 15	2.30 and 7.30

✢ *First week*
⁘ *Second week*
■ *Last week*

Victoria Theatre

Hartshill Road, Stoke-on-Trent
Theatre Director: Peter Cheeseman
Assistant Director: Jonathan Dudley
Phones: Ticket Office Newcastle Staffs 65962
Administration Newcastle Staffs 68644

TICKETS

Ticket office — phone Newcastle Staffs 65962 — open 10.15 a.m. to 8 p.m. daily. Tickets also from Travel Bureau at LEWIS'S, and SHERWIN & SONS, Hanley. Also from WAYTE BROS. LTD., Stoke.

PRICES

3/6 and 6/-
Reductions available from the theatre only: young people under 18 and full-time students 3/-, old age pensioners 2/-. Parties of 8 or more may buy 6/- tickets for 4/-.

SEATING ARRANGEMENTS

Seats are steeply tiered and are all very near the actors so the view is good from all parts. Your ticket guarantees you a seat, but no particular places are reserved. Please arrive in good time if you wish to ensure a group of seats together. The front row and one back row are sold at 3/6. The rest at 6/- or reductions as shown under *PRICES*.

COFFEE BAR

The theatre coffee bar, serving coffee, soft drinks, sandwiches and cakes, is open before and after the performance, as well as during the intervals.

ARTS COUNCIL TRAVEL SUBSIDIES

Party organisers should ask for details when booking.

PLEASE NOTE

Telephone

A new telephone line has now been installed in the General Office. This will leave the Ticket Office line (65962) quite free for your telephone bookings. We would like to point out that all tickets booked by phone MUST be collected a quarter of an hour before the performance on week days, and by 7.30 p.m. for the 8 p.m. performance on Saturday night. Tickets not collected may be sold.

Students and Young People

Some evidence of students' status (Students' Union card or bus pass) must be presented at the Ticket Office by students buying 3/- tickets.

Party Bookings

All party bookings must be confirmed in writing. The Ticket Office will NOT reserve seats for parties until written confirmation is received. Party organisers should arrange to pay for tickets before the day of the performance.

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square, London, S.W.1

TELEPHONE: WHITEHALL 9737 *TELEGRAMS: AMEC, LONDON, S.W.1*

CHAIRMAN: THE LORD GOODMAN
SECRETARY-GENERAL: NIGEL J. ABERCROMBIE

18th November, 1965.

Dear Mr. Rowdon,

Thank you for both your letter of 9th and 12th November. I note what you now say, and will only send out initially ESKIMO TRANCE, THE MECHANICAL SAW and THE REGULATOR.

I will keep MAN CALLED APOLLO for the moment, and I am most grateful for the brief synopsis of this play and the three other earlier ones which will be valuable. Incidentally, I have received to date two copies of ESKIMO TRANCE from Stoke, one copy of THE REGULATOR from Margery Vosper and one copy each of THE MECHANICAL SAW and MAN CALLED APOLLO from you in Italy.

Thank you too for the background information for which I asked. This is just what I wanted and once I have the other script copies we can go ahead.

Best wishes.

Yours sincerely,

Dennis Andrews
Assistant Drama Director

Maurice Rowdon, Esq.,
Via Giula 102,
Rome.

Via Giulia 102,
Rome, Italy.
Deeember 10th 1965.

Dear Margery,

Many thanks for yours. I hear from Stoke that you have got the Arts council guarantee from them, they are still reeling from you apparently. Everybody seems at everybody's throat this year, which is perfectly all right as it was written for everybody to see in the constellation, so they say. Even de Gaullesaid, we're going to see some fun this year.

Partly this letter is to stop you sending me any money if you were thinking of doing so, at least until we've talked. I imagine you will have to put me down as domiciled abroad, that being what I am, and this means my losing a third in tax right away, at source. Unless you can send me the money as an Adxvance on Overseas Earnings (Collins have been doing this for me, and it comes tax free) I would leave the money with you for the time being. Overseas Earnings might be implied in my contract with the Victoria, Stoke on Trent, but I don't remember and I can't get at my files at the moment because of decorators.

Do you have any further copies of ESKIMO TRANCE? Long ago Will Quadflieg (I don't know if you are up in German theatre but I suppose one would say he is their Gielgud) asked me if I would ever write a part he could do in Hamburg. And he writes now that he would like to see this play. I can't decipher his home address so if you are agreeable would you send it to

Herrn Wil Quadflieg
Schauspielhaus,
HAMBURG,

Don't you think we should try to interest David Scase at Liverpool in another play of mine? I'm reluctant to let them stand still. I was thinking perhaps of the ELAINE I told you about, which Christopher Mann tried so hard to place (in town only). It is x very much a naturalistic play, a woman of 45 sets on her nephew of 21 believe it or not, without being risque, which Scase thought MECHANICAL SAW was. It is a very teapotty sort of play if you see what I mean, and I wondered if you think it up his street, which will mean me sedning you the one copy. Of course, after Christams. I mean, if they do <u>all</u> my plays at Stoke it's going to take 5 years before I draw up to what I'm writing now.

Of course I should remind you here (as I think I did the sending) that Scase seemed very nearly to want to do MECH SAW but thought he couldn't get it past his own board or even his own conscience.

Fischer Verlag did buy this one (ELAINE) long ago. Stefanie's predecessor, a very man of the theatre who smoked cigars all the time and wore tartan shirts, did the buying, and was interesting some of the managements in it when he was swept out of his job for conducting orgies on the top floor after office hours. The play was translated by a Swiss lady who had translated a book of mine, and it was considered bad and was then re-done entirely by one of the best chaps in Germany. Maria Becker read it in the English and said she would do it at the Zurich schauspielhaus and would expect exclusive and first performance rights. These were then denied, how or why I'm not clear, but I woke up to find they had been, and that I had lost a friend (the finest actress in the German speaking world to my mind). There the play remained, exquisitely translated, published and unperformed.

And that is my Christmas tale, Margery. All the best to you and very merry Christmas,

Yours,

Maurice

P.S. By the way, if you wanted to write to Dr. Ronte in Bochum (I'm so sorry, I don't remember if that is really his name, I'm quite upside down at the moment) to limit the time of their reading it, as a sort of option, please do. I mean, perhaps an enquiry after Christmas, to show we respect ourselves. I should point out that he isn't in the theatre but the sort of cultural chief of the city, who wields all the money, and he is passing the script on to the theatre.

ESKIMO TRANCE.

THE TIMES
1785

THE TIMES PUBLISHING COMPANY, LIMITED
PRINTING HOUSE SQUARE
LONDON, E.C.4
TELEPHONE: CENTRAL 2000

Please quote:
R12/MC/JLK

December 23,1965.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome,
Italy.

Dear Sir,

We thank you for your letter of December 10, and have now traced the original PERSONAL column advertisement "Small house..", which was published in our issue of July 6.

Upon investigation, we find that we could not find this from your second letter dated July 16, as you commenced the announcement "Wanted...", instead of "Small house...", and we trace advertisements by the first word.

However, in the circumstances we will make no charge for the second insertion.

Yours faithfully,

M. Conway

OFFICE MANAGER
Advertising Department.

Victoria Theatre

Hartshill Road Stoke-on-Trent Staffordshire

phone Newcastle Staffs 65962 tickets only

administration phone Newcastle Staffs 68644

Director Peter Cheeseman

Studio Theatre Limited

Directors

Jack Clark
Stephen Garrett ARIBA
Neville Hunnings
Stephen Joseph
Hon. Antony Lyttelton
d'Arcy Orders FCA
Gwynneth Thurburn OBE

Patrons

Miss Margaret Rawlings
Dr. H. M. Taylor CBE TD FSA
Sir George Wade MC

Maurice Rowdon, Esq.,
Via Giulia 102, Rome.

PLwr/MR
23 December 1965

Dear Maurice,

Thanks for your letter which the Christmas mail has delayed till now. I didn't realise you had rows like that with Margey - sounds very exciting. Our row as you suspected was very mild and charming and all fizzled out once we had paid up. In the end, writers and theatres can do without agents, not the other way round. We had a similar row with Peggy Ramsdy over the subsidy payment - I suppose they aren't used to the scheme yet.

11.30 p.m. and trying to get clear before we retire for Christmas. Everybody else has set off in fast cars for London. The theatre is marvellously quiet and peaceful. Have a gentle, drunken, well-fed Christmas.

Love to you both,

Pwr

MARGERY VOSPER LTD.

(Authors' Representatives)

53A, SHAFTESBURY AVENUE, LONDON W.I.

Telegrams : Margevos, Lesquare, London

Telephone : **GER. 5106**

Cables : Margevos, London

Directors : MARGERY VOSPER
ELYNE POLLARD
VERA HANDFORD
(Secretary)

8th November, 1965.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome.

Dear Maurice,

Sorry not to have answered your note of October 21st before but I have been trying to chase up a copy of MECHANICAL SAW to send to the Arts Council. As you know one copy was with Peter Cheeseman and the other with the Questors Theatre. They said they returned it to us but there is no trace of their letter or of its coming back. They think now that they may have returned it to you. Could you let us know if this is the case or if you have another copy you could let us have. We have sent the Arts Council THE REGULATOR.

Yours,

Margery

IMPORTANT—*Although every care is taken the company cannot hold itself responsible for the loss of MSS. by fire or any other cause during the ordinary course of business.*

Via Giulia 102,
Rome, Italy.
May 11th 1966.

Dear Sir,

I wonder if you would very kindly provide me with a Letter of Guarantee addressed to Whomever It May Concern, guaranteeing that I will not sell my car in Italy. The Italian Foreign Office is preparing an EE (foreign export) licence plate for me as it does for those British Embassy officials not classed as diplomatic personnel. The letter I require should be precisely of the formula used in their case, for forwarding to the Italian Foreign Office.

The EE licence plate is also given, as you may know, to English writers and journalists for whom the British Embassy has made application. This is the category under which application has been made for me. I have asked the Embassy here in Rome to write to you confirming this.

I am on commission and under contract to the publishers Messrs Collins Ltd., St. James's Place, London, for the production of one of their Companion Guides to Italy, and the new licence plate is intended to facilitate this work. My agent, with power to negotiate rights and handle monies, is David Higham Associates Ltd., 76 Dean Street, W.C.1., and Mr David Bolt will answer any enquiries there for me.

My car is a Fiat 1500 L . At present it has the licence plate 240-Z-6344. The engine number is 161 655, and the chassis number is 129-118 009. In case it is relevant my passport is numbered C. 80071 and was issued in Florence 25th September 1956 and renewed in Rome 24th September 1961. I am already fully accredited at the Italian Foreign Office as a foreign journalist.

Yours sincerely,

Maurice Rowdon.

① Antinori.

→ ② Insurance Office

③ British Embassy: please send confirming letter to Barclays Bank 137 Brompton Road S.W.3.

Old Greenwich
Connecticut,
Box 777.
U.S.A.

Telephone: GERRARD 7888.
Telegrams: HIGHLIT, WESDO, LONDON,
Cables: HIGHLIT, LONDON-W1

DAVID HIGHAM ASSOCIATES, Ltd.
Authors' Agents.
76, DEAN STREET, SOHO,
LONDON, W.1.

DIRECTORS:
DAVID HIGHAM *Managing*
JEAN LEROY
DAVID BOLT
SHEILA WATSON
A. J. CROUCH
Accountant & Secretary

25th March, 1966.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome,
Italy.

Dear Maurice:

I sent a sharpish note off to Collins this morning, but that's irritating of them - and actually a bit unlike Collins I'd have said. But there you are, let's see what they say now.

I do agree that Alexander Fullerton is an excellent editor - we discussed all that of course at the time, but alas he's no longer with Peter Davies, but with Hutchinson in charge of their paperback series, where he can't be much help to us in this particular case. I could go back to the present editorial director there, but I don't think that's what you mean, is it?

AFTERWARDS was declined by Heinemann. I then went back to Gollancz again without success and am now trying The Bodley Head. I don't think Chapman & Hall came close enough to make a second try there worthwhile, Maurice. But there are plenty of publishers we haven't tried.

All for now.

Yours,

David.

DLB/PBD

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

Telephone: GERRARD 7888.
Telegrams: HIGHLIT, WESDO. LONDON.
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DAVID HIGHAM ASSOCIATES, Ltd.
Authors' Agents.
76, DEAN STREET, SOHO,
LONDON, W.1.

DIRECTORS:
DAVID HIGHAM Managing
JEAN LEROY
~~MONICA PRESTON~~
DAVID BOLT
SHEILA WATSON

12th January, 1966.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome, Italy.

Dear Maurice,

AFTERWARDS

I see your point, but don't know that I altogether agree with it. The trouble is, that one publishers' meat is anothers' poison, and I certainly wouldn't recommend paying too much attention to the remarks of a particular publisher unless he's going to commit himself to publishing a revised version or at the very least express a strong interest in doing so. If length were the trouble a publisher would generally be prepared to draw up a contract subject to the author's cutting. We do this all the time. If you yourself feel dissatisfied and want to make alterations then that's another matter. At present it's with Chapman & Hall, having been declined by Eyre & Spottiswoode and Hamish Hamilton.

Here's the score on the other books:-

LETTER FROM SIENA:- Gollancz(twice), Bodley Head, Hutchinson, Macmillan, Methuen, Cape, Hodder, Chapman & Hall, Barker, Collins and Faber.

WAITING FOR MELLI:- Gollancz, Secker, Hutchinson, Joseph, Gollancz(2nd) Cresset Press, Faber and Longmans.

TALES AND TRAVELS:- Gollancz.

JANET:- Gollancz, Eyre & Spottiswoode, Hodder, Longmans, Hamilton, Hart-Davis, Joseph, MacGibbon, Chatto, Peter Davies, Collins and Faber.

NIGHT OF THE ECLIPSE:- Heinemann, Chatto, Faber, Collins, Cape, Secker, Bodley Head, Andre Deutsch, Eyre & Spottiswoode, Peter Davies, Hutchinson, Hodder and Gollancz.

I made a firm note that AFTERWARDS is not to go to Cape or Bodley Head. But I'd love to know why.

Yours,

David.

DLB/FT

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

Dear David,

Thank you for your of the — ~~I found~~ ~~your list of rejections useful: there is one point~~ I see your point about AFTERWARDS: No, I emphatically don't want to alter it — don't want to see it — ~~[illegible]~~ ~~anyway~~ unless there is a definite shared reaction from the publishers so far, which you say is impossible anyway. So matters remain as they were.

I found your list of rejections useful: I have one query — some months ago you asked me would I like you to try ~~the~~ my old firms Heinemann & Chatto & Windus. I said I was interested, though I had no great hopes of Chatto & Windus and still don't think ~~(from exp~~ ~~evidence as well~~ that they are for me. However, I see that Heinemann was not after all approached: that is to say, they have seen no work of mine for many years. There is a mistake in your list, by the way: Heinemann never did see NIGHT OF THE ECLIPSE; it was the very first version, called THE PUBLIC ISLANDS, that made James Michie bring up his morning tea. Please note that I am not suggesting you take my books to

Heinemann: after all, you may have approached them and found no receptive mood, or think them unsuitable these days. But I just wanted to point that out, & ask you the situation on that.

TALES AND TRAVELS (short stories): is there any point in submitting this? are the difficulties of placing any collection of short stories too great? ~~Noticed Angus & Robertson published a collection of [illegible] stories some time ago~~

I should have sent ~~to~~ my Arts Council letter to your home address as I hope for your private support in this ~~idea~~ scheme — in conversations.

There is a letter to you — in rough — which has been on my desk for weeks, and I shall type it some time. You certainly led me a bell of a dance with Adam. More anon, privately.

Yours,

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
Lady Faber, Charles Monteith, Alan Pringle, David Bland, Peter Crawley

FABER AND FABER LTD
PUBLISHERS
24 Russell Square, London WC1
Fabbaf London W.C.1. Museum 9543

PFduS/BB

28th March, 1966

Mr. Maurice Rowdon,
Via Giulia 102,
Rome,
Italy.

Dear Mr. Rowdon,

Very many thanks for your letter of March 21st. It is a little difficult to know how to reply, except to say that of course we shall be glad to consider any manuscript that you send to us. Perhaps you would send it to me personally and I will make sure that it gets proper consideration without delay. It might be helpful if you could let me have at the same time a brief outline of your publishing history, so to speak, in order that we may have the full picture. Are you quite free of options and other obligations? I think we would also need to know who your agents are, though of course we would not get into touch with them without consulting you first.

We are always anxious to publish good books in which we feel confident, but obviously I cannot reply in general terms and any decision must be related to a particular manuscript.

I look forward to hearing from you again and we will certainly do our best, though I am sure you will understand that I cannot make any kind of commitment at the moment.

With kind regards,

Yours sincerely,

Peter du Sautoy

Victoria Theatre

Hartshill Road Stoke-on-Trent Staffordshire
phones administration Newcastle Staffs 68644
ticket office Newcastle Staffs 65962

Director Peter Cheeseman

Studio Theatre Limited
Directors
Jack Clark
Stephen Garrett ARIBA
Neville Hunnings
Stephen Joseph
Hon. Antony Lyttelton
d'Arcy Orders FCA
Gwynneth Thurburn OBE
Patrons
Miss Margaret Rawlings
Dr. H. M. Taylor CBE TD FSA
Sir George Wade MC

Maurice Rowdon Esq.,
Via Giulia 102,
ROME.

PL:wr/MR
28th March 1966

Dear Maurice,

I feel I owe you a lot of letters but the number of crises we have been involved in has continued, the latest one has been a particularly virulent form of flu which knocked us all on our backs for a fortnight, in fact we still feel very weak from it - it may be MATA HARI who has caused this upset as you say, but I am sure a lot of people would put it down to MACBETH. Most actors, you know, won't even mention his name and refer to him as "The Scottish Gentleman", he is very renowned for causing trouble. Anyway the long and short of it is that in the end Peter was unable to read any of the plays I had short-listed - that is the new plays - and you may have noticed that our last playlist only included two plays on it instead of the normal three for this reason, Sometime during the next fortnight he really has to get down and read a whole lot of new plays otherwise the next leaflet printing will be on us and we still shalln't know what we are doing, hence MECHANICAL SAW is still unread. Hence our silence on the matter, which I hope hasn't worried you.

Maurice, I don't myself think it is a good idea to do it one at a time as you say. I myself would prefer to have copies of as many plays as you have written. Then I would make a real effort to read them all. Then we would know just which play we would like to put on next. As it is we are only considering one play which does limit our choice. So please if you have any others lying about do send them to us as soon as possible. And don't worry about whether it is comedy or a tragedy or how many characters it has or whether you think we can cast it, it is surprising what we can do when we want to.

Continued.....

Is the play you sent to Michael Codron a new one ? Don't forget that we want to do your plays. Other Managements are starting from scratch as it were. I've heard anyway that Michael Codron has not had much success lately and is going a bit carefully. If there is a great play you've written which isn't a comedy we'll just do it later in the season. I think the next new play we do after UNCLE VANYA has to be a comedy though.

A SMASHING DAY has closed in London as we expected it would and Bob and Khrish are now out of work. Peter went down to London and saw the production which he said was an utter shambles. Apparently the producer fell ill half way through and Brian Epstein decided he could produce it himself. Hence the shambles.

About Pirandello. We really must do one of his plays one day. We have already a huge stack of translations of his work doneby an old friend of ours whom you may have heard of, Frederick May. So I don't suppose there is a great deal of point in your re-translating just at the moment. But it certainly is a thing to talk to Peter about at some time. I don't know how good Frederick's translations are.

Peter Terson hasn't written four novels as far as I know. He has written dozens of plays and recently he did some biographical fragments about his childhood in Newcastle-on-Tyne. But nothing he has ever written has been published apart from one or two newspaper articles.

We only heard of the Arts Councils decision in an un-official way so don't know exactly why they made the decision they did. We do gather that after a period of doling out bursaries generously they have clamped down. All the same we were very sad to hear of their decision and do hope you aren't desperately disappointed about it. However, the fact that they have asked to see later work does sound a bit helpful.

For the record, we now have three or four copies of MECHANICAL SAW sent to us from the Arts Council from yourself and from Margery. We have sent to Margery Vosper ten scripts of ESKIMO TRANCE which is just about all the spare scripts there are at the moment. We originally sent two to the Arts Council, one to the Lord Chamberlain, one to the Foyle Trust etc. etc., and of course some were used up in production irretrievably.

Continued...

I have explained this to Margery Vosper so that she knows she has most of the extant copies. I do hope she doesn't lose them. But we obviously can't hang on to them ourselves and risk you losing the second production.

Kate has settled down at school much better now and has stopped thumping people. She even seems to be enjoying school and is doing marvellous collages and other works of art. Let us know how you both are and we hope we shall see you soon. In any case I hope I shall be able to write to you again shortly about MECHANICAL SAW. Love from us all.

Joyce.

Telephone: GERRARD 7888.
Telegrams: HIGHLIT, WESDO, LONDON.
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28th March, 1966.

Maurice Rowdon, Esq.,
Via Guilia 102,
Rome,
Italy.

Dear Maurice,

..... than never, as they say, here is the Collins letter we asked for, sent for some strange reason to me.

Yours,

David.

DLB/FT
Enc.

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

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square, London, S.W.1

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CHAIRMAN: THE LORD GOODMAN

SECRETARY-GENERAL: NIGEL J. ABERCROMBIE

24th January 1966

Dear Mr. Rowden,

Thank you very much for your letter of 12th January with your interesting views and comments about the publishing situation. We have not yet embarked on detailed plans of programme for the Literature Panel and we shall certainly give grateful consideration to the suggestions you make for which I am indeed very much obliged. We have had informal discussions covering the proposal you have in mind. However, it presents difficulties, and nor were we entirely convinced from what we had heard that there is a real problem about "getting into print". But these are all matters we shall examine in greater detail and I hope the decision we come to, and the actions we ultimately take, will commend themselves to you.

Yours sincerely,

Goodman

PPCM

Maurice Rowden, Esq.,
Via Giulia 102,
Rome.

Telephone: ***GERRARD 7888.***
Telegrams: ***HIGHLIT, WESDO. LONDON,***
Cables: ***HIGHLIT, LONDON.***

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JEAN LEROY
~~*MONICA PRESTON*~~
DAVID BOLT
SHEILA WATSON

24th January, 1966.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome, Italy.

Dear Maurice,

NIGHT OF THE ECLIPSE

It was, of course, you and not we who offered this to Heinemann - or didn't offer it - and I do have a note that it was an unrevised edition they saw. James Michie is, as you probably know, with the Bodley Head, and has been for some time. AFTERWARDS is with Chapman & Hall still, and if they decline I'll try Heinemann.

Honestly no, I don't think there's any point in offering these short stories right now. They are simply that much more difficult to place than novels.

All for the moment.

Yours,

David.

DLB/FT

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LONDON

January 20th 1966

Maurice Rowdon Esq
Via Giulia 102
Rome
Italy

Dear Mr Rowden,

Sir Victor has asked me to thank you for your letter of January 12th. He is frightfully busy at the moment, but hopes to be able to find time soon to read it carefully. He is sure he will be in complete agreement with it.

Yours sincerely

Joanna Goodwin

Joanna Goodwin
Secretary

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38 Lennox Gardens,
S.W.1.

24th January 1966.

Dear Maurice,

I'm fascinated by your letter to the Arts Council. I'm with you in spirit, but suffer from the dichotomy of being author and agent, and see too often the other side of the coin.

I think the idea of a subsidy to publishers, rather than authors, is a good one; except that I'm not sure I know who would be qualified to judge the work involved. In a sense, and among the better publishers, I have the feeling that this is already in operation. But I'll come to that.

Twice over you tilt at windmills, I'm sure - or perhaps it is the same windmill. I mean, Publishers, and Public Schools; neither of which are nearly so bad as they are painted. In the first place, Public Schools surely deserve three cheers from authors everywhere if they inculcate into at least some of their pupils that love of literature which sends them into Publishing, a notoriously unremunerative (though no doubt respectable) field of endeavour. Most of the publishers I know are, perhaps curiously, not only agreeable but on the whole able people. The non-public school few, in the main mid-Europeans, are more successful but generally in publishing for (from your point of view and mine) the wrong reasons: to make money. Sometimes, they do. They make money for authors also. What they don't do, is to do anything at all for authors who have not already established their reputations through the public school publishers. They buy the finished product - and at at good price. They have, as Jesus said, their reward. We, the agents, have ours to be sure. I spend a deal of time steering my more successful authors away from them. But not always.

But what I feel is that the sort of long-lost publisher you mourn is still with us. Which brings me back to my first paragraph. You see the publisher as one who feeds an ever-increasing appetitite for crime, detection (an odd one, that) and sex, in order to make money. I can't offhand think of any publisher who does only that. What

most do, more or less, is to cash in on this appetite to make money, which inter alia allows them to publish works of value but little commercial value, which otherwise they couldn't afford to risk. Perhaps your grants would arrive at this answer by a different route.

What I find curious is your suggestion that, with these grants, publishers might spring up in Manchester or Nottingham. Because these are the very place from which our currently (and commercially) most successful authors spring. A north country accent hasn't been more de rigueur since Priestly. Remember, these are "discovered", or at least chosen, and published by your public school publishers.

But even more, I hesitate to place the blame for the admittedly dreadful state of publishing today. I agree entirely that the wrong sort of books are getting all the limelight; the smallest hint of a genuine talent is hailed as genius...for a week or two. Books are accorded the ephemeral accolade (if you can have an ephemeral accolade) of the pop record, the Top Twenty Books This Week (doornails next week). One can sympathise with the public, of course. If nobody can possibly keep up with This Week's publications, what ever should we do if we were asked to consider the books published over the last century as well? And yet I do believe that good, and worthwhile books are published.

I don't think paperback publishers find the methods of hardcover publishers "laughable". There simply is no comparison. Compare the paperback market with that for, say, Omo or Daz. You imply, you see, that the paperback chaps are somehow better. Commercially yes, because they flog a commercial product. Some don't even read the books they publish. They don't need to. What they rely on is the books' previous success in hardcover, together with the hardcover reviews. Paperbacks aren't reviewed, we know. They are among those who stand on the backs of the public-school boys.

The last twenty years have certainly not been barren of new publishing houses; they have been extremely fruitful. Most have gone bust.

You imply that "the critics" are important, and should (and don't) know the true situation. But most of the critics are among the "pop" boys. Brain reviews Amis and so on, all day long, even into the academic world.

Your most unkind cut is that Gollancz published your books as a purely commercial venture. All I need say to that, is that Victor himself would be deeply hurt by it. And it isn't true. And of course publishers know that authors build reputations slowly - the best ones.

What a publisher can't do more than seldom is to make an actual loss on a book. Obviously. If he breaks even, covering overheads, ~~he~~ and retains his initial faith in the author, he will go on.

Arnold~~x~~ Bennet's saying (new to me) is one of the silliest I've heard for a long time. I can think of nothing worse for an author than to have published (and announce that he has published) thirty books nobody has ever heard of. Far, far better to have published one successful book twenty years ago. Or let us say, a distinguished book.

I despise much criticism. But the critics we must have. Otherwise, who is to say a book is "good"? The author? The publisher? We must have an impartial judge, however ill-informed. Good reviews can do nothing but good, however. Damn an author they never have. All you are really saying is that a publisher may decline a book <u>in spite of</u> previous, favourable, reviews. It is surely absurd to imagine anything more sinister than this. True, "literary" reviews may put off the man in the street; and often do. "Bit above my head", he says. He may be right. Whose fault is that? Wessen Schult?

Howard Spring, <u>the</u> best-selling English novelist at the time of his death got few, and sneering reviews. Remember, reviews are London. Not England, or the English-speaking world. But he was an old hand who broke through ahead of our present problems.

As I see it, the problem is this: there are too many books, first. Out of this vast mass, the public can humanly consider only a tiny percentage. So they have to choose, and be guided. Of course, they choose first their favourites: a yachtsman, books on sailing. In fiction, old favourites. But what of the new ones? There are many, each year, which would appeal to a great number of people - every book has a potential market far vaster than anything it ever reaches. How to reach that market? Advertising is too expensive; it throws the publisher back on those books which will appeal to the <u>mass</u> market. Otherwise it will turn profit into loss. The excellent, free publicity of the Press is limited by News Value - and the mass market again, more often than not. First rate novels are seldom News.

I think we have to wait until the pendulum swings, as it will and must, back to a public appreciation of real values. I must rush.

Yours ever,

David.

BOOKS TO ORDER:

The Diary of a Country Parson —
James Woodforde (O.U.P. 10/6)

Life of Edward Marsh —
Christopher Hassall —

Poetical Works of Rupert Brooke —
ed. by Geoffrey Keynes
(18/—

Ottoline: the early memoirs of
Lady Ottoline Morrell
Faber & Faber (45/-)

An apology from the Committee of Management

MEMBERS whose recent orders were delayed or delivered incomplete deserve an apology, an explanation and an assurance.

First, the Committee very much regrets the difficulties encountered by many members, not only in delivery, but in securing replies to their justifiable enquiries.

Secondly, although the transfer of our cellars and office was a carefully planned operation for which the Society had the assistance of its business consultants, it was the move which was the prime cause of the delays and incomplete orders. The ensuing failures were largely owing to causes which would have been hard to anticipate and avoid.

The main sources of these difficulties were:

(*a*) the delayed opening on October 18th of our bond from which we expected to draw replacement stocks; the opening date was the responsibility of H.M. Customs. As a result, we had to draw our replacement stock for the 600 items on our list from London cellars and bonds (over thirty miles away), each involved in its own Christmas problems;

(*b*) our members' accounts department and records being, for good reasons of staff and equipment, still in London; consequently queries involving the cellars at Stevenage and members' records in London have been difficult and time consuming;

(*c*) willing, but new and inexperienced staff at Stevenage;

(*d*) delays by overseas suppliers in fulfilling orders placed in good time;

(*e*) delays and some misrouting by the railway.

As a result, correspondence from members regarding delays assumed snowball proportions and our staff were unable to give prompt replies.

Finally members may be assured that steps are being taken to ensure that the service to members will be restored to its customary level of efficiency, and further improved as the advantages of our new premises take effect.

JANUARY 1966

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LAU/md

14th December, 1965.

Maurice Rowdon, Esq.,
Via Giulia 102,
ROME.

Dear Mr. Rowdon,

Thank you for your very kind letter of November 26th. Please rest assured that English publishers, including ourselves, are desperately anxious to make money. What happened here, I am afraid, is just one of those things.

To start with, you are on our mailing list and ought to have received our catalogue, but though you may consider this tit for tat, the Italian mail is supposed to go astray at times. Be that as it may, here is our last list - or lists in the plural - of both Barrie & Jenkins titles. The next ones are just in preparation and you will get them.

Above all, I should very much like to reciprocate the sentiments expressed in your letter and should you and/or your wife come to London at any time, Bobby and I will be very pleased to meet you again.

With kindest regards from both of us to both of you, and the best wishes of the season,

I am,

Yours sincerely,

L.A. Ullstein

Encls. (3)

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square, London, S.W.1

TELEPHONE: WHITEHALL 9737 *TELEGRAMS: AMEC, LONDON, S.W.1*

CHAIRMAN: THE LORD GOODMAN

SECRETARY-GENERAL: NIGEL J. ABERCROMBIE

28th January, 1966.

Dear Mr. Rowdon,

I well remember our talk, and I was glad to receive your letter of 13th January. Since then, my Chairman has shown me the letter you wrote to him dated January 12th; and I will see that the suggestions you make are borne in mind when the Literature Panel starts to work out the main lines of its policy. By the beginning of the next financial year we should have a fairly good idea of what we plan to do during the first phase of our work.

Yours sincerely,

Eric W White

Eric W. White
LITERATURE DIRECTOR

Maurice Rowdon, Esq.,
Via Guilia 102,
ROME, ITALY.

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Sir George Wade MC

Maurice Rowdon, Esq.,
Via Giulia 102, Rome.

PLwr/MR
26 January 1966

Dear Maurice,

Peter has asked me to write to you to see if you have any scripts around that the Arts Council haven't got their hands on as it's time we started thinking concretely about which play of yours we are going to put on next.

He is very interested in THE MECHANICAL SAW (inspite of the [illegible] resemblance) and you will remember I sent the copy I had to the Arts Council. Have you got that faint copy you mentioned still?

I read MAN CALLED APOLLO a long time ago and just couldn't think how to write to you about it. What I want to say is so vague and hard to pin down that it really needs talking about, not writing. I enjoyed it enormously, but I think I enjoyed it in the way one enjoys a novel - it was a personal experience - and I think I would have enjoyed it a lot less, might even have been embarrassed, or cynical, or found it whimsical or soppy - if I had experienced it at the same time as a lot of other people. You see what I mean about vagueness - this is nothing I can really pin down, except I felt you, the author, were writing to one person and not to a group. Obviously I can't know how true a feeling this is until it's actually presented on a stage. But does it strike you as a possibility? I mean that you wrote it like that. I felt the ideaof putting songs in would intrude something brash and objective into something fragile and subjective.

I may have misread the whole thing.

However, it does make sense to me that ESKIMO TRANCE may have taught you a great deal about how to handle an audience and that anything you write after it stands a better chance of being a good play(as opposed to a good piece of writing) than something you wrote a while ago. Have you written anything since?

It seems ages since we heard from you. Do hope all goes well.

We have just had, are having, an even worse crisis than when I last wrote. Then Peter had had to take over MATA HARI half way through rehearsals and so lost his three week spell of being able to rest a little and catch up on administration. Then just as he was relaxing after getting the Christmas show on, Brian Epstein decided he would like Krish Banji and Bob Powell to play the music in his West End production of Alan Plater's SMASHING DAY which we did here last spring. Nothing more ludicrous can you imagine - we have highly trained and experienced actors, but he's not interested. We have two boys who play the guitar and mouth organ rather badly as a side-line they did at school together, and the Beatles' manager wants them....

Well Bob had left by then, in the train of Fiona, so he was free, but Krish wasn't, and at first Peter wouldn't let him go on such short notice. But Krish proved so sulky and selfish about it, that in the end it was only sensible for him to be off. This meant we had to get an actor up overnight to rehearse into a large part in THE BIRTHDAY PARTY with only one week to go. Then to rehearse him into Krish's part in TARTUFFE for the following week. And, since Krish was the mainstay of MATA HARI - to cancel the final week of that and write up a show and rehearse it to fit in next. So for a fortnight now Peter has been rehearsing three shows at once, starting at 9.30 a.m. and ending at around 1 a.m. You can imagine what that entails and what life is like. We shall need to carry him away at the end of it all - perhaps we'll give it all up and join you in Rome in the sun - Stoke is foul at the moment - all fog and rain one day, bitter winds the next.

I'm trying to think of some good news to offset the gloom. STAFFORDSHIRE REBELS seemed to be received very well and I am sure has done us a great deal of good generally. We didn't know anybody with a tele which could get B.B.C 2 so took the plunge and got one ourselves. We are now confirmed addicts and sit watching rubbish far into the Sunday nights, unable to switch it off or go for a pee until it finally stops of its own accord and we stagger off to bed.

Love from us all to you both,

Joyce.

Edward Peter

phoney signature indicating failing health

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Maurice Rowdon, Esq.,
Via Giulia 102
Rome
Italy

PLwr.MR
4th January 1966

Dear Maurice

I have been a long time answering your letter of November 8th because I had to take over a production - you may remember we were planning to do MATA HARI in a new adaptation by one of Stephen's senior students, whom he was very keen on; I thought this an exciting idea, and felt that we could get a workmanlike text out of him and improvise and elaborate on the basis of this as there were some good ideas. Jonathan chose the production rather than A CHRISTMAS CAROL; and we went into it with gusto, but the adaptor, Micâhel Stott, re-wrote so fast (he re-wrote the entire play in six hours) and we couldn't make him work any more carefully. Communications broke down; the scripts arrived and were read by a shattered Company already still goose-pimpled with THE STAFFORDSHIRE REBELS.

I went away for my first long-weekend for as long as I can remember and 'phoned Jonathan from a dark Pennine village. He was in despair, so when I came back I had to take over the show and beat it into some sort of shape. It was pretty agonising, and filled in an intervening period of three weeksmbetween TARTUFFE and A CHRISTMAS CAROL which I should have spent getting my breath. The result is that I still feel, at the moment, in a pretty awful state of health, and very much in arrears with correspondence and administrative work. However, this is all excuse.

I went so far as to read your letter to the assembled Company at coffee-break. They all enjoyed it and were very touched by the nice things you said. We were, at the time, rehearsing MATA HARI so your dream of the audience passing through the Theatre and out the other side was rather an appropriate one. I've had your books sitting on my desk for about a month, as well, but haven't been able to get hold of SINS AND WINTER so far - only PERIMETER WEST and HELLEBORE THE CLOWN, so am looking forward to these.

continued on Page -2-

I can never understand how it is that the German actors and Theatres are so rich and their productions so poor. Though I'm aware there is danger in affluence for us, there is a long way we have to go before the money will corrupt us. There is a possibility that the Arts Council may be able to increase our Grant substantially, and I am trying to work out a system by which the actors, when they arrive, are paid pretty spartan wages, so that I don't attract the wrong sort and gradually increased according to simply length of service as well as age. I think this should guard us against some initial dangers, but I don't think affluence is much in sight yet.

Thank you so much for your kind remarks about ESKIMO TRANCE. It was a great experience for all of us, and though, in the end, in performance a little frustrating, it is remembered warmly by us all, the difficulties forgotten - evaporated

I am currently working with three of the actors - when in fact I should be administering: they don't happen to be in THE BIRTHDAY PARTY and I thought this was a good time to get down to this kind of a project - we are discussing rehearsal preparation, improvisation experiment, to try and hammer out some lines of development for the improvement of the quality of our work. This, with Chris. Martin, Ron Daniel and Terence "Stub" Davies. While doing so, we have been looking at the limbering we did for ESKIMO TRANCE, and in fact went through it exactly as we did before the other evening, and were ready to start the play again. I never actually recorded it, and I think that what I must do, before it dies in our minds altogether, is to set up an actual recording session. I am sure the boys would enjoy it. The rest are in THE BIRTHDAY PARTY, which Jonathan is directing while I fob off my nervous breakdown. Otherwise, after the orgies of Christmas, which have nearly taught me how to rest before flinging me back into burning the candle at both ends, I am working with Peter Terson on his next play ALL HONOUR MR. TODD. Peter is moving here on Monday, 3rd January, to stay for his year, and I hope the beginings of a firm artistic colony are being established in the industrial wastes. It will be great to have him here - writers are more stable company than actors. This is not just a bitter or off-hand remark; I feel tremendously that the growth and development of this company and project depends upon a stabilising at directorial level - my level. I think it is a burden I simply cannot sustain on my own, indefinitely, as it really is exhausting, and the constant erosion of effort by changes of company and changes of staff at certain levels wastes away so much constructive work. My hope is, too, for instance, to involve Peter in helping me to run the Theatre, and I also quietly pray for the day when you yourself might leave the green mountains of wherever you are and the noble streets of ancient Rome and assist as well.

Continued on page -3-

One of the interesting things about Peter's year is going to be finding out how a writer can be involved in this way, in helping me to direct our activities.

Fortunately, Jonathan is keen to stay longer, as he has developed a very deep interest in our schools work and I am keeping him on to develop this particularly, as well as to assist me by producing a number of the year's shows. His wife, whom you may have met, is joining the Staff, I hope, next year, for the 1966/67 Season, to start our Children's Theatre work. It is this sort of development that is, in fact, the most encouraging, in that it will bring a measure of stability and maturity to the organisation, and continuity, which we desparately need. The biggest drag of course is that I have no good Manager, and simply can't get rid of a lot of my administration worries and concentrate hard on artistic direction.

This is a hell of a gloomy letter, but I am using your shoulder to wail on. My gloom is only temporary, I'm sure You can see I am concerned that you might be able to come here, as you said; Dennis Andrews tells me that your bursary is being considered shortly, so I do hope that this goes well, and it is not long before we see you and Annette again. Do write and tell me what your plans are, either way.

I do hope you both had a marvellous Christmas, and will have a happy New Year.

Yours,

Pete

+ love to Lotte from J + K

MARGERY VOSPER LTD.

(Authors' Representatives)

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Directors : MARGERY VOSPER
VERA HANDFORD
(Secretary)

19th January, 1966.

Maurice Rwwdon, Esq.,
Via Giulia 102,
Rome, ITALY.

Dear Maurice,

We have sent Barbara Duncan at Stratford, Ontario, a copy of ESKIMO TRANCE. Let me know as soon as you hear from Tyrone Guthrie about the "brilliant director in Winnipeg." I am writing to Stoke-on-Trent in the hope that they may have more copies. All ours are now out with Quadflieg and Bochum, our Dutch agent, a copy in Australia and the Ontario one.

I am sorry that we did not send another copy of THE REGULATOR to the Arts Council as we have one only. I wonder if there is one at Stoke? I have no record that one went there from us but perhaps you may have given Peter Cheeseman one direct.

IMPORTANT—*Although every care is taken the company cannot hold itself responsible for the loss of MSS. by fire or any other cause during the ordinary course of business.*

I am going to jog the Bochum Theatre for ESKIMO TRANCE.

Bitterly cold here. I envy you being in Rome.

Yours,

Margery.

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ELYNE POLLARD
VERA HANDFORD
(Secretary)

24th January 1966.

Maurice Rowden Esq.,
Via Giulia 102,
Rome,
Italy.

Dear Mr. Rowden,

Margery has asked me to thank you for your letter to her of January 16th.

Regarding the money we have in hand for you for "ESKIMO TRANCE", as you have a bank account in London, could we not pay it direct. We still have to get approval via our bank, but if you will let us know which bank and branch you have an account with, we could speak to the Manager. I do not think we should need to deduct U.K. tax then, as he would deal with this.

You will have had a letter from us saying we have not yet been able to send a script of "ESKIMO TRANCE" to John Hirsch, as all our copies are out. We only had five from Stoke-on-Trent, and have written to Mr. Cheeseman to ask if he can let us have a few more.

Yours sincerely,

P.P. MARGERY VOSPER LTD.

Vera Handford

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SHEILA WATSON

16th November, 1965.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome,
Italy.

Dear Maurice,

Yours of 11th came in this morning, and presumably crossed with mine of 15th. I'll try to be as explicit as possible!

Explicitly then, I finished AFTERWARDS at home last night and although I galloped though it far too fast, I do think it's the most saleable novel of yours I have read so far, except perhaps for the length, which could be a stumblingblock. It must be the sexiest book I have ever read which has virtually no sex (explicitly anyway) in it. I think the sustained dob[illegible] between Glen and his associates, really does come off delightfully well. I am going to Eyre and Spottiswoode first of all, with a good deal of enthusiasm.

Your letter is salted, or peppered, with intriguing references to my own book, not all of which I think I get. Least of all the 40,000 steps towards Rome, although curiously, that reflects what somebody else said in a very nasty letter indeed.

I do hope one day, and soon, to prove you not altogether right about the wickedness of English publishers.

Warmest regards to you both.

Yours,

David.

DLB/FT

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AIR LETTER

AEROGRAMME

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JRG/BH

13th January, 1966.

M.S. Rowdon, Esq.,
Via Giulia 102,
Rome,
Italy.

Dear Sir,

Thank you for your letter dated 8th January concerning the state of your account. As this matter has already been outstanding for approximately two months, we regret that we would not wish to carry it forward at this figure until April or May, and shall be obliged if you will make arrangements for your London Agent to forward funds to adjust the position.

Yours faithfully,
for BARCLAYS BANK LIMITED.

ASSISTANT MANAGER.

VOSPER

① Notified me 15th December that £100 arrived: I had written 2 days or so before & ask if this could be sent me as outright sale & thus avoiding tax, explaining that Collins had done this for me. There was no reply. Letter from Bank 13th December made immediate payment necessary.

② I wrote 16th January asking for the payment to be made through the Bank of England.

Vospr Jan 16th Rome.

I ~~have~~ keep a bank account ~~which I use~~ in London for small amounts: I had asked for an overdraft on this, pending your findings on whether a draft could be made to me in the form of an outright sale on overseas earnings, ~~from~~ on the Arts Council guarantee. The time limit (a month from the 13th of December) on this is now exhausted and I wonder if you would therefore make ~~a draft~~ application to the Bank of England as you intended, so that I may then make a payment back to London from my Zurich bank. I shall therefore lose what thirty pounds.

John Hirsch, _____

has just written to me to say that he will read my play ESKIMO TRANCE as soon as possible & I wonder if you would send a copy to him arrival, and ~~of course~~ naturally debit my account.

[signature]

HAROLD OBER ASSOCIATES
INCORPORATED

Telephone
PLAZA 9-8600

Cable Address
LITOBER, NEW YORK

40 EAST 49TH STREET, NEW YORK, N. Y. 10017

December 8, 1965

Mr. Maurice Rowdon
La Lastra
San Gimignano
Siena, Italy

Dear Maurice,

As you will see by the enclosed letter from Dan Wickenden while Harcourt Brace have turned down AFTERWARDS we certainly drew blood. I'm sending the book next to New American Library.

Yours,

Ivan

IVA:pbp
Encl.

DOROTHY OLDING

IVAN VON AUW, JR.

Harcourt, Brace & World, Inc.

757 THIRD AVENUE, NEW YORK 17, N.Y. 572-5000 CABLE: HARBRACE

November 18, 1965

11/24/65

Mr. Ivan von Auw, Jr.
Harold Ober Associates, Inc.
40 East 49th Street
New York, New York 10017

Dear Ivan:

Maurice Rowdon's AFTERWARDS, I'm sorry to say, is one of the most acutely exasperating manuscripts I've read this fall. Buried in all those hundreds and hundreds of undeniably well-written pages there may be the possibilities for an effective if bitter black comedy, but it's hard to tell because there's so much else besides the main narrative to wade through, and even the most bizarre or entertaining of the episodes in the main narrative is allowed to run on two or three times too long. And after a while, one episode begins to seem too much like another: the way everybody invariably mistakes the narrator's innocence and ignorance and downright dimness as wily knowingness, and the way Grigg's attitude toward the narrator incessantly swings back and forth, and the way just one nude-photography session isn't enough for the author so we have to have three or four more of them....

As for the aspects of the book that make no pretense at being novelistic, they seem, really, like a continuation of the three volumes of Rowdon's diary that I have already seen, and what in the world are they doing in the same manuscript as the story of Glen's adventures in London? The man writing those passages could not possibly be as slow on the uptake, as essentially doltish, as the man who has the adventures.

By the time I was halfway through I was in a state of fury at Rowdon's self-indulgence. And yet I kept on reading, and when I resorted to skipping to save my sanity, I felt guilty. Because as I've said the writing is good and there's marvelous stuff and disturbing stuff, along with some fairly goofy stuff that may or may not be seriously intended, like the obsession with food and drink and what it does to one. The most drastic cutting--throwing away all of the diary aspects, and reducing each episode at least by half, and tossing out some episodes altogether--just might convert this into a workable novel. But in my state of daze and exhaustion, I'm inclined to doubt that it would be worth the effort, even if Rowdon were willing to make it.

Sorry. Thanks anyway. As you can see, I wasn't bored. But how can a man who writes so well and so intelligently be so perverse, and so blandly inconsiderate of the reader he surely wants to address?

The manuscript goes back under separate cover.

Best wishes, as always.

Yours,

Dan Wickenden

DW:el

MARGERY VOSPER LTD.

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Directors : MARGERY VOSPER
VERA HANDFORD
(Secretary)

15th December 1965.

Maurice Rowden Esq.,
Via Giulia 102,
Rome, Italy.

Dear Mr. Rowden,

We have now received from Peter Cheeseman a cheque for £100. 0. 0. in respect of the royalties for "ESKIMO TRANCE" at the Victoria Theatre, Stoke-on-Trent. The reason for it being this amount, is because they have an Arts Council guarantee which enables the royalties to be raised to £100. when they are below this figure. I enclose the box office return, and will make application to the Bank of England to pay the money to you less our commission. I understand from David Higham Associates that U.K. tax has to be deducted, so will send a statement when the payment is sanctioned.

Yours sincerely,

for MARGERY VOSPER LTD
Vera Handford
SECRETARY

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VICTORIA THEATRE Hartshill Road Stoke-on-Trent ROYALTY RETURN.

PLAY ESKIMO TRANCE

AUTHOR MAURICE RODEN

AGENT MARGERY VOSPER

DATES OF PERFORMANCE 1st week ending 18th September 1965.
2nd " " 9th October 1965.

Date of Performance			Box Office Takings
Tuesday	14th Sept.		16 5 6
Wednesday	15th Sept.		16 1 .
Thursday	16th Sept.		18 7 6
Friday	17th Sept.		19 . .
Saturday	18th Sept.	Matinee	3 12 6
		Evening	54 13 6
Monday	4th Oct.		2 13 6
Tuesday	5th Oct.		5 11 .
Wednesday	6th Oct.		9 6 .
Thursday	7th Oct.		18 3 6
Friday	8th Oct.		11 11 .
Saturday	9th Oct.	Matinee	3 17 .
		Evening	32 2 6
			208 4 6

Royalties at 7½% £15. 16 10
Arts Council of Great Britain Grant 84 3 2

£100 . .

This production hasreceived financial support from the Arts Council of Great Britain. The amount shown here is provided by the Arts Council so that the royalties can be calculated at 7½% instead of our usual 9% and the figure made up to £100.

ROYALTY PAYABLE AT as above %

Cheque No. 167122 for £ 100 — s. 0 d. paid to ~~Author~~/Agent on

8 December 1965 Peter B. Cheeseman

Peter Cheeseman
Director
Victoria Theatre

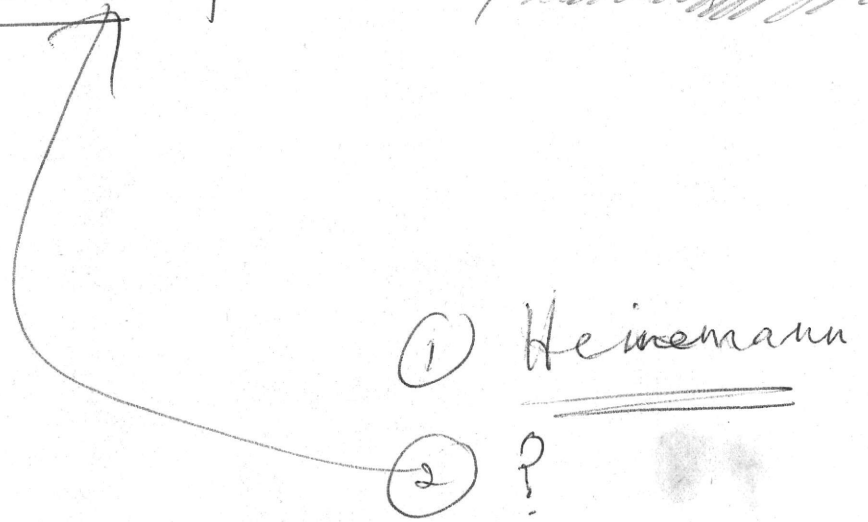
Heinemann for Daniel/Letter from Siena/

Angus & Robertson for short stories?

[Chatto ~~for~~ Letter from Siena?]

Constable

Macmillan for Daniel/~~Letter from Siena~~?



3 Norfolk Mansions,
Prince of Wales Drive,
London S W 11

MACaulay 9786

Dear Maurice and Annette,

Many thanks for your two letters. I was tickled pink by the remarks about the novel. Annette said I had succeeded in doing exactly what I had set out to do.

I must give David Bolt a ring, and meet up. I expect he will be interested to know that the Americans are irritated with me for not having finished a second novel - if I can worm out of the Appleton contract, bigger publishers want to do it. But you know the snag. If I shut myself away to write prose for an advance of only 700 dollars, it gets on my conscience. As it is I've had the disastrous news that I become redundant from the Railways on new year's day. The Lord alone knows whether I shall come across anything which will give ~~the~~ me the money I need in this country nowadays. I finished and submitted a two-hour television play which I suspect, without conceit, is too good. Meanwhile I am trying my best to get back into sound radio where they do not seem to think my long experience stands so much in my way, as in TV.

It was good news that Annette got good notices for her show. Could she send me copies of the notices, because I have spoken to Ewan Phillips who has a gallery in Maddox Street. He will not do one-mans 'because they never pay', but he likes to put three or four pieces on display. He will be interested in German comments because he was in charge of returning pictures to the galleries after the war in N.Germany (and the bells to the churches). Do you remember that Epstein bust of a hawkfaced, bobbed lady in the Tate? That's his mum, and they are both among my oldest friends. At the moment his gallery is full of dowager ladies buying antique jewellery, so I'd like to speak to him about Annette after Xmas.

The other day Mum had a nasty fall and it's a miracle she was hurt only superficially. More miraculous was that her glasses did not break, but they bruised the upper part of her face in a most ghastly way. It's very worrying at her age but she seems very sprightly considering. Much love of course from Brenda and the kids to you both,

love from love John
Jo Anna and BC

Victoria Theatre

Hartshill Road Stoke-on-Trent Staffordshire
phone Newcastle Staffs 65962

Director Peter Cheeseman

Studio Theatre Limited
Directors
Jack Clark
Stephen Garrett ARIBA
Neville Hunnings
Stephen Joseph
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Patrons
Miss Margaret Rawlings
Dr. H. M. Taylor CBE TD FSA
Sir George Wade MC

Maurice Rowdon, Esq.,
Via Giulia 102, Rome.

PLwr
7 December 1965

Dear Maurice,

Thank you for your letter which arrived on my desk this morning. It cheered me up enormously - in fact it transformed my morning altogether. These last two weeks have been even more sleepless than usual, Peter's continual cough has got worse, our new manager John thinks he's developing tonsilitis, Mrs. Goodall our book-keeper has an almost permanent migraine, Jonnie cut himself badly shaving, and I rushed out of the house and shut my fingers in the door. So the office was shrouded in gloom till I read your letter. Since then I've been going over the wages book with John putting in the increased salaries (the local Council have given us an extra £1,500) so life is improving rapidly.

We had a letter today from the Arts Council confirming that you do get £100 and this will be on its way to your agent either today or tomorrow. We've had a bit of unpleasantness here I'm afraid. The arrangement is a bit complicated. As you know we (along of any other theatre I know) pay 9% royalties on all new plays. Most people pay 7½% of less. When the Arts Council give this guarantee they pay the balance between 7½% and £100. So we couldn't work out what royalty to pay until we had the confirmation from the Arts Council. But your agent has been demanding payment and the correspondence has been a little acerb. I think Peter is going to send you a copy letter. Anyway the £100 is through which is the important thing and we still love you, if not your agent.

Kate has now gone into a second stage and collapsed - not completely - but all the fight has gone out of her. No more thumping, no more slamming doors and screaming - she comes home and goes limp and tired. Its easier to live with but its very pathetic to see. However it is a development. She now knows what she hates. It isn't the world in general including the two of us - it's quite simply school. We're working up quite a hatred of school too - having a child going there brings it all back, petty authority and what have you.

Sorry you're not on the playbill list - can't understand this. However, here is a present one. MATA HARI was a mistake. Alan Ayckbourn had promised us a play for the slot before Christmas which is always a difficult one to fill and then let us down at the last minute. MATA HARI had been done by our sister company at Scarborough and seemed a good basic idea though the play was weak. Peter thought we could get a good rewrite on it, but the author proved so incompetent and lazy that the rewrite was still hopeless. This was Jonnie's production while Peter caught up on administration, but after a week and a half he had to admit complete failure - just couldn't get hold of it, so Peter had to take over the production and do it in half the time, working all hours to get through it. This after a wearing production of TARTUFFE and before another wearing production of the Christmas play for kids. MATA HARI still isn't good, but at least it's amusing for the audience, full of revue stuff, with Krishna doing marvellous things.

What I mean about MECH SAW and WHATNOT is not that they are at all alike in what matters. They couldn't be more different, But that if you wrote out a bare synopsis of the plot, and a character list and the setting, they have remarkable similarities. Superficialities only. I don't know whether it matters.

I read MR. CALMERS ELECTRICAL WORKS a week or so ago and must write to you about it in great detail when I can get some quiet. I want to send off this letter now with the news about The £100.

Typing is awful - fingers still sore.

Many thanks to Annette for her note - much love to you both.

Joyce

THE TIMES

1785

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TELEPHONE: CENTRAL 2000

H/W/GBE
S/C Overdues (July)

December 8, 1965.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome, Italy.

Dear Sir,

We are in receipt of your letter dated November 26, 1965, in respect of our reminder rendered for the sum of £3.5s.0d. for advertising in The Times.

In response we enclose a detailed account, from which you will observe that we received a remittance of £3.5s.0d. on July 26, which was credited against your advertisement "Small House....." which appeared in The Times of July 6, 1965 at a cost of £3.3s.0d. plus box fee 2/-.

Our present claim is however for a further advertisement which appeared on July 26, 1965. We therefore enclosed a detailed account which we trust you will find in order, and enable you to favour us with a further payment to clear the account.

Yours faithfully,

Office Manager
Advertisement Accounts Department

S/L OVERDUES.

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MAURICE ROWDON ESQ.,
VIA GIULIA 102,
ROME. ITALY

6 DEC. 1965

Dr. to

THE TIMES

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Sir George Wade MC

Maurice Rowdon, Esq.,
Via Giulia 102, Rome.

PLwr/MR
19 November 1965

Dear Maurice,

Thank you for your two letters and for sending the musical play. I haven't had time to read this yet as I've been submerged in helping to rewrite Mata Hari and select the next Terson for production (he's written about eight since we last did one). THE MECHANICA L SAW I enjoyed immensely. I am amazed at how wide your range is. I think myself that the next play of yours we do should be a lighthearted one like this. My worry with this one is that it has so many superficial points of resemblance with WHATNOT. Obviously it is a much better play than WHATNOT, which wasn't a play so much as a production. Your characters have so much more depth and the whole satiric undertow is much stronger, etc., etc., etc. and etc. However... you have a copy of WHATNOT. Do you see what I mean? But Peter hasn't read it yetand always sees such things clearer than I do. I don't suppose he'll be able to read it for a while either as this MATA HARI emergency has completely overloaded him and even desperately urgent things are being left. So I will send the copy I have to Dennis Andrews now. Peter is unlikely to emerge now until the end of December and perhaps in view of WHATNOT should read any other plays first. The office is full of stage management all fighting over the telephone so that I feel unable to concentrate and I'm sure this letter is very muddled. However THE MECHANICAL SAW is on its way to the Arts Council, so much is clear at least. We are all keeping our fingers crossed for you - the present mood at the Arts Council seems favourable.

but it isn't the one with no stage-directions!

How is Annette? I'm so glad the German exhibition was so successful. What is happening about the Robert John? Are you going to be over again soon? I feel I neglected Annette when you were over, but the coincidence of Kate starting school and Peter's mother being so ill was more than I could cope with. We really must get together properly some time. Kate is still hating school and being hellish when she gets home - really aggressive and destructive. As we walk along a street she will calmly thump passers-by. I am learning to wear a permanent

innocently vague expression. You warned me her character might change.

The next night: I am now home and have re-read your letter about MR. CALMER'S ELECTRICAL WORKS which sounds tremendously exciting. A musical set in the Potteries would be terrific. The more I think about it the more excited I get - so I must read the script soon, especially as its all precognitive too.

Peter Brooke is up this weekend incidentally. He has been giving a series of lectures at Keele and is extending this particular weekend to visit the theatre. Peter Hall is threatening to come up to see TARTUFFE. So we will have had both of them. If you do happen to be in England, the film about the creation of THE STAFFORDSHIRE REBELS, under the same name, is being televised on B.B.C.2 on January 1st at 9.15. We all saw a near-final version and found it tremendously exciting. This just may be because it pampered our egos.

Peter sends you all sorts of greetings and says he will be writing to you very shortly in reply to your most kind letter. Best wishes to your both.

Yours

We shan't see it, as even if we closed the theatre down for the night, B.B.C. 2 hasn't penetrated quite to us yet. But Peter is hoping to be able to buy a copy which we can show to ourselves every so often.

Telephone: ***GERRARD 7888.***
Telegrams: ***HIGHLIT, WESDO. LONDON,***
Cables: ***HIGHLIT, LONDON.***

DAVID HIGHAM ASSOCIATES, Ltd.
Authors' Agents.
76, DEAN STREET, SOHO,
LONDON, W.1.

DIRECTORS:
DAVID HIGHAM Managing
JEAN LEROY
MONICA PRESTON
DAVID BOLT
SHEILA WATSON

29th November, 1965.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome,
Italy.

Dear Maurice:

THE BOAT RACE - John William Rowdon

I think this is tremendously ingenious, and I enjoyed it, but quite honestly I think the chances of interesting a publisher here in a novel published in America in 1961 are very slim indeed (I've been trying to do just that with a much more recent and frankly, I think, more saleable book for this country, without success). Shall I sent it back to you?

I'm sure your brother's best bet would be to offer the manuscript of his next novel in England (at the same time as America perhaps), and this, of course, I'd be very happy to see. Having once got a publisher, one might be able to interest them in this earlier book.

Yours,

David.

DLB/PBD

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

11. 11. 1965.

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Via Giulia 102,
Rome.
November 11th 1965.

Raccomandato.

Dear Mr Tabet,

This morning I went to the Palazzo di Giustizia in Piazza Cavour to appear as instructed before Dr. Tondo as a witness in the case Johnson-Macellari. But I am afraid I was unable to find the room until it was much too late, nearly eleven o'clock. Everyone I asked told me a different story, as to how to reach this room, and I think I covered every floor, every corridor, every courtroom, civil and otherwise. The porter in the main hall downstairs, after looking at the Atto di Citazione di Testimone, told me to go to the top floor, and Dr Tondo's room is not on the top floor. Before that I spent nearly twenty minutes trying to find a place for my car, and finally had to choose between risking a fine for breach of traffic regulations or one for not appearing in court.

I hope that you enjoy good health, and that I can be of service to you at a later date.

Yours sincerely,

Maurice Rowdon.

TRIBUNALE DI ROMA

ATTO DI CITAZIONE DI TESTIMONE

Io sottoscritto ufficiale giudiziario, ad istanza del prof. Benjamin Johnson

31479

No

29 OTT. 1965

I N T I M O

al signor Maurice Rowdon, Via Giulia 102, Roma di comparire nel Tribunale civile di Roma (Piazza Cavour, Palazzo di Giustizia), Sezione 1^, dinanzi al giudice istruttore dr. Tondo il giorno 11 (undici) novembre 1965 ore 10 per essere udito quale testimonio nella causa fra esso prof. Benjamin Johnson e la signora Liliana Macellari in Johnson.

Dir. Cron	L.
» Copia	»
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L'Uff. Giud.

CORTE D'APPELLO - UFF. UNICO NOTIFICAZIONI

RELATA DI NOTIFICA

Ad istanza come in atto: ...
Io sottoscritto A.te Ufficiale ... addetto alla C. A. Roma,
ho notificato copia dell'... al Sig. Maurice Rowdon Via Giulia 102 Roma
mediante consegna a persona ... per: la portiera Mari Leonina in sua precaria assenza

30/10/65

Bartolini

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ELYNE POLLARD
VERA HANDFORD
(Secretary)

Maurice Rowdon Esq.,
Via Giulia 102,
ROME,
Italy.

10th November, 1965.

Dear Maurice,

Sorry if you've been feeling neglected. I am sorry also that there was a delay in replying to your card of the 21st October, but we were trying to disentangle the Questons Ealing MECHANICAL SAW problem.

I honestly do not know what to say on this question of representation. The important point we have to consider is, is there somebody who would be likely to represent you better than I would ? I honestly do not know. I am fascinated by your work, have always told you that I am perplexed by it, have never pretended for one second that I think it is easy to promote, but would be most happy to do anything I can. What more can I say ? The ball is now in your court!

Yours.

p.p. MARGERY VOSPER LTD

Margery DIRECTOR

IMPORTANT—*Although every care is taken the company cannot hold itself responsible for the loss of MSS. by fire or any other cause during the ordinary course of business.*

A PLAN OF CAMPAIGN. In Four Acts. HARRY BEINUM is personnel consultant in a factory and deals with the personal lives---and the intimate secrets---of the entire works. He wants to clean up people's lives, on behalf of production: part of this cleaning process is his living with his secretary and refusing to marry her, and aborting her child for their 'freedom'. The story of the play is how he is enmeshed---not at all deliberately or consciously---by a young engineer and his very lovely wife: it brings about his downfall. We find that his own passions were the mess he saw all round him, and what he was trying to clean up in other people. 2 M and 2 F. One set.

ELAINE. In Three Acts. The play centres on 45 year old ELAINE who is a sort of lower middle class prima-donna, but with something really rather glorious about her. She and her nephew aged 21 have an affair and almost shake the family to pieces, as it deserves to be shaken. 3M and 4 F. One set.

MAN CALLED APOLLO. In Four Acts. I've described this as a 'musical play'. The lyrics are to be written (there is one lyric at the end of Act 1 which can be taken as a model for the others). The plot concerns a factory hand who thinks---in fact, remembers—that he used to be Etruscan. He even believes he is a God---the Apollo of Veii. Everyone thinks he's dotty and wants to protect him, and in this way they fall under his influence. He really does seem to change their lives---even the weather. He pops into bed with all the wives, and in this way rejuvenates the husbands: until the manager's wife gets hold of him, and iron sets in. 6 M and 1 F. One set.

PAM: In Three Acts. About German-born Charlotte Manheim and her daughter PAM whose father remains unknown for a great part of the play. These two became American during the war. PAM is an incurable liar, and the play describes these lies as they are played out to the exhaustion of mother and possible future son-in-law. Mother and daughter end alone with each other as they began. 1 M and 2 F. One set.

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Dr. H. M. Taylor CBE TD FSA
Sir George Wade MC

Victoria Theatre

Hartshill Road Stoke-on-Trent Staffordshire
phone Newcastle Staffs 65962

Director Peter Cheeseman

22nd October, 1965
PLwr/MR

Maurice Rowdon, Esq.,
bei Baldner,
Körnerstrasse 5,
COLOGNE - Junkersdorf 5022,
Germany.

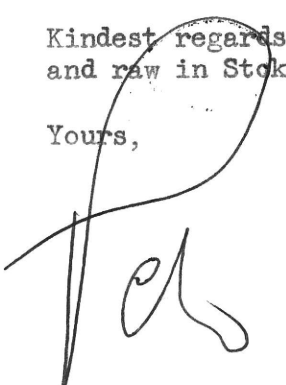
Dear Maurice,

You will be pleased to hear that we did receive a Guarantee against loss from the Arts Council which will help meet the expenses of the play, and I enclose a copy of their "Readers' criticisms"!

In a frantic rush just at the moment, about to dash into TARTUFFE.

Kindest regards to yourself and Annette from us all. It is now foggy and raw in Stoke: don't know what it is like in Germany.

Yours,



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Telephone: Whitehall 9737 *Telegrams: Amec, London, SW1*

CHAIRMAN: ARNOLD GOODMAN
SECRETARY-GENERAL: NIGEL J. ABERCROMBIE

8th November, 1965.

Dear Mr. Rowdon,

Thank you for your letter of the 30th of October. I would suggest that at present you send us only the three most recent scripts for consideration by members of the Panel.

At the same time perhaps you would tell me something about the two earlier ones, and then if they would like to see them I could ask you to send them on later.

I would guess however, that the three plays will be all they require in order to come to a decision.

Yours sincerely,

DENNIS ANDREWS
Assistant Drama Director

Maurice Rowdon, Esq.,
Via Giulia 102,
ROME,
I t a l y

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4th November, 1965.

M.S. Rowdon Esq.,
Via Giulia 102,
Rome,
Italy.

Dear Sir,

You were kind enough to write at the beginning of last month to mention cheques you had issued before leaving England would create a small overdraft on your account which you intended to rectify with a draft via Zurich on your return to Rome.

We notice the overdraft is still outstanding and for your guidance the figure this morning is £69.14.6. and it occurs to us adjusting funds could possibly have gone astray. Perhaps you will be kind enough to let us hear from you in this connection at your convenience.

Yours faithfully,
for BARCLAYS BANK LIMITED.

ASSISTANT MANAGER.

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ELYNE POLLARD
VERA HANDFORD
(Secretary)

17th November, 1965.

Maurice Rowdon, Esq.,
Via Giulia 102,
ROME, Italy.

Dear Maurice,

Thanks so much for your letter of November 10th. I have written to Colin George asking him if he has come to a conclusion about THE MECHANICAL SAW. I think we had better leave the Peter Cheeseman one just where it is at the moment.

I don't think I have ever read ELAINE. If I did then I must admit I have forgotten it. Ought I to see it again? and please send me A PLAN OF CAMPAIGN when you have had it re-typed.

I don't want to be typically womanish and have the last word but, going to the last paragraph of your letter with the crack about the Wyndham's box office, surely I have not been waving John Osborne's name at you? It would seem to me desperately rude and silly of me if I have. I am going to win this argument with a really depressing bit of trumpet blowing.

On more than one occasion I have worked for authors joyfully for quite a number of years without

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making a penny! Several of them are with me to this day though one classic one left me the second he started to make any money at all!

We are sending a copy of ESKIMO TRANCE to Stadtrat Herrn Dr. Heinz Ronte as this does not cut across the copy we have sent via Dr. Suzanne Czech to Stefani Hunzinger of the Fischer Verlag.

Yours,

p.p. MARGERY VOSPER LTD.

DIRECTOR

Margery.

TELEPHONE: PETERSFIELD 51
TELEGRAMS: BEDALES, PETERSFIELD
STATION: PETERSFIELD (SOUTHERN RY.) 1½ MILES

FROM THE HEADMASTER

BEDALES SCHOOL,
PETERSFIELD,
HANTS.

9th August, 1965.

Dear Mr. Rowdon,

Thank you for your letter of 4th August. It would be possible for your nephew and niece to be entered for Bedales provided that you did not wish them to come before September, 1966, as all vacancies for the coming academic year have been filled.

I enclose a prospectus which I hope will give you all the information you require, and from which you will see that there is no special scholarship examination. All children coming to the Tests are considered for scholarships on the results of the tests which they all take.

Mr. Townsend left Dunhurst two terms ago to become a Lecturer at a College in Chicehster. He still lives in Steep however and his two boys are at Dunhurst.

Yours sincerely,

A. C. Griffiths (Mrs)

Headmaster's Secretary.

Gaby can go to Petersfield the last week in Nov. – with a friend & audit a class

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ELYNE POLLARD
VERA HANDFORD
(Secretary)

3rd December, 1965.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome,
ITALY.

Dear Maurice,

Thank you so much for your letter. I think Peter Cheeseman is a bit inexperienced and I may have been talking to him on a too "elderly" level but I did tell him how much I admired the production.

I have asked Dr. Czech to get back the script from Fischer Verlag. Seems a pity as they asked for it. I shall look forward to getting A PLAN OF CAMPAIGN. We are trying to catch up with Clement Scott Gilbert.

Yours ever,

Margery

IMPORTANT—*Although every care is taken the company cannot hold itself responsible for the loss of MSS. by fire or any other cause during the ordinary course of business.*

PS March in/not of America! I am in the camp of peace, of course, not in the camp of torture: isn't escalation magnificent simpsonesque? We SAW IT ALL, did'nt we, in the foyer of the River Front Hotel, when we wrote The Chair: prophesy in germ; like the wheat-germ rdcommended by the etnernally young torturer Gayelord Hauser ...

% Cook's,
86, rue de la Liberté,
Tanger Maroc.

8th September, 1965

My dear Maurice,

I am in Tangier where I have been renting houses, i. e. two, one after the other, not two at once! while writing vol.2. of my trilogy, The Sequence of Roles. I long to know what you think of vol.1. The Round Mosaic, which came out in July with Chapman and Hall. I am sure it is my best novel; so sure that I even want to send a copy to Annette's father! Would that be feasible? Yes, I did go to Russia and two articles about my visit have been published recently by the Spectator, which makes it needless to repeat them here -- you are right about needing 300 pages not 30 lines. (Issues of 27th August and 3rd September, if they are still around somewhere.) But I reacted very much to Moscow -- I was only there two weeks. In one way I longed to get out (naturally) and in another I felt they were by the far the nicest Europeans -- and very European Europeans at that -- that I had ever met. You should both go there and see what I mean. It is a society to which the on ly good guides were written in the 19th century: the novelists.

Your advice: for the novel, among other things; but that was in May! I still want it but for things I really need to discuss.

My plans -- since this is a telegram, not a letter: to be here till nearly the end of the month. (Sayid and I are going with a Tangier figure, Sir Terence Creagh-Coen, on a trip to the Riff this weekend. He was Catullus I am told in a novel by your friend Aubrey Menon.) Then shall drive up through Spain and France to spend the night of the 29th Sept. at the Rowdon-recommended folly, Chateau de Montreuil; will be in Norfolk on the 30th, evening; and shall spend October inEngland, perhaps half November, before going to Lebanon to write the bread-and-butter biography of Bustani -- one of the things I wanted to 'confer' about.

How is your book on Umbria? Others in the series have had those reviews which seem almost too good to be true! May the 'trend' persist .. .

Love to you both —
Desmond

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SHEILA WATSON

9th November, 1965.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome.

Dear Maurice:

I had your cable last thing last night, and wasn't able to see Margery until this morning. But in a nutshell, she tells me that she has herself had a cable from you and is replying in detail. I don't think there's much I can add, except that I do know personally that Margery has been the opposite to reluctant to deal with your work, as I should have thought you would have gathered by now, Maurice. I'm told that your letter to Margery wasn't one that could be answered off the cuff, which explains the delay - but obviously Margery will be able to tell you more about this than I can.

If I can help don't hesitate to let me know. But as I say, all I can confirm from personal knowledge at this stage, is that you've got the wrong end of the stick, old chap.

Yours,

David.

P.S. I've a horrible feeling you're going to be fed up with me for not writing sooner about AFTERWARDS. I really will try to give you a word by the end of this week or very early next.

DLB/PBD

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5th November, 1965.

Maurice Rowdon, Esq.,
Via Giuloa 102,
Rome.

Dear Maurice:

John Rowdon - THE BOAT RACE

Well, I think this is the first time I've been sent work by an author who has expressly said he doesn't want me as his agent! Actually, of course, there's no possible objection to my acting for both of you here.

As soon as the book is in, and I've read it I'll get in touch with your brother, whom I met, didn't I, at Stoke on Trent.

Many thanks indeed for introducing him professionally, so to speak.

Yours ever,

David.

DLB/PBD

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Letters

(1) Paul : (a) Barrie : Rockcliffe.
(b) Afterwards.
(c) Margey Vosper.

(2) Peter.

(3) Margey Vosper. (a) Scripts + Arts Council.
(b) Eskimo Trance + Bochum.

(4) Dennis Andrews.

(5) Ivan von Auw.

(6) BOCHUM,

Dear David,

Er — the polite ejaculation when not wanting to disturb — but did you ever receive a book called Afterwards? I know we wrote a little

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Cables: HIGHLIT, LONDON.

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SHEILA WATSON

15th November, 1965.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome,
Italy.

Dear Maurice,

Many thanks for yours of 8th. Taking your paragraphs in order:

1. Barrie & Rockliff are smallish publishers but excellent for certain types of books. Curiously, they have recently linked up with Herbert Jenkins. The people I know best are John Bunting and John Patterson. But I do know one or two other publishers also interested in books, actually. But tell me more.

2. You will have had my letter and Marjorie's by now, which I hope will clear up what looked to me like a misunderstanding. I hope so, anyway.

3. Yes indeed, we have AFTERWARDS which I see Patricia acknowledged to you on 7th October, but her letter went to the German address. I'm dreadfully afraid it's just been a question of time for me to read it. Perhaps I should have sent it out to a reader, but I do like to read your work myself. I'll write to you again very quickly on this now.

4. UMBRIA:- That makes excellent sense to me and will, I trust, to Collins. But I'll tell you what they say.

Yours ever,

David.

DLB/FT

BY AIR MAIL

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AIR LETTER

AEROGRAMME

LONDON 15 XI 65 W.1

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IMPERIAL AIR MAIL

AEROGRAMMES

4 Sherwood

174 Willesden Lane

London NW 6

Oct 11, 1964

Dear Maurice,

Hello, what's happened to you?

Have you finished that poor wretched book of mine?

I'm sorry I sent it to you - if that's why you haven't written!

I'm writing because I wonder if you could send that copy back to me? (If you have finished with it) Truthfully, I am in need of it. I have no other copies!

But don't send it if you haven't quite finished with it yet.

All the best,

Francis Pollini

7 Lowndes Close,
Penkhull,
Stoke-on-Trent.

Dear Mr. Rowdon,

Will you please call for the typing on Wednesday morning. We have to go out today, and I want to number the final batch of pages during this evening. Don't want you to have a wasted journey!

Sincerely, Pauline Williams

Victoria Theatre

Hartshill Road Stoke-on-Trent Staffordshire
phone Newcastle Staffs 65962

Director Peter Cheeseman

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Sir George Wade MC

Maurice Rowdon, Esq.,
49, Waldron Road,
London, S.W.18.

PLwr/MR
22nd September, 1965

Dear Maurice,

We never discussed the ideas you had for cuts before you left. I feel, on page 38, we should get as fast as we can from the flight of the bird, at the top, to the Peace River plan topic on page 39. At each stage it means cutting something quite specific, but I don't know how you feel. Secondly, another possiblity, from "Dog stares before him" down to "Dog - 'Haines' (He begins to nod sitting)." This could come out altogether.

44 Exclusive

It is a matter, however, of planning both these cuts so that we don't under-mention Gillis's Grave. Let me know your thoughts.

Safe journies.

Yours,

Peter

X - that's not very clear : I mean there are a series of references - to no ammunition / Great White Reef / Gillis's grave - one would have to decide what we could afford to lose — some or all

P

Victoria Theatre

Hartshill Road Stoke-on-Trent Staffordshire
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Sir George Wade MC

PLwr/MR
8th October, 1965

Maurice Rowdon, Esq.,
bei Baldner,
Kornerstrasse 5,
COLOGNE - Junkersdorf 5022,
Germany.

Dear Maurice,

Thank you for your letter of the 2nd October. I have noted your extraordinary address.

Joyce says that when you say the people who leave Stoke feel they have done something undistinguished you mean that they have done something indistinguished in leaving so I am happy to feel you feel that way. I agree.

Thanks for your letter from Jeremy Brooks. We hope to see his PETER.

ESKIMO TRANCE is going quite well this week, I mean artistically. It has not done good business but you and I know why and that is all that matters, I came to the conclusion to-night that the play would be best if we performed it over 14 or 24 hours with long pauses while Stubb took his shoes off and picked between his toes, and so on. Occasionally everybody would go to sleep for about 8 hours. As it is, the boys are soldiering on and the show remains pretty enthralling, the new cuts working very well. I do hope that there is a chance that radio will do it as I think it should work very well there.

Joyce has read the comedy and found it very amusing indeed. I am looking forward to it. All now hinges on the Arts Council and I do hope this goes well for you. (+ us)

I am about to launch into a production of TARTUFFE and have been rushing up and down between Conferences in Glasgow and Stratford, and casting sessions in London to find replacements for Liz Cassie and Fiona Walker, so I am a bit topsy turvy - hence not having read your play. However, when I have I will write again.

Meantime, our very kindest regards to you and Annette.

Yours,

Victoria Theatre

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Sir George Wade MC

Maurice Rowdon, Esq.,
~~49, Waldron Road,~~
~~London~~ S.W.18.

PLwr/MR
30th September, 1965

Dear Maurice,

Thank you for your letter of the 25th September. The cuts seem splendid. I do think we could afford to lose the references involved. I am giving them to the cast.

Thank you for the cheque, which I have paid in.

Thank you very much for the copy of the Italian book. Joyce is reading this with considerable pleasure, and I am following on. I have got hold of two of your novels from the local library, ("Hellebore the Clown" and "Perimeter West"), and have ordered "Of Sins and Winter" from them.

Safe journeys. We look forward to hearing from you when you have an address.

Kindest regards from everyone.

Yours,

P.S. despatch delayed: new knew of new address!

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DAVID BOLT
SHEILA WATSON

29th July, 1965.

Maurice Rowdon, Esq.,
La Lastra,
San Gimignano,
Siena,
Italy.

Dear Maurice:

Monica has shown me your letter of the 21st, and I'm so sorry if I've let one or two of yours go unanswered, although actually I left yours of the 6th July because you said you were away, and by now you'll have mine of the 22nd.

Yes indeed we had a firm note of the Zurich bank long ago.

Yours,

David.

DLB/PBD

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ELYNE POLLARD
VERA HANDFORD
(Secretary)

2nd June 1965

Maurice Rowdon Esq.,
La Lastra,
San Gimignano,
Siena, Italy.

Dear Mr. Rowdon,

I understand you are in touch direct with Peter Cheeseman. As far as we are concerned he has suddenly surfaced, returned the agreement for "ESKIMO TRANCE" signed, but asked for certain alterations, so really the only thing to do is to re-type it and get it resigned.

The first alteration, very much in your favour, is that he has decided that the percentage you contract to pay him on exploitation of the play, in clauses 8 and 9, was too high at 10% and should be 5%. Ten per cent is, in fact, entirely normal and one would never dream of querying it, but if he suddenly decides he only wants five per cent, who are we to argue.

The second one is the addition of clause 15. I explained that it was impossible to bind you to see that the Victoria Theatre is always given credit for the first performance, because such things get beyond your control. But "all reasonable efforts"

p.t.o.

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does, I think, cover the situation. As a matter of fact we always do try and see that acknowledgement is paid to the original try-out theatre company, so this clause means little more than we would do normally.

Anyway, if you approve, could you sign this one and return it; I have sent a copy to Mr. Cheeseman for signature and again implored him to settle the date once and for all.

By the way, this firm has recently been joined by Mrs. Pam Hunt, who has had years of experience in the film and entertainment world; I personally am going to retire shortly. I must say, I'm very glad to have been able to see something arranged for "ESKIMO TRANCE" before I do so.

Yours sincerely,

Elyne Mitchell

WILLIAM ASPENWALL BRADLEY
18, QUAI DE BÉTHUNE
PARIS 4

CABLES AND TELEGRAMS
ASPENSSA PARIS

TELEPHONE
ODÉON 75-14

jsb.jr

March 26th 1965

Dear Mr. Rowdon,

I apologise for not having answered before your letter of January 19th. I have now had time to examine WAITING FOR MELLI which I have given on reading to a rather literary publishing-house, as I do not think one can expect a great commercial success with that kind of book, but we may well find an intelligent publisher interested in its very special quality. I will keep you informed.

With kind regards,

Sincerely,

W. A. Bradley

(Mrs. W.A.Bradley)

Maurice Rowdon, Esq.
Professor Zabel Klinik
Berchtesgaden, OBB.,
Allemagne.

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Miss Margaret Rawlings
Dr. H. M. Taylor CBE TD FSA
Sir George Wade MC

Maurice Rowdon, Esq.,
La Lastra, San Gimignano,
Siena, Italy.

PLwr/MR
27 July 1965

Dear Maurice,

I enclose a copy of ESKIMO TRANCE incorporating your latest emendations. We have had twenty of these made. I am sending five to Margery Vosper, two to the Arts Council for submission for their guarantee against loss, as well as one to the Lord Chamberlain and our own requirements, leaving a certain number here for enquiries we may get. You remember I thought Michael Codron might well be interested in the play.

I am hoping you will be eligible for the Foyle award and am enquiring about this and will submit the play as soon as it is produced to the Foyle Trust. I think we've got a good cast for it, even though I am afraid we have lost Bernard Gallagher.

Do let us know if you get desperate about living accommodation. We can always fix you up with digs in Stoke! Looking forward to seeing you again.

I've just got on THE STAFFORDSHIRE REBELS - the son of JOLLY POTTERS as it were - our documentary about the Civil War. I'd like you to see it if you are able to come up early enough. The final week ends on the 21st August and I know it would interest you enormously.

Yours,

ps. The script will be sent under separate cover.
pps. My most since re apologies for the fact that your name has been spelt wrongly on the publicity leaflet.

DOREEN P. LEIGH

TYPING AND DUPLICATING

26, ST. AGNES ROAD,
MOSELEY,
BIRMINGHAM, 13

TELEPHONE SOUTH 0692

Ms Miss Edwards —
Keele University Extra
Mural Dept.
Keele 726-371
-726-313

7th August 1965

Dear Mr. Rowdon,

After much searching I have found someone who is willing to take on the typing of your book, or at least, as much as possible until I return home. The difficulty is that so many people are on holiday or are booked up at this time doing theses for the University.

However, the person I have found is the head of the Typist Training College in Birmingham and she has given the work to someone whose work she assures me is of the highest standard and she will herself supervise it. I have given her all the instructions and told her that you will send the next instalments direct to her and that you will get in touch with her about the 23rd August.

I hope you received my wire giving you her name and address, but I will give it to you again. She prefers to be contacted at her home address and for the work to be sent there: Miss Fisher, 8 Salisbury Road, Moseley, Birmingham, 13. Telephone: SOUth 2079 after 9.0 p.m. During the day she is at the Typist Training College, Navigation St. I do not know what her charges will be - she says I charge too little! but I know whatever she does charge will be reasonable.

I am so sorry you have had all this worry but I think you can now relax. I shall get in touch with Miss Fisher when I return from holiday.

Yours sincerely,

Doreen Leigh.

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square, London, S.W.1

TELEPHONE: WHITEHALL 9737 *TELEGRAMS: AMEC, LONDON S.W.1*

CHAIRMAN: ARNOLD GOODMAN

SECRETARY-GENERAL: NIGEL J. ABERCROMBIE

7th October, 1965.

Dear Mr. Rowdon,

I am sorry that I was unable to catch you before you left Stoke on Trent, but I am now writing to tell you that the Drama Panel has agreed to consider you as a candidate under our playwright bursary scheme. For the record, couldyou please let me have a note of the following information, some of which I know you have told me.

a) Scripts of any plays you have written; two copies of each if possible although this is not essential and one copy will do.

b) A brief autobiography, including you age.

c) A note of your financial circumstances to show the need for help.

d) A list of all your completed writing showing whether or not the plays have been produced or other work published.

As we have an unusually large number of candidates just at present I cannot promise a decision within any specific time. We will just have to do our best, but the last thing we will do of course is to skimp consideration of anyone's work, so don't get too depressed if you don't have any news for a few months.

Best wishes.

Yours sincerely,

Dennis Andrews

Maurice Rowdon, Esq.,
La Lastra,
San Gimignano,
Siena,
Italy.

pp Dennis Andrews
Assistant Drama Director

MAURICE ROWDON. Application for Arts Council Playwright Bursary.

1. Play Scripts already sent or about to be sent to the Arts Council:

A Plan of Campaign.	2 copies.
Elaine.	1 copy.
Man Called Apollo.	2 copies.
Pam.	2 copies.
Eskimo Trance.	2 copies.
Mechanical Saw.	2 copies.
The Regulator.	2 copies.

2. Autobiography:

Born in London September 20th 1922.
Schools: Waldron Road Elementary School, Wandsworth; Emanuel School; Keble College, Oxford. 2nd Class Honours PPE.
Lecturer in English Literature at Baghdad University 1950-1.
Widely travelled since then, settling mainly in Rome.
Married, one daughter.

3. Financial circumstances:

I live as a free lance writer. Dependent mainly on commissioned work (travel books), short stories and translations from the Italian. I am writing at present for Collins the COMPANION GUIDE TO UMBRIA, on commission. I never achieve more than a thousand a year. While this sort of life doesn't stop me writing plays, it makes it impossible for me to concentrate on them, and above all to work in the theatre, in England.

4. Plays written: A Plan of Campaign, Elaine, Man Called Apollo, Pam, Eskimo Trance, Mechanical Saw, The Regulator.

Plays produced: Eskimo Trance, directed by Peter Cheeseman at the Victoria Theatre, Stoke on Trent, Sept. 24th 1965.

Books published:

Hellebore the Clown (Chatto and Windus) Novel.
Of Sins and Winter (Chatto and Windus) War.
Perimeter West (Heinemann) Novel.
Italian Sketches (Gollancz) Travel.
A Roman Street (Gollancz) Travel.

Stories published in Harper's Magazine, Harper's Bazaar, The Cornhill, Housewife.

HAROLD OBER ASSOCIATES
INCORPORATED

Telephone
PLAZA 9-8600

Cable Address
LITOBER, NEW YORK

40 EAST 49TH STREET, NEW YORK, N. Y. 10017

August 4, 1965

Mr. Maurice Rowdon
La Lastra
San Gimignano
Siena, Italy

Dear Maurice,

Just a brief note to pass along a very long letter from Harcourt Brace, in case it's of any interest to you. The Italian project is being submitted to Dutton next.

WAITING FOR MELLI was declined by McGraw-Hill as you know and subsequently by Dodd Mead and Putnam's and is now at Scribner's.

I'm writing rather hastily as I have just returned from a month's vacation in Morocco. I hope all goes well with you. Best to Ann.

Yours,

Ivan

IVA:pbp
Encl.

DOROTHY OLDING IVAN VON AUW, JR.

Harcourt, Brace & World, Inc.

757 THIRD AVENUE, NEW YORK, NEW YORK 10017 TELEPHONE: 572-5000 CABLE: HARBRACE

HAROLD OBER ASSOCIATES
AUG 1 1965
MS. REC'D.
FILE

August 3, 1965

Mr. Ivan von Auw, Jr.
Harold Ober Associates, Inc.
40 East 49th Street
New York, New York 10017

Dear Ivan:

Welcome back. This is said a little late in the day because I was on vacation myself the week of your return. Before I left, I had read with considerable pleasure and admiration Maurice Rowdon's ITALIAN SKETCHES, and since my return I have read A ROMAN STREET and LETTER FROM SIENA with almost as much of the same. So it would be nice to say that I think the idea of a combined volume for U. S. publication would be a sound one. Alas, I can't imagine there would be a sale large enough to justify the time and work Rowdon would put into the cutting and combining, though this would be easy enough to do, or to repay the publisher's investment.

Our records show that Gertrude Buckman declined ITALIAN SKETCHES in 1962, and presumably it was for the same reason. Actually it seems to me the best of the three volumes, and the second the second best. By volume 3 I was beginning to tire of the scrappiness and to feel that instead of giving us a series of excerpts from his journals (which I assume is what he's doing) he should have crystallized his material, shaped and formed it into a rather more composed or connected sort of book. But even such a book would have been hard to sell in this country, I fear--though there have been distinguished examples of the genre to which, in a way, Rowdon's books seem to belong. I thought on the one hand of Robert Payne's early book and probably his best, FOREVER CHINA, and on the other of ROME AND A VILLA, and there's D. H. Lawrence, and another reader here mentions Henry Miller, and so it goes.

Surely Rowdon must have written, or be writing, other kinds of books: one gathers from these three that he's had interesting experiences in assorted interesting places. The brightest hope for a volume combining the best sections from these three would be after he'd established a reputation and acquired a public with what I've called composed books, or so it seems to me.

I'm sending the three back under separate cover, with regrets that my enthusiasm for them wasn't quite strong enough to make me feel we should

publish Rowdon at an almost certain loss. Thanks for having let me see them: the pleasure and the admiration were genuine.

Yours,

Dan Wickenden

DW:el

WILLIAM ASPENWALL BRADLEY
18, QUAI DE BÉTHUNE
PARIS 4

CABLES AND TELEGRAMS
ASPENSSA PARIS

TELEPHONE
ODÉON 75-14

jsb.jr

December 3rd 1964

Dear Mr. Rowdon,

I have your letter of November 26th concerning the manuscript of your book : WAITING FOR MELLI. I will be very happy to examine it if you will kindly let me have it, and I will then tell you what possibilities I foresee.

Yours Sincerely,

(Mrs.W.A.Bradley)

Maurice Rowdon, Esq.
bei Schraven
6078 Neu-Isenburg 2
Gravenbruch
Schonbornring 4
Germany.

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TELEPHONE: SHEPHERDS BUSH 1244 TELEGRAMS & CABLES: BROADCASTS, TELEX, LONDON

Reference: 21/D/BB 16th December, 1953

Dear Mr. Rowden,

Thank you for letting us see "A KINGDOM FOR THE VULTURES" which has now been carefully read and considered.

I am afraid we shall not be able to make use of this and I am returning the script to you.

Yours sincerely,

Basil Bartlett

Sir Basil Bartlett, Bt.
Drama Script Supervisor, Television

Maurice Rowden, Esq.,
5 Redcliffe Gardens,
S.W.10.

ENC.

VGS

THE BRITISH BROADCASTING CORPORATION
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4th December 1953

Dear Mr.Rowdon,

Please accept my apologies for the delay in replying to your letter of 22nd November 1953.

Please do send me your plays and book. We are always delighted at the idea of new writers for Television.

With best wishes,

Yours sincerely,

(Ian Atkins)

Maurice Rowdon Esq.,
5, Redcliffe Gardens,
S.W.10.

KF

THE BRITISH BROADCASTING CORPORATION
Head Office: Broadcasting House, London, W.1
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London, W.12
TELEPHONE: SHEPHERDS BUSH 1244 TELEGRAMS & CABLES: BROADCASTS, TELEX, LONDON

Reference 21/D/BB December 3rd, 1953

Dear Mr. Rowdon,

Sir Basil has asked me to thank you for your letter of December 1st, 1953, and to say that he would be interested to read your plays.

Yours sincerely,

P. A. Simpson

Secretary to:

Sir Basil Bartlett, Bt.
Drama Script Supervisor, Television

Maurice Rowdon, Esq.,
5, Redcliffe Gardens,
LONDON, S.W.10

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telephone
Whitehall 4209 & 4200
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Russfound London SW1

Bertrand Russell Peace Foundation

2nd November, 1964.

Maurice Rowdon, Esq.,
Via Giulia 102,
Rome,
Italy.

Dear Sir,

Thank you very much for your letter.

I enclose literature concerning Vietnam. If you feel able to support the work of the Foundation, we shall be most grateful.

Yours faithfully,

Ralph Schoenman

Ralph Schoenman

3.2.1973

"MAHLER"

Dear Dr Schultz,

We would be delighted to have you in our first night audience for the above show and I enclose two complimentary tickets.

If you are unable to take these up I wonder if you would very kindly let the box office at the Arts Theatre know.

Personally also I would welcome your presence as my connections with your country are close, through my wife, whose family until recently owned the publishing firm of S. Fischer Verlag.

Yours sincerely,

Maurice Rowdon

4.2.1973

"MAHLER"

Dear Miss Keys,

I have pleasure in enclosing the first half of Kit Surrey's fee for the set design on the above show, namely £50.

Yours sincerely,

Maurice Rowdon

6.2.1973

"MAHLER"

Dear Mr Hancock,

I enclose the amended agreement.

If you do take up these shares please let me know if you can come to our first night on February 14th, and how many tickets you will need.

The first-night party, for about a hundred people, will be held in Kensington (not financed out of the production budget!). An entire house has been taken over for the purpose, and the walls will be specially painted with themes from the show. You will be most welcome to join us there too.

Yours sincetely,

Maurice Rowdon

6.2.1973

"MAHLER"

Dear Mr Hancock,

I enclose the amended agreement.

If you do take up these shares please let me know if you can come to our first night on February 14th, and how many tickets you will need.

The first-night party, for about a hundred people, will be held in Kensington (not financed out of the production budget!). An entire house has been taken over for the purpose, and the walls will be specially painted with themes from the show. You will be most welcome to join us there too.

Yours sincerely,

Maurice Rowdon

CARYL JENNER PRODUCTIONS LIMITED
Member of the Council of Repertory Theatres
ARTS THEATRE, GREAT NEWPORT STREET, W.C.2
General Office: 01-240 2076 *Box Office: 01-836 3334*

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

24th January 1973

Dear Maurice,

I confirm that the run now extends to March 4 and that an option for a further four weeks, i.e. to end on April 1 is possible providing you take up the option by Monday 19th February.

Because of the notice I must give to the ticket printers and also to allow you some advance booking facility I will have to order the tickets for the extended run by the 5th February. In the event of the option not being taken up I will have to charge you with the cost of having those tickets printed (approximately £45) unless I hear by February 5 that you have no intention of taking up that option.

Because of the advent of VAT and that the contract will have to be re-drafted an option to extend further will be subject to a new contract, although I have pencilled in a further 4 weeks should you want to use them.

Kind regards,

Yours sincerely,

Anthony Falkingham
Administrative Assistant

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

Date 28th February 1973

Our ref. 1351

Your order No.

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

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

4 sets ditto - undated, unpriced Plan "B"

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

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23.2.73	One

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E. Babbage & Co. Ltd.,
1-5 Andrew Place
Cowthorpe Road,
Wandsworth Road,
London. S.W.8.

25th January 1973.

Dear Sirs,

" Mahler " for Portslade Productions Ltd.
of 5 Tamworth Street, S.W.6.

Acting as agents for the above Company we have pleasure in accepting your estimate for the building, painting and delivery of the set for "Mahler" to the designs of Kit Surrey which are in your possession. The prices you quote are : False floor including rostrum and steps £ 195., Flattage (to be covered in scenic not Hanson gauze) £150., Furniture £60., painting and staining £40., delivery estimated at £20. We are asking Portslade Productions Ltd., to forward cheques as requested by you, i.e. one cheque direct to you made payable to E.Babbage & Co.Ltd., for £235. and one cheque to the Theatrical Traders Association for the balance of £230 to be released to you upon our approving the completed set immediately following the get in at the Arts Theatre on 11th February.

We would ask you to note that the set has to be struck nightly after performances for the children's matinee show, so it will be necessary to make some comparatively simple method of securing the false floor. We will ask Kit Surrey the Designer to be in touch with you as soon as possible and should you require the model, this is available during normal office hours.

Yours faithfully,

John H. deLannoy.

LONDON BOROUGH OF
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Carey Randall
Solicitor
Town Clerk
Chief Executive

Borough Treasurer & Director of Financial Services *James Hume, F.I.M.T.A.*
CHARTERED MUNICIPAL TREASURER

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YOUR REF:

WHEN TELEPHONING PLEASE ASK FOR

OUR REF. JWD/

- 6 NOV 1972

MR G. B. FISCHER
5 TAMWORTH STREET
Lon. 6

Dear Sir/~~Madam~~

Re: 5 TAMWORTH STREET

I am advised by the District Valuer and Valuation Officer of the Inland Revenue that the assessment on the above premises has been increased from RV£ 126 to RV£ 146

This alteration of assessment has effect from 1st April 1972 and there is consequently an additional amount of £ 15.80 due in respect of General Rate.

I enclose a rate account notice, and I shall be pleased to receive your remittance in due course.

Yours faithfully

J. HUME
Borough Treasurer and Director
of Financial Services

Enc:

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2025/JP

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27 FEB 1973

Essex House,
Essex Street, Strand,
London, WC2R 3BQ

January 1973

PORTSLADE PRODUCTIONS LTD.

To Oswald Hickson, Collier & Co.
Solicitors

		£	p	£	p
	re **Miss Anna Mahler**				
1972 June to December	*To professional charges* relating to a possible claim that Mr. Maurice Rowdowns' play 'A Song of the Earth' infringed the copyright of 'Mahler: Memories and Letters'. Perusing the script of Mr. Rowdown's play and certain passages in the biography of Gustave Mahler. Attendances on Mr. Rowdown fully discussing and advising on Miss Mahler's complaint. Correspondence with Mr. John Murray. Incidental attendances and correspondence throughout.			75	00
	DISBURSEMENTS				
	Postages, telephones, fares, copying charges and sundry expenses			2	50
				£ 77	50

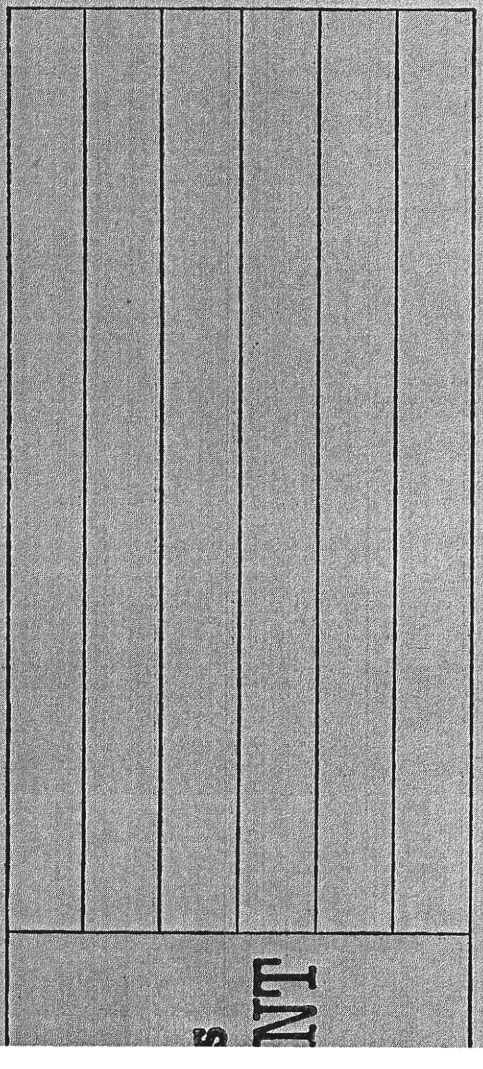
CHEQUE RECEIVED WITH THANKS
Oswald Hickson, Collier & Co.
OSWALD HICKSON, COLLIER & CO.

20th February, 1973.

SUNDRY

LETTERS, REVIEWS,

&c





MICHELINE STEINBERG PLAYWRIGHTS

14th August 2001

Maurice Rowdon
44 Brookwood Road
LONDON
SW18 5BY



Dear Maurice

This is to acknowledge the receipt of **GENES** for and on behalf of Nina Anne Kaye.

Best wishes,

Sally J. Stott
Micheline Steinberg Playwrights

409 TRIUMPH HOUSE • 187-191 REGENT STREET • LONDON W1R 7WF
PHONE +44 020 7287 4383 • FAX +44 020 7287 4384 • EMAIL SteinPlays@aol.com

Martin 8871 4356

Background platelets: suggested insect bites. Continued effect in right foot but slight, 1 year later.

— Septic spot on left leg for over a month.

— Memory: number-memory heightened name memory down.

— Hydra/Allopurinol: alternatives? blood-letting suggested DONE.

— Yoga: inverted exercises?

— Aspirin 75 mg p.d.

28th Tues. — 11.50

24th

Childhood maladies: mumps, measles, scarlet fever, German measles, Tonsils removed.

Dr Jan de Vries

*7 262 6069

7 224 8071

52/3 Upper Montague Street

DIGESTION

CHROMIUM

Hernia

Varicose vein right leg

Skin cancer.



WANDSWORTH
5 15PM
5 JLY
1964
S.W.18.

M^r & Mrs Rowden
LA LASTRA
SAN GIMIGNANO
(SIENNA)
ITALY

POSTE S. GIMIGNANO (SI)
8-7-64


rthington



CITTA' DI S. GIMIGNANO
Chiesa di S. Jacopo (XI sec.)
St. James' Church (XI century)
Eglise de St. Jacques (XI siècle)
Jakobskirche (XI Jahrhundert)

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TERNI - ITALY

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Maurice Rowdon, a Londoner, has lived for many years in Italy and his books on that country have won wide critical acclaim.

THE FALL OF VENICE

'The new book is a bold and vigorous one, and though true to its title is written with such enthusiasm that one cannot help concluding that to fall is happier than to rise.'
NIGEL DENNIS *Sunday Telegraph*

'Mr Rowdon is fortunate, because after reading his enthralling essays one can still return to Venice and see so much that has survived the Fall.'
CYRIL CONNOLLY *Sunday Times*

'Stylish and haunting' *New Yorker*

ITALIAN SKETCHES

'It is a real pleasure to come across a quite original book on Italy . . . I derived much pleasure from it.'
SIR HAROLD NICOLSON *The Observer*

'So often piercingly accurate and so far under the skin of everyday appearances that it is really a new appraisal almost of a new country'
ISABEL QUIGLEY *The Guardian*

'Within a couple of pages he has established a strong literary personality'
Punch

A ROMAN STREET

'I am quite delighted with it. It catches the very voice and breath of Rome'
J. I. M. STEWART

'A first-class daily-life writer and all the Romanists will want to read him . . . Every word of it rings true . . . reminds us of Lawrence'
BERNARD WALL *The Observer*

THE COMPANION GUIDE TO UMBRIA

'Mr Rowdon has written an exceptionally well-informed and entertaining guide. This is an outstanding travel book.'
Eastern Daily Press

Maurice Rowdon

'A new writer of importance' – *Punch*
'Endowed with a sharp reporter's eye' – *Sunday Times*

'He can describe what he sees and hears with an unpretentious immediacy that brings a scene instantly and enduringly to life' – *Times Literary Supplement*

'All books about Italy are frantic attempts to try and understand the nature of its fascination, and if Mr Rowdon's book (*Italian Sketches*) is one of the best attempts that has been made for many years, this is because he tries so deeply to understand and must excite the sympathy of anyone else who has tried to do so' – *Sunday Telegraph*

'A loving, sunlit account . . . something of Lawrence's travel books, something of Durrell's island books . . . like the chatter of an opera recitative, like *asti spumante* gurgling effervescent and intoxicating out of a bottle '– *New Statesman*

Weidenfeld and Nicolson
11 St John's Hill, London SW11

ISBN 0 297 76576 0

SBN 297 00013 6

Maurice Rowdon

Educated at Emanuel School, London, and Keble College, Oxford, where he took degrees in Modern History and in Modern Greats, specializing in Philosophy. After leaving Oxford became a lecturer in English Literature at Baghdad University, Iraq, where he completed his first book. Resident 1980-90 in Northern California, where he taught his own system (Oxygenesis) for the rehabilitation of the nervous system, designed for performing artists and therapists.

PUBLICATIONS

Novels:

HELLEBORE THE CLOWN (Chatto and Windus, London)
OF SINS AND WINTER (Chatto and Windus, London)
PERIMETER WEST (Heinemann, London)
AFTERWARDS (Barrie Books, London)

General:

ITALIAN SKETCHES (Gollancz, London)
A ROMAN STREET (Gollancz, London)
A COMPANION GUIDE TO UMBRIA (Collins, London)
LEONARDO DA VINCI (Weidenfeld, London)
THE FALL OF VENICE (Weidenfeld, London; Praeger, New York)
LORENZO DEI MEDICI (Weidenfeld, London; Regnery, Chicago)
THE SPANISH TERROR (Constable, London; St Martin's Press, New York)
ELKE AND BELAM (Macmillan, London; Putnam, New York)

PLAYS:

THE ESKIMO TRANCE (Victoria Theatre, Stoke on Trent; second production Mercury Theatre, London, directed by the author)

MAHLER (Arts Theatre, London; second production Studio Theatre, Munich, directed by the author)

TELEVISION:

BBC: THE FALL OF VENICE (55 mins Omnibus series)



MICHELINE STEINBERG PLAYWRIGHTS

30 October 2001

Maurice Rowdon
44 Brookwood Road
London SW18 5BY



Dear Maurice

I enclose two copies of our standard agency contract, one for you to keep and one for our files. Please read it and contact us if you have any queries. Otherwise, please sign and date one copy and return.

Your biographical details are included in our theatre client list so that they are to hand when directors or producers ask for more detailed information. A draft is forwarded for your approval.

We very much look forward to a creative and productive relationship with you. Please let us know when you are next in the vicinity so that you can come and meet my colleagues in the office.

With all good wishes
Yours

Nina-Anne Kaye

409 TRIUMPH HOUSE • 187-191 REGENT STREET • LONDON W1R 7WF
PHONE +44 020 7287 4383 • FAX +44 020 7287 4384 • EMAIL SteinPlays@aol.com

MICHELINE STEINBERG PLAYWRIGHTS

1 October 2001

Maurice Rowdon
44 Brookwood Road
London SW18 5BY

Dear Mr Rowdon

This letter of agreement is to confirm that from the above date we shall exclusively represent your writing in all media on the following terms:

1 SCOPE OF AGENCY

1.1 We shall advise on and handle the negotiation of contracts for commissioning the production of your work and for the licensing and/or other forms of exploitation of such work in the fields of publishing, theatre, motion pictures, television, radio, music publishing and recording, and all new media and all derivative fields of activity. Our agency will also encompass merchandising and commercial tie-in rights and advertising.

1.2 Our responsibilities will include trying to manage your career including finding work for you but you will accept that success cannot be guaranteed. This effort will be undertaken in consultation with you so that you are aware in general terms of our activities on your behalf. Commissions may find their way to you directly and, in those cases, after first contact has been made, you will refer the party in question to us to negotiate an appropriate agreement on your behalf.

1.3 During the term of our appointment as your agents, we shall have the exclusive right to negotiate the matters referred to in the preceding paragraphs. This means that you should refrain from negotiating these yourself or to engage anyone else to do so for you.

1.4 We anticipate liaising with you as regards the creation and exploitation of your work. I or my colleague(s) at the agency will be available to discuss these matters with you and to give you the benefit of our ongoing advice and support.

1.5 Other than in regard to minor transactions, where we have your general approval to act in what we perceive to be your best interests, we shall

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not commit you to a transaction that you have not approved in advance.

1.6 We will obviously expect you to work with us in a productive and positive manner so as to optimise the chances of successful negotiation, and we shall report to you fully on concluding contracts.

1.7 Where we consider it applicable, perhaps due to the complexity of a proposed contract, we may advise you as to the need to take professional advice, such as from a solicitor, and we shall be happy to advise as to the choice of such a professional adviser. However, the appointment of any such professional adviser will be on the basis that you are his/her client and not us and that you undertake to require him/her to issue you with an appointing letter confirming this fact, a copy of which is to be sent to us to be placed on our files.

2 COMMISSION AND PAYMENT

2.1 We shall be entitled to a commission (plus VAT when applicable) on all your earnings which arise from the exploitation of your creative work. Our rates of commission are as follows:

Great Britain : 10%

Overseas : 15%

In addition to the above, we shall bill you monthly for copies of scripts made: we shall include receipts as this is a legitimate expense which you should be able to reclaim.

2.2 We undertake to forward payments due to you within no more than 14 working days after receipt by us together with relevant paperwork.

3 NON DRAMATIC MATERIAL

As far as fiction and prose are concerned, we work in conjunction with a number of literary agents. Should they feel enthusiastic about any such piece of work written by you, they would then represent this work on your behalf in association with us.

4 OTHER TERMS

It is understood that we shall initially represent your work for a nine-month trial period, at the end of which time it should be clear to all concerned whether or not this professional relationship is going to be successful. Should either we or you wish to terminate this agreement at that point, then this will be done without any hard feelings on either side. However, any contracts that have been initiated or handled by us

during this period will continue to be serviced by this office with appropriate deductions of commission. Equally, any play on which a considerable amount of effort and/or input has already been made will again continue to be handled by us with appropriate deductions of commission on any contracts.

If at any time after this nine-month period either you or we feel that it would be better to terminate this agreement, then similar terms will apply. We do hope that this is both clear and acceptable to you - it does seem best to set down a few basics for our working together.

In order to signify your agreement to these conditions, we would be grateful if you would sign and return to us the enclosed copy of this letter of agreement.

We very much look forward to working with you.

Yours sincerely

for and on behalf of
Micheline Steinberg Playwrights

I agree to and accept the above terms

.....

Date

409 TRIUMPH HOUSE • 187-191 REGENT STREET • LONDON W1R 7WF
PHONE +44 020 7287 4383 • FAX +44 020 7287 4384 • EMAIL SteinPlays@aol.com

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Telephone Tiptree 816362 Telex 99487

Overseas Melbourne, Sydney, Auckland, Johannesburg and agencies throughout the world.

17 August, 1979.

David Bolt, Esq.,
Bolt & Watson Ltd.,
8/12 Old Queen Street,
LONDON SW1.

20 AUG 1979

DT

Dear David,

I was extremely impressed with ONE by Maurice Rowdon until I reached the end when I felt that the author just copped out. In any event, I think it is a terribly difficult novel for a publisher to sell. As you say, it is unusual and falls somewhere between the disaster novel and the short horror story. For that reason I am reluctantly going to turn the book down. I do hope you will find somebody, braver than us, to take it on because it is undeniably powerful stuff. I have inefficiently left the manuscript at home where I was reading it last night but I will send it on to you under separate cover.

Best wishes,

Yours,

Rosemary de Courcy.

Directors
R A A Holt (Chairman)
Charles Clark (Managing)
Harold Harris (Deputy Managing)
Roderick Bloomfield
James Cochrane
Mark Cohen
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THE MANIGN ROOT.

Few people realize that it was possible until a very few years ago to taste the harmony and golden meanness of ancient Greek civilization - Italian life, as it had been absorbed by the ancient Romans until and passed on. Fascism was the first sign that this would not withstand the pressures of the twentieth century, but at the same time it was no ordinary dictatorship either. It derived something for the ancient model - but then like rose it was swept into the 20th model with a fearful vengeance.

Theresa =

3951

5 84 ~~[illegible]~~

Ceylon

c/o Mr ~~[illegible]~~ ~~Hew Solomons~~

Harry Edward Willie

Solomons

67 Abdul Caffoor

Malakte

COLOMBO 3

Shri Lanka

Half Foods

Call Blue Peter ✓

Radio 3 about the conversation + Greg.

—Campaign to stop gorilla going back to zoo — GUARDIAN (quote Zoo Down Show BBC 2)

Daily Mirror — the gorilla in California

David
reviews for
Germany

George
Fischer

1) Italy — reviews?
2) Paperback for USA ↔
3) Johnny Nugent.
4) Children's Rilke + Bela ⊙
5) Syndication of serial?
6) Blue Peter + Pat Phoenix.
7)

A stall at the festival for Mind and Body:
MACMILLAN ANIMALS / Animal intelligence.
(blow ups / books etc)

1.3.79

Dear Maurice,

Here is the check for about 110.00 pounds. I'm still in agony and hoping it will pass soon. Shandra wants me to see his Tibetan advisor on Sat.

My parents are in London and pretty much on the war path. So if they might try to come to the house. I said that they shouldn't do <u>anything</u> without the lawyer's advice.

Love

A.

Immigration & Naturalization Dept
26 Federal Plaza
NY 10007

Gentlemen, I MaR. interested
in all known inter etc known
DONALD HYAMS & a
number of years & we familiar
+ his work + consider that he
shows promising talent a a
director & already made some
impression institutions.
Bapresto Rhin.

Donald Hyatt.
319 Broadway
NY
10007

nm (Peter Regret Delay
DURRANT'S
11 Northburgh Street
London EC1V 0JL
01-251 4918
WOMAN'S WORLD
Kings Reach Tower
Stamford Street
London, SE1 9LS
ISSUE DATED JUL 1978

It's a Woman's World

Books

VIRGINIA IRONSIDE lines you up

I never met Josephine Baker but after reading her book *Josephine* (W. H. Allen, £6·95) I wish I had. (The book is published post-humously, her husband having compiled all the notes she made during her lifetime.) She is exactly the right character to read about now, one of the last of the most glamorous people in show business, with her Dior clothes, her leopard with a jewelled collar following her along the Champs Elysées and her appearances in stunning head-dresses at the Folies Bergères. And all this from the humblest and grimmest of beginnings, a black ghetto in St. Louis. But this extraordinary pioneer, with her unpredictable temper and slightly crazed idealism, went on to win the Medal of Resistance from De Gaulle after the Second World War, and to begin an amazing family of 12 adopted children from all over the world.

If most of us achieved just one-tenth of what Josephine Baker did in a lifetime, we'd have good reason to sit back with smug pride.

I do thoroughly recommend, too, Brian Moore's *The Doctor's Wife* (Corgi, 85p). It is a gripping novel about an ordinary woman from Belfast who, on her way to meet her husband, a doctor struggling with bomb casualties back home, for a second honeymoon in the South of France, meets a young American and has a passionate affair with him.

Most of us will be familiar with that streak of wild destructiveness that can overtake us, particularly at a boring point in our lives; most of us know how easily we could fall into a fatal, crazed affair that could dominate us like a new religion.

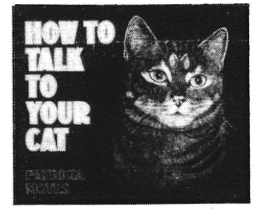
There is, of course, no going back for the doctor's wife, even for the sake of her son. She has burned her boats and ends up alone—but perhaps not lonely—in London, of her own choice.

The world of books seems to be peopled with middle-aged professional men (James Herriot and Neil Boyd to name but two) who take up their pen in their fifties after successful careers and suddenly turn out bestsellers.

Latest in the line is Eric Malpass, ex-chief cashier in a Derbyshire bank, who this month produces two new books about the Pentecost family, *At The Height Of The Moon* (Corgi, 70p) and *Fortinbras Has Escaped* (Corgi, 65p).

The weird thing about Mr Malpass is that although he is English, his biggest success is in, of all places, West Germany. And having read a few of the series, I just cannot understand why we haven't heard more of him here. His books are hysterically funny, his family is as beautifully portrayed as a middle-class, verbal, version of anything that Giles has produced, with situations that are touching, frightening and immensely entertaining. I shall now be staring at the chief cashier of my local bank with a new interest; if under every staid bank clerk there is a chance of even half an Eric Malpass, I shall have to revise my views of the race drastically.

Strange tails for pet lovers





Pet lovers will be fascinated by two unusual books, *How To Talk To Your Cat* by Patricia Moyes (Weidenfeld and Nicolson, £3·95) and *Talking Dogs* by Maurice Rowden (Macmillan, £4·95), which tells how a German woman has taught her dogs to speak via a series of taps with their paws. "Poodle most beautiful race is", taps one (a poodle). The Saluki replies "not see anything at all in poodle".

Only goes to prove that animals are just as dumb as we thought, even when they do talk.

And finally, an ideal present for anyone who has just had a baby is a tiny book, *The Firstborn*, by Laurie Lee (Hogarth Press, 99p). This is a moving essay about Lee's reaction to the birth of his daughter, Jessy. Alternatively, you could always give the mother a bottle of champagne—she'll need it—and save the book itself to give to the lucky new father.



Laurie Lee—"a moving essay"

20 THE CLOISTERS, WINDSOR CASTLE, BERKSHIRE.

WINDSOR 68624.

6 August 1979

Dear Maurice,

Just a brief note to say that I shall be leaving this address soon, and as from 15 August my new one will be:

96 Chestnut Lane, Amersham, Buckinghamshire
Tel: Amersham 21774

However, there is quite a lot to be done at the house, so we are turning it over to the builders and going on holiday, and will be back on 3 September.

I hope that you have come to some happy solution about agents. Needless to say David has still not managed to produce a contract for me to sign since you called me, and the terms had all been drawn up; it was simply a question of sending a contract form to the editor, having it signed, and then getting me to sign it. Still, there is no point in raving - except that the debts mount up.

I am hoping to come to Italy next year for a holiday - as opposed to work. Probably late May and early June. I want to show a friend Ravenna, Florence, Siena (hopefully Urbino, Volterra, S. Gimignano and similar places as well en route, of course) and then on down to Rome and Naples, but at present it is merely a project. Who knows what the petrol and/or work situation will be by then.

Yours ever,

Alan Kendall

M

29th September, 1978

Maurice Rowdon Esq
5 Tamworth Street
London SW6

Dear Maurice,

As agreed on the telephone I am passing the letter and invoice from Paris-Match, concerning reproduction fees for the photographs in the book, over to you. I am telling Paris-Match that I have done this.

This is, of course, quite separate from the use of photographs in serialisations, although that will also fall to you and/or Paris-Match. In the meantime I am telling News Limited of Australia to go ahead with four pictures for their serial on the strength of Stephanie's telephone acceptance of their quote of 100 francs for the lot. I gather from her that a Paris-Match invoice is on its way for that as well, and I am passing that over to News Limited of Australia as soon as it comes.

Yours ever,

PC

Peter Collenette

Macmillan London Ltd

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Registered No. 993861 England

CONTRACT-NO. 791018-0

ROYALTY REMITTANCE

1979,01,31 INVOICE DATE

791018 INVOICE-NO.

PUBLISHER	HYORON-SHA
TITLE	TALKING DOGS
TITLE	
AUTHOR	M. ROWDON

CONTRACT DATE 1979,01,30

PROPRIETOR (AGENT)

BOLT & WATSON

8/12 OLD QUEEN STREET
STOREY'S GATE, LONDON SW1
ENGLAND

ATTEN.

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DETAILS OF ROYALTY REMITTANCE

[1] 1. TRANSLATION 2. PAPERBACK 3. ANTHOLOGY 4. REPRINT 5. SERIAL 6. OTHERS

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307500	30750	30750	~~246000~~ $1200

3 April 1979 :NET BALANCE OF US$1,200.00
IS PAID ENCLOSED HEREWITH BY BANKDRAFT #52-6071691-351, April 2, 1979
SANWA BANK, TOKYO PAYABLE VIA Sanwa Bank, N.Y.
(INCLUDED IN THE AMOUNT OF

FUJI BUILDING 8F
2-15 KANDA JIMBOCHO CHIYODA-KU, TOKYO
TEL.230-4081, CABLE.TUTTMORI
TELEX:0232-4915 TUTMOR J

TUTTLE-MORI AGENCY, INC.
2-6, Sunido 1-Chome, Bunkyo-Ku, Tokyo 112 Japan
TELEPHONE : Tokyo 816-3286/9
TELEX : 0272-3170
CABLE : TUTTBOOKS

Travelwise Car Hire
Hire Agreement

Agreement no K 29864

between the company | and the hirer | return vehicle to

Travelwise Car Hire (London) Ltd 77/83 Pavilion Road London SW1X 0ET Telephone: 01-235 0751	name Mr. M.S. Rawlson address 5 TAMWORTH St. London. SW6. telephone 385.4003.	model S/13 1000	registration no TAE 798 S
		vehicle ordered by	date in 8/8/79 time
		date order no	date out 7/8/79 time 08:30

Insurance cover is only effective for the drivers named below until the termination of hire as stated below

hirer's liability under condition 8.(2) £ Nil

driver 1 Hirer Only.	date due back 8/8/79	time 08.30	exemption under clause 8.(2)	hirer's initials MR	co rep
driver 2	1 extension to	time			
driver 3	2 extension to	time	personal accident benefits clause 5.(2)	hirer's initials	co rep
driver 4	3 extension to	time			

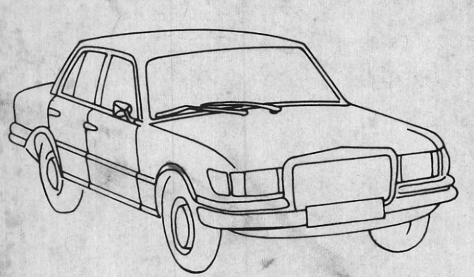
hirer's own insurance

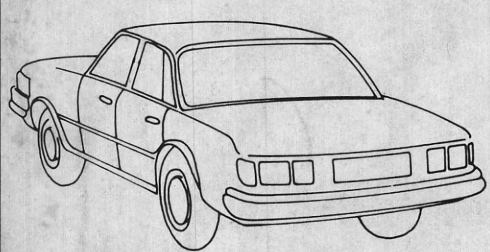
company	brokers	cover note no 1 2 3 expires
excess on policy	contact tel	

vehicle condition	out	in
full tank	3/4	3/4
4 mats/interior good	2 ✓	✓
spare wheel	✓	
jack/handle	✓	
current excise licence	✓	

In the event of a breakdown, telephone the nearest AA office for assistance quoting membership no. EG421664D5 Group. If repairs are required prior authorisation is needed from the company
LS 187978 SE

All damage at start of hire to be noted below





			charge amount £ p	VAT rate %	VAT amount £ p
charges 10592	group				
miles in 10592					
miles out [redacted]		weeks @	.		.
driven	1	days @	5.50		.
allowed		hours @	.		.
additional 50		miles @ 6½	3.25		.
hire charges			.		.
less			.		.
Total hire charges			.		.
collision insurance	1	days @	1.50		.
deliver/pilot to			.		.
collect/pilot from			.		.
subtotal			10.25	15%	1.50
petrol		@	SOC		.
personal accident cover		days @	.		.
AA documents			.		.
ferries			.		.
			.		.
Totals			10.25		.
Total VAT			1.50		
Total charges			11.75		
less deposit			38.00		
balance due/refund			26.25		

credit card type	refund cheque no
number	date of expiry

checked out by

checked in by

additional damage on termination of hire

remarks

I hereby acknowledge that during the currency of this agreement and for the purposes of sections 1-5 and schedule 1 to the Road Traffic Act 1974 I shall be liable as the owner of the above vehicle or any other vehicle let to me under this agreement and for any extension thereof in respect of any of the offences or excess charges mentioned overleaf in clause 14.

Signature

I authorise you to charge my/our credit card/account with all charges relating to this agreement

The hirer acknowledges that he has read the conditions above and overleaf and has verified and accepts the entries made by the company representative and that he has received a copy of this agreement

Signed for and on behalf of the hirer

Signed for and on behalf of the company

Conditions of hire

1. THE HIRE PERIOD shall be such period as shall appear from the Company's records to have been agreed at the commencement of the hire.

2. BY ACCEPTING DELIVERY of the car the Hirer shall be deemed conclusively to admit that when received by him it is in good repair and running condition save as may be expressly agreed in writing between the Hirer and the Company at the time of taking delivery and he undertakes to return it to the Company's garage in the same condition (save for ordinary wear and tear and as herein otherwise expressly provided) at the end of the hire period.

3. HIRE CHARGES (and any additional charges) shall be payable by the Hirer to the Company at the rates applicable to the car as shown in the Company's Schedule of rates of hire charges current at the date of this Agreement (a copy of which Schedule will be supplied to the Hirer on demand).

4. USE OF CAR. The car shall not be occupied by any greater number of persons that it is constructed to carry nor be used for carrying goods or passengers for hire or reward nor in any area nor for any purpose not expressly stated in the Insurance Proposal nor in any manner infringing any statute regulations or order relating to the driving and or use of motor vehicles nor (whether in relation to the carriage of luggage or otherwise) so as to cause unusual danger to the public or to persons in the car or risk of damage to the car. The Hirer shall ensure that the oil level in the engine sump and the water level in the radiator shall always be properly maintained and shall carry out at his expense all ordinary roadside adjustments and running repairs. The car shall not be driven by any person other than (a) the Hirer or (b) any person named by the Hirer on the face hereof as an additional driver (hereinafter called "any additional driver"), and then only after the Company and the Company's insurers shall have expressly approved an Insurance Proposal signed by the Hirer.

5. INSURANCE
(1) Upon completion of an insurance proposal form and upon satisfying the Company that the car will be driven ony by a properly licensed person, details of whom have been shown in the said insurance proposal form, the Hirer will be entitled to the benefit of insurance against the driver's legal liability to third parties, pursuant to a policy negotiated by the Company subject to the terms and conditions of that policy. A copy of the said policy may be examined upon request being made to the Company. The said insurance will be available and remain in force, subject to the terms thereof, for the duration of this Contract of Hire or until termination thereof and also for the purpose of enabling the Hirer to return the hired car to the Company pursuant to Clause 10 hereof.

(2) On payment of a premium the Hirer may obtain personal accident benefits, for each occupant aged between 17 and 65 as follows: Death £2,000; loss of limb £2,000; temporary or total disablement £20 per week, up to 52 weeks.
The hirer will not be entitled to the additional benefits unless the appropriate space or spaces provided on the face hereof adjacent to the words "personal accident benefits" are initialled by both the Hirer and the Company's representative.

(3) The Hirer undertakes that he will complete an Insurance Proposal Form and answer the questions thereon fully and correctly and such forms shall be signed by the Hirer. Responsibility for the answers is that of the Hirer and not of the Company. The Hirer agrees that if any answer is incorrect or incomplete or if the Hirer is suffering from any mental defect or infirmity the right of indemnity conferred on him and any additional drivers by the insurance provided accordingly shall be void and the Hirer agrees in the event of the insurance being rendered void by reason of any omission concealment or wrongful answers upon the said Insurance Proposal Form or Forms to indemnify the Company against any liability for which by reason of the aforesaid (or any other) cause the Company may become liable. The Hirer shall forthwith notify the Company in writing of all facts at any time material to be known by the Company or its insurers in relation to the insurance of the car (whether occurring before the commencement of or during any Hire Period and whether or not the existence of any such facts necessitates alteration or modification of any information contained in any current Insurance Declaration Form) and undertakes that from the time of occurrence of any such fact during any hire period until the Company shall have given express approval after receiving written notice thereof the car shall not be used.

(4) Insurance cover while the car is being used on the Continent of Europe, the Republic of Ireland or Northern Ireland will only be available on special application to the Company and will be subject to the terms of the said policy.

6. BREAKDOWN. Save as aforesaid the Company will bear the cost of any repair necessitated by breakdown not due to any breach by the Hirer or any additional driver of his obligations under this Agreement and provided the Company's consent is obtained before such repair is effected. The vehicle must not be driven when in an unroadworthy condition as a result of mechanical fault, accidental damage or any other reason. The Company shall be under no further or other liability for any damage injury loss or expense of whatever nature arising out of or suffered as a result of any breakdown; and the Company will not under any circumstances whatsoever be responsible for delays suffered by the Hirer or any person who may be affected by such delay (whether such delay is occasioned by breakdown mechanical failure or otherwise) and the Hirer agrees to indemnify the Company against any claims which may arise or be made against the Company for damages or otherwise arising from any such delays.

7. ACCIDENT. If any accident shall happen the Hirer shall forthwith thereafter by the quickest available means notify the Company and the Company's insurers of the happening thereof and shall also furnish all particulars thereof to the Company. The Hirer will obtain the names and addresses of the witnesses of any accident and generally assist the Company and the Company's insurers in the matter of any such accident. The Hirer will not in any event make any admission of liability for any accident.

8. LOSS OF CAR OR DAMAGE
(1) Subject to Condition 6 hereof and to the provisions of this Condition in the event of any loss of or damage to the car howsoever caused and in the event of any consequential loss thereby suffered by the Company, the Hirer shall be liable for the full amount thereof unless he shall prove to the satisfaction of the Company that such loss or damage was not attributable in whole or in part to any negligence of the Hirer or any additional driver.

(2) Where such loss or damage is proved to the satisfaction of the Company not to have been so attributable in whole or in part to any negligence of the Hirer or any additional driver the Hirer shall only be liable for such sum as may be stated on the face hereof in the space provided (and in case of more than one occasion of loss or damage and any consequential loss then to the extent of such sum on each occasion) pursuant to this Condition for damage or consequential loss. Upon payment of an extra premium to the Company and observing the terms hereof, the Hirer will be exempted from the said liability to pay such sum as may be stated on the face hereof with the exception of any liability arising out of loss or damage to wheels or tyres which shall remain the responsibility of the Hirer. The Hirer will not be exempted from the said liability unless the appropriate space or spaces provided on the face hereof adjacent to the words "Exemption under Condition 8.(2)" are initialled by both the Hirer and the Company's representative.

9. HIRER'S RESPONSIBILITY. The Hirer shall always be liable to the full extent for any damage injury loss or expense of whatsoever nature which may arise or be suffered by the Company or any other person arising as a result of breach by the Hirer or any additional driver of any of his obligations hereunder.

10. TERMINATION OF HIRE — RETURN OF CAR BY HIRER. The Company may at any time terminate the hiring by posting to the Hirer at his address as stated on the reverse side hereof a written notice to that effect. The Hirer undertakes to return the car and equipment to the Company upon termination of the said agreement and shall pay the charges therefor at the rate stipulated in the Company's schedule of rates referred to hereunder until the said car is returned. The Hirer shall not drive or permit the car to be driven after the termination of the said hire period other than to return it to the Company aforesaid. The Hirer hereby consents to the Company by its servants or agents entering upon his premises for the purposes of repossessing the car.

11. PARKING. The Hirer shall keep the car locked whenever it is left unattended and shall ensure that the car shall not at any time be so garaged parked or otherwise placed as to be in jeopardy of theft or damage by weather or other cause.

12. PROPERTY. The Hirer agrees to indemnify the Company and keep it indemnified against any claims which may be made in respect of damage to or loss of property (whether belonging to the Hirer or any other person) being carried in or upon the car however caused and arising during the period of hire or any extension thereof.

13. USE OF THE CAR OUTSIDE OF THE U.K. Should the Hirer wish to take the Company's vehicle out of the United Kingdom, or to Northern Ireland, the Hirer must first gain written consent of the Company.

14. PARKING FINES ETC. The Hirer shall be liable for and shall indemnify the Company against all fines or penalties arising out of:

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The Herald
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TELEPHONE 63-0211 • TELEGRAPHIC HERALDTIME MELBOURNE • TELEX 30104 30124

Saturday 3.2.79.

Dear Maurice Rowdon,

Having nearly finished your delightful book "Talking Dogs", I am about to review it for this paper. I write a weekly column for the Herald about pets and animals, and visit many unusual places to get stories.

My husband and I are travelling to Europe this year and I would like to visit Fraulein Meyer and her two wonderful pupils with the hope of writing about them. We will be with friends in Munich in June, and I believe that this is only a hour's drive from Berchtesgaden.

I am writing to you to ask you if you will send me Fraulein Meyer's address and telephone number. If I wrote to her or phoned her, she may give me a date when a visit may be possible.

Of course my other, and most important question is, does she speak English, as I have no German...! I ask this because if she did grant me an interview, I may need to take along a friend from Munich to interpret for us.

I realise you must be very busy, but if you can help me with this project I would be most grateful.

Thank you for one of the most fascinating "animal" books I have had the joy to read.

sincerely

Marcia H. Clarke.

Marcia H. Clarke.

P.S. I enclose a stamped and addressed envelope to save you time. mhc.

Having just finished the Talking Dogs I did W.M. Dors speak English! Would still like her actual address if you can find the time. Marcia C.

II 75° Wome

Catherine Hadley

A PINTA POISON?

The Milk Marketing Board had better start worrying. With the increase of young macrobiotic enthusiasts on both sides of the Atlantic there is increasing criticism of cows' milk as a healthy food for mothers and wee children [1] —— Lasalle, a qualified osteopath with his own Islington practice, tells me, ... His wife Rosie ..... The diet she saw the other women eating ..... [2] Susan Spence

[2] The drawbacks of milk.

[3] Dr Haynes.]

[4] ~~The attitude of the hospital dieticians, esp. maternity wards.~~

Middlesex?

[5]

At the macrobiotic headquarters in London restaurant it is quite a usual sight to see a young mother finish a hearty macro meal + chopsticks & the lift her jump to wear feed her child.

III

DONAL and JEAN

1] The Actor 2] The Teacher

3] CHF

Daily Mail? → IV The CANCER RACKET.

New Statesman? → V Nutrition in Hospitals.

---

a) Aer Lingus — Alan Ridley

LOU & Mr Dunne — Green

Portland Street. If you need help

+ promotion. Have a chat.

b) The Banks. Allied Irish.

IV Nutritional change = Hospitals?

Dr Anthony Haynes (and Pam) (A trustee)

57 Middle Lane Welfare

London N 8 Imperial College London.

348 8081

Pinta Poison / The Sacred Cow

The fact is, the macro nutrients say, we need cows. Cow milk, being rich in protein like human milk, is designed to build bone, calf bones, and nearly twice as the thy can stand up quickly, whereas the puppy's baby is the baby's? & stay warm system, and is thrown ~~fatter~~ ~~meets~~ ~~tights~~ rich in ~~protein~~ digested fats, like it protein called light & more digestible, "Human milk," Rosie told me, "has a natural ~~immunity~~ agent in it ~~that~~ X = cow ~~with~~ can do that X ~~my baby~~ ~~can~~ do it & the calf."

Where ever the they, we are the ~~my~~ animal = Lord', creation Nice from a ~~sucking~~ & the ~~them~~ ~~that~~ thyself the life! Milk = to the ~~you~~. After that, as the macro, it should be / ~~we~~ up. Truthfully, ~~we can't do~~ ~~be~~ ~~can~~ ~~after~~ being weaned to do the ability is ~~about~~ digest milk & because we lack the enzyme lactase needed to digest the sugar = milk (or lactose). It is ~~the~~ undigested milk ~~the~~ cause the milk = the ~~the~~ ~~the~~ ~~the~~ Colds are therefore the cause ~~of~~ ~~milk~~ disease / the ~~cows~~ ~~milk~~ ~~milk~~ ~~milk

impede circulation.

~~Milk~~

And what about the idea that milk contains a lot of protein to build ~~[illegible]~~ bracing people? It contains about 3% by weight, confirmed + 10% in whole grains, 20-25% in beans, or as much as 50% in some soya products. "What do we do for our calcium?" then ask the publicity-geared milk-addicts. Kale contains twice as much, sunflower seeds about the same, sesame seeds 11 times as much, & certain sea-vegetables (Irish Moss has ——) many times more.

The Dept of Health's Handbook 'Eating for Health' recognises the allergic reaction to milk:

"Most food allergies occur first in childhood, and are more common in children who have been bottle-fed."

"Milk is one of the most nutritious foods for children... A child in a poor or large family can get one pint of milk daily, free of charge. Children ... whose digestive system cannot tolerate it can obtain the nutrients present in milk from other foods. But it doesn't specify which foods. The macros do.

The Japanese never ate dairy food until that was introduced in modern times by foreign influences.

Cow's Milk is for an animal that will weigh originally less than a ton. A tremendous growth takes place

in the calf during the first months of its life quite disproportionate to that in the human baby. 3 parts protein (for growth) to 5 parts carbohydrate (energy) in the cow, while human milk has only one part protein to seven parts carbohydrate. Cow's milk has 3 times more calcium than human milk — to help build the huge bones. But do we want fat monsters or intelligent humans?

As the child grows the human milk from the breast changes in quality, in order to give the best sustenance at the time. This cannot be said for milk that comes from another animal. Also mum's milk contains five times as much Vitamin C as the cow's. The glucose in cow's milk is diff. to digest and gets stored in the liver, then in the blood and tissues as fatty acids. So people get fat.

Only about ½ of the protein in the cow's milk can be used by the human. Then there is excessive waste — accounting for a bad smell in baby's faeces, and bad breath in the adult. The relatively insoluble protein in cow's milk tends to draw out excess acids in the stomach. To remove this condition the body tends to remove minerals from the cells & the blood, & this

It is a rather sticky substance and tends to create blockage in the kidneys, bladder & skin, & this in turn

stops ~~the~~ poisons leaving the body so that they collect as tumours – it is here, say the macros, the milk is connected + cancer. And cow's milk is high in saturated fats & fatty acids, which connects it + heart attacks. Human milk also has fats but they are finer and lighter and easily dealt + by the human system they are designed for. If you get hooked on to cow's milk this is what happening: the salts in cow's milk needed for bone construction create the need for fats, so it goes into a vicious circle syndrome. The more you drink, the more you feel you need. Blocked ovaries, the well-nigh universal prostrate trouble in men of a certain age, arthrosclerosis, muscular atrophy, all are laid at the cow's door.

A study carried out last year by the University of Lund, in ~~Sweden~~ Sweden showed that in most of cases of cholic in the babies of milk-drinking mothers were cured when the cow's milk was withdrawn from the mother's diet. ~~Nearer at home~~ (Guy's, Hospital allergy specialists believe that the increasing asthma, hay fever and eczema in children is related to the decline of breast feeding & the substitution of cow's milk.

Photographs: the Cox child – ~~a child~~ one of many happy, healthy children conceived, carried, born & bred without the aid of cow's milk.

Thursday =

Call =

i) Pip Llewellyn: any views on milk.
ii) Rosie & husband's full name.
iii)

Beginning

CHOOSING THE SMALL TIME

In recent weeks there has been ~~quite~~ a ~~develop~~ growing awareness of the macrobiotic movement in Britain, due to what looked at first like a damning report from 4 doctors in the BMJ, analysing the cases of 4 undernourished ~~etc~~ babies said to have been weaned on to vegetarian — 'extreme zen macro diets' — the babies of 'cult parents' with 'food-fads'. The whole was publicised up & down the country by newspaper & radio, but few seem to have read the actual article, which contained sweeping statements about the inadequacy of the vegetarian diet & giving babies subsequently (denied ~~on the~~ by the College of Nutrition), on chief ~~authority~~ statistical matters on natural nutritional habits) and contradicting itself to the extent that 3 out of the cases quoted were actually cured in the hospitals by vegetarian or macro diets agreed to the parents.

The resp. is it all on the orthodox side.

Macro is in need of a fuckage, 1971 — in the USA climax of such orthodox charges — the State Dept.

described it as a life-hazard. But since then and the leadership of KUSHI, and above all + the new dog-dog generation of macro enthusiasts who are neither hippy nor health-freaks but sensible people in search of well-being, the facility is coming what fast.

Joanne Rottee, 44 ~~America~~ KOJI YAMAMOTO, ~~Japanese~~ ..... married at the age of ——— medical student, with living in London, ———

---

① David (Lorenzo, A Day in Black, American submission DONE, Please contact Tania Howarth)

② Janet, for Woman's Own.

News of the World ✓

Donal Cox possibly for photograph ✓

Camilla.

The British Cancer Council 2744002

Cancer Research Campaign
2 Carlton House Terrace
S.W.1.

Randolph Gadsby PRO 930 8972 ✓
Tuesday 20th February = 3.15 p.m.

Imperial Cancer Research Fund (research)
Lincoln's Inn Fields WC2 (Calling) 242 0200

Institute of Cancer Research
PR man = Tom West Assoc.
~~Royal Cancer Hospital~~
~~34 Sumner Place~~
~~SW7~~

5 PENRHYN RD
Kingston.
5492450

~~[illegible]~~

~~584 9112~~

Sticky substance

Cup of milk

280 mgs calcium

See vegetables
equiv.
one cup kelp
2500 mgs of
Iron 2000 mgs.

~~dillisi = 675~~

Since mid (19 Japanese no longer ~~began~~ (1)
eating 'macrobiotically' — only 2 meals a day.
The poor ~~[illegible]~~ more eating very
well. For instance, the tea — the TWIGS —
whereas richer drank more stimulating green
tea. Ate simply. ~~A carrot~~ No sauces.
Has something to do + the mentality — this
ability to live so many together in such
order + peacefulness. Even today 3 or 4
generations in one house in the country. ~~Kojis~~
~~with lives across from the street~~
Koji's mother made pickles, miso, + they
grew their own vegetables — right by the ocean,
they got fish — the island of SHODOSHIMA, off the
coast ~~near~~ south of OSAKA. [I was
living in the Dojo, in training. They provided
me + a scholarship which included room
+ board + some spending money. Even if
one goes to a restaurant it isn't too
divergent from the macrobiotic room.
They don't serve brown rice in restaurants may
move. Because white rice = wealth, &
brown rice (like brown bread in Italy) is
the poverty of the past. ~~They can't imagine~~
~~brown rice can make the healthy~~ As

eating macro doesn't mean such a change
they don't feel its beneficial effects, which
means that macro paradoxically not successful
in Japan. They still do a lot of the
ingredients — miso, tamari, sea plants etc
tho' unfortunately now in a commercialised form.
Idea of using wooden utensils & wooden things
to store in, but now getting into plastic bowls.
They're now ignorant of why they used those
things. It made me see you can't make a
prescription — the diet has to be indiv. —
you can't this food is good that bad. You
say I need this today, tomorrow another. I
want there + a rigid principle of having
50% of this + 20% of that, + that
food was the, perhaps that's why I became fat,
Also I wasn't afraid to eat things — I
didn't get hysterical inside if somebody
gave me a cooky, I drank coffee again &
so on. Of course a macro diet has 2
purposes — if one is v. sick, or if one
wants to maintain health. In the latter case
you must be flexible. And look at the

food as a tool to achieve bearing the kind of person they want to be & do the work they want, I think I saw this in operation in Japan.

Japan took me off the level of earthiness ~~and~~ — it's a little too part to say if I do this diet mightily going to change. Also I think I am functional before. Now I wouldn't push or proselytise at all. ~~People find have~~ We can guide but not chastise or criticise or preach. On call everybody in the medical profession an idiot. Not doesn't help. Maybe a lot of healthy people who are 80/90 years old now didn't ate brown rice! The macro diet isn't just for feeling good, tho it does do that: but the mind becomes clearer and ~~and~~ deeper ~~when the~~ when the food is simple and whole. It simplifies thinking. Head-shrinking shouldn't be necessary. We need all — the mantling, the meditation, the Yoga, ~~all~~

all I end to 'hearing yourself'. A diff.
long gravelling experience in the Dojo —
very hard ~~discipline~~ training but worthy
~~[illegible]~~ trying to live in a oriental culture,
detaching from ~~[illegible]~~ the idea of the
individual. When you cannot speak or
express yourself in the language & someone
is accusing or scolding or ordering you &
you have a reaction but you can't express
it, ~~it~~ you either become very angry inside or
you somehow adjust to that & let the
anger go, because it's just not so
important, whereas if you could express yourself
you'd make a scene. So I found that
why is it so necessary to give my
opinion, why do I always have to have
by attitude known — if they say you
can't cut carrots that way, it isn't
Japanese, otherwise I'd say 'I'm not
Japanese' but I can't, so I learn to
accept. I can live & it without
having to let someone know I know

how to cut a karmot, I don't care because I'm
learning a new way of doing it, I'm getting
sensitivity here, and they're not, so I'm
learning on a spiritual level too. The self
is beginning to dissolve. In the West
we're too full of self — it OK to be
full of it if you can be full of other
people as well. I don't think we are
know how selfish we are. And our
culture, all this group & sensitivity
training, all the shrinks have to do
with what you feel, what you need,
whereas it should be what's best for
the group. One of the principles in
the Dojo is to take energy out, which
+ the understanding the excess energy
is a source of disease — a neurotic
has too much energy in the head.
So it's physically hard — much movement,
turning, jumping, swinging,
pulling ropes, hanging from ceiling etc —
so that at the end of a session the

body & mind feel empty but good; NOT TIRED, but empty. That is, relaxed. If the mind has been working in terms of the self & someone said go climb the rope I'm afraid of being hurt & I'd make a ~~[illegible]~~ scene, which would distort the class or group but if I'm in the position of not having time to think of that, and there's shame in bothering other people. I just do it like the others. So I'm going beyond what I think are my limitations & at the same time cooperating & all the people there. The Japanese say, it's sometimes better to tell a lie than distort the mood of the group. Rather than saying 'I know the truth!' It's a diff. way of looking at life, & this was the diff. bit. Danger of not thinking for yourself ~~& [illegible]~~ — ~~[illegible] like~~ follow orders without question & being a machine; also to develop terrible dependency — those giving orders. ~~To get me these dangers~~ Some people don't get me this danger,

which produces neurosis. Educational system severes ~~[illegible]~~ Living in this is a spiritual problem = it means i) that everything is a training for me so no matter what the order is, I will carry it out whether I like it or not, not because of being told to but because I'm what I can do + ~~that~~ it.

ii) combination of gratitude and joyful mind — the dependency on teachers comes from over-attention to self, lack of gratitude — a failure to give yourself up = self-reliance takes over, taking the energy out, attention goes to the group ⊙ ~~[illegible]~~ Something else takes over in that empty feeling = you become less afraid, less separate from others. What they're trying to teach in the Dojo is getting that in daily life, so that ~~it's not~~ it isn't me and the work, it's not me and the baby, let the work, the baby is me, I just do the work instead of studying & judging it. Quiet, the no question of

liking or disliking. We had a good night
in the theatre there was no distinction between
myself & the character. That's a complete
self/consciousness. Most acting is saying 'Look
at me, watch me' – it's a show. All these
things are in us, in the sense that we are
one with other people: we need to have
myself heard – that makes a scene, a
crisis, an argument. If you don't feel
the need of more, if I can see ~~though~~
from the others' point of view then I don't
need to battle & it or try to change it.
We have such a need ~~to~~ be right and when
we lose this there's a great feeling of
liberation. ~~What~~ How nice to be
contradicted – I'm learning something –
I'm cutting the carrot in a new way,
& that's where gratitude comes in. ~~The~~
~~[illegible] closing ourselves by always wanting to~~
~~be right~~ If we always want to
be right we close ourselves & ~~[illegible]~~
are not preparing those changes in us

so important. It closes communication + children, each other. Koji was sent here by the master, & baby & I came a few months after — he came here to establish this yoga. ~~[illegible]~~ ~~[illegible]~~

~~particularly, he thinks it wd cost less~~
~~[illegible]~~

Bryan the 2nd language in Japan — & several British people in the Dojo. All over the western world. It's prospering. Less & less subsidised in Japan. Aim — to be independent — We set up it up, then go to America, so the British people can then manage it. ~~I'm [illegible]~~ I'm homesick — I haven't ~~[illegible]~~ lived there for 2½ years. Bush or West Coast. Set up another centre — where we ~~[illegible]~~ hope to make a cultural centre — oriental dealing, flower arrangement, calligraphy, tea ceremony, martial arts, so that a real place of education in the oriental mind

& the various teachers in various disciplines. I see my theatrical hat being satisfied in this — as the manual I'm enjoying publishing the work, social relations — giving lectures on Dojo, discussions, the philosophy behind it. No theatre ~~in the~~ — the ruptures so essential to achieve in yoga is really the same in all the arts. Final aim to make life a meditation. Might be Boston, San Francisco or Miami. Not another Cafissonian fad, another movement. ~~But~~ This an ever-evolving process, and involves a lifetime of concentration & self-change trying to maintain balance & stability in this change.

CANCER

Trinity Dublin
Sarah Cassidy
Harlan/Brighton

Much work — details /

820 committees all on Rep. & Nurses involved

To scientific projects. A charity, biggest cancer charity in Britain — spends more than the government.

1/3rd

Dr Rep — ~~50%~~ of all projects are concerned + prevention. a) Diagnosis b) environmental cancer — the carcinogens. e.g. — ~~abs~~ asbestos, water, hair dyes, pollution; also psychiatrist! work at Oxford — psychological effects — there, — no special psychomatic element — — all symptomatic.

Is it all a study of symptoms? (70/80% cure rates). No, he says,

Cancer — education — £100,000 — year — teach them to go early enough.

Big drive on young people.

I Are you studying carcinogens that are only carcinogens because of specific conditions which may be neither necessary nor difficult to erase.

II Amassive campaign of nutritional education, body posture, breathing, control of thought, is this even within the present conceived stage?

D^r N H Kemp =

Secretary Eleanor Hall

top virologist, leukemia in cats etc. He knows who to contact.

III If it was found that ~~the~~ beat, milk, dairy products, noise, density of population, TV ways, car exhaust fumes, all combine to make a powerful carcinogen, how do you attack such vast interests? How can you propose

to be tracking the cause down when the causes cannot be eliminated? Shouldn't you be trying to find out how to eliminate the effect of the causes? Is this being done? Research into the creation of immunity from the carcinogens? Obviously some people have immunity?

IV Why not join + coronary research on they clearly have the same causal background to work on?

V Is analysis necessary — the right lines? It is only one facet of rational examination = the cure of the disease — but at what time, age administered? What form? The reducing to universals may hide from us the fact that the disease may change its aspects as quickly as we

analyse it into a definite pattern.

VI Finding either the cause or the nature of the disease don't help; if degeneration in the organism is the essential matter.

Spring water
have large containers of organic vegetables for Rydesley —
&

Nicki Giles 0206 262-324 <Not in
liver near Colchester

Joanna ROTTEE 262.3341

Hanna Yankovich-Besan 435 2135
Hanna Hawkins Clinic : Knightsbridge —

Hanna RUNS & they prescribe weight-reducing diets. (+cereals)
Hanna Hawkins Clinic : Knightsbridge —
Hanna RUNS & they prescribe weight-reducing diets. (+cereals)

children seemed most excited at the introduction of new food — and have relished it even since, and no more ~~food~~ eating fads at table. ~~Food fadism is much greater among Active in sports,~~ "They are all most advanced mentally & physically, & do a lot of sport." "There's an implication — last week's article in the macro diet is an extreme diet — in fact it's the opposite — they it teaches us to respect natural order which is at once both precise and flexible. The principles governing food do have a scientific basis — range of foods designed to create balance — this makes for great variety, ~~[illegible]~~ but the normal diet of meat and sugar in great quantities is in fact the most extreme diet imaginable. Thousands of mothers are desperate to know how to cope + children's whims at table. This completely disappears + the macro diet."

Formula dried pedig: A skimmed milk product + many synthetic vitamin & mineral additions — ~~mothers are advised~~ big commercial interests promote this — scandalous in Third world countries — European ~~[illegible]~~ court of enquiry — giving free samples to African women —

DONAL =

1) An article Woman's Own —
2) An article — The Guardian.
3] An article research — MILK.
4] Formula feeding data.

Joanna Rottee of near Maida Vale 11 month old boy —
MASASHI James

"If a person is balanced it can't starve. All I can say the parents must be stupid. They won't using intuition or sensitivity but were only perhaps reading a book or following a principle they'd heard about. If a woman doesn't have milk for her baby one ~~doesn't have~~ isn't biologically fit to be a mother. Kokoh (husband is Japanese) has no mother's heart-mind' if you can't prepare food for your child, what was you doing being a mother." "Simon" did have rice until one died. 'Most mothers are looking for ill-health signs, & their woman (Case 3) obviously had no relation to the child." We look at vitality not measurements of the body. It's no use taking general measurements — ~~all~~ nationalities differ. The macrobiotic way is the way Japanese used to eat, before industries happened: the true trad. in Zen temples is also the truest Japanese cooking is also truest macrobiotic cooking." The purpose — if a monk is trying to do Zen meditation this food for highest physical & mental control, width & depth = this was how the food was developed. "We're looking for our

beauty is a possibility for all women, not---as the social norms say---a lucky few.

I'll be talking to Hannah Yankovich-Besan who runs the Hawkins Beauty Clinic in Knightsbridge. She's privately a macro---just weaning her baby after four years dairy-less eating

roots" say young Japanese. ~~Can we describe the Japanese~~ Food is a tool to the Japanese — they have respect for it, as they do for nature. Power + maximal industrialisation. How one can go it a long a way of Kokoh & call it macro, — macro we talk what universal laws, — ! Flexibility we must do what is appropriate for us at the Time. What is meant approp & what not? When fish & when not? When is appropriate to wean baby? Masahiro is so healthy, and energetic and gorgeous — ! "A star" ⊗ He walked at 10 months. Already talking. A genius.

Hanna Yankovich-Besan 435.2135 (6½ months) Starting to wean her, she just gets a little mashed purée of mixed grains ⊗ "I probably will chew it first." Will go on breast-feeding her. "She's been terribly fit and well." Conceive, bear, nurture — all — has 4 years been eating the way. No dairy food to speak on. Plentiful milk without having resorted to the cow. "Women get so congested — the breast is the reason they drink so much milk. — none) I'm seen to

have the problem. We have a balanced supply of milk.
"The whole thing was terribly prejudiced ⊗ They just labelled
the macro without investigating. It appears that most
is not
of the mothers were in psychiatric care. I wouldn't
feed my baby on Kokoh, any processed foods —
energy value is not as great as in prepared foods.
I've never heard of it as a stable food for under
6 months ⊙ One mother gave breast milk &
raw vegetables — totally against the macrobiotic
way! A non-macro mother can be equally
stupid. Obviously not following macro diet.
~~[illegible]~~ At 4½ months took child for a check-up
& the doctor thought she was on solids!
ILONA, child.. Mon/Wed/Fri

Aduki beans — for condition of the
kidneys.

~~I keep off macrobiotics because
it has such a bad reputation. I tend
to prefer "whole/wood reader" —
Getting out~~

Hawkins Clinic Tavern
Next to GROVE Place
Beauchamp
~ first floor.

Bolt & Watson LTD AUTHORS' AGENTS

8/12 Old Queen Street London SW1
Tel: 01-930 5378/9 Cables: Bandwag London SW1
Directors: David Bolt Sheila Watson

24th May 1979

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

Dear Maurice,

I enclose our cheque for £623.00 made up as follows:

Received from S.G. Warburg cash		£362.94
Received from MIRROR GROUP Fee as agreed re:		
AMAZING DR PAINLESS	500.00	
Less Collection Fee 5%	25.00	
		475.00
		837.94
Less paid:		
3.5.79	62.94	
11.5.79	50.00	
18.5.79	50.00	
24.5.79	50.00	212.94
		625.00
VAT 8% Collection Fee		2.00
		£623.00

Yours,

David

DLB/MYS:encl.

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Wilson College
Chambersburg, Pennsylvania 17201
717-264-4141

9/24/78

Dear Maurice:

How good to hear from you. I am sorry that I have been so long in corresponding. First, I lost your publisher's address in London, and lately I have been incredibly busy writing my first book dealing with Aging and Health ax Maintenance. So much has happendd since my letter to you of August 1 (enclosed). Most notably, our beautiful Siamese cats contracted infectious anemia and have been slowlydying despeite my efforts to keep them alive. This has been going on for a month now with progressive decline in their health and has been difficult to accept for us. This is however, our sole problem of any significance. Jena and Michael are well, and send you their greetings. I finished 3 of the four papers I was working on and then landed some government monies to develop and conduct workshops for area directors ofxagent agencies that serve the aged client in central PA. Since their is no cogent resource emphasizing wellbeing and personal responsibility for one's health via nutrition, exercise, and emotional relaxation, I decided to write a training manual.. I then plan to de-emphasize the aging aspect and rewrite the exercises and info. for a national publiscation emphasizing wellbeing as one of our innate senses which needs to be used if it is to be developed. Ive finsished a complete outline and the first chapter and have a Jan. 79 deadline for the workshop text (which has good possilities of being adopted throughout the state). Naturally I'm tremendously excited about this project, and only something of this magnitude and immediacy could have made me postpone my full attention towards securing monies for training the dogs. (we've 9 new puppies!) I have, however, begun the process by working on a transcription of the notes you sent me, and am beginning to compile the relevant literature. Yes i am aware of Premack seminal work in this area and should pay him a visit late this Spring or Summer which will I trust find me finishing this proposal for an initial review. The process is necessarily a slow one, but I am committed to it. My classes are going exceptionally well and I find many newan interesting challenges daily. We managed to see the Pittsburg Ballet Company this week give a splendid performance and also saw Cunningham's modern dance troupe.So much more to relate to you. Must await an encounter to share our dreams and rejoice,as I do,when I think of my good fortune in knowing you so briefly yet so deeply. You are often in my thoughts, but somehow more importantly knowing you has given me a subtle reassurance of purpose which to me is all too vague. So thanks for being, Continue in peace my friend. Write soon. Better yet, visit.

Greg

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Wholistic Therapy

Biofeedback Therapy Orthomolecular Nutrition

G.G. Nicosia, D.C., Ph.C., F.A.C.C. = mon père
Biofeedback Therapy

E.P. Vrahos, B.Sc.
Associate Therapist

Consultants

G.J. Nicosia, Ph.D.
Psychology

F.X. Cardinale, D.D.S.
Dentistry

August 1, 1978

Dear Maurice,

I have recently received the photocopies of Dorothy Meyer's lessons and have read over them with great interest. The initial lessons are quite sketchy, and I wish I had some indication of the length of time needed for the dogs to learn yes/ no or to count with one paw, etc. I will endeavor to establish these periods myself if the information is not otherwise available. Thank you for your very insightful words which I found to be full of love and encouragement. Jean and Michael are well and also send their greetings to you. We have a new puppy and a myriad of new cats and kittens, including three 4-5 yr. old Siamese we saved from the jaws of death. They are so incredibly intelligent and will I believe play a major role in my development over the coming years. I have spent much time thinking of my first Siamese and how her astral powers helped me so. These cats (Cleopatra, Tadlinka, and Sheba) are all very receptive to my thoughts and I have learned that they actually see my visualizations (when I hold them in my mind with fixed concentration) appearing 2-3 feet above and slightly behind my head. They do this with great joy and become quite transfixed in the process. They also "read" my thoughts from other rooms in a more telepathic sense . My minimal receptivity is ever so slowly improving as I've stopped drinking alcohol for awhile and have begun to develop a program of mental training involving relaxation and leaving go or giving up my logical-rational approach to experience. These moments are insightful. As you can see above my many activities are still increasing. I have been to Washinington to testify in favor of a Nutrition Education Bill and am acting as consultant to the American Freedom from Hunger Foundation. I have applied for licensure in PA for private practice and with some luck may be able to offer some wholistic therapy services to the public by next January, if that is to be they way for me. Certainly, I do not know the plan for my life, even for today, but continue to do my best with whatever I meet. I have just received notice of the acceptance of a scientific paper of mine into the Journal of Applied Social Psychology. This is the second article that I wrote earlier this summer to be published, the other in Child Development . Both deal with the effects of crowding on physiological, social, behavioral, and phenomenological apsects of children and adults. I have also just completed a paper concerning the development of memory and implications of my research for new models of memory structure. Finally, I am amidst yet another paper which tests the adequacy of the traditional and a more embrionic theory of memory functioning, which I hope to finish by the end of August. I have been trying to clean up my academic backlog in order to keep in good standing professinnally. I feel that it is important for me to establish a good scientific reputation at this early (I hope and trust) stage of my career in order to lend gravity to my forthcoming proposals (e.g. the dogs).

42 Woodhull Avenue, Riverhead, L.I., N.Y. 11901
516/727-3795

197 Gull Pond Lane, Greenport, L.I., N.Y. 11944
516/477-2584

Speaking of which, I hope to start my research for a federal grant in animal communications in October and complete the proposal by Spring. Although I have been more productive than ever this summer, I still have yet to complete my current manuscript and write a pamphlet on the ABCs of Infant and childhood Nutrition in Today's America. I will publish this myself in hopes of beginning a press for nutritional education that can disseminate info. via the popular women's magazines. I am greatly dismayed by the effect of our women's rights movement which has made the role of housewife seem menial. In fact, i think that the one who brings in and prepares the food is responsible for nothing less than our health. (Our garden is/has been yielding our staples in abundance this year). I am departing at weeks end on a weeklong canoe trip through the mountains of West Virginia as classes begin in early Sept. and I will need some time to expand my mind before the daily output of four courses begins, although without the draining output I don't think that the new thoughts would find a receptive abode. Indeed, there is much work for us to do. Continue in peace, my friend. We await you safe return and joyous good company.

Gregory

P.S. I hope Annette has at last come to the root of her problem and is well. Our love to you both.

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TELEPHONE: 01-236 7411

Telex: 888877 MACFAR G
Cables: Antholin London EC4
LDE / CDE No. 138

DOWGATE HILL HOUSE

LONDON EC4R 2SY

YOUR REFERENCE
Mr. Field

OUR REFERENCE
W/W.4089/4119/JMW

RECEIVED
27 JUN 1979

26th June 1979.

Messrs. Denton Hall & Burgin,
3 Gray's Inn Place,
London WC1R 5EA.

WITHOUT PREJUDICE

Dear Sirs,

Rowdon and Rowdon

Further to our telephone conversation with Mr. Field yesterday, we are now able to confirm that the debt on the Italian house is 120,000 Swiss francs and not the figure of 77,000 Swiss francs being the amount of the original loan. The difference is, of course, explained by accrued interest up to the time when the amount of the indebtedness was finally fixed at 120,000 Swiss francs.

As this appears to be a point which is exercising Mrs. Rowdon, we enclose a copy of a letter which we have received from Messrs. D. J. Freeman dated 15th June, and a copy of our reply of today's date.

Please let us know whether we are now in sight of a settlement so far as your client is concerned, consisting of the following elements:-

1. Payment to him of £15,000 in full satisfaction of all his claims with the exception of the Italian house.

2. An acknowledgement by him that the Italian house is charged to the Family Foundation in the sum of 120,000 Swiss francs.

3. An acknowledgement that he will vacate Tamworth Street on demand without the necessity of our proceeding with the litigation.

/...

4. That he agrees to an immediate divorce by consent.

Yours faithfully,

Encs. (2)

D. J. FREEMAN & CO.
Solicitors

DAVID J. FREEMAN
DAVID J. SOLOMON
ARTHUR A. BROWN
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9 Cavendish Square London W1M 9DD Telephone: 01-636 4055 L.D.E. Box No.103 Telex 21719 Cables: Freemanco

RECEIVED 18 JUN 1979

Your Ref W/JMW Our Ref ETC/AM/43276 15th June, 1979.

Dear Sirs,

re: Rowdon and Rowdon

We refer to our letter of the 5th June. Mrs. Rowdon called on us yesterday, at which meeting we had the advantage of perusing the copy Petition presented by you on her behalf the 23rd March, the copy having been supplied by the Respondent's Solicitors.

We are told by the Respondent's Solicitors that they have put it to you that if the Family Trust was to pay to the Respondent £15,000 he would vacate the premises 5 Tamworth Street, and relinquish any claim he might have to those premises. Furthermore, he would consent to a Decree. If you will tell us if the Trust is prepared to make that payment and when doing so, tell us what if any, entitlement the Trust maintains our client may have to those premises we shall be obliged. We ask the question having regard to the Trust's attitude towards the Respondent, reflected in your letter to him and his Solicitors of the 1st May, wherein you say on advice that he is no more than a licensee. It may be that notwithstanding the property is relatively small, our client may decide to have the premises converted to allow her to let part of the premises.

Italian Property - Our client recalls that the Family Trust made an advance of approximately £6,000 for the purchase of a property in Italy. She is not sure what sum the Trust will expect to be repaid if the Italian property was sold, but believes that the Trust would not expect to receive a sum in excess of £19,000. Please clarify.

Yours faithfully,

D. J. Freeman & Co.

D.J. FREEMAN & CO.

Messrs Macfarlanes
LDE BOX NO. 138.

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LONDON EC4R 2SY

YOUR REFERENCE

ETC/AM/43276

OUR REFERENCE

W/W.4089/4119/JMW

26th June 1979.

Messrs. D. J. Freeman & Co.,
9 Cavendish Square,
London W1M 9DD.

Dear Sirs,

Rowdon and Rowdon

Thank you for your letter of 15th June.

We think probably the best way to answer your letter is to enclose a copy of a letter of today's date which we have written to Messrs. Denton Hall & Burgin acting for the husband in this case.

So far as your client's interest in 5 Tamworth Street is concerned, we think the position is strictly that she also is only a licensee of the Family Foundation which is the legal owner. She is, of course, well aware of her interest in the Family Foundation as a discretionary type beneficiary. We can arrange to let you have copies of such documents as were originally provided by your client to us if you would like us to do so. Some of them have been translated.

We would need to take instructions on the suggestion that your client might want to do a conversion of Tamworth Street. Obviously this is something which could only be done if the owners agreed.

So far as the Italian property is concerned, we do not think it is true to say that the Family Trust would not expect to receive a sum in excess of £19,000 on any sale. This would appear to be the sterling equivalent at current rates of 77,000 Swiss francs, whereas our instructions are clear that the debt to the Family Foundation has now been crystallised in the sum of 120,000 Swiss francs.

Yours faithfully,

Enc.

Sylvia Adler 6371371 + Blocked

Nickie Giles 0206 262 324 (Not in)

Rosie Lasselle Rex 3482151 in Highgate TASHI

(36) Conceived etc mustered etc & weighing on micro. Very healthy. Absence of colds + flus, unlike other children. Husband osteopath + Shiatsu with his own practice. He's macro too. Has been for many years. "I think ignorance carries fear. I was lucky, at the West London, my husband bought special food in the food after birth-giving mainly milk, ridiculous because, given choice, all went for salads + figure-reasons (lettuce + 2 eggs!) inadequate Rybin lettuce, + huge jug of milk, they don't need it, "I haven't drunk milk for many years, I was asthmatic as a child, my lungs wouldn't, I no longer have asthma, neither during pregnancy nor after, I breast-feed you only still at 9 months for ~~a certain~~ last 2 feeds, in a weaning process. I've had too much milk of anything. Nurses found this a strange contradiction — the I wasn't anaemic, they made the necessary checks. Checked blood + ~~[illegible]~~

~~[illegible]~~ Blood-count 'fantastic', nurses said. (I'm) 36 years old. I see my husband's clients whose diseases from dairy products. Medical prof. at Cong's have admitted milk not suitable for weakly. "You see you values are healthy & happy."

Her husband (as an osteopathy): — there is a marked difference between macro. patients & otherwise — I tell them you take more resp. & the diet — I can't do miracles — it will be much easier for me if I can count. "It amazes me each time to see the changes in this life & this health." "It's maybe diff. to you to believe — but do try ...." Milk = (1) is the food for cows, calf then eats grass: man is only biological expression that has built up a dependency on another species' milk to further himself. (2) After 3/4 yrs of age one loses ability to digest the enzyme lactic — milk powder created strong allergic in southern Africa because body cd not digest the second consequence was used it to whitewash the buildings. (3) Insecticides, sprays gets into the milk, thru' the animal — (4) Contributes to formation of cancer — builds up much mucus in the body, pockets of waste material — human is structured very diff. from a cow — many things in milk cannot be used

be used by human body – breast, ovaries, lungs especially – where strong mucus build-up takes place. Smoking etc the aggravates – it clings to the mucus. There are cases of high smoking + NO cancer. Stated over 5000 years in Ayurvedic – intake of milk & cancer connected.

Susan Spencer 3481192.

9 mth. Baby (Nicholas) incredibly advanced – Conceive etc – still breast-fed, regular meal + breast-feeding when needed. ~~Worked~~ Wittington Hospital – born spontaneously, ~~without~~ 4 hrs before Pethidin, ~~[illegible]~~ pain. relieve, wasn't necessary. Nor drink milk 3 years. Overnight, only, & husband bought in food. ~~[illegible]~~ Without fanaticism – "They weren't doing it properly! They prob. didn't know enough about it! And the mothers were prob. deficient during ~~[illegible]~~ pregnancy." "I have a Macro Child

Pip Lewellyn 267 6025

13 month old boy.

cave book which tells you specifically if you don't have sufficient milk then go ahead & drink milk." "I'd never let my baby get to that

24 years

He likes miso soup – less strong than usual – tofu + soup. Wholefread + whole rice, + bread of whole rice – he ~~likes~~ loves seaweed + he's just started liking beans.

to prevent anaemia

90%

Weak milk

Japanese trad. remedy

KOIKOKU

carp – soup, simmer it for 12 hours, by products, Drink it over 5 days. Keep all the carp + heads

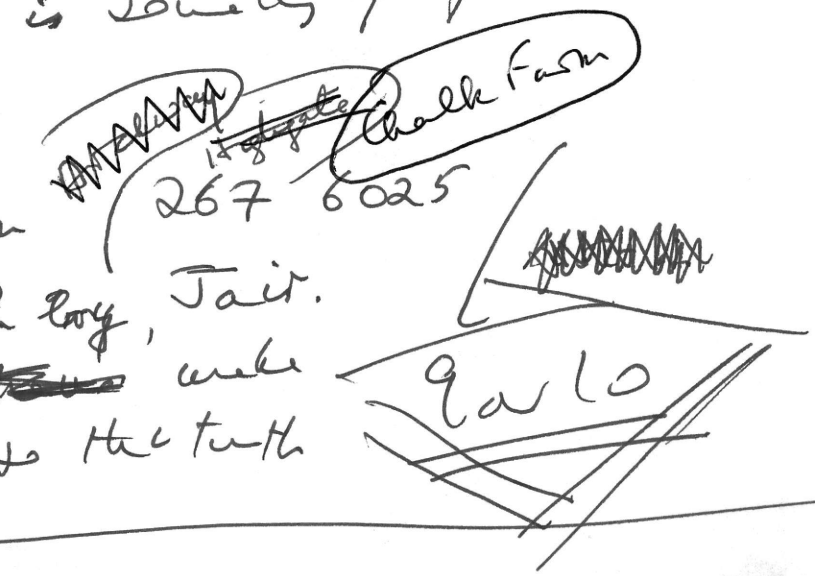
Pip can maintain breast-flow – by eating miso soup, tofu + soup.

it all disintegrates

14 months

In Red Rain at home – no resort to iron pills.

point where the legs are bent." But West Rundstein will tell you what to do — "You've got to be flexible & eat very varied diet — recipes + eggs & fish, are given for pregnant ~~[illegible]~~ I think bother. I'm not a vegetarian. its the vegan diet is seriously that we have to worry about —" Hubbard ~~the~~ sells TOFU — has twice as much protein as meat, + this is something people have to eat ⊗ "



Pip Lewellyn ~~[illegible]~~ ~~Highgate~~ Chalk Farm 267 6025

— 14 month boy, Jair.

"I wd have liked to ~~[illegible]~~ make some kind of reply to the truth

9 or 10

MACROBIOTICS — from MACRO, Greek for Balance ~~it means~~ 'great', ~~large~~, and BIOS, ~~[illegible]~~ 'life', with our environment = not separate ~~a great~~ ~~the largest understanding of the universe~~ from any other form of life, ~~[illegible]~~ we 'great' indicate the variation of the life random while we are connected + in any way, ~~and~~ ~~[illegible] also long life~~

---

ed be told, the newspaper have made a sudden ~~[illegible]~~ was propaganda out of it, ~~[illegible]~~ with some ~~[illegible]~~ had no inkling of the nature of the macrobiotic way of life ~~diet~~ or of the nature of health itself. ~~and~~ still breast-feed — whenever he ~~[illegible]~~ desires it. ~~[illegible]~~ ~~[illegible]~~ We



OTS owner's travel services

P.O. Box 4PU London W1A 4PU, Telephone: 01-~~734 5665~~

57/60 Algate
01. 480. 7733

AMSTERDAM, BRUSSELS, PARIS, BORDEAUX, DINARD, CLERMONT FERRAND, NICE, MARSEILLES, MONTPELIER, PERPIGNAN, BARCELONA, BILBAO, TARRAGONA, REUS, ALICANTE, ALMERIA, MALAGA, SEVILLE, VALENCIA, LAS PALMAS, TENERIFE, LANZAROTE, MALTA, GENEVA, ZURICH, BASLE, BERNE, TURIN, MILAN, VENICE, PISA, ROME, RIMINI, NAPLES, OLBIA, ALGHERO, PALERMO, ATHENS, CORFU, SALONICA, RHODES, CRETE, SPLIT, DUBROVNIK, VARNA, CONSTANTA, MUNICH, FRANKFURT, HAMBURG, HANNOVER, DUSSELDORF, BERGEN, STOCKHOLM, GOTHENBURG, OSLO, COPENHAGEN, TANGIER, AGADIR, CASABLANCA, LISBON, OPORTO, FARO, FUNCHAL, ISTANBUL, TUNIS, MONASTIR, SHANNON, DUBLIN.

AXAIR
55/58 Pall Mall
839.3143

Dear Property Owner,

Welcome to the world of Owner's Travel Services (OTS) which is a subsidiary of AXAIR Limited.

Owner's Travel Services operate one of the most comprehensive flight programmes for owners of overseas properties and it is in this connection that we would like to offer you a special Introductory Membership Fee to the "OTS Travel Club".

Yes, for only 50% of the normal annual fee (£10) we are offering you the chance to join many thousands of other overseas owners who use the flight facilities of OTS/Axair.

OTS Travel Club has just recently acquired the mailing lists of several other smaller travel clubs who are no longer to continue in this field, so that their clients may continue to be serviced they have handed over your name and address to us.

Amongst some of these clubs are MTC, Flight Plan, OVAL, Overseas Travel Discount Bureau and others.

We are sure that our service will meet your requirements and are certain that it will certainly surpass that of the previous Travel Clubs with whom you have been dealing.

We publish a regular newsletter and up to date flight programmes and this is circulated to all Members.

All members should however never hesitate to contact us directly for the many special offers we have on flights from time to time; all too often some other tour operators find themselves with "odd" capacity which they cannot sell in the ordinary holiday package market, but which often suits our Independent Travellers. Invariably in an attempt to rid themselves of this unwanted capacity, they will sell off these seats at lower prices. Through our brokerage facilities we are able to obtain these seats and pass on the benefits to our Members; so remember to contact us every time and ask us if we have any of these lower priced seats.

OTS OWNER'S TRAVEL SERVICES is a registered business name of Axair Limited
A company registered in the United Kingdom NB 1372288

LETTING DIRECTORY

OTS/Axair publish an annual overseas property directory which includes photographs and/or written descriptions of individual members' properties. We are currently preparing publication of the 1979 issue and would like to afford all new members the opportunity of using this facility. This directory is used both by members wishing to let their own property and by ourselves in conjunction with our general advertising and promotion.

The cost of annual inclusion in our property directory is £25 per property and is for a display area of approximately 4" x 4" which includes provision for a black and white exterior photograph of your property together with a 25-30 word description. Any lettings effected by us are subject to a commission of 12½%. Naturally any members sharing a similar property in the same location, where the descriptions would be the same, i.e. say three members having identical apartments in the same block, a special rate for one insertion could be arranged.

If you wish to participate in our letting directory please fill in the relevant application form which accompanies this letter and return with a "half-tone" black and white exterior photograph together with your remittance for £25.

COMPREHENSIVE HOLIDAY INSURANCE

OTS/Axair has arranged a comprehensive inclusive travel insurance for use by all members travelling abroad, this has been arranged with J Perry & Co (Holiday Insurances) Limited and is underwritten by Lloyds of London. In addition to being probably the best holiday insurance package available the most important aspect of our insurance is that, unlike other similar packages, our system enables you to receive funds or have medical bills etc paid out locally. All too often many travellers have found that even though they have been covered by holiday insurance, that they have had to pay quite large medical bills or repatriation fees before returning to the UK and claiming from their insurance company. This of course can be quite embarrassing or even impossible to undertake from the normal holiday budget and only adds more stress to a situation which may already be difficult enough. All our insured clients carry a special telephone number which can be contacted 24 hours a day and 365 days of the year.

"STRIKES COVER"

Remember the French Air Traffic Control Strike?,which incidentally has still not been resolved and is likely to erupt again at any time. Well we at OTS/Axair have arranged a special "Strike Cover" for all passengers travelling with us, for a premium of only £2.25p the policy provides:-

1. Expenses incurred by the traveller after only six hours delay(most delays are over within 24 hours,so unlike other schemes,we do not want to convince you that we are doing you a favour by selling some kind of cover which only begins to be of some value after a delay lasting longer than 24 hours).
2. The Traveller can abandon his holiday and claim a full refund at any time after 24 hours delay.
3. It applies to delays on the return journeys as well as the airport of departure in the UK.

The daily rate of compensation is set at £20.00p per person insured.

OWNER'S TRAVEL SERVICES WINTER FLIGHT PROGRAMME
01 NOVEMBER 1978 - 31 MARCH 1979

FROM LONDON (HEATHROW)

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT NO.	DURATION OF STAY (DAYS)
ALICANTE	6	6	1125	1655	BA469	7-84
ATHENS	1234567	1234567	1235	1105	BA562	W/E-31
ATHENS	2 56	2 56	0925	1725	BA560	W/E-31
BARCELONA	1234567	1234567	1050	1540	BA458	W/E-84
BASLE	1 345	1 3 5	1450	1820	BA630	W/E-31
BILBAO	1234567	1234567	1055	1505	BA480	W/E-84
BORDEAUX	1 3 6	1 3 6	1130	1545	BA364	W/E-31
BORDEAUX	1 5	1 5	1840	0755	AF1833	W/E-31
BUDAPEST	4 67	4 67	1105	0955	MA611	W/E-31
BUDAPEST	1 3 5	1 3 5	0845	1410	BA700	W/E-31
BUCHAREST	3 6	3 6	1250	1150	RO206	7-31
FARO	7	7	1635	2230	BA446	7-28
GENEVA	12	12345	1200	1320	BA624	W/E-31
GENEVA	345	12345	1615	1320	BA626	W/E-31
ISTANBUL	1234567	1234567	0905	1720	BA570	W/E-31
LISBON	1234 67	1 34 67	1110	1715	BA436	W/E-31
LISBON		5		1835	BA441	As above
LYONS	2345	1234	1210	1545	BA356	W/E-31
LYONS	2	2	1945	1320	AF1825	7-31
LYONS	6	6	1435	1320	AF1825	from 16/12/78
MADRID	1234567	1234567	1040	1545	BA452	W/E-84
MADRID	1234567	1234567	1610	2100	BA454	W/E-84
MALAGA	67	67	1430	2030	BA474	W/E-84
MALTA	4 67	4 67	0840	1600	BA552	W/E-31
MALTA	5	7	2125	0700	BA554	W/E-31
MALTA	Fixed dates on request with Air Malta					
MARSEILLES	2 4 6	2 4 6	1100	1515	BA348	W/E-31
MARSEILLES	5	5	1245	1650	BA350	W/E-31
MARSEILLES	1 5	1 5	1700	0930	AF1827	W/E-31
MILAN	345	123	1320	1425	BA512	W/E-31
MILAN	4	7	0845	2040	AZ293	W/E only
MILAN	7	7	1110	2040	AZ299	7-28
MOSCOW	1 56	1 56	1025	1850	BA708	W/E-31
NAPLES	4 6	4 6	0900	1450	BA534	7-31
NAPLES	5	2	1625	0930	AZ291	W/E only
NAPLES	6	6	1625	0930	AZ291	7-28
NICE	1 34 67	1 34 67	1105	1530	BA342	W/E-31
NICE	2	2 567	1000	1430	AF951	W/E-31
NICE	567		1520		AF951	W/E-31
NICE	7	7	1000	1500	AF953	from 17/12/78
OPORTO	5	2	1110	1840	BA438	W/E-31
PALMA	2 6	2 6	1315	1820	BA476	W/E-84
PISA	234	234	1115	1640	BA528	W/E-31
PISA	5	1	0845	2000	AZ317	W/E only
PISA	7	7	0845	2000	AZ317	7-28
PRAGUE	1 3 5	1 3 5	0930	1345	BA694	W/E-31
PRAGUE	2 4 6	2 4 6	1115	1015	OK755	W/E-31
ROME	23	23 5	0930	1455	BA502	W/E-31
ROME	1 34	23	1755	1200	BA506	W/E-31
ROME	4	2	1140	1600	AZ281	W/E only
ROME	5	1	1140	1600	AZ281	W/E only
ROME	67	67	1140	1600	AZ281	7-28

FROM LONDON (HEATHROW)

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT NO.	DURATION OF STAY (DAYS)
SALONIKA	4 7	4 7	0925	1915	BA564	W/E-31
SOFIA	1 6	1 6	1240	1140	LZ132	W/E-31
STRASBOURG	1 5	1 5	0835	1815	AF2646	W/E-31
TOULOUSE	1 5	1 5	1030	1445	AF1823	W/E-31
TURIN	1 3	1 3	1100	1515	BA516	7-31
VALENCIA	4 7	4 7	1310	1815	BA464	W/E-84
VENICE	4 7	4 7	1330	1815	BA522	W/E-31
VENICE	4	2	1110	1930	AZ299	W/E only
VENICE	5	1	1110	1930	AZ299	W/E only
VENICE	6	6	1110	1930	AZ299	7-28
ZAGREB	1 3 56	1 3 56	1100	1925	BA704	W/E-31
ZURICH	12	12345	1505	0945	BA616	W/E-31
ZURICH	345		1715		BA618	W/E-31

DAY 1 - Monday DAY 3 - Wednesday DAY 5 - Thursday DAY 7 - Sunday
DAY 2 - Tuesday DAY 4 - Thursday DAY 6 - Friday

FROM LONDON (GATWICK)

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
ALICANTE	SUN	SUN	0840	1425	GB001	7
ALICANTE	SUN	SUN	0840	1425	GB002	14
ALICANTE	SUN	SUN	0840	1425	GB003	21
ALICANTE	SUN	SUN	0840	1425	GB004	28
ALICANTE	SAT	SAT	1555	2150	GL001	7
ALICANTE	SAT	SAT	1555	2150	GL002	14
ALICANTE	SAT	SAT	1555	2150	GL003	21
ALICANTE	SAT	SAT	1430	2020	FL001	7
ALICANTE	SAT	SAT	1430	2020	FL002	14
ALICANTE	SAT	SAT	1430	2020	FL003	21
ALICANTE	SAT	SAT	1430	2020	FL004	28
ALICANTE	FRI	MON	0900	1515	LT001	4
ALICANTE	MON	FRI	1615	1430	LT002	5
ALICANTE	MON	MON	1615	1515	LT003	7
ALICANTE	MON	MON	1615	1515	LT004	14
ALICANTE	FRI	FRI	0900	1430	LT005	7
ALICANTE	FRI	FRI	0900	1430	LT006	14
ALICANTE	MON	FRI	1615	1430	LT007	12
ALICANTE	FRI	FRI	0900	1430	LT008	28
GERONA	SAT	SAT	0845	1300	LT079	7
GERONA	SAT	SAT	0845	1300	LT080	14
GERONA	SAT	SAT	0845	1300	LT080a	28
GERONA	FRI	MON	1000	1455	ET001	4
GERONA	MON	FRI	1000	1455	ET002	5
GERONA	MON	MON	1000	1455	ET003	7
GERONA	MON	MON	1000	1455	ET004	14
GERONA	FRI	FRI	1000	1455	ET005	7
GERONA	FRI	FRI	1000	1455	ET006	14
TENERIFE	SUN	SUN	0900	1800	GB019	7
TENERIFE	SUN	SUN	0900	1800	GB020	14
TENERIFE	SUN	SUN	0900	1800	GB021	21
TENERIFE	SUN	SUN	0900	1800	GB022	28

FROM LONDON (GATWICK)

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
TENERIFE	TUE	TUE	1050	1955	FL005	7
TENERIFE	TUE	TUE	1050	1955	FL006	14
TENERIFE	TUE	TUE	1050	1955	FL007	21
TENERIFE	TUE	TUE	1050	1955	FL008	28
TENERIFE	SUN	SUN	1235	2140	FL009	7
TENERIFE	SUN	SUN	1235	2140	FL010	14
TENERIFE	SUN	SUN	1235	2140	FL011	21
TENERIFE	SUN	SUN	1235	2140	FL012	28
TENERIFE	SUN	SUN	0945	1920	GL004	7
TENERIFE	SUN	SUN	0945	1920	GL005	14
TENERIFE	SUN	SUN	0945	1920	GL006	21
TENERIFE	FRI	FRI	1545	1415	LT091	7
TENERIFE	FRI	FRI	1545	1415	LT092	14
LAS PALMAS	WED	WED	0950	1850	FL013	7
LAS PALMAS	WED	WED	0950	1850	FL014	14
LAS PALMAS	WED	WED	0950	1850	FL015	21
LAS PALMAS	WED	WED	0950	1850	FL016	28
LAS PALMAS	TUE	TUE	1415	1315	LT107	7
LAS PALMAS	TUE	TUE	1415	1315	LT108	14
LAS PALMAS	SUN	SUN	0900	1815	GL007	7
LAS PALMAS	SUN	SUN	0900	1815	GL008	14
LAS PALMAS	SUN	SUN	0900	1815	GL009	21
LAS PALMAS	SUN	SUN	0900	1815	GL010	28
MALAGA	SAT	SAT	1540	2135	GB035	7
MALAGA	SAT	SAT	1540	2135	GB036	14
MALAGA	SAT	SAT	1540	2135	GB037	21
MALAGA	SAT	SAT	1540	2135	GB038	28
MALAGA	SAT	SAT	1455	2110	FL017	7
MALAGA	SAT	SAT	1455	2110	FL018	14
MALAGA	SAT	SAT	1455	2110	FL019	21
MALAGA	SAT	SAT	1455	2110	FL020	28
MALAGA	SUN	SUN	1745	2355	LT113	7
MALAGA	SUN	SUN	1745	2355	LT113a	14
MALAGA	SUN	SUN	1745	2355	LT114	28
MALAGA	SAT	TUE	1710	2215	GL011	4
MALAGA	TUE	SAT	1600	2335	GL012	5
MALAGA	SAT	SAT	1710	2335	GL013	7
MALAGA	SAT	SAT	1710	2335	GL014	14
MALAGA	TUE	TUE	1600	2215	GL015	7
MALAGA	TUE	TUE	1600	2215	GL016	14
MALAGA	TUE	TUE	1600	2215	GL017	21
MADEIRA	WED	WED	0900	1745	GB049	7
MADEIRA	WED	WED	0900	1745	GB050	14
MADEIRA	WED	WED	0900	1745	GB051	21
MADEIRA	WED	WED	0900	1745	GB052	28
MADEIRA	WED	WED	0915	1800	LT136	7
MADEIRA	WED	WED	0915	1800	LT137	14
HERAKLION	THU	THU	1015	1905	FL021	7
HERAKLION	THU	THU	1015	1905	FL022	14
HERAKLION	THU	THU	1015	1905	FL023	21
HERAKLION	THU	THU	1015	1905	FL024	28

FROM LONDON (GATWICK)

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
PALMA	SAT	SAT	0805	1340	FL025	7
PALMA	SAT	SAT	0805	1340	FL026	14
PALMA	SAT	SAT	0805	1340	FL027	21
PALMA	SAT	SAT	0805	1340	FL028	28
PALMA	SUN	SUN	1615	2150	FL029	7
PALMA	SUN	SUN	1615	2150	FL030	14
PALMA	SUN	SUN	1615	2150	FL031	21
PALMA	SUN	SUN	1615	2150	FL032	28
PALMA	FRI	MON	1515	2145	LT140	4
PALMA	MON	FRI	0930	2045	LT141	5
PALMA	FRI	FRI	1515	2045	LT142	7
PALMA	SAT	SAT	1630	2200	LT143	7
PALMA	SAT	SAT	1630	2200	LT144	28
PALMA	MON	MON	0930	2145	LT145	7
PALMA	MON	MON	0930	2145	LT146	14
PALMA	MON	FRI	0930	2045	LT147	33
PALMA	SAT	SAT	0835	2200	GB053	7
PALMA	SAT	SAT	0835	2200	GB054	14
PALMA	SAT	SAT	0835	2200	GB055	21
PALMA	SAT	SAT	0835	2200	GB056	28
PALMA	FRI	MON	0855	1435	GL018	4
PALMA	MON	FRI	0855	1435	GL019	5
PALMA	SAT	SAT	0845	1425	GL020	7
PALMA	SAT	SAT	0845	1425	GL021	14
PERPIGNAN	TUE	TUE	1015	1440	DA560	7-28
MONTPELLIER	FRI	MON	1015	1630	DA570	W/E only
MONTPELLIER	FRI	FRI	1015	1630	DA570	7-28
MONTPELLIER	MON	MON	1015	1630	DA570	7-28
MALTA	TUE	TUE	0900	1615	LT148	7
MALTA	TUE	TUE	0900	1615	LT149	14
MALTA	SAT	SAT	0835	1540	GL022	7
MALTA	SAT	SAT	0835	1540	GL023	14
MALTA	SAT	SAT	0835	1540	GL024	21

FROM LONDON (LUTON)

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
ALICANTE	FRI	FRI	0845	2245	LT009	7
ALICANTE	FRI	FRI	0845	2245	LT010	14
ALICANTE	SUN	MON	1845	0015	LT011	7
ALICANTE	SUN	FRI	1845	2245	LT012	6
ALICANTE	FRI	MON	0845	0015	LT013	10
ALICANTE	SAT	TUE	1415	2130	LT014	4
ALICANTE	TUE	SUN	0900	0245	LT015	5
ALICANTE	TUE	SUN	0900	0245	LT016	12
ALICANTE	SAT	SUN	1415	0245	LT016a	14
ALICANTE	TUE	TUE	0900	2130	LT017	28

FROM LONDON (LUTON)

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
ALICANTE	FRI	FRI	0930	1515	ET007	7
ALICANTE	FRI	FRI	0930	1515	ET008	14
TENERIFE	TUE	TUE	0950	1840	ET009	7
TENERIFE	TUE	TUE	0950	1840	ET010	14
TENERIFE	THU	THU	1630	1430	LT150	7
TENERIFE	THU	THU	1630	1430	LT151	14
LAS PALMAS	MON	MON	0845	1945	LT152	7
LAS PALMAS	MON	MON	0845	1945	LT153	14
LAS PALMAS	MON	MON	0845	1945	LT154	28
MALAGA	THU	SUN	0900	2145	LT118	4
MALAGA	SUN	THU	1530	2315	LT119	5
MALAGA	THU	THU	0900	2315	LT120	7
MALAGA	THU	THU	0900	2315	LT122	14
MALAGA	SUN	SUN	1530	2145	LT121	7
MALAGA	SUN	SUN	1530	2145	LT123	14
MALAGA	THU	THU	0900	2315	LT124	28
MADEIRA	TUE	TUE	0845	1800	LT138	7
MADEIRA	TUE	TUE	0845	1800	LT139	14
PALMA	SAT	SAT	1515	2035	ET011	7
PALMA	SAT	SAT	1515	2035	ET012	14
PALMA	FRI	MON	0915	2145	LT155	4
PALMA	MON	FRI	0915	2145	LT156	5
PALMA	THU	MON	0915	2145	LT157	5
PALMA	FRI	FRI	0915	2145	LT158	7
PALMA	SAT	SUN	1945	0115	LT159	7
PALMA	THU	THU	0915	2115	LT160	7
PALMA	MON	THU	0915	2115	LT161	11
PALMA	MON	MON	0915	2145	LT162	14
PALMA	SAT	SUN	1945	0115	LT163	28
PALMA	THU	THU	0915	2115	LT164	28
MALTA	SAT	WED	1815	0230	LT165	4
MALTA	TUE	SUN	1915	0200	LT166	5
MALTA	SAT	SUN	1845	0200	LT167	7
MALTA	SAT	SUN	1845	0200	LT168	14
MALTA	SAT	WED	1845	0230	LT169	12
MALTA	TUE	WED	1915	0230	LT170	7
MALTA	TUE	WED	1915	0230	LT170a	14

FROM MANCHESTER

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
ALICANTE	SUN	SUN	0900	1455	GB005	7
ALICANTE	SUN	SUN	0900	1455	GB006	14
ALICANTE	SUN	SUN	0900	1455	GB007	21
ALICANTE	SUN	SUN	0900	1455	GB008	28

FROM MANCHESTER

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
ALICANTE	SAT	SAT	1605	2205	FL033	7
ALICANTE	SAT	SAT	1605	2205	FL034	14
ALICANTE	SAT	SAT	1605	2205	FL035	21
ALICANTE	SAT	SAT	1605	2205	FL036	28
ALICANTE	WED	WED	0915	2315	LT018	7
ALICANTE	WED	WED	0915	2315	LT019	14
ALICANTE	SUN	FRI	0845	2200	LT020	6
ALICANTE	FRI	SUN	0830	2215	LT021	9
ALICANTE	MON	MON	0830	2200	LT023	14
ALICANTE	FRI	MON	0830	2200	LT024	3
ALICANTE	MON	FRI	0930	2200	LT025	5
ALICANTE	WED	WED	0915	2315	LT027	28
GERONA	SAT	TUE	0830	2345	LT081	4
GERONA	TUE	SAT	1900	1315	LT082	5
GERONA	SAT	SAT	0830	1315	LT083	7
GERONA	TUE	TUE	1900	2345	LT084	7
GERONA	SAT	SAT	0830	1315	LT084a	14
GERONA	SAT	SAT	0830	1315	LT085	28
TENERIFE	FRI	FRI	0900	1830	GB023	7
TENERIFE	FRI	FRI	0900	1830	GB024	14
TENERIFE	FRI	FRI	0900	1830	GB025	21
TENERIFE	FRI	FRI	0900	1830	GB026	28
TENERIFE	TUE	TUE	1050	1955	ET013	7
TENERIFE	TUE	TUE	1050	1955	ET014	14
TENERIFE	WED	WED	1530	1430	LT099	7
TENERIFE	WED	WED	1530	1430	LT100	14
LAS PALMAS	THU	THU	0930	1900	ET015	7
LAS PALMAS	THU	THU	0930	1900	ET016	14
LAS PALMAS	TUE	TUE	1430	1330	LT111	7
LAS PALMAS	TUE	TUE	1430	1330	LT112	14
MALAGA	SAT	SAT	1610	2245	ET017	7
MALAGA	SAT	SAT	1610	2245	ET018	14
MALAGA	SAT	SAT	1645	1515	GB039	7
MALAGA	SAT	SAT	1645	1515	GB040	14
MALAGA	SAT	SAT	1645	1515	GB040a	21
MALAGA	SAT	SAT	1645	1515	GB040b	28
MALAGA	SUN	SUN	1400	2045	LT115	7
MALAGA	SUN	SUN	1400	2045	LT116	14
MALAGA	SUN	SUN	1400	2045	LT117	28
MADEIRA	WED	WED	0930	1850	FL037	7
MADEIRA	WED	WED	0930	1850	FL038	14
MADEIRA	WED	WED	0930	1850	FL039	21
MADEIRA	WED	WED	0930	1850	FL040	28
MADEIRA	THU	THU	0930	1900	LT171	7
MADEIRA	THU	THU	0930	1900	LT172	14
PALMA	SAT	SAT	0845	1505	FL041	7
PALMA	SAT	SAT	0845	1505	FL042	14
PALMA	SAT	SAT	0845	1505	FL043	21
PALMA	SAT	SAT	0845	1505	FL044	28
PALMA	SAT	SAT	1620	1450	GB057	7
PALMA	SAT	SAT	1620	1450	GB058	14
PALMA	SAT	SAT	1620	1450	GB059	21
PALMA	SAT	SAT	1620	1450	GB060	28

FROM MANCHESTER

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U,K.	FLIGHT REF.	DURATION OF STAY (DAYS)
PALMA	SAT	TUE	0830	2130	LT173	4
PALMA	FRI	TUE	0900	2315	LT174	5
PALMA	TUE	SAT	0800	2200	LT175	5
PALMA	FRI	FRI	0900	2230	LT176	7
PALMA	FRI	FRI	0900	2230	LT177	14
PALMA	TUE	FRI	0845	2230	LT178	10
PALMA	TUE	SAT	0800	2200	LT179	11
PALMA	TUE	TUE	0845	2315	LT180	28
PALMA	TUE	SAT	0800	2200	LT181	32
MALTA	WED	THU	0900	0230	LT182	7
MALTA	WED	THU	0900	0230	LT183	14

FROM BIRMINGHAM

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
ALICANTE	WED	WED	1435	2015	GB061	7
ALICANTE	WED	WED	1435	2015	GB062	14
ALICANTE	SAT	TUE	0915	2130	LT184	4
ALICANTE	TUE	SAT	0915	2130	LT185	5
ALICANTE	SAT	SAT	0915	2130	LT186	7
ALICANTE	TUE	TUE	0915	2130	LT187	7
ALICANTE	TUE	TUE	0915	2130	LT188	14
ALICANTE	TUE	SAT	0915	2130	LT189	32
ALICANTE	TUE	SAT	0915	2130	LT190	12
TENERIFE	TUE	TUE	0900	1825	ET019	7
TENERIFE	TUE	TUE	0900	1825	ET020	14
TENERIFE	TUE	TUE	0900	1825	GB063	7
TENERIFE	TUE	TUE	0900	1825	GB064	14
TENERIFE	SUN	SUN	1515	1430	LT095	7
TENERIFE	SUN	SUN	1515	1430	LT096	14
MALAGA	TUE	TUE	1620	1520	GB045	7
MALAGA	TUE	TUE	1620	1520	GB046	14
MALAGA	TUE	TUE	1620	1520	GB047	21
MALAGA	TUE	TUE	1620	1520	GB048	28
MALAGA	SUN	SUN	1530	2200	LT126	7
MALAGA	SUN	SUN	1530	2200	LT127	14
MALAGA	SUN	SUN	1530	2200	LT128	28
MADEIRA	WED	WED	0900	1820	GB065	7
MADEIRA	WED	WED	0900	1820	GB066	14
MADEIRA	WED	WED	0900	1820	GB067	21
MADEIRA	WED	WED	0900	1820	GB068	28
MADEIRA	THU	THU	0930	1845	LT191	7
MADEIRA	THU	THU	0930	1845	LT192	14
PALMA	SAT	SAT	1550	1420	GB069	7
PALMA	SAT	SAT	1550	1420	GB070	14
PALMA	SAT	SAT	1550	1420	GB071	21
PALMA	SAT	SAT	1550	1420	GB072	28
PALMA	FRI	MON	0900	2130	LT193	4
PALMA	MON	FRI	0915	2130	LT194	5
PALMA	MON	MON	0915	2130	LT195	7

FROM BIRMINGHAM

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY(DAYS)
PALMA	MON	MON	0915	2130	LT196	14
PALMA	FRI	FRI	0900	2130	LT197	7
PALMA	MON	FRI	0915	2130	LT198	32
MALTA	WED	THU	0815	0130	LT199	7
MALTA	WED	THU	0815	0130	LT200	14

FROM GLASGOW

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
ALICANTE	SAT	SAT	1140	1820	GB013	7
ALICANTE	SAT	SAT	1140	1820	GB014	14
ALICANTE	SAT	SAT	1140	1820	GB015	21
ALICANTE	SAT	SAT	1140	1820	GB016	28
ALICANTE	MON	MON	0845	2315	LT070	7
ALICANTE	SUN	FRI	0845	2245	LT072	6
ALICANTE	FRI	SUN	1630	2355	LT073	10
ALICANTE	FRI	FRI	1630	2245	LT074	14
ALICANTE	SUN	SUN	0845	2355	LT075	7
ALICANTE	FRI	MON	1630	2315	LT076	4
ALICANTE	MON	FRI	0845	2245	LT077	5
TENERIFE	SAT	SAT	0915	1925	GB027	7
TENERIFE	SAT	SAT	0915	1925	GB028	14
TENERIFE	SAT	SAT	0915	1925	GB029	21
TENERIFE	SAT	SAT	0915	1925	GB030	28
TENERIFE	SAT	SAT	1530	1430	LT103	7
TENERIFE	SAT	SAT	1530	1430	LT104	14
MALAGA	THU	THU	0815	2355	LT133	7
MALAGA	THU	THU	0815	2355	LT134	14
MALAGA	THU	THU	0815	2355	LT135	28
MADEIRA	THU	THU	0900	1920	ET021	7
MADEIRA	THU	THU	0900	1920	ET022	14
PALMA	SAT	SAT	1905	1055	GB073	7
PALMA	SAT	SAT	1905	1055	GB074	14
PALMA	SAT	SAT	1905	1055	GB075	21
PALMA	SAT	SAT	1905	1055	GB076	28
PALMA	SAT	TUE	0845	2330	LT201	4
PALMA	FRI	TUE	0845	2330	LT202	5
PALMA	TUE	SAT	0845	2330	LT203	5
PALMA	FRI	FRI	0845	1530	LT204	7
PALMA	FRI	FRI	0845	1530	LT205	14
PALMA	FRI	FRI	0845	1530	LT206	28
PALMA	SAT	SAT	0845	2330	LT207	7
PALMA	TUE	TUE	0845	2330	LT208	7
PALMA	TUE	FRI	0845	1530	LT209	11
MALTA	WED	THU	0815	0145	LT210	7
MALTA	WED	THU	0815	0145	LT211	14

FROM EAST MIDLANDS

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
ALICANTE	SAT	TUE	2100	1445	LT035	4
ALICANTE	TUE	SAT	1545	2000	LT036	5
ALICANTE	SAT	SAT	2100	2000	LT037	7
ALICANTE	TUE	TUE	1545	1445	LT038a	7
ALICANTE	TUE	TUE	1545	1445	LT038	14
TENERIFE	MON	MON	1500	1400	LT097	7
TENERIFE	MON	MON	1500	1400	LT098	14
PALMA	FRI	MON	1600	1500	LT212	4
PALMA	MON	FRI	1600	1500	LT213	5
PALMA	FRI	FRI	1600	1500	LT214	7
PALMA	MON	MON	1600	1500	LT215	7
PALMA	MON	MON	1600	1500	LT216	14
PALMA	MON	MON	1600	1500	LT217	28
MALTA	WED	WED	1730	1600	LT218	7
MALTA	WED	WED	1730	1600	LT219	14

FROM CARDIFF

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
ALICANTE	MON	MON	1455	2015	GB017	7
ALICANTE	MON	MON	1455	2015	GB018	14
ALICANTE	SAT	TUE	1600	1500	LT056	4
ALICANTE	TUE	SAT	1600	1500	LT057	5
ALICANTE	SAT	SAT	1600	1500	LT058	7
ALICANTE	TUE	TUE	1600	1500	LT059	7
ALICANTE	TUE	TUE	1600	1500	LT060	14
ALICANTE	TUE	TUE	1600	1500	LT061	28
TENERIFE	SUN	SUN	1330	1245	GB031	7
TENERIFE	SUN	SUN	1330	1245	GB032	14
TENERIFE	SUN	SUN	1330	1245	GB033	21
TENERIFE	SUN	SUN	1330	1245	GB034	28
TENERIFE	MON	MON	1430	1330	LT105	7
TENERIFE	MON	MON	1430	1330	LT106	14
MALAGA	THU	THU	1615	1515	LT126	7
PALMA	SUN	SUN	1745	1700	GB077	7
PALMA	SUN	SUN	1745	1700	GB078	14
PALMA	SUN	SUN	1745	1700	GB079	21
PALMA	SUN	SUN	1745	1700	GB080	28
PALMA	THU	MON	1545	1445	LT220	5
PALMA	THU	THU	1545	1445	LT221	7
PALMA	THU	THU	1545	1445	LT222	14
PALMA	THU	THU	1545	1445	LT223	28
PALMA	MON	MON	1545	1445	LT224	7
PALMA	MON	THU	1545	1445	LT225	11
TUNISIA	THU	THU	1745	1515	LT226	7 (from 8/2/79)

FROM BRISTOL

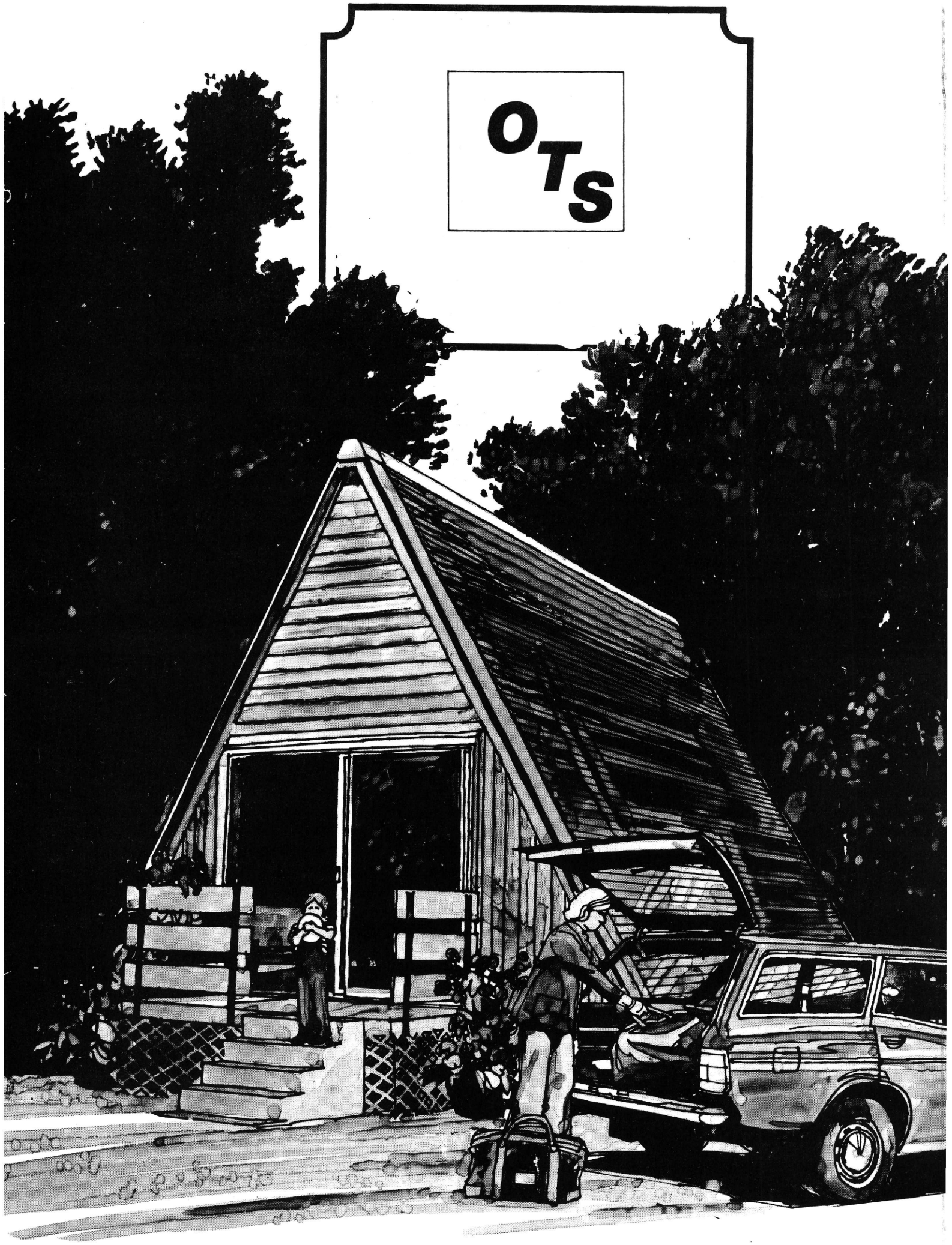
DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
ALICANTE	SAT	TUE	1600	1500	LT051	4
ALICANTE	TUE	SAT	1600	1500	LT052	5
ALICANTE	SAT	SAT	1600	1500	LT053	7
ALICANTE	SAT	SAT	1600	1500	LT054	14
ALICANTE	TUE	TUE	1600	1500	LT055	7
MALAGA	TUE	TUE	1620	1520	GB041	7
MALAGA	TUE	TUE	1620	1520	GB042	14
MALAGA	TUE	TUE	1620	1520	GB043	21
MALAGA	TUE	TUE	1620	1520	GB044	28
MALAGA	THU	THU	1615	1515	LT125	7
MALTA	WED	WED	1830	1700	LT227	7
MALTA	WED	WED	1830	1700	LT228	14
TUNISIA	THU	THU	1730	1515	LT229	7
ATHENS	THU	THU	0930	1845	LT230	7
PALMA	MON	MON	2100	1410	GB081	7
PALMA	MON	MON	2100	1410	GB082	14
PALMA	MON	MON	2100	1410	GB083	21
PALMA	MON	MON	2100	1410	GB084	28
PALMA	FRI	MON	1530	1445	LT231	4
PALMA	MON	FRI	1545	1430	LT232	5
PALMA	FRI	FRI	1530	1430	LT233	7
PALMA	FRI	FRI	1530	1430	LT234	14
PALMA	FRI	FRI	1530	1430	LT235	28
PALMA	MON	MON	1545	1445	LT236	7

FROM NEWCASTLE

DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
ALICANTE	FRI	MON	1545	1530	LT048	4
ALICANTE	MON	FRI	1630	1445	LT049	5
ALICANTE	FRI	FRI	1545	1445	LT046	7
ALICANTE	FRI	FRI	1545	1445	LT047	14
ALICANTE	MON	FRI	1630	1445	LT050	12
ALICANTE	MON	MON	1630	1530	LT050a	7
TENERIFE	SAT	SAT	1515	1415	LT101	7
TENERIFE	SAT	SAT	1515	1415	LT102	14
ATHENS	THU	THU	0945	1845	LT237	7
MALAGA	THU	THU	1630	1530	LT131	7
MALAGA	THU	THU	1630	1530	LT132	14
MALTA	WED	WED	1815	1715	LT238	7
MALTA	WED	WED	1815	1715	LT239	14
TUNISIA	THU	THU	1815	1545	LT240	7
PALMA	FRI	MON	1615	1515	LT241	4
PALMA	MON	FRI	1630	1515	LT242	5
PALMA	FRI	FRI	1615	1515	LT243	7
PALMA	FRI	FRI	1615	1515	LT244	14
PALMA	FRI	FRI	1615	1515	LT245	28
PALMA	MON	MON	1630	1515	LT246	7

VARIOUS ADDITIONAL FLIGHTS

DEPARTURE AIRPORT	DESTINATION AIRPORT	DAY OUT	DAY HOME	DEPART U.K.	RETURN U.K.	FLIGHT REF.	DURATION OF STAY (DAYS)
EDINBURGH	PALMA	SAT	TUE	1630	1530	LT247	4
EDINBURGH	PALMA	TUE	SAT	1630	1530	LT248	5
EDINBURGH	PALMA	SAT	SAT	1630	1530	LT249	7
EDINBURGH	PALMA	SAT	SAT	1630	1530	LT250	14
EDINBURGH	PALMA	SAT	SAT	1630	1530	LT251	28
ABERDEEN	PALMA	TUE	TUE	1645	1545	LT252	7
EDINBURGH	ALICANTE	SUN	SUN	1645	1545	LT253	7
EDINBURGH	ALICANTE	SUN	SUN	1645	1545	LT254	14
ABERDEEN	ALICANTE	WED	WED	1700	1600	LT255	7
EDINBURGH	TUNISIA	THU	THU	1645	1545	LT256	7
LUTON	LANZAROTE	MON	MON	0845	1945	LT257	7
LUTON	LANZAROTE	MON	MON	0845	1945	LT258	14
LUTON	LANZAROTE	MON	MON	0845	1945	LT259	28
LUTON	LISBON	WED	SUN	0945	1415	LT260	5
LUTON	LISBON	SUN	SUN	0815	1415	LT261	7
LUTON	LISBON	WED	WED	0945	1530	LT262	7
LUTON	LISBON	SUN	WED	0815	1530	LT263	11
BIRMINGHAM	LISBON	SUN	SUN	0815	1415	LT264	7
MANCHESTER	LISBON	SUN	SUN	0900	1500	LT265	7
GATWICK	ATHENS	THU	SUN	0945	1715	LT266	4
GATWICK	ATHENS	SUN	THU	0900	1745	LT267	5
GATWICK	ATHENS	SUN	SUN	0900	1715	LT268	7
GATWICK	ATHENS	THU	THU	0945	1745	LT269	7
LUTON	ATHENS	THU	SUN	1530	1700	LT270	4
LUTON	ATHENS	SUN	THU	0830	2345	LT271	5
LUTON	ATHENS	SUN	SUN	0830	1700	LT272	7
LUTON	ATHENS	THU	THU	1530	2345	LT273	7
LUTON	ATHENS	THU	THU	1530	2345	LT274	14
BIRMINGHAM	ATHENS	THU	THU	0945	1845	LT275	7
MANCHESTER	ATHENS	THU	THU	0945	1845	LT276	7
EDINBURGH	ATHENS	THU	THU	0930	1900	LT277	7
GATWICK	GIBRALTAR	SAT	TUE	0900	2345	LT278	4
GATWICK	GIBRALTAR	TUE	SAT	1715	1530	LT279	5
GATWICK	GIBRALTAR	SAT	SAT	0900	1530	LT280	7
GATWICK	GIBRALTAR	TUE	TUE	1715	2345	LT281	7
LUTON	MARRAKESH	SAT	SAT	0945	1745	LT282	7
LUTON	MARRAKESH	SAT	SAT	0945	1745	LT283	14
LUTON	TANGIER	WED	WED	0930	1615	LT284	7
LUTON	TANGIER	WED	WED	0930	1615	LT285	14
LUTON	PISA	FRI	TUE	1645	0215	LT286	4
LUTON	PISA	MON	FRI	2015	2145	LT287	5
GATWICK	ROME	SUN	SUN	0750	2250	GB085	7
GLASGOW	ROME	SUN	SUN	1610	1440	GB086	7
LUTON	ROME	FRI	TUE	1645	0215	LT288	4
LUTON	ROME	MON	FRI	2030	2230	LT289	5
LUTON	VENICE	FRI	TUE	1645	0130	LT290	4
LUTON	VENICE	MON	FRI	2030	2145	LT291	5
GATWICK	TURIN	SUN	SUN	0930	1315	LT292	7
GATWICK	TURIN	SUN	SUN	0930	1315	LT293	14
GATWICK	MILAN	SUN	SUN	0850	1330	GB087	7
GATWICK	MILAN	SUN	SUN	0850	1330	GB088	14
GATWICK	ROME	FRI	MON	0830	1355	GL025	4
GATWICK	ROME	MON	FRI	0830	1355	GL026	5
GATWICK	ROME	MON	MON	0830	1355	GL027	7
GATWICK	ROME	FRI	FRI	0830	1355	GL028	7
GATWICK	ATHENS	FRI	MON	1455	2300	GL029	4
GATWICK	ATHENS	MON	FRI	1455	2300	GL030	5
GATWICK	ATHENS	FRI	FRI	1455	2300	GL031	7
GATWICK	ATHENS	MON	MON	1455	2300	GL032	7
GATWICK	ATHENS	FRI	FRI	1455	2300	GL033	14
GATWICK	MUNICH	SUN	SUN	1500	1935	GB089	7
GATWICK	MUNICH	SUN	SUN	1500	1935	GB090	14
MANCHESTER	MUNICH	SUN	SUN	1400	1915	GB091	7
MANCHESTER	MUNICH	SUN	SUN	1400	1915	GB092	14
GATWICK	MUNICH	SUN	SUN	0800	1215	LT294	7
GATWICK	MUNICH	SUN	SUN	0800	1215	LT295	14
LUTON	MUNICH	SUN	SUN	0745	1230	LT296	7
LUTON	MUNICH	SUN	SUN	0745	1230	LT297	14
BIRMINGHAM	MUNICH	SUN	SUN	0830	1345	LT298	7
BIRMINGHAM	MUNICH	SUN	SUN	0830	1345	LT299	14
MANCHESTER	MUNICH	SUN	SUN	0700	1145	LT300	7
MANCHESTER	MUNICH	SUN	SUN	0700	1145	LT301	14
LUTON	ZARAGOSSA	SAT	SAT	1400	1845	LT302	7
LUTON	ZARAGOSSA	SAT	SAT	1400	1845	LT303	14
MANCHESTER	ZARAGOSSA	SAT	SAT	1430	1945	LT304	7
MANCHESTER	ZARAGOSSA	SAT	SAT	1430	1945	LT305	14
GATWICK	GENEVA	SUN	SUN	1315	1645	LT306	7
GATWICK	GENEVA	SUN	SUN	1315	1645	LT307	14
LUTON	ZURICH	SUN	SUN	1445	1830	LT308	7
LUTON	ZURICH	SUN	SUN	1445	1830	LT309	14
GATWICK(FRENCH PYRENEES)							
GATWICK	TARBES	SAT	TUE	1415	1815	LT310	4
GATWICK	TARBES	SAT	SAT	1415	1815	LT311	7
GATWICK	TARBES	SAT	SAT	1415	1815	LT312	14
GATWICK	TARBES	TUE	TUE	1715	2115	LT313	7
GATWICK	TARBES	TUE	TUE	1715	2115	LT314	14
GATWICK	TARBES	TUE	SAT	1715	1815	LT315	12


OTS

THE ROUSSILLON CHALET HOME IN THE SOUTH OF FRANCE

Yes,you could be the proud owner of one of these specially designed Roussillon Chalet Homes in the South of France.

Each chalet can sleep up to 6 persons and is fully furnished and equipped for both personal use and for letting purposes.

There is a fully equipped kitchen,with fridge,cooker,sink and of course all the pots and pans and crockery and cutlery for 6 persons.

There is one double bedroom and three divan beds with a possible extra bed in the attic. The Chalet is connected to mains electricity, drainage,and water,gas is also supplied.

Each chalet stands in its own shaded plot and is surrounded by pine trees,fruit trees and mimosas. The plots themselves are situated on our own holiday village Taxo Les Pins which is set amongst the pine trees of Argeles-sur-Mer and close to a five mile beach and ten minutes away from a luxury leisure and golf club at St.Cyprien.

The Roussillon Chalet as shown on the reverse of this paper is available complete and including installation and all taxes at £7,500. with no property dollar premium to pay.

We also have another model which is known as the"Roussillon 30", which you may have seen advertised as a part prize with a Renault 20 TS, in a competition currently being run by GOLDENLAY EGGS Ltd, who chose our unit and village in preference to any others that they have seen. The"Roussillon 30" which also comes completely furnished and equipped and sleeps six,is only £4,925 Inclusive.

All chalets are under our own personal supervision and are managed year round. We also operate a full letting service on a year round basis and in fact guarantee a return of £925 on the"Roussillon 30" for each 9 month period that you let us use the unit.

We operate regular flights to the area and have our own transport system locally,we arrange economical flights,car rental,full management and cleaning services and maintenance. Insurance is also included in the price.

For further details of our properties please contact us directly on 01-734-5665 and ask for "RSVP"(Roussillon Sun Vacation Plan Ltd).

We are also in the process of developing similar projects to be carried out in Israel and Tenerife in the Canary Islands.

The present phase in the South of France is limited as we have already had a very heavy response from the Goldenlay Competition and our own advertising,so if you are interested in further details please contact us as quickly as possible.

OTS owner's travel services

8393143

P.O. Box 4PU London W1A 4PU, Telephone: 01-734 5665

AMSTERDAM, BRUSSELS, PARIS, BORDEAUX, DINARD, CLERMONT FERRAND, NICE, MARSEILLES, MONTPELIER, PERPIGNAN, BARCELONA, BILBAO, TARRAGONA, REUS, ALICANTE, ALMERIA, MALAGA, SEVILLE, VALENCIA, LAS PALMAS, TENERIFE, LANZAROTE, MALTA, GENEVA, ZURICH, BASLE, BERNE, TURIN, MILAN, VENICE, PISA, ROME, RIMINI, NAPLES, OLBIA, ALGHERO, PALERMO, ATHENS, CORFU, SALONICA, RHODES, CRETE, SPLIT, DUBROVNIK, VARNA, CONSTANTA, MUNICH, FRANKFURT, HAMBURG, HANNOVER, DUSSELDORF, BERGEN, STOCKHOLM, GOTHENBURG, OSLO, COPENHAGEN, TANGIER, AGADIR, CASABLANCA, LISBON, OPORTO, FARO, FUNCHAL, ISTANBUL, TUNIS, MONASTIR, SHANNON, DUBLIN.

M E M B E R S H I P I N V O I C E

To supply of 1 year's Membership of "OTS/AXAIR Travel Club" at special introductory fee of 50% (Normal price £10 per annum) £ 5.00

Payment may be made by cheque/Postal Order or Banker's Order, if made by Banker's Order the Annual Subscription Fee from the second year is only £8 per annum, as this involves less administration.

TOTAL DUE £ 5.00

BANKER'S ORDER FORM

To Bank Ltd (Address):-

_____

_____

_____

Please debit my/our Account No. in the amount of £5.00 immediately and on the 14th December 1979 in the amount of £8.00 and on even date each year thereafter and pay to the account of OWNER'S TRAVEL SERVICES/AXAIR LIMITED, Account Number 01279846 Banco de Bilbao, Covent Garden Branch, 40 King Street, London WC2E 8JU.

Account Holder's Signature _____ Name _____

Address _____

_____

OTS OWNER'S TRAVEL SERVICES is a registered business name of Axair Limited
A company registered in the United Kingdom NB 1372288

OTS owner's travel services P.O. Box 4PU London W1A 4PU, Telephone: 01-734 5665

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Your Ref:

Our Ref:

LETTING DIRECTORY APPLICATION 1979

Member's Name Tel.

Address(UK)

Please include my property in your 1979 Letting Directory,I enclose the Annual Fee of £25.00p and a black & white "half-tone" exterior photo' of my property.

The description of my property is(not more than 35 words)

Describe interior,how many bedrooms,convertible sofa/divans,sleeping capacity kitchen,fridge,crockery,cutlery,bed linen,table linen,towels,porterage,gas electricity,drainage,lifts,proximity to beach,shops,supermarkets,transport, night clubs,airport,how to get there.

FOR OUR RECORDS PLEASE COMPLETE FOLLOWING:-

1. Nearest Airport and distance from Property
2. Maid Service or Porter
3. Full address of Property
4. Who holds keys ?

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MEMBERSHIP NUMBER	DATE OF APPLICATION
MEMBER'S NAME	
MEMBER'S ADDRESS	
	TEL (DAY) TEL (NIGHT)

I/WE WISH TO APPLY FOR (NO)_____SEATS FROM (AIRPORT)_____
or via_____to (Destination Airport)_____On (please give alternative dates where possible) Numbered in order of choice

Date out	Flt Ref	Date Back	Flt Ref	OFFICE USE ONLY
1	1			
	2			

I/We enclose £18.00 per person deposit, making a total of £_____

If using Barclaycard Please give Number | | | | | | | | | | | | | | |

BARCLAYCARD VISA

I/We give hereunder the names of all passengers travelling and I/We agree to be bound by OTS booking conditions.

MEMBER'S SIGNATURE DATE

Please give ages if under 12 years on date of departure

MR/MS	Init	Age	Surname	MR/MS	Init	Age	Surname

Comprehensive Holiday Insurance will be included unless you tick box ☐

OFFICE USE ONLY

DATE REC.	AMOUNT	POSTED
LEDGER NO	ENTRY	TIX
VOUCHER	CAR	TRANS
BOOKED	CHART	REFUND
RENT	OWNER	DATE

FAIR TRADING WITH OTS/AXAIR HOLIDAYS

When you make a booking and we confirm it a contract is made between us. The OTS/AXAIR Fair Trading Deal explains clearly and simply the responsibilities we each accept. Your basic responsibility is to pay us the price of your holiday and accept the stated liabilities if you wish to alter or cancel the holiday. Our basic responsibility is to provide you with the holiday you have booked within the terms and specification stated in these conditions. The OTS/AXAIR Fair Trading Deal applies to all Holidays sold by us during the Winter 1978/79 period. The chances of severe problems on an OTS/AXAIR holiday are slight but we state what happens if things do go wrong.

YOUR CONTRACT WITH OTS

1. YOUR DEPOSIT PAYMENT

Your completed booking form, including all client's names, must be accompanied by a deposit of £18 per person. This deposit is your only payment until 10 weeks before departure.

2. YOUR BALANCE PAYMENT

You must pay the balance due at least 10 weeks before departure except if the booking is made within 10 weeks of the date of departure the full amount must be paid when you book the holiday. Should you fail to make the payment when due we reserve the right to treat the booking as cancelled by you and you will not only be liable for the loss of your deposit but also the full amount of the holiday where invoices have been raised.

3. CANCELLATION OF HOLIDAY BY YOU

Should you or any member of your party cancel your booking once it has been confirmed, the person who has signed the booking form must give notification IN WRITING to us. If you are covered by a special holiday Insurance and your reason for cancellation falls within the scope of the Insurance cover we shall then assist you in making a claim to the Insurance Company, however all Invoices must be fully paid before we can assist with any claim.

4. YOUR TRAVELLING CONDITIONS

The Conditions of carriage of any airline or shipping company on which you travel will apply. Some such of these conditions may exclude liability and are subject to International agreements between countries. Copies of such agreements are available upon request. Your contract with us is made on the terms of this Fair Trading Deal is subject to English Law.

OUR CONTRACT WITH YOU

1. WE RESERVE YOUR HOLIDAY

When we receive your booking form and deposit we check the flight availability. If the flight is available the booking will then be processed and accepted effectively from the date which will appear on the Confirmation of booking sent to you. There is then a contract between us.

2. OUR GUARANTEE ON PRICE

Although it is not possible to foresee additional expense which may arise, for example, increases in oil prices or fluctuations of exchange rates, we guarantee that except for any charge we are required to impose by U.K. or any other Government, the maximum additional charge you will be asked to pay will be £8 per person per week or part of a week. Any such additional expenses will be notified to you by a final invoice about ten weeks before you depart for your holiday. Thus you will not be faced with last minute surcharges, save Government imposition as mentioned.

3. OUR LIABILITY

Our business is to book your flight and accommodation and make other arrangements on your behalf. We do not own the carriers or accommodation and have no direct control over them or persons not employed by us. The Company can also not be rendered responsible to any changes due to reason of war, threat of war, riots, civil strife, terrorist activities, strikes, fire, bad weather, natural disasters, closure of airports, technical problems to transport, the acts of any Governments and similar events beyond our control and where reasonable, the act or omission of any hotel, carrier or any other person or body over whom we have no direct control.

STOP PRESS - ADDITIONAL FLIGHTS - WINTER PROGRAMME 01 NOVEMBER 1978 TO 31 MARCH 1979

FROM LONDON HEATHROW

	OUTBOUND			INBOUND			DEPARTURES 20NOV TO 14DEC 26DEC TO 15FEB	DEPARTURES 01NOV TO 19NOV 16FEB TO 31MAR
	DAY	FLIGHT	TIMINGS	DAY	FLIGHT	TIMINGS		
ALICANTE	TUE, WED THU	IB423	1715/2150	MON, TUE WED, THU	IB424	1340/1625	£51	£61
	FRI, SAT SUN			FRI, SAT SUN			£56	£67
ALMERIA	MON, WED	IB421	1230/1720	MON, WED	IB422	0825/1140	£58	£68
	FRI			FRI			£63	£74
BARCELONA	MON, TUE WED, THU	IB423	1715/2010	MON, TUE WED, THU	IB424	1520/1625	£47	£57
	MON, TUE WED, THU	IB421/5	1230/1525	MON, TUE WED, THU	IB422/6	1035/1140		
	FRI, SAT			FRI, SAT			£52	£63
	FRI, SAT SUN	IB423	1715/2010	FRI, SAT SUN	IB424	1520/1625		
BILBAO	MON, TUE THU	IB345	1405/1640	MON, TUE THU	IB346	1240/1315	£47	£57
	FRI, SAT			FRI, SAT			£52	£63
IBIZA	WED	IB501	1310/1745	WED	IB502	0930/1220	£51	£61
	FRI, SUN			FRI, SUN			£56	£67
LAS PALMAS	MON	IB347	1405/1925	MON	IB348	0755/1315	£84	£84
	FRI			FRI			£93	£93
	SAT	IB821	1335/1740	SAT	IB822	0840/1245		
MADRID	SAT	IB341	1205/1510	SAT	IB344	1640/1745	£74	£74
MALAGA	MON, TUE WED, THU	IB825/9	1510/1845	MON, TUE WED, THU	IB826/0	1245/1420	£58	£68
	MON	IB521	1740/2115	MON	IB520	1520/1655		
	FRI, SUN			FRI, SUN			£63	£74
	FRI, SAT SUN	IB825/9	1510/1845	FRI, SAT SUN	IB826/0	1245/1420		
MAHON	TUE, THU	IB503	1310/1750	TUE, THU	IB504	0905/1220	£51	£61
	SAT			SAT			£56	£67
PALMA	MON, TUE WED, THU	IB501/3	1310/1615	MON, TUE WED, THU	IB502/4	1105/1220	£49	£59
	FRI, SAT SUN			FRI, SAT SUN			£54	£65
SANTIAGO	TUE, THU	IB345	1405/1825	TUE, THU	IB346	1100/1315	£68	£68
	SAT			SAT			£74	£74
	SUN	IB349	1600/1750	SUN	IB340	1425/1515		

FROM LONDON HEATHROW

	OUTBOUND			INBOUND			DEPARTURES 20NOV TO 14DEC 26DEC TO 15FEB	DEPARTURES 01NOV TO 19NOV 16FEB TO 31MAR
	DAY	FLIGHT	TIMINGS	DAY	FLIGHT	TIMINGS		
SEVILLE	MON, WED	IB427	1610/2100	MON, WED	IB428	1225/1525	£58	£68
	FRI, SUN			FRI, SUN			£63	£74
TENERIFE	TUE, THU	IB829	1510/2125	TUE, THU	IB820	0855/1420	£84	£84
	SAT			SAT			£93	£93
	SUN	IB823	1335/1740	SUN	IB824	0850/1245		
VALENCIA	MON, WED	IB427	1610/1915	MON, WED	IB428	1410/1525	£51	£61
	TUE, THU	IB425	1230/1655	TUE, THU	IB426	0840/1140		
	SAT			SAT			£56	£67
	FRI, SUN	IB427	1610/1915	FRI, SUN	IB428	1410/1525		

The above flights are only available on a same day out and return basis and only for durations of one, two, three or four weeks, e.g. out Wednesday, return Wednesday.

FROM LONDON GATWICK

	OUTBOUND			INBOUND			DATES AVAILABLE	COST RETURN
	DAY	FLIGHT	TIMINGS	DAY	FLIGHT	TIMINGS		
ABIDJAN	SUNDAY	BR355	2215/0710	MONDAY	BR356	0845/1725	05NOV TO 15APR	£292
LUSAKA/ MAURITIUS	FRIDAY	BR215	2245/1030	SATURDAY	BR216	2115/0510	22DEC TO 19OCT	£348
FREETOWN	FRIDAY	BR351	0930/1730	FRIDAY	BR352	2250/0650	27OCT TO 23MAR	£285
	SUNDAY	BR357	1330/2215	SUNDAY	BR358	2315/0535	29OCT TO 25MAR	
BANJUL	SATURDAY	BR321	TBA	MONDAY	BR322	TBA	28OCT TO 22MAR	£263
RIO DE JANEIRO	SATURDAY	BR663	2030/0610	SUNDAY	BR664	2315/1305	04NOV TO 13OCT	£536
LIMA*	THURSDAY	BR675	1330/2315	FRIDAY	BR676	1410/0900	09NOV TO 22MAR	£418
							19APR TO 14JUN	£395
							19JUL TO 13SEP	£495

* Departures on fixed dates only. For further details please telephone.

For other destinations or departure days not shown in this programme please contact us directly.

SCHEDULED FLIGHTS FROM LONDON (HEATHROW)

DESTINATION AIRPORT	ADULT LOW	ADULT MID	ADULT PEAK	CHILD ALL	W/END SUPPLEMENT LOW	MID	PEAK
ALICANTE	£55	£67	£98	REQ	NIL	NIL	NIL
ATHENS	£81	£84	£89	£77	£4	£4	£7
BARCELONA	£47	£57	£88	REQ	£6	£7	£8
BASLE	£57	£59	£65	REQ	£3	£3	£7
BILBAO	£47	£57	£88	£44	£6	£7	£8
BORDEAUX	£63	£66	£72	£48	£3	£4	£6
BUDAPEST	£64	£66	£72	£51	£2	£3	£6
BUCHAREST	TBA	TBA	TBA	TBA	TBA	TBA	TBA
FARO	£72	£73	£94	£59	NIL	NIL	NIL
GENEVA	£55	£57	£65	REQ	£2	£3	£6
ISTANBUL	£70	£73	£82	REQ	£6	£7	£9
LISBON	£67	£69	£87	£58	£2	£3	£7
LYONS	£61	£64	£73	£45	£2	£2	£6
MADRID	£68	£69	£105	£59	£7	£8	£10
MALAGA	£63	£74	£105	REQ	NIL	NIL	NIL
MALTA (DAY)	£71	£74	£78	£64	£8	£8	£10
MALTA(W/E NIGHT)	£77	£79	£84	£53	NIL	NIL	NIL
MARSEILLES	£53	£64	£77	REQ	£2	£3	£6
MILAN	£64	£66	£72	£59	£2	£3	£6
MOSCOW	£84	£87	£94	£70	£2	£3	£6
NAPLES	£71	£74	£79	£65	£2	£3	£6
NICE	£64	£73	£94	£56	£2	£3	£6
OPORTO	£63	£65	£82	£54	NIL	NIL	NIL
PALMA	£48	£58	£89	REQ	£6	£7	£7
PISA	£68	£72	£78	REQ	£2	£3	£6
PRAGUE	£59	£63	£69	£48	£2	£3	£6
ROME	£69	£73	£79	REQ	£2	£3	£6
SALONIKA	£76	£78	£89	£70	£2	£2	£6
SOFIA	£59	£63	£69	£56	£2	£2	£4
STRASBOURG	£58	£62	£66	£46	£2	£2	£6
TOULOUSE	£63	£66	£69	£49	£2	£2	£4
TURIN	£64	£67	£71	£59	NIL	NIL	NIL
VALENCIA	£51	£61	£103	£49	£6	£7	£7
VENICE	£67	£69	£74	REQ	£2	£3	£6
ZAGREB	£63	£67	£72	£56	£3	£4	£8
ZURICH	£58	£61	£66	£54	£2	£2	£4

SPECIAL DOMESTIC CONNECTION PRICES

Wherever possible and providing that connecting flights are available we are able to offer these specially priced return trips from your local airport to connect with the above Heathrow departures. Special supplements apply to Swiss destinations and these are available upon request.

ABERDEEN	£43	INVERNESS	£43	JERSEY	£29
GUERNSEY	£29	BELFAST	£35	EDINBURGH	£35
GLASGOW	£35	LEEDS	£27	LIVERPOOL	£27
MANCHESTER	£27	BIRMINGHAM	£19	NEWCASTLE	£30
ISLE OF MAN	£35				

INFANT'S FARES

Infants under 2 years of age on day of departure and not occupying a seat will be charged a flat rate of £10.

CHARTER FARES WINTER PROGRAMME 1978/79

CHARTER SERIES WITH FLIGHT REFERENCES CODED "GB", "FL", "ET", "GL"

ALL PRICES ARE RETURN (ONE-WAY FARES ON REQUEST)

FLIGHT REF.	COST
GB001	£49
GB002	£51
GB003	£62
GB004	£64
GB005	£55
GB006	£57
GB007	£68
GB008	£69
GB013	£58
GB014	£61
GB015	£72
GB016	£73
GB017	£54
GB018	£56
GB019	£76
GB020	£77
GB021	£88
GB022	£89
GB023	£81
GB024	£82
GB025	£93
GB026	£94
GB027	£84
GB028	£85
GB029	£96
GB030	£97
GB031	£79
GB032	£80
GB033	£90
GB034	£91
GB035	£55
GB036	£56
GB037	£67
GB038	£68
GB039	£59
GB040	£60
GB040a	£71
GB040b	£72
GB041	£57
GB042	£58
GB043	£68
GB044	£69
GB045	£58
GB046	£59
GB047	£69
GB048	£71
GB049	£69
GB050	£70
GB051	£81
GB052	£82
GB053	£49
GB054	£49
GB055	£59
GB056	£59
GB057	£55
GB058	£56
GB059	£66
GB060	£67
GB061	£56
GB062	£57
GB063	£81
GB064	£83
GB065	£74
GB066	£75
GB067	£86
GB068	£88
GB069	£55
GB070	£56
GB071	£66
GB072	£68
GB073	£59
GB074	£61
GB075	£72
GB076	£74
GB077	£54
GB078	£56
GB079	£66
GB080	£68
GB081	£54
GB082	£56
GB083	£66
GB084	£68
GB085	£56
GB086	£58
GB087	£52
GB088	£54
GB089	£53
GB090	£55
GB091	£59
GB092	£61

"FL" SERIES	
FL001	£51
FL002	£52
FL003	£57
FL004	£58
FL005	£74
FL006	£76
FL007	£83
FL008	£83
FL009	£77
FL010	£79
FL011	£86
FL012	£86
FL013	£74
FL014	£76
FL015	£83
FL016	£83
FL017	£56
FL018	£57
FL019	£63
FL020	£64
FL021	£77
FL022	£78
FL023	£84
FL024	£85
FL025	£50
FL026	£51
FL027	£55
FL028	£58
FL029	£50
FL030	£51
FL031	£55
FL032	£58
FL033	£57
FL034	£59
FL035	£64
FL036	£66
FL037	£74
FL038	£76
FL039	£79
FL040	£81
FL041	£55
FL042	£57
FL043	£61
FL044	£63

"ET" SERIES	
ET001	£49
ET002	£49
ET003	£51
ET004	£53
ET005	£53
ET006	£55
ET007	£52
ET008	£55
ET009	£77
ET010	£79
ET011	£51
ET012	£53
ET013	£82
ET014	£84
ET015	£82
ET016	£84
ET017	£64
ET018	£66
ET019	£79
ET020	£82
ET021	£83
ET022	£86

"GL" SERIES	
GL001	£53
GL002	£55
GL003	£64
GL004	£78
GL005	£81
GL006	£89
GL007	£78
GL008	£81
GL009	£89
GL010	£92
GL011	£57
GL012	£58
GL013	£58
GL014	£59
GL015	£58
GL016	£59
GL017	£65
GL018	£49
GL019	£49
GL020	£51
GL021	£53
GL022	£59
GL023	£61
GL024	£69
GL025	£54
GL026	£56
GL027	£55
GL028	£56
GL029	£59
GL030	£62
GL031	£63
GL032	£63
GL033	£65

"DA" SERIES	
DA560	£63
DA570	£63

CHARTER SERIES WITH FLIGHT REFERENCES CODED "LT"

ALL PRICES ARE RETURN

FLIGHT REF.	01 NOV 25 NOV	26 NOV 17 DEC	18 DEC 31 DEC	01 JAN 07 FEB	08 FEB 05 APR	06 APR 30 APR
LT001-8	£59	£43	£77	£47	£58	£73
LT009-17	£59	£43	£77	£47	£58	£73
LT018-27	£65	£49	£83	£53	£64	£79
LT035-38	£62	£46	£80	£50	£61	£76
LT048-50	£66	£50	£84	£54	£65	£80
LT051-55	£61	£45	£79	£49	£60	£75
LT056-61	£61	£45	£79	£49	£60	£75
LT070-77	£69	£53	£87	£57	£68	£83
LT079-80a	£56	£42	£71	£43	£54	£68
LT081-85	£62	£48	£77	£49	£60	£74
LT091-92	£77	£64	£104	£73	£79	£91
LT095-96	£80	£67	£107	£76	£82	£94
LT097-98	£80	£67	£107	£76	£82	£94
LT099-100	£83	£70	£110	£79	£85	£97
LT101-102	£85	£72	£112	£81	£87	£99
LT103-104	£87	£74	£114	£83	£89	£101
LT105-106	£78	£65	£105	£74	£80	£92
LT107-108	£77	£64	£104	£73	£79	£91
LT109-110	£77	£64	£104	£73	£79	£91
LT111-112	£83	£70	£111	£79	£85	£97
LT113-113a	£71	£53	£88	£57	£68	£83
LT114	£79	£61	£96	£65	£76	£92
LT115-116	£77	£59	£94	£63	£74	£89
LT117	£86	£68	£103	£72	£83	£98
LT118-123	£71	£53	£88	£57	£68	£83
LT124	£80	£62	£97	£66	£77	£92
LT125	£72	£54	£89	£58	£69	£84
LT126-127	£73	£55	£90	£59	£70	£85
LT128	£81	£63	£98	£67	£78	£93
LT131-132	£78	£60	£95	£64	£75	£90
LT133-134	£80	£62	£97	£66	£77	£92
LT135	£87	£69	£104	£73	£84	£98
LT136-139	£77	£64	£103	£71	£81	£92
LT140-143	£59	£44	£82	£49	£61	£75
LT144,147	£66	£52	£89	£58	£68	£81
LT145-146	£59	£44	£82	£49	£61	£75
LT148-149	£83	£58	£96	£62	£72	£91
LT150-151	£77	£64	£104	£73	£79	£91
LT152-153	£77	£64	£104	£73	£79	£91
LT154	£85	£72	£112	£82	£87	£99
LT155-162	£59	£44	£82	£49	£61	£75
LT163-164	£66	£52	£89	£58	£68	£81
LT165-170a	£83	£58	£96	£62	£72	£91
LT171-172	£83	£70	£109	£77	£88	£99
LT173-179	£65	£51	£88	£56	£67	£82
LT180-181	£72	£58	£95	£63	£75	£89
LT182-183	£89	£65	£103	£69	£79	£97
LT184-190	£62	£46	£80	£50	£61	£76
LT191-192	£81	£68	£107	£75	£85	£96
LT193-198	£62	£47	£85	£52	£64	£78
LT199-200	£87	£62	£100	£66	£76	£95
LT201-209	£68	£53	£91	£58	£70	£84
LT210-211	£93	£69	£107	£73	£83	£102
LT212-217	£62	£47	£85	£52	£64	£78
LT218-219	£87	£62	£100	£66	£76	£95
LT220-225	£59	£44	£82	£49	£61	£75

FLIGHT REF.	01 NOV 25 NOV	26 NOV 17 DEC	18 DEC 31 DEC	01 JAN 07 FEB	08 FEB 05 APR	06 APR 30 APR
LT226	£81	£62	£89	£63	£75	£95
LT227-228	£85	£60	£98	£64	£74	£93
LT229	£81	£62	£89	£63	£75	£95
LT230	£81	£67	£89	£67	£77	£89
LT231-236	£60	£45	£83	£50	£62	£76
LT237	£87	£73	£95	£74	£83	£95
LT238-239	£90	£65	£103	£69	£79	£98
LT240	£86	£67	£94	£68	£80	£100
LT241-246	£66	£52	£89	£57	£68	£83
LT247-251	£68	£53	£91	£58	£70	£84
LT252	£69	£54	£92	£59	£71	£85
LT253-254	£69	£53	£87	£57	£68	£83
LT255	£70	£54	£88	£58	£69	£84
LT256	£89	£70	£97	£71	£83	£103
LT257-258	£77	£64	£104	£73	£79	£91
LT259	£86	£73	£113	£82	£87	£98
LT260-263	£71	£53	£85	£56	£67	£81
LT264	£75	£57	£89	£60	£71	£85
LT265	£77	£59	£91	£62	£73	£87
LT266-274	£80	£66	£88	£67	£76	£88
LT275	£84	£70	£92	£71	£80	£92
LT276	£86	£72	£94	£73	£82	£94
LT277	£89	£75	£97	£76	£85	£97
LT278-281	£73	£55	-	-	-	-
LT282-283	£80	£62	-	-	-	-
LT284-285	-	-	-	-	£76	£90
LT286-287	£68	£54	£76	£55	£64	£76
LT288-289	£73	£59	£81	£60	£69	£81
LT290-291	£68	£54	£76	£55	£64	£76

FLIGHT REF.	10 DEC 17 DEC	18 DEC 31 DEC	01 JAN 07 FEB	08 FEB 02 MAR	03 MAR 30 APR
LT292-293	£56	£81	£59	£73	£65
LT294-295	£58	£79	£60	£75	£66
LT296-297	£58	£79	£60	£75	£66
LT298-299	£62	£83	£64	£79	£70
LT300-301	£64	£85	£66	£81	£72
LT302-303	£55	£73	£58	£72	£66
LT304-305	£61	£79	£64	£78	£74
LT306-307	£59	£89	£62	£80	£70
LT308-309	£59	£89	£62	£80	£70
LT310-315	£56	£74	£57	£74	£65

FARES NOTES AND REMARKS WINTER PROGRAMME 1978/79

SCHEDULED FLIGHTS

The following notes are intended as a guide to the fares and flights available but do not, however, confirm that publication of either fares or flights imply any contract between client and company. Fares as quoted do not include any UK or foreign airport taxes, which because of their variance and complexity will be quoted separately.

SCHEDULED FLIGHT MINIMUM/MAXIMUM STAY RESTRICTIONS WINTER 1978/79

1 All Europe except Spain - minimum stay 6 nights
- maximum stay 1 month

Weekend short duration - out Thursday, Friday or Saturday
- home Sunday, Monday or Tuesday

2 All Spain - minimum stay 6 nights
- maximum stay 3 months

Weekend short duration - out Thursday, Friday or Saturday
- home Sunday, Monday or Tuesday

All Spain except Bilbao, Barcelona and Madrid
Short stay - minimum stay 3 nights
- maximum stay 6 days

SCHEDULED FLIGHT DEFINITION OF SEASONS WINTER 1978/79

DESTINATION	LOW	MID	PEAK
All Spain	20 NOV-14 DEC 26 DEC-15 FEB	01 NOV-19 NOV 16 FEB-31 MAR	15 DEC-25 DEC
Switzerland		MAR	15 DEC-25 DEC
All Greece	FEB	JAN	NOV, DEC, MAR
All France	01 NOV-30 NOV	01 DEC-14 DEC 05 JAN-31 MAR	15 DEC-04 JAN
All Italy	01 NOV-30 NOV	01 DEC-14 DEC 05 JAN-31 MAR	15 DEC-04 JAN
All Portugal	01 NOV-01 DEC 26 DEC-31 MAR	02 DEC-13 DEC	15 DEC-25 DEC
Other destinations on request			

MINIMUM BOOKING PERIOD

All flights coded "BA" (scheduled) minimum 12 days notice.
All flights coded "AZ" (scheduled) minimum 4 days notice.
All flights coded "AF" (scheduled) minimum 4 days notice.
All charters no minimum but subject to availability and reasonable time for ticket delivery.

LATE BOOKING FEE

Any bookings made within five days of departure and requiring "Red Star" or "Special Delivery" will be subject to a fee of £5.

CHARTER PEAK SUPPLEMENT

All charter departures between 15-25 December other than series "LT" will carry a supplement of £18.

HOW TO MAKE A BOOKING

1. FIRST SELECT YOUR DESTINATION & DEPARTURE AIRPORT.
2. CHECK THE DAYS OF OPERATION OUT & RETURN.
3. COMPARE PRICE IN FARES TABLE WITH FLIGHT REFERENCE OR NUMBER.
4. COMPLETE BOOKING APPLICATION FORM IN FULL & READ FAIR TRADING NOTES ON REVERSE.
5. SEND BOOKING FORM WITH £18.00. PER PERSON DEPOSIT TO OTS/AXAIR (BOOKINGS WITHIN TEN WEEKS OF DEPARTURE SHOULD BE ACCOMPANIED BY FULL PAYMENT)
6. IF PAYING BY BARCLAYCARD PLEASE FILL IN CARD NUMBER IN SPACE PROVIDED.
7. BOOKING WILL THEN BE PROCESSED IN ACCORDANCE WITH FAIR TRADING DEAL RULES.

TELEPHONE BOOKINGS

We do not normally accept bookings over the telephone unless we are given your Barclaycard Number which we can then debit upon processing your booking.UNDER NO OTHER CIRCUMSTANCES WILL ANY TELEPHONE BOOKING BE ACCEPTED.

FLIGHT AVAILABILITY

As we have access to more flights than any other company we are usually able to supply your requirements without much difficulty, however it must be borne in mind that there are certain dates which are always fully subscribed well in advance. Some of these dates are; Easter,Christmas,Spring Bank Holiday,August Bank Holiday and of course school mid-terms,plus any dates surrounding these. Also please bear in mind that there is a terrific shortage of Aircraft available and all seats are at a premium.The message is PLEASE BOOK EARLY!

SPECIAL WEEKENDS & TRIPS AWAY

During the Winter we are able to offer special trips to various destinations which include flight,accommodation and in certain cases all meals. For full details please contact us,below are some examples:-

DESTINATION	ACCOMMODATION	MEALS	PRICE	DURATION	REFERENCE
ISTANBUL	HOTEL	B&B	£69.	4 DAYS	GBINC001
PALMA NOVA	APARTMENTS	NIL	£45 +	7 DAYS+	GBINC002
BENIDORM	APARTMENTS	NIL	£49 +	7 DAYS+	GBINC003
TORREMOLINOS	APARTMENTS	NIL	£65 +	7 DAYS+	GBINC004
MARBELLA/GOLF	APARTMENTS	NIL	£65 +	7 DAYS+	GBINC005
MADEIRA	APARTMENTS	NIL	£99 +	7 DAYS+	GBINC006
TENERIFE	APARTMENTS	NIL	£105+	14DAYS+	GLINC001
MALTA	APARTMENTS	NIL	£75 +	7 DAYS+	GLINC002
ISRAEL	HOTEL	B&B	£137+	7 DAYS+	GLINC003
ROME	HOTEL	B&B	£61 +	4 DAYS+	GLINC004
ROME	HOTEL	B&B	£78 +	7 DAYS+	GLINC005
ATHENS	HOTEL	B&B	£87 +	5 DAYS+	GLINC006
BARBADOS	HOTEL	HB	£407+	14DAYS+	GLINC007

PREMIUM RATES

FOR INCLUSIVE TRAVEL INSURANCE
PROVIDING FIXED BENEFITS FOR THE COMPETITIVE PREMIUMS SHOWN.

If these benefits do not fit your requirements, please select the amount of cover you require from the selective rating chart.

Premiums per person:

Geographical areas:
- **A** United Kingdom (excluding Eire & Channel Islands).
- **B** Europe (including Eire, Channel Islands, countries bordering the Mediterranean Sea, Madeira, Canary Islands, Jordan and Azores).
- **C** Worldwide

		Rates for one unit of Inclusive travel Insurance		
		Area A	Area B	Area C
Period of insurance not exceeding:	1 - 5 days	£1.95	£3.00	£7.65
	6 - 10 days	£2.10	£3.70	£9.20
	11 - 17 days	£2.65	£4.50	£10.75
Each additional 7 days or part thereof		£0.55	£0.80	£1.55

MAXIMUM PERIOD: 6 months.

Benefits provided under Inclusive Insurance per unit

SECTION 1. CANCELLATION Limit:	£350
SECTION 2. MEDICAL EXPENSES Limit:	£3000
SECTION 3. CURTAILMENT Limit:	£350
SECTION 4. PERSONAL ACCIDENT Limit:	£2,000 in all
Death; or Loss of one or more limbs; or Loss of one or both eyes; or Permanent total disablement –	£2,000

Not Exceeding 104 Weeks

Temporary total disablement – per week.	£20
Temporary partial disablement – per week.	£10

SECTION 5. BAGGAGE & PERSONAL EFFECTS Limit:	£500
SECTION 6. LOSS OF MONEY Limit:	£200
SECTION 7. PERSONAL LIABILITY Limit:	£250.000

Geographical area for which cover required: enter A, B or C in box ☐

If you require two units of inclusive travel insurance enter 'YES' in box ☐

Strikes Cover — Details Available on Request

All rates are increased by 100% where the age of an insured person exceeds 70 years as at the date of issue of the policy.

APPLICATION FORM Please answer the following questions in block capitals:

Name of Proposer (State Mr, Mrs or Miss) _____

Address _____

_____

_____

Period of insurance: Number of days: _____ Commencing: _____

DATE: _____ **SIGNATURE OF PROPOSER:** _____

PERRY INTERNATIONAL RESCUE

During the period of insurance any person covered under this scheme may, in the event of an emergency overseas, request assistance by:-

Telephone: London (01) 668 9247

Telex : 945611 Answerback UKAID

The above numbered telephone and telex are manned 24 hours a day throughout the year.

This service is only available for overseas assistance.

PREMIUM RATES

FOR SELECTIVE TRAVEL INSURANCE

WHICH MAY BE TAKEN IN ADDITION TO OR INSTEAD OF INCLUSIVE BENEFITS SHOWN ON THE ADJOINING PAGE.

Rates applicable for certificates issued from 1 st November 1978 to 31st October 1979

The table given below enables you to calculate your exact premium. The amount payable depends on the area to which you are travelling and the length of your stay.

Geographical areas:
- **B** Europe (including Eire, Channel Islands, countries bordering the Mediterranean Sea, Madeira, Canary Islands, Jordan and Azores).
- **C** Worldwide.

Period of Insurance Not Exceeding	Sections 1 & 3 Cancellation & Curtailment Rate per £100 or Part Thereof	Section 2 Medical Expenses Rate per £100 or Part Thereof		Section 4 Personal Accident Rate per £1,000 or Part Thereof	Section 5 Baggage Rate per £100 or Part Thereof	Section 6 Money Rate per £100 or Part Thereof
		Area B	Area C			
1 day	£1.95	£0.35	£0.60	£0.15	£0.50	£0.50
2-3 days	£1.95	£0.40	£0.80	£0.20	£0.55	£0.55
4-5 days	£1.95	£0.55	£1.00	£0.30	£0.75	£0.75
6-8 days	£1.95	£0.60	£1.20	£0.40	£0.80	£0.80
9-10 days	£1.95	£0.70	£1.40	£0.45	£0.90	£0.90
11-17 days	£1.95	£0.90	£1.75	£0.55	£1.00	£1.00
18-24 days	£1.95	£0.95	£1.90	£0.60	£1.10	£1.10
25-31 days	£1.95	£1.00	£2.00	£0.65	£1.15	£1.15
Each additional 7 days or part thereof	£0.25	£0.15	£0.30	£0.10	£0.15	£0.15

Personal liability insurance for £250,000 is automatically provided without charge in every policy issued.
Minimum premium per certificate: £2 Maximum period: 6 months.

Geographical area for which cover required: enter B or C in Box ☐

Persons to be insured (including proposer). State Mr, Mrs or Miss	Tick if 70 years of age or over	1 unit of inclusive cover required enter premium	2 units of inclusive cover required enter premium	SELECTIVE INSURANCE										
				Section 1 & 3 Cancellation & Curtailment Maximum £1000		Section 2 Medical Expenses Maximum £5000		Section 4 Personal Accident Maximum £20,000		Section 5 Baggage Maximum £1000		Section 6 Money Maximum £750		PREMIUM PER SECTION
				Sum Insured	Premium	Sum Insured	Premium	Sum Insured	Premium	Sum Insured	Premium	Sum Insured	Premium	
Proposer														
2.														
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How to be Beautiful

MAURICE ROWDON

This piece asks whether a woman in trying to look beautiful isn't preventing herself from actually being beautiful. Is she developing her most attractive self, or doing anything to discover it?

1. Trying to look beautiful is often a way of concealing an unhealthy organism or what might be called the toxic woman inside. Cosmetics replace the dull and patchy skin with the appearance of bloom and smoothness.

2. An increasing number of young women, especially young mothers, are adopting the macrobiotic way of eating. This is one of many techniques for inducing the body to discharge its toxins. It has the advantage of involving little effort, unlike fasting techniques. Drastic reduction of weight takes place within weeks, sometimes days, though the intake of food may have increased. Proper food acts medicinally on the cells: weight-reduction is just an aspect of the overall toxic release.

3. The macro method involves reduced intake of sugar and dairy foods and the increase of grain consumption (wholewheat, millet, whole rice, bulgar or cous cous, oats, barley) with the help of beans, especially soya beans and its extracts, and pulse.

American fashion model Laura Bernard developed hypoglycemia and a cystic ovary at the height of her career. Eye photography sessions had frequently to be abandoned because of redness and soreness. After going macro the spectacular discharge began---vomiting and acute physical distress for several days. If you stick it out the results are revolutionary---and hard to believe. The body goes on reacting invisibly for months. 'I began to look a totally different person. My ovaries were down to normal size. My skin began to clear, the whites of my eyes cleared up.'

4. American macros call cow's milk 'moo glue' because of the sticky quality of its protein element which tends to hang about in the ovaries, breasts and lungs. The human system loses the enzyme lactase necessary for the digestion of any milk after weaning,

or at latest in the third or fourth year.

5. One of the first signs of liberation from the toxic woman within is a pleasant taste in the mouth. A common macro experience is to forget to brush the teeth---there's no bad taste to do the reminding, even in the morning on rising. Of course bad tastes in the mouth like bad breath are a symptom of toxins present in the system. Discharging toxins therefore has a strict connection with beauty, if that means the ability to attract.

6. You just let the food do it for you. According to oriental diagnosis freckles, excessive hair in women, bags under the eyes, wrinkles both horizontal and vertical, ear-lobes that fail to curve inwards towards the head, grey or white hair, baldness, are all connected with certain organs and their malfunction. The first thing a macro learns, therefore, is that her appearance lies in her own hands. 'Oh God I look awful!' implies a state of helplessness towards the body which is quite unnecessary.

7. There are a lot of woman-myths but chief among them perhaps is the belief that while men frequently become more attractive as they grow older women deteriorate as they near forty and must accept old age much sooner. This belief is nothing but another symptom of the toxic state. Thoughts of old age and degeneration and disease, not to mention the fear of cancer, disappear as the toxins disappear.

Equally, liberation from toxins makes the body better able than before to cope with occasional junk food and the modern hazards of pollution and carcinagent food-ingredients. For instance macros say that smoking is only a cancer hazard because of the accompanying diet. The mucus built up by dairy foods creates pockets for the nicotine to cling to. We know of communities where smoking has been traditional but no cancer is present.

8. Irritation, nervousness, a vague feeling of unease may also be symptoms of the toxic woman inside. This blocks self-discovery, spontaneous and unashamed movement and speech, natural cheerfulness and energy. Beauty really lies in the utmost individuality rather than conformity to the social norms. A woman liberated from her toxic situation may find that the persona she has been creating in order to look beautiful may not belong to her at all. For example, she may abandon a cleancut appearance for a loose and casual one---or vice versa. Thus beauty is a possibility for most women, not---as the social norms say---a lucky few.

Case for the macro mothers

IT WAS definitely one up to the meat-eaters in their propaganda war with the food-faddists, the self-righteous health freaks who tend to give the average person guilt pangs for actually enjoying food.

The British Medical Journal had fired what appeared to be a wounding salvo in the direction of the vegetarians and followers of macrobiotics—those who believe a balanced way of life, particularly by eating only "natural" foods, makes you live longer.

The faddists' babies, implied the journal, ran the risk of nutritional disorders such as rickets . . . and they did not grow as fast as other children.

The authors of the article cited four cases of acute malnutrition in babies of so-called "cult" parents.

Case 1, aged 13 months, had received only breast milk and uncooked vegetables since birth. The second was weaned at the age of only four weeks on to a manufactured macrobiotic food known as kokkoh, Japanese for baby-food.

Case 3 was a girl weaned at five months on to a diet of kokkoh, vegetables and brown rice. And case 4 was the six-month-old daughter of a woman under psychiatric treatment and described as adhering to "the macrobiotic diet and philosophy."

London's macrobiotic mothers were stunned—but not out for the count. They quickly hit back, saying that the babies studied could not have been on the *correct* diet.

"No one following the macrobiotic philosophy," said the women, "could be undernourishing their children."

Bill Tara, California-born director of the Community Health Foundation at the Old Street British headquarters of the macrobiotic movement, is used to being misunderstood.

"Last year," he said, "I sent the journal our pamphlet, Better Health Through Nutrition, and they replied that much of what we recommend fits in with their nutritional policy."

Joanna Rottee, American wife of a Japanese medical student in London, agrees that care has to be taken when feeding cereals to tiny children. She herself lightly chews the food before giving it to her 11-month-old boy, Masashi James.

She said: "Macrobiotics mean a balance way of living and you have to use your intuition, rather than blindly following a set of principles or a book. The Japanese call it having 'heart-mind.'

"If you give manufactured kokkoh to a baby as a weaning diet, you can't have much heart-mind as a mother. You have to feed your baby with what's appropriate—just as you feed yourself.

"My baby started walking at ten months and now, a month later, is saying his first words."

Trouble

One of the Community Health Foundation staff, Jean Cox, said that her two older children were brought up in the orthodox way and she had constant trouble with them because they couldn't decide what to eat. When they didn't want meat, cheese or eggs it was really difficult.

She added: "The doctors told me that these were the only foods on which you could build strong children but it isn't true.

"I've shown this with my two younger children. Since we became macrobiotic, there's been no more 'food-faddism' at the table.

"Sometimes we have egg-dishes, occasionally fish. The macrobiotic way isn't extreme. But eating great quantities of meat and sugar *is*, and this is perhaps why the hospitals are increasingly full of coronary and cancer cases."

Is there scientific support for what Jean says?

Dr. Robert Mendelsohn of Illinois University, known for his lectures on diet and degenerative disease, seems to support macrobiotics.

He has said: "The system provides a thoughtful approach to the management of cancer, heart disease and other serious illnesses . . . I recommend and fully support thorough scientific investigation of the merits of this alternative method."

And Dr. Edward H. Kass of the Harvard Medical School, who recently prepared a medical report on a number of households in the Boston area which live macrobiotically, found substantially reduced blood pressure and cholesterol levels.

The British Medical Journal article has one glaring internal contradiction.

While it states that children reared on vegetarian diets have depressed growth rates up to the age of two (a sweeping statement that the College of Nutrition countered a few days ago, after a 15-year study), two of the under-nourished babies whose cases it analyses recovered full health and normal measurements by means of vegetarian diets prescribed by the hospitals themselves.

Case 1: "His parents refused a normal weaning diet, and after lengthy consultation with the hospital dietician a balanced cooked vegetable diet was mutually agreed. At the age of two years he was well and his weight and height within normal limits."

Case 2: "A compromise diet of milk, rice and vegetables was agreed with the parents. Subsequent growth and progress were satisfactory. At the age of eight months, catch-up growth was almost complete and development normal."

As for Case 3, the child was given goat's milk, fish and cereals, precisely the diet prescribed by the macrobiotic handbooks for such cases.

MAURICE ROWDON



Thriving children and macro mums in London. *Picture: JOHN DEMPSIE*

WHAT MACRO MEANS

□ THE word macrobiotics, popularised in the West by Japanese Georges Ohsawa after World War Two comes from the Greek macros (great) and bios (life). Adherents claim the system isn't just a diet but a set of principles "both precise and flexible" which if followed lead to health and balance. For nutrition, it means eating whole grains, vegetables and fruit in season, with vegetable oils and condiments such as soya sauce. Refined foods, sugar and dairy produce should be reduced until no longer necessary, though cheese and malt sweetener and eggs are allowed for occasional treats. Fish, fowl and shellfish may also be eaten according to individual need.

Evening News Feb 14th

How to be Beautiful MAURICE ROWDON

This piece asks whether a woman in trying to look beautiful isn't preventing herself from actually being beautiful. Is she developing her most attractive self, or doing anything to discover it?

1. Trying to look beautiful is often a way of concealing an unhealthy organism or what might be called the toxic woman inside. Cosmetics replace the dull and patchy skin with the appearance of bloom and smoothness. It is arguable, historically, that cosmetics came in with bad food habits about 400 years ago.

2. An increasing number of young women, especially young mothers, are adopting the macrobiotic way of eating. This is one of many techniques for inducing the body to discharge its toxins. It has the advantage of involving little or no effort, unlike fasting techniques. Drastic reduction of weight takes place within weeks, sometimes days, though the intake of food may have increased. Proper food acts medicinally on the cells: weight-reduction is just an ~~small part~~ of the toxic discharge.

aspect

3. It involves ~~the reduction~~ of sugar and dairy foods and the increase of grain consumption (wholewheat, millet, whole rice, bulgar or cous cous, oats, barley), with the help of beans, especially soya beans and its extracts, and pulse.

reduced intake

Few of us in the West realise that proper food has a medicinal as well as energy-providing role. It is this active medicinal function, particularly strong in the 'dense' grains, together with the cessation of mucus-forming dairy foods, that helps discharge the toxic substances in the body.

American fashion model Laura Bernard developed hypoglycemia and a cystic ovary at the height of her career. Eye photography sessions had to be abandoned because of redness and soreness. After going macro the spectacular discharge began---vomiting, acute distress for days. If you stick it out as she did the results are revolutionary. 'I began to look a totally different person. My ovaries were down to normal size. My skin began to clear, the whites of my eyes cleared up.' She looked younger than she had five years before.

4. American macros call cow's milk 'moo glue' because of the glutinous quality ot its protein content which tends to hang about in the ovaries, breasts and lungs. The human system loses the enzyme lactase necessary for the digestion of any milk soon after weaning, or at the latest in the third or fourth year. 'Moo glue' is designed, the macros say, to produce in a matter of months a creature which will weigh slightly less than a ton when adult, requiring a large calcium and protein element. Human milk with its lighter protein and fats and increased Vitamin C (about five times as much) lays its emphasis on the development of the nervous system, rather than a massive bone structure. It is therefore one part protein to 7 parts carbohydrate, while cow's milk is 3 parts protein to only 5 parts carbohydrate. The mucus formed by undigested milk tends to clog the bladder, kidneys, skin cells, preventing the natural elmination of poisons.

5. One of the first signs of liberation from the toxic woman within is a pleasant taste in the mouth. A common macro experience is to forget to brush the teeth---there's no bad taste to do the reminding, even in the morning on rising. Of course, bad taste in the mouth like bad breath is a symptom of toxins present in the organism. Discharging toxins therefore has a strict connection with beauty, if that means the ability to attract. This applies to other intimate areas. Laura Bernard says that if she goes on a 'dairy binge' for some days she finds a white vaginal discharge the invariable result. The 'stinging sensation' experienced by many women in that area (as well as by their partners) is another symptom of toxins present---they find easy access to that part of the body.

6. The war on toxins needn't be interior only. Clay (or wholemeal flour, favoured by Indina women) can draw the surface toxins from the skin or epidermis, while the food is working on the dermis or lower skin where the blood vessels, nerve ends and sweat glands are. Left to dry on the face, clay or wholemeal flour draws the skin tight and gives it a healthy glow. It also eases wrinkles.

But the chief work is smoothing the face is internal. You just let the food do it for you. According to oriental diagnosis freckles, excessive hair in women, bags under the eyes, wrinkles both horizontal and vertical, ear-lobes that fail to curve inwarsd towards the head, grey or white hair, baldness are all connected with certain organs and their malfunction. The first thing a macro learns, therefore, is that her appearance lies in her own hands. "Oh God I look awful!" implies a state of helplessness towards the body. Skill is quite unnecessary.

7. There are a lot of woman-myths---chief among them the belief that while men frequently become more attractive as they grow older ~~the~~ woman deteriorates as she nears forty and must accept old age much sooner. This belief is nothing but another symptom of the toxic state. Thoughts of old age, degeneration and disease, not to mention fear of cancer, disappear as the toxins disappear.

Equally, liberation from toxins makes the body better able to deal with occasional junk food and the modern hazards of pollution and carcinagent food-ingredients. For instance macros say that smoking is only a cancer hazard because of the accompanying dairy diet. The mucus built up by the dairy foods creates pockets for the nicotine to cling to, and we know of communities where smoking has been traditional but no cancer is present.

Modern macros, unlike their post-war pioneers, emphasise flexibility and variety, not too much horrified avoidance of 'forbidden' foods. Start with what you can do, and built up. The woman has to discover the way of eating suited to her body, not thousands of other bodies. Thus eastern medicine has never been analytic like western, blanketting disease and cure under universal headings: the disease like the cure is always individual, and, more than that, a cure that will work now may not work two days later, on the same person. Because the body is changing all the time.

8. But it isn't easy for the woman looking for a health technique these days. There is much chauvinism among the various health exponents. I'm on the board of a Hampshire clinic which specialises in non-specialisation: the aim is to bring together all types of healing and medicine from the Ayurvedic of ancient times to surgery. But in the matter of nutrition there is no unanimity, and much ignorance---laterally.

Another difficulty is that the more toxic you are the more reluctant you are to change things. It is a famous fact that the liver craves the very things that are doing it harm. A toxic situation actually creates fear of disease, and therefore a reluctance to let the mind dwell on the matter at all. Toxic people invariably feel nausea or distaste at the thought of their internal workings, or at the use of words like 'discharge' etc.

Irritation, nercousness, a vague feeling of unease may also be ~~the~~ symptoms of the toxic woman inside. This blocks self-discovery, spontaneous and unashamed movement and speech, natural cheerfulness and energy. Beauty really lies in the utmost individuality rather than in following the social norms. A woman liberated from her toxic situation may find that the persona she has been creating in order to look beautiful may not belong to her at all. For example, she may abandon a clean-cut appearance for a loose and casual one---or vice versa. Thus

beauty is a possibility for ~~all~~ most women, not--as the social norms say---a lucky few.

I'll be quoting a number of women, among them Hannah Yankovich-Besan who runs the Hawkins Beauty Clinic in Knightsbridge and is privately a macro.

sixteenth century with the dtufy of the corpse tends to treat the body as dead even when it is alive, so that an attitude of helpnessness develops towards it. This failure to study the live body at its energy points, as oriental medicine used to in its heyday, was in its turn derived from a religious rejection of the body, as an area of sin and tempation. Thus we and especially our doctors are following church attitudes which they would vehemently reject if they were confronted with them. The body has in fact an amazing resilience, and you realise this when it has undergone changes which have involved no effort on your part whatever, and all of a suddeny you start living without constant clods and flu, and intestinal distress or bad d gestion, or nervous headaches, or depression, just because the toxins have disappearened.

B

Thus we can tolerate certain things which may be considered 'carincinogent' much better if we have to---everything from pollution to the sodium nitrite present in certain foodstuffs. A change of diet produces a change of taste, so that gradually one ceases to be hooked on sugar and junk food. Fighting hunger for these things is unpleasant and in the end useless. Much easier just to supplement the junk food with real food, so that the cells do it for you. This extends into the whole area of the personality. A junk food addict will invariably stay up late. The real cause of this is insomnia, and this is one of the first symtoms to disappear with proper diet. Thus the late nights stop of their own accord---you want to crash at a reasonable tume because you feel tired and know you can sleep. The freshness next morning in turn directs the eccells towards healthier choices.

C

C

I shall be talk quoting Hannah who runs the Haekins Slimming Clinic in Knightsbridge. Privately she's a macro and has some tinteresting detailed tips on this subject.

Remarkable things happen when the body can think and move freely. You get to the burning ~~pot~~ saucepan just before it happens. Something tells you. After all, work of our actions are performed ~~done~~ without the use of the mind. If we had to think of every step we took, every movement of the arm when we raised a cup to our lips, we'd have no time to live. So when the cells are free and unencumbered all those involuntary actions become much more reliable. And ~~they also~~ whenever we will cellular initiative extend into new areas, like saving the burning pot instead of "forgetting". Forgetting is a symptom

→ Some ~~believe~~ maintain that each cell in our body is in proper sense intelligent: it has a definite function to perform — of conveying messages along the nerves, and each is connected to each, so that an overall intelligence can be helped or marred by the health of the cell.

of a distracted organism, and this ~~which~~ may be ~~of a physical origin when we think it~~ ~~'psychological'~~ due to excessive waste in the system.

BEAUTY

Why do men bald and women not?

Why do women's skin age sooner than, if they do?

Does sunlight age and wrinkle the skin? (The why do eastern peoples, & Mid. peoples often have small soft & unwrinkled skin?)

The questions are all blanket-answered in the west on a statistical basis. Science here is analytic. But the oriental way of answering the question's ord. be whose skin does the sun wrinkle, whose head become bald? The reasons might all belong to skin causes. Then observing the effect and accepting it as caused by the sex, age etc = blanket-causes.

How to be Beautiful

It isn't health of the 'mind' either. The mind is only the headquarters — a tent behind a vast and intricate army = essential but in itself, especially at times of battle, not at all the most important element. Once headquarters have given the orders, it is the cells of the army that have to do the thinking and the actual work. The cells themselves are 'intelligent' — (CN).

How to be Beautiful.

There is no 'community of the flesh' between the male and female in our society. Perhaps there is more now than there has ever been in Christian society. ~~[illegible]~~ # Early in our historical development the troubadours tended to rob women of a body, and the concept of the Virgin was the background of this. It was an intense effort to spiritualise the woman - but the wrong way, by saying she didn't have smells and wind and anxieties that made her ugly. I remember a man now in his eighties telling his niece "A woman always has to be ready", and this presumably meant that she had to have a permanent stay-pressed look in case the right man (or her husband) came round the corner. Now it is the pressure of this unreal, indeed cruel and unnatural contradiction that creates

a peculiar tension in women, and the beauty industry sustains ~~and~~ this tension in a world where the contradiction is in fact much less powerful than for centuries.

It is by <u>elimination of taxins</u> and not in concealment that beauty is reached.

Essentially, ~~medicine~~ food is medicine. What we ~~tend~~ do in the modern age is to eat all kinds of junk, get ill and take in other food — drugs — which are tiny doses of poison ⟹ ~~[illegible] all medicine is homeopathic~~

But it is all food. There is no other way of influencing our bodies when it is surgery. The pentathlon injected into a [illegible] operation is still food. Roughly [illegible] than 1 on digestion system & [illegible] i.e. It is of fundamental importance.

BEAUTY

We often think that drugs, surgery and stitches, cure the body but the body always cures itself. The wound may be sewn together but it is the cells that do their working of uniting and forming efficient skin again. The work of the cells can but best be encouraged or discouraged by ~~internal~~ healing systems. It is always they, in the last analysis, that decide on the general health of an organism, and ~~if they~~ naturally if they are clogged or lacking in essential nutriment the muscles, bones and internal organs — composed, all of them, of ~~cells~~ living tissue — will not be able to do their work.

Hospitals: Cancer.

Orthodox western medicine — which is one of many ~~highly~~ systems of medicine and not probably the most successful of them — has so locked ~~at~~ itself into the legal system and is so absolutely in control of national health arrangements and ~~of~~ hospitals that it is safe to say that no criticism ~~can dent its an real~~ ~~it let a~~ can ... it. ~~this a perfect~~ a ~~dictatorship as any~~ in an electoral system. ~~Thus~~ It is thus very much part of ~~the~~ the society, ~~it serves and in a large sense with~~ and therefore it isn't going to distort the society at any point, being built itself into its money system, its pharmaceutical system or so forth. It is for this reason that its role is remedial reparative and not preventive: a repair service, and an efficient ~~only~~ in so far as any repair service, however good, can be. It can't make new engines.

Malnutrition in infants receiving cult diets: a form of child abuse

I F ROBERTS, R J WEST, D OGILVIE, M J DILLON

British Medical Journal, 1979, **1**, 296-298

Summary and conclusions

Severe nutritional disorders, including kwashiorkor, marasmus, and rickets, were seen in four children and were due to parental food faddism, which should perhaps be regarded as a form of child abuse. All disorders were corrected with more normal diets and vitamin supplements.

In view of the potentially serious consequences of restricted diets being fed to children, families at risk should be identified and acceptable nutritional advice given. When children are found to be suffering from undernutrition due to parental food faddism a court order will normally be a necessary step in providing adequate treatment and supervision.

Introduction

Interest is growing in cult diets that are largely or wholly vegetarian. The children of adherents to such diets may be at risk of nutritional disorders.[1 2] Vegetarian mothers usually breast-feed their infants, often for prolonged periods, but on weaning a vegetarian diet may be given. Children reared in this way have depressed growth rates up to the age of 2 years,[3] suggesting suboptimal nutrition. Severe nutritional problems have been reported from the United States in children given strict vegetarian (vegan) diets or the even more restricted extreme Zen macrobiotic diets,[4 5] which largely consist of cereals.

We present case reports of four children with serious nutritional disorders who were fed cult diets, and we suggest guidelines for managing this problem.

Case reports

CASE 1

This 13-month-old boy was admitted to hospital with malaise and swollen ankles. His parents were converts to a cult whose main tenet was adherence to an uncooked, restricted vegetable diet. Since birth the child had received only breast milk and uncooked fruits and vegetables; he had not received any cereals or legumes. On examination he was unwell, extremely anaemic, and lethargic and had generalised wasting, fine sparse hair, glossitis, angular cheilitis, and pitting oedema of the feet. His weight (6·37 kg) and length (70 cm) were below the third centile. As his parents refused to permit investigations and to implement an adequate diet a place of safety order was taken out and he was admitted to hospital. Investigations confirmed kwashiorkor and severe anaemia. His serum albumin concentration was 14 g/l (1·4 g/100 ml) and haemoglobin 4·7 g/dl. His blood film and bone marrow were megaloblastic, and vitamin B_{12} was not detectable in serum. Serum iron concentration was 9·3 μmol/l (52 μg/100 ml); red blood cell count and serum folate concentration were normal. He was hyponatraemic, with a plasma sodium concentration of 129 mmol(mEq)/l. Plasma concentrations of vitamins A and E and the prothrombin time were all normal. Skeletal survey showed osteoporosis but no changes of rickets.

Because of the nature of his diet an accurate dietary assessment was impossible, but it was clearly deficient in protein, calories, iron, and B_{12}. The parents and a four-year-old male sibling had also followed an uncooked vegetable diet for at least one year. His mother had low serum B_{12} (105 ng/l) and serum iron (13·7 μmol/l (76·5 μg/100 ml)) concentrations, but all other investigations in the family were normal. After admission to hospital the boy received a small blood transfusion, iron supplements, and full vitamin replacements. His parents refused a normal weaning diet, and after lengthy consultation with the hospital dietitian a balanced cooked vegetarian diet was mutually agreed. He improved with this and gained weight. A series of interim care orders were taken out, after which a supervision order was issued and he was discharged home.

At the age of 2 years he was well and his weight (11·05 kg) and height (81 cm) were within normal limits. Blood count and serum albumin, folate, and B_{12} concentrations were also within normal limits. He remained on a vegan diet, and the supervision order was maintained.

CASE 2

This boy was initially breast-fed, but at the age of 4 weeks was started on a macrobiotic infant food known as kokoh, which consists of rice, wheat, oats, bean, and sesame flour. His father was a vegetarian, and his mother followed a macrobiotic diet. At the age of 9 weeks he became sleepy and reluctant to feed and developed swelling of his face and limbs; he was admitted to hospital as an emergency. On examination (fig 1) he was emaciated and had facial and peripheral oedema. Rectal temperature was 29·4°C. His weight (3·25 kg) and length (54 cm) were well below the third centile. Investigations showed a plasma sodium concentration of 114 mmol(mEq)/l and



FIG 1—Case 2. Nine-week-old boy fed on kokoh, showing emaciation and facial and peripheral oedema on admission to hospital.

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Dietary intake of boy aged 9 weeks on admission to hospital while taking kokoh (case 2), and recommended intake

	Energy (kcal)	Protein (g)	Carbohydrate (g)	Fat (g)	Sodium (mmol)
Intake kg body weight day	52	1·3	9	0·6	0·7
Recommended intake kg body weight/day	100-130	2-3	10-12	4-5	1·0-2·5

Conversion: SI to traditional units—Energy: 1000 kcal ≈ 4·18 MJ. Sodium: 1 mmol = 1 mEq.

urea concentration of 7·0 mmol/l (42 mg/100 ml), but full blood count and blood sugar, albumin, total serum protein, and plasma potassium concentrations were all normal.

He was gradually rewarmed and given intravenous dextrose and electrolytes. Severe bronchopneumonia developed the day after admission but this gradually responded to treatment with gentamicin. During the first 48 hours after admission he had generalised fits (which were abolished with diazepam) and became hypoglycaemic (blood sugar concentration < 1 mmol/l (< 18 mg/100 ml)). This was corrected with 20% dextrose. Initially the plasma sodium concentration remained low, but it gradually rose to within normal limits by the 11th day, when the oedema disappeared. By this time he was established on a standard infant feed. The table shows a dietary assessment on admission while he was taking kokoh. He gained 1·5 kg in the five weeks after admission. During this period his mother became increasingly worried that he was becoming too fat and declared that she would resume his macrobiotic diet on discharge. After consultation, application was made to the juvenile court and a supervision order was granted. Once this was obtained a compromise diet consisting of milk, rice, and vegetables was agreed with the parents, and he was discharged.

Subsequent growth and progress were satisfactory. At the age of 8 months catch-up growth was almost complete and development normal.

CASE 3

This girl, whose parents adhered to a macrobiotic diet, was weaned at 5 months on to a diet of kokoh, vegetables, and brown rice. When the child was 10 months old the family moved into our area. Shortly after this they were visited by the health visitor, who noted that the child was on a vegetarian diet and strongly advised against it, giving dietary advice that was subsequently ignored. On a repeat home visit the mother was persuaded to take the child to hospital. She was then 12 months old and on examination was small and wasted, her weight (5·0 kg) and length (62 cm) being well below the third centile. A rickety rosary and some wrist thickening were evident, together with developmental delay. Admission for treatment was advised but refused. A place of safety order was therefore taken out and the child detained in hospital. Radiological and biochemical investigations confirmed the presence of rickets.

While on the ward she was fed a normal toddler diet and treated with vitamin D. Other vitamin supplements were also given. During the four weeks in hospital her rickets healed, she gained 0·6 kg, and her rate of development accelerated. A supervision order was obtained from the juvenile court, and she was allowed to go home to her parents, where she received a diet containing goats' milk, fish, and cereals, with vitamin supplements.

She was followed up regularly and was showing catch-up growth and making good developmental progress.

CASE 4

This girl aged 6 months was referred from a psychiatric unit at which her mother had presented with a delusional puerperal psychosis. Both parents adhered to the macrobiotic diet and philosophy. Although partially breast-fed, from the age of 4 months she had been fed mainly on kokoh. On examination she was hungry and wasted with virtually no subcutaneous fat (fig 2, left). Her weight (4·40 kg) was well below the third centile, and her length was 64 cm (third centile). In hospital she was fed on a standard infant milk and a mixed toddler diet. She gained weight rapidly, putting on 2·1 kg in the nine weeks for which she was an inpatient (fig 2, right). The maternal psychosis responded well to treatment, and the parents subsequently complied fully with nutritional advice from a paediatrician and dietitian. At the age of 15 months catch-up growth was complete and she was developing normally.

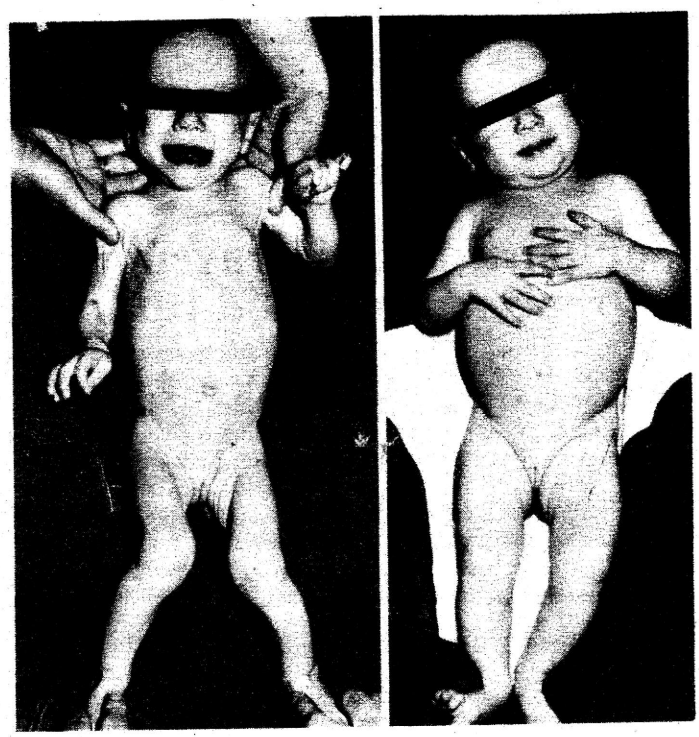

FIG 2—Case 4. Left: 6-month-old girl on admission after having been fed mainly on kokoh for two months. Right: same girl in hospital several weeks later, having been fed on infant milk and a mixed toddler diet and having gained about 2 kg.

Discussion

The four cases described here exemplify the grave nutritional consequences of some cult diets when fed to children, which must be regarded as a form of child abuse. Previous reports of malnutrition from such diets have been confined to the United States,[4 5] but evidently the problem also exists in Britain. Infants are particularly at risk from nutritionally inadequate diets because of the high nutritional needs associated with their rapid growth rate. Those who are breast-fed may be protected in their first months, but when they are weaned on to deficient diets they may become seriously malnourished within weeks. Vegan and the more extreme macrobiotic diets are obviously inadequate for growing children, with deficiencies of total energy, suitable protein, fat-soluble vitamins, and some minerals. Kokoh in particular is obviously unsuitable as a major dietary constituent for infants.

Parental food faddism usually results from sincerely held beliefs, which are unlikely to be greatly modified by medical or dietary advice. Zealous adherents of an extreme faddist diet are often critical of orthodox medicine and may be mentally ill. Their children are at risk of malnutrition. If women are identified as extreme food faddists during pregnancy, the perinatal period, or later the health visitor and primary care doctor should endeavour to maintain contact with the family and give advice on infant feeding. For this to be acceptable it will need to be flexible, making use of foods that are both nutritionally adequate and accord with the parents' beliefs.

When frank dietary deficiency exists and parents reject treatment legal intervention is necessary. A place of safety

order enables urgent treatment to be initiated; this should be followed by a case conference. In most cases application will need to be made to the juvenile court for a care or supervision order to ensure continuing compliance with the diet and attendance at follow-up for assessment of growth and nutritional state. The order should be maintained until the child is no longer at risk. In the three cases in which we thought a court order necessary, once it had been obtained we were able to negotiate a nutritionally sound, if rather unusual, diet for the children and then allow them to return home knowing that adequate supervision could be maintained.

We should like to thank our dietitians Miss Ann Jenner and Miss Dorothy Francis for their advice and help, and our medical social workers Miss Valerie Sheldon and Miss Gwen Duthie for their help and support.

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(Accepted 15 November 1978)

Comparison of intravenous and oral high-dose methotrexate in treatment of solid tumours

N CHRISTOPHIDIS, F J E VAJDA, I LUCAS, W J MOON, W J LOUIS

British Medical Journal, 1979, **1**, 298-300

Summary and conclusions

An outpatient regimen of oral high-dose methotrexate was studied in 14 patients with solid tumours over 12 months. Detailed pharmacokinetic analysis in five patients showed high oral bioavailability (mean ± SE of mean 87·6 ± 1·5%), indicating that with this regimen oral methotrexate was well absorbed and the first-pass effect low. Oral administration resulted in peak plasma methotrexate concentrations of 8·4 ± 0·5 μmol/l (382 ± 23 μg/100 ml) and was almost as effective as intravenous administration, which achieved peak concentrations of 9·9 ± 0·4 μmol/l (450 ± 18 μg/100 ml). In all 14 patients the clinical response to oral treatment was comparable to that reported to intravenous administration of high-dose methotrexate used in combination with other cytotoxic drugs. The disease-free interval in cases of adult sarcoma was 7·4 ± 1·3 months and the relapse rate 29%. Out of four patients with small-cell carcinoma, two showed an objective response to oral treatment.

We suggest that oral high-dose methotrexate given in divided doses is a rational alternative to expensive intravenous high-dose methotrexate regimens, but further clinical evaluation is necessary.

Introduction

Recent correspondence suggests that substantial disagreement exists about the absorption of high oral doses of methotrexate.[1-4] It has been reported that although small oral doses of methotrexate are well absorbed, larger doses (above 80 mg m^{-2}) are poorly absorbed and metabolised by the liver.[1 5 6] This has led to the widespread use of parenteral routes when high-dose methotrexate followed by folinic-acid "rescue" is used to treat various solid malignant tumours.[7-9] Intravenous treatment has the dual disadvantage of needing to be carried out on an inpatient basis and substantially increasing the costs of drug treatment. Bell *et al*[8] recommended a modified oral high-dose (400 mg) methotrexate regimen with folinic-acid rescue for treating solid tumours. In the past 12 months we have used a similar method of administering high-dose (800 mg) methotrexate by mouth followed by folinic-acid rescue, which so far has given a clinical response rate comparable to that of high-dose intravenous treatment. We report here our results.

Patients and methods

Patients—We treated 14 patients with the proposed dose schedule. They comprised 12 men and two women with a mean (±SE of mean) age of 44·4 ± 5·0 years, body weight 68·2 ± 3·1 kg, and body surface area 1·8 ± 0·05 m^2. Ten patients had adult sarcomas, three of which were at an advanced stage with metastases, and in seven the disease was localised and treated initially with surgery or radiotherapy or both. In these seven patients chemotherapy was an adjuvant to prior local treatment. The remaining four patients had inoperable small-cell carcinoma of the lung.

Chemotherapy—A course of chemotherapy consisted of 800 mg of methotrexate given in combination with cyclophosphamide (250 mg/m^2), adriamycin (1 mg/kg), and vincristine (1 mg/m^2), and was given at four-week intervals. Methotrexate was given on day 1 of each course, followed on day 2 by the rest of the combination therapy. Peripheral white cell and platelet counts and renal and liver function tests were performed before each treatment and repeated on days 3 and 10 of each course. On the first occasion methotrexate was given intravenously as a continuous infusion over 16 hours. Subsequently the same dose of methotrexate was given by mouth (50 mg each hour for 16 hours) on an outpatient basis. Eight hours after completing the methotrexate administration folinic acid (Leucovorin) was started in a dose of 15 mg by mouth four times daily and 6 mg intramuscularly daily for two days. Cyclophosphamide, vincristine, and adriamycin were given intravenously in the outpatient clinic on day 2.

Pharmacokinetic studies—We studied five patients with normal creatinine clearances. Plasma samples were collected via an indwelling intravenous catheter and stored at −20°C until assayed for methotrexate. Sampling times were 15 minutes before the dose and then at two-hour intervals for the first 20 hours and at four- to 12-hour

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W J LOUIS, MD, FRACP, professor of clinical pharmacology and therapeutics

How the fad-fed babies go hungry

by NIGEL HAWKES, Science Correspondent

CHILDREN of parents who adopt faddish diets run a real risk of suffering from malnutrition.

If babies are fed on the same eccentric foods as their parents, they can quickly show symptoms of diseases more familiar in the context of a natural disaster in the Third World — kwashiorkor, marasmus and rickets.

It is a form of malnutrition which has been familiar in the United States for some time, and has now been reported for the first time in Britain.

Doctors from two London hospitals report in the *British Medical Journal* on four cases of malnutrition in infants resulting from faddish diets.

Three of the babies had been fed on a macrobiotic infant food known as kokoh, which is made up of rice, wheat, oats, beans and sesame flour. The other baby had been given only breast milk and uncooked fruit and vegetables since birth.

All four were grossly underweight and suffered other symptoms of malnutrition. When carefully treated in hospital and restored to a normal infant diet, all showed dramatic improvements, returning to normal weights and catching up with the proper rate of development for their age.

Far from being grateful the parents in three cases objected strongly and the hospital had to obtain court orders before the children could be treated. The mother of one baby boy, who put on just over 3 lb in five weeks in hospital on a proper diet, said that he was getting too fat and that when he was discharged she would put him back on a macrobiotic diet.

A court supervision order had to be obtained before the mother could be persuaded to agree to a diet of milk, rice and vegetables. On this diet the child improved and by the time he was eight months old had caught up with his contemporaries and was developing normally.

The *BMJ* study is published by four doctors from St George's Hospital and Great Ormond Street Hospital in London. One of them, Dr Ian Roberts, a Senior Registrar at St George's, said last week that the four cases reported are the only four that have come to light so far.

'So long as the condition is detected early, and corrected, the child's development returns to normal,' Dr Roberts says. 'The main problems arise in the first year of life, when the child is most dependent on its parents and its rate of development is most rapid.'

Vegan and the more extreme macrobiotic diets are obviously inadequate for growing children, the doctors conclude, with deficiencies of total energy, suitable protein, fat-soluble vitamins and some minerals. Kokoh in particular is obviously unsuitable as a major dietary constituent for infants.

Feeding a baby on such diets, they say, ought to be regarded as a form of child abuse.



A six-month-old baby girl, wasted and thin after being fed on a macrobiotic diet for two months. She recovered fully after several weeks in hospital on a normal baby diet.

Dr Michael Dillon

Evening News

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2nd March, 1979.

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

Dear Maurice,

Thanks for the great piece on Macro Mums.

I don't think that we can stand another one on the milk factor at the moment though obviously it is a subject we might come back to at a later date.

Yours sincerely,

Robin Esser
Editorial Consultant

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THE MACRO MUMS

MAURICE ROWDON

The Milk Marketing Board had better start worrying. An increasing number of mothers who follow macrobiotic diets (which emphasise whole grains and discourage dairy foods) are asking why we should lean so heavily on the cow for bringing up our young. At the Community Health Foundation in London, headquarters of the macrobiotic movement, it's quite usual to see one of the macro mums breast-feeding her baby in the restaurant after a three-course wholefood meal.

Rosie Laselle, 36-year-old wife of a qualified Highgate osteopath, is the mother of a nine-month girl called Tashi and says she hasn't drunk milk for years. 'I'm still breast-feeding Tashi for the last two feeds of the day,' she added. 'I was lucky at the West London hospital where I had her. The nurses and doctors couldn't have been nicer, and my husband was allowed to bring in all my food. They couldn't understand why I wasn't anaemic and kept giving me tests. But my blood count was terrific and the doctor let me off the iron pills. I've had too much breast milk if anything.'

Her husband Rex is chiefly against cow's milk because it builds up pockets of mucus in the human system, chiefly in the breast, ovaries and lungs. He connects it with asthma, sinusitis and even, in the long run, cancer. 'It's the mucus that makes smoking the health hazard it is, not the smoke itself,' he says. 'We know of communities where smoking and cancer aren't correlated, and they're usually the ones where no dairy food is eaten.'

Cow's milk, runs the macro argument, is for

building calves, not humans. It has to produce in relatively few months a creature weighing slightly less than a ton when adult. This makes quick bone development necessary. Hence cow's milk contains three times as much calcium as human. It is three parts protein (for the body-building) against five parts carbohydrate (for the energy), whereas human milk has only part protein against no fewer than seven parts carbohydrate.

The fact is we're structured differently from cows---in bones, growth rate, digestive systems. Baby's priority, unlike the calf's, is the development of the nervous system. Therefore human milk contains a much lighter protein factor and easily digested fats. We should look first at a child's vitality, not the weight and bulk, say the macro enthusiasts. The Japanese people, who have traditionally never eaten dairy foods, are on average smaller than ourselves but no less active, intelligent or strong. And it may be that the remarkable work-energy for which they're famous has its origin in better dietary habits.

American macros call cow's milk 'moo-glue' because of the sticky quality of its protein which tends to linger unabsorbed in the human system. As babies we are equipped with the enzyme lactase, they say, and this makes it easy for us to digest milk properly. But after we're weaned we start losing that enzyme and can at best absorb about half of the glue, while the rest clogs the kidneys, bladder and skin cells, impeding the natural outflow of poisons.

The British Department of Health's handbook on nutrition is as hooked on cow's milk as the rest of the population. Even so it cites children whose

digestive systems can't tolerate it. And it adds that exactly the same nutriment can be obtained from other foods. Only it doesn't spell out what the other foods are. The macros spell it out very clearly. They say the protein content in cow's milk is much exaggerated---no more than 3% by weight compared with 10% in whole grains, 20-25% in beans and as much as 50% in soya products (higher than meat). As for the calcium content, much favoured today for the development of young human bones, one cup of cow's milk has 280mgs while the equivalent cup of kelp or Irish Moss (seaweed) contains over 2000mgs. The Department of Health's handbook quotes cases where schoolboys had fewer fractures when milk was drunk daily, but the macros say that the milk only helped because the rest of their diet was so bad.

Pip Llewellyn, 24-year-old wife of a macrobiotic baker, says that her 14-month boy Jair loves his soup when there's seaweed in it. But 90% of his food still comes from the breast. 'There's a traditional Japanese remedy against anaemia which is very good for maintaining breast flow,' Pip tells me. 'It's called koikoku, which is carp soup. You simmer a whole carp for twelve hours and eat it over a period of five days. Cooked with carrots it's delicious.'

Both mothers reminded me that human milk contains five times as much Vitamin C as a cow's.

'My milk gives Tashi maximum immunisation against disease,' Rosie added. 'No cow can do that for her any more than I could do it for a calf'.

'Milk is for babies,' explains Jean Cox, mother of four and at present running the Community Health Foundation playschool. 'We lose the enzyme lactase because we can chew and absorb bulk foods. It's ridiculous to go on treating ourselves like babies

all our lives by continuing to drink cow's milk. No other animal in nature does that.'

Orthodox medical opinion may soon be behind her. A study carried out last year by the University of Lund in Sweden showed that most cases of cholic in babies could be cured by taking mother off cow's milk for a time. Here in Britain the allergy specialists at Guy's Hospital believe that the increasing asthma, hay fever and eczema in children may be related to the decline of breast feeding and the substitution of cow's milk. So the macro mums may not be so way out after all.

P.B. LEDIVITCH,
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22, LONDON ST.,
LONDON W2.

"INTELLIGENT DOGS",
MARRICE ROWDON,
c/o EVENING NEWS LTD.,
CARMELITE HOUSE,
LONDON E.C.1.

6th September 1978

Dear Mr Rowden,

Thank you for your articles – I was taught that a dog contains 3 being (spirits?) whilst a human only contains 2. Dogs are therefore much more intelligent than us and can therefore do without the comfort of living in trouble (as humans do). Also, one must take into consideration the older religions which teach that, on death, the spirit enters into an animal and then of course this animal (or spirit) contains the love necessary to protect those left behind.

I have had Poodles (in Italy) and although I found them to be very intelligent I did not find them to be "communicative" although I quickly realized that they were able to read my thoughts.

Now I have two Dones and they certainly communicate and I certainly do believe that they are more intelligent, more compassionate and more understanding than us poor humans; they also have a greater sense of justice! (of which one should be beware).

My young brother was "taken care of" by a dog from infancy as mother was at work. He could "communicate" and none of us thought it strange when he would report what the dog had said and we would always consider this as from a higher source than our own. Mother always put out a divine

for the dog exactly the same as our own and if he wasn't at home at dinner time, his dinner was put in the oven (along with the dinner of any other member of the family not present) and many is the time that we have eaten the dogs dinner by mistake for our own!

I am sure that Belan considered the "lessons" rather beneath him as, being able to "communicate" directly, would not need to learn such lessons - however, perhaps he is trying to help them to understand that he himself is their guardian and also saviour as he it is who "previews" and knows that which is to be (having access to both worlds) and also that which has been.

It is said that once one has a dog (or any other animal for that matter) one is unable to love humans - it is the dog that loves humans whilst the human loves the dog! It is my experience that this is true, as their love is perfect and pure.

Yours sincerely,

P. B. Lednitch

P.S. Dog is God written backwards ("in a mirror, darkly")!

P.S.S. My dogs, on being fed by another, replied on questioning "What have you eaten?" "Cow." It was then explained that dead cow was called beef but later, on entering a pet shop, I was told "Get some of that dead stuff for us," and its only after reading your article that I realize they meant beef! (The pet shop man could not explain what dogs called "dead.")

P.B.L.

* They are healers.

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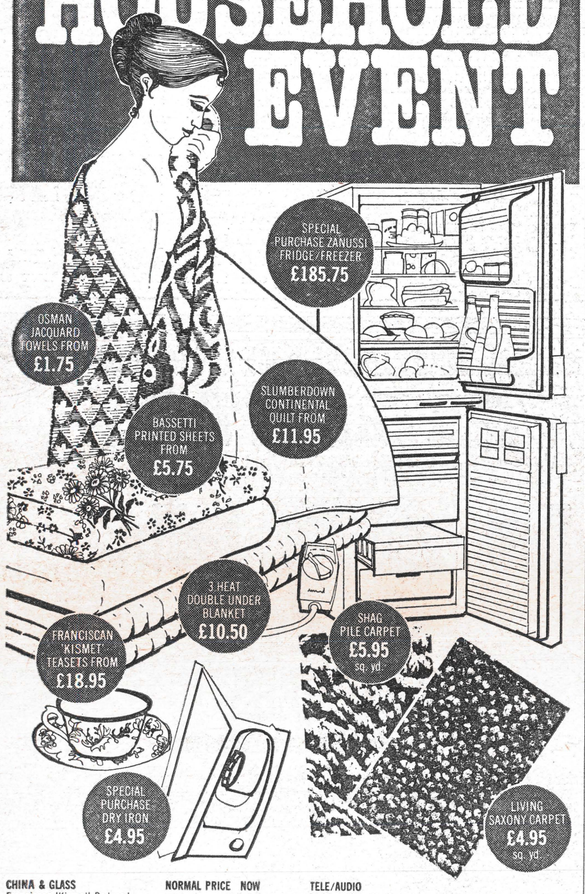

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ALL YOUR LOVING

MENTION love to Evening News readers and their eyes go dewy, their hearts start to palpitate—and they can't wait to put pen to paper and tell the world about it, writes JOHN BLAKE.

When I asked you to write to me at Ad Lib with your true-love stories I half feared your ardour might have been chilled by the coldest winter for 17 years, but not a bit of it.

The letters came in by the sackful—some witty, many happy and a few so sad they brought lumps to the throats of all who read them. But the message that came through overwhelmingly was that, in the midst of all the chaos surrounding our lives, there are an awful lot of beautiful, romantic, loving people left in London.

As well as the stories reproduced here to celebrate St. Valentine's Day, a number of your letters will be used as the basis of a new play called All Our Loving which playwright Rony Robinson is staging at the Theatre Royal, Stratford East next month.

The four couples whose stories are told here each win a romantic, candle-lit dinner for two at the beautiful Reflections restaurant, at 85 Kings Road, Chelsea. Reflections is an intimate, delightful place to dine on fine English Food — and it owes its name to the mirrors which cover most of the walls.

Happy Valentine's Day!

Couple who found perfect harmony

MUSIC really was the food of love for Pam Trigg of Chelsea. Here she tells why . . .

WHEN I met Chris I was teaching in dance and drama at a grammar school in Parsons Green.

Chris was an insurance broker—an incongruous occupation for one so hairy and bearded!

We met at a party. I saw two of the most wonderful blue eyes I had ever seen staring straight at me and steered myself in his direction.

But after being chatted up by him for a few minutes I changed my mind and decided he was pompous and arrogant.

But then I succumbed to the blue eyes and let myself be persuaded to go out with him. Back at his flat for coffee later he produced a beautiful hand-made guitar — his pride and joy, and as he played he began to take on a new light in my eyes.

He seemed to become a different person. He sang a song he had just written and it was so beautiful that I cried.

When he stopped playing I felt goose pimples and a shiver go up and down my spine. I couldn't believe the underlying emotion in that song.

I was collared—hook, line and sinker!

The next time we met we ended up sitting on a Hyde Park bench in the freezing cold and talked and talked . . . and decided to get married.

After our wedding we travelled Europe, singing outside bars, restaurants and cafes.

We received some contract offers—and we are now back in London, signed with a record company.

We're in the process of making our way up that long ladder of recognition with our music. But most important — with each other.



Pam and Chris Trigg: He sang his way into her heart

Four true stories that win Ad Lib's romantic night out

FROM Janet Barnes, of Sidcup, Kent, who found that when it comes to love, advertising pays . . .

I WAS a divorcee with two children, working full-time and doing all available overtime to save for a holiday.

At the end of each day I collapsed with fatigue, unable to arouse any enthusiasm or energy to go out.

One particularly depressing day last April I bought my first Evening News and wrote to: Dear Box No. 4731 . . .

After waiting nearly two weeks I had a reply. It was a beautiful letter, his name was Tom and he wanted me to telephone.

He had a lovely voice and we decided to meet on the south side of the Woolwich Ferry at 8 o'clock.

I had sent a photograph so I had to wait for him to approach me.

Then a nice-looking, blue-eyed man came up to me smiling and introduced himself as Tom.

I was at ease immediately. We talked and talked that Monday night, Tuesday, Wednesday and Thursday.

That was the loveliest week of last year. On the Friday he asked me to marry him, and on December 23 we married. Today he is sitting in our home watching football on TV and has no idea I am writing this.

I thank God I have a wonderful loving husband, the children have a fun dad, and I thank the Evening News for helping us find each other.

Needless to say, we buy a News every day now.

The one-week proposal man



Tom and Janet: An end to lonely days

One way to meet your match

MICHAEL GODFREY, of Rowledge, Surrey, tripped up when he set out to trap a lady . . .

I MET a pretty, intelligent girl at a St. Valentine Day's party and invited her out to dinner.

After plying her with lots of wine I craftily turned the conversation to You Know What and, hoping to get her back to my place for coffee afterwards, fed her my stock line about sex being something one should enjoy like any other facet of life.

"To me," I concluded expansively, "sex is just like listening to music, say, or enjoying a glass of wine . . . or eating a meal."

The lovely lady slowly put down her knife and fork, looked me straight in the eye and retorted: "Well, I'm no Brussel Sprout."

We've been happily married now for five years and I look back fondly on that moment when I got my richly deserved comeuppance and fell in love.

Case for the macro mothers

IT WAS definitely one up to the meat-eaters in their propaganda war with the food-faddists, the self-righteous health freaks who tend to give the average person guilt pangs for actually enjoying food.

The British Medical Journal had fired what appeared to be a wounding salvo in the direction of the vegetarians and followers of macrobiotics —those who believe a balanced way of life, particularly by eating only "natural" foods, makes you live longer.

The faddists' babies, implied the journal, ran the risk of nutritional disorders such as rickets . . . and they did not grow as fast as other children.

The authors of the article cited four cases of acute malnutrition in babies of so-called "cult" parents.

Case 1, aged 13 months, had received only breast milk and uncooked vegetables since birth. The second was weaned at the age of only four weeks on to a manufactured macrobiotic food known as kokkoh, Japanese for baby-food.

Case 3 was a girl weaned at five months on to a diet of kokkoh, vegetables and brown rice. And case 4 was the six-month-old daughter of a woman under psychiatric treatment and described as adhering to "the macrobiotic diet and philosophy."

London's macrobiotic mothers were stunned—but not out for the count. They quickly hit back, saying that the babies studied could not have been on the *correct* diet.

"No one following the macrobiotic philosophy," said the women, "could be undernourishing their children."

Bill Tara, California-born director of the Community Health Foundation at the Old Street British headquarters of the macrobiotic movement, is used to being misunderstood.

"Last year," he said, "I sent the journal our pamphlet, Better Health Through Nutrition, and they replied that much of what we recommend fits in with their nutritional policy."

Joanna Rottee, American wife of a Japanese medical student in London, agrees that care has to be taken when feeding cereals to tiny children. She herself lightly chews the food before giving it to her 11-month-old boy, Masashi James.

She said: "Macrobiotics mean a balance way of living and you have to use your intuition, rather than blindly following a set of principles or a book. The Japanese call it having 'heart-mind.'

"If you give manufactured kokkoh to a baby as a weaning diet, you can't have much heart-mind as a mother. You have to feed your baby with what's appropriate—just as you feed yourself.

"My baby started walking at ten months and now, a month later, is saying his first words."

Trouble

One of the Community Health Foundation staff, Jean Cox, said that her two older children were brought up in the orthodox way and she had constant trouble with them because they couldn't decide what to eat. When they didn't want meat, cheese or eggs it was really difficult.

She added: "The doctors told me that these were the only foods on which you could build strong children but it isn't true.

"I've shown this with my two younger children. Since we became macrobiotic, there's been no more 'food-faddism' at the table.

"Sometimes we have egg-dishes, occasionally fish. The macrobiotic way isn't extreme. But eating great quantities of meat and sugar is, and this is perhaps why the hospitals are increasingly full of coronary and cancer cases."

Is there scientific support for what Jean says?

Dr. Robert Mendelsohn of Illinois University, known for his lectures on diet and degenerative disease, seems to support macrobiotics.

He has said: "The system provides a thoughtful approach to the management of cancer, heart disease and other serious illnesses . . . I recommend and fully support thorough scientific investigation of the merits of this alternative method."

And Dr. Edward H. Kass of the Harvard Medical School, who recently prepared a medical report on a number of households in the Boston area which live macrobiotically, found substantially reduced blood pressure and cholesterol levels.

The British Medical Journal article has one glaring internal contradiction.



Thriving children and macro mums in London. *Picture: JOHN DEMPSIE*

While it states that children reared on vegetarian diets have depressed growth rates up to the age of two (a sweeping statement that the College of Nutrition countered a few days ago, after a 15-year study), two of the under-nourished babies whose cases it analyses recovered full health and normal measurements by means of vegetarian diets prescribed by the hospitals themselves.

Case 1: "His parents refused a normal weaning diet, and after lengthy consultation with the hospital dietician a balanced cooked vegetable diet was mutually agreed. At the age of two years he was well and his weight and height within normal limits."

Case 2: "A compromise diet of milk, rice and vegetables was agreed with the parents. Subsequent growth and progress were satisfactory. At the age of eight months, catch-up growth was almost complete and development normal."

As for Case 3, the child was given goat's milk, fish and cereals, precisely the diet prescribed by the macrobiotic handbooks for such cases.

MAURICE ROWDON

WHAT MACRO MEANS

☐ **THE word macrobiotics, popularised in the West by Japanese Georges Ohsawa after World War Two comes from the Greek** macros **(great) and** bios **(life). Adherents claim the system isn't just a diet but a set of principles "both precise and flexible" which if followed lead to health and balance. For nutrition, it means eating whole grains, vegetables and fruit in season, with vegetable oils and condiments such as soya sauce. Refined foods, sugar and dairy produce should be reduced until no longer necessary, though cheese and malt sweetener and eggs are allowed for occasional treats. Fish, fowl and shellfish may also be eaten according to individual need.**

MY GREEK ODYSSEY

CATHERINE ANDELMANN of Waltham Cross, Hertfordshire, hit the road for Greece — and found her passport to romance . . .

I WAS on a trip to London with a girl friend when she mentioned that her American husband's friend was visiting them from Greece. I jokingly said: "Perhaps we could go out in a foursome."

Coincidence would have it that on returning from London we came out of the station and who should ride by but this cute but tiny guy on a huge motorbike.

It was Andy, the character we had been talking about. We were introduced and my cheeky opening line was: "Hello, Andy. Are you going to take me back to Greece with you, then?"

To my surprise his answer was: "Yes, if you want to go."

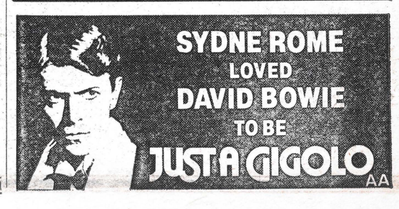
We went out in a foursome that evening. Six weeks after we'd met I handed my notice in and we were on our way to Greece.

We stayed in Greece for six months and then returned to England where we worked to save enough money to go to Andy's homeland, the U.S.A.

It was by then exactly a year since we'd met. We lived in America for four years during which time we married, had two beautiful babies and saw a lot of the country.

We are now more in love than ever and settled in our own little house.

topofthetower restaurant
Open every day for lunch eons and dinners
01-636 3000
Maple Street, W1


SYDNE ROME LOVED DAVID BOWIE TO BE JUST A GIGOLO AA

Aphrodite! Chronicle. Ottw. Island Monday 20th

Capital Radio

* Pete Murray Show. ✗ Callback BBC Radio

* The Book Programme (Phil Speight) ✗ BBC

→ * Thames at 6 (~~Simon Buxton~~ News Desk). ✓ Call Wednesday Callback 388 5199 →

→ * Nationwide (Ken Vass) (Andrew Taussig David Dickinson) ✗ Callback BBC →

* The World About Us (Mike Andrews) (Chris Parsons) BBC / BRISTOL

* Blue Peter (for children = RENNY RYE) callback BBC →

Everyman (Peter Armstrong) 7431272 BBC

Tomorrow's World BBC

* Tonight / TODAY / TOMORROW (Barbara Maxwell) ✓ BBC

* Animal Magic (Mike Beynan) ✗ BBC / BRISTOL →

* Weekend World (London Weekend) ✗ London Weekend
(Nick Evans, Paul Neuberg, Hugh Pile, Nelson Mews.)

→ * Saturday Night People (Michael Atwell) Call Tuesday London Weekend

Horizon - 7431272

Producer:
Paul Jordan
c/o Anglia TV
NORWICH
Norfolk.

→ Want a film record.

→ Ken Vass interested in film record.

→ Interested in film record for children

→ Interested in film record. → Ask Barbara Maxwell:

a) Work film?

a e) Video tape for Bavarian Television.

AGREEMENT MADE THIS 30th Day of January 1979 BETWEEN

MAURICE ROWDON, c/o Bolt & Watson Ltd.
8-12 Old Queen Street
Storey's Gate, London SW1

(hereinafter called the Proprietor) AND HYORON SHA LTD.
2-16 Kanda Jimbocho
Chiyoda-ku, Tokyo

(hereinafter called the Publisher).

1. The Proprietor grants to the Publisher the exclusive right to print, publish and sell the work, in volume form in a trade/~~paperback~~ edition in the Japanese language, entitled:

TALKING DOGS by Maurice Rowdon

2. The Publisher agrees to publish said work at its own expense within twehty-four (24) months of the date of this agreement, and, upon failure to do so, the rights herein granted to the Publisher shall revert to the Proprietor and this agreement shall terminate, except that the Propriator shall be entitled to all payments made by, or due from, the Publisher.

3. The Publisher agrees to make to the Proprietor the following payments on a non-returnable basis: An advance of US$1,500.00 (one thousand five hundred dollars)

payable upon signing of contract against royalties of

6 % (six percent) for the first 5,000 copies sold,
7 % (seven percent) for the next 5,000 copies sold, and
8 % (eight percent) for all copies sold thereafter.

Both advance and royalty shall be divided as follows:

(a) 10 % in Japanese currency for the required Japanese withholding tax,
(b) 10 % in Japanese currency for the commission due ~~the Charles E. Tuttle Co., Inc., 1-2-6 Suido, Bunkyo-ku, Tokyo,~~ /Tuttle-Mori Agency, Inc.,*
(c) 80 % in dollars paid through ~~Charles E. Tuttle Co., Inc.,~~ *c/o Fuji Building 8F 2-15 Kanda Jimbocho Chiyoda-ku, Tokyo

for remittance to:
Bolt &Watson Ltd.
8-12 Old Queen Street
Storey's Gate, London SW1

4. The licence herein granted shall be for a limited period of five (5) years from the date of this agreement and the rights granted herein shall revert automatically to the Proprietor on 30 January 1984 but in the event the Publisher has paid royalties of at least ¥10,000 in the final year of above term, he shall be permitted to continue to hold said rights for another five years as long as his royalty payments continue to exceed ¥10,000 in each following year. Upon failure to report and pay said minimum royalty amount of ¥10,000 in any year following above term, this contract shall be deemed cancelled and all rights conveyed therein shall revert to the Proprietor.

5. The translation of said work will be made by competent translators who may add explanations or make slight modifications in the original text of the work to achieve a competent and idiomatic translation. Such explanations or modifications shall not materially change the meaning or otherwise materially alter the text.

6. The Publisher agrees to print the English title and the following notice in the English language on the title page or the reverse thereof of every copy of the work:

exactly as it appears in the original English language edition

7. The Publisher undertakes that the name of the Author shall appear in due prominence on the title page and on the binding of every copy produced and on all advertisement issued.

8. The rights herein granted shall not be transferred by the Publisher without the written consent of the Proprietor.

9. If the translation of said work (whether in the original edition, new editions or any reprinting thereof) goes out of print or off the market and the Publisher fails to publish a new edition or reprinting within six (6) months thereafter (giving prior notice in writing to the Proprietor of the publication of such new edition or reprintings), or should the Publisher be declared bankrupt, or become insolvent, or violate any of the terms of this agreement and not rectify such violation within one month of having received written notice from the Proprietor to do so, then all rights herein granted to the Publisher shall revert to the Proprietor and this agreement shall terminate, without prejudice, however, to any claims which the Proprietor may have against the Publisher.

10. The Publisher hereby absolves the Proprietor of any responsibility for any legal or state action arising from the publication of the work in the Japanese language.

11. On publication date of the work, the Publisher will send six (6) free copies of the translation to the Proprietor.

12. All rights now existing or which hereafter come into existence and which are not specificially mentioned in this agreement are hereby reserved to and by the Proprietor.

13. Accounts of sales of the work shall be made by the Publisher up to June 30th and December 31st in each year and shall be delivered to the Proprietor, together with payment of any sums due, within three (3) months thereafter. The Publisher further agrees to permit the Proprietor or his designated agent to inspect his books of account.

14. This agreement shall not become binding upon the parties hereto unless a properly executed copy thereof, together with the advance stipulated in Paragraph 3, is in the hands of the Proprietor within three (3) months from the date of this agreement and shall not be subject to change, modification or discharge, in whole or in part, except by instrument in writing signed by the parties hereto.

For

By Hanmohan Takeshita
The Publisher

For

By
The Proprietor

MAW ELLIS WARNE & CO

P. P. PARKER P. L. CROSSE A. N. HUNT B. C. BERKINSHAW-SMITH
J. A. GARROD P. M. GREGSON

CONSULTANTS: L. J. BENTLEY A. G. WARNE

CHARTERED ACCOUNTANTS

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TELEX: 267687

YOUR REF.

OUR REF. 1486B/C/G/JAL/DMW

6th October 1978

M Rowden Esq
5 Tamworth Street
London
SW6

Dear Mr Rowden

PORTSLADE PRODUCTIONS LIMITED

In an attempt to try and make some progress on the production of Accounts for Portslade my assistant Jim Lyon, has prepared Draft Accounts for the period 16th August 1972 to 31st March 1973 and also for the years ended 31st March 1974 and 1975, copies of which are enclosed for your attention.

I would be pleased if you would examine the Accounts and let me know if they appear to be correct. I would mention that the box office receipts figure of £461, shown in the Accounts to 31st March 1973, has been confirmed directly with The Arts Theatre, Great Newport Street and that the drawings made by you of £250, being five payments of £50, have been charged to a global Directors' Loan Account. I do not however possess enough details to be able to analyse this Account, between contributions and drawings made by Mr Kimber and yourself, and have therefore noted in a Schedule attached to this letter how the balance on the Directors' Loan Account has been arrived at.

As to the future of the company, I would suggest that, unless you will require the company for some other purpose, the Accounts for the years ended 31st March 1976, 1977, 1978 and 1979 are also prepared and then the Registrar is asked to strike the company off the Register as defunct. It will however be necessary for the company to pay it's debts before this action can be taken.

I look forward to hearing from you in the near future regarding the Accounts enclosed and as to your views of my suggestions as to the future course of action to be taken.

With kind regards,

Yours sincerely.

Piers Gregson

DIRECTORS' LOAN ACCOUNT

Cash paid into Company's Bank Account	23.8.72	£3,000
"	8.2.73	1,500
"	14.3.73	300
		4,800
LESS: Issue of 4 ordinary £1 shares at par	£ 4	
Drawings by M. Rowden 5 at £50	250	
		254
Balance due to Directors' at 31.3.73		£4,546
Cash paid into Company's Bank Account	24.4.73	400
"	31.7.73	200
Balance due to Directors' at 31.3.74		£4,146
Cheque repeatedly referred by bankers finally not re-presented, therefore sum presumed to have been settled by Director personally.		17
Balance due to Directors' at 31.3.75		£5,163

A REPORTER AT LARGE

GETTING THROUGH TO THE OTHERS—II



IN Petoskey, Michigan, one early-winter day a number of months ago, I found David McKelvey and his family in an unexpected flurry of packing, for they had just heard that they were going to the island of Mauritius, in the Indian Ocean, for two years.

"It suddenly came up," said McKelvey, a tall, rangy man with a beard, which did little to make him look older than his age—thirty-six. McKelvey had been described to me as a man with an incredible talent for talking with birds and animals, and, in the course of research I was doing on communication by and among various species, I had tracked him down through pet shops, Humane Society offices, and zoos where he had worked in the past few years. Now it looked as if I might have been too late. In a downstairs room of his house, while he talked with me, his wife, Linda, and their small daughter, Jessica, took over the task of packing.

"The World Wildlife people, the International Council for Bird Preservation, and the New York Zoological Society have jointly asked me to try to save two species of birds in Mauritius which are threatened with extinction," McKelvey explained to me. "It's the most critical endangered-species program for birds that's ever been undertaken: the captive breeding and, we hope, successful restoration to the wild of the very small remnant population of the Mauritius kestrel, which is a small falcon indigenous to the island of Mauritius—a beautiful little tan-and-black-spotted bird that looks very much like the kestrel of North America, what we call a sparrow hawk—and the Mauritian pink pigeon. That's a large, beautiful pink bird. There are reported to be only twelve of them left."

Our talk was nearly drowned out at times by bursts of song from a small purplish bird with an orange belly who hopped and fluttered in a cage that took up almost the entire wall along the window side of the room. Inside the cage was a tree of respectable size.

"What kind of bird is that in the cage?" I asked. "It sounds like a blue jay, but it doesn't look like one."

McKelvey said proudly, "Oh, Sam can sing any song he wants. He's a shama thrush, from India—a species that's very good at picking up sounds, just like our mockingbirds. In fact, this thrush and the lyrebird of Australia are the best mimics we have in the bird world. Sam will imitate anything he hears if he likes it. We have a couple of young wild dogs from Southeast Asia, and when they were pups he picked up their sounds, so accurately sometimes you'd swear there was a dog in the house. Would you like to see the dogs?" He hurried out through the back door and headed for a maze of barns and outhouses, and meanwhile Mrs. McKelvey and I discussed the school prospects for their daughter in Mauritius. Two small grayish, rough-coated dogs came rushing in and greeted me with unusual ebullience, leaping as high as my face, over and over.

McKelvey followed them in and stood watching them proudly. "They want you to regurgitate food," he explained. "That's the way they nourish themselves, like wolf cubs. Come on." And he swept the dogs out again, then returned carrying a bird. "Here, come over here where we still have somewhere to sit," he said to me.

I had just settled on the sofa with notebook and pencil when he put the bird, a vividly colored diminutive rooster, down on the notebook. It immedi-

ately flapped its wings and crowed. "There," said McKelvey. "Isn't he something? That's an Indian jungle fowl, which is to say, the ancestor of all the barnyard fowl you've ever known or seen anywhere in the world. Beautiful, isn't he?"

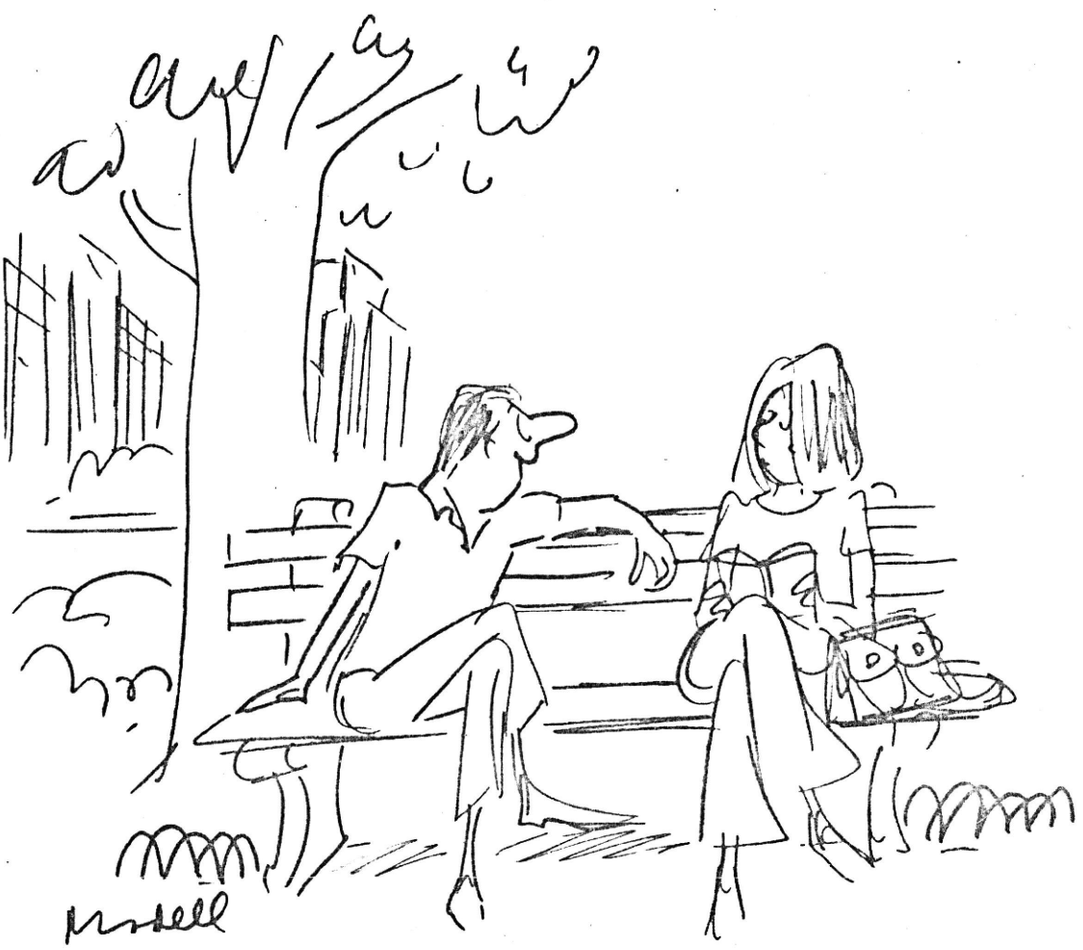
The rooster crowed, and crowed again, then flapped over to a nearby table, where McKelvey captured him and carried him out. The room was quiet until the thrush began to sing again—a new song, which bubbled and ran like a brook, and continued until McKelvey returned.

His interest in natural history began, he said, when he was a boy in Youngstown, Ohio, and spent a lot of time in his grandmother's front yard—a jungly sort of place, full of flowers and plants she loved. David liked to study the insects and pond life he found there. His grandmother was shocked and disgusted by the larvae and snails and slugs he collected and boasted about, but his grandfather contributed to his training by taking him fishing. Once, his grandfather helped him rescue and cure and release a crippled baby marten. When David's parents moved to Cleveland, his grandfather presented him with a pair of bantam chickens, and he has descendants of those bantams today.

"Grandfather was always the one to help me see what was under a rotten log, or explore a bird's nest," he said. "His primary interest, as far as animals went, was in hunting and eating them, but he helped me to develop. I've always been interested in animals, and even before I knew what it was called, I cared about behavior. I would spend hours and days lying hidden to watch a pair of pigeons building a nest, copulating, raising their young. I was always asking questions, some of which my mother didn't approve of, about why animals do what they do. I loved to communicate with animals, not from the Alice in Wonderland or Bambi standpoint but by actually eliciting responses from them by mimicking their vocal or physical actions. As I grew up, to the consternation of my teachers I spent more time in the woods and fields studying the animals than in the classroom or at home doing my schoolwork, and I didn't have many friendships with the students except for one boy who shared my interest in animals—he works at the Smithsonian now."

After McKelvey had spent one year at Kent State University, he was offered a job as gamekeeper—or, rather, aviculturist—for a millionaire who had a collection of wild waterfowl and was much interested in the conservation of these birds. The work could not have been more to McKelvey's taste. He was able to study and breed a large number of species, including the paradise shelduck, the European shelduck, and the mandarin duck as well as some of the more common species, including mallards. Then McKelvey moved on to an Ohio wildlife center, where he was the staff naturalist—a lovely place, he said, with acres of forest trail and a number of animals, both local and imported. He learned there to give lectures to visitors, especially school and Audubon groups, on the flora and fauna. Military service now intervened, but as soon as McKelvey's tour of duty was over he became assistant curator of birds at the Columbus Zoological Gardens, developing, cataloguing, and breeding what he called a very nice collection of birds until, as only too often happens in American zoos, a political upheaval unseated a number of employees. McKelvey was one of those who suffered. He moved on to the Cleveland Museum of Natural History, where he had reasonable success in making a collection of owls, and had a nice lot of waterfowl.

"I was with them for almost three years, and in that time I became somewhat known as a lecturer," McKelvey said. "I appeared on the 'Today Show' with Hugh Downs about seven times in eight months. I was on the Johnny Carson 'Tonight Show,' too. I gave up my work at the Cleveland Museum to talk here and there about animal behavior, primarily bird behavior. But I got awfully tired of trying to find accommodations where I could keep with me a Canada goose, a dingo, and a great horned owl, all in one room, and after about three years I decided to get out of that line of work. Temporarily, I took a job in Naples, Florida, as a trainer of performing birds, and then I went to Elgin, Illinois, as foreman of the Max McGraw Wildlife Foundation Game Farm. Around then, I was about to have my own first hatchling in



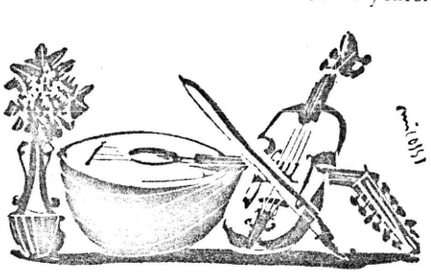
"What a coincidence! I couldn't help noticing you're reading a book I was thinking of reading myself."

the nest, and there wasn't really much time to devote to being a family man when I had been asked to be on twenty-four-hour duty or find another job. Much as I liked that group of birds, I found another job. But, luckily, that job was with birds, too, at the Sedgwick Studio, in Chicago, an establishment that deals in rare birds from around the world. I stayed with Sedgwick for a while. Then the old spirit of adventure got the better of me again. Some rich ad-agency types—I called them rich hippies—decided they would like to develop a commune farm in Wisconsin. They would grubstake me to the farm, and they would use it as a weekend crash pad, where they could come and stare groggily into the distance. It really made a nice place to visit, but I didn't want to live there, because we became a kind of way station for all the hippies in the country on their way to and from California."

Sam was singing something new. I wanted to ask what it was, but McKelvey continued, on a fresh breath, "From Wisconsin, I went back to the Chicago area, much as I disliked the idea, to work for Noah's Ark Pet Center, the largest pet store in the country, at Elk Grove Village. My job was to take charge of the birds and also to keep an eye on the smaller animals, such as the reptiles. The experience, with the tremendous waste of animal life, especially among birds and reptiles being shipped from abroad, became so intolerable to me that after a two-year stint I decided to do some penance for my sins and came here to Petoskey as director of the Emmet County Humane Society, which is what I've been doing lately. And now I'm embarking on the pink pigeon and the Mauritius kestrel. Which brings me pretty well up to date. Now, what did you want to ask me about?"

"Interspecific communication," I said, referring to instances I had heard about when animals of one species became confused in their communications, and hence their relations, with other creatures not of their kind.

He repeated the phrase "interspecific communication" thoughtfully, then said, "Yes, it happens, especially in extraordinary circumstances. You see, a lot of times the specific releaser mechanisms that normally prevent hybridization will actually forward hybridization possibilities when birds are raised in isolation from their own kind, or even in mixed broods. One of the things the waterfowl-propagation people found out years ago is that even though it's easier to take some young Canada geese and young snow geese and young wood ducks and young teal, say, and put them all in one brooder and bring them up together, they may grow up to be perfectly healthy animals, but they don't necessarily identify with the proper species at mating time." He continued, "With isolation, you can do very strange things to the mating processes of a bird. There was a time I had a European greylag goose. I was very busy, and there was nowhere to raise the gosling, so I kept it in a wire cage, with a coffee can for food and another coffee can for water. As the bird matured, I put the food and water into galvanized pails, and added a large galvanized washtub for the bird to swim in. I didn't have much time to spend with him, just saw that he had food and water and a clean cage, and he was a loner for his first three years.



When he was three years old and it was time to choose a mate, he ignored another greylag goose that I had provided him with, a very willing and attractive young female, and decided that he would pair up with his washtub. I took the washtub and got rid of it, and buried a wading pool in his cage, and the only other galvanized lover he could find was the garbage can. He paired up with the garbage can and remained mated to it for three years. He would defend it during the mating season, and run back to it and display in the triumph ceremony (a sort of mating dance of the greylag goose) and cackle to it, and when it was time for mating he would climb on it. Whenever the garbage men came to take it out and empty it, he would fly at them and attack them until they brought it back. Finally, I left a note on the garbage can asking the men to carry it off, as it had outlived its usefulness. When the goose saw his garbage can loaded on the truck and flattened in the crusher, he was so irate that he slipped out and followed the truck down the street for a couple of blocks, until he was killed in the traffic.

WISH GRANTED

You said, I will go to another land, I will go to another sea.—*Cavafy.*

Far city, agora and games and temple
seen clear and whole only from this distance,
what figure threads your gleaming maze
foreshortened in strong sunlight?

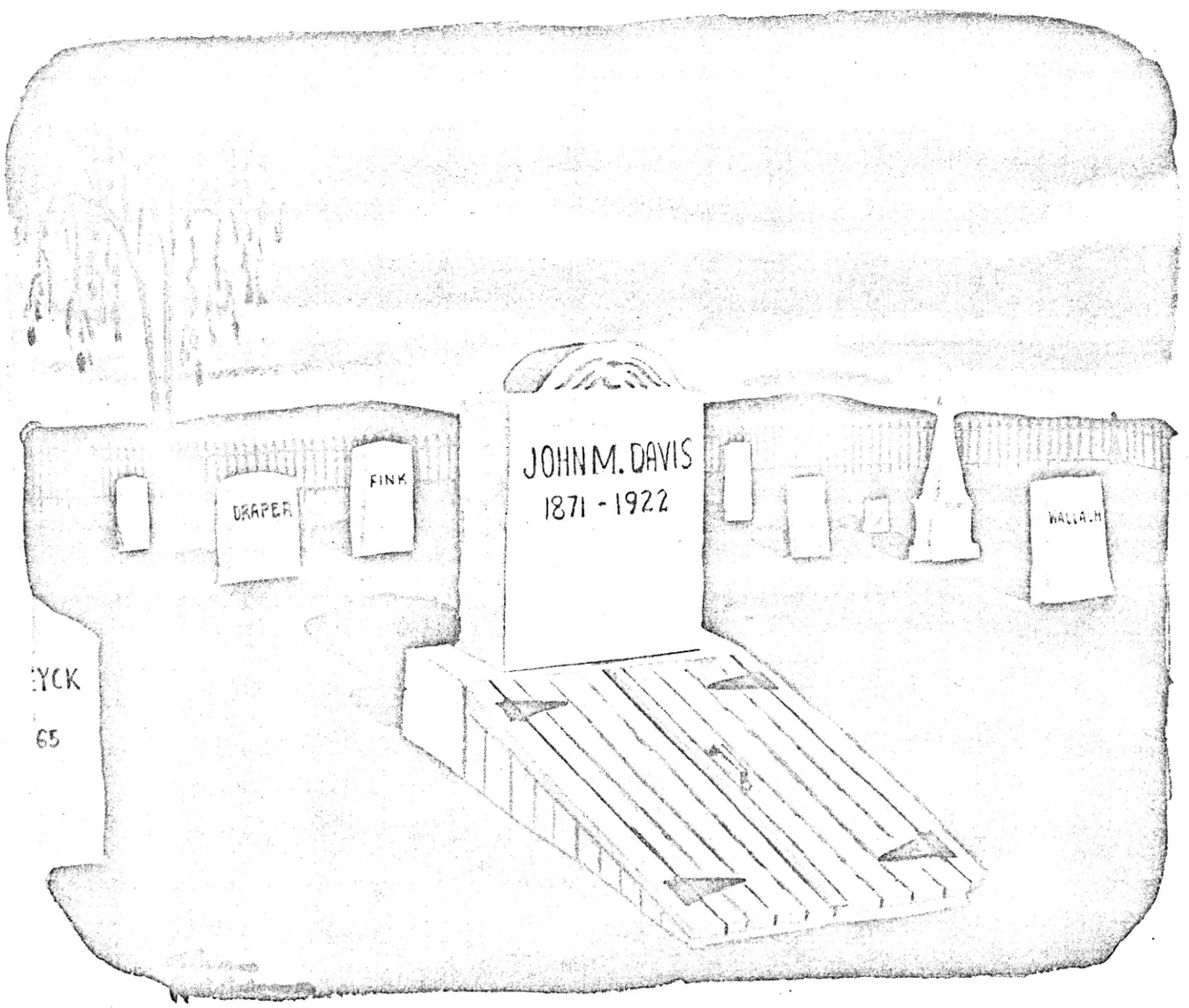
In the guise of an office worker
I took the bus back to the coast each evening.
Darkness rose from the Royal Gardens
lit in flares by peanut venders' fires;
couples spooned in the gloom;
gardeners resembled monkeys under palm trees.

Now the mask falls. Cloud shadows mark these hills.
Green, green:
back in the treeland I want sea again.

In any landscape you will be the same,
life-size, a woman using this place up.
You say you're tired of azure skies?
So be it. Roll of thunder!
Subaqueous light. Racing over a hayfield
you skid on wet grass, kick the bales downhill.
It may not all get in before the sky cracks.
Over a dead elm, lightning.
Wide, cool, sweet smell after weeks of drought.

It is not the rain, it is the idea of home.
Let it end here if it has to,
the pattern be lopped off with one hot jolt,
scorching silence,
and the wide hayfield tilting.

—Rachel Hadas



It goes to show how you can radically change an animal's behavior during the early period of its growth and development. He would never react to greylag calls or even to females, but if you'd just rattle a piece of metal he would immediately act as if there were another greylag calling him in the distance.

"If you raise snow geese with mallards, sooner or later one of the snow ganders will mate with a mallard, female *or* male, because once a goose gets into its head that an object of its affection is to be its mate, nothing deflects it. Satisfaction of its sexual desires has nothing to do with it. For six years, a male snow goose I had considered himself mated to a mallard male and followed him around, even though the mallard had no use for him and always repulsed his advances, and, for that matter, had a female mate of his own. It was as if a cord held the snow goose to the mallard. The female mallard had no objection to this snow-goose uncle, because he defended the mating site with such vigor that no raccoons or cows or rats would dare to disturb it. And the snow goose got the added stimulus every year of helping to raise a brood. When he was penned for six months with a female snow goose, completely out of sight and hearing of mallard ducks, he got along with her beautifully, but on his release he immediately went to the side of his mallard mate of the year before. Sentiment and sexual gratification have nothing in common—at least, in geese. Jack Miner, of the Jack Miner Migratory Bird Sanctuary, in Kingsville, Ontario, used to tell of a Canada gander who was mated to a female and had raised young for several years. She was mortally wounded by a volley of shot and fell into a cow pasture, and Miner picked her up and carried her under his arm to a cowshed, where he was going to do an autopsy later. The gander followed, watching carefully to see what was going to happen to his mate. Miner went into the cowshed and shut the gander out, then later he went out by another door. Later, he came back to let out the cow, and the gander was still waiting. The gander immediately paired up with the cow, and remained faithful to her until the cow was sent to the butcher, some ten years later. The cow tolerated the gander, and even seemed to look for him when he wasn't there, but, of course, there was no sexual gratification going on. The gander was very, very protective of the cow every time she calved, and acted just as he would have about a goose when she had goslings.

"There are even records of an Egyptian goose—which, of course, isn't really a true goose but is more closely related to the shelduck—who paired up with a human child, and defended that child against the attack of a savage dog, losing its own life in the act. It's interesting to what lengths this imprinting will go. Naturally, young snow geese, say, if they're brought up by their parents and with the brood, all their lives are attached only to other snow geese. I had a snow gander

who refused for two years—when I had no other snow geese around—to mate with a white domestic goose called an Embden, until I painted her primary feathers black and put a black grin patch on her bill. Suddenly, she was transformed from the ugly cleaning lady into a beautiful goddess, and he took her immediately and remained mated with her even though she molted back into her everyday plumage within a few months. It took that releasing mechanism to remind him that she was indeed a goose.

"I had a pair of swing pouter pigeons that wouldn't mate; he was dark and she was white. The male had a gay relationship with his brother, and would pay no attention to the female until I took her and washed her with Ivory Snow to get the natural oil off her feathers, and, with India ink, painted the ends of her feathers black, in the pattern of his brother. He took to her within a few hours then, and they remained together even when she returned to her original color. These animals have instilled in their heads by early training a predetermined image of what their annual or life partners should be. Until quite recently, I had a pair of Jacobin pigeons, father and son, and the father became so enamored of the son that he left his mate to live with him, and they behaved like any mated couple. Of course, they didn't have eggs, but if I gave eggs to them they would incubate them, develop pigeon's milk, feed them, and raise them to maturity. They took turns copulating with each other. Other male pairs that I have kept spend an inordinate amount of time building and maintaining their nests; they keep highly decorated nests. An ordinarily mated pair will just build a nest and put eggs in it, but the male pair don't do that, of course, and instead keep building the nest—adding grass, and putting fancy upturns on it, and lining it beautifully. They don't have the specific release mechanism of laying eggs to block that behavior, so they just go on and on.

"Bird breeders know that they have to be careful if they give Gouldian-finch eggs to society finches to raise, because when the infants reach maturity they will try to find mates that look like Mum and Dad—that is, society finches, not Gouldian. To pair shaft-tailed finches successfully when they had been raised by society finches, I had to be careful to keep them in cages out of sight and hearing of their foster parents. If I didn't, they would mate with society finches every time, and produce offspring that were sterile but very interesting hybrids, exactly halfway between the two species."

McKelvey suddenly broke off and addressed the thrush. "Come on, Sam, give us something in the way of imitations, will you?" Then he addressed me, to explain, "He's feeling very stagefrighty today. He tends to stand staring into his food bowl and vocalizing—that's his way of communicating to me that he'd like something more in the way of breakfast. You ask him to say something and he shuts up, just like a lot of conditioned animals." McKelvey laughed. "Another interesting thing about interspecific communication is that some birdcalls mean the same thing to several species. These are alarm calls, mostly. A robin calling in distress because somebody is handling its nest will bring blue jays, Baltimore orioles, and catbirds to help drive away the predator—and that's not out of altruistic interest on their part but only because they're attracted by these distress calls. The sounds trigger a defense mechanism in them. Territoriality is forgotten during such stress periods, and several birds from adjoining territories will get together to drive off the cock or cat or snake that is disturbing the nest site, as soon as one parent gives the distress call."

I asked if this had to do with what is called "mobbing."

"This is not exactly mobbing, though the two have elements in common," he said. "Ordinary mobbing takes place when, say, a number of chickadees become aware of, say, a screech owl. They will immediately begin to scold and display and fly around the place where the owl is hiding, making themselves very evident, and they will attract purple finches, nuthatches, woodpeckers, and so on, who will then go through the mobbing rituals and dis-



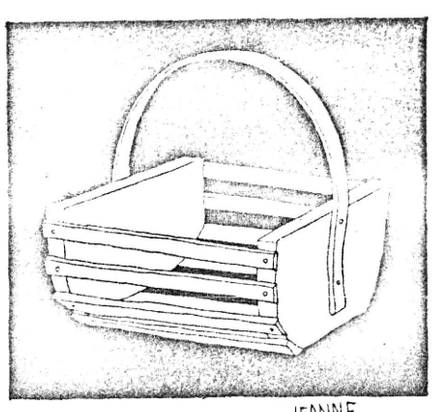
"Robert? Oh, he's out somewhere chasing a buck."

plays with them. What they are interested in is identifying the predator and pointing out to all the birds in the area where he is. That's what mobbing is. It establishes in the consciousness of all the other birds where the predator is at any given time. Here in Michigan, when redwing blackbirds are feeding in a field or flying over a territory, if they sight a sharp-shinned or Cooper's hawk flying around they will give a—" Here McKelvey made a bird noise, a kind of sorrowful "teer, teer," so lifelike that inadvertently I looked over toward the shama thrush's cage. McKelvey continued, "This will cause the meadowlarks, the mourning doves, and the bobolinks to go on the alert. Even an imitation of this call will cause them to freeze or bolt for cover. Interestingly, if mourning doves and rock doves are feeding in the same field, when they hear this sound the mourning doves will fly away, but frequently the rock doves will not, because it's not part of their built-in program."

Sam suddenly uttered a cry, which McKelvey said was that of a killdeer. "He's going into his routine," he said. "I'll list the calls as they come out. . . . That's a button quail now. There are some chickadees out at the feeder—can we do a chickadee, Sam? . . . Those are normal shama-thrush songs he's singing now. . . . That's a European goldfinch, that one. You probably know that one important quality of birdsong is not being heard by certain other species. The great horned owl, for instance, has a very deep voice." The room was suddenly full of McKelvey's rendition of the call of the great horned owl. "This is below the range of hearing of most of his prey—flying squirrels and rabbits and deer mice—so he can call back and forth in the woods and they can't hear him. You'll notice in the woods that birds that nest very high in the trees, like the wood warblers and vireos, have a very thin, whispering type of song." He whispered a tiny bird noise. "Little whispering reedy calls like that wood warbler's. Farther down in the trees, you find nesting birds like cardinals, grosbeaks, and tanagers, and they have a more melodious, flute-like sound. This rule holds true all over the world." He paused to give a beautiful rendition of full-throated birdsong, then continued, "And down near the forest floor, among the thrushes—"

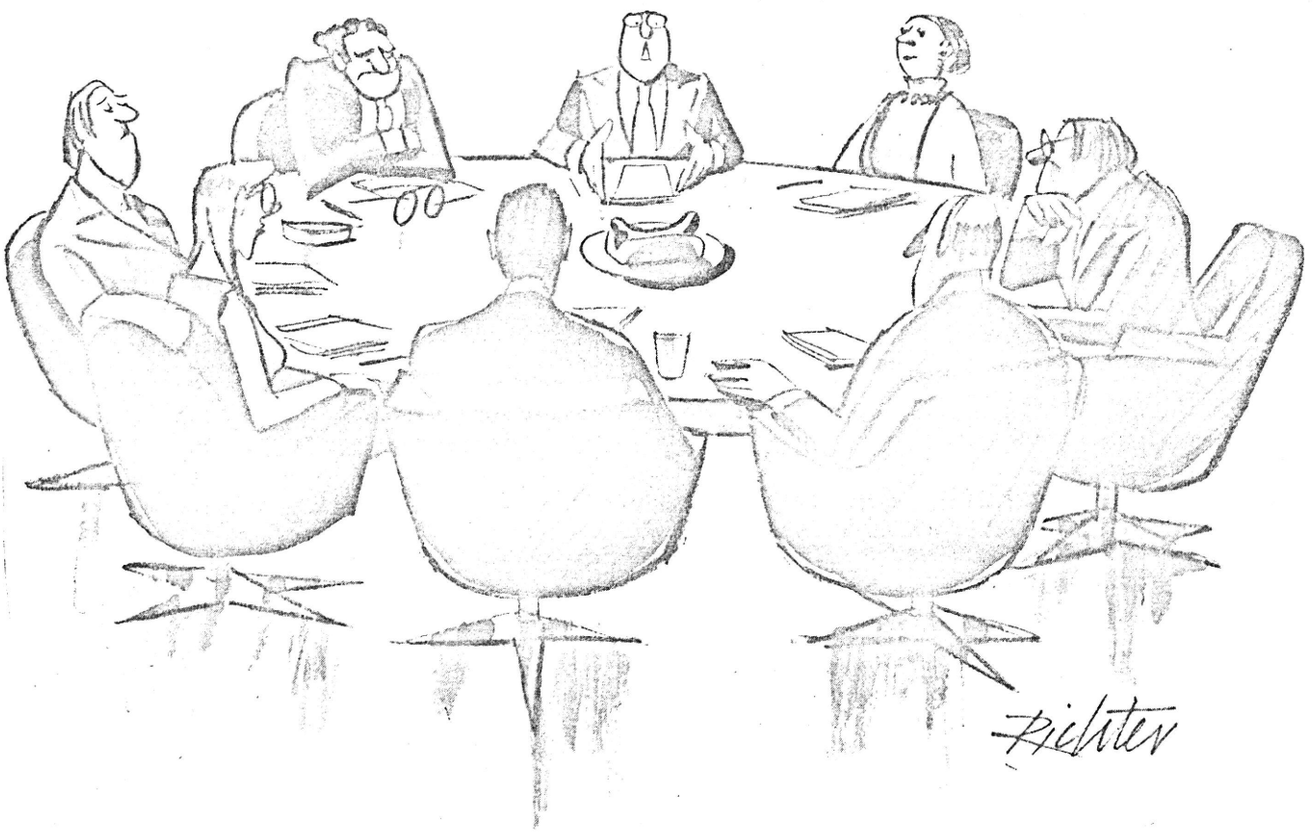
Sam interrupted with a burst of noise, and we turned toward the cage to give him our full attention. "He's imitating a budgie now," said McKelvey. "And now it's an Indian chanting shrike. He'll get on to that sometimes and sing and sing, and he also does the silly-sounding African brain-fever bird. That 'tink' sound he just made is a peach-faced lovebird." Sam suddenly burst into a call that needed no interpretation: the comfortable cluck of a domestic hen—"Kut-kut-*aw*kut."

The clucking gave way abruptly to a puppy's distressed, hungry yelping, and McKelvey laughed. "Bird communication isn't always vocal," he said. "There's a lot said by posture. If the sky is full of gulls and one of them pulls his wings in out of the flying position and drops his legs, every other gull will immediately start watching him—at least cock an eye at him—and if he starts to descend the other gulls will try to see what line he's descending along and they'll all descend along the same line and try to get to whatever he's descending to first. You'll also notice a pigeon who's advertising the fact that he is the tenant of this particular territory and is looking for a mate. When other pigeons are flying overhead, he will hold his wings open to expose the white rump patch and the two black bars on the wings. He's literally flagging down a prospective mate, who looks down and says, 'Wow! That fellow's nicely marked,' and alights there. We find this same signalling behavior in many species. The drumming of the jungle cock as he flies to his perch at night is another example. He doesn't crow but drums with his wings"—McKelvey made a drumming sound—"which announces to the other birds that he's going to roost now, and any of his flock that want to can follow him. We find mechanical signalling, too, in the rattling of the wings of the prairie grouse and the drumming of the ruffed grouse. Some birds use parts of their anatomy instead of calls. A snipe, for example, has no song at all but makes a beautiful winnowing sound by stiffening his tail feathers against the flow of air from his wings. Look at the shama thrush: he's doing a little dance now, like a lyrebird's. To get back to the snipe, he'll fly back and forth over his territory, turning his body so the wind flows back across his tail, making an artificial sound like—" A stream of rippling, liquid noises came from his lips. "The snipe has a lot of calls that he uses on the ground, but they're rather discordant." He uttered a series of grating cries. "Also, the mourning dove can use the primaries on his wings for making a piping sound when he wants to. When he wants to be silent, he simply holds those feathers close against the others, and then he flies very quietly. Goldeneye ducks, flying through the fog and mist of open sea, keep together by making a sound with their wings, like that"—a soft whistle—"as they pass by. It's the sound of their wings that keeps them together.



"The sound of the ankles of caribou keeps the herd together in snow. As the herd moves, the ankles make a clicking sound, just the way the ankles of gnus do, and the wildebeest in Africa. Wildebeest instinctively go 'Ugh, ugh, ugh' vocally, and their ankles at the same time go 'Click, click' as they put their feet down. This keeps the herd together in dust and at night. A lot of these herd animals unconsciously make noise to maintain contact.

"I'm very much interested currently in the behavior and behavior modification that go with mimicking in birds, but not your typical parrots and myna birds. The Indian shama thrush is, as I said, the most accomplished mimic, along with the Australian lyrebird, that you'll ever run across. Sam can imitate thirty-three species of birds, two species of mammals, and two amphibians. He was not taught to do any of these; it's just stuff he's picked up in his five years of life. And he is able to put two and two together as far as identification of what he's mimicking is concerned, because when he sees a chicken he cackles like a chicken; he will see a cat or a puppy and meow like a cat or cry like a puppy; and he will see a catbird outside and mew like a catbird. He imitates a killdeer family in distress perfectly. You can even show him a picture of a cockatiel and he'll imitate a pair of cockatiels calling back and forth. I'm not saying that Sam is communicating with me, or even with others of his kind, but he *is* able to make a relationship between the sight of an animal—or even a picture of it—and the sound of it. He was badly confused the first time he saw a Pekinese dog; he thought it was a cat, so he



"Granted the public has a right to know what's in a hot dog, but does the public really want to know what's in a hot dog?"

• •

meowed and gave a distress call and continued to peer at the Pekinese until it barked. Then Sam sat around fluffed up and looking quite morose, and after that he addressed the Pekinese only by barking.

"This bird is not imprinted; he was captured as an adult. He relishes the meals I provide, but I've made no effort to train him. In the summer, I let him out. We're surrounded, as you see, by cedars and spreading maples, which make a wonderful wooded area. Sam can use his mimicking powers to advantage. He will sit in a tree and wait until one of my jungle hens comes along. The hen will be scratching in the ground beneath the tree and unearth a worm. Then the thrush gives the call of a red-shouldered hawk, a long-drawn-out wail, like this"—McKelvey gave a long-drawn-out wail—"and the hen will break for cover, dropping the worm, which the thrush grabs and eats with relish. Then he flies back to the tree to wait until another hen comes along for him to fool. So these birds put mimicry to use. Once, Sam was courting a female catbird—catbirds are quite similar to shama thrushes and fill the same ecological niche here that shama thrushes fill in India. He would follow her around, alternately doing the shama-thrush songs and call notes, until the male catbird approached, when he would sing full voice like a catbird and fly at him. He evidently thought he could scare the catbird off by expressing himself in the catbird vocabulary, but the male catbird always gave him a licking, while the female looked at him aghast, as one might look at a Martian floating around. After a week or so of this, he came back to the house sadder and wiser, ready to behave himself again.

"I had a starling for thirteen years—he was finally killed by the family cat. His name was Reggie, and he learned to pronounce the name of his genus and species, *Sturnus vulgaris*. When he saw the cat, he would say, 'Kitty, kitty,' with the alarm note, 'Aaahh, aaahh,' interspersed, then go back to 'Kitty, kitty, kitty,' thus saying, if you want to interpret it, 'I am alarmed by the cat.' He would also say, if I showed him a mealworm, 'Want a mealworm, Reg?'—after which I threw it to him. Only after he had said it would I throw it, so he learned to speak for his food. Of course, I could have taught him to say 'Would you like a fried egg?' and given him the mealworm just the same—it wouldn't have made any difference to him. Starlings are an excellent source of pet stock, because they're free; no laws govern the keeping of them; they'll eat canned or dried dog food, and they learn to talk as well as any myna or African gray parrot. They're common in America now, but originally they were European. Man has taken and introduced species wherever he has gone; for instance, Europeans introduced many into Australia, New Zealand, North America. *Sturnus vulgaris* seems to follow man around, because man has always sort of liked him."

With a trace of regret, David McKelvey listed the many birds he had been playing host to until the impending Mauritius trip caused him to disperse them. Then he took me to a part of the woods where he knew there were mallards. It was not a deserted, wild place; we stood near the front lawn of a cottage at the edge of the trees, where a rivulet ran through the snowy ground. He gave a loud call, waited a few seconds, and repeated it. Suddenly, we were besieged by birds, flying low through the air and landing near us, crowding about, looking eagerly and without the slightest trace of fear for the mallard that had called them. We watched for a while how they lined up behind their leader to dive into

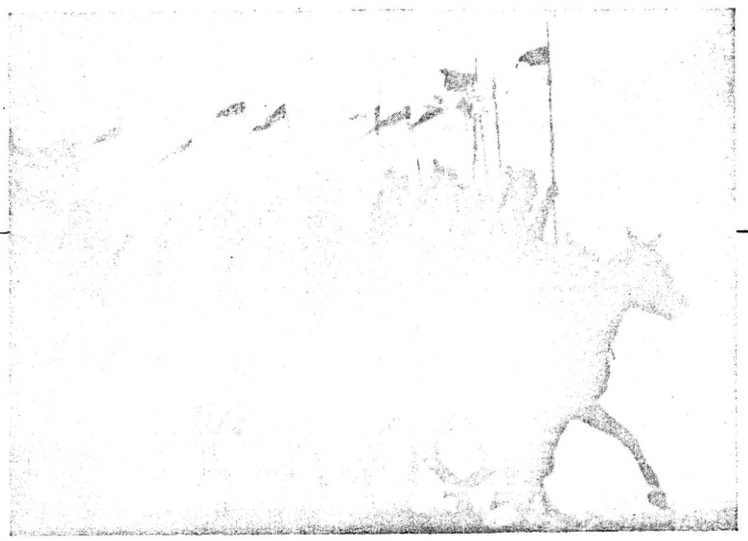
the water and generally sport around. Then McKelvey gave another call—a warning, this time—and they fled precipitately, whirring in the air, even scrambling on their feet to get out of the way. In a very short time, we stood on deserted land, in the quiet of late afternoon.

A few months later, I received a letter from Mauritius, written by Linda McKelvey. "I enclose a photo of David 'communicating' with a pink pigeon," she wrote, and I studied the picture carefully. In it, McKelvey fixedly regards a perching bird in a sort of shelter. The bird's face happens to be turned away from him, but it is clearly at ease, not objecting at all to his proximity.

FOR a long time, I had wanted to meet and talk with Dr. Michael W. Fox, of whom I had heard when I visited zoos in Tucson and in St. Louis. At that time he lived in St. Louis, holding the position of associate professor of psychology at Washington University. (He has subsequently become the director of the Institute for the Study of Animal Problems, in Washington, a division of the Humane Society of the United States.) He was studying the various animals of the dog family—the Canidae—at a center in the Missouri countryside. He has written a number of books on animal behavior and developmental psychobiology, several of which, such as "Understanding Your Dog" and "Understanding Your Cat," are popular reading, much consulted by pet owners. His "Behavior of Wolves, Dogs and Related Canids," however, is a volume aimed at a more knowledgeable audience, and in its pages I had found a passage that interested me very much:

> The wolf is clearly an acute observer, able to detect subtle nuances in the behavior of its companions, and also of people if it has been raised with human beings from early on in life. This ability is based on the fact that much of wolf communication is nonverbal. Subtle changes in body, ear and tail posture and in facial expression can simultaneously or successively communicate fear and submission, fear and aggression. The eyes of the wolf also communicate a great deal (as in the domesticated dog, but perhaps more so). Subordinates are constantly attentive to the leader, and as soon as eye contact is made, they submissively avert their eyes. This looking away may be exaggerated when the wolf is signalling submission. A direct stare is a threat between rivals, alternate looking forward and away denotes ambivalent feelings of apprehension.

Some people who have raised wolves, or have at least closely observed them, believe that the animals possess extra-



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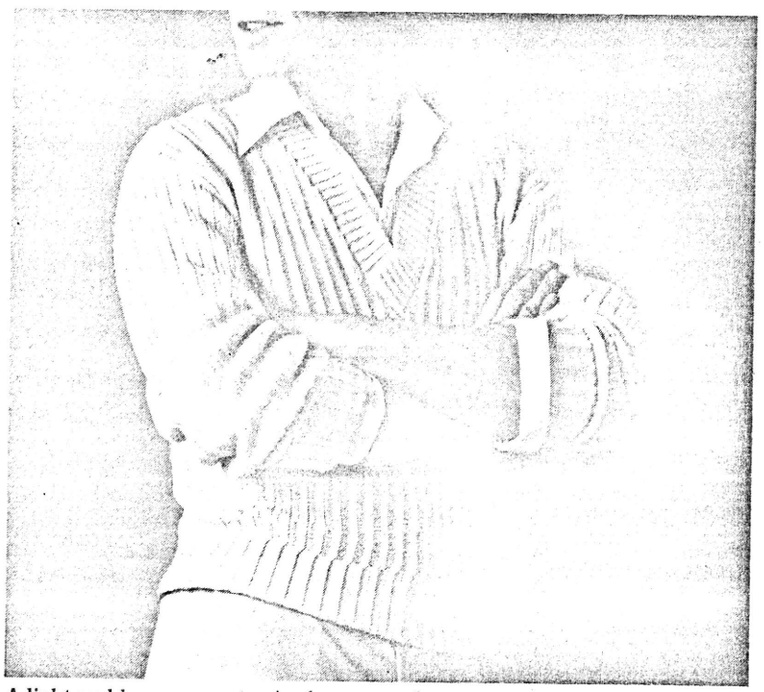

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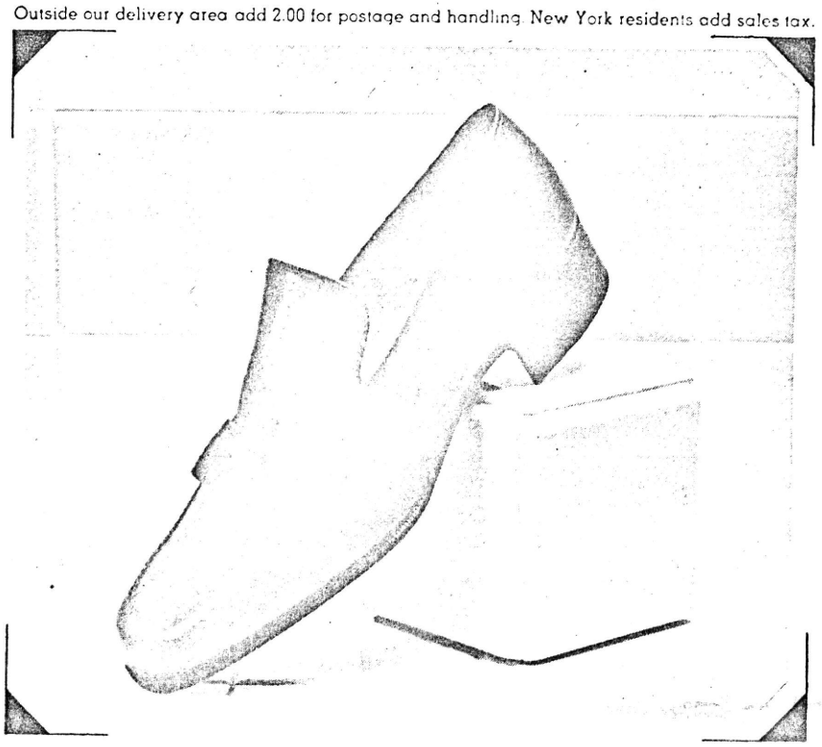

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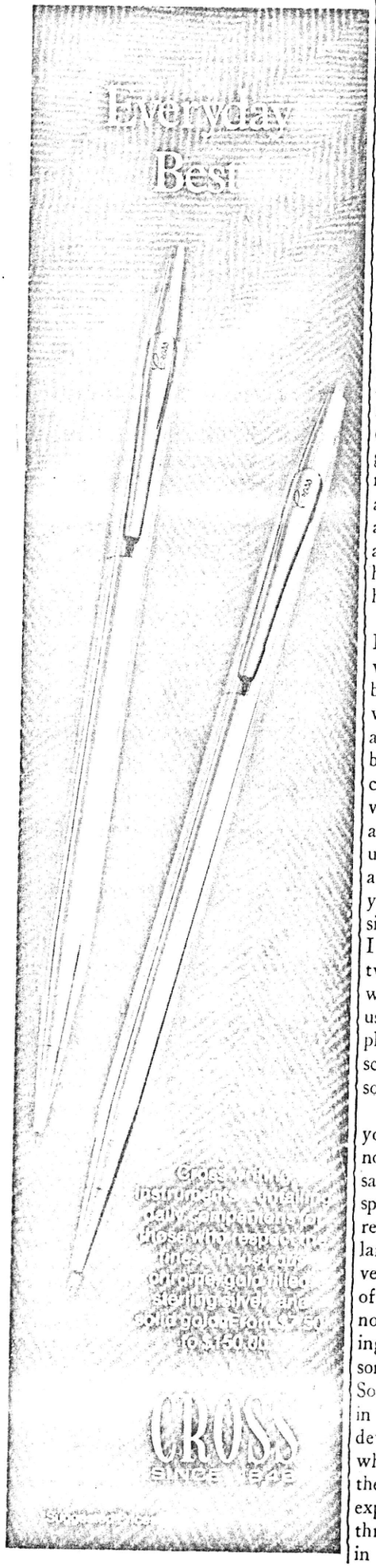
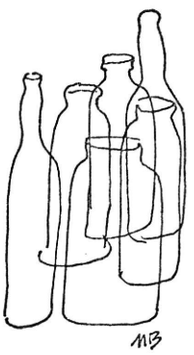
sensory perception, wrote Dr. Fox, because a wolf seems to know what the handler is going to do next, and to be aware of exactly how the man feels that day. Besides, an observer can see a "subtle rapport" not only between wolf and wolf but between himself and a wolf, especially when the wolf is accustomed to human company. The animal can pick out his owner from a crowd, and when he sees the owner coming he will howl and jump around like a joyful excited dog. Dr. Fox does not interpret these reactions as extrasensory perception but, rather, as reflecting the exquisite sensitivity of wolves. He explains these phenomena by citing the wolf's talent for acute observation (although he does not discount the possibility that animals may possess E.S.P.). It's like Clever Hans over again, he thinks. A wolf can sense many things from the behavior of his handler, even when the man doesn't realize that he is showing his intentions and feelings. We human beings do a surprising lot of signalling of this sort unconsciously, the author says, adding, "It has been estimated that approximately eighty per cent of human communication is nonverbal, much of which is expressed subconsciously. . . . Man may acquire a wide repertoire of nonverbal expressions as a consequence of learning—through imitation, especially in childhood and early adolescence."

Dr. Fox notes, "Many of these human signals are inborn, as in the wolf, and many human signals are similar to the wolf's." Wolves depend on inherited expressions, even though they learn other things from their elders, such as their position in the pack hierarchy. Nor, says Dr. Fox, is it likely that they have evolved to the point where, like men, they can disguise their true feelings. They are more like children—more open and honest. "Such honesty—a basic morality of communal animals—is surely a prerequisite for social organization," the author observes. "A social organization not at the impersonal mechanistic level of the ant, but at the psychic level of a more highly evolved social individual. In the wolf society, where each individual contributes to the group and each is more or less dependent upon others, we see the emergence of group identity and allegiance to the pack, cooperation in hunting and in repelling outsiders or rival packs trespassing on their home range." Wolves have been known to help a mated pair in their pack build its den, and also to help provide food for the young.

It should be obvious from these pas-



sages that Dr. Fox approves highly of wolf society and morality, but the fact that he is not a wolf himself was brought home to him when he was helping to make a documentary film, "The Wolf Men," for television, in 1969. He and some other men had just introduced a number of wolves to each other, in order to photograph their behavior. Eldest among the animals was a four-year-old pair, of which the female was in heat—a circumstance calculated to make her mate edgy. The wolves were socialized to people and the male regarded Dr. Fox as a sexual rival. The female had solicited Dr. Fox, the male was jealous, and in the course of the action Dr. Fox got into a position that the male thought threatening, and he was quite badly bitten and mauled by both the male and female. "I now know how a live prey must feel," he wrote.



In St. Louis, I telephoned Dr. Fox at Washington University and found that he was very busy, sandwiching his lectures between visits to TV stations on the West Coast and elsewhere. Still, he said, he would be available that weekend, and if I cared to come out to one of the university's country buildings, where he and his family were chaperoning some undergraduates, we could talk. Dr. Fox and his wife, a good-looking pair of young people in blue denim, were outside doing something to their car when I arrived. We went indoors, where two small children and a couple of cats were behaving as children and cats usually do on Saturday—the children playing with each other and sometimes scrapping, the cats dozing on chair and sofa.

"Animal communication— Why do you suppose there is such an interest nowadays in these studies?" Dr. Fox said musingly as we settled down. He spoke with an English accent, and I remembered that he comes from England, where he was graduated as a veterinary surgeon. "Is this an aspect of our creative boredom, in that we now have a supportive technology tending to run away with us? We're after something in life that has meaning. Some people will find fulfillment in art, or in developing new leisure devices, new machines—whatever—while others find it in nature. To me, the only realities are nature and nature expressing itself in consciousness through man. I see the interest today in animal behavior as reflecting man's almost narcissistic curiosity about himself—as an attempt to find out what he is and why he is and where he is going. That can be a red herring, because we simply *are*. There's a lot of interest in the West today in Zen and Eastern philosophy, and so on—striving for perfection and the higher consciousness—and I think a lot of that can be misleading. The simple reality of a leaf, or a puppy dog playing, or a child smiling is all there is. There's everything there, and yet there's nothing, except the personal significance that one gets in an eternal moment of relationship. That's why, for me, it's important to understand how animals communicate. Their communication expresses how they feel what they feel. Some people debate whether animals such as dogs and cats have emotions like ours. They have the same emotional centers in the brain and the same basic needs that we have. It's not anthropomorphic to say that they feel and express themselves very much as we do.

"My popular writing, in 'Understanding Your Dog' and 'Understanding Your Cat,' is designed to replace sentimentalism and anthropomorphic projections with a deeper understanding that will lead to empathy and the reverence for life. We have a responsibility toward all of life. In domesticating animals and plants, we have removed them from the natural shaping factors, and we have a responsible position now, as stewards of our inbred dogs and our inbred corn, and what have you. So another part of our understanding in communication is to understand our role. I get very much disturbed when I think about the animals on farms being mass-produced to convert vegetable protein into animal protein. What kind of a life do they have, overcrowded or isolated in small cages, in small pens?"

Dr. Fox looked worried. "There's a horrible utilitarian value that dictates the way we regard animals—the way we regard the whole world—in terms of exploiting them, how we can best use them. That is why in my understanding of animal communication I'm not the least bit interested in training them, imposing my way on them, but, rather, in communing with them in a more subjective, yet transcendent, sense. The wolves that I've raised will respond in different ways to people. With women and children, they're ac-

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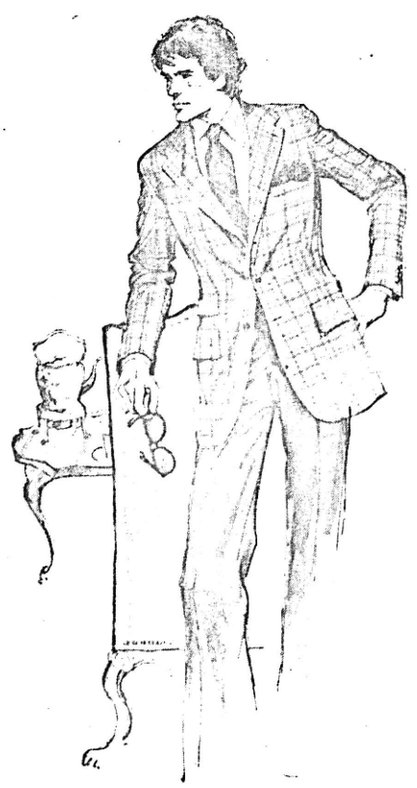

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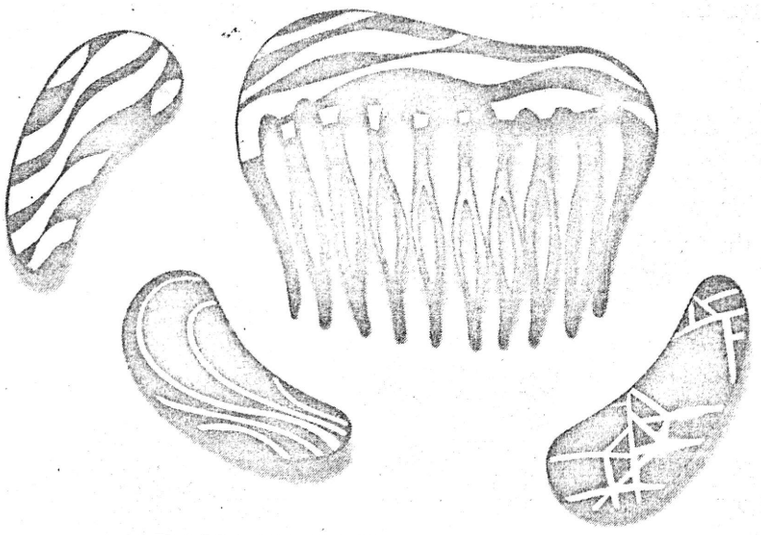
cepting and trustful, but with men they're wary. You might translate this in terms of the different ways in which the ego is manifested. The male ego, typical of the ancient hunter, is one that probes, asserts, and influences.

"I think that part of our kinship with animals comes from our ancient heritage as hunters—getting an acquired knowledge of animal behavior, knowing their behavior intimately because our survival depended upon it. But now what is the use of learning about animal behavior? Well, our survival depends upon it in a very different way: because of the integrity of the biosphere. The healthier the environment is, the healthier man is. The natural environment is the reflection of the quality of human life, physically and psychically, I believe. We must understand animals in order to protect and preserve as well as perhaps understand that we, as animals, are no less significant. A lot of the popular animal texts today, such as Desmond Morris's 'The Naked Ape' and Konrad Lorenz's 'On Aggression,' deal with the phallus and aggression—Lorenz going off the deep end about the innateness of aggression. There's no evidence for that in man. Aggression is not a primary drive. It's a survival response when one is frustrated or in conflict, and it doesn't always come out as aggression. I think if we look at animals we see the basic id of man—not the id in the Freudian sense, as the hyperaggressive, hypersexed monster, but the animal in man as being very beautiful. In a book I've recently written, called 'Between Animal and Man,' I'm attempting to show that man is both animal and God; that there's a biological, evolutionary ecological kinship with all animals, an inseparable, interpenetrated interdependence; that man is now in the position of God, in terms of responsibility and stewardship. It is in this direction—not to control and exploit but to understand and harmonize—that we are seeking knowledge in relation to animals. In the great scientific brushoff—knowledge for knowledge's sake—the justification for vivisection and for all kinds of inane work in science, the scientist simply hasn't assessed what he is doing in relation to global priorities. I see communication in a much broader sense: through many channels, on many levels, where we have people in different fields of interest—fields of interest where, like different species, they can't really communicate with each other anymore, and there's a breakdown in human society. If we can learn from nature to model society around more



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integrated, interdependent interpenetrating lines, we may be able to flow more easily."

The conversation turned to recent work with chimpanzees which involved teaching them the American Sign Language for the deaf. We both deplored the rejection of these chimpanzee studies by a number of the nation's serious thinkers. I commented on the fact that the rejections were often almost violent in tone—as if linguists and philosophers had been outraged by the work, fighting the conclusions bitterly every step of the way, giving ground only when proof after proof was presented, and wrangling endlessly over the definitions of language and communication. "Why do they get angry, do you suppose?" I asked.

"They may be attacking from an intellectual premise," said Dr. Fox. "But there's a lot of feeling behind it. I think that a lot of people are still entrenched in the Judeo-Christian tradition of God-given dominion over nature—that man is separate from nature because he has a 'divine soul.' Man's alienation from nature is implicit and explicit in most Judeo-Christian teachings. Man developed ego and made the natural world, the ecosphere, into his own self-serving egosphere. Negative human qualities associated with sexuality and aggression were regarded as beastly—i.e., animal—and thus the animalness or id of man was put down together with the very nature of animals. But from objective study of animal behavior we know better now; there is nothing wrong with animal or human nature. What is wrong is human nurture—our acquired values and attitudes. Meanwhile, though, Darwinian theory came along, so we had to accept evolution and the continuity within species. We had to accept some kind of kinship with animals. Still, there was a lot of negativism about accepting the notion that many animals have humanlike feelings and needs. We can now accept fairly easily that we have some animal-like qualities, as was put forth in 'The Naked Ape.' But that animals might have humanlike qualities, such as love, altruism, compassion, humor, jealousy, *and* language, is still regarded very negatively. I see this, again, as the Judeo-Christian type of alienation in our thinking. It is 'speciesism'—suggestions that we are still separate from animals and that animals lack such qualities are just anthropocentric nonsense and speculation.

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Dr. Fox brooded a minute. "Do we really want to communicate with animals, and, if so, what is the end game?" he asked. "To control? To enjoy? To commune?" He sighed, and went on, "I'm much concerned today about education. I wrote a children's book, 'The Wolf,' after a scientific meeting at which everybody was just showing raw data on the slides—there wasn't one picture of an animal, and this was a ten-day international ethology conference. It was a mechanistic approach to animals: no sense of wonder. I asked myself how many had followed Konrad Lorenz's dictum 'You must first love your animal before you study it.' People are simply afraid to make a statement of a point of view. In 1960, when I wrote in a veterinarians' journal about animals' paw-raising for sympathy, a lot of correspondence came in saying, 'Nonsense, animals don't have emotional problems. They're instinctive.' One correspondent could not imagine a dog refusing to use one leg in order to get sympathy: this, he said, was anthropomorphic. Well, I consider it unscientific Cartesian reductionism today *not* to consider these possibilities."



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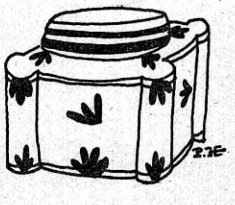

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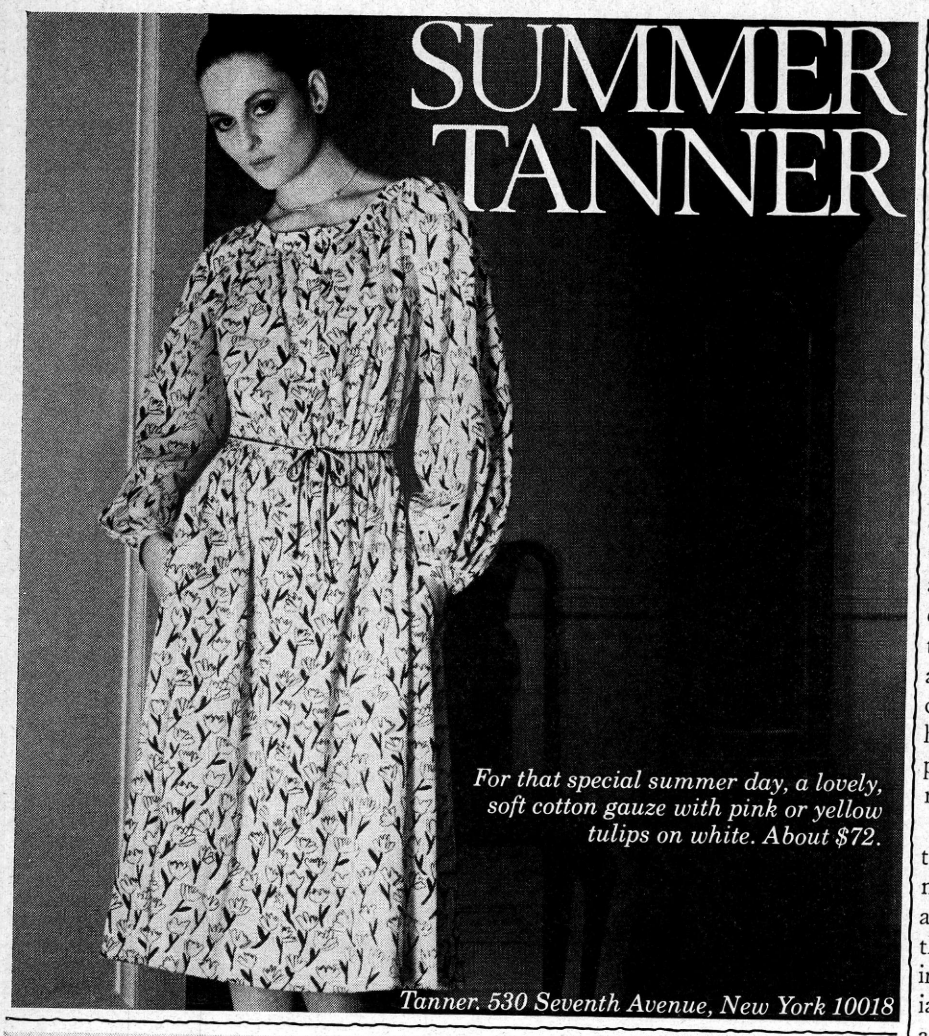

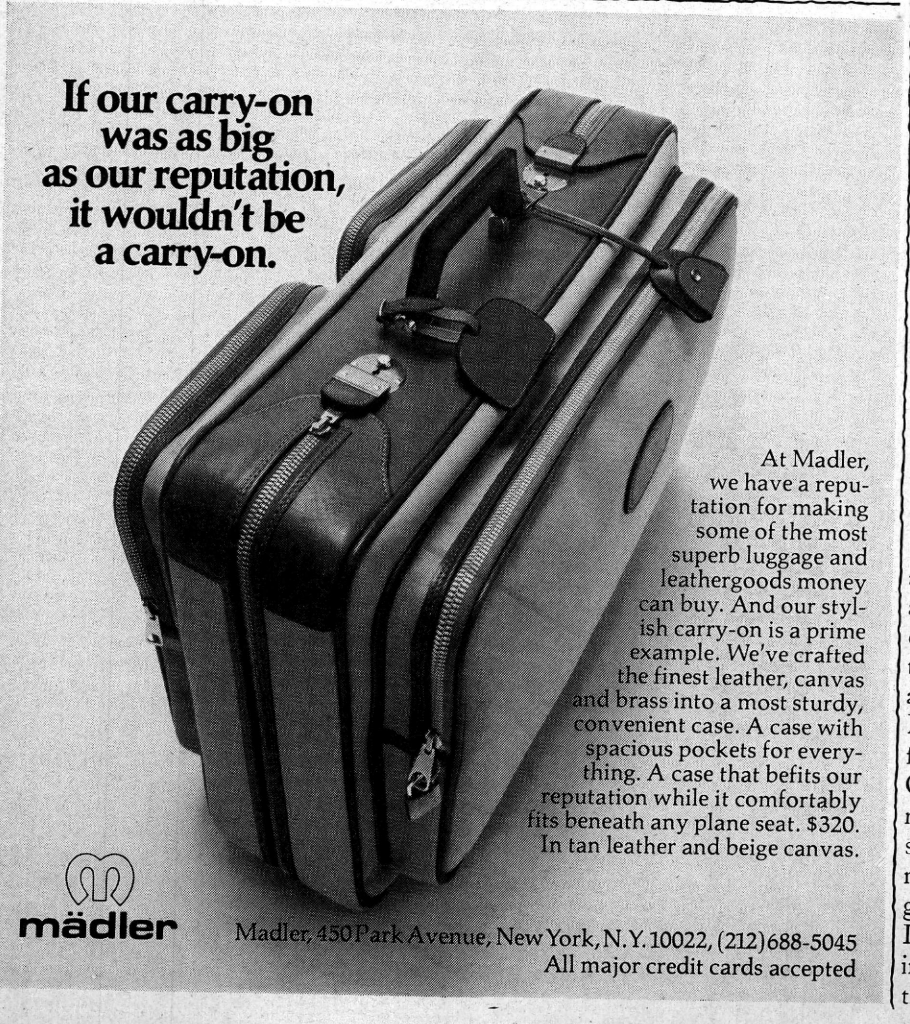

forth exchange with them much like that between adult and child. However, these experiments have been bitterly assailed by some people, who are fussy about definitions of "speech," "language," "signalling," and the like. At first, there was a strong resistance to applying the word "communication" to honeybee dances. One might wonder why, since what the honeybee is doing is imparting information, but, as Dr. Griffin says, its communication system "edges so close to human speech in its symbolism and flexibility" that a lot of people, whether or not they realize it, simply can't accept the implication that man is not unique. For a time, the scientist Adrian Wenner and a number of his colleagues even doubted that bees really do convey information with their dances as to the whereabouts of food or a good new hive location. It was only after experimenters had devised a great number of tests to prove the contention that the skeptics relinquished their objections.

Why are some people so reluctant to accept certain conclusions that they must be convinced over and over again? Because, Dr. Griffin suspects, they are emotionally involved, believing that speech is a characteristic peculiar to human beings, and this characteristic "is held to be *the* primary difference in kind that distinguishes human beings from animals." He adds, "Many philosophers and linguists have also argued that human language is closely linked with thinking, if not identical" with it and inseparable from it. So it follows, they reason (perhaps subconsciously), that animals, being animals, can neither think nor speak.

"Language is an expression of man's very nature and his basic capacity," a researcher in the field of language named K. Goldstein wrote twenty years ago. "Animals cannot have language because they lack this capacity. If they had it, they would . . . no longer be animals." He added, in a letter to his editor on the subject, "Man *is* language." Such flat statements are always risky, but people—and especially linguists—seem to go on making them. There is the renowned linguist and philosopher Noam Chomsky, of the Massachusetts Institute of Technology, for instance. It was inevitable that Chomsky should set himself against any notion that animal communication resembles ours, for he believes that in human beings the basic framework for language is genetically determined. Like Descartes (as Griffin says), Chomsky implies, if he doesn't assert outright, that animals are machines, and he ex-

presses Descartes's ideas in his own words thus: "Man has a species-specific capacity, a unique type of intellectual organization which cannot be attributed to peripheral organs or related to general intelligence." A few sentences later, again paraphrasing Descartes, he says, "Human reason, in fact, is a universal instrument which can serve for all contingencies, whereas the organs of an animal or machine have need of some special adaptation for any particular action. . . . No brute [is] so perfect that it has made use of a sign to inform other animals of something which had no relation to their passions . . . for the word is the sole sign and the only certain mark of the presence of thought hidden and wrapped up in the body; now all men . . . make use of signs, whereas the brutes never do anything of the kind; which may be taken for the true distinction between man and brute."

Descartes, of course, lived in the seventeenth century, and many discoveries have been made since then to disprove these statements, but Chomsky remains inflexible. He has also written, "The unboundedness of human speech, as an expression of limitless thought, is an entirely different matter [from animal communication], because of the freedom from stimulus control and the appropriateness to new situations. Modern studies of animal communication so far offer no counter-evidence to the Cartesian assumption that human language is based on an entirely different principle. Each known animal communication system either consists of a fixed number of signals, each associated with a specific range of eliciting conditions or internal states, or a fixed number of 'linguistic dimensions,' each associated with a non-linguistic dimension."

Recent evidence, as Dr. Griffin remarks, calls into question these sweeping generalizations. Chomsky's comments were published in 1966, but if he has thought better of them he has yet to say so. The experiments of Dr. R. Allen Gardner and his wife, Dr. Beatrice T. Gardner, of the University of Nevada at Reno, in teaching a young chimpanzee named Washoe to communicate using American Sign Language began in 1966. Even before that eventful year, however, Chomsky was not representative of all observers. Plenty of people had recounted incidents involving animals which led to the assumption that the animals possessed thinking faculties, and not all those people were little old ladies who were sure their cats could think because they

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seemed so clever. One of the more respectable of the observers was George J. Romanes, who was zoological secretary of the Linnaean Society of London in the latter part of the nineteenth century. Romanes was an enthusiastic admirer of Darwin. In 1883, he published "Animal Intelligence," a collection of anecdotal data, and he enlarged on the material with a book titled "Mental Evolution in Animals," brought out later the same year, in which he published posthumously an essay on instinct by Darwin. This essay ends:

> It may not be logical, but to my imagination, it is far more satisfactory to look at the young cuckoo ejecting its foster-brothers, ants making slaves, the larvae of the *Ichneumonidae* feeding within the live bodies of their prey, cats playing with mice, otters and cormorants with living fish, not as instincts specially given by the Creator, but as very small parts of one general law leading to the advancement of all organic bodies—Multiply, Vary, let the strongest Live and the weakest Die.

Romanes' collection of anecdotes is shaped to show that animals do think and reason. Though none of his examples strain credulity, he could hardly have got away with any of them before Darwin, and he fully realized it. How much of the resistance met by such explorers into animal cognition is covertly related, as Dr. Fox believes, to religious scruple? Probably a good deal, though it is a moot point whether this looms larger than the conviction that we have been, are, and will always be superior to all other forms of life in the universe. There are still people (though their number is dwindling) who refuse to take seriously the work that has been done with Washoe and other chimpanzees to determine the animals' capacity for communicating in human fashion.

As the Gardners wrote in one of their papers on the subject, "it was already well known that chimpanzees could learn to make different signals in response to different goods and services; what was not well known was to what extent a chimp could acquire a bona-fide human language." Fortunately, the Gardners did not wait until linguists and psychologists had come to terms and produced a satisfactory definition of just what language is, because a definition has not yet been evolved. Instead, they simply started. They reasoned that "any theoretical criteria that can be applied to the early utterances of human children can also be applied to the early utterances of chimps."

They reared Washoe with a routine as close as possible to that used in rearing human children, except that all her companions communicated, with her and, in her presence, with each other, exclusively in American Sign Language, or Ameslan, as that language is known. Within fifty-one months of her arrival, the chimpanzee, who was by then about five years old, was using a hundred and thirty-two Ameslan signs to express herself and could recognize hundreds more that were signed to her. Since this early work, much more, of a similar nature, has been done: many more chimps are being taught the sign language, and Washoe herself has been moved to a chimpanzee colony in Norman, Oklahoma, where some of the other animals have been taught the signs and become reasonably proficient in them. Another chimpanzee, Lucy, raised exclusively with human beings, almost exactly as a human infant is, and never having seen another chimpanzee until quite recently, began learning Ameslan at age five and progressed at a rapid rate. After a few years, Lucy was naming objects with labels depending on her own observations. She dubbed a cat she didn't like "dirty cat" and produced two names for watermelon—"candy drink" and "drink fruit." Having bitten into an old, hot radish, she called it "cry hurt food." Here and there, in various parts of the country—usually at universities—other people are teaching other apes to use the sign language. At Stanford University, a young female gorilla named Koko is learning her lessons from a developmental psychologist named Penny Patterson, and I have seen a young orang in Oklahoma City get as far as asking for a drink by using American Sign Language. One chimpanzee, under the management of Dr. H. S. Terrace, has been getting his education at Columbia University; though he is called Nim for short, his full name is Neam Chimpsky.

But Ameslan and the Gardner method represent only one branch of the new work. Another method of imparting language—or, at any rate, a means of communication—to a chimpanzee was devised by Dr. David Premack when he was a psychology professor at the University of California at Santa Barbara; he has now moved to the University of Pennsylvania. Working with an animal named Sarah, who was six years old at the time, Premack used plastic pieces of differing colors and shapes, backed by metal so that they would stick to a magnetized metal board and could be moved around in a vertical plane. The chips represented words—though they bore no relation to them in shape or color—and Sarah

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learned those words. In time, she also learned some of the rules of syntactical arrangement. She understood how to ask questions, how to use "no" and "not," and even how to use the conditional "if . . . then." The psychologist and linguist Roger Brown criticized the Sarah project because, he said, it is impossible to know if she really comprehended what she was spelling out with her plastic chips; also, he claimed, not enough care was taken to avoid the Clever Hans syndrome. However, at a symposium on language and communication held in 1975, a young professor of psychology named Dr. Roger Fouts, who has worked for a long time with Washoe and other chimps in Reno and Norman, came forward in defense of Sarah's accomplishments. He quoted Wolfgang Köhler, author of "The Mentality of Apes," who worked with a colony of chimpanzees in the Canary Islands community of Tenerife early in this century, as saying, "The decisive explanations for the understanding of apes frequently arise from quite unforeseen types of behavior; for example, use of tools by the animals in ways very different from human beings. If we arrange all conditions in such a way that, so far as possible, the ape can only show the kinds of behavior in which we are interested in advance, or else nothing essential at all, then it will become less likely that the animal does the unexpected and thus teaches the observer something." It may be, therefore, said Dr. Fouts, that one can criticize Premack for arranging conditions in advance so that Sarah could show only the types of behavior that he was interested in, but Premack made it quite clear from the start that he was interested only in certain behaviors, so perhaps he should not be criticized for having done exactly what he set out to do. (Fouts admitted, however, that the chance of a Clever Hans reaction had not been obviated in Sarah's case, whereas with Washoe and her classmates due precautions have always been taken.)

THE third method that has so far been worked out to make two-way communication possible between man and chimpanzee has been developed in Georgia, at the Yerkes Regional Primate Research Center of Emory University. Dr. Duane Rumbaugh, of Georgia State University, uses a computer, with two consoles having a hundred and twelve keys, each of which functions as a word. One of the consoles is used by Lana, a female chimpanzee who lives in a room



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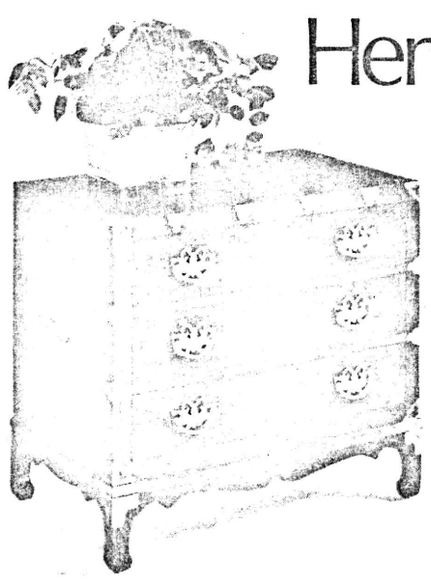

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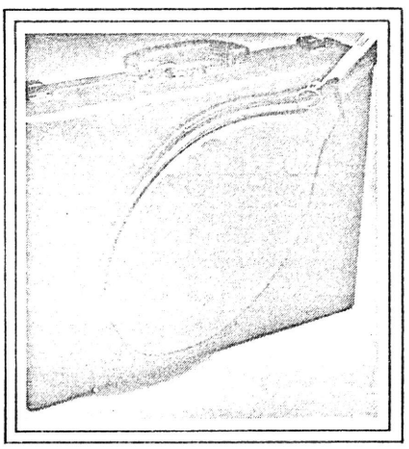

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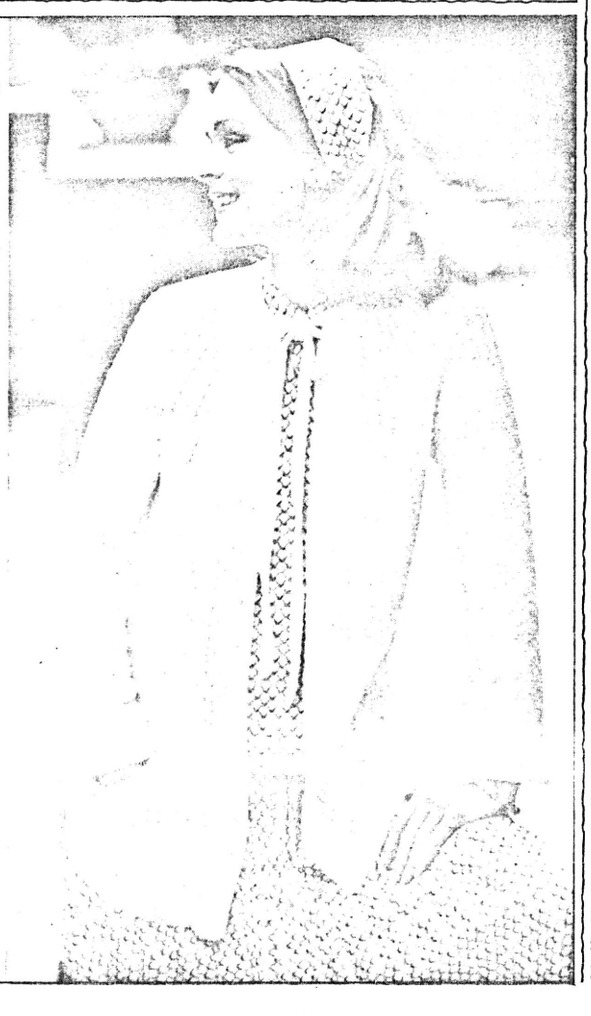

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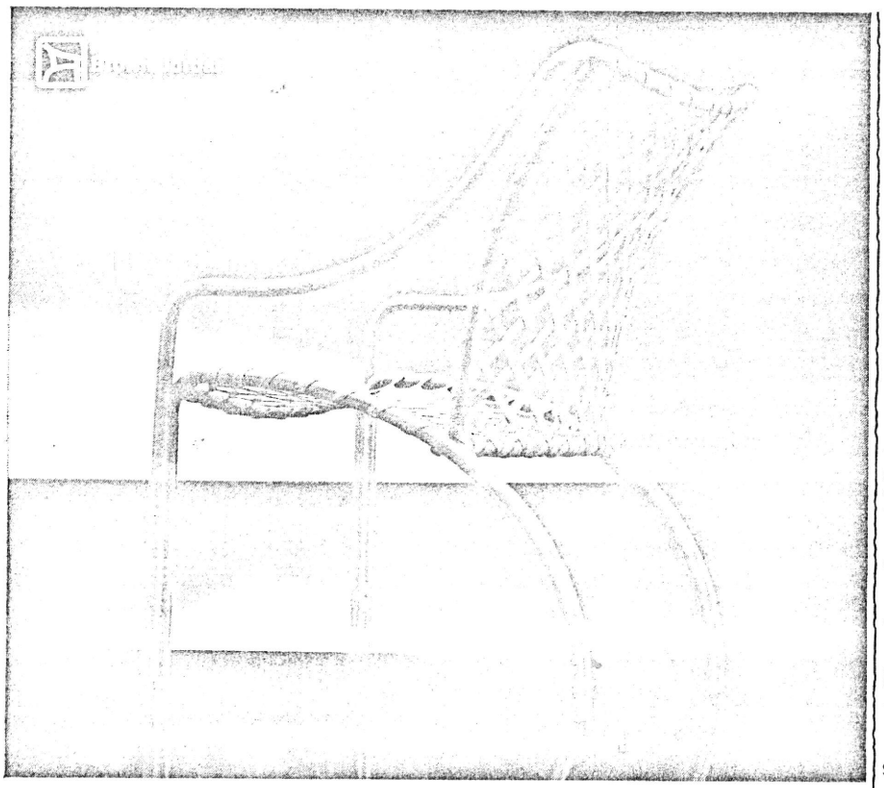
surrounded by transparent walls; the other is used by human beings just outside Lana's room. The keys carry symbols—lexigrams—that represent words made up for a language called Yerkish. Three colors are involved. When the keys are pressed by Lana or the experimenter, the lexigrams are produced on a row of screens in the order punched. Each key that Lana has used at the time is clearly lit up. She can ask for various things or services by means of these symbols—food, drink, rock music, slides, even movies. She can ask questions, and she can answer them. If she makes a mistake on the computer, she can erase—by pressing the full-stop button—everything already projected and start over again. Near the experimenter's console is a machine that prints everything Lana has typed, so that in the morning there will be a record of what she has said when she was alone.

All in all, this work, with its three branches, has attracted much attention. Two summers ago, I was delighted to hear that America's leading primatologists intended to convene in Atlanta in October, 1976, at what was called the Robert M. Yerkes Centennial Conference (in honor of the founder of the center), to discuss recent developments. I obtained permission to attend, and hastened to make my motel and plane reservations.

Dr. Rumbaugh, Lana's program coordinator, spoke on "Ape Language Projects: A Perspective." He explained that the studies were aimed at discovering whether or not the type of communication characteristic of men—that is, open without limit—is a uniquely human activity. It is probably impossible to discover the exact origin of the idea that some chimpanzees and other great apes might be taught to communicate, he said, but he traced it back more than two centuries. Then, in the nineteen-fifties, he continued, it was generally realized that the apes' vocal tracts were incapable of articulating speech as we know it. The Gardners, he said, got away from the speech difficulties and "helped to open up the possibility of two-way communication between man and ape." Not only did they find at the beginning that Washoe learned Ameslan signs quickly, they also observed that she tended to "change signs into a series, suggesting primitive phrases and sentences." This development suggested that apes might master syntax—a point, he believes, that started up the other ape-language projects. He briefly described David Premack's work with Sarah, adding, "His basic strategy was



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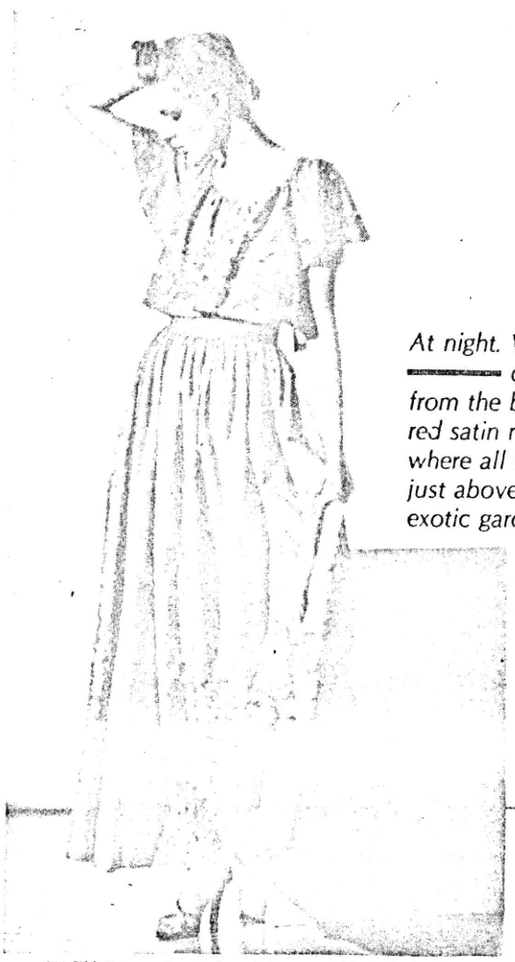

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and has been that every complex linguistic rule can be analyzed into simple units. The definition of those units and the teaching of them through appropriate methods can produce language confidence even in life forms that have no formal public language as employed by man." What the workers at Yerkes have found out with their Lana project, said Rumbaugh, allows them to extend the basis for arguing that language is not a unique and distinguishing characteristic of man. Rather, it is "a competence which has its roots in the cognitive functions which man and apes share because of a close biological relationship."

Dr. Rumbaugh summarized the conclusions he has come to:

First, apes learn words with relative ease. They start out slowly, but eventually learn with increasing facility and become good at it, until one lesson per word is sometimes enough.

Second, apes readily start stringing signs or words together to form sentences. "They can master the elements of syntax."

Third, "apes bring a readiness to extend their language skills—including syntax, or language structure—beyond the specific context within which their original learning occurs." If this were not true, the ape projects would probably be no more than demonstrations of rote learning.

Fourth, apes can coin labels, and do so in a way that reflects their apparent sensibility to salient characteristics of the objects they label. For instance, Washoe, according to Fouts, labelled a Brazil nut "rock berry." Lana affords other examples: she has termed a Fanta orange soft drink the "Coke which is orange," referring to its orange color; an overripe banana the "banana which is black;" and the orange (the fruit) the "apple which is orange."

These usages, said Dr. Rumbaugh, "serve as important evidence that the ape's cognitive processes entail covert psychological functions that are of a linguistic nature. The central question is, Are the apes' productions . . . linguistic? There is no question whatsoever that they are communications that have an impact within the scope of social contacts," nor is there any doubt that they are adaptive, "in view of their problem-solving effectiveness." But are they tantamount to the use of language? Of course, "without a good and generally accepted definition of 'language' the question cannot be answered definitively," but with or without the definition "many people are satisfied that the apes' productions are

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certainly related to the language behavior of man. Too many of the chimpanzees' productions have been modelled [so that they are] appropriate to the context of problems to be solved," said Dr. Rumbaugh. "Too many of them have been defined within their own context, unrelated to the specifics of events that immediately preceded their production. But how much is needed to say that the behavior of apes is qualitatively the same as the language behavior of man? To ask more and more of the apes and thereby to continue to escalate the criteria for the apes' productions to be called language, as some would do, is without constructive purpose."

It is certainly true, I reflected, that every time a new example of the apes' ability is produced, a chorus of dissent is heard, the result being that angry scholars are hiking the definition of language up and up and up.

In the meantime, Dr. Rumbaugh thought it safe also to conclude that language as a form of communication is not totally unique to man. Even with a formal public language, man uses many nonverbal forms of communication which do not differ substantively from those used by nonhuman primates, and this is good evidence of a common evolutionary communication pyramid.

In addition, man's formal public language is based on processes that have emerged in the course of evolution. The apes, at least, have certain well-advanced psychological mechanisms that are immediate requisites for language, because if they are given fair and appropriate training they show a remarkable propensity for developing language skills and extending them spontaneously to novel situations, with impressive adaptivity.



Within the animal kingdom, he went on, there seems to be a continuum along which the potential for formal public language becomes increasingly defined and powerful. But neither the public product nor the requisites to language are uniquely human.

The ape language projects discussed at this symposium, said Dr. Rumbaugh, "clearly serve to narrow the gap between man and ape." Although silence still prevails between the two species, the linguistic exchanges now taking place "will serve to underscore the close biological relationship" between them. They can neither debase nor diminish man, nor do they serve to elevate or demote the ape. "Man and ape are both distinctive and unique. They shall remain thus, but perhaps they will gain a better understanding of who they are in relation to each other."

He concluded on a playful note, saying that "the possibility should not be ruled out that someday language-trained apes will accompany man to the field, to facilitate field research and the interpretation of the apes' signal systems. If so, the ensuing problems of credits and co-authoring of reports by man and his ape colleagues will just have to be resolved, if not otherwise frankly enjoyed."

ONE of the following speakers was Dr. Sue Savage, a very pretty psychobiologist I had met originally at the chimpanzee colony in Oklahoma. For the past year and a half, she had been working with three specimens of the very rare and interesting pygmy chimpanzee—the bonobo, or *Pan paniscus*—at the Yerkes Center. Her talk was about iconic communication—hand gestures that look like the actions they represent—among these animals. She prefaced her remarks with the question "Why is there such discrepancy between what a chimp can do with a little training and what he has done when left to his own devices?" There are at least two answers to this question, she said. First, there exists, of necessity, a partial misunderstanding of exactly what it is like to communicate with an ape on the part of those who haven't had the opportunity to participate in the experiments—or, at least, to watch. Second, much of what is said with a linguistically trained chimpanzee is interpretable only when the context is known in detail and is used as an essential component of the linguistic interchange. There is such a discrepancy between our experience and that of a chimp that, unless the person is accustomed to communication with a chimpanzee, misinterpretations are bound to occur. Before the work with Washoe, people assumed that chimp-to-chimp communication was completely affective. Since then, closer observation has been made of chimps' social structure in the wild, and it appears that there may be communication of a prelinguistic nature between the animals, though just how is still not known. Dr. Savage decided to try to find out, and that's what she has been doing—by observing the chimpanzees closely, to try and understand the part played by vocal and facial gestures in

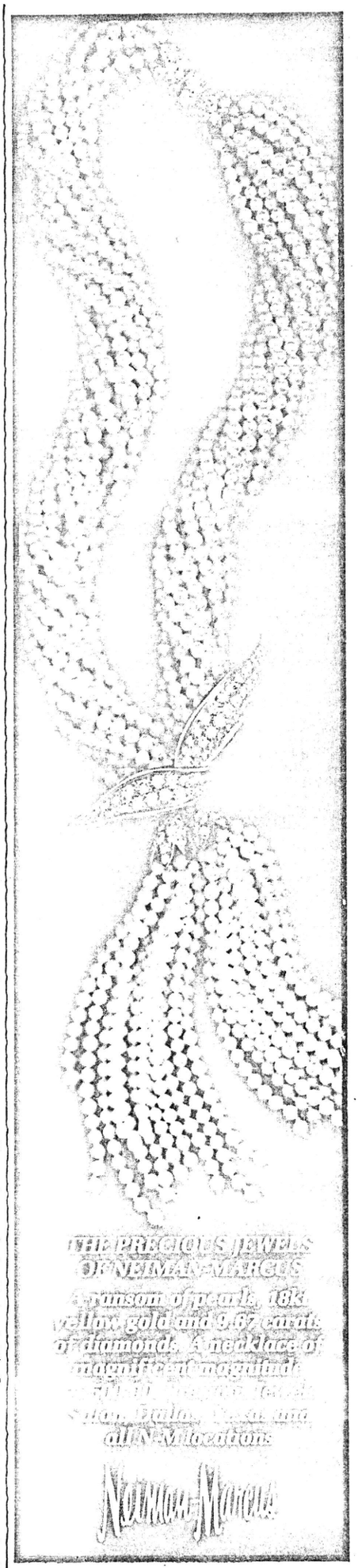
behavioral communication. The facial expressions of a chimp are no easier to describe than those of human beings. She has been studying spontaneous, or untutored, communication in her subjects. Because there seems to be more communication in sexual behavior than in any other, that is what she has been concentrating on, and she has discovered that chimpanzees communicate with a large variety of signals about a variety of copulatory postures.

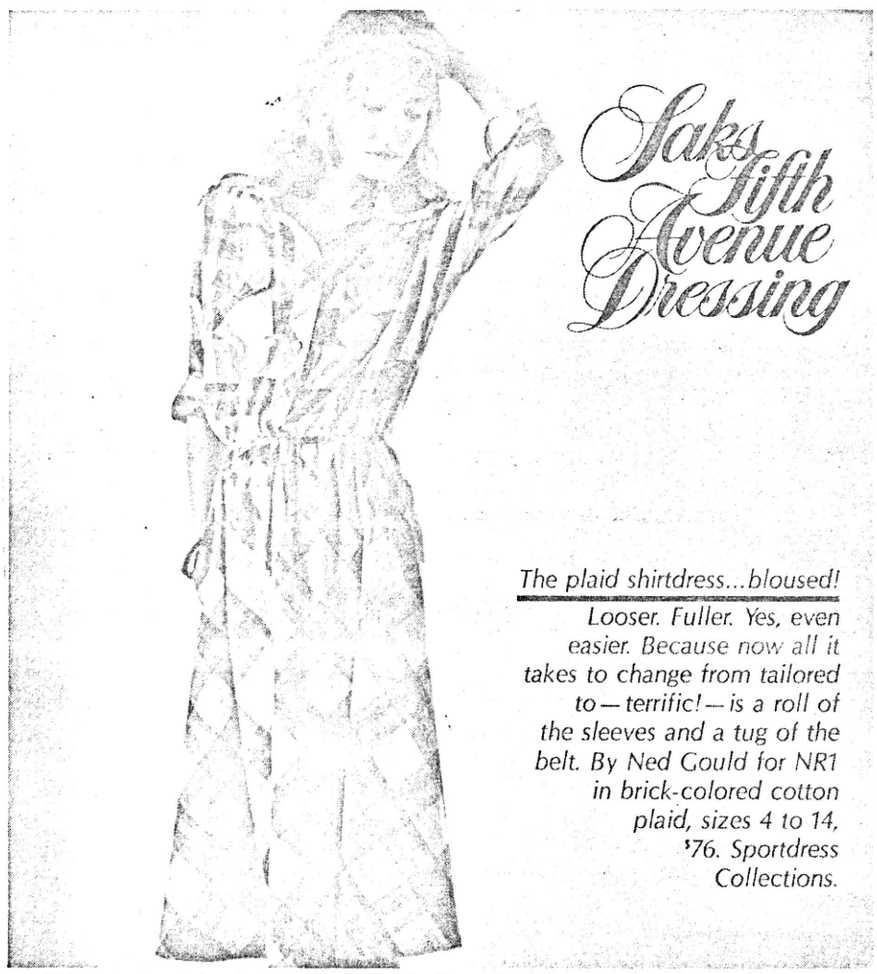
Dr. Roger Fouts, who spoke after Dr. Savage, stressed how important it is to establish a relationship with the chimpanzee you're working with. Unfortunately, that point has often been ignored in psychology. B. F. Skinner, he said, treated organisms as black boxes, and ignored the relationship with his pigeons and rats. With him, it was merely input and output; he ignored the most important thing in animal behavior. For example, if a relationship is not established between individuals of a species, the organism will be unable to breed, and the species cannot survive. Relationship is the most basic form of animal behavior we can study. In the wild, as Jane Goodall has pointed out, the infancy of the chimpanzee is a time of social learning, and so is the adolescence of the animal, when the acquisition of social relationships takes place. Said Dr. Fouts, "Because of the lack of attention to relationships, I think experimental psychology historically has taken a rather myopic view toward behavior, and perhaps it's time to throw the bathwater out and keep the baby. The baby . . . is the excellent methodology that's been developed within the field of experimental psychology. The bathwater would be the myopic perceptions of animal behavior in terms of structure. . . . This scientific myopia, I think, has retarded the development of looking at complex social behavior and cognitive behavior in the chimpanzee and other organisms. . . . You should take into account, quite obviously, the gregarious nature of the chimp; they thrive on relationships." He spoke approvingly of the methods used by Keith and Cathy Hayes, who raised a chimp named Viki in their home as a baby, and of the Gardners, who brought up Washoe in the same way. "Behaviorism likewise has emphasized learning rather than the biological makeup of the organism," said Fouts. "Also, it tends at times to ignore the fact that you have a developing organism on your hands. It's changing, from day to day."



Fouts should know, I reflected. He had been with Washoe from the beginning, moving with her to Oklahoma from Reno, and accompanying her as she became an adolescent and then an adult. She has now become a mother, though the baby lived for only a few hours.

Fouts discussed a statement that one often hears made—that after chimpanzees have reached the age of six they are dangerous to work with, because their bodies become fantastically strong and their tempers uncertain. That is nonsense, said Fouts. "I think that it is quite true that you can't if you treat them like a cow or a rat, but if you show them the respect that they're due, [as] a very sophisticated organism in terms of social behavior, you certainly can carry it off," he declared. "These negativistic statements are encouraging the myopic tradition in experimental psychology by reducing the potential for exploring cognitive behavior. In other words, it implies that we're limited to studying language behavior in chimpanzees that are six years or under. . . . It's also bad public relations for what I think is perhaps the most exciting species that a comparative psychologist has to study. . . . If people in Washington hear that you can't work with a chimpanzee more than six years of age, certainly they won't be willing to fund research that involves older chimpanzees. I think that these negative statements result from, perhaps, ignorance on the experimenters' part, and also a lack of knowledge of the behavioral and biological development of the chimpanzee. Poor social environment, lack of stimulation, and lack of care and understanding for the chimpanzee—and also, poor rearing conditions—can result in this type of behavior in a chimpanzee or a child. When they're very young, as with children, you are able to intimidate them mainly because you're bigger than they are; you're able to tell them to sit up straight, mind their table manners, and so on. And this works fairly well with chimps. However, you've got to remember that they mature and they change, and some people don't seem to be as aware of this as they should. And as a result, when the chimp begins to reach about five or six years of age he begins going through a rebellious period; the same thing, I think, happens with humans at a little later age. But certainly if you treated a fifteen-year-old human like a five-year-old, you would have a behavior problem on your hands. . . . Often, with both human





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children and chimpanzees, this rebellious nature, if not handled properly by the experimenter or the parent, results in permanent caging for the chimpanzee and semipermanent caging for the human. This is not to say that chimps are not difficult to work with; they are interesting to work with and they're also very strong, and they do test the rules. . . . No two days are the same. It's not at all like going down into a basement of some psychology building and dropping a white rat into the end of a maze repeatedly every day.

"I've noticed that the [symptoms of the] aggression period, or the 'trying' period, of the teenager in humans and . . . adolescence in the chimpanzee . . . change as they mature. Of course, your behavior as an individual who's working closely with them has got to change, too. Instead of telling the chimp or the child to sit up straight, using the typical parental intimidation procedures, it's much better to sit down and discuss things with him rather than imprinting your personal prejudices on him. In terms of the strength, there are ways to get around that. . . . When . . . I get in a major disagreement with Washoe or some of the other chimps, I simply try to change the subject. I might do this by giving an alarm bark, pretending to see a leopard behind the bush: whereupon the chimpanzee will run to your arms for protection and thus avoid the potential confrontation."

He told of an experience he had had just after he arrived in Oklahoma to work at the chimpanzee colony in Norman. In the laboratory was an approximately two-hundred-pound male named Musifer. Fouts, as part of his training, was cleaning the laboratory, and he began hosing out Musifer's cage. Musifer got hold of the hose and started to pull from his end, dragging it into the cage. The hose was very expensive, and Fouts was sure he would lose his job if he allowed it to be eaten, so he tried hard to pull it away—but in vain. He knew he was losing. A BB gun was kept in the laboratory for such emergencies; usually, the shot merely stings the animal and has no worse effect. Fouts grabbed the gun and fired at the chimp, but this time the BB shot rolled out of the barrel and fell to the ground. Now Fouts, making a magnificent recovery, peered past Musifer and shouted, "Look behind you!" Musifer did, and Fouts grabbed the hose and got it out of the way.

Another time, he ran into trouble with a mature, powerful chimp named

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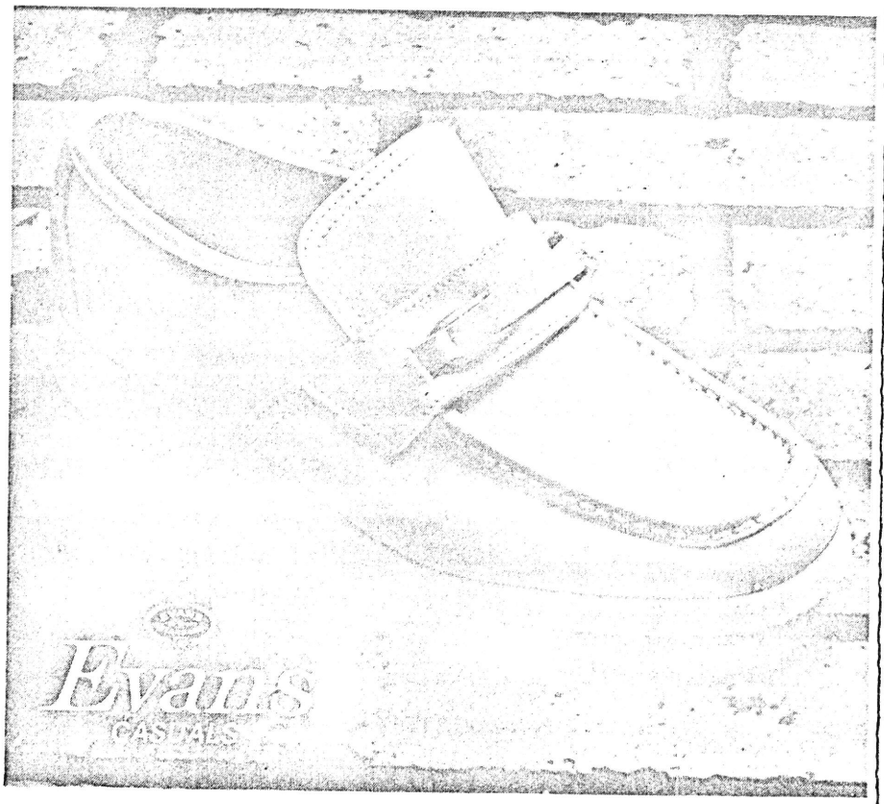

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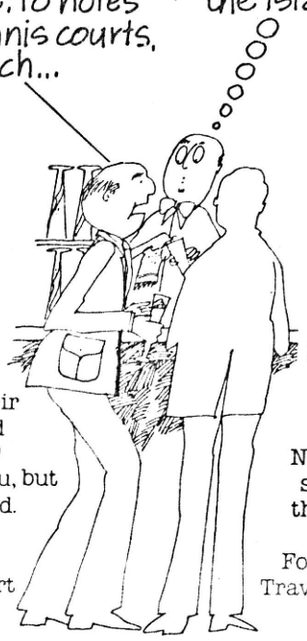

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Booee, who had been led, on a long lead, from an island where he usually lived, to enable a group of students to have some experience with a chimp. Fouts was the experienced primate hand among them, and they treated him with great respect. When it was time for Booee to go back to the island, however, he didn't obey orders but climbed a tree instead. Fouts ordered him repeatedly to come down, but he wouldn't. Fouts wrapped the end of Booee's lead around his hand and tugged. Booee promptly reached down with one hand, holding onto the tree with the other, and lifted his lead, with Fouts tied to it, off the ground, so Fouts was swinging in the air. "So I did the only thing that any good comparative psychologist would do in the situation," said Fouts. "I forgave him for being a bad boy, whereupon he leaped out of the tree and into my arms. These things *can* be gotten round."

He mentioned several chimps who have been successfully raised to maturity, and the people who can handle them, Dr. Savage being one. He himself was still working with Washoe, who was eleven at the time. It has been said of the project that apes string their words together at random. Fouts said he doesn't blame people for this: he was in France a year ago and he doesn't speak French very well, and he had the impression that the French string their words together randomly, too. "As far as I know," he said, "the only thing we have that approaches randomness is computers, in terms of generating random number tables." Washoe had a definite word order in mind, and it wasn't ours.

THE next speaker, Timothy Gill, had worked a good deal with Lana, and he had written his Ph.D. thesis on his experiences with her. His talk was about his conversations with the chimp. He described how, after the computer routine had been followed for some time, he began to wonder what would happen if he introduced a number of misrepresentations of the truth. How would she deal with this unexpected turn? She was four and a half years old then and had been undergoing language training for two years. Most of the communication between her and Gill had had to do with food and drink. Lana was accustomed to getting milk in the morning—"Lana want what drink?" was the customary question tapped out to her on the console—and a prepared concoction called monkey chow to eat in the after-

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noon. She was sometimes given water instead of milk, and cabbage (which she did not care for) instead of monkey chow. Generally, when Gill deceived her she noticed and protested. Sometimes she responded with her own order; sometimes she simply refused anything. In the afternoon, when she would normally be expecting food, he asked, "Lana want what drink?" She replied, "No Lana want drink. Lana want chow." In many instances when water was substituted for whatever she had asked for, she requested that the water be removed from the dispenser and that it be replaced with what she wanted. On one occasion, Gill put cabbage in the machine when she was expecting chow. Lana watched and asked, "You put chow in machine?" Gill answered, "Chow in machine." She repeated her question and finally stated, "No chow in machine." Gill asked, "What in machine?" Lana answered, "Cabbage in machine." Then she requested, "You move cabbage out of machine." Gill then put chow in and Lana said, "Please machine give piece of chow." On every occasion when a substitution was made for what Lana had asked for, she acknowledged that fact.

"Perhaps her success with these requests for the removal of an unwanted item gave her a feeling of great power," said Gill. "Up until the time of this experiment, Lana had never been worked with in this way. Nobody had ever lied to her or played tricks on her within the confines of the language system. Consequently, the potential of her language system to counteract the undesirable acts of others may not have been known to her, and several trials may have been needed in order for her to discover it. In any event, she eventually learned that it was possible not to agree with the experiment and, more important, to control it."

Along the way, she also seemed to have grasped the rudiments of tense, he said, and how to use the negative. Also, when he gave her water instead of the milk she had asked for, she said, after she had tasted it, "Water name this."

"She made many novel and productive statements, probably as a direct outgrowth of the experiments themselves," said Gill, in conclusion. "In these experiments, Lana clearly demonstrated that she is operating in a domain once held exclusive to man."

—EMILY HAHN

(This is the second part of a two-part article.)

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Zimmerservice				
Eier				
Mittagessen	3.–	3.–	3.–	
Abendessen	2.50			
Bäder				
Wäsche		1.60		
Getränke Wein	1.–	–.50	–.50	
Garage	1.–	1.–		
Mocca	–.80	–.80	–.80	
Port. Kaffee		1.10	1.10	
Butterbrot		–.50		
Tagesbetrag	17.50	17.70	14.60	
Übertrag	94.89	114.82	135.03	
Total	112.39	132.52	149.63	
Trinkgeldablösung	1.75	1.77	1.46	
Getr. Steuer	–.28	–.34	–.34	
Telefon				
Hotelsumme	114.42	134.63	151.43	
Kurtaxe	–.40	–.40	–.40	
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Datum:	11.6.	12.6.	13.6.	Total
Wohnung	7.–	7.–	7.–	
Frühstück	2.20	2.20	2.20	
Zimmerservice				
Eier abends			–.80	
Mittagessen	3.–	3.–	3.–	
Abendessen				
Bäder				
Wäsche				
Getränke Wein	–.50	–.50	1.–	
Garage	1.–		1.–	
Lift				
Mocca	–.80	–.80	–.80	
Port. Kaffee		1.10		
Butterbrot		–.50	–.50	
Tagesbetrag	14.50	15.10	16.30	
Übertrag	44.55	61.03	78.28	
Total	59.05	76.13	94.58	
Trinkgeldablösung	1.45	1.51	1.63	
Gth. Steuer	–13	–24	–28	
Telefon				
Hotelsumme	60.63	77.88	94.49	
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Pension - Arrangement					
Frühstück - Petit Déjeuner					
Eier - Oeufs					
Mittagessen - Lunch					
Nachtessen - Dîner					
A la carte					
Wein - Vins					
Bier - Bière					
Café, Thé, Chocolat					
Liqueurs					
Mineralwasser - Eaux min.					
Restauration					
Bäder - Bains					
Garage					
Telephon					
Tagestotal - Total du jour	11.-	11.-	11.-	11.-	
Uebertrag - Report		11.-	22.-	33.-	
				44.-	
Bedienung - Service				4.40	
TOTAL				48.40	

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Zimmer Chambre No. 4

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pulizia scarpe		400
9 litri di latte		990
	L	7410
		980
Totale	L	8'390

per la Signorina Fischer

1 bagno	200
8 mutandine	200
1 sottoveste	50
3 p di calze	30
1 giacca e gonna	150
1 asciugamano grande 1 piccolo Waschlappen	150
1 Golfetto	100
1 saponetta	100
	L 980

15.

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Check P.F.

P.10 Andy: I've got a lot to forget.

Blaine: ~~Does it help coming~~ Does our company help a little?

Andy: Oh yes — I love it here — it feels like home!

Blaine (with a sigh) Yes. But they're such a difficult family!

You haven't seen half!

Andy: It's nice coming here, Blaine. I've got a lot to forget. It always feels so ~~like~~ homely here!

Blaine: Does it? / (in a low voice) ~~But~~ They're such a difficult family. — well, you can probably see for yourself

~~You haven't seen half!~~ ....

P.10. Blaine ... She wants him out of the house.

Andy: But he only plays the fool!

Blaine: I know. But it's Martha... You can't play with people, Andy. (I'd never forgive myself... Gaying before her seeing lot for a whole) Of course I don't listen to half Rose says. (with a searching look at Andy) Do you think it's true?

Andy: But he's never alone with her, Blaine! ~~Anyway~~

~~Blaine:~~ ~~But~~ He's usually down at the village.

Blaine: That's another thing. He hasn't got a job. She complains about that (with a smile) But I love him idle...